

*Catalogue 85:*  
*Archeology & the Classical*  
*Tradition, Featuring the*  
*Herculaneum Papyri &*  
*the Rosetta Stone*



HistoryofScience.com

Jeremy Norman & Co., Inc.

P.O. Box 867

Novato, CA 94948

Cell/Text: (415) 225-3954

Email: [orders@jnorman.com](mailto:orders@jnorman.com)

# Herculaneum and Pompeii, Including the Earliest Efforts to Unroll and Read the Herculaneum Papyri

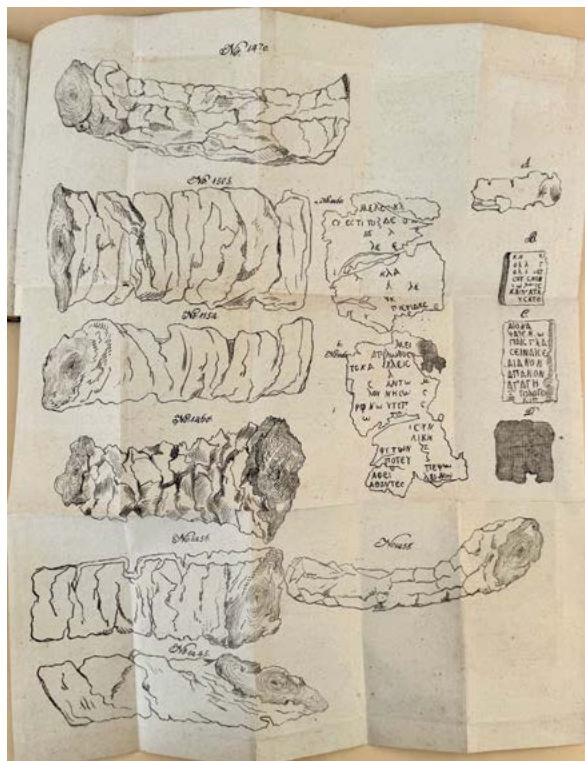


Plate from No. 5, Sickler's *“Die herculanensischen Handschriften in England,”* containing some of the best early illustrations of the external appearance of the Herculaneum papyrus rolls when they were found

In 79 CE the eruption of Mount Vesuvius destroyed the Roman coastal city of Herculaneum together with Pompeii and Stabiae. Among the vast ruins preserved in lava was the library of papyrus rolls in the so-called “Villa of the Papyri” at Herculaneum—a magnificent home thought to have been built by Julius Caesar’s father-in-law, Lucius Calpurnius Piso Caesoninus. Discovery of this library in 1752, nearly seventeen centuries after the eruption, was the first and only discovery of ancient papyri in Europe.

On October 19, 1752 Neopolitan “cavamonti”, who had been digging at Herculaneum since 1738 by order of Charles III of Spain (who through conquest was also Charles VII of Naples), excavated the first papyrus rolls from a large suburban villa. Over the next two years several hundred papyrus rolls were excavated from the site, and the villa from which they were excavated became known as the Villa dei Papi (Villa of the Papyri) or Villa dei Pisoni, after its original owner. This was the only Graeco-Roman library to survive “intact” since classical times.

Discovery of the Herculaneum papyri was a landmark not only in archaeology and in the recovery of classical texts, but also in book history—until the discovery of papyrus rolls at Herculaneum no one in early modern Europe had seen the actual roll form of books from the ancient world, or even a fragment written on papyrus. When Mabillon described papyri in his *De re diplomatica* (1681) he had not seen an actual example.

Humid environments were problematic for the long-term preservation of papyrus, and for this reason information on rolls that might have survived into the early Middle Ages had either been lost through the decay of the rolls, or had been copied onto parchment codices for preservation before the rolls were lost or discarded. By about 1200, when paper was introduced into Europe, the precise nature of ancient papyrus as a writing surface had been for the most part forgotten. Without a medieval Latin word for paper, which was new to Europeans, scholars reapplied the old word *papyrus* to paper, and *papyrus* remained the Latin word for paper until the early seventeenth century. This double usage of the word, as Christopher de Hamel pointed out, sometimes led scholars to confuse the comparatively modern material (paper) with the material referred to by ancient Christian writers, who wrote on papyrus.

