

Wall paintings from the House of Aion at Nea Paphos



Abstract: This paper studies a collection of painted plaster fragments excavated between 1984 and 1989 in the northern part of the so-called House of Aion, that is, three small rooms (Nos 3, 13, 14, 15 and 7). The architectural context of these finds and their dating is first recapitulated: the house was constructed in the second half of the 4th century only to be demolished by a strong earthquake at the end of the century or the beginning of the following one. Most of the plaster pieces were small and of little significance in terms of the remaining colors, but a few from Room 7 were sufficiently well preserved to support a reconstruction of parts of five figural images (three muses, Apollo and a mask) and determine their hypothetical position in this room. Parallels, in painting and floor mosaics, range from Ephesos and Kos in the east to Vichen (Luxembourg) in the west. Based on the iconographic identification, the 4th century AD Muses from Paphos could be recognized as: a standing Thalia holding a mask, a seated Urania and a standing Euterpe with a double flute in her hand, accompanied by Apollo holding a lyre. Together they constituted typical decoration of a Mediterranean Roman house, common from the early Empire through late antiquity.

Keywords: Paphos, House of Aion, wall paintings, stratigraphy, muses, Thalia, Urania, Euterpe

Between 1984 and 1989, a University of Warsaw Polish archaeological mission headed by Wiktor Andrzej Daszewski from the Polish Centre of Mediterranean Archaeology uncovered the so-called House of Aion in Nea Paphos. The rich and colorful floor mosaics, particularly those found in its largest dining hall (*triclinium*), have already become famous and the object of a lively scientific discussion (Daszewski 1984; 1985b; Deckers 1986; Olszewski 1991; 2013; Balty 1995: 275–289; Bowersock 1990: 49–53; Quet 2006; Musso and La Rocca 2018). The figural painted decoration of the House, which has survived on hundreds of plaster fragments fallen from

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the walls and vaults mainly of Room 7, northeast of the vestibule of the *triclinium*, remains virtually unpublished. And yet, as evidence of late antique wall painting, it is of considerable interest and value, being one of very few surviving examples of such decoration as compared to

the hundreds of preserved floor mosaics from the same period. These fragments were collected, put in cases and stored. Those from Room 7 are also relatively well documented and preserved.

The main purpose of this presentation of preserved fragments of wall painting is

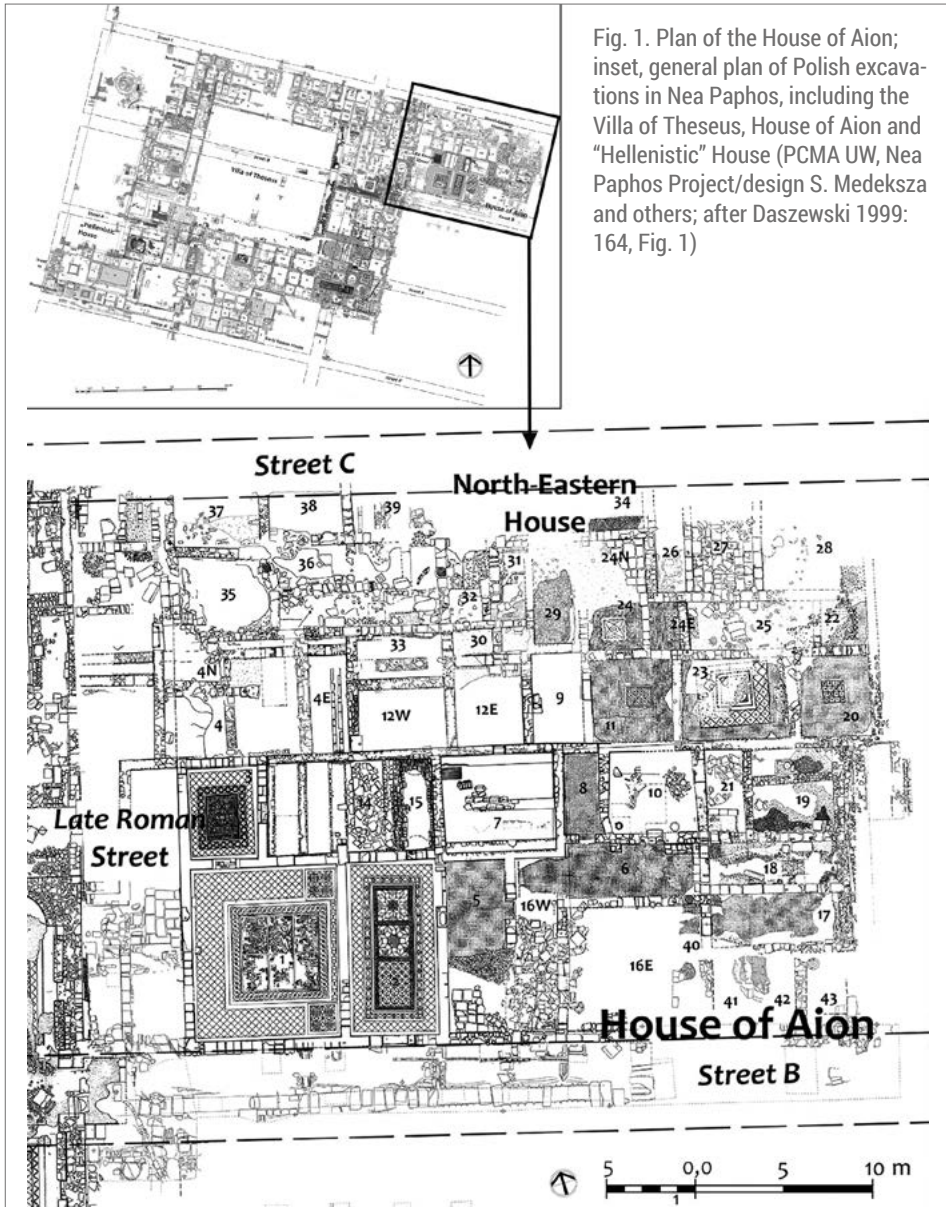


Fig. 1. Plan of the House of Aion; inset, general plan of Polish excavations in Nea Paphos, including the Villa of Theseus, House of Aion and "Hellenistic" House (PCMA UW, Nea Paphos Project/design S. Medeksza and others; after Daszewski 1999: 164, Fig. 1)

to propose an identification of the figural representations and study their possible positioning on the walls of Room 7. The study has been based on old excavation records and a fresh look at the architectural remains still surviving *in situ*. Ultimately, the objective was to determine the role and significance of this decoration in the context of known parallels of wall paintings and floor mosaics from Roman-age houses from near and far within the Roman Empire.

Revisiting these fragments thirty years after their discovery required a review of the old written and photographic documentation and an inventory of the remains that are still available for examination. Some groups of painted plaster fragments are known only from black-and-white photos and their present location is not known; they may not have survived the passage of time, being in poor condition already at the time of their discovery. Different attempts to assemble these fragments have tended to add to the confusion, leaving fragments mixed up before they could be fully documented. Most of the surviving pieces were small with some remains of color. There were fragments, however, found next to one another and presenting parts of figured images. They were reassembled by the team's conservator Ewa Parandowska on sand beds in wooden cases and subsequently restored by Evangelos

Hadjistephanou from the laboratory of the Department of Antiquities in Paphos. The restored fragments of paintings—five figural images—were subsequently exhibited in the Archaeological Museum in Paphos in 1996 and again in 2015 at the exhibition “Nea Paphos: 50 years of Polish excavations 1965–2015” organized at the Cyprus Museum in Nicosia.

The archaeological context of this discovery was presented briefly in reports and communiqués, as well as a paper by Barbara Lichočka and Henryk Meyza (see the references in Daszewski et al. 2007: 395, Note 2; Lichočka and Meyza 2001: 150). The remains of the House of Aion lie east of the Villa of Theseus [Fig. 1], off a late Roman street running from north to south between these two architectural complexes, and north of Street B leading from the west side of the promontory to the eastern harbor of Nea Paphos. Therefore, the position of this House, at the northeastern corner of one of the town's more important street intersections, the only part of the former residential quarter still occupied in the 4th century, is proof of its importance in the life of ancient Paphos. An entrance to the house was from the east (from Street 8), but most probably it could also have been accessed from the south (from Street B), where the southeastern part of the House has either been destroyed or has not yet been explored.

ARCHITECTURE AND STRATIGRAPHY

The house in its final phase was of a moderate size [see Fig. 1] and seems to have been enclosed within a rectangle with a longer east–west axis (34 m by 17 m). It

is not possible to determine if the original (earlier, as from the 4th century AD) width was equal to the width of insula (34 m), as the northern half is occupied

by the late North-Eastern House (NEH) and the excavations have not shown the 4th-century structures continuing under it. Preceding strata have to be dated to the 2nd century AD. The northern limit of the insula is uncertain. The excavations have not reached the line of street C, which closes the Villa of Theseus from the north. The line of Street 8 is known only in the area of the House of Dionysos. The name of the House of Aion is arbitrary, given by its discoverers in view of the name of a central personage depicted and subtitled in the mythological floor mosaic in the *triclinium* (Daszewski 1985a: 32–33, Pl. 2, Fig. 3). The house has an irregular and asymmetrical layout, which is quite different from other residential Roman houses in Nea Paphos, i.e., from the more or less typical so-called peristyle

houses, which were very popular in the eastern part of the Roman Empire, with rooms symmetrically projected around a central courtyard. The largest hall, the *triclinium* (No. 1), with the mentioned mythological floor mosaics [Fig. 2], was in the southwestern corner of the house. The vestibule (No. 2) with geometric floor mosaics preceded the *triclinium* to the east. Following room numbers, which correspond to the chronology of their discovery, the next small room (No. 3) lies in the northwestern corner of the house, and was accessible from the south, from the *triclinium* and from the east. Farther eastwards, in the same row of chambers, are seven or eight other rooms (Nos 13, 14, 15, 7, 8, 10, 21, 19). Southwards of them and to the east of the vestibule there were two porticos (Nos 16W, 6) perpendicular



Fig. 2. Scene of Marsyas and Apollo, fragment of a mosaic from the *triclinium* of the House of Aion (Photo E. Jastrzębowska, 2017; digital processing T. Szmagier)

to each other, the courtyard (No. 16E), the possible corridor to the eastern entrance (No. 18) and adjacent rooms to the north of this corridor (Nos 19, 21) and to the south of it (Nos 17, 41, 42, 43).

The walls of all these rooms are present mostly as foundation courses, only a few rising higher in places and in a dif-

ferent condition of preservation. The reconstructed *triclinium* doubles now as a modern pavilion sheltering the mythological mosaics, including under its roof also the fully reconstructed west wall with a central niche for a lost statue (Mikocki 1992). There is no evidence for the walls in this most sumptuous hall of



Fig. 3. Wall between rooms 13–15 on the left and 7 on the right, with plaster remains visible to the left and above the cistern (unit 15) and above a support wall in Room 7 (Photo E. Jastrzębowska, 2017)



Fig. 4. Rooms 13–14 with low walls aligned N–S and the cistern (unit 15) at back, supporting an unpreserved wooden floor; view from the southwest (Photo E. Jastrzębowska, 2017)

the house having been painted. The same is to be said of the walls of the vestibule with the colorful and elaborate geometrical floor mosaics. There are plain grey mosaics in the porticoes or rooms adjacent to the courtyard (Nos 5, 16W, 6, 8, 17, 40) and there probably were wooden floorboards in the smaller rooms to the

north (Nos 13–15 and 7). Rooms 18 and 19 (its southern part) initially formed a single unit, possibly a small entrance hall or courtyard, and were paved with pebbles. The northern part of what had once been Room 19 belonged to another unit with the same type of floor that was restructured at a later time when the complex



Fig. 5. East wall of Room 7, of Hellenistic date, presenting remains of painted plaster on its face (Photo E. Jastrzębowska, 2017)



Fig. 6. Room 7 with low walls aligned E–W supporting an unpreserved wooden floor (the three deeper rectangular pits are modern); view from the southwest (Photo E. Jastrzębowska, 2017)

of the so-called North-Eastern House was built to the north of the House of Aion and a wall cut through that floor. However, painted wall decoration was found mainly in Rooms 7, 13–15 and 3 lining the *triclinium*, vestibule and the western end of one of the porticos (No. 6) of the courtyard on the north.

However, there are some stratigraphic issues regarding these rooms with the vestiges of the decoration that need to be addressed before going on to a detailed presentation of the wall paintings. Only one wall from the oldest building has survived in place. It was built of large, stone blocks in characteristic Hellenistic manner referred to as *opus emplectum*; in the late edifice, it served as a foundation and lower part of the east wall of Room 7 [Fig. 5].¹ Moreover, a stratigraphic trench dug in 1990 and 1991 proved the presence, north of Room 7, of some Hellenistic structures forming the foundations for the Roman building (Daszewski 1991a: 823; 1992: 67; Papuci-Władyka 1995: 87–88, referred to erroneously as the North-western House). There are no remains of any early Roman architecture here, but this need not be surprising considering the extensive earthquake-related damage in the ancient city (Lichočka and Meyza 2001: 146–150). Excavations in 2008 and 2011 under the floor of Room 7, in two trenches at points 509 and 512, yielded early Roman 1st/2nd century AD pottery over an earlier east–west wall (S.14/08), with late Hellenistic finds in a lower stratum. A vaulted water cistern, unit 15 on the plan [Fig. 3; see Fig. 1], most probably belonged to the same construction phase

as the rest of the rooms in that line, but only the date of its destruction in the second half of the 4th century has been confirmed (Lichočka and Meyza 2001: 157–158). Units 5, 16W and 6 formed three porticoes on an L-shaped plan, west and north of courtyard 16E. Rooms 13, 14 and 15 (assuming the space above the cistern was used as living space) should be interpreted as a single large room with wooden floor, rather than three separate chambers (Daszewski 1986: 861; Lichočka and Meyza 2001: 157). The construction date for the house remains vague, but the chronology of its decoration and destruction is better studied (Lichočka and Meyza 2001: 150–168). The walls of the house are not homogeneous; they show some unclear restructuring and some later additions. Moreover, floor levels in individual rooms are of varied height, the mosaics in the *triclinium*, dated by a coin of Licinius (317–323) found under the floor, lying higher than the mosaic in the adjacent Room 3 and the mosaics of the presumed porticoes of the court (Daszewski 1985b: 954; Lichočka and Meyza 2001: 154, 157).

Constantinian Dynasty coins, only decades earlier than the said coin of Licinius, were found also in the fill of rooms 14, 15 and 7 (Daszewski 1987: 687, 689; Lichočka and Meyza 2001: 160). In addition, coins from the 3rd century were found “above the floors and within foundation trenches” and this observation, together with the one about “the existence of two different layers of paintings”, has led researchers to assume the 3rd century as the date of construction for the house

1 Other Hellenistic structures to the north of Room 7 are dated tentatively to the 2nd century BC (Daszewski 1991b: 80).

along with its first painted decoration (Lichočka and Meyza 2001: 154; see also Daszewski 1988: 839). The dating of the destruction of this complex, which had such a significant impact on the condition of its wall paintings, is more certain. According to coins of the Constantinian Dynasty and pottery finds from the northern line of chambers, the ultimate destruction of the House of Aion at the end of the 4th century was the result of a strong earthquake (Lichočka and Meyza 2001: 154–206). In any case, the preserved floor mosaics and the shattered painting decoration date to late antiquity, i.e., from the mid-3rd through the mid-4th and to the end of the 4th century (Daszewski 1988: 839; Lichočka and Meyza 2001: 207–208).

