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Returns to Pompeii

Interior space and decoration documented and revived 18th–20th century

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Reconstructing a museum interior: The Palazzo Reale in Portici

The exhibition project realized in the Palazzo Reale at Portici (May 2009) represents a complex "Return to Pompeii" by creating a new museum that recollects the experience of visiting the 18th-century museum housing the finds from the first excavations in the Vesuvian sites. In building this museum, the project used a series of reconstruction techniques to model the environment in which artists, such as the Swedish sculptor Johan Tobias Sergel, and Grand Tourists, such as Sergel's king, Gustav III, first encountered objects from Pompeii and Herculaneum.

The new museum in the *piano nobile* of the Palazzo Reale in Portici overlooks the sea and one of the gardens (*Fig. 8.1*). This part of the building, probably designed by the architect Medrano, was built in the late 1740s symmetrical to the pre-existing edifice (Palazzo Caramanico), which was later to be incorporated in the royal palace. Since the end of the 19th century the palace has housed the School of Economics affiliated to the Agrarian Faculty of the University of Naples. As a result of the increasing difficulties of adjusting the historical character of the building to the demands of contemporary university functions, part of this institution has recently been moved to a different location. Thus the possibility arose for a more appropriate function for the Palazzo Reale, an opportunity taken by the Soprintendenza ai Beni Architettonici of Naples thanks to funds from Regione Campania. The exhibition project[1] focuses attention on the meaning and role of two major, profoundly connected events: the excavations of the Vesuvian sites and the creation of the original museum.[2] What is quite exceptional here is the possibility of creating a new museum in the very building which was at the centre of the events that it wants to describe. The original museum was located in close proximity to the excavations. Both shared the same physical setting, and visits to the site and to the museum were part of the same experience for 18th-century visitors. In fact, the rooms of the *piano nobile* of the Palazzo Reale seemed to be the ideal space in which to chronicle—through an experimental museum—the inspiring intellectual adventure that, starting with the Herculanense Museum in Portici, spread across the cultured milieus of Europe in the second half of the 18th century. It should be noted that the new museum is not located in the same part of the palace as was the Herculanense Museum (which still houses the Faculty), but instead in the old royal apartments. Our multimedia endeavour is therefore not to be considered as a hyper-realistic reconstruction of a bygone museum, nor as the creation of captivating, immaterial special effects meant to instruct the public about Pompeii and the other Vesuvian sites. Instead, the new exhibition has the ambition to combine the atmosphere of the royal setting and of the museum, at the same time underlining the close link between the location and the excavations. Our project tries to capture and convey this quite exceptional situation through visual, audio, and textual apparatuses (digital reproductions, projections on multiple screens, videos) designed to express concepts and suggest learning experiences, rather than merely to reproduce virtually the positioning of objects in the royal museum.

As is well known, the king's decision to build a palace precisely in this area played a major role in the commencement of the excavations. In fact, while surveying the site for the building of the Palazzo Reale, Alcubierre heard of the finding of antiquities. On his request, the king entrusted him with the resumption of the exploration of the area. Later on, in this very palace the antiquities were gathered and displayed before

[1] http://www.centromusa.it/. For an account of the issues and problems faced in the realization of this project see Cantilena & Porzio 2008, a volume reporting the contributions of those involved in the project.

[2] For a history of the museum, see Allroggen-Bedel 2008; Cantilena 2008b.

Fig. 8.1. Bird's-eye view, Palazzo Reale, Portici.

they were moved to a wing of the nearby Palazzo Caramanico, which was to become the Herculanense Museum.[3]

Founding this new museum allowed the achievement of two important goals: firstly, creating a permanent exhibition designed for a wider audience in the very place where this adventure began and in which so many important, contemporary figures experienced and described it; and, secondly, returning the palace to roles more suitable to its historical and monumental character. Some major constraints had to be taken into account: first, being a historical monument, the building's architectural and decorative elements had to be preserved and respected (in fact, the creation of the new museum was the occasion for an authentic restoration of the palace structure and decorative apparatuses).[4] Moreover, the museum has been the subject of all sorts of descriptions and commentaries, and it underwent numerous changes in the course of its existence, the major one being the moving of the antiquities from the Palazzo Reale to the nearby Palazzo Caramanico. Furthermore, as for the sense and the meaning of our choices, one must keep in mind that Portici lies in the immediate neighbourhood of Herculaneum and Pompeii, and that the Museo Archeologico Nazionale of Naples is only a few minutes away by train. Last but not least, with only one exception, no ancient material is on display here. This museum relies almost completely on different methods of modelling and intimating the 18th-century environment.

Accordingly, in no way could we (nor did we intend to) reproduce the Herculanense Museum and, in fact, this would have been impossible because the arrangement of the finds is not witnessed by any extant image. Nor did we dwell on the impact of this experience on the coeval figurative arts (the latter being well argued by other essays in this volume). Rather, we decided to describe the early moments in the experience and understanding of Vesuvian antiquities, as they were mediated by the museum, and the impact of this controversial institution on 18th-century Europe.[5] In other words, this is not a museum of objects, but rather of places and men connected to the discovery of the objects, of the roles and activities developed around them; it is a museum of the travellers, their impressions, and their comments, hence the title of the exhibition: *Herculanense Museum. Laboratorio sull'antico nella Reggia di Portici* (*Herculanense Museum. A workshop on antiquity in*

[3] These topics have formed the subject of a huge amount of scholarly publications: the most significant among them are Allroggen-Bedel & Kammerer-Grothaus 1980; Represa Fernandez 1988.

[4] The restoration of the structure and decorations was directed by the officials of the Soprintendenza ai Beni Ambientali of Naples, Tommaso Russo and Annalisa Porzio, co-ordinated by Enrico Guglielmo and with the co-operation of Maria Luisa Margiotta and Maria Elena Palumbo.

