

herculaneum archaeology

the newsletter of the Herculaneum Society - Issue 24 Autumn 2019



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Bronze statue of dancer found in 1756 between the portico and the pond of the Villa of Papyri. MANN

News from Herculaneum

Bob Fowler, Chairman of Trustees

In early July I was able to meet with Director Francesco Sirano at Herculaneum while I was conducting a reconnaissance for the 2020 Congress. Over a good lunch at the upmarket restaurant recently opened on the corner across the street from the old entrance to the Scavi the Direttore, animated as ever, told me of the upturn in Herculaneum's fortunes since the new regime of independent Archaeological Parks. The freedom provided by this re-organisation has enabled Directors to set their own priorities using income from their visitors and other sources. Dr Sirano has opened long-closed buildings to the public, including the underground theatre at set times every week. Friday evenings there have been hugely popular guided tours after dark, with pop-up holograms contributed by the Virtual Archaeological Museum. Unfortunately for the 2020 Congress these will not start again until July, but they are worth knowing about if you are there in the summer (book ahead online). The new visitor centre and gallery on land between the existing site and the sea now looks likely to happen, though the pace of progress is as glacial as ever. In the meantime the ground floor of the repository (beside the Boat Pavilion) has been made into an exhibition space, housing a small but beautifully selected and presented collection of luxury items found on the site under the title 'SplendOri' (pun on *splendori*, splendours, and *oro*, gold). In the town itself things are looking up. B&Bs are appearing like mushrooms, and people are sprucing up their shopfronts (though not so much in the dire stretch between the Miglio d'Oro and the Scavi). Locals are embracing the tourist trade more willingly. The Friends were among the first groups to come and stay in Ercolano and we can claim to have been at the forefront of the trend. Most interestingly, Dr Sirano told me that a recent determined effort against the Camorra by the authorities had resulted in some 40 life sentences. This would not have been possible if people had not been willing to testify. Shopkeepers are now even prepared to defy the thugs demanding protection money. These are encouraging signs of what one may hope will be a permanent change in the culture.

The 8th Herculaneum Congress

11–14 June 2020

The next Congress—the eighth in the venerable series—offers the usual mix of familiar and new. On Thursday and Friday we will have ample time to explore the site in the company of excellent guides, catering both to newcomers and old Herculaneum hands alike. There will be the usual talks and good food. Mindful of feedback we will aim to reduce the pace of activity and also allow more time for hearing about recent research. On Saturday we will visit Aeclanum, a site being excavated by our old friend Girolamo De Simone as part of his larger project on life on the “dark side” of Vesuvius after the eruption. Among points of interest is one of the very few full-immersion Christian baptismal fonts surviving from late antiquity. Girolamo will be there to guide us, which is bound to be an uplifting experience as many readers will know from past excursions. Following the visit we plan to have an expansive lunch up in the hills near Aeclanum. After returning to Ercolano there will be a chance to freshen up before touring two of the historic eighteenth-century villas near the Miglio d'Oro, the Villa Favorita and the Villa Campolieto. The tours will be arranged by trustee Gianluca Del Mastro, who is President of the commission overseeing the Vesuvian villas. The formal conference will end with an evening drinks reception on the terrace of the Villa Campolieto, with views out to sea. On the “extra day” we will go upcountry again to visit Caserta Vecchia, a charming medieval hilltop town with a wonderful Romanesque cathedral with recycled Roman columns. There is a Lombard castle, shops, and cafes to have lunch in. In the afternoon we will visit the enormous Bourbon palace at modern Caserta. Herculaneum's increasing popularity is evident from the fact that the Miglio d'Oro is already fully booked for the dates we have chosen. Consequently we will be using I Signorini (where we had the great buffet in 2018) and the Hotel Herculaneum. Owing to logistics there will be a limit of 50 on the numbers, so booking will be on a first-come-first-served basis. Information on how to book will be circulated to members soon.

Hyperspectral imaging – a new technique for reading unrolled Herculaneum papyri

Dr. Kilian Fleischer, head of the DFG-project Philodemus' History of the Academy, University of Würzburg.

It rarely happens that a classicist's or papyrologist's work attracts attention beyond the scholarly community. For the most part, the media are not interested in new readings or reconstructions of a papyrus. Our work is not based on spectacular media moments, but its beauty and value manifests itself over time and its impact on knowledge is often subtle. On the other hand, members of the Herculaneum Society are used to media coverage of new technological developments in the imaging of Herculaneum papyri. I will only mention the various media reports on attempts to read not yet unrolled papyri by means of X-ray phase-contrast tomography. In a contribution of mine to this Newsletter in 2017 (issue 21), I noted how scholars and teams are competing to be the first to successfully apply this virtual unrolling to Herculaneum papyri – amongst them, Daniel Delattre, Vito Mocella, Graziano Ranocchia, and especially Brent Seales, who is well known to our Society. Even the famous US TV programme *CBS 60 minutes* covered this story – incidentally, in a broadcast aired just after the revelations of Trump's mistress Stormy Daniels, which had 22 million viewers. Other articles on virtual unrolling have appeared since, and, as reported elsewhere in this Newsletter, at the recent meeting of the Herculaneum Society in Malibu Brent Seales presented the latest progress in his ground-breaking work.

