

Recycling Paphos Archaeological Survey 2019

NEAF Report | Candace Richards, Recipient Leone Crawford Travel Grant

In 2019 I was the recipient of the Leone Crawford Travel Grant in support of the first field season for my PhD research project 'Recycling Paphos'. This grant allowed me to undertake four weeks of survey, conducted between 1-30 Oct 2019, in the area of Kato Paphos, on the west coast of Cyprus (Figure 1), and afforded me the opportunity to access resources in the Cyprus American Archaeological Research Institute (CAARI). I am exceedingly grateful for NEAFs ongoing encouragement of Australian postgraduate archaeological research in Cyprus and Middle East and honoured to have received this dedicated travel grant.



Figure 1: Cyprus, arrow indicating location of Nea Paphos

Throughout the 20th century considerable archaeological research has been undertaken within the ancient city walls of Nea Paphos (modern Kato Paphos) and its associated necropolises (Figure 2). In 1980, the ancient town was inscribed by UNESCO as a world heritage serial site due to the significant Hellenistic to Byzantine period mosaics, unique architecture of the ancient city and the necropolis known as 'Tombs of the Kings'. Today several international teams, including the University of Sydney's Paphos Theatre Archaeological Project, continue to investigate key monuments of the ancient town. While it has long been known that architectural elements and other materials have been moved around the town, recycled into the construction, or renovations, of civic monuments and private residences there has yet to be any comprehensive study of architectural reuse throughout the town and little in-depth research to understand the practicalities, motivations and culture of reuse in Nea Paphos throughout its history. The primary focus of my PhD research is to undertake a multi-period archaeological study of architectural recycling and reuse across Nea Paphos, Cyprus from its Hellenistic period foundations to the

modern period. My aim is to develop a new evidence-based understanding of the practicalities and motivations for reuse and recycling within a civic setting over a significantly broad timespan.



Figure 2: Tourist map of the excavated archaeological monuments of Kato Paphos, produced by the Department of Antiquities Cyprus.

The area of the ancient town is approximately 90 hectares. To undertake the survey of *in situ* and floating architectural elements across both the undeveloped archaeological park and built-up modern tourist town it was necessary to divide the area into discrete survey zones. Using satellite imagery provided with Google Earth, 16 zones were defined using the modern streets and easily identifiable walking tracks of the archaeological park as borders. Each zone was given a number and a colloquial name for ease of use in the field. The line of the ancient city walls and their immediate surrounds formed 6 elongated zones encircling 10 roughly rectangular zones covering the interior of the ancient city (Figure 3).



Figure 3: Survey Zones laid over ancient limits of Nea Paphos, generated using Google Earth 2019.

The 2019 field season concentrated on western area and harbour front sectors numbered 6-16. Each zone was walked to establish the primary features of the area and detect any instances of reuse or recycling. Architectural elements that met the survey criteria for reuse (which includes physical markings and modifications, incongruity of material type or physical shape and contextual evidence) were recorded using a specially designed digital survey form, photographed and geo-located using a hand-held GPS tracker borrowed from the Department of Archaeology Labs. Processing of the data collected was necessary on a daily basis to ensure no data was lost during the field season. Each afternoon photographs were downloaded and geotagged using *BaseCamp*[™] against the daily recorded track, and the day's recorded elements were revised and saved to cloud based storage. Each day's track was also exported into .kml files for quick reference and on the spot analysis within *Google Earth Pro*. This method allowed for a daily routine of checking survey areas to ensure no areas or features were missed in the field. This is particularly important in some of the more overgrown areas of the archaeological park and topographical variable survey zones.

Over 150 elements were individually recorded during the 2019 field season across the ancient city. High concentrations of material were recorded in the city's Byzantine period and later monuments, including at the early crusader period castle known as Saranda Kolones, named for its conspicuous reuse of granite columns. A highlight was the recording of three large marble column bases upturned and used as a workbench alongside the oven within the castle's kitchen area (Figure 4). Although the quantity of reuse was not unexpected, documenting each individual element with specific attention to how many and

life-cycle events are visible within it is revealing significantly more instances of reuse than previously assumed. The next field season, to be conducted in 2022, and further incorporation of material from excavation archives will add many more examples of reuse to the corpus and allow for in-depth analysis of the practicalities and motivations behind these activities.



Figure 4: Candace Richards during the 2019 survey or reuse. Behind her are three inverted column bases re-used as a workbench within Saranda Kolones.

In addition to the primary survey of 2019, I was also able to complete the cataloguing of the gameboards found at the Paphos Theatre site, excavated by the University of Sydney team directed by Dr Craig Barker. A total of four game boards had been identified during previous field seasons, and a fifth was uncovered during the 2019 excavation season, undertaken concurrently with the Recycling Paphos survey. The boards are all of the same type consisting of two rows of five scoops, and date to the quarrying phase of the theatre following its destruction in the late 4th century CE (Figure 5). The game itself is identified as a late Roman version of the game *pente grammai* (five lines) and their detection offer a small insight into how the quarrymen passed the time during their workday. The study of the game boards and how they fit within the corpus of Classical to Late Antique period games in Cyprus has recently been published in *HEROM: The Journal of Hellenistic and Roman Material Culture*, vol 10 (Nov 2021).



Figure 5: Game board carved into the southern wall of the nymphaeum, south of the theatre. Photographs Bob Miller; Helen Nicholson. Published C. Richards 2021 'Playing Games at the Paphos Theatre' HEROM 10.