[5] The exhibition was curated by Renata Cantilena, Maria Luisa Margiotta, and Annalisa Porzio.

the Royal Palace of Portici). It is a virtual museum, then, yet not merely a multimedia one,[6] and its aims differ significantly from that of the nearby MAV (Museo Archeologico Virtuale), recently realized in the immediate vicinity of the Herculaneum excavations, which is to reconstruct the life of the ancient Vesuvian towns, involving the visitors in a suggestive exhibition including multisensory emotions, spectacular reconstructions, virtual reality, holograms, and interactive installations. Our exhibition instead focuses on creating an atmosphere in which visitors can recreate 18th-century experiences.

The new museum is located in 16 rooms of the *piano nobile* of the Palazzo Reale (*Fig. 8.2*), whose original functions were that of *quarto della reale famiglia* and *infanti*. During the French period (1808–1815), these rooms underwent some changes and redecoration. Upon entering the museum, the visitor is greeted by a cast of the equestrian statue of Nonius Balbus. The cast, made of resin and Carrara marble dust, occupies the same position it had in the 18th century, in the court of the Lower Palace.[7] The presence of the statue is the first indication that the renovation project of the entire Palazzo Reale aims at reviving the Palazzo's double function as royal residence and exhibition space for antiquities.[8]

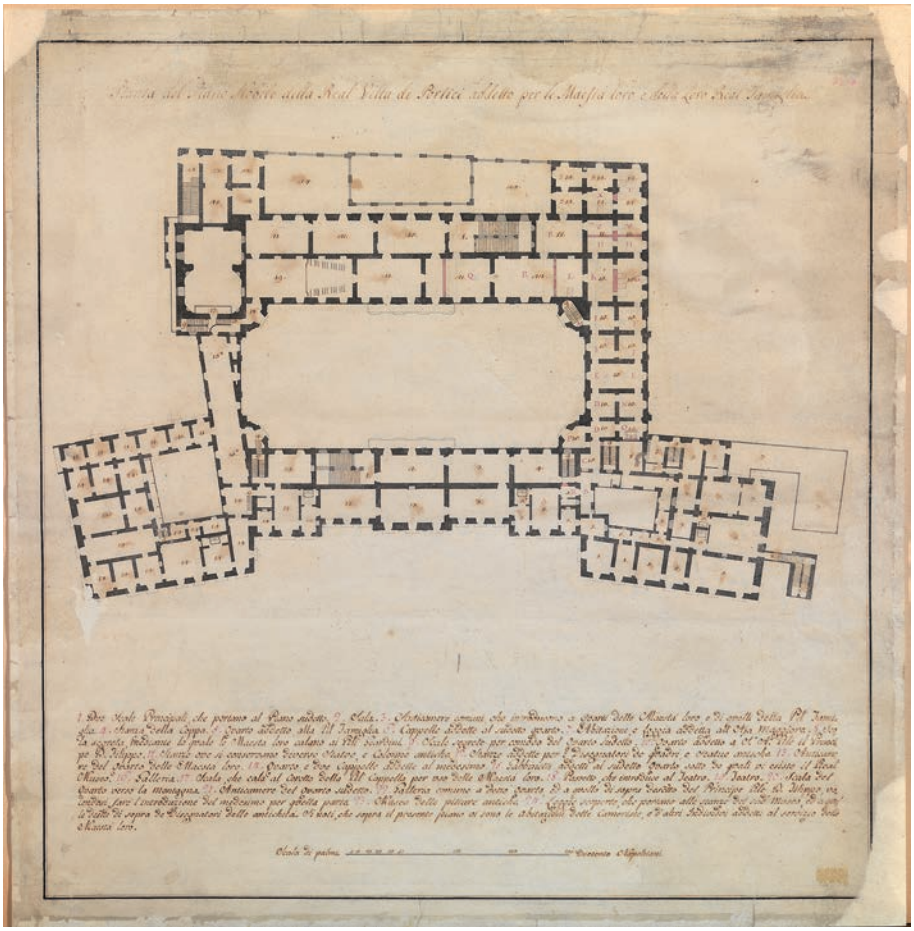

Fig. 8.2. Plan of Piano Nobile, Palazzo Reale, Portici.

Through a monumental staircase with painted walls and three antechambers which will form part of a second *tranche* of the project, the visitor reaches the entrance hall of the "new Herculanense Museum", marked by a back-lit panel displaying an image derived from the engraving which opens *Le Antichità di Ercolano esposte*. The plate, engraved on copper by Filippo Morghen (*Fig. 8.3*), features the portrait of Charles III and, scattered in the foreground, several archaeological finds and the tools used in the excavation, next to a lion with a sword and a helmet in its paws, a symbol of royal power. The image, designed by Camillo Paderni, extols the sovereign's virtues, placing the archaeological discoveries he promoted on the same plane as his military successes. Thus, as noted by Allroggen-Bedel,[9] the composition simultaneously celebrates Bourbon military and cultural enterprises, successfully evok-

[6] The multimedia installations placed along the visit path were devised and realized by the Centro of the University of Naples "Federico II", directed by Raffaello Mazzacane: see Mazzacane 2008.

[7] The mould of this statue as well as that of the sculpture of the so-called Mazzocchi Horse displayed in Room XIII were developed by the professors and students of the Accademia di Belle Arti of Naples, under the supervision of its Director, Giovanna Cassese: see Cassese 2008.

[8] The connection between the building of the palace and the finding of antiquities is well testified by the unearthing, during the construction of the Scuderia Reale, of ancient paintings datable to the end of the 1st century BC. The paintings are now in the Museo Archeologico Nazionale, Naples: see Bragantini & Sampaolo 2009, 206–211.

[9] Allroggen-Bedel 2008.

Fig. 8.3. Panel with image derived from front page of Le Antichità di Ercolano esposte*, Herculanense Museum, Portici.*

ing the classical juxtaposition between *otium* (leisure) and *negotium* (activity).

In the same entrance hall, a large reproduction of the mosaic *emblema* with a Medusa head from Pompeii,[10] which paved Room III of the museum in Palazzo Caramanico, revives an important aspect of the Herculanense Museum, i.e. the use of ancient pavement mosaics. According to the different techniques of their execution, mosaics underwent different treatment in Portici. Polychrome mosaics with complex iconographies were obviously highly regarded. Moreover, their technique being close to that of ancient painting, they were exhibited in Portici mounted and framed as actual paintings. This is the case with the well-known mosaics from the Villa of Cicero in Pompeii, the frames used for their exhibition having been recorded in numerous administrative documents because of their high price.[11] Black-and-white mosaics, with geometric and figured decoration, as well as pavements made of slabs of polychrome marbles, were instead used to pave the floors in the Palazzo,[12] in a way returning them to their original function. This is just one of the many examples of reuse of ancient material for building or decorative aims (regardless of any "respectful" distance from the antique object) that can be met in Portici.

