

EXHIBITION CHECKLIST

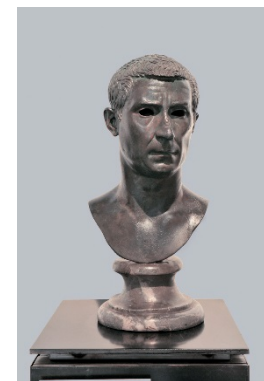
BURIED BY VESUVIUS: TREASURES FROM THE VILLA DEI PAPIRI

At the J. Paul Getty Museum, Getty Villa, June 26, 2019 – October 27, 2019



The Villa dei Papiri was a sumptuous private residence on the Bay of Naples, just outside the Roman town of Herculaneum. Deeply buried by the eruption of Mount Vesuvius in AD 79, it was rediscovered in 1750 when well diggers chanced upon its remains. Eighteenth-century excavators battled poisonous gases and underground collapses to extract elaborate floors, frescoes, and sculptures – the largest collection of statuary ever recovered from a single classical building. They also found more than one thousand carbonized papyrus book rolls, which gave the villa its modern Italian name. Because many of the scrolls contain the writings of the philosopher and poet Philodemus of Gadara, scholars believe that the villa originally belonged to his patron, Lucius Calpurnius Piso Caesoninus, father-in-law to Julius Caesar. The ancient villa fascinated oil magnate J. Paul Getty, who decided to replicate it in Malibu, creating the Getty Villa in the early 1970s. Renewed excavations at Herculaneum in the 1990s and 2000s revealed additional parts of the building and narrowed the date of its initial construction to around 40 BC. This exhibition presents significant artifacts discovered in the 1750s, explores ongoing attempts to open and read the badly damaged papyri, and displays recent finds from the site for the first time.

1. Lucius Calpurnius Piso Caesoninus Pontifex
 Roman, 15 BC–AD 33
 Bronze, H: 43.5 cm
 From Herculaneum
 Museo Archeologico Nazionale, Naples, 5601
 VEX.2019.1.21
 Exhibition catalog number 3
 Image: Giorgio Albano



Lucius Calpurnius Piso Caesoninus Pontifex (48 BC–AD 32) likely inherited the Villa dei Papiri from his father, and he may have been responsible for part of the building's decoration and the expansion of its library. Descended from a noble Roman family, Piso Pontifex held several high offices under the emperors Augustus and Tiberius, including the consulship in 15 BC. He was also a patron of poets. This expressive portrait can be identified by its close resemblance to the head of a full length statue of Piso Pontifex (see right), which is inscribed with his name.



Lucius Calpurnius Piso Caesoninus Pontifex,
 Roman, from Velleia (in north-central
 Italy), AD 29–32, marble
 Image: Courtesy Hans R. Goette

 GALLERY 202

2. Athena Promachos (First in Battle)
 Roman, first century BC–first century AD
 Marble, H: 200 cm
 Found in the tablinum, *h* on Weber's plan, October 22 (right arm) and October 29, 1752
 Museo Archeologico Nazionale, Naples, 6007
 VEX.2019.1.4
 Exhibition catalog number 7
 Image: Giorgio Albano



This monumental statue of Athena is based on earlier Greek images of the goddess of war and wisdom striding forward into battle. Her right hand once brandished a spear, and her left grasps a snake-fringed aegis (protective cloak) with a central Medusa head. The idealized facial features hark back to the Classical style of mid-fifth-century BC Athens, while the stiff, stylized folds of the long chiton (dress) and diagonally slung himation (cloak) recall Archaic works of the sixth century BC. Copious traces of gilding were visible when the sculpture first came to light, suggesting that it originally imitated a gold and ivory statue.

Similar images of Athena were emblazoned on Greek vessels awarded to victors at the Panathenaic Games in Athens.

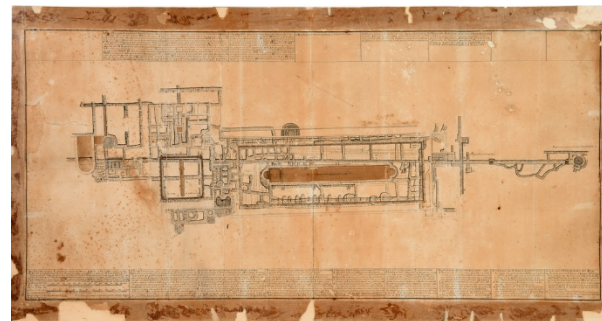
Prize Vessel, Greek, made in Athens, 340/339 BC,
 attributed to the Marsyas Painter.
 The J. Paul Getty Museum (on view in Gallery 104)



The Roman town of Herculaneum was buried under approximately seventy-five feet of volcanic debris from the eruption of Mount Vesuvius in AD 79. Artifacts were sporadically unearthed as early as the fifteenth century, but systematic exploration of the ancient city only began in 1738 under the patronage of the Bourbon king Charles VII.

In the spring of 1750, well diggers in the vicinity of the royal palace in nearby Portici struck a stunning circular polychrome marble floor that once decorated the Villa dei Papiri. Shortly afterward, day-to-day responsibility for excavating the site was entrusted to Karl Weber, a Swiss military engineer in the royal guard. Under his direction, a corps of convicts and conscripts dug a series of shafts and tunnels, battling low light, poor air circulation, and noxious fumes to extract precious antiquities from the villa. Although his superiors were chiefly interested in recovering artifacts to enhance the royal collections, Weber carefully recorded the objects' findspots and architectural contexts. Work was suspended in 1761 for fear of poisonous gases but briefly recommenced in 1763–64. The villa then remained unexplored for more than two centuries until new excavations were undertaken in the 1990s and 2000s.

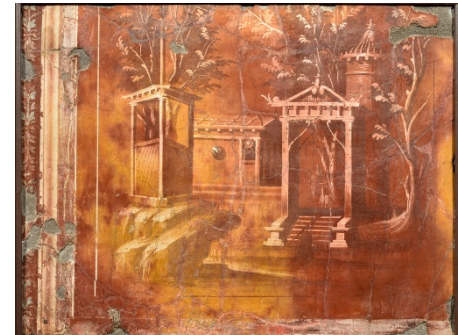
3. Excavation Plan of the Villa dei Papiri
1754–58
Karl Jacob Weber (Swiss, 1712–1764)
Vellum, ink, gouache, and pencil, H: 58.5 cm. W: 123.5 cm
Museo Archeologico Nazionale, Naples
VEX.2019.1.1
Exhibition catalog number 1
Image: Giorgio Albano



Weber joined the excavations at Herculaneum in July 1750. Unlike his predecessors and superiors, he was concerned not only with retrieving artifacts but also with recording their findspots—anticipating by a century the development of scientific archaeology, with its emphasis on context. His plan of the Villa dei Papiri, approximately 1:230 in scale, provides detailed evidence for the layout and decoration of the building. A descriptive legend in Spanish, the language of the Bourbon court, notes the discovery dates and locations of sculptures, frescoes, papyri, columns, pools, fountains, gutters, hinges, and other architectural features. The plan includes minute sketches of twenty-one statues and busts, stippling and crosshatching to indicate mosaics and decorative pavements, and brown to signify water features. The excavators' tunnels are rendered in black; their meandering paths record the difficult process of searching for antiquities through volcanic debris.

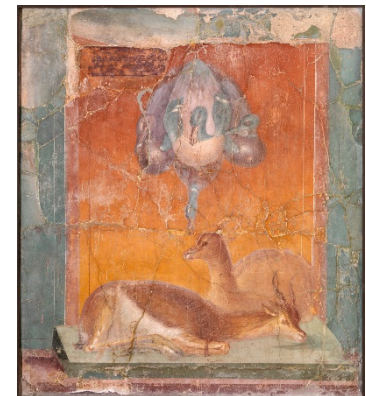
A translation of the plan's legend is available online at www.getty.edu/papiri.

4. Fresco with an Architectural Landscape
 Roman, about 40 BC
 Plaster and pigment, H: 65 cm, W: 84 cm
 Found in the atrium area, December 15, 1754
 Museo Archeologico Nazionale, Naples, 9423
 VEX.2019.1.37
 Exhibition catalog number 24
 Image: Giorgio Albano



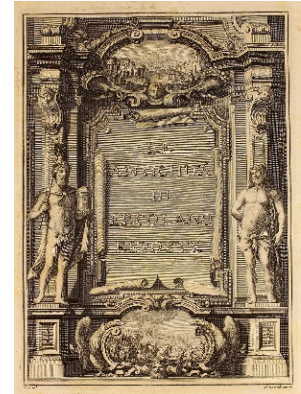
Roman painters frequently adopted a monochrome technique using yellow, red, or less often green, blue, or purple (as in Gallery 205). The heat from the eruption of Mount Vesuvius transformed much of the yellow of this composition into red. At right, a figure stands in an ornate gateway, which leads into a walled sanctuary with a round tower and a temple adorned with shields. At left, a square structure on a rocky outcrop surrounds a sacred tree. Such landscape paintings were popular around 50 BC–AD 25, and several were employed in the first phase of the Villa dei Papiri's decoration.

5. Fresco with Ducks and Deer
 Roman, about 40 BC
 Plaster and pigment, H: 119 cm, W: 105 cm
 Found in the atrium, XIII on Weber's plan, June 16, 1754
 Museo Archeologico Nazionale, Naples, 8759
 VEX.2019.1.34
 Exhibition catalog number 22
 Image: Giorgio Albano



These trussed ducks and deer belong to a genre of ancient painting that depicted arrangements of food. According to the first-century BC Roman architect Vitruvius: "When the Greeks became more luxurious . . . they began to provide dining rooms, chambers, and stores of provisions for guests. . . On the first day they would invite them to dinner, on the next they would send chickens, eggs, vegetables, fruits, and other rustic produce. This is why artists called paintings representing things sent to guests *xenia* [guest gifts]." Such paintings offered visitors a taste of the gastronomic delights they might expect during their stay at a villa. They were also consistent with Epicurean philosophy, which attributed the source of all good things to the "pleasure of the stomach."