Now, at the beginning of October 2019 another article on Herculaneum science, whose second author I happen to be, was published in *Science Advances* (<https://advances.sciencemag.org/content/5/10/eaav8936>). It is entitled 'Ancient Greek text concealed on the back of unrolled papyrus revealed through shortwave-infrared hyperspectral imaging'. The journal informed the authors in advance that we should be prepared for some interview requests. What has caused this media interest and what is the article about? As some of the readers may know, I am a (Herculaneum) papyrologist and in 2016–2018 I worked in Naples on a papyrus which preserves a work by Philodemus on the history of Plato's Academy (inventory number *PHerc.* 1021). The papyrus contains much unique information on Plato's school and is a remarkable case among the papyri from Herculaneum, inasmuch as it represents Philodemus' draft version and actual working manuscript. The Epicurean philosopher revised many passages and added in the margins some information on Academic philosophers which he found later (this information was meant to be inserted in the final version). Some other portions of the text were written on the back of the papyrus. Unfortunately, the papyrus was glued on cardboard (*cornice*) some 200 years ago, so nowadays we can no longer verify what was written in the 12 columns on the back, which were depicted by draughtsmen before the papyrus was

glued onto the *cornici*. It was an obvious idea to carry out some experiments on the papyrus by using a kind of X-ray-camera to look through the front of the papyrus and make the back visible again. Finally, in early 2018, after a year-long delay and countless organizational issues, two French physicists (Aurelie Tournié and Christine Andraud) arrived in Naples and imaged the papyrus for one week (see figure 1). As already said, the original or main purpose of the experiments was to make the back visible. We partly succeeded, as in the space between the columns, where nothing was written on the front, the text from the back became in many passages visible, but where the back text overlapped with that on the front nothing could be read (see figure 2). Now, we felt a bit like with Christopher Columbus, who had set out for India but ended up in America. To our surprise, we realized that the new

Hyperspectral Images (HI) displayed the front of the papyrus with a much better contrast (figure 3) than the conventional Multispectral Images (MSI). Moreover, in certain passages letters became visible which could not be read either with the naked eye or with MSI. While the evaluation of the HI is still ongoing, I have already been able to read over 150 new words on the basis of these new HI and, more importantly, to verify numerous other readings, which previously had to be regarded as uncertain. The text of the papyrus is now much easier to read. Having these images earlier (and not only the MSI) would have spared me months of hard work! To illustrate just how helpful the new HI are, I will pick an example also given in the *Science Advances* article (see figures 4). Up until now, scholars had read or reconstructed κη|λουμένουσ, 'charmed'

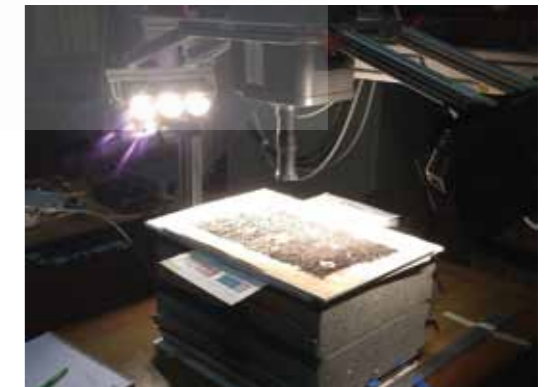


Figure 1: X-ray camera



Figure 2: Text on the back of the papyrus

or ‘bewitched’. In the light of the MSI, this reading seemed both defensible and compatible with the surviving traces. But the new word arising from the HI is, without any doubt, $\delta\omicron\upsilon\lambda\omicron\upsilon\mu\acute{\epsilon}\nu\omicron\upsilon\varsigma$, ‘enslaved’. The crucial point is that Hyperspectral imaging can be applied to all unrolled papyri in the Herculaneum collection and promises to yield images superior to MSI in many respects. While Brent Seales and others are trying to find the key to the Holy Grail (the virtual unrolling of unopened scrolls), the new HI represent a less spectacular, but nevertheless important step towards better editions of already unrolled papyri. It might be worth considering the possibility of re-imagining the entire Herculaneum collection using this new HI technique.

To come back to the media coverage, I was not unhappy about it, only a bit surprised that our experiments had become a matter of interest to various news outlets. The main reason for this was certainly the publication in *Science Advances*, which has a high ‘impact factor’, reflecting the reputation and wide circulation of science journals. My brother, a neurologist and researcher,

explained the impact factor to me and seemed somewhat perplexed that I, being a classicist and not a scientist, had found my way into such a prestigious science journal (although, of course, I was only responsible for the papyrological part). Shortly before the publication of the article, the US National Public Radio (NPR) interviewed me and chose to broadcast only the catchiest phrase from the 30-minute interview – but that was fine with me (see <https://www.npr.org/2019/10/04/767309531/ancient-greek-scrolls-hidden-contents-revealed-through-infrared-imaging>). The corresponding author Ranocchia also gave several interviews to newspapers or websites. Within a few days the article was all over the place – on Greek, Russian, English and above all Italian websites and in international journals, and was getting constantly retweeted. Such media interest provides a good opportunity to do some ‘outreach’ and to promote not only (Herculaneum) papyrology, but also some of the goals of our Society, not least that of raising awareness of the exciting and valuable papyri still to be properly edited (and maybe even excavated!). Now, with all the media hullabaloo over, I may focus again on what really matters, and what will hardly receive any media coverage: the new reconstruction and reading of the papyrus with help of the HI and the hunt for new information on Plato, his followers and the Academy. The experiments are over – the philological-papyrological work begins.