The exhibition (*Fig. 8.4*) begins in Room I, a *loggia* overlooking an inner court, where reproductions of historical plans and views (the result of detailed archive research)[13] introduce the visitors to the historical landscape of the area as it was prior to the building of the palace, the natural setting having been of fundamental importance in the choice of the site. The images illustrate the main stages in the building of the royal complex: the captioned

Fig. 8.4. Plan of the exhibition opened in 2009 at Herculanense Museum, Portici.

Fig. 8.5. Room II, Herculanense Museum, Portici.

[10] Cantilena 2008a, 7–18: the Medusa was mounted on a table for Caroline by Lecomte and the Roman mosaicist Lucchini. The table remained in Caroline's Apartment in the Palazzo Reale until 1837, and was later in Capodimonte, Salone Camuccini, where it is cited in 1857. The C of Caroline Murat was substituted with FB for Francesco di Borbone when he occupied the apartment.

[11] It might be interesting to note that a request for the appraisal of their cost was made to the jewellers of the Borgo degli Orefici, the historical jewellers' quarter in Naples where these kinds of shops are still housed today: see Archivio di Stato di Napoli, Segreteria di Casa reale detta Casa reale antica, fasc. 1541, incartamento 23.

[12] See Bragantini 2008.

[13] This part of the project was curated by Maria Luisa Margiotta: see Margiotta 2008.

PIANTA DELLE SALE DEL MUSEO

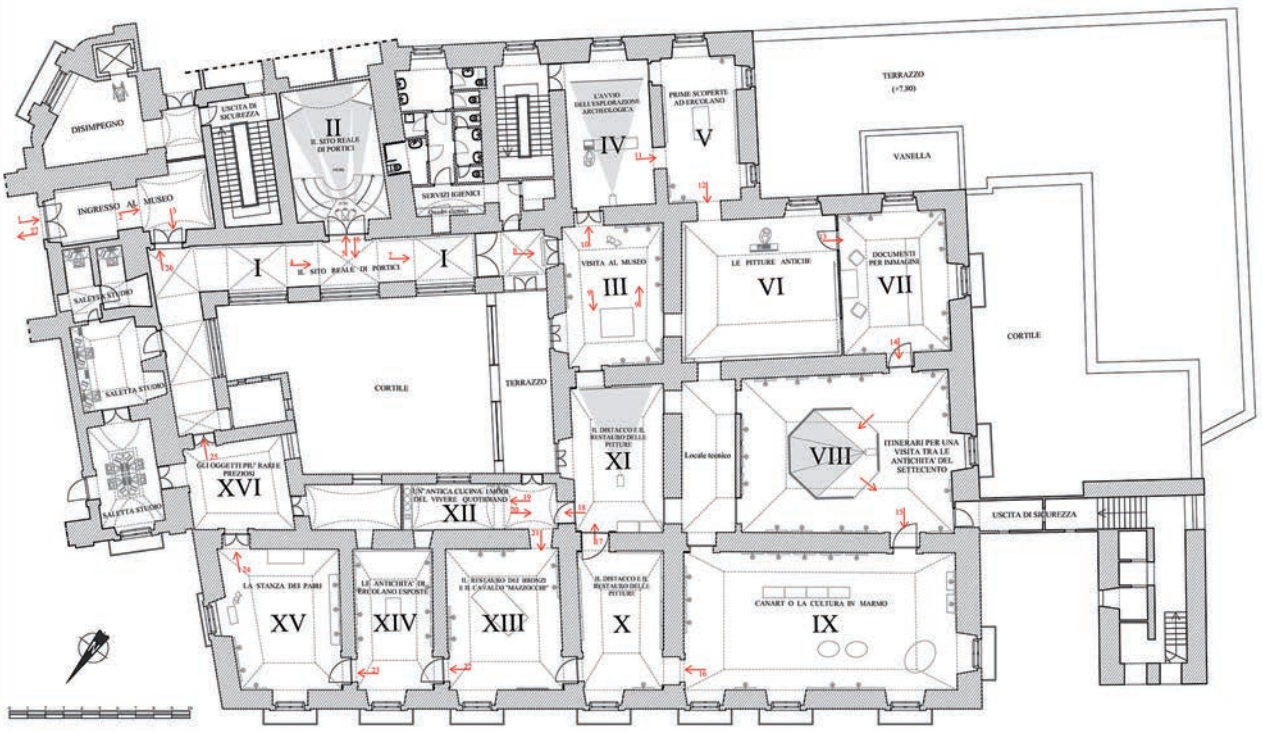

Fig. 8.6. Entrance with a reproduction of the original gate, Herculanense Museum, Portici.

images show landscapes as well as general and detail views of buildings. The sequence covers a time span of about a century and a half, encompassing the first and most important phase in the history of the Palazzo Reale: from 1738, the year when the Crown's great construction project was officially started, to the second half of the 19th century—illustrated with drawings by Giacinto Gigante—when the royal complex entered a phase of slow but constant decline. The images exhibited here should be read as frames in a single historical, artistic, and architectural sequence, which is synthesized in the video projected in Room II (*Fig. 8.5*). The latter, once the antechamber to the *quarto dei reali infanti*, with its ceiling painted with imitation illusionistic stuccoes and mythological scenes featuring the fable of Diana and Endymion, houses the Multivision apparatus, designed in a scenographic format, suitable for illustrating the theme of the royal sites. The first part of the programme takes us on an imaginary journey: we enter via a soup bowl from the famous Goose Service by the Real Fabbrica di Capodimonte, to emerge back out of it only at the end, having visited the principal royal sites in Campania through images by the best landscape painters of the time. The second part is devoted more specifically to the history of the Portici Palace. Three screens provide a visual counterpoint juxtaposing personages, buildings, and landscapes on different planes. The narration then continues with plants and paintings, to the accompaniment of music by Mercadante, Mozart, and Cimarosa.