6. Title Page
 Engraving in *Le antichità di Ercolano esposte* (*The Antiquities of Herculaneum Exposed*), volume 1, Naples, 1757
 Rocco Pozzi (1701–1774), after a drawing by Francesco Preciado de La Vega (1713–1789)
 H: 50 cm, W: 38.5 cm, D: 4.5 cm (closed)
 The Getty Research Institute 84-B21058.v1.c3
 Exhibition catalog number 51



Frontispiece with a Portrait of King Charles (facsimile)

Engraving from *Le antichità di Ercolano esposte* (*The Antiquities of Herculaneum Exposed*), volume 1, Naples, 1757
 Filippo Morghen (about 1730–1807), after a drawing by Camillo Paderni (1715–1781)
 Image: The Getty Research Institute



This book is the first in a series of eight volumes devoted to the antiquities of Herculaneum and other sites buried by Mount Vesuvius. The title is written as though on unrolled papyrus. To the left, a wreathed figure holds a shovel and a circular building, perhaps the belvedere of the Villa dei Papiri. Standing opposite is Hercules, the legendary founder of Herculaneum. Above is the modern city of Portici, with excavators in the foreground. Below, ancient Herculaneum collapses during the eruption of the volcano.

The excavations at Herculaneum and nearby Pompeii were a royal project supported by the Bourbon king of Naples, Charles VII, who in 1759 succeeded his father as Charles III of Spain. Even after his departure from Italy, the king maintained an intense interest in the ancient sites. This frontispiece to the multivolume publication of the finds depicts the ruler in full military regalia. A variety of objects alluding to the excavations appear in the lower right corner: a spade and pick, a bust of the philosopher Epicurus, metal vessels, coins, and papyrus scrolls.

7. Frontispiece with Clio, Muse of History
 Engraving in Giacomo Castrucci, *Tesoro letterario di Ercolano, ossia la Reale Officina dei Papiri Ercolanesi* (*Literary Treasure of Herculaneum, Namely the Royal Workshop of Herculanean Papyri*),
 Naples, 1858
 H: 28.6 cm, W: 22.5 cm, D: 1 cm (closed)
 The Getty Research Institute, Gift of Mr. and Mrs. Halsted R. Vander Poel, 2582-680



This frontispiece proclaims: “Charles uncovered papyri from the Herculanean city, and they return to life under the divine power of the Bourbons.” Below are busts of King Charles and his great grandson Ferdinand II. At center, Clio holds a papyrus that identifies her as the Muse of history. She steadies a shield with the Bourbon insignia, behind which is a case of scrolls. The pedestal bears a plan of Herculaneum with keyed features:

H Herculaneum	4 Basilica
V Vesuvius (erupting in the background)	5 Temples
1 First excavated remains	6 Villa dei Papiri
2 Theater	7 Tomb
3 Forum	8 Wells for exploration

The Papyri

The approximately 1,100 papyrus scrolls recovered from the Villa dei Papiri between 1752 and 1754 constitute the only surviving library from the classical world. Although some of the book rolls were neatly stacked on shelves or in cases, early excavators assumed they were logs or carbonized fishing nets. Many were discarded or possibly used as torches. Only when one was dropped and broken, revealing writing within, did their true nature become evident.

Camillo Paderni (about 1715–1781), the first director of the royal museum in Portici, claimed credit for discovering and rescuing the papyri but was also responsible for considerable damage. He sliced the scrolls lengthwise, cutting through their charred outer "bark" to expose the writing. The texts were copied for study and eventual publication, and then the papyri were scraped to reveal additional layers. In 1753 Father Antonio Piaggio, a curator of manuscripts at the Vatican, devised a more successful system. Most of the texts opened to date are Greek philosophical treatises, particularly by Philodemus of Gadara, a follower of Epicurus.

- 8.-10. Three Carbonized Scrolls
 Greco-Roman, second century BC–first century AD
 Papyrus, wood, and volcanic material, H: 6.5-9 cm, W: 6-15.5 cm, D: 6-7.5 cm
 Found between October 19, 1752, and August 25, 1754
 Biblioteca Nazionale “Vittorio Emanuele III,” Naples, *P. Herc.* 632; 803; 804
 VEX.2019.1.43; VEX.2019.1.44; VEX.2019.1.45
 Exhibition catalog number 4
 Image: Su concessione del Ministero per i Beni e le Attività Culturali.
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After visiting the royal papyrus workshop at Portici in 1758, the German scholar J. J. Winckelmann aptly described charred scrolls such as these as “shrunk and wrinkled like a billy goat’s horn.” He went on to explain: “This was caused by the heat, which turned them into coals, and they are either black or dark gray. Beneath the flow from the mountain they did not remain fully cylindrical, but they have an irregular and uneven roundness. At the two ends they resemble petrified wood with clearly marked rings.” Some of the still-unopened scrolls preserve the central umbilicus (wooden rod) around which the papyrus was rolled.

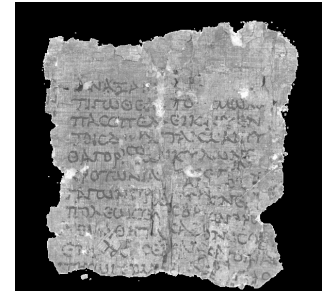
11. Fragment of *On Rhetoric* by Philodemus of Gadara
 Greco-Roman, first century BC–first century AD
 Papyrus and ink, H: 8.3 cm, W: 7.6 cm
 Biblioteca Nazionale “Vittorio Emanuele III,” Naples, *P.Herc.*245
 VEX 2019.1.73



The text on this fragile fragment of a book roll is difficult to read, as the black ink is barely distinguishable from the charred papyrus. When viewed under infrared light, however, the Greek letters become readily apparent. Here Philodemus discusses philosophers whose arrogance made them easy prey for malicious accusers and hostile opponents:

Like Anaxagoras, who was tortured in custody and displayed his wounds to the jurors; and Pythagoras, whom Kylon of Croton harassed and expelled from the city while burning his assembled followers alive; and Socrates, against whom first [slanders were hurled in a comic play, and who was later prosecuted and executed for impiety].

Infrared photograph of the papyrus fragment
Image: Italian Ministero per i Beni e le Attività Culturali, Biblioteca Nazionale di Napoli, Officina dei Papiri “Marcello Gigante”; and Brigham Young University, Provo, Utah (all rights reserved)



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12. Papyrus Unrolling Machine
Design, about 1756; manufacture, 1800s
Antonio Piaggio (Italian, 1713–1796)
Wood, glass, and brass, H: 106 cm, W: 102 cm, D: 50 cm (closed)
Biblioteca Nazionale “Vittorio Emanuele III,” Naples, 334
VEX.2019.1.50
Exhibition catalog number 5
Image: Su concessione del Ministero per i Beni e le Attività Culturali.
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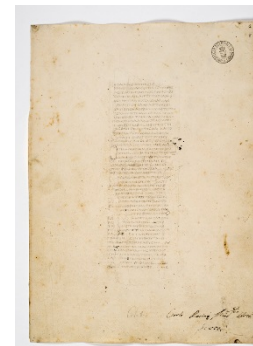


Following disastrous first attempts to open the papyrus scrolls, the Bourbon court brought Father Piaggio, the Vatican's curator of manuscripts, to Naples in 1752. The German scholar J. J. Winckelmann praised Piaggio and provided a description of his unrolling machine (see right), while others complained that his technique was too slow. Piaggio refined his process over time. By the nineteenth century, his original machines were worn out, and new ones were ordered. They remained in use until the early twentieth century.

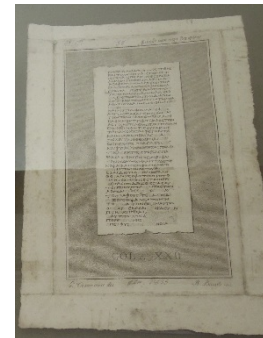
The wooden frame used for this work resembles at first glance a bookbinder's press. . . . The book roll hangs from the upper board on two tapes the width of a little finger. . . . The pegs allow the tapes to be tightened or released, and the text, thus hung, can be gently turned and drawn without being touched. . . . Afterward the text is carefully removed from the cylinder, spread out, and copied. In four or five hours of work, no more than a finger's breadth at most can be lined and loosened, and it takes an entire month to complete a full palm's width.

—J. J. Winckelmann, *Letter on the Herculanean Discoveries*, 1762

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13. Drawing of a Papyrus
 About 1791–92
 Gennaro Casanova (1768–1822), corrected by Carlo Maria Rosini (1748–1836), and approved by Angelo Antonio Scotti (1786–1845)
 Pencil and ink on paper, H: 32 cm, W: 22.5 cm
 Biblioteca Nazionale “Vittorio Emanuele III,” Naples, *P.Herc.1424*, column VIII
 VEX.2019.1.48
 Exhibition catalog number 6a
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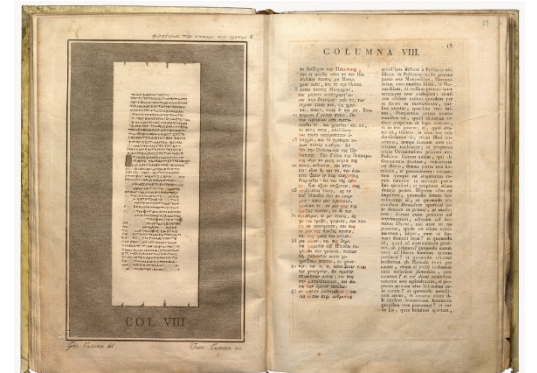
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14. Printer's Proof Sheet
 About 1827
 Ink on paper, H: 39 cm, W: 26.5 cm (unframed)
 Biblioteca Nazionale “Vittorio Emanuele III,” Naples, *P.Herc.1424*, column VIII
 VEX.2019.1.49



15. Engraved Printing Plate
 Before 1827
 Francesco Casanova (1786–1835)
 Copper, H: 34 cm, W: 21 cm
 Museo Archeologico Nazionale, Naples, 253670
 VEX.2019.1.42
 Image: Museo Archeologico Nazionale, Naples