To have a full picture of this unique assemblage, it is necessary to review the field excavation reports to assess the lesser pieces of painted wall plaster that were found within the northern line of chambers in this house. The northwestern corner of the building was taken up by Room 3 (4.80 m by 3.55 m) connected by two separate doors with marble thresholds still in place to the *triclinium* on the south and a chamber (units 13–15) to the east. A geometric mosaic of exquisite quality still covers the floor of this chamber (Daszewski 1984: 950; 1985a: 20; 1986: 861, Fig. 94). As for the wall paintings, the excavator noted: “Les murs bien conservés, parfois jusqu’à une hauteur de 1 m, ont gardé des traces de décoration peinte ou prédominaient des motifs végétaux” (Daszewski 1986: 861) and “Nach den vorhandenen Resten zu urteilen, waren sie mit Inkrustationsmalerei überzogen, die

Marmor- und Alabasterbelag imitierte. Auf der Ostseite ist noch eine Tür von 1,05 m Breite sichtbar, die zu einem derzeit noch nicht bestimmbareren Raum (Innenhof?) führt. In der Nähe dieser Tür wurden auf der Innenseite zahlreiche Fragmente bemalten Verputzes von hervorragender Qualität gefunden. Einige Bruchstücke weisen darauf hin, dass es sich hier um Teile einer figürlichen Dekoration handelt, über die man jedoch zur Zeit noch nichts Genaueres aussagen kann” (Daszewski 1985a: 20). Nothing is to be added to these observations today as none of the painted fragments from Room 3 were preserved in the Plaster Conservation Workshop.

The same has to be said of the wall painting remains from the eastern chamber (Nos 13–15). As far as painted wall decoration is concerned, no fragments of painted plaster from this room have been preserved in storage.² It was most likely a single room measuring 9.50 m by 6.40 m that was connected with chamber 3 on the west (see above) and the vestibule on the south; a stone threshold was fitted in this latter doorway [Fig. 4]. There are three low parallel masonry walls dividing the interior from north to south. Together with the partly destroyed vault at the southern end of the cistern, these walls formed a kind of strip foundation for the joists supporting the wooden floor boards of the chamber. A socket for a wooden joist survived in the west wall of Room 13, south of the marble threshold in the doorway. The actual wooden joists or boards were not found, but the “numerous iron nails” from the fill confirmed the presence of an

2 For general information on these in the excavations reports, see Daszewski 1985a: 20; 1985b: 954; 1986: 861; 1987: 687; 1988: 837.

ordinary wooden floor here (Daszewski 1986: 861; 1988: 837; Lichočka and Meyza 2001: 157). The vault of the cistern at its northern end and the top surface of the three low walls were all on the same level (the author's measurements in the field confirm the observations in the excavation journal from the 1986/1987 season), this level was 15 cm below that of the marble threshold in the doorway to Room 3. As for the date of destruction of this room, it is important to note that numerous coins, mostly dating from the first half of the 4th century, as well as pottery, of the African Red Slip Ware type from the second half of the same century (until AD 400), were found in this chamber and in the cistern (Daszewski 1986: 861; Lichočka and Meyza 2001: 157, 160).

No traces of the wall paintings have survived on the standing walls apart from some small fragments of plain plaster on the north wall above and to the west of the cistern [see *Fig. 3*]. However, reports from the excavation in 1985 and 1986 bring some detailed comments: "Tout l'espace entre le ressaut et ce mur était comblé et surmonté par un éboulis de blocs mêlés de nombreux fragments d'enduits peints, parmi lesquels des fragments de décoration géométrique comportant des rosettes à quatre pétales, blanches et jaunes sur fond violet, ainsi que des représentations figures dont il reste des fragments de mains, de bras, de visages humains" (Daszewski 1985b: 954) and: "Dans l'éboulis remplissant l'espace compris entre ces murs de fondation furent trouvées de nombreux fragments d'enduits peints de grande qualité. La décoration florale prédominait, quoiqu'apparaissent également des motifs

géométriques (rosettes jaunes sur fond violet) et des fragments de scènes figurées. Nous avons également trouvé quelques infimes fragments d'une inscription peinte en grec" (Daszewski 1986: 861). This last observation about some tiny fragments of a painted Greek inscription is interesting in the light of similar fragments being discovered also in Room 7. An updated report was published two years later when units 13 and 14 started to be excavated: "parmi les enduits prédominaient des fragments portant des restes de décoration peinte et de moulures en relief. L'analyse de ces fragments permet de reconstituer une décoration composée de panneaux floraux encadrés de bandes de couleur unie" (Daszewski 1987: 687). The fill of the cistern 15 resembled that found between the three walls of the strip foundation in units 13 and 14, under the unpreserved wooden floor: "Dans les remblais de la citerne et à proximité, dans l'éboulis de blocs, furent découverts de nombreux fragments de peintures murales d'excellente qualité, à motifs géométriques et floraux, ainsi que de petits fragments de scènes figures. Au fond de la citerne furent trouvées quelques monnaies de la période de Constantin et de ses successeurs immédiats" (Daszewski 1988: 837, *Fig. 77*; see Lichočka and Meyza 2001: 157–160). This indicates that the cistern vault collapsed at this time, the ultimate destruction of the cistern corresponding to the destruction of the house in the aftermath of a strong earthquake. The Plaster Conservation Workshop does not hold any cases of plaster fragments marked as found in this chamber.

The documentation concerning Room 7 to the east is more accurate. The

wall paintings from this room survived in far better condition than those in any other chamber of the House of Aion. Even though fragmentary, they appear in large quantities and some of the pieces are of high artistic quality. The assemblage consists of hundreds of fragments of painted plaster collapsed from the walls and vault (Daszewski 1989: 834–836; 1990: 975; 1991b: 80; Lichočka and Meyza 2001: 160–163). Pieces with elements of figural representations were selected first from among the fragments collected during the excavations in 1988 and 1989. The five best preserved images were consolidated and are now in the District Archaeological Museum of Paphos, while the rest of the collection was moved to the Plaster Conservation Workshop of the Department of Antiquities in Kato Paphos (Daszewski 1990: 975, Fig. 95; 1991b: 81, Fig. 2). These fragments, still in their wooden cases (see the Catalog, pages 572–593), were reassembled wherever possible, reconstructing figures that were eventually put on display at the Cyprus Museum in Nicosia in 2015 to celebrate 50 years of Polish archaeological research in Cyprus.



Fig. 7. Probable entrance to Room 7 in the eastern end of the south wall (Photo E. Jastrzębowska, 2017)

Room 7 has a rectangular plan, measuring 5.59 m by 4.80 m, with longer north and south walls [Fig. 6]. The walls of this room survived 1.50 m on average from the bottom of the excavated space. They had been constructed in an irregular bond using unworked stones of different size, except for the lower part of the east wall, which is made of large regular blocks characteristic of the Hellenistic period. The state of wall preservation today is such that the location of the entrance to Room 7 is doubtful; it seems likely that the door was originally at the eastern end of the south wall, where the wall masonry is most destroyed [Fig. 7]. It would have given access to the room from the portico (No. 6) in the northwestern corner of the courtyard. This seems the most logical solution for the entrance to this room in view of the general layout of the House of Aion.

In the middle of the north wall in Room 7 is a rectangular recess preserved only in its lower part (0.58 m wide, 0.60 m high and 0.40 m deep), flanked by two large blocks of stone and blocked by a square stone slab from the outside [Fig. 8]. The sockets at the bottom front



Fig. 8. Remains of a cupboard in the center of the north wall in Room 7 (Photo E. Jastrzębowska, 2017)

edges of the lateral slabs and the characteristic grooves at mid-height in the side surfaces of these stones indicate that this recess, a “window” in the opinion of the excavators, was actually a lockable cupboard divided inside by a horizontal shelf, which may have held scrolls and other valuable documents. A small round stone altar (HA 11/85) with traces of a *tabula ansata* (without an inscription on its shaft and with remains of burned incense on top) was found in 1985 in the north wall of Room 5, that is, the south wall of Room 7, but the exact coordinates of that discovery were not recorded (Tybulewicz forthcoming).

Low masonry walls (0.53 m wide and 0.53 m high) line the north and south

sides of the room. The third low wall, of the same height, but more poorly preserved, is presently represented by two tilted rows of stones in the center of the room, parallel to the lateral ones and of a similar height (Daszewski 1989: 834 and the *Excavation Journal*). Their function was the same as in the case of the previously described walls from the next-door chamber, that is, to support a wooden floor, the sole difference being the different orientation, perpendicular to the low walls in the other chamber. There were no traces of wooden joists or boards found in this room during the excavations, but the discovery of numerous iron nails indicated the existence of a wooden floor. However, there were no sockets for the



Fig. 9. Deposit of collapsed painted plaster fragments in the northeastern corner of Room 7 (PCMA UW Nea Paphos Project/photo W.A. Daszewski, 1988; digital processing T. Szmagier)

joists visible above the low walls, either in the north or the south wall, and, puzzlingly, the surviving plaster fragments on the north wall reached down to the top of these presumed supports [Fig. 11].

It would indicate that the walls were plastered already after the supports had been constructed, the wooden floor was then installed on them and only then were the walls painted.



Fig. 10. Deposit of collapsed painted plaster fragments fallen from the vault in the northeastern corner of Room 7: top and side views showing the structure of the deposit (PCMA UW Nea Paphos Project/photos W.A. Daszewski, 1989; digital processing T. Szmagier)

A small rectangular shaft (0.67 m by 0.77 m, 1.03 m deep) in the northwestern corner of Room 7 formed the entrance to the cistern (unit 15) (Daszewski 1989: 836, Fig. 121 and *Excavation Journal* from 1989) [see Fig. 6 left]. It was framed with large, vertical stone blocks. The shaft may be what remains of an earlier water inlet to the cistern, blocked off after the construction of the walls and strip foundation under the floor of Room 7.

A more substantial deposit of large collapsed plaster fragments accumulated along the east wall of the room and between the low walls in the lowest level [Fig. 9], while the stone blocks tumbled from the walls and vault were found

above this deposit, reaching 0.20 m above the low walls of the strip foundation (Lichočka and Meyza 2001: 160). As images from the excavations show, the painted plaster fragments were discovered in a compact mass, some with the painted surface facing upwards, others downwards, reflecting the dynamics of a collapsing wall of plaster [Fig. 10]. The “quite numerous coins from the destruction strata—both from the rubble or plaster conglomerate and from below them—are all datable before AD 351–355”, while the pottery fragments discovered could be contemporaneous or even later (Lichočka and Meyza 2001: 160–161).

WALL PAINTINGS

While the fragments preserved directly above the supports along the north wall of Room 7 bore no trace of painting, some poorly preserved remains of painting can be seen on the east wall (four fragments of a double-layered plaster) and the south wall (one larger fragment) [Fig. 11 bottom]. These remains have been protected *in situ* with gauze stuck to the surface with Paraloid B72.

EAST WALL

To begin with the east wall, which, in its lower part, presented a typical Hellenistic bond [see Fig. 5], its highly irregular superstructure was evidently of later date, but the painted plaster covered both parts. Two fragments of a double-layered plaster are still visible on the northern end of the east wall, while two other pieces of the same plaster, a smaller one in the center of this wall and a larger one on its southern half,

are preserved as a single layer, apparently the earlier one. In the latter case, either the plaster had not been painted or the colors had all washed off or faded, this second possibility suggested by faint flecks of color still discernible on the other two fragments at the northern end of the same wall. The bottom layer of the fragment farther to the north even shows a black horizontal stripe on a white background [Fig. 11 center left]. Some traces of two perpendicular red bands with blue between them are still observable on the upper layer of this plaster fragment. The upper plaster layer of the second fragment (more to the center on the east wall) presents some traces of blue, on the same level as on the northern fragment, but more pronounced on the bottom layer, that is, a black horizontal stripe with some remains of reddish-brown above this line [Fig. 11 center right].



Fig. 11. Remains of painted plaster discovered still attached to the walls of Room 7: top, plain fragments on the north wall, touching directly on the surface of the support wall (1990); center, two layers of painted plaster on the northern end of the east wall; bottom, painted plaster in the western corner of the south wall (PCMA UW Nea Paphos Project/photos W.A. Daszewski, 1990; E. Jastrzębowska, 2017)

STANDING FIGURES AND INSCRIPTION ON SOUTH WALL

A larger protected fragment of painted wall plaster (1.12 m by 2.00 m) appears on the south wall, just above the support wall, close to the southwestern corner of the room [Fig. 11 bottom]. On the left there is the lower part of a panel edge painted yellow-white and orange in imitation of onyx or alabaster, the ancient *Alabastro Egiziano* (see

M.C. Marchei in: Borghini 1998: 140), and a surviving frame corner composed of two perpendicular black strips flanking a dark red one (whether imitated stone or just painted frame could not be identified in view of a conservator's protective gauze applied to the surface of the plaster for consolidation purposes, which effectively blurs the image). Larger traces of blue, framed by a black band, are present to the right of the alabaster



Fig. 12. Painting of standing figures above a band of inscription from the south wall of Room 7: left, larger fragment reassembled from pieces; right, other fragments of the inscription (Photo E. Jastrzębowska, 2017; digital processing T. Szmagier)

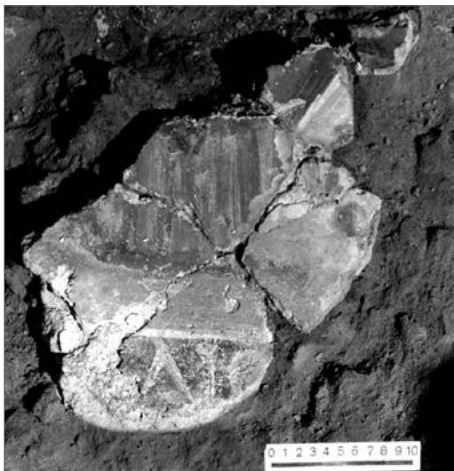


Fig. 13. Broken fragment of painted plaster with the bottom edge of a tunic above a band with Greek letters (PCMA UW Nea Paphos Project/photo W.A. Daszewski, 1988)

imitation. Remnants of the same blue color (better visible in excavation photos, which are, however, black-and-white) are still visible above the said frame corner. The description in the 1989 *Excavation Journal* speaks of painted plaster *al secco* above the benches, decorated with multi-colored rectangles: burgundy on the left and black inside a burgundy frame on the right, above a marble–alabaster imitation with black and white stripes directly above the low wall (see also Daszewski 1990: 975).

The *Journal* also mentioned floral and figural decoration, which should have appeared above the rectangular panels (see also below). This decoration, as attested by fragments excavated from the fill, was framed in yellow and black bands, the latter bearing a Greek inscription. This was neither copied nor transcribed in the *Journal*. Examination of the collected fragments of painted plaster from Room 7, kept in the Plaster Conservation Workshop, revealed a group of fragments showing remnants of a Greek inscription (Case VI, Nos 63–67) and some other illegible fragments of painted images (Case VI, Nos 70–73) [see *Catalog*]. These fragments show six or seven letters: A, I, K, Λ, M, O, Π, painted in white on black horizontal bands between white lines, against a dark red (possibly burgundy) background. The pieces are poorly preserved and their edges do not fit, making it quite impossible to reconstruct the character and meaning of the inscription. However, there are two surviving fragments with a painted black band and letters: KA on the first of them, ΛΙ and possibly a fragment of O on the second one (Case VI, Nos 64 and 67) [see *Catalog*], on a faded

orange background that could have originally been red [Fig. 12 right]. There were three other plaster fragments forming a whole with this piece in the excavation image from 1988 [Fig. 13]. Together, they form the remains of a presumed standing female figure, the bottom edge of her tunic shown above the band with three letters. If all these fragments were put together, they would maybe show a lower tunic's edge subscribed: KA(Λ)ΛΙΟ(ΠΗ) that will be discussed later. A careful examination of the image indicates that it was taken at high noon and that the fragments were lying against the south wall of the room. Thus, it may be deduced that this particular painting had dropped from the south wall. A very distant parallel for a continuous black band with Greek legends painted in white above instead of below the mythological scenes, dated to the 4th century, occurs at Amheida, Dakhla Oasis, Egypt (see McFadden 2014: Pl. CXXVI, Fig. 4,7).