The visit to the museum actually starts in Room III, and the visitor enters through a photographic, full-scale reproduction of the entrance gate bearing the words *HERCVLANENSE MVSEVM* (*Fig. 8.6*); the gate itself remains in its original place in the court of the adjoining Palazzo Caramanico as the only extant witness in the Royal Palace of the true, former location of the famous museum of antiquities. The Latin inscription, composed by Alessio Simmaco Mazzocchi, praising Charles and now in the Museo of San Martino in Naples, is also reproduced here. Room III decorated in a very simple style, with imitation marble ornaments painted on wood and

Fig. 8.7. Fan featuring the royal family and guests visiting the antiquities in Palazzo Reale, Portici. 19th century. Private collection, Naples.

a linear frieze on the cornice; the colour of the walls (old rose) has been chosen to recover the tint of the early 19th century. A table in the centre of the room displays reproductions of books (geographical dictionaries, guide-books, travel notes, antiquarians' reports and artists' images) by several travellers who visited the excavations and the museum and recorded their often highly critical impressions. Among these were the painter and engraver N. Cochin; the Abbot Barthélemy, correspondent of the Comte de Caylus, who was mainly interested in the subjects of wall paintings and in their interpretation in connection with literature; J.J. Winckelmann, who in his celebrated letters on the findings (*Sendschreiben von den herculanischen Entdeckungen*) reported a detailed description of the museum; and Goethe to whom we owe the definition of the museum as "das A und Ω aller Antikensammlungen" ("the alpha and omega of all antique collections").[14]

On the walls, the photographic panels (which are, as in the following rooms, mounted in 18th-century style frames) feature archive documents evoking the visit to the museum, or drawings and engravings of works on display there, in this way complementing the descriptions by the visitors of the time.[15] Particularly interesting is the reproduction of a beautiful fan dating back to the 18th century featuring the image of the royal family welcoming two distinguished guests who have come to visit the collections of antiquities in Portici (*Fig. 8.7*): behind the king we can see a marble table resting on antique supports in the shape of leonine paws, on the table is a bronze chandelier, placed between a marble basin and the bronze statue of Mercury sitting on a rock from the Villa of the Papyri. The image on the fan thus reinforces the relationship between the Bourbons and the Portici collection. At the beginning, in fact, the antiquities were placed in the royal apartments and were shown only to the sovereigns' guests. Even after they had been moved to the rooms of the museum, travellers could admire them only thanks to the good offices of their diplomatic representation. The museum was never an institution open to the public, aiming at disseminating knowledge. Conceived for the glory of the Bourbons, the Herculanense Museum remained fixed in its self-celebrating role and the access to the exhibition rooms, as well as to the excavations, was always limited by strict regulations.

[14] Trunz 1981, 343.

[15] The section on the travellers to Portici was prepared by Antonella Trotta, Università di Salerno.

Two rooms follow, (IV and V), originally the rooms of the *aja maggiore*, the princes' governess; the ceilings have been restored to show the original painted paper mounted on wooden beams. The rooms are devoted to Charles III and the first years of excavations in Herculaneum. The Theatre, a highlight of a visit to Herculaneum in the 18th century, is treated in Room IV, which displays reproductions of ancient plans and finds, such as the illustrations from Cochin and Bellicard's *Observations sur les antiquités d'Herculaneum*, or the celebrated engravings by Francesco Piranesi. As the ancient monument is not open to the public, we have displayed here also a multimedia reconstruction of the building, showing the operation of apparatuses and stage machinery.[16]

Room V is devoted to the famous edifice in Herculaneum once interpreted as a basilica, and now considered a site of imperial cult. The building is illustrated by a 1:50 scale wooden model;[17] the reconstruction proposed is based on the 18th-century illustrations by Pierre Bardet de Villeneuve,[18] showing the plans and views of the monument, and by Jérôme-Charles Bellicard. The 18th-century documents have been compared with the surveys and axonometric reconstructions carried out under the supervision of the Soprintendenza speciale per i Beni archeologici di Napoli e di Pompei, using the few elements that were revealed by partial excavations in the 1960s to reconstruct the size and proportions of the building. The model reproduces the appearance that the building (currently still buried) must have had for its 18th-century discoverers when it was first excavated by tunnelling; in the model, frescoes and statues are arranged according to the contemporary reports. Many elements of the so-called Basilica are still hypothetical and, as a consequence, the reconstruction has no pretension to restoring the monument with authentic accuracy. It rather suggests, with a certain degree of likelihood, the spaces from which were removed the wall paintings and sculptures which were to become some of the most admired exhibits in Portici. We have decided to propose our hypothetical reconstruction of the monument via a wooden model rather than virtual reality, because it is our opinion that the resort to plastic models is still particularly valid today in the representation of spatiality and volumetric relations. Despite its most innovative techniques, virtual reality cannot fully provide the tridimensionality and stereometric appearance of locations.

Room VI follows, presenting the exhibit of one of the most noted sections of the museum: the paintings. Visitors are given here the chance to use a touch-screen facility for their queries (*Fig. 8.8*). As it would be impossible to reproduce even a small part of what visitors saw in Portici and the way the paintings were exhibited, we choose to convey an impression of this part of the museum, highlighting in particular the crowded display of the paintings and the full range of the different genres that they covered, from the big mythological themes of the Basilica, to the serial paintings such as still-lifes or landscapes, passing through paintings in different materials (marble monochromes, polychrome mosaics etc), pastiches, and so on.[19] High-definition, 1:1 back-lit images of the frescoes are mounted in frames which reproduce those of the 18th century; some of them are still preserved, with their original colours, in the storerooms of the Museo Archeologico Nazionale in Naples, one among many testimonies through which it is still possible, in the modern city, to catch a glimpse of the cultural and manufacturing traditions of an extraordinary past.