16. Printed Copy with an Amended Transcription and Latin Translation
 In *Herculensium voluminum quae supersunt* (*The Books from Herculaneum That Survive*), volume 3, Naples, 1827
 Carlo Maria Rosini (Italian, 1748 – 1836)
 H: 50.2 cm, W: 38 cm, D: 4.4 cm
 Biblioteca Nazionale “Vittorio Emanuele III,” Naples
 VEX.2019.1.72
 Exhibition catalog number 6b
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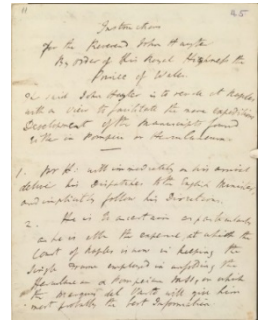


Stages of Publishing a Papyrus Text

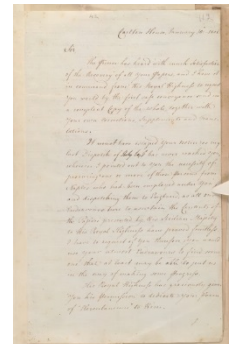
Opening, reading, and publishing the book rolls from the Villa dei Papiri were laborious processes. Initially, as the ancient scrolls were opened, the papyri were drawn by artists who often knew little or no Greek or Latin. Their renderings were corrected by scholars, engraved in reverse on copper plates, and eventually published in the twenty-three volume *Herculensium voluminum quae supersunt* (*The Books from Herculaneum That Survive*), produced between 1793 and 1914.

The papyrus text featured in this case is part of *On Vices and Their Opposing Virtues* by Philodemus of Gadara, specifically his philosophical treatise *On Property Management* (*P. Herc.* 1424, column VIII). Here Philodemus prioritizes household management over politics (administration of the city) and cites the early Greek poet Hesiod, who wrote about peasant themes. Later in the treatise Philodemus questions whether wealth is essential to happiness and to what degree the pursuit of money, property, and other material possessions is compatible with the desire to live a good life.

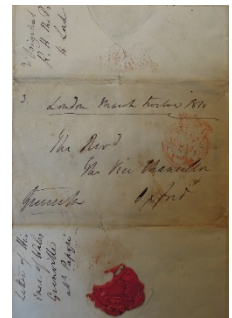
17. Instructions for the Reverend John Hayter by Order of His Royal Highness the Prince of Wales, March 18, 1800
 Ink on paper, H: 25 cm, W: 19.5 cm
 The Bodleian Libraries, University of Oxford, MS. Gr. class. c. 10, fols. 45–46
 VEX.2019.1.70



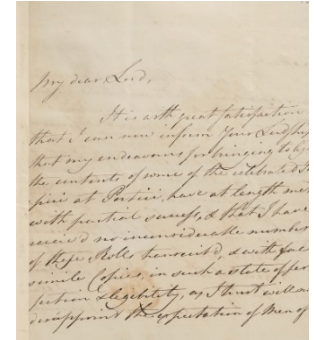
18. Letter from Thomas Tyrwhitt, Secretary of George, Prince of Wales, to John Hayter,
 January 30, 1808
 Ink on paper, H: 33.7 cm, W: 21 cm
 The Bodleian Libraries, University of Oxford, MS. Gr. class. c. 10, fol. 112
 VEX.2019.1.71



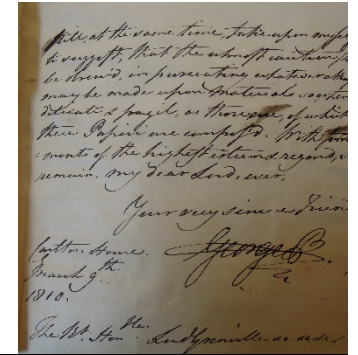
19. Envelope from George, Prince of Wales, to Lord Grenville, Vice Chancellor of the University of Oxford,
 March 9, 1810
 Ink on paper, H: 24.5 cm, W: 19.5 cm
 The Bodleian Libraries, University of Oxford, MS. Gr. class. c. 10, fol. 11
 VEX.2019.1.67



20. Letter from George, Prince of Wales, to Lord Grenville, Vice Chancellor of the University of Oxford,
March 9, 1810
Ink on paper, H: 23.5 cm, W: 19.5 cm
The Bodleian Libraries, University of Oxford, MS. Gr. class. c. 10, fols. 12–13
VEX.2019.1.68



21. Letter from George, Prince of Wales, to Lord Grenville, Vice Chancellor of the University of Oxford,
March 9, 1810
Ink on paper, H: 23.7 cm, W: 19.5 cm
The Bodleian Libraries, University of Oxford, MS. Gr. class. c. 10, fols. 14–15
VEX.2019.1.69



22. A Report upon the Herculaneum Manuscripts: In a Second Letter, Addressed, by Permission, to His Royal Highness
the Prince Regent, London, 1811
John Hayter (English, 1756–1818)
Hand colored engraving, H: 31.2 cm, W: 25 cm, D: 2.3 cm (closed)
The Getty Research Institute, 84-B30619



A British Royal Endeavor

Shortly after Father Antonio Piaggio's death in 1796, attempts to open the papyri were suspended because of political unrest in Naples. In late 1798 the scrolls were evacuated to Palermo as the Bourbon court fled Napoleon. In 1800 a new initiative to open them was undertaken by the Prince of Wales, later King George IV, who sent his chaplain, John Hayter, to Italy for that purpose following the Bourbon court's return to Naples. Over the course of several years, Hayter and his assistants employed Piaggio's method to unroll approximately two hundred papyri. Prince George presented Hayter's drawings of the ancient texts to the University of Oxford in 1810, as well as some of the scrolls he had received as a gift from the Neapolitan king Ferdinand I.

Epicurus and Philodemus

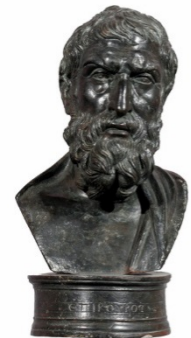
The Athenian philosopher Epicurus (341–270 BC) founded a popular school called the Garden, which recognized pleasure (*hedone*) as the greatest good. To attain pleasure—defined as a state of tranquility (*ataraxia*) and freedom from pain (*aponia*)—he and his followers promoted a life of moderation rather than excess. Epicureans embraced the atomic theories of earlier thinkers, claiming that the material universe is composed of elementary particles subject to constant recombination, causing the eventual and inevitable decay of all matter. They argued that the gods, if they existed, had no interest in the lives of humans and that death was nothing to fear.

Philodemus (about 110–30 BC), born in Gadara (present-day Umm Qais, Jordan), was educated at the Garden in Athens. He later appears to have immigrated to Italy, and his many texts preserved at the Villa dei Papiri are among the most important surviving evidence for Epicurean thought.

Portrait Busts

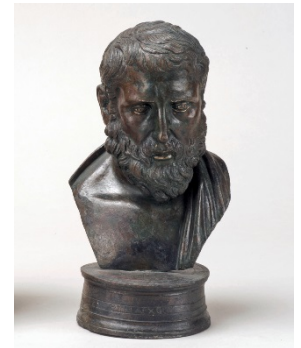
Portraits of Greek intellectuals recovered from the Villa dei Papiri reflect their owners' interests in philosophy and rhetoric. These small-scale bronze busts, found together with their original pool-shaped bases, are inscribed with the names of those depicted. Of the four figures, all but Zeno were represented more than once at the villa. Similar versions of these portraits have been discovered throughout the Roman Empire, indicating the popularity of these sculptural types. The busts derive from full-length, life-size honorific statues erected in ancient Greece.

23. Epicurus
 Roman, first century BC–first century AD
 Bronze, H: 20 cm
 Found north of the tablinum, in room 8 on Weber's plan, November 3, 1753
 Museo Archeologico Nazionale, Naples, 5465
 VEX.2019.1.26
 Exhibition catalog number 9
 Image: Giorgio Albano



The philosopher Epicurus (341–270 BC), founder of a school called the Garden in Athens, advocated the pursuit of moderate pleasures.

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24. Hermarchus
Roman, first century BC–first century AD
Bronze, H: 20 cm
Found north of the tablinum, in room 8 on Weber's plan, November 3, 1753
Museo Archeologico Nazionale, Naples, 5466
VEX.2019.1.75
Exhibition catalog number 10
Image: Luigi Spina



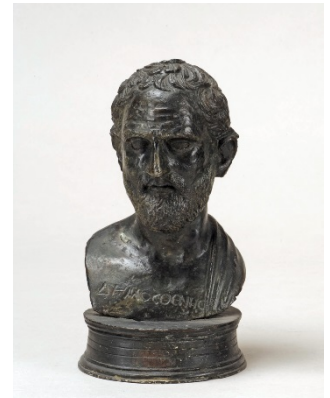
Hermarchus (about 325–250 BC) was Epicurus's favorite pupil and successor as the head of the Garden. His writings, too, were discovered in the Villa dei Papiri.

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25. Zeno
Roman, first century BC–first century AD
Bronze, H: 17.5 cm
Found north of the tablinum, in room 8 on Weber's plan, November 3, 1753
Museo Archeologico Nazionale, Naples, 5468
VEX.2019.1.76
Image: Luigi Spina



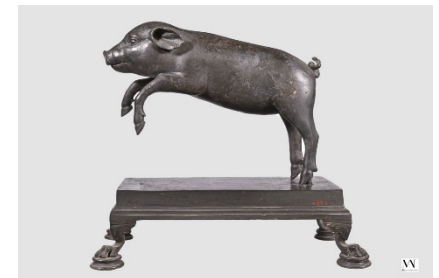
Zeno of Kition (about 334–262 BC) was the founder of the Stoic school of thought. His portrait suggests that the owners of the Villa dei Papiri were open to a variety of philosophic ideas. Alternately, this bust might have been mistaken for Zeno of Sidon (about 150–75 BC), a later successor of Epicurus and teacher of Philodemus.