Seven other fragments of the lower part of a standing figure's tunic above a black band with the letters Π and O are still preserved in the Plaster Conservation Workshop (Cases IV: Nos 49 and 52; VI: Nos 63 and 65) [see *Catalog*]. This figure is painted on a red background, 2.5 cm above the black inscription band [Fig. 12 left], with the same red background continuing below the inscribed band. The figure is dressed in a greyish white tunic falling in folds with a black *clavus* visible on her right side. Her white right heel in a black sandal peeks out below the tunic and it is evident that the foot had been turned to the right. The lower edge of a yellow mantle appears at knee height, and continues diagonally up to the fig-

ure's left side. A close resemblance between this inscription band and the other fragments of the band with Greek letters indicates that they had originally been painted in the same row on the south wall. Had they referred to a female figure, the preserved letters would give the name of a second muse ΠΙΟΛ(YMNEIA) that will also be discussed later.

There may have been a third figure painted on this wall. Several fragments of painted plaster were reassembled into the upper part of a woman's body (Case V: Nos 53–56, 58, 60–62) [see *Catalog*]. The painting employs the same color scheme and style as described above, but the pose and attitude are reversed; this figure is turned to the left, while the figure with the foot in a sandal, described above, turns to the right. The figure is depicted in a white tunic, her right arm covered by a yellow mantle, her right hand emerging from the folds at chest height. The neck can be seen above the neckline of the tunic, but her head is not preserved [Fig. 30 bottom left]. Of the painted heads known from Room 7 that have yet to be fitted to a figure, none is suited to this body in size (Cases III: No. 23; IV: Nos 50, 51; VII: Nos 90, 95; VIII: No. 112) [see *Catalog* and Fig. 30 top left].

Taken all together, these fragments show that the inscribed band ran below a large figural composition comprising a row of standing persons. Representations of a standing figure above an inscription are known from Paphos, for example, three painted stone slabs sealing a loculus grave of late Roman date inside an early Roman rock-cut tomb (P.M.3510) discovered in 2001 by Eustathios Raptou (the slabs are now in the Paphos Archaeological Museum; Raptou

2004: 314–317; Michaelides 2004: 94–95). The central slab presents a colorful and richly dressed woman above some fragmented Greek letters which can be read as the common funerary formula: *χρήστη χαίρει*, “well attested on the island especially in the 2nd/3rd century” (Raptou 2004: 315). These loculus slabs, albeit local and maybe contemporaneous, are not really relevant here, as this addition of the written formula is part of their funerary function.

THEATER MASK AND THE MUSE THALIA ON THE EAST WALL

Broken plaster fragments with the image of a theater mask can be seen in another excavation photo from 1989 [Fig. 14 left]. This mask was reconstructed [Fig. 14 above] and is exhibited at the Archaeological Museum in Paphos. The archaeological context is in the corner of the room, between the east wall and the central support wall, at the bottom of the fill, photographed at high noon. This suggests that the mask had fallen from the northern end of the east wall. The excavation photo also shows the right part of a Corinthian capital at the top of a fluted column. The capital is at the left of the mask, partly overlapping the frame around the panel. The rest of the column would have appeared below this capital, and this means that the mask had once decorated the upper part of the wall. Unfortunately, the greater part of this Corinthian capital, beyond its right profile, appears to be lost.

Similar painted columns dividing rectangular panels of painted marble imitations occur in the so-called *cenatorium* in Slope House 1 in Ephesus, dated to the



Fig. 14. Painting with a theatre mask from Room 7: above, reassembled, Archaeological Museum in Paphos (Inv. NP1995_10); left, broken plaster fragments at discovery (1989) (PCMA UW Nea Paphos Project/ photos W.A. Daszewski, 1989; E. Jastrzębowska, 2017; digital processing T. Szmagier)

first half of the 4th century (Zimmermann 2007: 377, Fig. 2; 2011: 127, Fig. 1; Zimmermann and Ladstätter 2011: 165–167, Fig. 344). Moreover, it seems that numerous fragments of painted marble imitation discovered in Room 7 in the 1988 and 1989 seasons, which cannot be found any longer, but exist in excavation images [Fig. 15], belonged to such painted columns separating rectangular panels and to the panels themselves. Another example of such painted “marble incrustation” was also discovered in the said late antique house in Ephesus cited

above, where it was dated as early as the second half of the 4th century (Zimmermann 2011: 129–130, Fig. 2; Zimmermann and Ladstätter 2011: 165–167, Fig. 346).

The location of the fragment inside the northeastern corner of the room indicates its original position in the left upper corner of a probably larger rectangular panel. The frame consisted of an external band of red (6 cm wide) and an internal one of black (3.5 cm wide) separated by a white line (1 cm wide), into the top of which the Corinthian capital (see above) cuts. The reassembled fragment of imita-

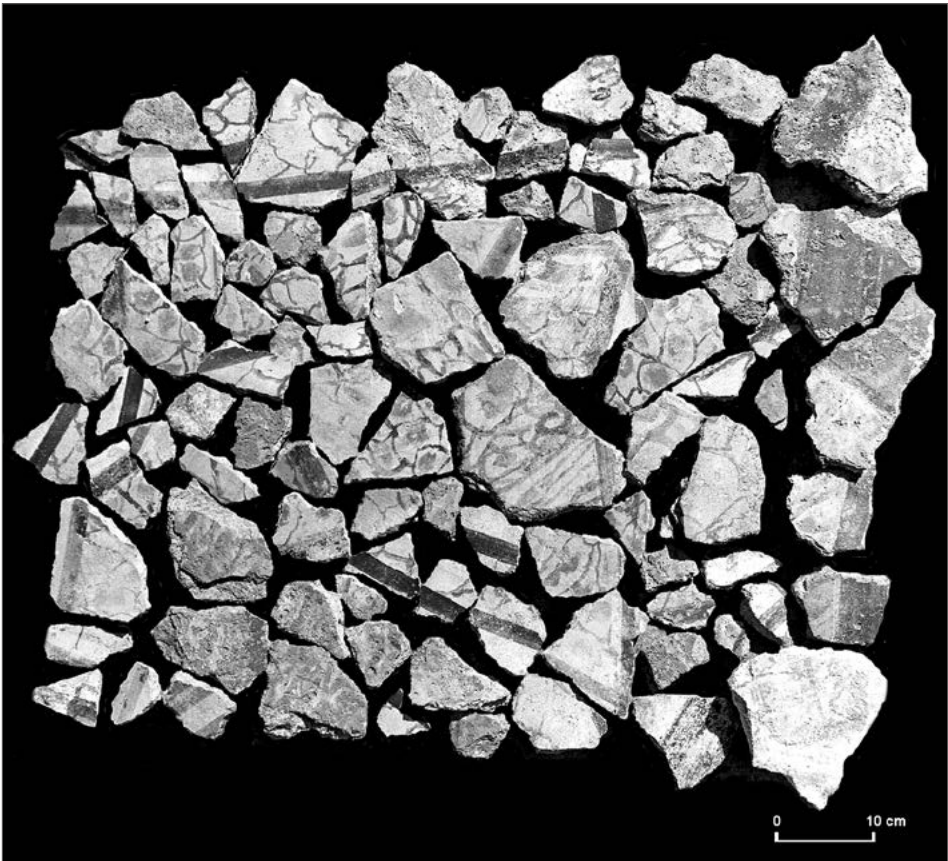


Fig. 15. Fragments of painted plaster with marble imitation from Room 7 (PCMA UW Nea Paphos Project/photo W.A. Daszewski, 1988/1989; digital processing T. Szmagier)

tion stone inserted at the top of this frame in the present reconstruction is a disconcerting addition, not shown in the excavation images. The main reconstructed image of the painted mask (0.30 m by 0.15 m) is composed of 20 plaster fragments of different size and shape, with a vertical gap in the middle [see *Fig. 14* above]. The background of the mask is white, blending into light blue to the top and to the right. The mask is adorned with a brown-yellow wig, sporting a fringe over the forehead and long straight hair down its right side. The skin color of the mask is beige with dark brown linear features, the large eyes are wide open as is the mouth, of which only the left half has survived. The nose of the mask face is not preserved. The large white collar under the chin, decorated with small black dots, seems again an arbitrary addition by the restorers working with the fragment as there is nothing in the excavation photos to suggest its presence. The background below the mask shows a grey-blue horizontal band, clearly separated by a narrow dark grey band from the upper part of the white background.

The image of one of the muses, found in fragments in Room 7, is bordered above and to the right side by a corner composed of two bands similar to the frame of the theater mask: red on the outside, black on the inside and a white line in the middle. Moreover, the same horizontal dark-grey and light grey bands as below the mask are painted in the background of the muse. Another vertical light-grey and dark-grey band is visible behind the head of the muse. This band crosses the horizontal one behind the figure of the muse forming a kind of a large

cross comprised of two double grey bands on a white and blue background similar to that behind the mask.

The fragmentary figure and the frame are composed of about 120 painted plaster fragments (the measurements of the preserved painting being roughly 0.81 m by 0.62 m) [*Fig. 16*]. Of the body of the youthful female figure just the left arm and part of the breast have been preserved, but her head and face are in exceptionally good condition, having broken into only three plaster fragments [*Fig. 17*]. She is shown frontally, but turning her head slightly to the right. Her young face (10 cm high and 7.5 cm wide) is a creamy-beige with highlights on the right side and shadows on the left. The linear features are brown, with large wide-open brown eyes, straight nose, and faintly outlined full lips. Her vivid quasi-impressionistic face bears a faint smile, painted with quick, easy brush strokes. The earrings she wears in her ears—the right one can be seen more clearly—are two white pearls strung vertically. The slightly curly, brown hair is parted in the middle above the forehead and falls loosely to her shoulders. Gracing her head is a large, dense wreath, apparently of olive leaves, painted in light and dark green. Five white vertical feathers slightly inclined to the left are visible above her head; they form a traditional iconographic attribute of Roman muses, as an emblem of their victory over the sirens (see Kees 1933/2000: 723; Falzone 2007: 60; Schindler, Moormann, and Deckers 2013: 204–205). Her white tunic, which can be seen on her front, billows out at the bottom, as if she was turning abruptly to the left (her right side), assuming that the rather doubtful



Fig. 16. Painting of a muse, tentatively Thalia, from Room 7, Archaeological Museum in Paphos (Inv. NP1995_08) (Photo E. Jastrzębowska, 2017; digital processing T. Szmagier)



Fig. 17. Detail of the face of a muse interpreted as Thalia from Room 7 (PCMA UW Nea Paphos Project/photo W.A. Daszewski, 1990; digital processing T. Szmagier)

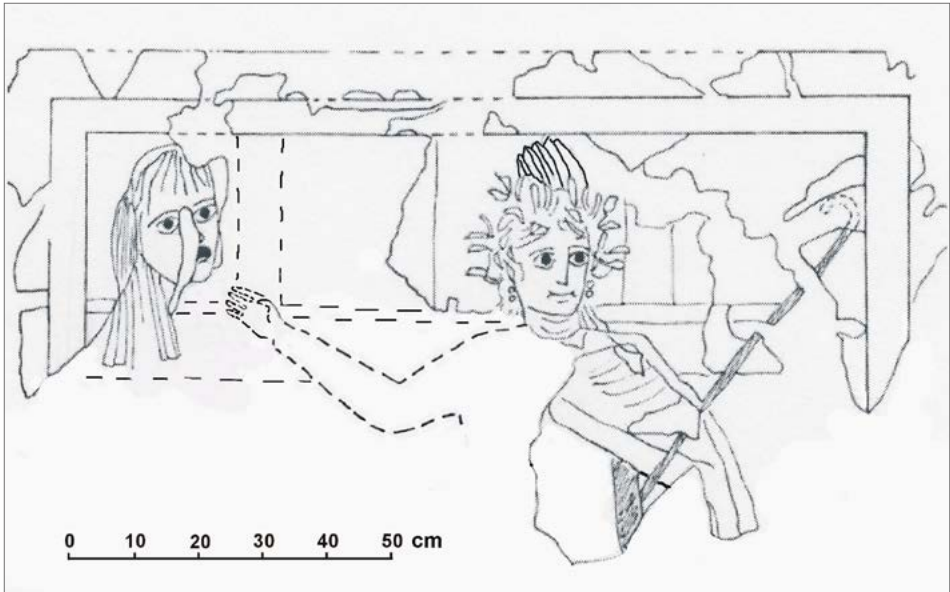


Fig. 18. Hypothetical reconstruction of the painting of Thalia holding a mask from Room 7 (Image E. Jastrzębowska with M. Puskarski, 2018)



Fig. 19. The muse Thalia in a wall painting from the Room of the Muses in Residential Unit 3 of House 2 in Ephesus (Courtesy Bilddatenbank Österreichisches Archäologisches Institut A-W-OAI-EHH2-00820)

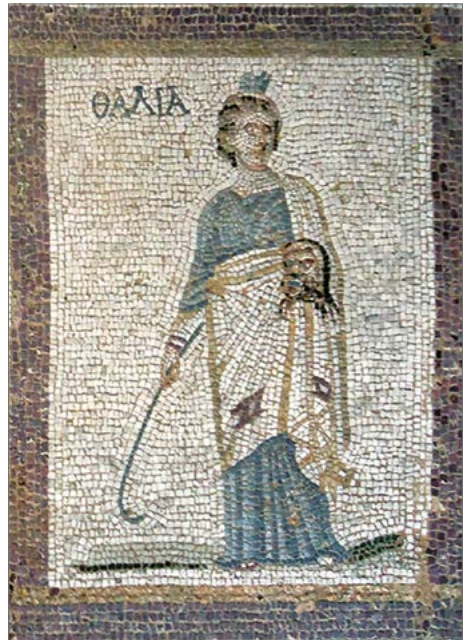


Fig. 20. The muse Thalia on a floor mosaic from the House of Paris at Kos (Courtesy Archive of Archaeological Ephoria Dodekanesou)

reconstruction in this part is correct. The left hand of the muse is totally missing and the painted folds of her tunic and the edges of plaster fragments do not fit properly. Regardless, her tunic would have been decorated with two (the left one survives) vertical, black bands (*clavi*), of which only that on her left side is shown, composed, as noted, of problematically restored pieces. A red mantle with a yellow-black lower edge and a dark red contour line covers her left shoulder, but the reconstruction of its lower end also raises some doubts.