Dr. Kilian Fleischer is currently preparing a new critical edition of this work. After graduating in both Classics and Economics & Finance he wrote his dissertation about Dionysios of Alexandria’s *On nature and Epicureanism in Alexandria* (Würzburg, Oxford, Notre Dame - US). He worked as a postdoctoral research assistant in papyrology at the University of Oxford and subsequently went on a Marie-Curie-Fellowship to Naples (2016-2018). His research focus

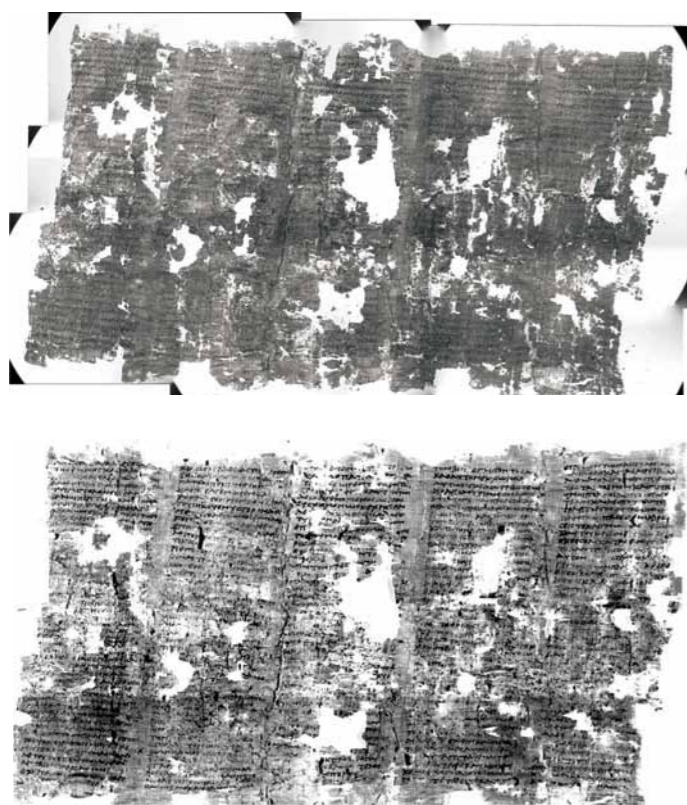


Figure 3: MSI vs. HI

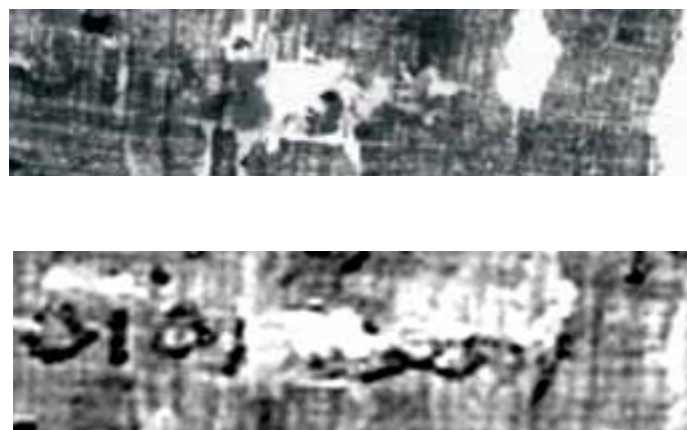


Figure 4: MSI vs. HI

lies on (Herculanean) papyrology, Epicureanism, Hellenistic philosophy and Early Christian Literature. He has been a member of the Herculaneum Society since 2008/09.

A new theological work by Philodemus of Gadara in the Herculaneum library. A systematic study of *PHerc. 89/1383* (Philodemus, *Opus incertum*)

Marzia D’Angelo, PhD candidate, University of Pisa
2019 UK Herculaneum Society Bursary Beneficiary

My research project has the aim to produce the first edition of *PHerc. 89/1383*, an unpublished and unidentified theological text by Philodemus contained in a roll broken into two pieces (*PHerc. 89* upper part; *PHerc. 1383* lower part). The edition will be based on the autopsy of the papyrus with the support of the multi-spectral images, accompanied by a digital reconstruction, or maquette, of the ancient roll, in which tops and bottoms will be virtually matched in order to restore the right sequence of the fragments and the columns.

During my work on the virtual reconstruction, I have discovered that the initial part of the treatise survives in a papyrus with another inventory number: *PHerc. 1301*. This papyrus preserves 24 *scorze* (the exterior parts of the roll) stored in two frames (*cornici*). *Scorze* derive from the so-called operation of *scorzatura*, by which the roll was cut longitudinally; then *scorze* were opened by *sollevamento*, in which the layers of the two semi-spherical outer sections were separated one by one from the outside. The *sollevamento* of *PHerc. 1301* was carried out in 1869 by Carlo Malesci.

Paleographical, bibliological and textual data lead



Fig. 2. *PHerc. 1301*, *cornice 1* (on the left) and *cornice 2* (on the right). In the fragments of the *cornice 2* there is the same damage in a triangular shape which occurs also in *PHerc. 1383*.

me to think that this papyrus belongs to the lower part (i.e. to *PHerc. 1383*) of the already joined *PHerc. 89/1383*.

1. **Paleographical data.** *PHerc. 89*, 1383 and 1301 are written in the same hand; in *PHerc. 1301* we observe also the same width of the intercolumnar space (about 1 cm) and the same presence of Maas’ Law, according to which the margins tend to drift towards the left as the scribe proceeds down the column.

2. **Bibliological data.** *PHerc. 89/1383* and *PHerc. 1301* present the same *danni solidali*, namely damages which have been generated when the roll was still closed and which repeat themselves in the same position in each *voluta*, that is each circumference of the unrolled roll. In our roll, a *danno solidale* is represented by the deep corrugation in a triangular shape which occurs in the first *semivoluta* (or *sezione A*) of *PHerc. 1383* (Fig. 1). Comparing the fragments (or *pezzi*) of *PHerc.*

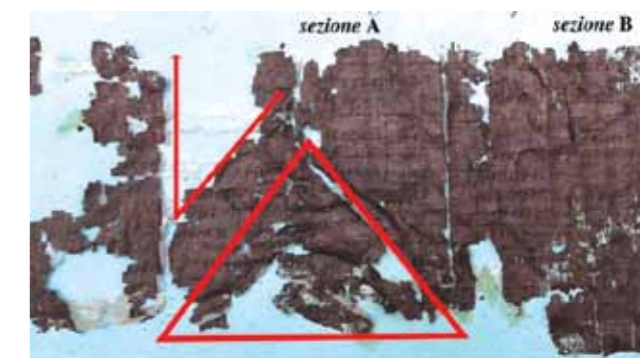


Fig. 1. *Danno solidale* in the *sezione A* of *PHerc. 1383*.