26. Demosthenes
 Roman, first century BC–first century AD
 Bronze, H: 20 cm
 Found north of the tablinum, in room 8 on Weber’s plan, November 3, 1753
 Museo Archeologico Nazionale, Naples, 5467
 VEX.2019.1.74
 Exhibition catalog number 11
 Image: Giorgio Albano



Demosthenes (384–322 BC) was an Athenian statesman and orator who was much admired by educated Romans as a paradigm of integrity and civic responsibility.

27. Piglet
 Roman, first century BC–first century AD
 Bronze, H: 40 cm, W: 45.1 cm, D: 26.7 cm (including ancient base)
 Found at the east corner of the rectangular peristyle, May 17, 1756
 Museo Archeologico Nazionale, Naples, 4893
 VEX.2019.1.22
 Exhibition catalog number 12
 Image: Giorgio Albano

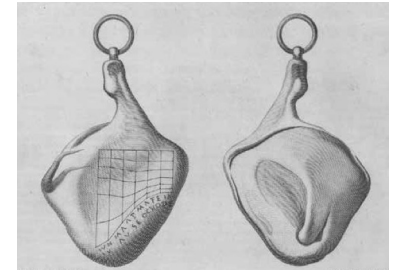


This sculpture of a female piglet from the Villa dei Papiri likely celebrated the Epicurean ideals of its owner. In antiquity, as today, calling someone a “pig” was generally an insult, but the followers of Epicurus enthusiastically appropriated the term. The Roman poet Horace referred to himself as “a pig from the sty of Epicurus”—sleek, fat, and well cared for. The statesman Cicero, meanwhile, explained that in Epicurus’s philosophical doctrine, “every animal, as soon as it is born, seeks pleasure and delights in it as the greatest good, while avoiding pain as the greatest evil.”

28. Portable Sundial in the Shape of a Ham
 Roman, 8 BC–AD 79
 Bronze and silver, H: 13.7 cm (including ring)
 Found in the atrium area, June 11, 1755
 Museo Archeologico Nazionale, Naples, 25494
 VEX.2019.1.33
 Exhibition catalog number 13
 Image: Luigi Spina



This is the earliest known portable sundial from the Roman world. The lines indicate hours of the day, solstices, equinoxes, and the horizon. The months are abbreviated across the bottom. As the eighth month is labeled *Augustus* rather than *Sextilis*, the dial must have been made after 8 BC, when the month was renamed to honor the emperor Augustus. To take a reading, the instrument was rotated so that the left side faced the sun. The now-broken tail served as the gnomon (pointer), and its shadow marked the hours. The timepiece was intended to hang like a curing ham. Its unique shape may be a playful link to Epicurean philosophy, with the pig as a symbol of tranquility and freedom from fear of death: piglet today, pork tomorrow—*carpe diem*.



This illustration clearly shows the inscribed surface of the sundial, as well as the reverse.

Engraving from *Le antichità di Ercolano esposte*, Naples, 1762.

Ferdinando Campana (about 1730–1800), after a drawing by Giovanni Morghen (1721–about 1789).

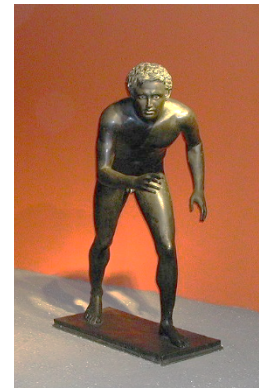
Image: The Getty Research Institute

 GALLERY 203

Otium: A Life of Cultured Leisure

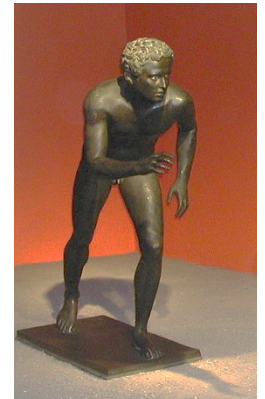
For wealthy Romans, *otium*, or leisure, presented a chance to forget the concerns of city life, to abandon worry about politics or business (*negotium*), and, according to the Roman author Pliny the Younger, to set aside the need to dress formally in a toga. A seaside estate such as the Villa dei Papiri was the perfect place for an escape of this kind. Its owners could host elaborate banquets where guests were surrounded by art, sating both their gastronomic and their intellectual appetites. They could read poetic and philosophical texts that provided pleasure and stimulated learned debate. Gardens, fountains, and long walkways invited visitors to pause and discuss the sculptures of gods, heroes, famous statesmen, and men of letters that decorated the grounds. Many Roman villa owners styled parts of their luxurious residences after ancient Greek spaces, where they could display their erudition and philhellenism (admiration for Greek culture). Pliny and others considered the pursuit of *otium* in their villas essential to a more honest and inspirational life.

-
29. Runner
 Roman, first century BC–first century AD
 Bronze, bone, and stone, H: 118 cm
 Found at the west end of the rectangular peristyle, *A* on Weber's plan, July 6, 1754
 Museo Archeologico Nazionale, Naples, 5626
 VEX.2019.1.7
 Exhibition catalog number 18
 Image: Roberto Fogliardi (CC BY-SA 3.0), via Wikimedia Commons



This and the adjacent sculpture have been interpreted as discus throwers, divers, or wrestlers, but they are more likely runners poised tensely at the start of a race. They lean forward and stare intently—their eyes inlaid with bone for the whites and colored stone for the irises and pupils. The figures' location in the Villa dei Papiri's rectangular peristyle has reinforced the association of that space with a *gymnasion*, a Greek athletic area and location for social and intellectual pursuits, which wealthy Romans sometimes attempted to replicate in their villas.

30. Runner
 Roman, first century BC–first century AD
 Bronze, bone, and stone, H: 118 cm
 Found at the west end of the rectangular peristyle, October 1, 1754
 Museo Archeologico Nazionale, Naples, 5627
 VEX.2019.1.8
 Exhibition catalog number 19
 Image: Roberto Fogliardi (CC BY-SA 3.0), via Wikimedia
 Commons



This and the adjacent statue constitute a pair. Each was assembled from seven separately cast pieces: head, torso, arms, legs, and genitals. Although they were likely produced in the same workshop, analysis of their alloys shows that they were cast from different batches of metal, and subtle variances in their measurements indicate that they were not made from identical molds. This figure, with its head slightly turned, is somewhat larger than the other, suggesting that the other was modeled after it—clay molds made from this statue would have shrunk when drying. Here the details of the hair are also more precise.

31. Drunken Satyr
 Roman, first century BC–first century AD
 Bronze, copper, tin, and bone, H: 137 cm, L: 179 cm
 Found at the west end of the rectangular peristyle, *B* on Weber's plan, July 10, 1754
 Museo Archeologico Nazionale, Naples, 5628
 VEX.2019.1.6
 Exhibition catalog number 41
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 Archaeological Museum of Naples - Restoration Office



This figure of a satyr in dynamic motion was praised by the eighteenth-century German scholar J. J. Winckelmann as one of the most beautiful bronze statues to survive from antiquity. The satyr, a mythical follower of the wine god Bacchus, wears a pine wreath with flower clusters and has pointed ears, small horns, wild hair, and wattles. He snaps his right thumb and middle finger in a gesture that ancient authors associated with drunken abandon. Several related works survive in other materials. The statue type seems to be a Greek invention of the second century BC, frequently adapted by Romans and sometimes piped to serve as a fountain ornament.

Another bronze satyr was found at the opposite end of the pool in the rectangular peristyle. While the lively, older figure on view has open eyes, his younger counterpart is depicted asleep.

Image: Sailko (CC BY-SA 3.0), via Wikimedia Commons



Manufacture, Restoration, and Conservation

The hollow-cast bronze sculpture was assembled from separately fashioned parts: six large pieces (head, torso, arms, and legs) and several smaller ones (including the pubic triangle, the central lock of hair, and the four pine cones of the wreath). The figure's eyes were enlivened with inlays of bone and colored stone or glass (now lost), the lips were originally covered with red copper sheet, and the teeth were tinned. Much of the lion pelt and wineskin on which the satyr rests was restored in the late 1750s by Tomasso Valenziani, who also reattached the figure's right arm and left hand. The stone beneath is an eighteenth century addition. Getty Villa conservators recently examined the techniques of the statue's ancient manufacture, clarified the methods and extent of historic interventions, and stabilized earlier restorations.

The conservation and display of this sculpture were made possible by support from the J. Paul Getty Museum's Villa Council.

A related video is available online at www.getty.edu/papiri.

The Antiquities of Herculaneum Exposed

Eight sumptuous volumes containing over six hundred engravings were produced in the series *Le antichità di Ercolano esposte* (*The Antiquities of Herculaneum Exposed*), published between 1757 and 1792. Although forty such tomes were planned, only five on paintings, two on bronze sculptures, and one on lamps and candelabra were completed.

This lavish publishing project began in 1755 when King Charles VII engaged fifteen scholars to initiate the Royal Herculanean Academy of Archaeology, dedicated to the study of discoveries from around the Bay of Naples. The king also hired twenty-five artists to make drawings and engravings of the finds. The print run for the series was limited, and the prime minister decided who would receive the coveted volumes. One Neapolitan diplomat complained that the greatest burden of his office was responding to the unending requests for these books.

The fifth and sixth volumes of the series *Le antichità di Ercolano esposte* were devoted to bronze busts and statues, respectively. Many of the sculptures were depicted in multiple engravings, allowing readers to better understand them as three-dimensional objects fashioned fully in the round. The prints displayed in this case show rear views of two statues from the Villa dei Papiri, providing a substitute for walking around the works.