As restored, a thin black diagonal line runs across the front of the figure, from her lower right to the upper left, without no apparent beginning or end. The upper end seems to have been repainted in modern times. Should one of the ends of this line be curved into a semicircular shape, in the form of a traditional shepherd's crook (*pedum*), the figure holding it could be Thalia, the muse of comedy and pastoral poetry. A rod of this kind was her attribute. Her second, and even more frequent attribute, was a comedy theater mask. A good example comes from the wall paintings in the Ephesian Slope Houses (Zimmermann and Ladstätter 2011: 105, Figs 176, 177, 179; 113, Fig. 195,1; 134, Fig. 220).³ If the two images, the mask and the muse, are considered together and the red and black frame on both has the same scale, it turns out that they could well have formed the com-

position of a single rectangular panel with Thalia holding the mask in her right outstretched hand or just pointing to it [Fig. 18]. Assuming that, as the archaeological evidence indicates, the image of the mask had slid down from the upper part of the northern end of the east wall, then the image of Thalia would have fallen from the same wall, but further to the south, that is, toward the center of the east wall. The mask appears to be on the same grey horizontal background as that behind the muse, and these grey features, horizontal and vertical, here and elsewhere, look like the distant views of architecture that appear in the background of more elaborate architectural compositions (like that in the Palatine "House of Augustus", Room of the Masks, for instance).

A very similar figure of Thalia wearing a white tunic and mantle and holding a mask in her right hand with a thin *pedum* in her left, partly hidden in the folds of the mantle [Fig. 19; see also Fig. 33], is painted on one of the walls of the so-called Room of the Muses in Residential Unit 3 of House 2 in Ephesus; it is assigned to phase 4, dated to the second half of the 3rd century (Strocka 1977: 128, Figs 321, 333, with erroneous dating; Zimmermann and Ladstätter 2011: 99, Fig. 156). Thalia is generally represented in this manner, that is, with a comic mask in one hand and a *pedum* in the other, on mosaics throughout the Roman Empire.⁴ The

3 Theater masks were often used as a motif in paintings and mosaics in Roman houses. For similar masks on mosaic floors, see Theophilidou 1984: 243–247, Figs 1, 2; 271–277, Figs 11, 20b; 316–321, Figs 38, 39, 41; Lancha 1990: 17–21, Figs 1, 1–8, 51–56, Fig. 23.

4 See mosaics from Trier, end of the 3rd/beginning of the 4th century AD, in the Rheinisches Landesmuseum, Dorigo 1966: 236–238, Pls 185–188; 217–218, Pls 195, 196; Theophilidou 1984:

mosaic of muses next to a scene of the Judgment of Paris from the Roman house in the Western Archaeological Site at Kos is a close parallel. Thalia, super-signed there, stands with a *pedum* in her right hand and a mask in her left (Theophilidou 1984: 248, 253; see color photographs at http://viagallica.com/grece/lang_en/ville_kos_-_ville_greco-romaine) [Fig. 20; see also Fig. 32].

THE MUSE URANIA

Excavation documentation from 1990 revealed fragments of another painted figure being found together with the mask fragments in the northeastern corner of Room 7. This figure (0.73 m by 0.54 m), composed of 33 plaster fragments, shows a woman sitting frontally on a large dark blue cushion [Fig. 22]. She seems to be more mature and larger than the young Thalia, and is wearing a white tunic, belted with a golden sash at the waist. A wide central band of purple flanked by narrow stripes runs vertically down from the neckline probably to the bottom of the tunic. The tunic is devoid of any other decoration; it has wide elbow-length sleeves. The woman has her right arm raised and bent. The palm of the hand is open and seems to be too large for the elbow, but the skin color on both fragments is the same. She has a simple gold bracelet on the right wrist and is wearing a gold necklace. Her complexion and color of neck and hand is beige with

darker shadows particularly visible on the left cheek and on the left half of her neck. Her face is 11 cm high and 8 cm wide, and seems to be schematically painted and with less character than the faces of other muses from the same room. Her large wide-open eyes are brown and deeply set, looking to the left. She has brown and rather straight hair slightly parted in the middle above her forehead and gathered at the back of the head. Her clearly outlined nose is straight, but her full lips are faintly marked. The head is surrounded with a large wreath of small, light green leaves which cannot be identified as a plant species. Three small, blue feathers—the muse's attribute—are set in her hair; they have white highlights, and are slightly pointed, but seem to represent only one side of the original cluster of five feathers. The woman's dark purple mantle falls from her left hand, which is not preserved, and it covers her knees and legs with straight folds. She may have been holding her attribute in the left missing hand or was pointing to it either with this hand or with a thin pointer (see below). This attribute could have been a celestial globe; such a painted object—a globe with two crossing tapes around the sphere—was found among other motifs on the plaster fragments from Room 7 (it could not be located in the store in 2017) [Fig. 21]. The globe was painted in a three-dimensional manner, applying highlights and shadows; the linear decoration on the sphere is in

271–275, Fig. 11; Ternes 2002: 177, 180; Roman Spain, San Nicolás Pedraz 2011; el-Jem/Thysdrus in the Bardo Museum, 3rd century AD, Theophilidou 1984: 317–318, Fig. 38; see also another mosaic from el-Jem in the local Archaeological Museum, Theophilidou 1984: 320–322, Fig. 41; and a mosaic in the so-called House of Muses in Kasserine/Cillium, second half of the 4th century AD, Darmon and Gozlan 2015: 115–116, Figs 6, 8 and a mosaic in the House of Euphrates at Zeugma, first half of the 3rd century, Önal 2009: 74–75.

the form of double crossed circles. It resembles closely numerous representations of such globes, which were an attribute of the muse Urania, the muse of astronomy, on Roman mosaics throughout the Empire.⁵

Assuming the muse from Room 7 had held such a globe in her left hand or had sat near it, she would be recognized as Urania. The dark blue, possibly celestial cushion, on which she is sitting, and the purple mantle covering her knees,

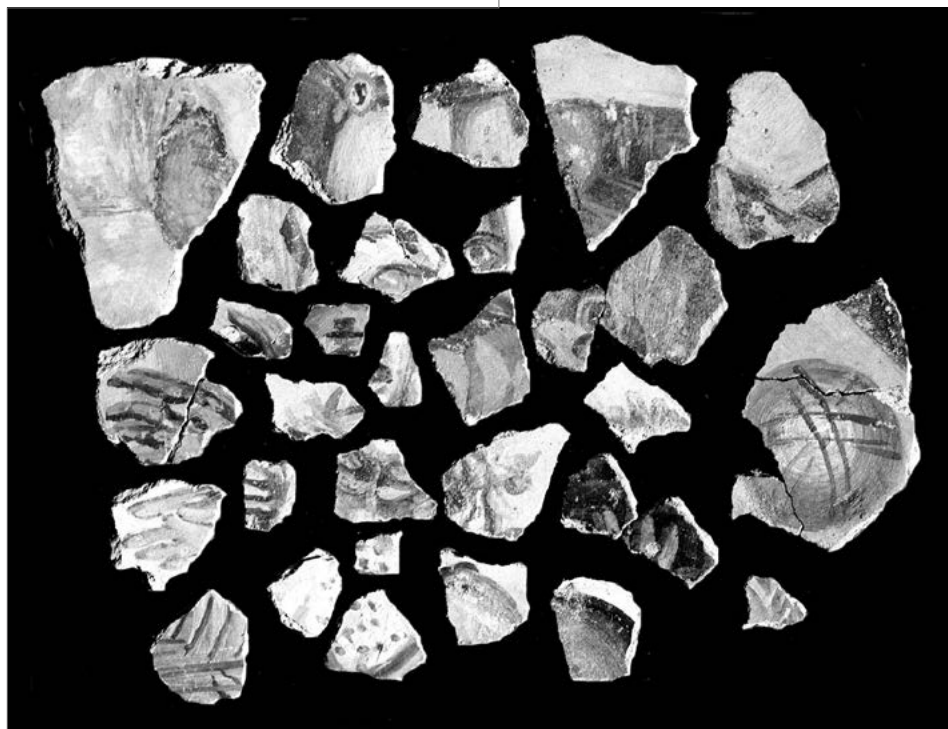
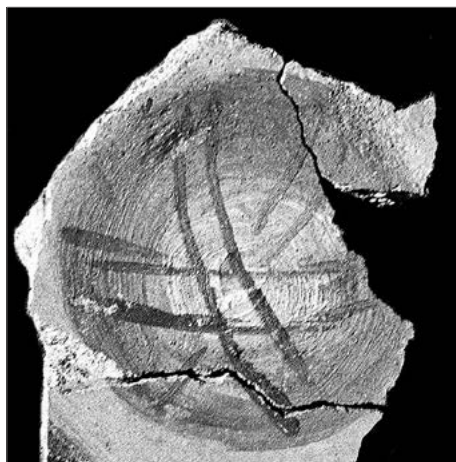


Fig. 21. Fragments of painted plaster with image of a globe (detail in inset) and of a female figure from Room 7 (PCMA UW Nea Paphos Project/photo W.A. Daszewski, 1990; digital processing T. Szmagier)

5 See mosaics from: Vichten, Krier and Reinert 1995; Trier in the Rheinisches Landesmuseum, Dorigo 1966: Pl. 186; Theophilidou 1984: 271–275, Fig. 17; Ternes 2002: 177, 183; Elis and Kos, Theophilidou 1984: 243–250, Figs 1, 2, 4; el-Jem/Thysdrus, 3rd century AD, Theophilidou 1984: 317–318, Fig. 38.



Fig. 22. Painting of a muse, tentatively Urania, from Room 7, Archaeological Museum in Paphos (Photo E. Jastrzębowska, 2017; digital processing T. Szmagier)

would constitute another iconographic indication. An image of a seated Urania, captioned above in Latin, in a turquoise tunic and purple mantle appears on a mosaic floor [Fig. 23] from the Roman villa in Vichen (Luxembourg) from about AD 240 (Krier and Reinert 1995).⁶ She

is pointing with a thin rod to a globe decorated with some interwoven circles, which is mounted on a small three-legged table to her right. The figure of a standing Urania holding a globe in her left hand can be seen on a mosaic from the second half of the 2nd century in the Western



Fig. 23. The muse Urania on a floor mosaic from a Roman villa in Vichen, Luxembourg, Musée Nationale d'histoire et d'art Luxembourg (Courtesy Musée Nationale d'histoire et d'art Luxembourg)

6 Unpublished, except for a brief note in Danguillier 2001: 267. The mosaic is in the National Museum of History and Art, Grand Duchy of Luxembourg. See brief note about its discovery and lavish images by Rudolf Schmidt at the site of The International Coronelli Society for the Study of Globes, News 2003.

Archaeological Site at Kos (Theophilidou 1984: 249–250, Fig. 4; see color images at http://viagallica.com/grece/lang_en/ville_kos_-_ville_greco-romaine).

The probable position of Urania on the walls of Room 7, reconstructed from its find spot near the theater mask, was the eastern part of the north wall in this room.

THE MUSE EUTERPE AND APOLLO

In the early 1990s, Ewa Parandowska assembled the first of these two figures from about 80 painted plaster fragments (Daszewski 1991b: 80–81, Fig. 2) and later, these fragments as the other painted human figures from Room 7 were consolidated by E. Hadjistephanou. The young standing woman is preserved from the knees up, almost to her full height (0.86 m by 0.62 m) [Fig. 24]. She wears a rich dress that is different from the tunics of the other muses described above. This exquisite, deep red (burgundy) robe with blue ornamentation has long narrow sleeves. The tunic is held at the waist with a golden belt, which also secures the golden ends of the mantle over her shoulders. The blue ornamentation comprises: a square on the chest with an inner black ornament, two small roundels (*orbiculi*) on the shoulders, and triple bands on the forearm and on the wrist, as seen on the preserved left arm, and a horizontal band lower down on the skirt. Her short mantle, of the same red color, can be seen on both sides of her body beneath the waist and arms. This mantle is folded and decorated at the bottom with a gold horizontal band. It would have been fixed to the shoulders of the muse, spreading out behind her. Her face (11.5 cm high

and 8.5 cm wide) is wholly preserved, and slightly inclined to her left [Fig. 27]. She has regular, but rather masculine features, masterfully rendered with brown lines: large, brown eyes looking to the left, straight nose and a small full, slightly open mouth. Her brown, short and curled hair, not preserved above the forehead, is crowned with a green wreath of possibly laurel leaves, but they are rather difficult to identify. Three pointed blue feathers with white highlights are clearly visible at the top of her head, above and to the right of the gap in the painting. Her left arm is slightly extended from the body with the forearm bent horizontally and the palm at waist level. Held in this hand is a vertical long gold flute with four or five pointed keys below the fingers and a barely visible mouthpiece above the belt. She should be holding, in her right hand, the second part of this presumably double flute. However, this hand and the right forearm have not been reconstructed correctly. In addition, her right forearm is evidently too short in comparison to her left forearm. The proposed gesture of her right hand also poses some difficulties. There are some remains of the second flute discernible in this hand, as well as another small piece of this instrument on one fragment of her robe, inserted separately and incomprehensibly in the middle of this reconstruction. It seems more probable that the muse might have been holding the flute more horizontally in her right hand and her right arm straight. Only a small part of the background behind the muse has survived, to the left and above her right shoulder, but it seems to have been



Fig. 24. Painting of a muse, tentatively Euterpe, from Room 7, Archaeological Museum in Paphos (Photo E. Jastrzębowska, 2017; digital processing T. Szmagier)

painted white with the background behind her head grey-blue.

This muse is clearly identified by her attribute, the *tibia* or one part of a double flute, called the *diaulos* or *tibiae*, held in her left hand. She is Euterpe, the muse of lyric poetry, music and the flute. Her rich dress, the so-called theater robe (*Theatergewand*), became typical of Euterpe, but such a robe could also have been worn by Apollo, as in the image on the mosaic in the *triclinium* of the same house in Nea Paphos [see Fig. 2],

resulting in the initial identification of this figure as Apollo (“a male figure in the dress of a *kitharodos*, perhaps a representation of Apollo”, Daszewski 1991b: 80, Fig. 2). The best parallel for such an image of Euterpe, dressed in a similar richly decorated orange robe, captured in full motion or standing calmly, always with the *tibiae* in both hands, is present on two mosaics: one from the Roman villa in Vichen [Fig. 25] and the other from the Roman house at the Western Archaeological Site on Kos (Theophilidou



Fig. 25. The muse Euterpe on a floor mosaic from a Roman villa in Vichen, Luxembourg, Musée Nationale d'histoire et d'art Luxembourg (Courtesy Musée Nationale d'histoire et d'art Luxembourg)

1984: 247–248, Fig. 3) [see Figs 26 right, 32].⁷ The second flute held more horizontally in the right hand is paralleled by a wall painting of the muse from the so-called Room of the Muses in Residential Unit 3 of House 2 in Ephesus, from the second quarter of the 3rd century AD (see above, Note 7) [see Figs 26 left, 33].