1383 to those of *PHerc. 1301*, we can observe that the same damage occurs also in the fragments of *cornice 2* of *PHerc. 1301* (Fig. 2).

We also notice that the *sezione A* of *PHerc. 1301* (*cornice 2*) is incomplete on the right, while the *sezione B* (*cornice 1*) is incomplete on the left; the portion of the *scorza* corresponding to the central part of the *voluta* is missing (Fig. 3).

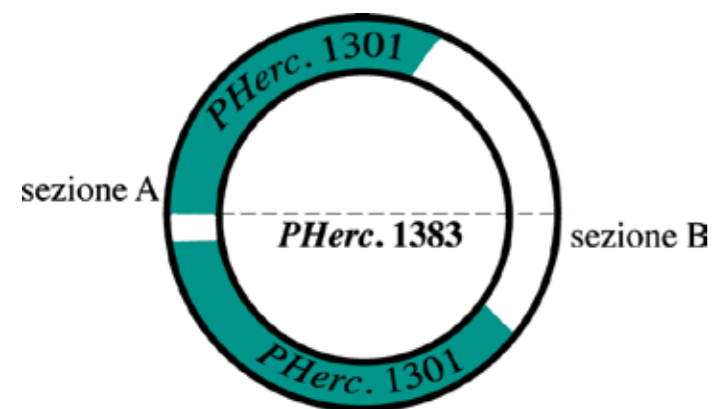


Fig. 3. Position of the *scorza* (*PHerc. 1301*) in the roll in section: the parts in green represent the external portion of the roll survived in the *scorza* of *PHerc. 1301*.

It is interesting that in the *cassetto* (drawer) 70 of the *Officina dei Papiri Ercolanesi* (Biblioteca Nazionale, Napoli) a piece of papyrus, broken into several fragments, is stored, for which an undated label records the number 1301 (*PHerc. s.n. Cass. 70*): one might suppose that this papyrus, which is still unopened, represents the missing portion of the *scorza* (Fig. 4).



Fig. 4. *PHerc. s.n. Cass. 70*.

3. Textual data. Due to the narrow width and the poor state of conservation of the *scorza*, only short sequences of text are readable. Among the most significant words, I read φ]οβούμ[ε]θα (“we fear”), ἄρρηκτον (“unbroken”), τ]ερψοντ[(“they will take pleasure”), τ]άγαθ]α (“good things”), ἄτομ[(“atom”), ἐπικύνδεσις (“succession”). This last term is used also by the Stoic philosopher Chrysippus in his description of the destiny as εἰρμὸς αἰτιῶν (“a sequence of causes”), specifically as τάξις καὶ ἐπικύνδεσις (“order and succes-

sion”). Since in the final part of this work it is possible to read a Philodeman polemic likely directed against the Stoics, this could be further support for the attribution of this papyrus to the joined *PHerc. 89/1383*.

An ‘Extraordinary’ Roman Villa opened to public in Herculaneum as reported in *The Guardian* by Angela Giuffrida, 24 Oct 2019:

“An ancient Roman house has reopened to the public in the archaeological park of Herculaneum, the town near Naples buried by the eruption of Mount Vesuvius in AD79.

Considered the site’s most noble Roman villa, the House of the Bicentenary had been under restoration for 35 years. The three-storey, 600 sq metre domus, which contains stunning frescoes and mosaic floors, was discovered in 1938, 200 years after excavations at the site began, but closed to the public in 1983 after falling into disrepair.

“This is an important result,” Dario Franceschini, the Italian culture minister, said during a ceremony to open the home on Wednesday. “An extraordinary monument, which had fallen into a state of neglect, is again accessible to visitors.”

The frescoes depicting mythological scenes, one of Venus and Mars and one of Daedalus and Pasiphaë, along with paintings of Dionysian themes, were said to have been common features in the homes of rich people in Herculaneum.

The site is much smaller and less well known than neighbouring Pompeii, but the town is said to have been inhabited by wealthier residents and therefore contained a bigger share of lavish houses. It was also a hub for wealthy Romans who ventured there in summer to enjoy its beach.

Herculaneum was buried under about 15 metres (48ft) of volcanic ash until it was rediscovered during the digging of a well in the early 18th century. Most of its residents are said to have escaped before Mount Vesuvius erupted, although 400 well-preserved skeletons were found in 1980.

Excavations have been particularly challenging as the site lies beneath the modern town of the same name. Other discoveries have included organic matter of fruit and bread as well as wooden furniture and ancient scrolls that were carbonised by the heat and ash. Scientists said earlier this month there might still be hope that the fragile scrolls could once again be read thanks to an innovative approach involving high-energy x-rays and artificial intelligence.

There is still a significant portion of Herculaneum, which attracts 500,000 visitors a year compared with Pompeii’s 4 million, that needs to be excavated.”

