

Herculaneum and Europe, Britain, and America

Officially, digging around the Bay of Naples began at Herculaneum (1738), and proceeded to Pompeii (1748) and Stabiae (1749). The Spanish Bourbon rulers of Naples owned it all, and in 1757 they published the first of 8 magnificently illustrated volumes entitled the *Antichità di Ercolano*. Unauthorized take-offs were published in Italian, French and English, ensuring that the thousands of remarkable finds rapidly became well-known. They represented the first direct contact with the ancient Roman world beyond ancient texts and isolated objects, generating tremendous interest. J.J. Winckelmann gave pride of place to sculptures from Herculaneum in the canon of classical sculpture of his *History of Ancient Art* (1763/4). The book was soon translated from German into French, English, and Italian. Then William Gell reconstructed ancient rooms alongside images of their ruinous modern condition (*Pompeiana*, 1817-1818). John Goldicutt published *Specimens of Ancient Decorations from Pompeii* (1825), and Wilhelm Zahn did the same in German (1828). Karl Friedrich Schinkel designed Herculanean wall paintings for Schloss Charlottenhof at Potsdam (1826); Ludwig I of Bavaria built his *Pompejanum* at Aschaffenburg (1829). Vesuvian decorative features appeared inside the Garden Pavilion for Buckingham Palace (1842), Athens University (1839), the Naval Affairs Conference Room in the U.S. Capitol (1860), Heinrich Schliemann's house in Athens (1878), and the Pompeia in Sarasota Springs (1889). Josiah Wedgwood opened his pottery company in 1759, capitalizing on Herculanean design, which has flourished, and the Herculaneum Pottery opened in Liverpool in 1796, closed in 1841, the only reference to antiquity being its name.