The other consolidated image (0.41 m by 0.40 m) of a human figure from Room 7 was in the worst condition. It was assembled from 37 fragments and undoubtedly represents a man, easily rec-

ognized as Apollo holding a lyre [Fig. 28]. Only the upper part of the god's body has survived: the head with a floral wreath, the right arm with a hand clutching the lyre and a small fragment of his chest. Thus, it is impossible to say whether he was originally standing or sitting. Apollo's face is 7.5 cm wide and could have been approximately 10 cm long, which is important when comparing it with the size of the faces of muses from the same room. His face has a yellow-beige skin with brown linear features, brown eyes



Fig. 26. The muse Euterpe: left, painting from the Room of the Muses in Residential Unit 3 of House 2 in Ephesus (Courtesy Bilddatenbank Österreichisches Archäologisches Institut A-W-OAI-EHH2-00821); right, floor mosaic from the House of Paris at Kos (Courtesy Archive of Archaeological Ephoria Dodekanesou)

7 See above, note 6. For other Roman-age images of Euterpe either in painting or mosaic, see: for paintings, Euterpe from phase 4 (second quarter of the 3rd century AD) in the Residential Unit 3 of House 2 in Ephesus, Strocka 1977: 128, Figs 315, 330, 334; Zimmermann and Ladstätter 2011: 99, Fig. 155; for mosaics from the western Roman Empire, Trier, see Theophilidou 1984: 280–286, Fig. 23, and from the eastern provinces, Kos, today at the Grand Master's Palace on Rhodes, Theophilidou 1984: 244–248, Fig. 2.

looking to his left and set in dark sockets. The left eye is intact, the right one is damaged. The nose is long and straight, but the mouth is missing. The hair is brown and curly, barely parted in the middle above his forehead, the long side curls falling below the shoulders. Apollo wears a double white band on his head and a wreath of sparse light and dark green leaves. The leaves are blurred, but one of them looks like an ivy leaf. A small part of the god's bare torso has survived below his right arm. Apollo's body, and particularly his face, are painted with a masterly use of highlights and shadows emphasizing the volume of his figure. The background behind Apollo is varied; it is white to the left of his torso, with blue streaks above his head. Apollo raises his right arm high above his head and bends his forearm, which is painted a lighter

beige color. In his right hand he holds the nearside grey and black arm of the lyre or kithara, to the left of his head. The other arm, only partly preserved, is shown parallel to this, further to the right and high above the god's head. It is not certain whether the upper end of the left arm of the instrument has been correctly restored. Between the two arms of the frame we see the horizontal crossbar (*zugon*) and vertical strings delineated in black, but the sound-chest below is not preserved. This painted image of the instrument of Apollo is more similar to the lyre of Orpheus in the earlier mosaic from the so-called House of Orpheus in Nea Paphos (late 2nd and early 3rd century AD, Michaelides 1987: 13–14, Fig. 6; Christou 2008: 107; Daszewski and Michaelides 1988: 49–51, Figs 38, 39), than to the *kithara* of Apollo in the mo-



Fig. 27. Detail of the face of a muse interpreted as Euterpe from Room 7 (Photo E. Jastrzębowska, 2017; digital processing T. Szmagier)

saic from the *triclinium* of the same House of Aion [see Fig. 2].

Apollo with a *kithara* surrounded by the muses appears on a mosaic from the not-so-distant island of Kos (second half of the 2nd century AD, Theophilidou 1984: 248) [see Fig. 32 center]. The god is presented there seated, semi-nude, with

a purple mantle covering the knees, holding the *kithara* in the right hand and a *plektron* in his outstretched left. His image appears in a central rectangular panel between two similar panels with the muses Euterpe to his right and Thalia to his left. In this mosaic Apollo is in the company of the same muses as in Room 7 of the



Fig. 28. Painting of Apollo from Room 7, Archaeological Museum in Paphos (Photo E. Jastrzębowska, 2017; digital processing T. Szmagier)

House of Aion. There is a difference, however, and it concerns what the god is doing. The Apollo from Paphos in Cyprus is not playing the lyre, but grasping the instrument, as if meaning to pick it up

and start playing. This particular manner can be simultaneously explained by a specific iconographic tradition connected with some representations of Apollo, typically the standing sculpted figures of the



Fig. 29. Apollo in a wall painting from the Room of the Muses in Residential Unit 3 of House 2 in Ephesus (Courtesy Bilddatenbank Österreichisches Archäologisches Institut A-W- OAI-EHH2-00824)

Lykeios type (see Strocka 1977: 127; Simon and Bauchhness 1984: 383–384, Nos 61, 222). This gesture, of the right arm posed above the head, is frequent in images of this god. He is similarly represented in the so-called Room of the Muses in Residential Unit 3 of House 2 in Ephesus from the second quarter of the 3rd century AD (Strocka 1977: 127–128, Figs 316, 321, 340, with erroneous dating; Zimmermann and Ladstätter 2011: 99, Fig. 153) [Fig. 29].

OTHER FIGURAL REPRESENTATIONS

Other figural representations, both male and female, once painted in Room 7, have survived in much worse condition and seem to be of inferior artistic quality. Modest parts of the heads and faces of three other human figures could be reassembled. There is a partial reconstruction of the top of a young woman's head (Case VII: No. 90, see *Catalog*) in a white diadem painted quickly and carelessly, which cannot be identified either as a wreath of leaves or as a bunch of feathers. Her hair is dark, almost black, slightly parted in the center above a high forehead. The face is beige in color, the upper part preserved with two black eyes looking up to her left, a straight nose and both cheeks. Matching this fragmentary face is a remnant of feminine chin above a thick neck and triangular neckline of a yellow tunic, bordered by black and grey bands (Case VII: Nos 90, 94, see *Catalog*) [Fig. 30 top right]. The light blue-violet background is the same on both these fragments. The fragment of another woman's lips (Case VII: No. 95, see *Catalog*) [Fig. 30 center left], proposed as the completion of this face, does not fit, the lips being proportionally too large for the upper and lower parts of this face. A fragment of a black

border, or something different, visible to the right of this head, matches two other fragments of similarly painted plaster (Case VII: Nos 89, 91, see *Catalog*). This is all that could be done to complete this figure.

Nothing more was done or said in the excavation reports about two other partly assembled faces: one of a young woman (Case VIII: No. 112, see *Catalog*) and the other possibly of a young man (Cases IV: Nos 50, 51; VIII: Nos 111, 112, see *Catalog*), which are too poorly preserved [Fig. 30 top left].

Many small fragments, painted on a deep blue background, represented the figure of presumably another youth, bareheaded, his face framed with short curly hair (Case III: Nos 23, 24, 25, see *Catalog*), a possible Dionysian *thyrsus* next to him, or alternatively the mane of a horse (M. Romaniuk, personal communication) [Fig. 30 bottom right]. The edges of the fragments do not fit, except for some arbitrarily glued pieces forming the upper part of a head (Case VI: Nos 9, 19, 24, 25, 28) of a boy who might be identified as one of the Dioscuri due to the possible presence of his characteristic cap (*pilos*) with a star (Case III: No. 28) as proposed by Marcin Romaniuk (personal communication).

Still to be discussed are the numerous smaller fragments of painted plaster with garden motifs, that is, flowers, leaves and birds, which are known from black and white excavation photographs from 1988–1989. Some of these “garden pieces”, which are missing today, were photographed with fragments of a border forming a roughly-shaped trapezoid [Fig. 31]. It seems that the most significant among these fragments are those present-

ing two opposite acute corners of a garden border, which, however, could have well been the ends of a bottom border of a much larger, semicircular or semi-

oval surface. A surface of this shape could have filled the upper part of the east wall under the arch of the vault. If the numerous fragments of this painted



Fig. 30. Fragments of painted plaster from Room 7: top, three fragmentary heads of young women (Cases VIII: Nos 112, 111; IV: 47, 50, 51; VII: Nos 90, 94); center left, fragments of a right hand and of a mouth (Cases IV: No. 48; VII: No. 95); bottom left, fragmentary female bust (Cases V: Nos 53, 54, 55, 60; VII: No. 98); bottom right, face of a youth and horse's mane (Case III: Nos 9, 19, 23, 24, 25, 28) (Photos E. Jastrzębowska, 2017; digital processing T. Szmagier)

garden representation and of its border were found in the same conglomerate of painted plaster pieces under the east wall, their original location could have been on the upper part of this wall, which means above the figural panels of the muses and below the vault.⁸

PAINTED PLASTER FROM THE VAULT

Last but not least, some larger fragments of painted plaster from the collapsed vault were found in Room 7. They were discovered in the upper level of the fill, in the northeastern corner of the room [see *Fig. 10*]. Today, they are easy to recognize due to their curved surface and greater thickness compared to the other fragments of plaster (Cases I, XI and XII, see *Catalog*). The largest irregular piece of the vault (0.35 m by 0.36 m) was composed of three heterogeneous layers of plaster [see *Fig. 10*].

and seems to curve gently (difference of depth 1 cm). The lower plaster layers are now visible only at the edge of this fragment. The uppermost finest white surface was covered with painted decoration: a corner of a large hexagon or lozenge, a linear black corner of a small square or rectangle with a red line running between them. The hexagon/lozenge was painted in dark and light red to imitate a slab of red marble with black veins and a black linear border. This kind of marble is most similar to the antique Greek decorative stone called *Portasanta* from the island of Chios (M.C. Marchei in: Borghini 1998: 285–287). The side of this hexagon/lozenge would originally have been at least 20 cm long. The square or rectangular marble imitation is similar, but painted in light yellow and framed by a black border. Both these geometrical figures are divided by a thick

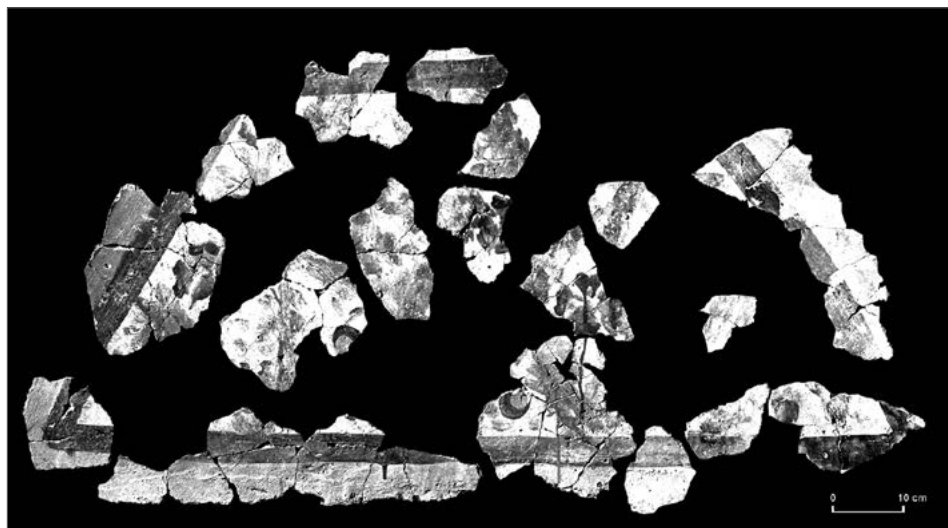


Fig. 31. Fragments of painted plaster with image of a garden from Room 7, image from 1989 (Project PCMA UW Nea Paphos Project/photo W.A. Daszewski, PAF 89 067; digital processing T. Szmagier)

8 See painted garden scenes with flowers and birds in the Slope Houses in Ephesus, Zimmermann and Ladstätter 2011: 80, Figs 131–135; 96, Fig. 150, 3.

red line, from which a thin red line forks of parallel to the edge of the hexagon/lozenge. Many small fragments of painted plaster with similar marble imitation can be seen in excavation photos from 1989 (no longer in storage) [see *Fig. 15*].

Other important fragments show another corner of an even larger white hexagon/lozenge bordered by a thinner red band and by a larger yellow one (Cases XI: Nos 151–162, XII: Nos 163–172, see *Catalog*). At the time of discovery in 1989, they formed part of one curved piece of cracked painted vault plaster [see *Fig. 10*]. The white large hexagon/lozenge shows a very thin grey-green venation that could indicate a marble imitation of light alabaster, for example the so-called *alabastro marino* originating from North Africa (M.C. Marchei in: Borghini 1998: 147).

Painted ceilings and vaults are rarely preserved in domestic contexts. In Nea Paphos, they have survived in some Hellenistic and Roman tombs, but these are monuments of earlier date and they do not present anything similar to the decoration of the vault from Room 7 (Michaelides 2004).

A very distant parallel for this decoration so far is to be found far westwards in Naples. It is the painted ceiling decoration from a destroyed Roman house from the beginning of the 2nd century AD (Bragantini 2004: Figs 7, 9, 10). This ornament consists of white-yellow lozenges and squares bordered in black and divided by red bands, painted as a three-dimensional imitation of ceiling coffers (Bragantini 2004: 178). The illusion of the three-dimensional coffers is missing from the vault painting found in Room 7 of the House of Aion in Nea Paphos, while in the Naples paintings there is no marble imitation. However, the color selection and the ornamental scheme are quite similar in both cases. A composition of other geometrical forms (octagons, squares and triangles) imitating vault coffers was found in fragments in Residential Unit 2 of House 2 in Ephesus, dated to the second half of the 2nd century AD (Strocka 1977: 129, Fig. 349 with erroneous dating; Zimmermann and Ladstätter 2011: 109, Fig. 188). It may be assumed therefore that these ornaments were commonly, although locally differentiated, in use all over the Roman world from the 2nd until the 4th century.

RECONSTRUCTION OF WALL DECORATION

The painted walls of Room 7 of the House of Aion in Nea Paphos started with an ornamental frieze of marble imitation slabs on the lower parts, topped by a figural decoration on the upper parts. Two figures of supposed muses: Kalliope and Polyhymnia, appear to have filled the figurative zone on the south wall, to the west of the possible entrance to the room. The muse Thalia with the mask high in her right hand occupied the northern half

of the east wall, adjoining across the corner the muse Urania on the eastern part of the north wall. The images of Apollo and of the muse Euterpe cannot be placed with any certainty based on the find spot of the fragments, but upon consideration of the length of the east wall, which was 4.80 m, and the estimated width of the panel with the image of Thalia holding the mask (about 1.20 m), there is enough space on the east wall for at least two

more images with borders and columns separating them. It should be kept in mind that the largest accumulation of painted plaster fragments was found at the foot of this wall [see Fig. 34]. As for the composition of rectangular panels

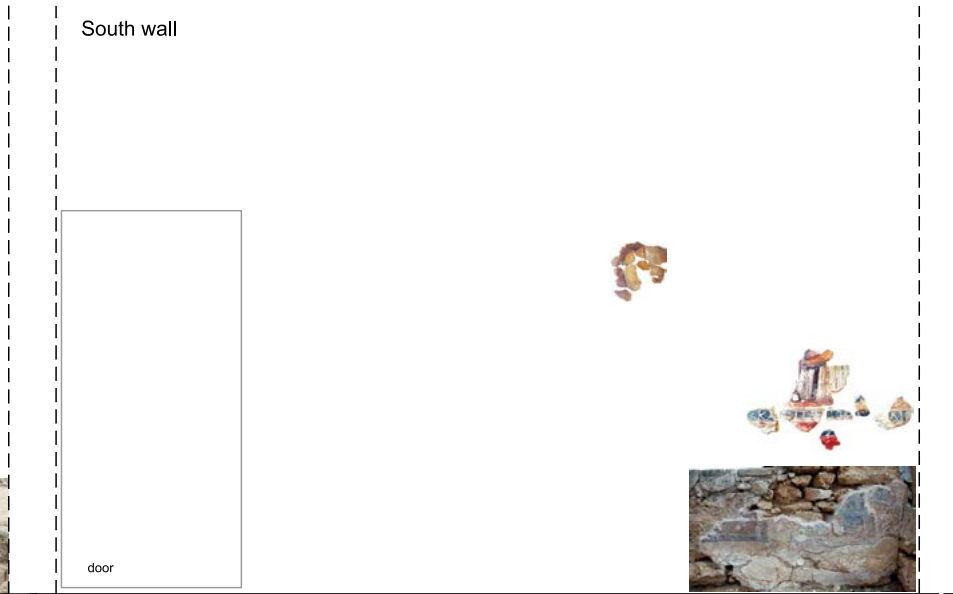
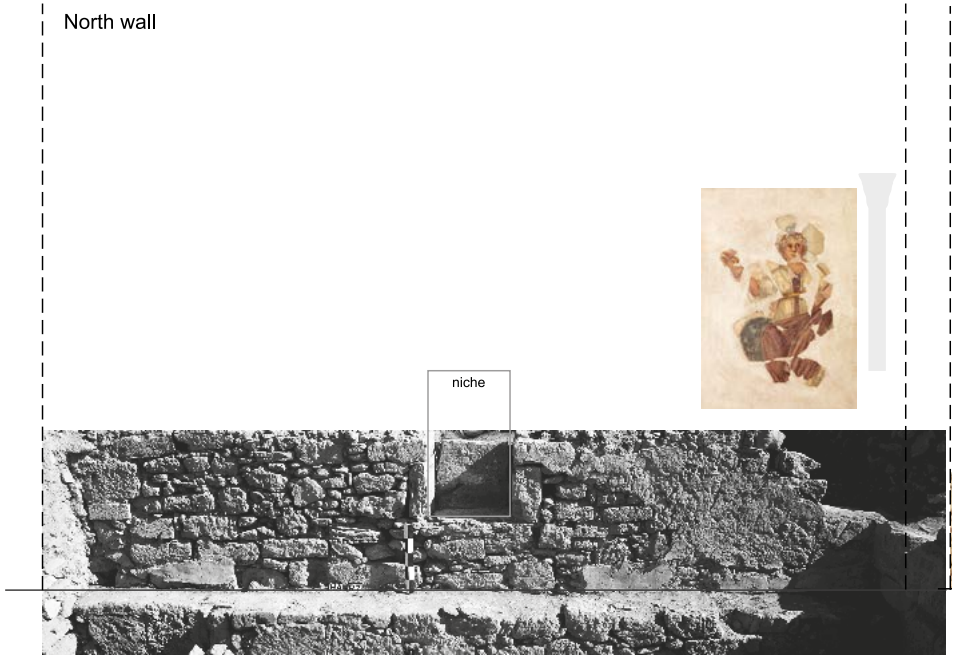
with individual figures, in particular of the muses, they are best represented in the so-called Rooms of the Muses in the Residential Houses in Ephesus (Parrish 1999: 507–513). The other parallel, but more distant eastwards in Asia Minor,