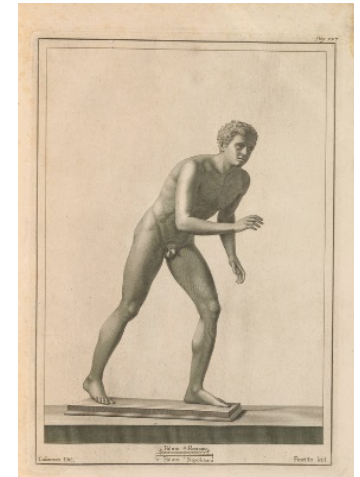
32. Runner

Engraving in *Le antichità di Ercolano esposte* (*The Antiquities of Herculaneum Exposed*), volume 6, Naples, 1771

Ferdinando Campana (about 1730–1800), after a drawing by Giovanni Casanova (about 1735–1810)

H: 51.5 cm, W: 40 cm, D: 6.5 cm (closed)

The Getty Research Institute, 84-B21058.v6.c2



33. Drunken Satyr
 Engraving in *Le antichità di Ercolano esposte* (*The Antiquities of Herculaneum Exposed*), volume 6, Naples, 1771
 Pietro Campana (Italian, about 1725–1800), after a drawing by Casanova, possibly Giovanni (about 1735–1810)
 H: 52 cm, W: 40 cm, D: 5.6 cm (closed)
 The Getty Research Institute, Gift of Mr. and Mrs. Halsted B. Vander Poel, 84-B21058.v6.c4



34. Appias ("Herculaneum Dancer")
 Greco-Roman, first century BC–first century AD
 Bronze, copper, silver, bone, and stone, H: 155.5 cm
 Attributed to Stephanos. Found in the south colonnade of the rectangular peristyle, XX on Weber's plan, June 23–30, 1754
 Museo Archeologico Nazionale, Naples, 5621
 VEX.2019.1.27
 Exhibition catalog number 21
 Image: Giorgio Albano



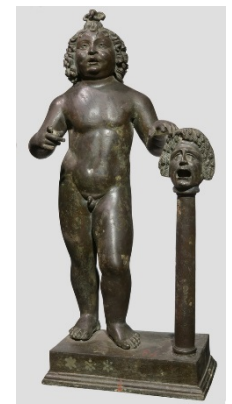
35. Appias (“Herculaneum Dancer”)
 Greco-Roman, first century BC–first century AD
 Bronze, copper, silver, bone, and stone, H: 179 cm
 Attributed to Stephanos. Found in the south colonnade of the rectangular peristyle, XVIII on Weber’s plan, May 24, 1754
 Museo Archeologico Nazionale, Naples, 5604
 VEX.2019.1.28
 Exhibition catalog number 20
 Image: Giorgio Albano



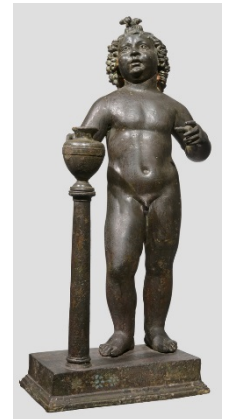
Attributed to Stephanos. Found in the south colonnade of the rectangular peristyle, XVIII and XX on Weber’s plan, May 24 and June 23–30, 1754 These two statues of women, each wearing a peplos (Greek sleeveless dress), belong to a group of five. They are analogous in scale, style, and alloy but differ in the position of their arms, the distribution of their weight, and the details of their hair and head ornament. Although the figures are conventionally identified as dancers, their feet are firmly planted, making that interpretation unlikely. They have also been called priestesses, actresses, *kistophoroi* (basket carriers), *kanephoroi* (jar carriers), *hydrophoroi* (water carriers), and the mythical daughters of King Danaos, condemned eternally to fill broken water jars in the Underworld. Recent research suggests that they are Appiades, water nymphs of the Aqua Appia in Rome, sculpted by the artist Stephanos.

The facial features of these statues are extremely similar to those of a marble figure signed by Stephanos, a Greek sculptor active in Rome in the late first century BC. The ancient author Pliny the Elder reported that Stephanos also produced a sculptural group depicting the Appiades, mythical nymphs of the Aqua Appia, Rome’s first aqueduct. Stephanos’s Appiades adorned a fountain in the forum of Julius Caesar in Rome. Given that the Villa dei Papiri is thought to have been owned by Caesar’s father-in-law, Lucius Calpurnius Piso Caesoninus, it seems plausible that Piso or his son commissioned a duplicate set of Stephanos’s sculptures to be installed near the pool in the villa’s rectangular peristyle.

-
36. Boy with a Mask
 Roman, first century BC–first century AD
 Bronze, H: 48.5 cm (with base)
 Found near the impluvium in the atrium, December 18, 1754
 Museo Archeologico Nazionale, Naples, 5028
 VEX.2019.1.32
 Exhibition catalog number 17
 Image: Giorgio Albano



37. Boy with a Vase
 Roman, first century BC–first century AD
 Bronze, H: 48 cm (with base)
 Found near the impluvium in the atrium, December 1, 1754
 Museo Archeologico Nazionale, Naples, 5020
 VEX.2019.1.31
 Exhibition catalog number 16
 Image: Giorgio Albano



These two statuettes each depict a youth reaching toward a column, one topped by a tragic mask, the other by a wine vessel. The sculptures are piped to carry water. They originally decorated the impluvium (central pool) in the atrium of the Villa dei Papiri, accompanied by two similar figures as well as statuettes of silens (right). Alluding to the identity-dissolving powers of both acting and drinking, they marked the villa as a place to escape the responsibilities of public life. Such sets of small ornamental bronzes, often representing cupids, are known from across the Roman Empire and attest to the wide dissemination of Greek imagery.

38. Silen with a Wineskin
 Roman, first century BC–first century AD
 Bronze, H: 32 cm, W: 26.7 cm, D: 21.6 cm
 Found near the impluvium in the atrium, December 18, 1754
 Museo Archeologico Nazionale, Naples, 5006
 VEX.2019.1.30
 Exhibition catalog number 14
 Image: Luigi Spina



39. Silen with a Panther
 Roman, first century BC–first century AD
 Bronze, H: 32 cm, W: 28.3 cm, D: 19.7 cm
 Found near the impluvium in the atrium, December 18, 1754
 Museo Archeologico Nazionale, Naples, 5012
 VEX.2019.1.29
 Exhibition catalog number 15
 Image: Luigi Spina



These two silen, aged companions of the wine god Bacchus, were part of a group of four displayed around the central pool of the Villa dei Papiri's atrium. Water issued from the wineskin and the mouth of the panther. For the erudite owners of the villa and their cultured visitors, these statuettes may have brought to mind Greek poems describing fountain figures in the form of satyrs. One poem, attributed to Plato, reads: "A cunning master wrought me, the satyr, son of Bacchus, divinely inspiring the monolith with breath . . . Instead of purple wine I now pour forth pleasant water."

40. Fresco with an Architectural Landscape
 Roman, first century AD
 Plaster and pigment, H: 21 cm, W: 35 cm
 Found southeast of room V on Weber's plan, February 24, 1754
 Museo Archeologico Nazionale, Naples, 9399
 VEX.2019.1.40
 Exhibition catalog number 2
 Image: Giorgio Albano



In this tranquil scene, two shrines stand at left, a sailboat floats in the bay, and figures walk along the harbor. The hazy landscape beyond, with the dim foundations of a luxurious mansion, mimics the mirage-like effect of seeing land from water. This fresco exemplifies a popular genre of Roman painting combining villas, waterside structures, and religious features that evoked real views of the Bay of Naples. By looking closely at the scene, viewers might have recalled their own arrival at the Villa dei Papiri and contemplated the good fortune of its owner.

41. Fresco with a Cupid
 Roman, AD 45–79
 Plaster and pigment, H: 35 cm, W: 24 cm
 Found south of the tablinum, *l* on Weber's plan, May 20, 1753
 Museo Archeologico Nazionale, Naples, 9319
 VEX.2019.1.35
 Exhibition catalog number 23
 Image: Giorgio Albano



This wall painting shows a cupid in flight, holding a torch and a silver wine vessel. His raised wings and swirling cloak suggest swift movement. Cupids were often depicted among the followers of the wine god Bacchus, and the drinking cup shown here could reference Bacchic celebrations, or drunkenness and revelry in general. Several small frescoes with individual figures on yellow or black backgrounds were cut out from the walls of the Villa dei Papiri in the eighteenth century. Some date to the building's later phase of decoration, in the first century AD.

42. Fresco with Silver Vessels
 Roman, about 40 BC
 Plaster and pigment, H: 17 cm, W: 31 cm
 Found in the atrium, June 22, 1755
 Museo Archeologico Nazionale, Naples, 9944
 VEX.2019.1.41
 Exhibition catalog number 25
 Image: Giorgio Albano



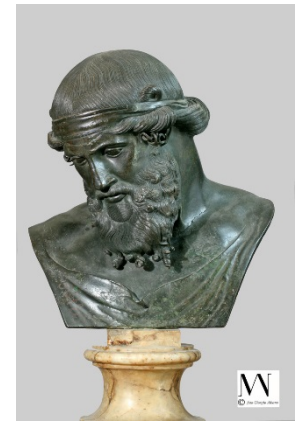
Luxury silverware, a sign of wealth and status, was a popular subject in Roman wall painting. Ancient authors listed the vast quantities of silver amassed by some Romans, as well as the extraordinary prices paid, while finds from sites around the Bay of Naples confirm how lavish these collections could be. This fresco depicts a shallow cup, a two-handled jug, and a rectangular object that may be a miniature altar for burning incense— an extravagance that sometimes prompted disapproval. The overturned jug evokes a recently abandoned party, alluding to the pleasures of the banquet and advertising the generosity of the villa's owner.

GALLERY 201

An Ancient Sculpture Gallery

The rooms and gardens of the Villa dei Papiri were populated by approximately ninety sculptures in bronze and marble. Busts and full-length statues depicted mythological figures, athletes, rulers, statesmen, poets, and philosophers. Several of the sculptures are examples of well-known statue types, and some can be identified by inscriptions preserved on other, similar works. Many of the subjects, however, remain uncertain. Portraits of eminent figures of the Hellenistic period (323–31 BC) seem to predominate, rather than notables of the Classical period (480–323 BC) featured in other ancient collections. This may reflect the villa owners' interests in Hellenistic philosophy and politics. The arrangement of the sculptures also appears to have been programmatic, presenting particular groupings that invited viewers to compare the accomplishments and failings of the subjects as well as the artistic styles of the works. Of course, visitors would not have taken in all the statuary at once, and alternate routes through the villa would have engendered different experiences.