A New Updated Version of Usener’s *Glossarium Epicureum*

Claudio Vergara, student of Greek literature at Università degli Studi “Federico II” di Napoli 2019 US Friends of Herculaneum Bursary Beneficiary

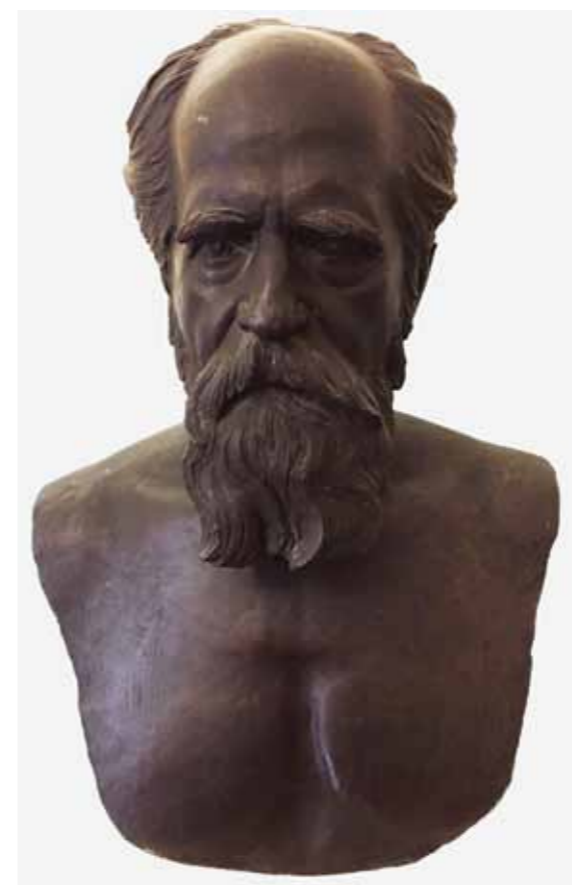


Fig. 1. Bronze bust of Hermann Usener at the *Officina dei Papiri Ercolanesi Marcello Gigante*

The American Friends of Herculaneum gave me the opportunity to start my project on renewing the *Glossarium Epicureum* by Hermann Usener (1834-1905). Usener’s *Glossarium* consists of an *index verborum* for Epicurus and other Epicureans’ works. For the texts of Herculaneum papyri preserving Epicurus’ *On Nature*, Usener considered editions published in his time. Since new editions of the same texts have now been made and new texts have come out, I am updating all references from Epicurus’ *On Nature*. I am storing these texts in a spreadsheet document so as to make the updated *Glossarium* easier to use. Further, my writing the updated glossary in XML language can lead more readily toward a digital edition of the *Glossarium*.

The spreadsheet starts with a general *Index* (fig. 2), which displays cross references to twenty-four

worksheets, one for each letter of the Greek alphabet, and the reference editions of Epicurus’ *On Nature* texts I take into account.

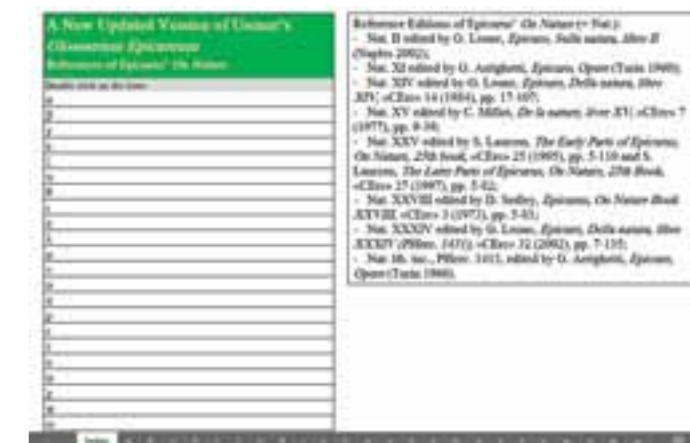


Fig. 2. *Index* of the spreadsheet

Each worksheet contains, for each word recorded, the following fields (fig. 3):

- one or more (depending on uses Epicurus made) translations of the word as given in the LSJ⁹ *Greek-English Lexicon*;
- list of Epicurus’ *On Nature* books and papyri in which the word occurs, along with the full reference to the texts in the chosen editions;
- texts as established by the reference editors in which the word occurs, with groupings based on similar uses;
- translation of the texts as provided by the reference editors.



Fig. 3. Sample of a worksheet: first entries of the list of terms starting with A

For this part of the project, I took advantage of the AFoH award to buy tools for lexical researches, in order to access the broadest possible range of texts and to better contextualize technical philosophical *comparanda* and words with obscure meanings.

New software purchased with the AFoH award helps me code in XML a structure for the *Glossarium* so

News from Professor Brent Seales and his Digital Restoration Research Team

Christy Chapman
Research and Partnership Specialist
Seales Research Group/Digital Restoration Initiative
<http://vis.uky.edu/digital-restoration/>
The University of Kentucky

Progress continues in the effort by Dr. Seales and his team to virtually unwrap the Herculaneum papyri. Since our last report, Dr. Seales has received \$2.5 million in funding from both the National Endowment for the Humanities (NEH) and the Andrew W. Mellon Foundation. The \$500,000 NEH grant will support development of the team's machine learning tool for teasing out the invisible carbon ink used to pen the papyri. In a recent paper published by PLOS One (<https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0215775>), the team describes the breakthrough process, which combines a high-resolution photo showing visible ink from an open fragment with micro-CT data of the same fragment. The two data sets are used in conjunction with one another to train a neural network so it can recognize differences in the way tomographic data appears when carbon ink is present and when it is not. The network can then identify inked locations on the papyrus surface in tomography of an intact scroll, systematically revealing its text. Once development of the tool is complete, it will enable the revelation of any type of ink on any type of substrate in any type of damaged cultural artifact.

The \$2 million Mellon grant covers the scanning of scrolls and fragments that will provide the data needed for this software development. The team just completed the first two of what will be several significant data acquisitions occurring over the next twelve months. In June, just prior to their installation at the Getty Villa's "Buried by Vesuvius" exhibition in Malibu, three intact scrolls and an open fragment from the Biblioteca Nazionale di Napoli were imaged using three different micro-CT scanners at UCLA. And just last month, the two intact scrolls owned by the Institut de France were scanned at resolutions never before possible using the electron beam at Diamond Light Source near Oxford.

