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The Aschaffenburg model: addenda to *JRA Suppl. 98*

V. Kockel has discussed the model as one of the few surviving examples of a form of three-dimensional archaeological recording that was developed by the Padiglione family and other model-makers for the King of the Two Sicilies. Here I provide comparisons with the extant remains of the house, to illustrate how much more we can learn from the model of specific details of the structure and decoration that have been lost since 1840, when the building was still in a remarkably better state of preservation. Aside from the inevitable gradual deterioration of wall-paintings and pavements, which remained almost completely open to the elements after the original excavation was completed in 1809, a direct hit by a bomb on September 23, 1943, left the SE corner a mound of overgrown ruins. In 1970-72, when the Soprintendenza completely roofed the main house block, cleared the bomb rubble, and added low modern walls along the lines of the destroyed rooms to give tourists some idea of the original plan, I directed 37 soundings below the level of A.D. 79. Then between 2005 and 2007, as part of the *Progetto Regio VI* under F. Coarelli and F. Pesando, M. Stella and I added 17 more soundings, mainly in the area of the peristyle and on the S side of the house. Our final study of the house provided a detailed analysis of its original excavation during the Napoleonic Wars, a full description of the extant rooms and building history, and reports on our excavations.¹

As noted by Kockel, the Aschaffenburg model of the house (see Kockel above and pls. 1-3 in color) is a copy of an earlier one, which was based on observations and detailed measurements combined with drawings and colored reproductions of the decorations. Made on site in Pompeii, these were intended not as theoretically complete restorations, but as a precise record of the actual state of the house as it existed in 1840. That the Aschaffenburg model is a relatively accurate reproduction is corroborated by details of the structure and pavements which were uncovered in our excavations between 2005 and 2007.² The model also displays a number of almost complete decorations of walls and floors that are now washed out or destroyed, in some cases supplying a salutary clarification or corrective to other early 19th-c. descriptions and copies.

The Aschaffenburg version is a model of the house of the Flavian era as it looked some 32 years after its clearance by the Bourbon and French excavators, but the basic plan and

1 A. Laidlaw and M. S. Stella, *The House of Sallust in Pompeii* (*JRA Suppl. 98*, 2014). This was intended to be the definitive publication, but as soon as he saw the published book V. Kockel informed me of the remarkably complete model of the house on display in Aschaffenburg. I am grateful to him and his colleague, W. Helmlinger, who generously provided me with copies of their studies made during the restoration of the model in 1993, and arranged for me to study it in person. I also wish to thank the Wittelsbacher Ausgleichsfond (WAF), the owner of the model, for permission to publish here some of the Museum photographs of the Bayerische Schlösserverwaltung, Munich.

2 E.g., in the photograph of the model seen from the south (color pl. 3), the two perpendicular divisions in the NW corner by the doorway of Shop 5b were clearly visible on the site before the rebuilding in 1971. They do not, as Dickmann (cited by Kockel n.25; plan, vol. 2, fig. 5b) thought, represent a blocked doorway to Triclinium 35, but the remnant of a Republican wall that was incorporated into the structure of the left (E) wall of the Augustan *triclinium* when it was first built (see Laidlaw and Stella 119 with fig. 2.77, and Sounding 39, pp. 209-12 with figs. 5.2 and 5.3a).