43. Priapus
 Roman, first century BC
 Bronze, H: 50 cm
 Found south of the tablinum, April 18, 1759
 Museo Archeologico Nazionale, Naples,
 5618
 VEX.2019.1.5
 Exhibition catalog number 36
 Image: Giorgio Albano



The identity of this figure is not entirely certain, but the combination of dress, hairstyle, and other features is paralleled in depictions of the popular Roman woodland god Priapus. Such images also appear in ancient landscape paintings, where they embody an idealized pastoral world and evoke rural cult practice. Roman writers often characterized statues of Priapus as primitive, wooden, and crude, in opposition to the sophisticated art of Greece. This sculpture, with its fine hair and beard, may represent a playful subversion of that idea.

44. Doryphoros (Spear Bearer)
 Greco-Roman, first century BC
 Bronze, H: 51.6 cm
 Inscribed in Greek: "Apollonios, the Athenian, son of Archias, made [this]."
 Found at the west corner of the square peristyle, *m* on Weber's plan, May 28, 1753
 Museo Archeologico Nazionale, Naples, 4885
 VEX.2019.1.2
 Exhibition catalog number 29
 Image: Luigi Spina

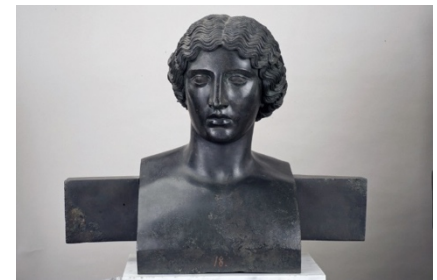


The *Doryphoros*, a statue of a nude warrior created by Polykleitos of Argos in the fifth century BC, was one of the most renowned sculptures of the classical world. Ancient marble copies have been found throughout the Roman Empire. This unique bronze survival bears the signature of an Athenian sculptor, a mark of prestige for a Roman collector. The *Doryphoros* may represent the mythical Greek hero Achilles, and this bust was discovered opposite that of an Amazon (right). For Roman viewers this pairing might have recalled the tragic love of Achilles and the Amazon queen Penthesilea, or engendered discussion on differences between men and women, Greeks and barbarians, or the sculptural styles of the two works.

Roman marble replica of the Doryphoros of Polykleitos, found at Pompeii
 Image: Tetraktys, from original by Marie-Lan Nguyen (CC BY 2.5), via Wikimedia Commons

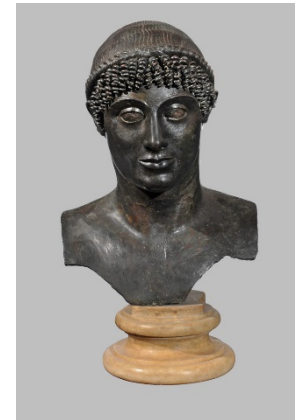


45. Amazon
 Greco-Roman, first century BC
 Bronze, H: 53.7 cm
 Attributed to Apollonios of Athens, son of Archias.
 Found at the north corner of the square peristyle, August 31, 1753
 Museo Archeologico Nazionale, Naples, 4889
 VEX.2019.1.3
 Exhibition catalog number 30
 Image: Luigi Spina



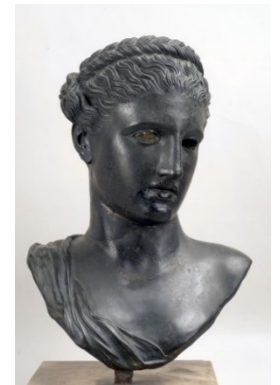
The lost inlaid eyes of this bust, like those of the Doryphoros found nearby (displayed at left), were replaced with plaster in the eighteenth century. The sculpture was misidentified as the empress Livia when the bust of the Doryphoros was thought to represent her husband Augustus. The statue type depicts an Amazon (a mythical female warrior), and the original has sometimes been attributed to the fifth-century BC Athenian sculptor Pheidias.

46. Apollo ("Kouros Pisoni")
 Roman, first century BC–first century AD
 Bronze and copper, H: 43.4 cm
 Found at the east end of the rectangular peristyle, April 28, 1756
 Museo Archeologico Nazionale, Naples, 5608
 VEX.2019.1.10
 Exhibition catalog number 26
 Image: Giorgio Albano



Upon its discovery, scholars identified this bust as an Archaic Greek original from the sixth century BC on account of its stiff, stylized appearance. More recent analysis suggests that it may be an ancient forgery of an Archaic work: its alloy parallels that of later bronzes, its ragged edges were deliberately cast to appear broken, and drip marks on the back betray attempts to make it look antique. The once hollow eyes were filled and painted in the eighteenth century.

47. Artemis
 Roman, first century BC–first century AD
 Bronze and copper, H: 50 cm
 Found at the east end of the rectangular peristyle, April 29, 1756
 Museo Archeologico Nazionale, Naples, 5592
 VEX.2019.1.19
 Exhibition catalog number 27
 Image: Luigi Spina



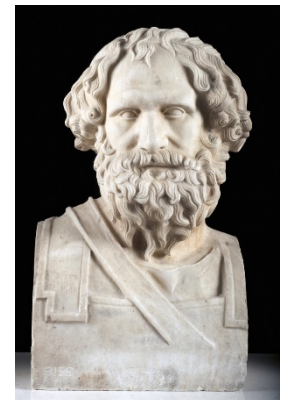
Traces of copper inlay remain on the lips of this sculpture, but the original inset eyes are lost. Parts of the nose, chest, and drapery are eighteenth-century restorations. The figure has been variously identified as the Ptolemaic queen Berenike, the poet Sappho, and an Amazon. Her identification as the goddess Artemis is based on comparisons to other works, as well as the bust's findspot near an image of Artemis's twin brother, Apollo (right). This sculpture is larger and more naturalistic than that of Apollo.

48. Philetairos of Pergamon
 Roman, first century BC–first century AD
 Marble, H: 42 cm
 Found on the north side of the rectangular peristyle, September 16, 1754
 Museo Archeologico Nazionale, Naples, 6148
 VEX.2019.1.17
 Exhibition catalog number 34
 Image: Luigi Spina



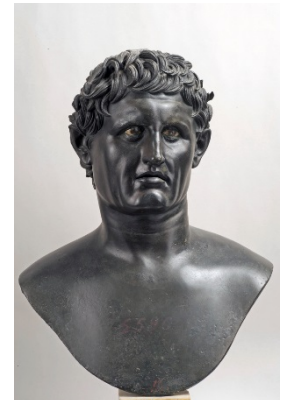
The ruler Philetairos (343–263 BC) can be identified by comparison to portraits on coins. A eunuch, he is depicted beardless, with fleshy features and deep wrinkles in his brow and at the sides of his nose and mouth. He turns sharply to his left, indicating that this bust is derived from a full-length statue. Philetairos served several of Alexander the Great's generals before founding the Attalid dynasty, which ruled Pergamon (in Asia Minor) until the kingdom was bequeathed to the Romans in 133 BC. In contrast to Archidamos III of Sparta (right), whose image was discovered next to this one, Philetairos was more active as a benefactor than as a warrior.

49. Archidamos III of Sparta
 Roman, first century BC–first century AD
 Marble, H: 53.8 cm
 Found on the north side of the rectangular peristyle, September 16, 1754
 Museo Archeologico Nazionale, Naples, 6156
 VEX.2019.1.16
 Exhibition catalog number 33
 Image: Luigi Spina



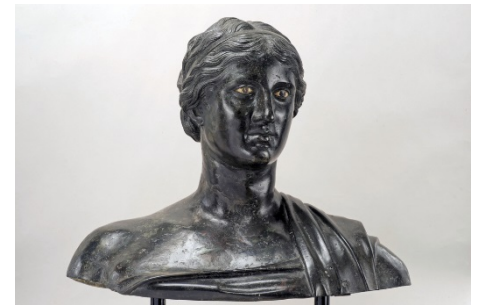
The breastplate identifies this figure as a general, and the *taenia* (thin band) in his finely carved long hair marks him as a ruler. His hooked nose, full beard, and deep-set eyes with crow's feet at the corners indicate his age and experience. Greek letters originally painted on the bust, no longer visible, suggest that it represents Archidamos III of Sparta (ruled about 360–338 BC). The king was honored with several statues, but no other portraits of him survive. The lively, naturalistic style of this bust, deriving from sculpture of the late fourth century BC, makes this attribution plausible.

50. Seleukos I Nikator
 Roman, first century BC–first century AD
 Bronze, bone, and stone, H: 56 cm
 Found at the north corner of the rectangular peristyle, October 22, 1754
 Museo Archeologico Nazionale, Naples, 5590
 VEX.2019.1.11
 Exhibition catalog number 31
 Image: Luigi Spina



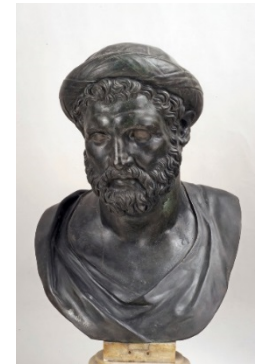
Through comparison with images on coins, this figure wearing a diadem can be identified as the king Seleukos I Nikator (358–281 BC). Once a general of Alexander the Great, Seleukos later founded the Seleucid dynasty, which ruled much of Asia Minor, Syria, and Persia. This portrait was displayed near that of a young woman (right), apparently a philosopher, whose proximity would have invited viewers to consider them in tandem.