"These data collects promise to be key moments in our quest for a reliable pathway to reading the invisible library," said Seales. "They have added significantly to our understanding of the scrolls' structures and of the specific imaging parameters required for virtual unwrapping. The results will confirm what our earlier studies have shown—that one can see evidence of carbon ink in tomography when the papyri are scanned at the right resolution under the right energy settings."

The team is also designing an imaging kit that combines photogrammetry and spectral imaging, with a goal of creating new, open-access and metadata-enhanced 3D digital versions of all opened Herculaneum Papyri. The imaging plan is expected to be rolled out shortly after the new year. All four institutions possessing Herculaneum papyri have pledged to participate in the project, representing a major step forward in progress toward a complete online digital compilation of Herculaneum materials.

The Friends Visit to the Getty Exhibition

Roger Macfarlane, Brigham Young University.
Board member, American Friends of Herculaneum

The Getty Villa's spectacular exhibition *Buried by Vesuvius: the Villa dei Papiri* at Herculaneum marked its final weekend with a suite of scholarly activities featuring and attended by a couple dozen Friends of Herculaneum. Nobody who attended the show (June thru October 2019) could fail to be impressed by Ken Lapatin's masterful direction of resources, orchestrated to bring four galleries full of Herculaneum's most precious artifacts to the house that makes Herculaneum's fondest friends feel entirely at home. A record-setting four-month milestone in our appreciation of ancient Herculaneum closed in the finest of circumstances.

A two-day feast offered scintillating lectures and rich opportunities to encounter first-hand the brilliantly restored Drunken Satyr, the Herculaneum Peplophoros, Piaggio's machine, The Runners, and two of the five "Appiades of Stephanos" — plus many many more — in the most welcoming of circumstances. On Saturday, a gallery tour of the exhibit was arranged for British and American Friends of Herculaneum by the curator himself, a member of the AFoH Board. That evening, a trio of remarkable lectures on "Reading the Herculaneum Papyri: Yesterday, Today, and Tomorrow" will leave an indelible impression on all who were fortunate to score a ticket. In as fine a form as ever, Herculaneum Friends Profs. David Blank, Richard Janko, and Brent Seales shared well over two hours of insightful explanation on how to get more from the precious papyrological remains of the Villa dei Papiri. Each of these remarkable scholars manifested his personable intellect in the lectures that filled the evening; the sheer volume of information that came across in wide-ranging talks was stunning. The scholars covered so much ground! — from Blank's lionization of Padre Piaggio to Janko's clear-eyed readings of the hardest texts to Seales' optimistic determination to unlock the treasures coming just now into his grasp. Having traveled many miles to attend the evening's talks, I felt richly rewarded. From the warmth of the audience's reaction, there is no doubt but that others who came much further felt exactly the same.

Sunday's program brought several hours of more pointed lectures in a suite called "From the Ashes: New Discoveries from Herculaneum and the Bay of Naples". Prominent Italian and American scholars taught a rapt audience, which also was comprised of numerous important scholars in their own right, plus docents, aficionados, and Friends of Herculaneum. AFoH president Carol Mattusch offered insightful analysis on "Amazons at Herculaneum", and new friend Gianfranco Adornato lectured on "Eros and Psychai in Dionysian Imagery" on the new ivory tripod which highlighted the exhibition. Leslie Rainer showed why your next visit to Herculaneum will feature a visit to the House of the Bicentenary, thanks to Getty Conservation Institute's recent work there. The GCI's restoration of the Drunken Satyr effectively headlined the entire exhibition, and Erik Risser addressed the labor of love in the day's final presentation. Along the way participants were updated on the date of the eruption (Killgrove), the newly discovered villa at Positano (Di Maio), dramatic reconstruction of a timber roof next at Herculaneum (D'Andrea), a detailed view inside the tunnels and unseen spaces of the Villa itself (Esposito), and investigative research into the finest details of several sculptures in the exhibition (Svoboda). From soup to nuts, this was a remarkable feast for any friend of Herculaneum.

The Getty resources in Ken Lapatin's hands have come to such stunningly good ends in this exhibition. It could not have happened with considerable good will on the part of the Museo Archeologico Nazionale di Napoli, the Parco Archeologico di Ercolano, and Biblioteca Nazionale di Napoli, all of whom cleared for international travel many precious artifacts that have never left their home on the Bay of Naples. Mr. Getty—and the Pisones—would have been pleased to see the elegant (re)union of so many artifacts in a space where for the past few months they have been remarkably at home themselves.

The sumptuously informative exhibition catalog, *Buried by Vesuvius: the Villa dei Papiri at Herculaneum*, K. Lapatin, ed. (Los Angeles: J. Paul Getty Museum) is available for \$65 from the Getty Press (see the review on p.13 in this Newsletter).