The small Room VII, now displaying walls dressed with tapestry inspired by the silks of the Real Fabbrica di San Leucio, was once a dressing room. The painstakingly restored ceiling is made in canvas bearing a painted decoration to simulate a pavilion tent: a fine example of the Empire style. The shutters of the balconies have been restored, bringing back to light the green-blue colour of the Bourbon era. The *console* and two small armchairs in white and gold wood furnishing the room are a product of the Court manufacturers dating back to the early 19th century and belong to the Royal Palace of Naples. Among the objects on display here are reproductions of the first plans of Pompeian monuments (the Amphitheatre and the *Praedia* of Julia Felix) and of the drawings by Camillo Paderni, who was a painter in Rome before becoming involved with the museum: the original drawings were sent by Paderni to the king in Madrid, and may be considered as snapshots of the discoveries in progress (they were collected in an album and are now kept at the École Française de Rome).[20]

In Room VIII, a polyhedric creation with images projected on several screens surrounds the visitors. Voices, writings, and opposing testimonies of 18th-century visitors accompany the modern visitors along 15 paths describing the Herculanense Museum and the activities revolving around it. As it was not advisable to use sophisticated technologies with high maintenance costs in many rooms, we concentrated here (in King Charles' magic lantern) on a multimedia presentation of

[16] The three-dimensional model was developed by the Capware company, Naples.

[17] The relief model was created by Lorenzo Caso, following the graphic projects elaborated by Laura Mastursi: see Mastursi 2008.

[18] We would like to mention here our colleagues: Carlo G. Franciosi, who presented these important documents (Napoli, Archivio di Stato) at a Pompeii Congress in 1979 (the plans have been subsequently published in Allroggen-Bedel 1983b) and the late Stefania Adamo, who also took part in the project.

[19] Images from the Bellicard Notebook, now in the Metropolitan Museum of New York (Gordon 1990), convey an idea of the exhibition of the paintings.

[20] See Forcellino 1999; Pannuti 2000.

Fig. 8.8. Room VI, Herculanense Museum, Portici.

themes which are treated in the various rooms of the museum through more static media. Among the several virtual itineraries offered in this section, considerable attention is devoted to the role of ancient painting in the museum: the finding of the paintings was among the most discussed matters in the excavation reports, travellers' memoirs, and in the correspondence between Tanucci and Charles. One can hear, for example, the enthusiastic comments of Tanucci in his letters: "Bellissime e co' lor cristalli vidi nello stesso tempo domenica le ultime 4 pitture; quello che di esse rimane è senza dubbio il più bello che sia nel museo; sembrano miniatura; bellissimo è anche l'Ercole nudo col leone" ("Beautiful and with their crystals I saw ... the last four pictures: what is left is certainly the most beautiful in the museum; they look like miniatures; beautiful is also the nude Herakles with the lion")[21] or, by contrast, Cochin's criticism of the "disappointing" artistic level of the painting exhibited. So, on the painting representing Hercules and Telephus from the so-called Basilica in Herculaneum, Cochin comments: "Ce tableau est mal dessiné, et marque peu de connaissance des formes et des détails de la nature. Les têtes sont médiocres, et les mains mauvaises; les pieds ne sont pas plus corrects." ("The picture is poorly designed, and shows very little knowledge in drawing and expressions. The heads are middling, the hand ill-executed, and the feet are altogether incorrect").[22] Different voices and different narratives, depending on the status and nature of the people involved, give the visitor a prismatic impression of what was in fact a multifaceted undertaking, characterized by lights and shadows. Different voices highlight different aspects related to the paintings, from more practical concerns (finding, detaching, etc.) to assessments of their artistic and historical value and the myths represented.

Another scene offered by the magic lantern is "a day of excavation in the 18th century". *In situ*, on site, we can still read

[21] Maiorini 1988, 337.

[22] Cochin & Bellicard 1754, 37, transl. Harrison *et al.* 2000, 446.

narratives dating back to the early excavations. The first excavators have left marks of their progress on the archaeological evidence: holes in the walls and in the painted plasters, detached fragments in the museum, collapsed walls, all these images will convey to modern visitors the huge difficulties that they faced and tried to overcome, the formation, on the site, on the dig, of an archaeological methodology, and the differences between 18th-century and contemporary archaeology.

After this section and its particular use of technology, the most beautiful room of this wing, Room IX with its three spectacular large windows overlooking the restored garden and the sea, hosts the important theme of the restoration of ancient sculpture in Portici. We have already mentioned the landscape: in fact, the view, the museum and the palace created a mix of various elements which were all part of visitors' experience during their tour of the museum and the archaeological sites as they described it. This wide gallery was decorated during Joachim Murat's period according to neoclassical taste, in *tempera* monochrome ivory on a yellow background. It served as royal dining room. In the new museum it hosts documents illustrating the figure and the work of J. Canart, who was in charge of restorations in Portici: by presenting here a section on Canart, we also want to show one of the most modern and interesting aspects of the museum in Portici, being simultaneously the building housing the findings and the workplace of the personnel treating them (restorers, draughtsmen, Padre Piaggio and his assistant, etc.).

The item selected to exemplify the techniques of sculpture restoration in Portici (one of the most criticized aspects of the Bourbons' conduction of the excavation) is, in fact, an ancient marble statue, actually a Roman imperial copy of the so-called Hera Borghese type, which Canart restored as a Flora (*Fig. 8.9*).[23] He added the head, the arms, the feet and part of the drapery, probably to obtain a volume effect closer to 18th-century taste.[24] Once placed in the upper garden in Portici as a fountain adornment, the statue has long been kept in the storerooms of the Museo Archeologico Nazionale in Naples. This is the only ancient object on display, along with a cast of the statue without Canart's alterations. During the 18th century theories against the restoration of art through arbitrary integrations were already gaining prominence: an echo of these different views about the treatment of ancient sculpture can be found in the comment by Vivant Denon, the future director of the Musée Napoléon (Louvre), on the techniques adopted in Portici. Visiting in 1778, he noted how, "Pourvu qu'on trouve la moindre partie d'un torse, on le baptise *Jupiter*, *Mercure*, *Apollon*, et on y ajoute tout ce qui manque à ces dieux, avec les attributs qui les caractérisent [..] et voilà ce qu'on appelle à Portici une statue antique ..." ("As soon as they find the lesser part of a torso, they name it *Jupiter*, *Mercury* or *Apollo*, and add to it all that is missing of this god, with the attributes which characterize him [...] and that is what, at Portici, they call an antique statue ...").[25]

As we have just said, the treatment of ancient materials played an important role in the museum and was a very modern characteristic of this institution. The following section (Rooms X and XI) treats the handling of the paintings: here particular care has been given to the definition of the process through which the frescoes that decorated the houses and public buildings of the Vesuvian cities were turned into paintings for the museum. In fact, this part of the exhibition chronicles the intense sequence of operations carried out first on the site and later in the restoration workshops; removal of the original preparatory layers of plaster behind the frescoes; preparation of a support made of chalk, slate, and wood; anchorage of this structure to a wooden box; cleaning of the painting; application of a reviving varnish; laying of a frame fashioned to accommodate plate glass to protect the painting).