51. Philosopher
 Roman, first century BC–first century AD
 Bronze, bone, and stone, H: 47 cm
 Found at the north corner of the rectangular peristyle, August 23, 1758
 Museo Archeologico Nazionale, Naples, 4896
 VEX.2019.1.20
 Exhibition catalog number 32
 Image: Luigi Spina



This woman wearing a double fillet (headband) is often identified as the poet Sappho, but her unlayered himation (mantle) was commonly worn by male philosophers. Given the Epicurean aspect of the Villa dei Papiri's contents, it is tempting to identify her as a follower of the philosopher Epicurus, who admitted women into his school. Epicurus praised one of his female pupils in particular, a former courtesan named Leontion. If this identification is correct, the ancient display of this bust near that of Seleukos (left) juxtaposed a king and military commander with a philosopher, perhaps contrasting the active life of a ruler with the contemplative life of an Epicurean.

52. Man Wearing a Turban
 Roman, first century BC–first century AD
 Bronze, H: 51.5 cm
 Found at the east corner of the square peristyle, November 6, 1753
 Museo Archeologico Nazionale, Naples, 5607
 VEX.2019.1.14
 Image: Luigi Spina



This figure with a mature face, bulging brow, and turban was at first identified as Archytas, an ancient Greek philosopher from Tarentum, in southern Italy. Archytas was famous for his knowledge of astronomy and his skill in mechanics, and was said to have built a wooden bird that could fly. Today the portrait's identification is considered uncertain, but the man probably represents a philosopher or poet, perhaps from the East. The figure was originally depicted with a bare chest. His clothing was added in the eighteenth century and bears the three-rosette mark of the Neapolitan royal foundry that was responsible for restoring finds from Herculaneum.

53. Poet ("Pseudo Seneca")
 Roman, first century BC–first century AD
 Bronze, bone, and stone, H: 33 cm
 Found in the rectangular peristyle, September 27, 1754
 Museo Archeologico Nazionale, Naples, 5616
 VEX.2019.1.12
 Exhibition catalog number 35
 Image: Luigi Spina



This portrait type, known from more than forty examples, was long identified as the Roman writer Seneca the Younger. But the haggard features suggest that it may represent the early Greek poet Hesiod, who wrote about the toils of peasant life. Romans invented such fictive portraits for famed figures whose appearance was undocumented.

 GALLERY 204

The Pan Group and Nearby Sculptures

The marble sculpture of the woodland god Pan having sex with a she-goat was discovered in the Villa dei Papiri in 1752. It immediately became notorious and was long off-limits, viewable only in the vaults of the royal palace at Portici by special permission of the king. Its subject matter, objectionable to many, was often contrasted with its refined carving.

Explicit imagery was common in antiquity, and Roman art and literature make frequent references to sexual pursuit and conquest. Some modern commentators have interpreted this sculpture as evidence of the Romans' reverence for the generative power of sex. Others have seen it as a satire on the bestial nature of all men.

As many of the sculptures in the villa seem to have been grouped thematically, it is tempting to link this work with three busts found nearby. The Macedonian king Demetrios Poliorketes is depicted with horns, like Pan, and was famously dissolute. Another bust represents the Greek poet Panyassis of Halikarnassos. Could these works have been part of an ancient display punning on Pan?

54. Pan and a She-Goat
 Roman, first century AD
 Marble (from Carrara) with pigment, H: 48.5 cm, L: 61.5 cm, D: 32 cm
 Found on the south side of the rectangular peristyle, 4 on Weber's plan, March 1, 1752
 Museo Archeologico Nazionale, Naples, 27709
 VEX.2019.1.9
 Exhibition catalog number 37
 Image: Giorgio Albano



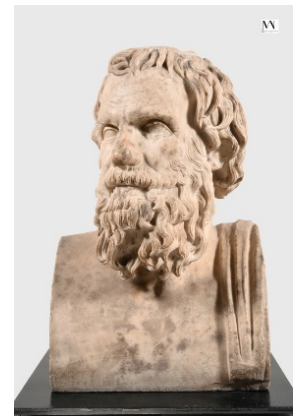
The demigod Pan, part man and part goat, grasps the beard and right rear knee of a reclining she-goat and penetrates her. The pair is arranged more like humans than animals, copulating face-to-face rather than from behind. Modern commentators have viewed their coupling as alternatively comic, tender, or brutal. The sculpture was likely based on an earlier prototype that continued to be adapted after this example was buried by Mount Vesuvius in AD 79, for the composition also appears on later Roman sarcophagi.

55. Demetrios Poliorketes
 Roman, first century BC–first century AD
 Marble, H: 43.5 cm
 Found on the south side of the rectangular peristyle, 5 on Weber’s plan, April 7, 1752
 Museo Archeologico Nazionale, Naples, 6149
 VEX.2019.1.15
 Exhibition catalog number 38
 Image: Luigi Spina



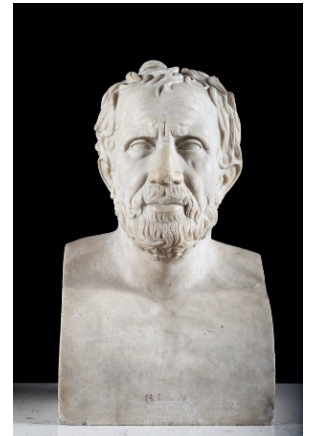
This figure, wearing a diadem and featuring horns associated with divinity, resembles coin portraits of the Macedonian king Demetrios I (337–283 BC). Demetrios was known for his beauty and licentiousness and earned his epithet Poliorketes (Besieger of Cities) from his failed attempt to capture Rhodes. The ancient biographer Plutarch presented his life as a negative example alongside that of the Roman general Marc Antony: “They were equally addicted to wine and women; both excellent soldiers, and persons of great generosity; but at the same time prodigal and insolent.”

56. Philosopher or Poet
 Roman, first century BC–first century AD
 Marble, H: 51 cm
 Found on the south side of the rectangular peristyle, 6 on Weber’s plan, April 25, 1752
 Museo Archeologico Nazionale, Naples, 6155
 VEX.2019.1.18
 Exhibition catalog number 39
 Image: Giorgio Albano



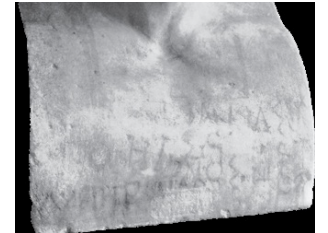
The identity of this bearded intellectual remains uncertain, but he could be Panyassis the Younger, who wrote about the interpretation of dreams. Other possibilities include individuals who came into contact with Demetrios Poliorketes (left) when he ruled Athens, such as the philosopher Stilpo, renowned for overcoming his own moral weaknesses, or the philosopher-turned-politician Demetrios of Phaleron, whom the king drove from the city.

57. Panyassis of Halikarnassos
 Roman, first century BC–first century AD
 Marble, H: 49 cm
 Found on the south side of the rectangular peristyle, February 10, 1757
 Museo Archeologico Nazionale, Naples, 6152
 VEX.2019.1.64
 Exhibition catalog number 40
 Image: Giorgio Albano



An ancient painted label named this individual as Panyassis of Halikarnassos, an early fifth-century BC Greek epic poet who was the uncle or cousin of the historian Herodotos. Little of the inscription remains visible, but it was read as “Panyassis the poet, he was the most unfortunate.” Panyassis conspired against the tyrant of Halikarnassos and was executed in 454 BC. He was much admired for his poems recounting the deeds of the hero Herakles and the history of Ionia (in present-day Turkey), which survive only in fragments.

Photograph showing the ancient painted inscription once visible on the figure's chest
 Image: *Rendiconti della Accademia di Archeologia Lettere e Belle Arti*, vol. 46. Società Nazionale di Scienze Lettere ed Arti, Naples, 1972



 GALLERY 205

New Discoveries

Exploration of the Villa dei Papiri was abandoned in 1764. Its tunnels were backfilled and its precise location underground was forgotten despite the ever-growing fame of its contents. Renewed interest in the site in the 1980s led to limited excavations in the 1990s and 2000s, which brought to light a portion of the building's atrium as well as lower levels that were unknown in the eighteenth century. Among the new discoveries were rooms with colorful mosaic floors and spectacular frescoed walls and stuccoed ceilings. Finds also included a seaside pavilion and swimming pool, where archaeologists recovered two marble sculptures and luxurious wood and ivory furniture components. These recent excavations helped clarify the chronology of the villa, which is now thought to have been built around 40 BC, with the seaside pavilion added around AD 20. Ongoing research continues to advance our understanding of the initial finds from the site.

58. Woman Wearing a Peplos
 ("Demeter"/"Hera")
 Roman, first century AD
 Marble with pigment, H: 188 cm
 Found in the seaside pavilion, April 21, 1997
 Parco Archeologico di Ercolano, 4331/81595
 VEX.2019.1.51
 Exhibition catalog number 42
 Image: Ministero dei Beni e delle Attività Culturali – Parco di Ercolano. All rights reserved.

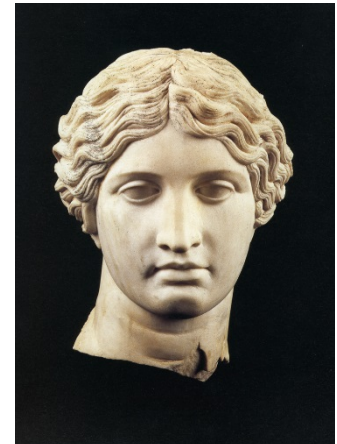


Reconstructed from fragments, this female figure wearing a peplos (Greek sleeveless dress) has been tentatively identified as either Demeter, goddess of agriculture, or Hera, queen of the gods. The drilled earlobes indicate that she originally wore earrings, and abundant remains of pigment suggest the elaborate decoration of her drapery. The painted patterns on the pillar may imitate the veins of precious imported colored marble.

The figure's identification as the goddess Demeter is based on comparison with the Demeter of Eleusis, pictured here. The head, however, is reminiscent of another well-known statue, the Hera Borghese.
 Demeter of Eleusis, Greek, about 420 BC, marble.
 Eleusis Archaeological Museum, 5076.
 Image: Hans R. Goette



59. Amazon
 Roman, first century AD
 Marble with pigment, H: 34 cm
 Found in the seaside pavilion, April 28, 1997
 Parco Archeologico di Ercolano, 4296/80499
 VEX.2019.1.52
 Exhibition catalog number 43
 Image: Ministero dei Beni e delle Attività Culturali – Parco di Ercolano. All rights reserved.