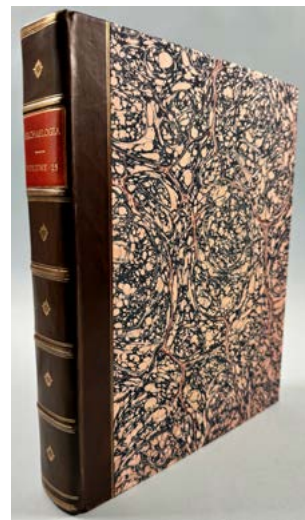
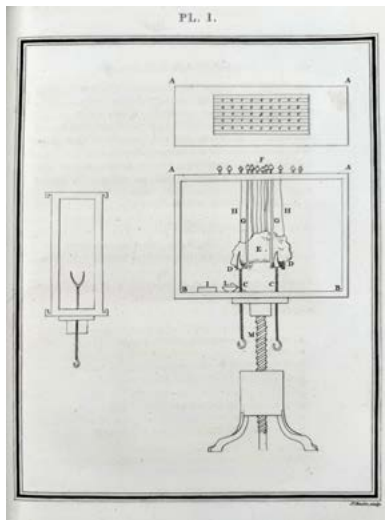
The papyrus rolls discovered at Herculaneum had been carbonized by lava, and all were deformed to some extent because of the weight of the lava that had covered them over the centuries. The carbonization process had preserved the rolls and their content, but made unrolling them and reading them exceptionally difficult. In spite of the state in which the papyrus rolls were found they were examples of the Roman papyrus roll and the form in which the rolls were stored in a Roman library. Besides the library at the Villa of the Papyri, frescos also discovered at Herculaneum showed how the Roman books were kept.

Recent advances in artificial intelligence have allowed non-destructive reading of the texts of some of the charred Herculaneum papyri for the first time. These advances have been widely reported in the newspapers and social media. In this catalogue we present some of the earliest printed accounts of efforts to read the texts written on the papyrus rolls after they were discovered at the Villa of the Papyri in Herculaneum in the 18<sup>th</sup> century.

## Herculaneum Papyri

**1. Bennett, Henry Grey.** Account of the ancient rolls of papyrus, discovered at Herculaneum, and the method employed to unroll them . . . In *Archaeologia: Or, Miscellaneous Tracts Relating to Antiquity* 15 (1806): 114-117; plate. Whole volume. 271 x 215 mm. Quarter calf gilt, marbled boards in period style. Light toning, some offsetting from plates but very good. \$450

**First Edition.** In the present communication, contained in a letter to Samuel Henley dated 23 November 1802, Bennett described a machine designed by the Rev. John Hayter for the purpose of unrolling the charred papyrus rolls discovered at Herculaneum in order to read their content. "Found in Naples when the city became an English protectorate, the rolls came to the attention of the Prince of Wales who, during the six years of English rule that followed, spearheaded an effort to unroll and transcribe them. He selected the Reverend John Hayter, future chaplain to George IV, to oversee the project" (Buchwald & Josefowicz). Hayter claimed to have opened 200 of the carbonized scrolls, but only managed half that number before being dismissed from the project. Buchwald, Jed, and Diane Josefowicz, "The Herculaneum Papyri," *Popular Archeology*, 14 July 2020 (web). 43600



**2. Davy, Humphry** (1778-1829). Report on the state of the manuscripts of papyrus, found at Herculaneum. In *Quarterly Journal of Literature, Science and the Arts* 7 (1819): 154-161. Whole volume. 213 x 130 mm. 19th-century half calf, marbled boards, small gouge in spine, minor wear and rubbing. Very good. Dibner Library bookplate and withdrawal stamp. \$200

**First Edition,** journal issue of Davy's first paper on the Herculaneum papyri. In 1819 Davy was commissioned by George IV to work on unrolling the Herculaneum papyri. Using the most advanced scientific means available at the time, Davy analyzed the chemistry and physical nature of the papyri and applied chlorine and other chemicals in an effort to separate the charred rolls' fragile layers. His methods met with only limited success but he was eventually able to partially unroll 23 rolls. 50217

**3. Davy, Humphry** (1778-1829). Some observations and experiments on the papyri found in the ruins of Herculaneum. Extract from *Philosophical Transactions of the Royal Society* (1821): 191-208; 8 engraved plates. 266 x 213 mm. Disbound. First leaf partly detached, some toning and offsetting but very good. Blind-embossed library stamps on plates, library stamps on plate versos. \$200

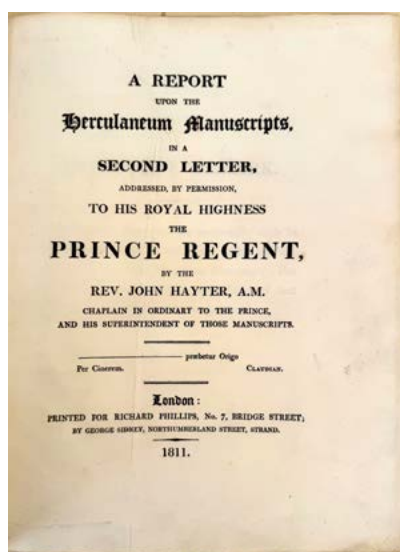
**First Edition,** journal issue. A few fragments of the papyri Davy unrolled are depicted in the plates illustrating the present paper. 51740