**Officina director lectures at Brigham Young University
31 October 2019 — Provo**

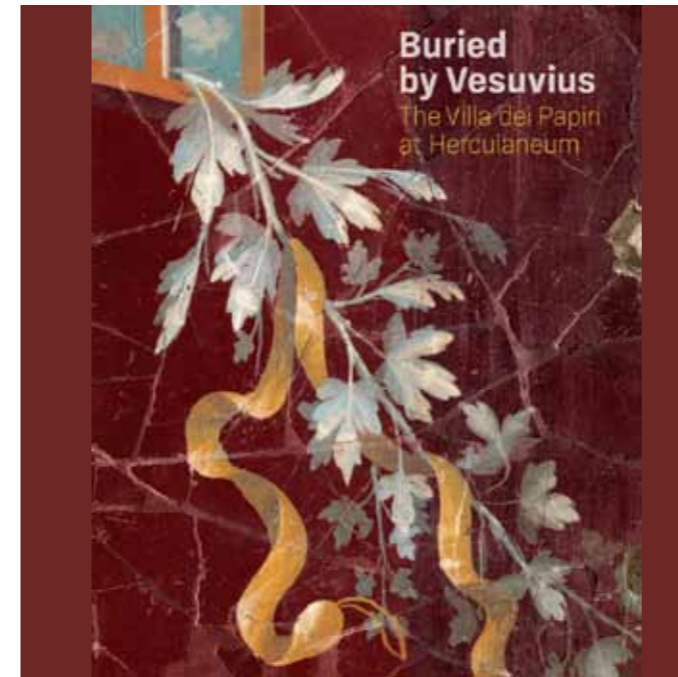
Fabrizio Diozzi, Direttore of the “Marcello Gigante” Officina dei Papiri addressed a capacity audience at Brigham Young University’s Special Collections Library on “The Herculaneum Papyri in 2019: the history and current state of the world’s most ancient library”. In a lecture ranging from Philodemus to Piaggio, Diozzi offered also updates on recent groundbreaking advances at the hands of scientists from Naples to Los Angeles. The Getty Villa’s recent show, “Buried by Vesuvius”, included several papyrological artifacts on loan from the Biblioteca Nazionale, which traveled there and back under Diozzi’s care. He showed how computer-tomographic scanning of one unopened PHerc scroll at UCLA this summer has produced higher resolution images of the scroll’s interior.

Diozzi noted that 2019 marks the twentieth anniversary of BYU’s landmark involvement with the Herculaneum Papyri. He acknowledged in the audience the presence of Steve Booras whose imaging of the opened papyri began in 1999. He stated that the work undertaken at BYU provides still an essential tool for papyrologists throughout the world.

Roger Macfarlane



left to right, Roger Macfarlane, Fabrizio Diozzi, Sharon Booras, Steven Booras at Sundance, Utah, 2 November 2019.



Review

Buried by Vesuvius: The Villa dei Papiri at Herculaneum. Edited by Kenneth Lapatin. J. Paul Getty Museum, Los Angeles 2019. Hb. Pp. x + 256. Ill. 276 colour, 16 b/w, 1 gatefold map. ISBN 978-1-60606-592-1. USD 65.

The amazing exhibition on the Villa of the Papyri running at the Getty Villa from 26 June to 28 October 2019, and visited by some twenty Friends on the weekend of 19-20 October as reported elsewhere in this Newsletter, is accompanied by the equally amazing catalogue here reviewed. One is used to luxurious books-of-the-exhibition but this one is nonpareil. The second half of the book lists all of the objects in the exhibition (some minor, last-minute variations apart), with sumptuous, glossy photographs and detailed scholarly descriptions for each entry. The majority of these were written by Kenneth Lapatin, but there are entries also by Ruth Allen, Sara E. Cole, Christopher Parslow, Carol C. Mattusch (Chair of the American Friends of Herculaneum), and Francesco Sirano (Director of the Herculaneum Archaeological Park). They are of course absolutely up to date on the research, and often present interesting new takes on the objects. The exhibition brings together more items from the Villa than have ever been in one space since the building was plundered in the eighteenth century, requiring the cooperation of three partners in particular: the Museo Archeologico Nazionale di Napoli, the Parco Archeologico di Ercolano, and the Biblioteca Nazionale di Napoli. These have generously loaned their most prized possessions to the Getty, including

almost all of the best-known bronzes, marbles and frescoes, and even three unopened carbonized papyrus scrolls. Some of these have never before been displayed publicly. Piaggio’s machine for unrolling the papyri, Weber’s original plan of the Villa, the leaping piglet, the portable sundial in the shape of a ham, the ivory-decorated tripod fragments excavated in 2007—all there.

The first half of the book contains essays on many topics, some expected and some not: the political and philosophical milieu of Lucius Calpurnius Piso Caesoninus, probable owner of the Villa; the eruption of Vesuvius; the Bourbon excavations and the contemporary cultural scene; early restoration of the statuary, and efforts to open the papyri; several chapters on the Villa’s layout, architecture, decoration, digital reconstruction and library; recent excavations; the ivory tripods; the latest efforts to read the papyri (last-minute news on that elsewhere in this Newsletter); and future prospects. The last-named chapter is written by Director Sirano, and the others are contributed by an A-team of leading authorities, many of whom have addressed the Friends at one of our meetings in the UK, US or Italy. These chapters are all well illustrated, and the book also includes a fold-out double-A3 sized plan of the Villa with all of the find-spots of statues handily indicated by thumbnail photos. The whole thing is expertly edited by curator Kenneth Lapatin, who also contributes an introductory chapter. Many congratulations to him and to everyone involved in what is now the definitive work on the Villa of the Papyri. The book is available online from the usual agents, and directly from the Getty Museum.

Bob Fowler



Publication Announcement:

Herculaneum and the House of the Bicentenary: History and Heritage, edited by Sarah Court and Leslie Rainer. Los Angeles: The Getty Conservation Institute, 2020

Herculaneum Archaeology has been sent a confidential preview of a superb book on the House of the Bicentenary which will appear in February 2020. It opens with several chapters on the site and the excavations, then zooms in on the House of the Bicentenary as emblematic of conservation challenges past, present and future. This is the house to which the Friends were given special access at the 2018 Congress, where we were able to hear about work on the frescoes directly from the Getty conservators. The book's graphics are slick, sumptuously illustrated and very pleasing to the eye. An eloquent introduction by Direttore Sirano announces that a three-year programme of ongoing maintenance and conservation across the whole site has now been launched, in collaboration with partners such as the Packard Humanities Institute and the Getty Conservation Institute. This is another initiative made possible by the 2017 creation of the independent Archaeological Park of Herculaneum. Co-editors Sarah Court—well known to the Friends—and Leslie Rainer have done their work extremely well. The publisher has promised a **20% discount** to Friends when the book comes out. We will let you know the code as soon as we have it.