Fig. 32. Mosaic of Muses and Apollo with a central panel showing the Judgment of Paris from the House of Paris on Kos (Courtesy Archive of Archaeological Ephoria Dodekanesou)



Fig. 33. Painted east wall of the Room of the Muses in Residential Unit 3 of House 2 in Ephesus (Photo E. Jastrzębowska/digital processing T. Szmagier)



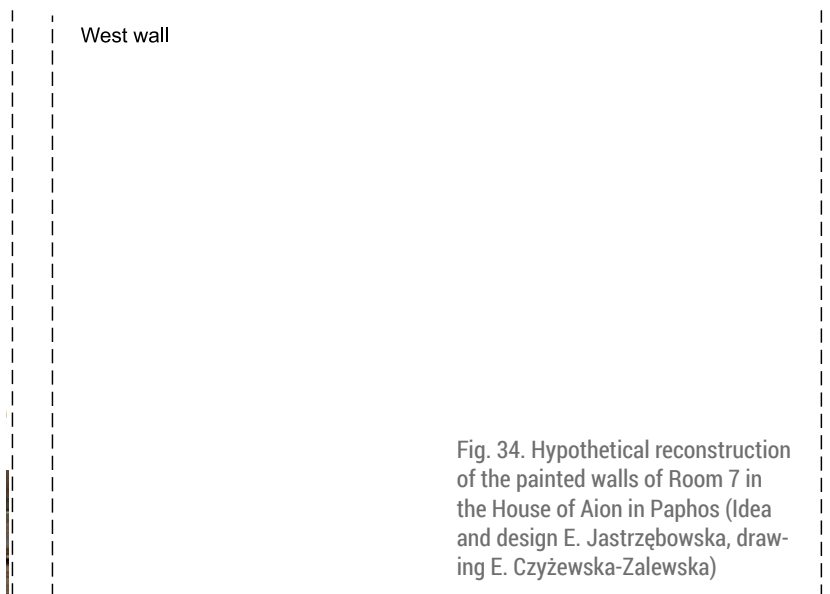
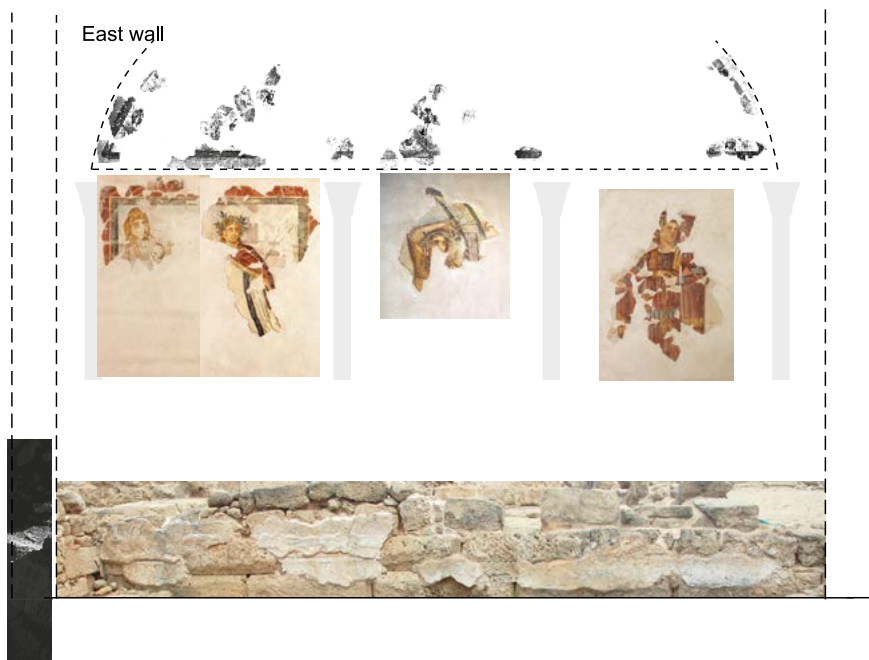


Fig. 34. Hypothetical reconstruction of the painted walls of Room 7 in the House of Aion in Paphos (Idea and design E. Jastrzębowska, drawing E. Czyżewska-Zalewska)

0 ————— 1 m

and also different stylistically, shows the figures of the mythological heroines Penelope and Deidameia and more extensively damaged other motifs painted originally on the walls of room P26 in the House of the Euphrates in Zeugma. These frescoes are now in the Archaeological Museum in Gaziantep, their *terminus ante quem* being the Sasanian sack of AD 252/253 (Barbet 2005: 144–157, Pl. XXIII, 1, 3, XXVI, 3, XXX; Moormann 2018: 15–16).

The supposed two female figures on the south wall might be identified as the Muses Kalliope and Polyhymnia. The muse of epic poetry, philosophy and rhetoric was usually represented with a scroll, as in the so-called Room of the Muses, in Residential Unit 3 of House 2 in Ephesus, whereas the latter muse, of sacred hymns, dance and pantomime, was depicted either with a scroll or a long rod, as in the same painting in Ephesus (Strocka 1977: 127–129, erroneously dated; Zimmermann and Ladstätter 2011: 97–101, Figs 151–161; Moormann 2018: 15). However, neither the hypothetical names, inscribed on the black band in Room 7 in Paphos, nor the incompletely preserved parts of the presumed muses above this band, can be interpreted with certainty.

As far as the reconstructed human figures are concerned, below this probable garden ornament, it seems quite possible that Thalia, Apollo and Euterpe were represented together on the same east wall. An inducement to this hypothesis is the composition of the same figures in a floor mosaic from the Roman House at Kos (Theophilidou 1984: 247–250, Figs 3, 4) [see Fig. 32]. Apollo, as the *Musagetes*, is a central figure there, Euterpe is to his right and Thalia to his left, two other

muses Klio and Melpomene are at the respective ends of a row of five panels. The other five muses: Terpsichore and Erato (with missing names), as well as Polyhymnia, Urania and Kalliope (better preserved), are in a symmetrical row of panels on the other side of the central mosaic scene, which is the Judgment of Paris. The muses Thalia and Euterpe are also painted next to one another on the east wall of the so-called Room of the Muses [Fig. 33], in Residential Unit 3 of House 2 in Ephesus, while Apollo is represented there between Sappho and Kalliope on the south wall (Strocka 1977: 127–129, erroneously dated; Zimmermann and Ladstätter 2011: 97–101, Figs 151–161). Nine muses with Homer (all captioned in Latin) also decorate the mosaic floor of the Roman villa in Vichen (see above) Thalia, Euterpe and Urania are shown there in neighboring octagons, the orange theater robe of Euterpe and the sitting Urania next to a globe being fairly similar to the images of these two muses painted in the House of Aion. Both these examples are a clear indication of the commonness of images of muses in the painted and mosaic decoration of Roman houses and the similarity of the composition schemes, in which they could have been arranged. It is irrelevant here whether it was due to itinerant craftsmen or traveling sketchbooks in circulation. The muses had already been a beloved subject in Pompeian painting and had become even more common in wall painting around the Mediterranean from the 2nd to the 4th centuries AD (in particular, see Strocka 1977: 133–137; Theophilidou 1984: 239–348; Moormann 1997; San Nicolás Pedraz 2011; Schindler, Moormann and

Deckers 2013: 201–217). The same is true of the sculptural decoration of public buildings and of tombs, particularly the reliefs on Roman sarcophagi (Wegner 1966). The paintings from Room 7 are dated to the end of that long tradition, which lasted at least 300 years. There is also a mosaic with Muses in distant Trier, from the second half of the 4th century.⁹ These two examples of painted and mosaic decoration, from Paphos and Trier, prove that the old decorative tradition associated with the muses was still in use at the time.

Finally, here are some further observations regarding the style and the authors of these paintings. The face of Apollo shows some similarities to that of Thalia [compare *Figs 17* and *28*]. They are both painted in the same “impressionistic” manner and are of similar dimensions: 10 cm high and 7.5 cm wide. Their noses are very similar and their eyes are looking to the left; the wreaths on their heads, formed of sparse light and dark green leaves, are also comparable. No further comparison of these two figures is possible due to the poor state of preservation of Apollo’s image. The faces of Euterpe [see *Fig. 27*] and Urania [see *Fig. 22*] are larger: 11.5/11 cm high and 8.5/8 cm wide respectively. Nevertheless, they are painted quite similarly in a quasi-impressionistic manner, with the same gaze of the eyes directed to the left and similar, slightly open lips, as well as deeper shadows on

their left cheeks. The face of Euterpe, however, is more masculine and refined, while the face of Urania is feminine and painted hastily. Moreover, they also have similar simplified wreaths with sparse plain green leaves and the same blue pointed feathers on their heads. Therefore, it seems possible that one hand is responsible for painting Apollo and Thalia, while another one rendered Euterpe and Urania. All these masterpieces are in any case of outstanding quality, unlike other known paintings from the same period. They are stylistically too different and distant from the western masterpieces from the same period, as, for instance, the paintings in the nymphaeum–hypogeum at Via Livenza in Rome (Usai 1972; Croisier 2006; Brenk 2010: 16–17) and those from the ceiling of the so-called *cubiculum Faustae* in Trier (Simon 1986; 2007; Weber 1984; Zimmermann 2007: 378–379, *Fig. 5*). Still, the images of Apollo and the muses from Room 7 in the House of Aion in Nea Paphos represent a fine example of the direct extension of the paintings in at least five rooms of the House in Ephesus, which are, however, a hundred years older.

The presentation of the wall paintings from the House of Aion in Paphos does not go into the function of the decorated chambers within the house or the house itself. These issues are being researched by the author and will be the subject of a separate article.

9 A mosaic discovered at Johannisstrasse, Hoffmann 1999: 34–37, No. 7, where three other older mosaics with muses were found (Hoffmann 1999: 37–45). See together with some Spanish mosaics from the 4th century, San Nicolás Pedraz 2011.

Catalogue

Cases I–VII were photographed at the time of excavation, cases VIII–XII in 2017 in the storeroom of the Plaster Conservation Workshop in Kato Paphos, where all the selected fragments are now in store (hence the repetition of some fragments). There may have been more cases, but only these are presently accessible in the workshop. Digital processing of the images T. Szmagier.

| No. | Motif | Description/color | Size/preservation |
|--------|---|---|--|
| CASE I | | | |
| 1. | Hexagonal(?) coffer with a side at least 20 cm long, edged in black. Imitation black-veined red marble on the inside. | White background. Red border band of two different widths, partly outlining coffer. | 35 x 36 cm Three-layered piece (1 large and 8 smaller fragments) from the vault, depth of the concavity of the curve 1 cm |



| CASE II | | | |
|---------|-------------------------|---|---|
| 2. | Part of a robe(?) | Light beige with gray brush strokes; two parallel curving lines of darker gray, terminating in a yellow circle with black center. | 23.5 x 17 cm 1 fragment recomposed from 18 pieces |
| 3. | Part of the background. | Light blue (now faded to gray). | 14.5 x 10 cm 1 fragment recomposed from two pieces |
| 4. | Part of a border frame. | Black band framing panel with green-colored motif (plant?) on a white background. Wide yellow edge (see No. 6). | 28 x 17 cm 1 fragment recomposed from 22 pieces |



| | | | |
|----------|---|--|---|
| 5. | Part of a border frame. | Wide red band and yellow-beige panel surface. | 15.5 x 8 cm 1 fragment recomposed from two pieces |
| 6. | Part of a border frame. | Wide yellow edge bordered with a narrow black strip and wider black band (same as No. 4). | 11 x 10.4 cm 1 fragment recomposed from seven pieces |
| 7+7a. | Part of a robe(?). | Light beige with gray-brown brush strokes (two sets of two parallel lines). | 20 x 11.5 cm 1 fragment recomposed from two pieces plus a small lost fragment |
| 8. | Ornamental motif(?). | Red-colored parts of an ornamental motif(?) against a yellow background. | 15.5 x 8.5 cm + 6.5 x 6 cm 6 x 3.5 cm 1 fragment recomposed from four pieces and two other fragments |
| CASE III | | | |
| 9. | Horse's mane or part of a <i>thyrsos</i> [see <i>Fig. 30</i> bottom right] | Blue background, with a roughly rounded darkening of the color away from the figural motif on the right (similar to Nos 24, 25, 28). | 17 x 15 cm 1 fragment recomposed from five pieces |
| 10. | Surface. | Indeterminate. | 3.5 x 2 cm 2 fragments |
| 11. | Rod(?), white and brown. Brown (hair?) at the edge of the fragment to right of rod. | Blue background. | 7.5 x 4.3 cm 1 fragment |
| 12. | Part of a border frame. | Black wide band with gray on one side, yellow on the other, bordered in red. | 1 fragment |
| 13. | Small blue circle. | Off white and brown, blue. | 4.3 x 2.5 cm 1 fragment |
| 14. | Surface. | Brown. | 3.8 x 2.5 cm 1 fragment |

| | | | |
|-----|--|--|---|
| 15. | Bands. | Black, gray, blue and yellow. | 4 x 2.7 cm 1 fragment |
| 16. | Irregular shapes (hair?). | Off white and brown. | 3.7 x 2.1 cm 1 fragment |
| 17. | Irregular shapes (hair?). | Off white and brown. | 3.6 x 3.1 cm 1 fragment |
| 18. | Irregular brown lines (hair? star?). | Blue background, brown shapes. | 7.2 x 4.5 cm 1 fragment (now 2 recomposed) |
| 19. | Locks of hair(?) [see Fig. 30 bottom right]. | Yellow-brown locks on a blue background. | 7 x 4.3 cm 1 fragment recomposed from two pieces |



| | | | |
|-----|--|---|--|
| 20. | Indeterminate. | Off white with brown edge. | 10 x 6.5 cm |
| 21. | Indeterminate. | Off white with brown edge. | |
| 22. | Part of face (forehead?). Possibly above No. 23. | Brown and flesh-colored. | 3.5 x 2 cm 1 fragment |
| 23. | Part of face (lines of nose and eyes). Joins with Nos 24 and 25 [see <i>Fig. 30</i> bottom right]. | Flesh-colored face with facial features in brown. | 6.3 x 3.5 cm 1 fragment |
| 24. | Rod and locks of hair to left of it. Joins with Nos 23 and 25 [see <i>Fig. 30</i> bottom right]. | Yellow brown rod and brown hair, on a darker blue background (as in Nos 9, 11 and 25). | 18.5 x 10 cm 2 fragments recomposed from six pieces |
| 25. | Locks of hair fringing left-side part of forehead. Joins with Nos 24+23 [see <i>Fig. 30</i> bottom right]. | Yellow-brown hair, flesh-colored forehead, against a darker blue background (as in Nos 9, 11 and 24). | 9 x 5 cm 1 fragment recomposed from two pieces |
| 26. | Numerous irregular shapes (plant?). | Multi-colored. | 7 x 5.5 cm 1 fragment recomposed from two pieces |
| 27. | Parallel bands(?), not as regular as in a frame. | Yellow and off white, blue-gray (black?), light blue (set as in No. 31). | 1 fragment |
| 28. | Peaked cap surmounted by star(?). Yellow at bottom edge. Arching brown shaded element on left [see <i>Fig. 30</i> bottom right]. | Brownish to yellow shape and element, against a darker blue background (as in No. 9) | 8 x 4.5 cm 1 fragment recomposed from two pieces |
| 29. | Irregular shapes (hair?). | Off white and brown spot. | 3.5 x 2.8 cm 1 fragment |
| 30. | Irregular shapes (hair?). | Off white and brown. | 2.6 x 2 cm 1 fragment |
| 31. | Parallel bands(?), not as regular as in a frame. | Yellow and off-white, blue-gray (black?) and light blue (set as in No. 27; similar to No. 34). | 1 fragment |
| 32. | Locks of hair, lanceolate shape away from the hair. | Brown shaded hair against a flesh-colored background; dark brown shape against background. | 4 x 4.7 cm 1 fragment |