Besides the traditional panels, the didactic apparatus here comprises a video, expressly prepared by the Istituto Superiore per la Conservazione ed il Restauro in Rome, which focuses on the close connection between the painting technique of ancient Rome and the transfer technique chosen by the 18th-century restorers, namely, that of the detachment. For that purpose, a fresco was firstly realized following the ancient technique; then, a few months later, the painting was removed from the wall, following the procedures used by the Bourbon excavators in Herculaneum and Pompeii. This experiment has been particularly useful; it has allowed us to verify the working hypotheses on the production of ancient wall painting that had been advanced on the basis of the ancient texts and of the observations made on the paintings themselves.[26]

Another much criticized restoration routine particular to Portici is treated in this section: the varnishing of the paintings. The frescoes that had been detached from the walls where they originally belonged were turned into paintings mounted in poplar-wood boxes; afterwards they were covered with a gummy varnish in order to revive the colours and consolidate the surface. From 1740 onwards, the varnish was used on over more than 1,000 pieces and for at least 20 years, but this practice irreversibly compromised the preservation of the pictorial surfaces. In order to put an end to all controversy, the king ordered a permanent discontinuation of the technique, a decision that did not actually solve the preservation problem

[23] The statue, of which there are replicas from Baia and Miseno, represented Aphrodite: Miniero & Zevi 2008, 126–129.
[24] See Porzio 2008.
[25] Vivant Denon 1786, 303.
[26] This section was curated by Gabriella Prisco, Istituto Superiore per la Conservazione ed il Restauro, Roma.

Fig. 8.9. Room IX with Flora statue restored, Herculanense Museum, Portici.

although it protected new additions to the collection from damage.[27]

The many problems connected with the restorations in Portici are also featured in the following Room XIII through the figure of Camillo Paderni, the well-known custodian of the museum, who was also responsible for the restoration of the bronzes.[28] The vault of Room XIII is decorated with a neoclassical ornament reworked and interpreted in the mid-19th century, reproducing winged Victories among volutes, amphorae, and garlands. Casts of two famous objects are on exhibit here: the Mounted Alexander, a bronze statue that, as many others, was reproduced in plaster to grace the royal suites of King Charles after his accession to the throne of Spain (these 18th-century casts are now in Madrid), and a resin cast of the so-called Mazzocchi Horse, a most apt object with which to epitomize the history of the restoration of ancient bronzes from the Bourbon excavations. Notoriously, this horse was reassembled using hundreds of fragments from four different horses and is therefore an excellent example of the kind of restoration carried out on ancient metalwork in the Foundry of the Palazzo Reale in Portici, where repair and integration works on surviving statues were executed using ancient fragments of other pieces, which were remoulded for the purpose (*Fig. 8.10*). Such procedures, totally inadequate for today's standards both from the point of view of the conservation of the original fragments and in terms of the authenticity of the recreated piece, already raised objections among those contemporaries endowed with deeper scientific insights. A.M. Quirini reported that "The fragments, on the other hand, that cannot be reassembled are in great number: however, we are sorry that for this reason they are mistreated and shattered". E.T. Puccini, the director of the Uffizi Gallery visiting Portici in 1783, found that the Mazzocchi Horse was a "monster" ("... the more the bronze horse, erected in the middle and composed of several pieces of a quadriga, was examined, the less beautiful it appeared, indeed the body seemed rather

[27] On the restoration of the paintings in Portici see Prisco 2009, 37–61, which includes a wide bibliography of earlier research.
[28] See Prisco 2008.

monstrous").[29] Also well known are Winckelmann's contemptuous comments on the restoration of the horse and the technical expertise of the restoration workshop to which the *accademici Ercolanesi* proudly replied ("Each and all of us know the effort required to bring back to public appreciation one bronze Horse and the Goth nonchalantly complains that not all four were restored. Well, he can cherish such desire until the Judgement Day, because as for now the best pieces from all four have contributed to form the single one we can now see in its beauty and perfection [...]").[30]

Print manufacture and papyri close the exhibition (Rooms XIV–XV):[31] in Room XIV there are bronze reproductions of the exhibits beside photos of the preparatory drawings for the copperplate engravings of the *Antichità*, part of them being unpublished and preserved in the Library of the Soprintendenza Archeologica di Napoli (*Fig. 8.11*). Room XV is devoted to Padre Piaggio and to another fundamental aspect of the museum of Portici: the finding and unrolling of the papyri. Since he was in charge of the unrolling of the scrolls for more than 20 years, the visit to the rooms where Padre Piaggio worked is another recurrent subject in many period descriptions of the museum: the botanist Fougeroux de Bondaroy and the astronomer de Lalande, for example, seemed highly interested in the machine and the procedure for the unrolling of the papyri scrolls, which the Marquis de Sade, on the other hand, found a quite "tedious operation".[32] This room preserves a decoration from the 1830s, in Empire style, with monochrome garland medallions on ochre background. Reproductions of the papyri, as they were found (and are still to be seen in the Officina dei Papiri in the National Library in Naples) or after their unrolling, and a reproduction of the machine that Padre Piaggio created to unroll them illustrate this part of the finds (*Fig. 8.12*).

Fig. 8.10. Room XIII, Herculanense Museum, Portici.