Bob Fowler

Following on from the Herculaneum Society visit to Silchester in June this year, Professor Mike Fulford, chief investigator and wonderful guide for our tour of the excavations, has provided a special end-of-dig summary for our Newsletter.



Drone view looking north

Our season ended three weeks after the visit by the Friends with more exciting discoveries. In chronological order, we reached the bottom of the Iron Age defensive ditch at a depth of almost 5 metres, finding a well preserved human skull in a waterlogged layer just above the base layers. Interestingly the associated finds are of early Roman, not Iron Age date. Then, sealed beneath the Neronian baths we found the foundations of a yet earlier structure, probably part of a bath house and Claudian in date (though *The Times* tried to claim that it was Iron Age – a warm bath to welcome the invading Romans.....!). These remains had not been discovered by the antiquarian archaeologists of the early twentieth century. More surprising still was the realisation (the penny dropping) that

the Neronian baths had been demolished not long after their construction and replaced by a larger bath house later in the 1st century AD. This explained some curious features on the antiquarian plan. All in all it was a wonderful season with a few interesting statistics, eg that the finds team discovered it had processed and recorded over 20 tonnes of brick and tile from the site!



Furnace to heat late Roman tepidarium

LAST SUPPER IN POMPEII

curated by Dr Paul Roberts
Ashmolean Museum, Oxford
25 July 2019–12 January 2020

Just as in ancient times Herculaneum and Pompeii flourished in the region of Campania, today they are neighbours again. The exhibition *Last Supper in Pompeii* is literally a stone's throw from the Herculaneum Society office. The neighbourly feelings are warm – Dr Paul Roberts has kindly agreed to address our AGM Meeting on 16 Nov and many Friends will be visiting the exhibition on that day.

Many will remember the exhibition at the British Museum in 2013: *Life and Death in Pompeii and Herculaneum* also curated by Dr Roberts. It was particularly gratifying then that Herculaneum was equally represented. Those who visited that exhibition will remember, among the numerous artefacts from Herculaneum, the exquisite carbonised wooden furniture (most poignant of which was the baby cradle) and roof panels. In the current exhibition, there is little mention of Herculaneum

and of the 300 objects on show, 3 originate in Herculaneum: a Bronze *modius* (weight measure), an ornate bronze samovar (water heater) with tripod legs in the form of lions' paws from the House of the Deer and a *clibanus* (domed ceramic cooking vessel) with a lid.

The material on display in the current exhibition ranges from exquisite glassware to foodstuffs including a glass bottle with a residue of olive oil, a recent find, which, when the stopper was removed as witnessed by Dr Roberts, still had the distinct smell of olive oil - 2,000 years old. The *gliraria* (dormice jar) - with fattened dormouse - may elicit pity but, as we know, dormice were a Roman delicacy (and, once fattened, they made up a sizeable portion of food!).

The artefacts originate not only from Pompeii but also Paestum, Boscoreale, Oplontis and Stabiae – all sites in Campania visited by Friends during recent Congresses. In addition, the exhibition covers pre-Roman Etruscan finds as well as those from Roman Britain.

Going around the exhibition, due to the skilful and effective design, one is, in places, transported 2000 years to Roman Pompeii with atmospheric backdrops to the displays. For anyone planning a trip to Pompeii this is a must-see exhibition – a window on Roman everyday life and the afterlife. While at the Ashmolean, why not have a drink on the roof-top terrace where you might be surprised to find Vesuvius looming.

The exhibition is accompanied by a comprehensive, 296-page catalogue with scholarly articles by academics in the field.

Krystyna Cech
Administrator

Notices

Invisible Herculaneum

Join us for a special event being held jointly with the Institute of Classical Studies in London on Wednesday 19 February 2020 at 18:00.

Professor Michael Scott, who co-presented the BBC TV documentary series 'Italy's Invisible Cities', is giving a talk on 'Invisible Herculaneum'.

There will be a reception to follow.

Michael Scott, whose BBC series delved beneath Naples, Rome and Athens - amongst other cities - talks about his experiences at Herculaneum and examines what else may yet be uncovered. Academic, author and broadcaster, Michael is a Professor in Classics and Ancient History at the University of Warwick.

Wedgwood and the Classical Tradition from Herculaneum to Wiltshire

CAMWS in Birmingham, AL, USA, March, 2020

Anne Forschler-Tarrasch, Curator of Decorative Arts, Birmingham Museum of Art, *"The Dwight and Lucille Beeson and Buten Wedgwood Collections at the Birmingham Museum of Art"*

Eugene Dwyer, Art History, Kenyon College, *"Herculaneum and Pompeii: Two Sides of the Same Coin"*

Carol C. Mattusch, Art History, George Mason University, *"Herculaneum and Europe, Britain, and America"*

Roger T. Macfarlane, Classics, Brigham Young University, *"Wedgwood and the Oxford Guide to Classical Mythology in the Arts (1993): a case for greater inclusion"*

Mark B. Magleby, Museum of Art, Brigham Young University, *"Wedgwood's Green Frog Service and an otherwise unknown view of Stourhead"*

For more information about the Society, or if you have any comments, suggestions or ideas for articles for the next edition of *Herculaneum Archaeology*, please feel free to contact the office at:

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You can find us on Facebook:

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Memberships start from as little as £15/year

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