4. **Hayter, John** (1756-1818). A report upon the Herculaneum manuscripts, in a second letter, addressed, by permission, to His Royal Highness the Prince Regent. [4], 141pp. 5 mezzotint plates (4 hand-colored). London: Printed for Richard Phillips . . . by George Sidney, 1811. 316 x 243 mm. (uncut). Original printed boards, rebaked, some wear and rubbing; boxed. Edges a bit frayed, uneven toning but very good. \$1500



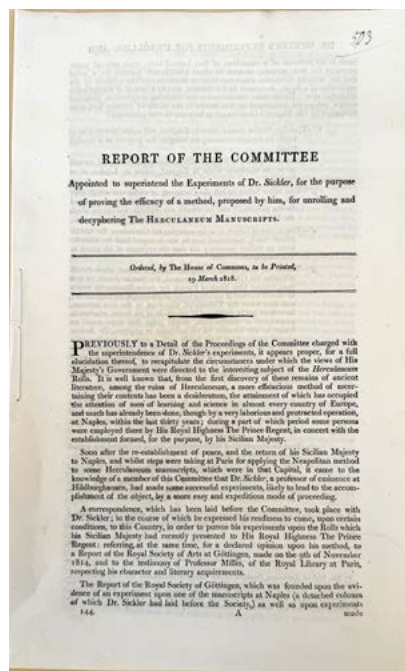
**First Edition.** In 1800 the Prince of Wales (later George IV) decided to support the unrolling and deciphering of the charred papyrus rolls found at Herculaneum, and sent his chaplain in ordinary, John Hayter, to Naples to direct the work. Hayter had charge of the papyri from 1802 to 1806, and in that time about 200

rolls were opened and nearly 100 copied in lead-pencil facsimile. In 1806 Napoleon's army invaded southern Italy and the original papyri fell into French hands, but the pencil facsimiles were recovered by the British government and plates of them engraved on copper under Hayter's supervision. The plates were later sent to Oxford where they were archived at the Bodleian Library; they remained largely unpublished until 1885, when they were included in an appendix to Walter Scott's *Fragmenta Herculansia*.

In 1811 Hayter issued the present *Report* on the Herculaneum roll project, addressed to the Prince of Wales, who had become Prince Regent that same year. The volume discusses Hayter's experience with the papyri in detail and includes some beautiful color images of the papyrus plant, but no reproductions of papyri apart from an engraving of an unrolled roll. The *Report* also includes an updated text of Hayter's first letter to the prince on the project, written in 1800 before Hayter left for Naples and issued in a very small number of copies. 42907

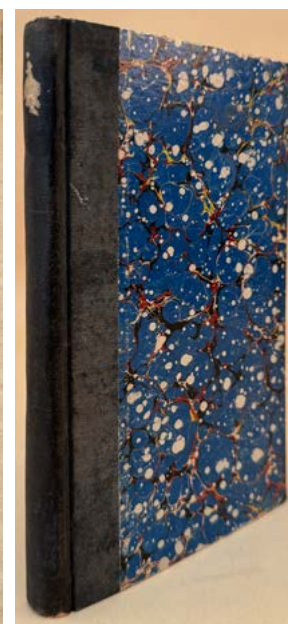
**5. House of Commons.** Report of the committee appointed to superintend the experiments of Dr. Sickler, for the purpose of proving the efficacy of a method, proposed by him for unrolling and deciphering the Herculaneum manuscripts. 7pp. [London:] N.p., 19 March 1818. 320 x 199 mm. Unbound; stitched. Very good to fine. \$500

**First Edition.** In 1816 the King of the Two Sicilies presented twelve heavily charred papyrus rolls found at Herculaneum to the Prince Regent, George IV. Sickler, a German archeologist, had devised a new method for unrolling the fragile rolls, and the British government brought him to England and paid him to carry out the project. Unfortunately, it appears that Sickler's method consisted of soaking the rolls in water until they were malleable and unrolling them from there. This method washed away any remnants of ink on the papyrus or caused the layers of the papyrus to crumble, rendering them useless for scholars. Sickler inadvertently destroyed seven of the twelve rolls, and a Parliamentary committee was established to investigate Sickler's methods. Parliament ended up removing Sickler from the project, and Humphry Davy, a member of the Parliamentary committee, was then commissioned to work on the rolls. Davy's method, which used chlorine, had greater (though still very limited) success, and in 1820 a volume containing watercolors of some of the best-preserved samples was presented to George IV. 51738



**6. Sickler, Friedrich** (1773-1836). Die herculanensischen Handschriften in England und meine, nach erhaltenem Ruf und nach Auftrag der englischen Regierung, im Jahre 1817 zu ihrer Entwicklung gemachten. iv, 115, [1]pp. Folding plate. Leipzig: F. A. Brockhaus, 1819. 203 x 116 mm. 19<sup>th</sup>-century half cloth, marbled boards, remains of paper label on spine, light edgewear. Minor foxing but a very good, crisp copy. \$1500