[29] Ferri Missano 1995, 99.
[30] See Alonso Rodríguez 2008.
[31] This section was curated by Gabriella Mansi and Agnese Travaglione, Biblioteca Nazionale di Napoli: see Mansi 2008 and Travaglione 2008.
[32] de Sade 1995 (1776), 252.

Fig. 8.11. Room XIV, Herculanense Museum, Portici.

Reproduction of the rolled papyri has been achieved by coating a central piece of cardboard with stripes of Japanese paper covered with papyri sheets; the emery-polished surface has been painted with a powder pigment dissolved in a rabbit-skin glue solution.[33] As for the machine for the unrolling of the papyrus scrolls, the model on exhibit reproduces the original designed by Piaggio, as it appears in a copperplate engraving preserved at the Museo Archeologico Nazionale in Naples. The two extant machines (one housed at the Officina dei Papiri of the National Library of Naples, the other on display in the rooms devoted to the Villa of the Papyri in the Museo Archeologico Nazionale) date back to a more recent period (19th century) and illustrate changes introduced later. A reproduction of one of the first papyri to be unrolled, realized on papyri sheets from the factories of Siracusa, is placed on the frame; the text has been copied using black Indian ink and nib.

[33] See Funel 2008.

Since some bronze busts from the Villa of the Papyri were originally displayed in the same room as the papyri, some of these magnificent portraits have been placed in the new museum as well; among them the "Democritus" and the "Dionysus–Plato" from the square peristyle; the small busts of Demosthenes, Zenon and Epicurus, which were originally placed as to indicate the position of their works among the papyri preserved on the shelves; and the "Pseudo-Seneca" from the rectangular peristyle. The items are bronze reproductions realized expressly for the exhibition in the historical Fonderia Chiurazzi from matrices taken from the originals at the Museo Archeologico Nazionale. This Foundry was the only factory to which the Museo Archeologico Nazionale of Naples in 1870 gave permission to obtain plaster casts from the original finds. It took around 2,000 casts and, in its heyday between the late 19th and the early 20th century, provided copies of the most famous works from the Vesuvian sites to major museums in Europe (London, Edinburgh, Cambridge, Glasgow, Dublin, Moscow) and across the world (New York, Boston, Chicago, Philadelphia, Baltimore). After a period of decline

Fig. 8.12. Room XV, Herculanense Museum, Portici.

and crisis, the historical laboratory with its important collection of plaster casts has been back in operation since 2000 and produces, on commission, bronze reproductions of high artistic quality.[34] It has, for this commission, returned its reproductions to the very spot where the originals, from which it made casts, were once displayed.

An unusual setting found in the original Portici museum was that of a Pompeian kitchen, with the finds arranged to suggest the context in which they were used and to illustrate their function: a room was furnished with oven, pots, cutlery, ladles, different plates, and various domestic utensils, also hanging on the walls. For the first time, the visitor was offered the faithful reconstruction of a domestic environment and could have a direct near-experience of the ways of life of ancient Rome. This unusual exhibition was not reproduced in the arrangement of the museum in Naples and, given the changing approach to antiquities in 19th-century culture, was no longer adopted in the European museums of antiquities during the 19th century. The attention to everyday materials, which had fuelled the curiosity of many visitors in Portici, who were fascinated by direct contact with the ways of ancient life, did not win the appreciation of the finest intellectuals of the time, who expressed annoyance at the over-emphasized use of antiquities. "Material culture" as a concept, that is, the study of artefacts and archaeological contexts aimed at reconstructing socio-economic aspects of past civilizations, was still a thing of the future. For much of the 19th century, in fact, museum exhibitions would still be arranged according to criteria privileging mainly the artistic quality of antiquities and, as has been demonstrated throughout this volume, the objects of daily use brought to light at Pompeii and exhibited in Portici would influence the development of models for decorative arts, rather than the study of ancient societies. Now, in the new museum, this experience is evoked in Room XII where one can see a life-size wooden model of the kitchen recon-

[34] See Fucito 2001; 2008; Mattusch 2005, 342–351.

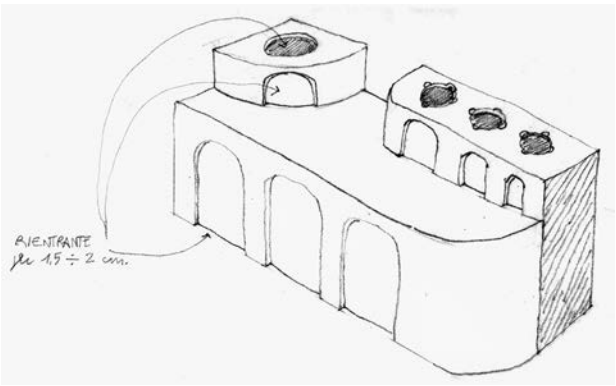

Fig. 8.13. Sketch for the kitchen bench in Room XII, Herculanense Museum, Portici.

structed in Portici, realized after the drawing sketched from memory by the botanist Fougeroux de Bondaroy who, as the other visitors of the museum, must have been denied permission to copy the item from life (*Fig. 8.13*). Upon the model there are bronze reproductions of kitchen utensils, again realized by the Fonderia Chiurazzi using the moulds of original items housed at the Museo Archeologico Nazionale at Naples.