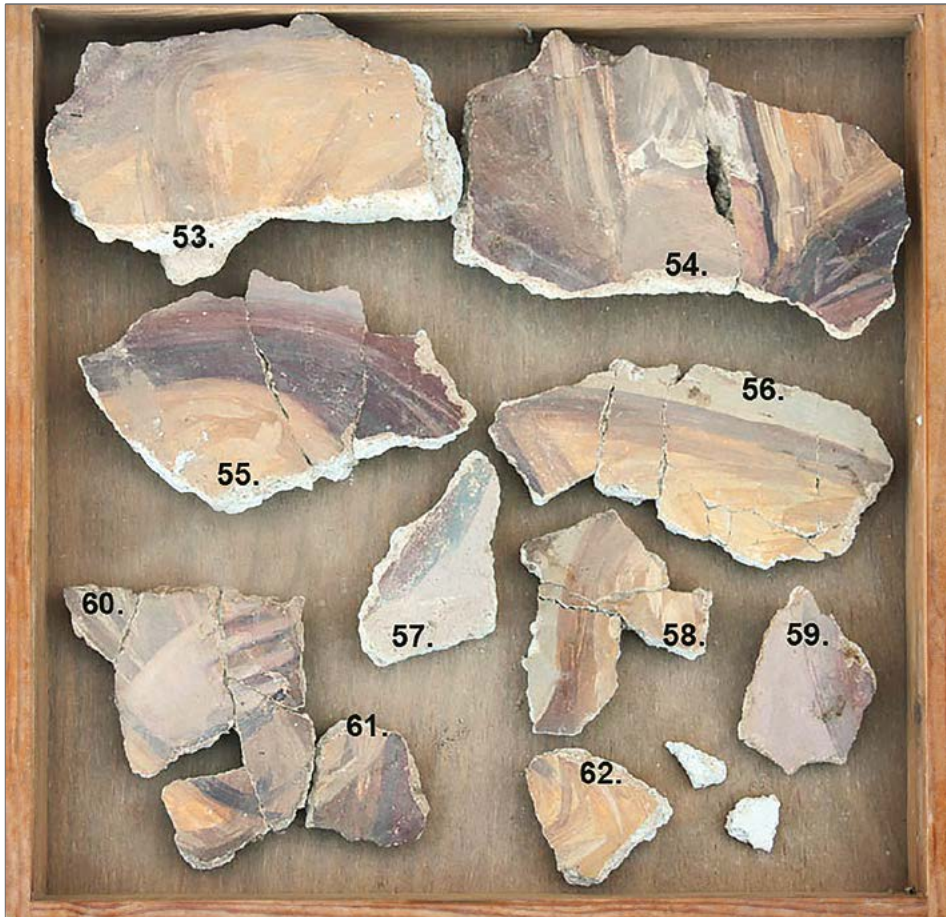
| | | | |
|-----|---|---|---|
| 33. | Wide band(?). | Dark gray band against blue background. | 6.2 x 4 cm 1 fragment recomposed from three pieces |
| 34. | Wide black band between narrower bands/planes of lighter color and terminated by perpendicular crossing elements. | Black band between off white surface on one side and off-white strip on the other, here sided with yellow surface. Brownish perpendicular edges cutting off band at each end (similar to No. 31). | 1 fragment |
| 35. | Fragment with relief molding. | Light blue background with yellow on molding. | 3.5 x 3 cm 1 fragment |
| 36. | Locks of hair(?). | Off white and brown. | 1 fragment |
| 37. | Part of background(?). | Darker blue into gray shades. Yellowish edge(?). | 8 x 6 cm 1 fragment |
| 38. | Part of background(?). | Blue, shaded. | 2.5 x 2 cm 1 fragment |
| 39. | Rod with finial(?). Border with motif of capital(?). | Shaded off-white to gray-brown rod against a darker blue background (as in No. 9). Finial of rod against a wide black band, sided on the other side with a yellow band. | 10 x 9 cm 1 fragment recomposed from four pieces |
| 40. | Indeterminate. | Grey-blue with white patch | 4.5 x 2 cm 1 fragment |
| 41. | Indeterminate. | Grey-blue background with light brown dashes. | 2.5 x 2 cm 1 fragment |
| 42. | Part of background(?). | Light blue. | 5 x 3 cm 1 fragment |
| 43. | Part of background(?). | Light blue. Brown lines. | 4.2 x 2.8 cm 1 fragment |
| 44. | Indeterminate. | Flesh-colored shaded arched line against a light blue background. | 3.5 x 3 cm 1 fragment |

| CASE IV | | | |
|---------|--|--|--|
| 45. | Part of robe(?). | Red-brown shape, lined on one side with yellow. | 13 x 9 cm 1 fragment recomposed from two pieces |
| 46. | Part of robe(?). Folds spreading fan-shaped from one point. | Light gray to purple with brown line shading. | 10.5 x 10 cm 1 fragment |
| 47. | Part of forehead with hairline(?). Joins with No. 51 [see Fig. 30 top left]. | Red and brown shapes separated from flesh-toned plane by black sinuous line. | 7.8 x 5 cm 1 fragment |
| 48. | Right hand, open palm, thumb pulled in [see Fig. 30 center]. | Pink shaded fingers against a white background. | 9 x 8 cm 1 fragment |



| | | | |
|--------|--|--|--|
| 49. | Part of robe with rolled fold (or mantle) arching down and <i>clavus</i> . At bottom left, oblique sandal strap(?). Joins No. 65 and may continue on No. 52 [see <i>Fig. 12</i> left]. | Beige fabric shaded with pale brown lines imitating folds, dark brown <i>clavus</i> . Roll (or sleeve) yellow-brown. | 27 x 26 cm 1 fragment recomposed from four pieces |
| 50. | Right side of neck and face, lined with locks of hair; right corner of mouth. Lock of hair on the right side of the head. Joins with Nos 51, 111 [see <i>Fig. 30</i> top left]. | Flesh-colored, shaded neck and face. Mouth in brown, maroon brown hair. Creamy-yellow shaded background. | 11 x 10.5 cm 1 fragment recomposed from two pieces |
| 51. | Upper part of the face with nose, eyes and locks of hair above the right side of the forehead. Joins with Nos 47, 50 and 111 [see <i>Fig. 30</i> top left]. | Darker greyish fleshy color of face, facial features shaded in brown. Maroon brown hair. | 9 x 8.4 cm 1 fragment |
| 52. | Part of robe with rolled fold (or mantle) and draped fabric at a diagonal angle. Continues from No. 49(?). | Beige fabric shaded with pale brown lines imitating folds. Roll (or sleeve) yellow brown. | 9.5 x 7.5 cm 1 fragment |
| CASE V | | | |
| 53. | Part of robe(?) [see <i>Fig. 30</i> bottom left]. | Yellow fabric with gently rounded brown shading. | 20 x 12 cm 1 fragment |
| 54. | Part of robe at neckline(?). Tunic with two narrow <i>clavi</i> , mantle thrown over shoulders [see <i>Fig. 30</i> bottom left]. | Yellow mantle on left shoulder. White tunic, above flesh-colored to grayish neck. Narrow brown <i>clavi</i> . | 21.5 x 14 cm 1 fragment recomposed from three pieces. Gap in the plaster. |
| 55. | Roll of fold(?) of robe; right shoulder of figure(?). Continued in No. 54 [see <i>Fig. 30</i> bottom left]. | Maroon brown shaded fold against a yellow plane surface (fabric of robe?). | 19.5 x 12 cm 1 fragment recomposed from three pieces |
| 56. | Mantle fold bent at an acute angle. | Yellow fabric with folds and volume shaded in brown, against a gray-white background. | 20 x 9.5 cm 1 fragment recomposed from eight pieces |
| 57. | Part of figure(?). | Reddish-blue rounded shape against a grey-white background. | 11 x 6.5 cm 1 fragment |

| | | | |
|-----|---|---|---|
| 58. | Part of mantle(?), arched and angled contour. | Yellow mantle with folds shaded in brown, against a gray-white background. | 16.5 x 11 cm 1 fragment recomposed from three pieces |
| 59. | Edge of right side of mantle(?). | Brown mantle against an off-white background. | 9.5 x 6 cm 1 fragment |
| 60. | Part of right hand against the front of a robed figure [see Fig. 30 bottom left]. | Flesh-colored hand. Yellow sleeve, shaded brown mantle. | 16 x 12 cm 1 fragment recomposed from five pieces |
| 61. | Part of mantle with folds. | Shaded brown edge of mantle with yellow brush-strokes. | 6.5 x 6 cm 1 fragment |
| 62. | Part of mantle with folds. | Yellow mantle with light-colored folds. Background bluish-white (two pieces of plain white plaster?). | 7 x 6 cm 3 fragments |



| CASE VI | | | |
|---------|---|---|---|
| 63. | Border frame with band of inscription: possibly Λ [see <i>Fig. 12</i> left]. | Wide red frame. Black band with white letters (compare No. 65). | 8 x 6.5 cm |
| 64. | Border frame with band of inscription: K and A [see <i>Fig. 12</i> right]. | Wide red frame. Black band with white letters (compare No. 67). | 14 x 12 cm |
| 65. | Border frame with band of inscription: Π and O . Sandal heel and small fragment of robe. Joins with No. 49 [see <i>Fig. 12</i> left]. | Wide red frame. Black band with white letters. Narrow white lines edging the black band (compare No. 63). | 17 x 12.5 cm 1 fragment recomposed from three pieces |



| | | | |
|-----|--|--|--|
| 66. | Band of inscription: possibly I and M [see <i>Fig. 12</i>] | Black band with white letters. | 11 x 6 cm 1 fragment |
| 67. | Part of border frame with band of inscription: Λ, I and O(?), fragment of figural panel [see <i>Figs 12, 13</i>]. | Wide red frame. Black band with white letters. Narrow white line edging the black band. Maroon yellow of panel above frame (compare No. 64). | 16.5 x 10.5 cm 1 fragment |
| 68. | Part of border frame(?). | Black band with white line in the middle | 9 x 6 cm 1 fragment |
| 69. | Part of border frame(?). | Black band with white line in the middle. | 8.5 x 6 cm 1 fragment |
| 70. | Part of border frame with band of inscription(?). | Black band edged with a white line; wide red band on one side. Yellow panel surface on the other side. See Nos 73 and 75. | 13.2 x 10 cm 1 fragment |
| 71. | Part of robe (bottom hem) and band of inscription(?) [see <i>Fig. 12</i> right]. | White robe on a yellow panel background, above black band. | 10 x 6 cm 1 fragment recomposed from two pieces |
| 72. | Part of border frame with band of inscription. | Black band edged with a white line and wide red band. | 10 x 6.5 cm 1 fragment |
| 73. | Part of border frame with band of inscription. | Black band edged with a white line and wide red band. See Nos 70 and 75. | 13 x 11 cm 1 fragment |
| 74. | Part of band of inscription(?). | Black band. | 5.5 x 2.5 cm 1 fragment |
| 75. | Part of border frame with band of inscription. | Black band edged with a white line and red band. See Nos 70 and 73. | 8 x 5.2 cm 1 fragment |
| 76. | Part of bands. | White and black. | 1 fragment |
| 77. | Part of border frame(?). | Wide red band and narrow white line; color on other side of white line indeterminate. | 6 x 5.3 cm 1 fragment |
| 78. | Part of border frame(?). | Black band, narrow white line edging it and red band. | 4 x 3.7 cm 1 fragment |

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| 79. | Part of border frame. | Black and red bands. | 8 x 7 cm 1 fragment recomposed from two pieces |
| 80. | Part of border frame. | Black band and red band. | 5.5 x 4 cm 1 fragment |
| 81. | Indeterminate. | Indeterminate. | 5.2 x 4.3 cm 1 fragment |
| 82. | Part of border frame. | Black and red bands. | 4.5 x 4 cm 1 fragment |
| 83. | Part of band(?). | Red. | 2.5 x 2 cm 1 fragment |
| 84. | Indeterminate. | Obscured by adhering sand. | 1 fragment |
| 85. | Part of border frame. | Black and red bands. | 5.5 x 4 cm 1 fragment |
| 86. | Part of border frame. | Black and red bands. | 5 x 3.5 cm 1 fragment |
| 87. | Part of border frame. | Black and red bands. | 4.7 x 3.6 cm 1 fragment |
| 88. | Part of border frame. | Black and red bands. | 4 x 3.4 cm 1 fragment |
| CASE VII | | | |
| 89. | Corner of object(?). | Black element corner against a light blue sky. | 8 x 7.5 cm 1 fragment |
| 90. | Upper part of face and head of a female figure, next to vertical feature/ border frame(?) [see <i>Fig. 30</i> top right]. | Flesh-tone of face with facial features in shaded brown, brown hair, white flower wreath, against a light gray-blue back- ground. Dark gray vertical feature. | 24.5 x 16.5 cm 1 fragment |
| 91. | Indeterminate. | Dark gray (feature?). | 3 x 2.8 cm 1 fragment |
| 92. | Right earring(?). | Grey surface and white dot. | 4.7 x 3 cm 1 fragment |