This head from an over-life-size figure was recovered from the same pavilion in which the statue displayed nearby was found. It represents an Amazon, a mythical female warrior, a popular subject in Greek and Roman art. Details such as the sharp, metallic cut of the eyelids support the attribution of this work to a studio operating in the area of the Phlegraean Fields, west of Naples. This workshop produced replicas of a famous group of statues dedicated in the sanctuary of Artemis at Ephesus (in present-day Turkey), which were associated with the greatest sculptors of fifth-century BC Greece.

60. Fresco with a Window, Branch, Fillet, and Painted Panel
 Roman, 40–30 BC
 Plaster and pigment, H: 88.3 cm, W: 191 cm
 Found south of the atrium, in room *g*, 1997
 Parco Archeologico di Ercolano (no inv. number)
 VEX.2019.1.53
 Exhibition catalog number 44
 Image: Ministero dei Beni e delle Attività Culturali – Parco di Ercolano. All rights reserved.
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This recently excavated wall painting decorated a sumptuous room that opened onto a portico facing the sea. A leafy tendril, wrapped with a fluttering yellow fillet, is shown growing through a window. Above, a cornice supports a panel painting displayed between shutters, depicting an elegantly dressed woman with her hand on her hip. A second cornice preserves a Medusa head. The fanciful architecture is rendered skillfully with perspectival drawing and variation of light and shadow.

61. Fresco with Architectural Elements
 Roman, 40–30 BC
 Plaster and pigment, H: 122.5 cm, W: 250.8 cm
 Found west of the atrium, in room *r*, 1997
 Parco Archeologico di Ercolano (no inv. number)
 VEX.2019.1.54
 Exhibition catalog number 45
 Image: Ministero dei Beni e delle Attività Culturali – Parco di Ercolano.
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This fragmentary fresco depicts a series of architectural elements in overlapping perspectival planes. At left, an open curtain provides a glimpse of a colonnade reminiscent of the great buildings of Greek antiquity. In the interplay of interior and exterior spaces, a number of precious furnishings attract the eye, such as the large glass vase full of late-summer fruit at the center. Just below, griffins flank a winged Victory. Beneath them is a monochrome landscape in purple. Above, to the left, a shield adorned with the head of Medusa hangs from the wall.

- 62-65. Tripod Components
 Roman, first century BC–first century AD
 Ash wood and ivory, H: 15.5-78 cm, W: 3-11 cm, D: 1.5-10.2 cm
 Found in the seaside pavilion, 2007
 Parco Archeologico di Ercolano, I4; O4; F1; 6-7-14
 Exhibition catalog number 46
 VEX.2019.1.55-58



The most recent excavations yielded several pieces of ivory-veneered wooden furniture, including tripods (three-legged stands). They were probably transported from their original locations by the force of the volcanic eruption. All are adorned with low-relief carvings of Bacchic themes. One tripod leg represents the god Bacchus himself on the outer face. Elsewhere cupids prepare sacrifices of fruits and pine cones before herms of the god and a satyr. A flaming altar, cymbals, fillets, and a basket are among the other ritual implements depicted. Now badly damaged, the ivories were likely once painted and gilded. The tripod legs rested on feet in the form of lions' paws and were stabilized by horizontal hoops with reliefs of laurel branches and bucrania (skulls of sacrificial bulls). Whether the tripods held a bowl, a cauldron, or a celestial sphere remains uncertain.

This fresco from Herculaneum shows a metal tripod with a cauldron, surrounded by cupids with attributes of the god Apollo.
 Image: © Archivio dell'arte—Pedicini photographers

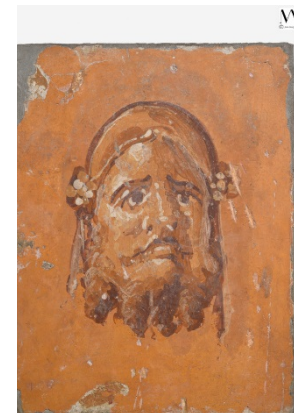


66. Fresco with Medusa
 Roman, first century AD
 Plaster and pigment, H: 30 cm, W: 27.5 (including frame)
 From Herculaneum
 Museo Archeologico Nazionale, Naples, 8820
 VEX.2019.1.65
 Exhibition catalog number 49
 Image: Giorgio Albano



Incomplete knowledge of the early excavations at Herculaneum has led to confusion about the specific origins of certain objects. This and two similar frescoes, depicting the head of Medusa on a yellow background, have been attributed to the Villa dei Papiri but appear to have been found before the building's discovery in 1750. They show the Gorgon with wild hair, wings sprouting from the forehead, and openmouthed snakes knotted under the chin, rising from the shoulders, or writhing around the head. Three such frescoes were recorded as being extracted from houses in the vicinity of Herculaneum's ancient theater in 1739. All three are illustrated in the *Disegni intagliati* published in 1746 (displayed in the case at left).

67. Fresco with a Silen
 Roman, first century AD
 Plaster and pigment, H: 26 cm, W: 19.5 cm
 Found in the Villa dei Papiri between June 15 and June 22, 1755
 Museo Archeologico Nazionale, Naples, 8821B
 VEX.2019.1.66
 Exhibition catalog number 47
 Image: Giorgio Albano



68. Fresco with a Medusa

Roman, first century AD

Plaster and pigment, H: 25.5 cm, W: 32.5 cm

Found in the Villa dei Papiri between June 15 and June 22, 1755

Museo Archeologico Nazionale, Naples, 8821D

VEX.2019.1.36

Exhibition catalog number 48

Image: Giorgio Albano



These two frescoes on a yellow background were recovered from the Villa dei Papiri in 1755 along with two other, almost identical wall paintings (all four are depicted in an engraving in the case nearby). The male head at center has been thought to depict a tragic mask but probably represents a silen, an aged companion of the god Bacchus, for he wears flower clusters at the temples. The Medusa head at right exemplifies a popular type of Gorgon imagery that differs from the type displayed at left.

69. Fresco with Medusa

Engraving in *Disegni intagliati in rame di pitture antiche ritrovate nelle scavazioni di Resina* (*Copper Engravings of Ancient Paintings Discovered in the Excavations of Resina*), Naples, 1746
 Francesco Sesone (Italian, 1705–1770), after a drawing by Antonio Sebastiano (Italian, active in the 1700s)

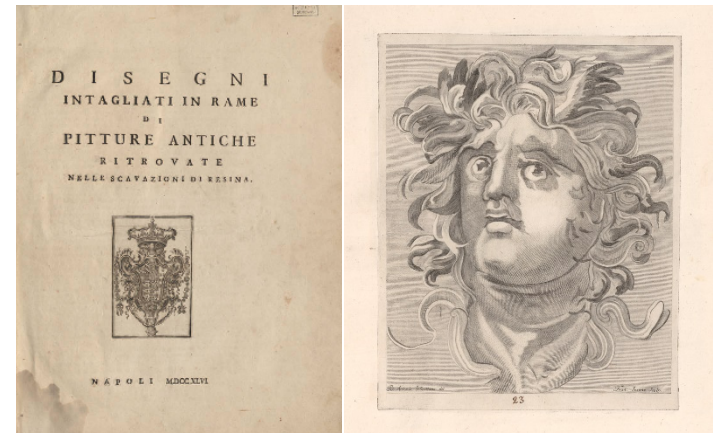
H: 49.5 cm, W: 38.7 cm (closed)

The Metropolitan Museum of Art, New York. The Elisha Whittelsley Collection, The Elisha Whittelsley Fund, 1953 (53.514.8).

VEX.2019.1.63

Exhibition catalog number 50

Image: © The Metropolitan Museum of Art



This initial publication of ancient finds from Herculaneum includes an engraving of one of the frescoes with Medusa displayed nearby. Although the title only mentions paintings, the catalogue also contains bronze and marble statuettes, lamps, and reliefs—ninety-six entries in total. Occasional references are made to condition but not to findspot, medium, or size. The publication was not a success, and today just four copies, including this one, are known.

70. Frescoes with Silens and Medusas
 Engraving in *Le antichità di Ercolano esposte*
 (*The Antiquities of Herculaneum Exposed*), volume 4, Naples, 1765
 Nicola Fiorillo (Italian, about 1730–1805), after a drawing by Giovanni Elia Morghen
 (Italian, 1721–about 1789)
 H: 51.5, W: 40 cm, D: 6 cm (closed)
 The Getty Research Institute, 84-B21058.v4.c2



The vignette at top depicts four frescoes removed from the Villa dei Papiri in 1755, two of which are on view at right. The separate works are shown together in a single frame. This mode of displaying individual painted figures excised from ancient walls was common in the eighteenth century.

The Getty Villa and the Villa dei Papiri

J. Paul Getty began acquiring art in the 1930s, and by the late 1960s his collection had outgrown his Spanish-style ranch house in Malibu. He decided to build a new museum as a replica of the Villa dei Papiri, deeming it an appropriate setting for his Greek and Roman antiquities. Because the original building at Herculaneum was inaccessible underground, Getty's architects relied on Karl Weber's eighteenth-century plan and employed elements from other ancient structures discovered around the Bay of Naples.

Re-creating the Villa dei Papiri appealed to Getty because of its association with Julius Caesar through his father-in-law, Lucius Calpurnius Piso Caesoninus, the villa's supposed owner. Getty often compared himself to ancient Roman rulers, writing in his autobiography, "I feel no qualms or reticence about likening the Getty Oil Company to an 'Empire'—and myself to a Caesar" (*As I See It*, 1976). He also fancied himself the reincarnation of the emperor Hadrian, a fellow art collector and villa owner. Although Getty, unlike Hadrian, did not live in his villa, his reconstruction was a key component in his attempts to refashion himself from a Midwestern businessman into a European aristocrat.