> Sixth room. There is also in this room an alcove, where those things that could relate to the kitchen are brought together. There is an oven (fig. 14, Pl. III) built exactly after a sort of range found at Pompeii too damaged to permit its transportation. One part is used as a table a, a, and is tiled. On the left, one sees the range, containing three or four ovens, b, b, b, appropriate for the reception of saucepans. The openings are of different sizes and made in such a way as to allow saucepans to enter. There are little indentations in each oven, to give passage to the air. The wood, or charcoal, was put in through the openings e, e, e, made underneath the table. Opposite, in the other corner c of the table, was a separate and much bigger oven, where one would put a cooking pot. It appears, from this construction, that it burned charcoal or split wood. The large arcades d, d, d, which are underneath those things we have just discussed, served as storage areas. One sees in fig. 14 pl. III, the plan, elevation and profile of this ancient range.
>
> (Fougeroux de Bondaroy 1770, 78–80, translated by S. Hales)

The last room (Room XVI) is furnished with 18th-century style cupboards, reproduced models with a pattern on wood; on the shelves are drawings of some works drawn from period engravings (*Fig. 8.14*) or moulds of finds exhibited in Portici. Archive documents and period descriptions reveal that in the original museum the showcases displaying small objects were made of walnut wood, set with crystal and painted in white lead; other finds, more sizeable, were exhibited on pieces of furniture from excavated houses (as can be seen in the gouache painted on the fan now exhibited in Room III). There are however no contemporary images revealing the details of the interiors of the museum and its exhibition equipment, with the only exception of an engraving by Piranesi featuring the cupboard with domestic utensils. For this reason, in order to reproduce the atmosphere of the time, the furniture and the exhibition stands, the frames, the bases, and the showcases have been made taking inspiration from the few extant documents, and are intentionally similar, but not identical.[35]

We have not chosen one single method of reproduction to reconstruct the Herculanense Museum: rather, we have made use of very different modes of reproduction, from the very classic, such as photographs,[36] models, and casts, to the technologically advanced, each having been chosen for its own historical values. We have chosen to tell the story of the famous 18th-century museum and of the archaeological and cultural adventure of the first explorations in Herculaneum and Pompeii that determined its establishment. In doing so, we made use of traditional and multimedia reproduction techniques according to their suitability to the specific contents to be communicated, at the same time caring for the respect and valorization of the architectural qualities of the historical building housing the exhibition. The explanatory panels in the rooms clarify our aims, suggesting different visiting registers: in each room, beside the silhouette of a custodian in 18th-century costume, there is a silhouette of Caroline Murat detailing the original destination and the architectural value of the room. Caroline's image was chosen because, as queen during the years of French rule in Naples, she played a major role not only in promoting the archaeological explorations in Pompeii and the diffusion of Pompeian taste in interior decoration, furniture, and fittings, but also in overseeing the acquisition of the much-appreciated reproduction furniture and decorative apparatuses of the palace in Portici.

At the same time, we wanted to contribute a tangible experience to the fascinating discussion around virtual museums and the ways of presenting works in imaginary museums

[35] The 18th-century style arrangement of the rooms was realized by Mariella Barone, Naples.

[36] Considerable space is devoted in the museum's arrangements to photographic reproductions realized by Luciano Pedicini, Naples.

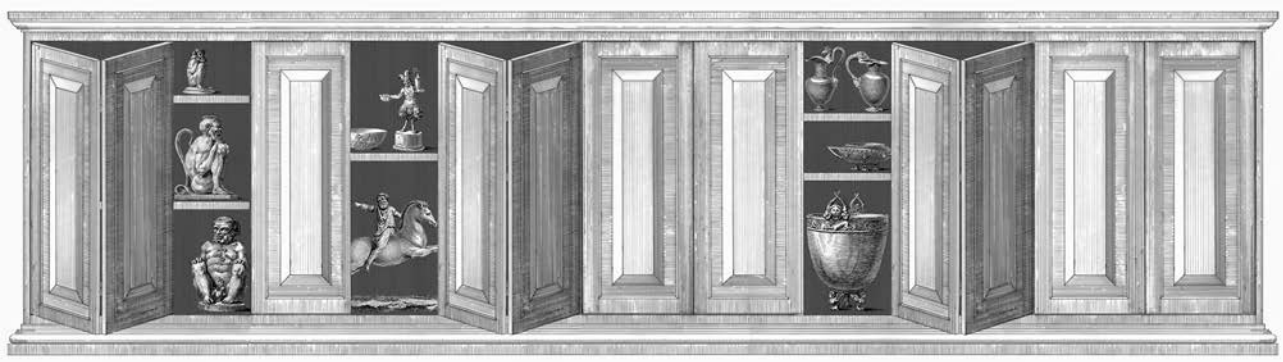

Fig. 8.14. Cupboard reproducing objects which were on exhibit in Portici, Room XVI, Herculanense Museum, Portici. Mariella Barone and Simonetta Capecchi.

which do not hold authentic works. The function of copies, of course, has been a matter of concern since the institution of the first museum intended for the public: from the theoretical positions expressed by Federico Borromeo, who, in *Museum* (1625),[37] explained the importance of integrating originals with moulds and copies of works from past eras in order to hand down to posterity images and concepts preserving them from the action of time, to the well-known and still relevant considerations expressed by Walter Benjamin on the consequences of mechanical reproduction of the work of art, particularly with regard to the aesthetic pleasure derived from it.[38] The debate about copies, reproductions, and originals in museums is most relevant now that, a few years after the multimedia experiments and applications and the diffusion of digital techniques in exhibitions, there is already a lively discussion about virtual archaeology: it is an issue that recurs elsewhere in this volume and stimulates our reflections on the potential and limits of this form of communication, between science and evocation. In any case, we are utterly convinced that the type of multimedia equipment to be used must be calibrated each time in relation to the quality of the information that it is meant to convey and the places in which it is installed. In such an architecturally and historically prestigious environment as the Palazzo Reale in Portici, communication, even when it effectively uses multimedia languages, never eclipses the nature of the building itself. The new Herculanense Museum, in fact, is conceived as one moment in a path of knowledge of Vesuvian archaeology and its history, as part of the development of an integrated circuit of visits to museums and archaeological sites (from the Museo Archeologico Nazionale, Naples to Herculaneum, Oplontis, Stabiae, and Pompeii), and at the same time as a way to enhance the visit to the magnificent Vesuvian villas built between the 18th and 19th century, along the famous Golden Mile. Multimedia installations have therefore been designed to be expanded and integrated and to allow the investigation of various topics in several directions.[39] In doing so, the new exhibition at Portici harks back to the experiences of 18th-century visitors, whose tours of the Bay of Naples likewise interwove sites, collections, and villas.

[37] See De Benedictis 1991, 307–308.
[38] Benjamin 1974 (1935).
[39] For a more comprehensive presentation of the multimedia equipment installed see Mazzacane 2008.

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CHAPTER 8

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CHAPTER 9

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CHAPTER 10

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CHAPTER 11

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