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| 93. | Right shoulder with part of mantle(?). | Yellow mantle with folds painted a lighter color, brown border. | 1 fragment |
| 94. | Upper chest and neck with chin outline, deep V-shaped tunic neckline and edge of mantle on right side, left earring [see <i>Fig. 30</i> top right]. | Flesh-tones for skin with shading in brown; tunic grey with maroon brown edges; earring formed of two white dots; yellow mantle on right side of figure. Against a light gray-blue background. | 18 x 13 cm 1 fragment recomposed from two pieces |
| 95. | Large mouth with thick lips and bottom of nose [see <i>Fig. 30</i> center]. | Flesh-tones for skin, red lips. | 4.7 x 3.8 cm 1 fragment |



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| 96. | Part of robe(?). | Dark grey robe against gray-blue background. | 4.8 x 4 cm 1 fragment |
| 97. | Part of mantle. Angular shape on a diagonal [see <i>Fig. 30</i> bottom left]. | Yellow textile with vertical folds in lighter color, shades in brown. | 5.9 x 4.6 cm 1 fragment |
| 98. | Part of mantle, vertical folds [see <i>Fig. 30</i> bottom left]. | Yellow textile with vertical folds in lighter color, shades in brown. | 8 x 8.5 cm 1 fragment |
| 99. | Locks of hair or burning flame(?). | Two red locks against a white background. | 5.5 x 4.3 cm 1 fragment |
| 100. | Part of band. | Gray-black band with red edge (like No. 106). | 10.5 x 6.8 cm 1 fragment recomposed from two pieces |
| 101. | Indeterminate. | Red color against white background. | 5 x 3.7 cm 1 fragment |
| 102. | Indeterminate. | Light yellow surface with black strip. | 5.4 x 3.5 cm 1 fragment |
| 103. | Indeterminate | Washed out. | 1 fragment |
| 104. | Indeterminate. | Yellow and blue. | 1 fragment |
| 105. | Part of border frame and panel with marble imitation. | Yellow-red veining on white marble imitation, bordered by a wide white band edged with a red strip. | 15.5 x 9 cm 1 fragment |
| 106. | Part of band. | Gray-black band with red edge (like No. 100). | 1 fragment |
| 107. | Part of bands. | Yellow, brown, dark gray. | 4.5 x 3.5 cm 1 fragment |
| 108. | Part of bands. | Black and white. | 1 fragment |
| 109. | Indeterminate. | Washed out. | 1 fragment |
| 110. | Indeterminate. | Yellow. | 4.2 x 3.5 cm 1 fragment |

| CASE VIII | | |
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| 111. | Locks of hair. Joins with Nos 50+51 [see <i>Fig. 30</i> top left]. | Maroon brown and black lines of locks. 7 x 4.3 cm 1 fragment recomposed from two pieces |
| 112. | Part of face with nose, left eye, left forehead and locks of hair on left side [see <i>Fig. 30</i> top left]. | Flesh-tone of skin, facial features shaded in brown. Brown hair with whitish shading of curls. 12 x 12.3 cm 1 fragment recomposed from four pieces |



| CASE IX | | | |
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| 113. | Indeterminate. | Yellow. | 4 x 3.5 cm 1 fragment |
| 114. | Part of band. | Washed out. | 4.5 x 5 cm 1 fragment |
| 115. | Part of band. | Yellow, white and black. | 2.7 x 2.5 cm 1 fragment |
| 116. | Part of surface. | Maroon brown. | 8.2 x 5.3 cm 1 fragment |
| 117. | Part of band. | Black band between narrow white strips. | 8 x 5 cm 1 fragment |



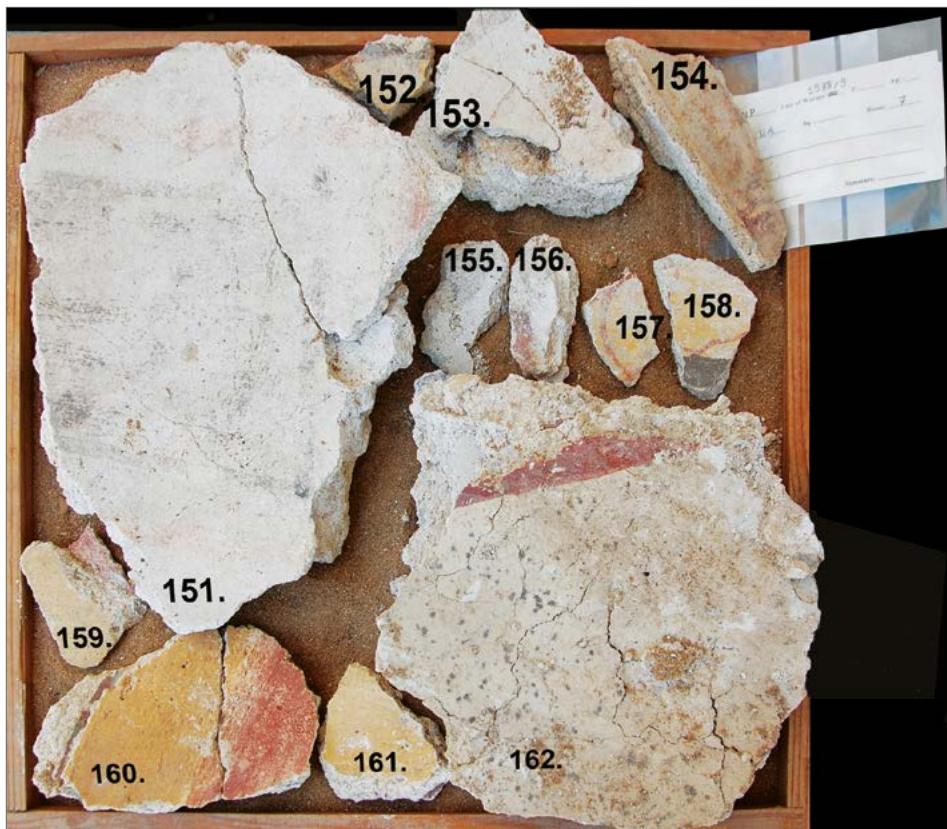
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| 118. | Part of band. | Yellow, white and black. | 4 x 3.5 cm 1 fragment |
| 119. | Part of surface. | Maroon brown. | 6.6 x 3.5 cm 1 fragment |
| 120. | Part of border frame(?). | Red band edged with narrow white strip, separating from a yellow surface. | 6 x 5 cm 1 fragment |
| 121. | Part of surface. | Maroon brown. | 14.5 x 7 cm 1 fragment recomposed from two pieces |
| CASE X | | | |
| 122. | Part of band. | Black band against a beige background. | 6 x 6 cm 1 fragment |
| 123. | Part of background. | Light blue. | 3.9 x 3.5 cm 1 fragment |
| 124. | Part of bands. | Sequence of bands: dark gray, light gray, narrow dark gray and panel surface. | 5 x 5.7 cm 1 fragment |
| 125. | Part of background. | Light blue. | 2.5 x 1.1 cm 1 fragment |
| 126. | Part of robe(?). | Beige and brown coloring with gray streaks. | 4.8 x 3.2 cm 1 fragment |
| 127. | Part of robe(?). | Pale yellow. | 4.1 x 2.2 cm 1 fragment |
| 128. | Thick lock of hair(?). | Black lock(?) on a light blue background. | 3.2 x 2.5 cm 1 fragment |
| 129. | Part of bands: narrow stripe and wider band. | Red stripe against a yellow background and part of a wider black band. | 5.8 x 2 cm 1 fragment recomposed from two pieces |
| 130. | Part of border frame(?). | Black wide band next to pale yellow surface. | 7.3 x 6.5 cm 1 fragment |
| 131. | Part of background. | Light blue. | 3.3 x 2.6 cm 1 fragment |

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| 132. | Part of background. | Blue. | 7.2 x 6 cm 1 fragment |
| 133. | Part of background. | Blue. | 7.8 x 4.2 cm 1 fragment |
| 134. | Part of surface. | Beige-brown. | 4.3 x 1.6 cm 1 fragment |
| 135. | Part of surface. | Dark grey. | 3 x 3.2 cm 1 fragment |
| 136. | Part of band. | Black band against light blue background. | 6 x 5 cm 1 fragment recomposed from two pieces |



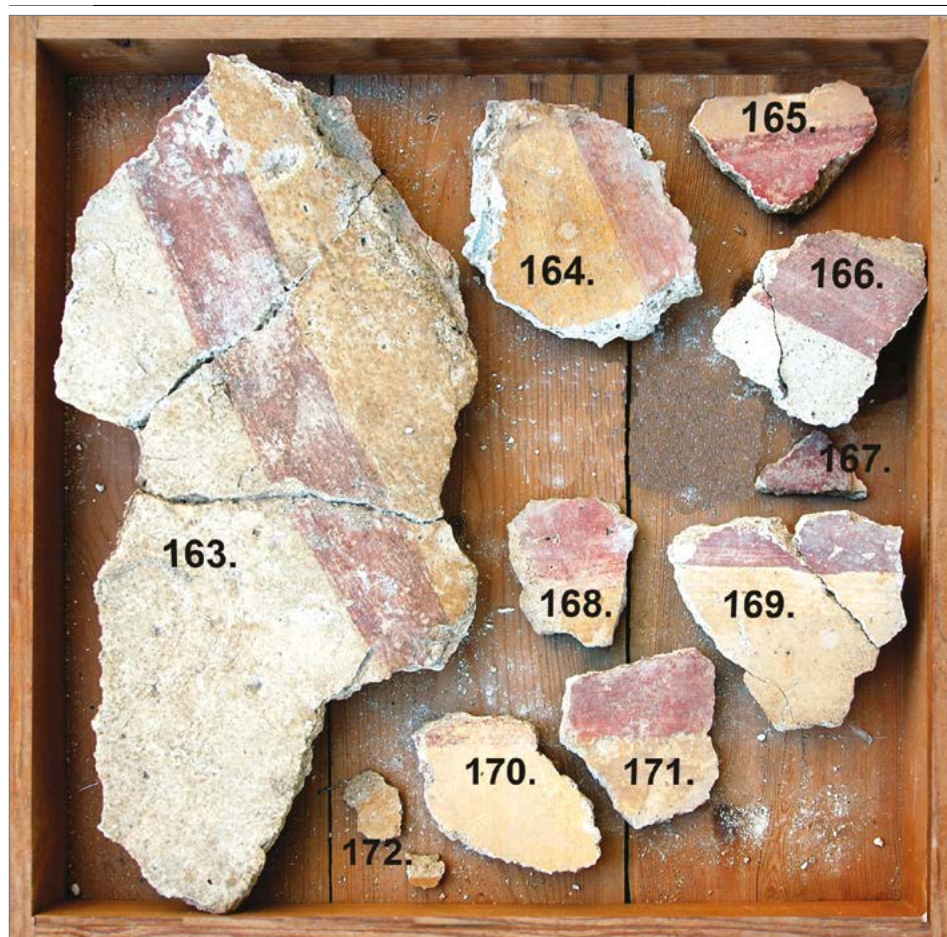
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| 137. | Part of band. | Black band against light blue background. | 8.7 x 7 cm 1 fragment |
| 138. | Part of band. | Black band against light blue background. | 6.2 x 4.7 cm 1 fragment recomposed from two pieces |
| 139. | Part of surface. | Beige-brown. | 5.5 x 4 cm 1 fragment recomposed from two pieces |
| 140. | Part of border frame(?). | Wide black band against a blue background; perpendicular brown band streaked with gray. | 4.5 x 4.2 cm 1 fragment |
| 141. | Part of bands. | Red panel surface, wide white band and black band. | 10.5 x 6 cm 1 fragment recomposed from two pieces |
| 142. | Part of background. | Light blue. | 7.5 x 6.2 cm 1 fragment recomposed from three pieces |
| 143. | Part of background. | Light blue. | 5 x 2.8 cm 1 fragment recomposed from two pieces |
| 144. | Part of surface. | Brown. | 3.2 x 1.2 cm 1 fragment |
| 145. | Part of background. | Light blue. | 3.2 x 2.5 cm 1 fragment |
| 146. | Leaves or locks of hair(?). | Brown with gray streaks. See No. 148. | 2.4 x 1.7 cm 1 fragment |
| 147. | Part of surface. | Brown. | 3.7 x 1.7 cm 1 fragment |
| 148. | Leaves or locks of hair(?). | Brown with gray streaks against blue background. See No. 146. | 3 x 3 cm 1 fragment |
| 149. | Four wisps. | Brown wisps against a beige background. | 5 x 4 cm 1 fragment |
| 150. | Part of border frame(?). | Black band between beige panel background and red panel background. | 6.5 x 6 cm 1 fragment |

| CASE XI | | | |
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| 151. | Fragment from the vault. Thin red line around rectangular panel. | Dark gray panel against white background. Thin red line. | 31 x 24 cm 1 fragment recomposed from two pieces Vault, depth of arch 1.4 cm |
| 152. | Part of bands. | Narrow red and wide black bands against a yellow background. | 6.3 x 4.7 cm 1 fragment |
| 153. | Fragment from the vault/wall(?). | Remains of black edge on a white background. | 12 x 10 cm 1 fragment recomposed from three pieces |
| 154. | Edge of plaster. Band starting from this edge of the wall. | Dark red band on yellow background. | 15.5 x 4.8 cm + 15.5 x 1.5 cm 1 fragment from edge of wall |
| 155. | Indeterminate. | Broken plaster. | 8 x 6 cm 1 fragment |



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| 156. | Part of vault. Wide band. | Dark red band on white background. | 8 x 3.5 cm 1 fragment |
| 157. | Curved feature. | Semicircular red line, forked at the end, against a yellow background. Like No. 158. | 6.3 x 4 cm 1 fragment |
| 158. | Curved feature. | Double curved red line, against a yellow background. Like No. 157. | 8 x 5 cm 1 fragment |
| 159. | Part of surface, on two layers. | Red (lower layer), yellow (upper layer). | 8 x 6 cm 1 fragment Two-layered, upper layer 1.6 cm thick |
| 160. | Part of band (upper layer), surface (lower layer). | Red and gray (lower layer), yellow with red band at the edge (upper layer). | 17 x 10.5 cm 1 fragment recomposed from two pieces Two-layered, upper layer 0.8 cm thick |
| 161. | Part of surface on two layers. | Red (lower layer), yellow (upper layer). | 8.5 x 8 cm 1 fragment Two-layered, upper layer 1.6 cm thick |
| 162. | Fragment from the vault on two layers, band. | Dark coloring (lower layer), red band on white background (upper layer). | 29 x 23 cm 1 fragment Vault, depth of arch 1.5 cm |
| CASE XII | | | |
| 163. | Part of band. | Wide red band against a white background, yellow panel surface on other side. | 42 x 20 cm 1 fragment recomposed from three pieces |
| 164. | Part of band on two layers. | Light blue (lower layer), red band and yellow surface (upper layer). | 14 x 10 cm 1 fragment Two-layered, upper layer 0.8 cm thick |
| 165. | Part of band. | Red band framing yellow surface. | 9.5 x 6.5 cm 1 fragment |
| 166. | Part of border frame(?). | Dark red band against a white background, framing yellow panel surface. | 10 x 8.5 cm 1 fragment recomposed from two pieces |

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| 167. | Part of band(?). | Red. | 5.7 x 3.5 cm 1 fragment |
| 168. | Part of band. | Red band framing yellow surface. | 8 x 6.5 cm 1 fragment |
| 169. | Part of band. | Red band framing yellow surface. | 11.5 x 11 cm 1 fragment recomposed from two pieces |
| 170. | Part of band. | Red band framing yellow surface. | 11.5 x 7 cm 1 fragment |
| 171. | Part of band. | Red band framing yellow surface. | 8.5 x 8 cm 1 fragment |
| 172. | Part of surface. | Yellow | 4 x 2.5 + 2 x 1.5 cm 2 fragments |



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