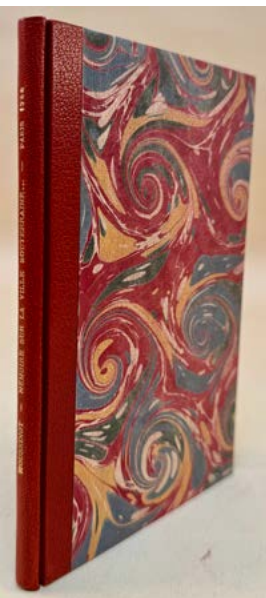
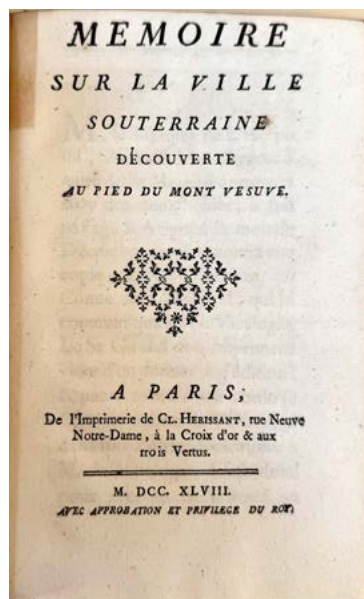
**First Edition.** After suffering public embarrassment for his failed attempt to unroll the charred Herculaneum papyrus rolls presented to George IV (see above), Sickler published this work defending his methods and results. The large folding plate includes some of the best early illustrations of the external appearance of the papyrus rolls when they were found (see p. 2 in this catalogue). 44529





## Herculaneum & Pompeii Archeology

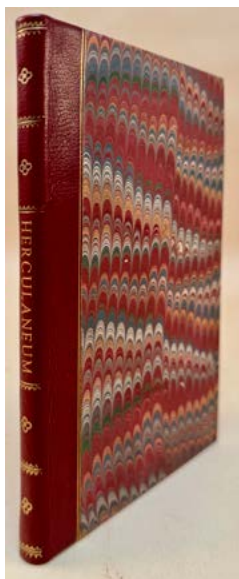
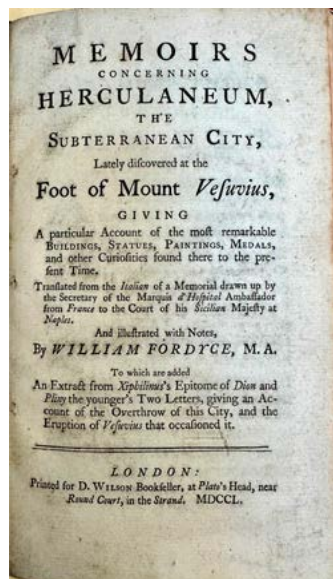
7. [Arthenay, Guillaume-Marie de.] *Mémoire sur la ville souterraine découverte au pied du Mont Vesuve.* [8], 51, [1]pp. Paris: Cl. Herissant, 1748. 187 x 121 mm. Quarter morocco, marbled boards in period style. Minor foxing but very good. \$1250



**First Edition.** Arthenay's pamphlet is one of the early unauthorized memoirs on the official excavation of Herculaneum, which had begun in 1738 under the patronage of King Charles VII of Naples. The Neapolitan government, anxious to prevent theft and to exploit the site's prestige value, severely restricted access to the buried city to all but its own hired scholars and prohibited the publication of any unauthorized descriptions, so despite intense international interest in the site only a few scattered reports of the excavation's findings leaked out over the following decade. The "Secret of Herculaneum" proved to be too big to keep, however, and starting in the late 1740s several unau-

thorized works on Herculaneum began to be published, written both by Neapolitan scholars and by foreigners such as Arthenay, a vulcanologist and amateur antiquarian who was then serving as secretary to the French ambassador at Naples. Arthenay's work is sometimes attributed to the Abbé Moussinot, whose name is tooled on the spine of this copy. 42903

8. [Arthenay, Guillaume Marie de.] Fordyce, William (translator and editor). *Memoirs concerning Herculaneum, the subterranean city, lately discovered at the foot of Mount Vesuvius.* . . . 8vo. 4, 68pp. London: Printed for D. Wilson, 1750. 196 x 118 mm. Quarter morocco, marbled boards in period style. First and last leaves a little soiled, minor foxing and toning, but very good. \$1500



thorized works on Herculaneum began to be published, written both by Neapolitan scholars and by foreigners such as Arthenay, a vulcanologist and amateur antiquarian who was then serving as secretary to the French ambassador at Naples. Arthenay's work is sometimes attributed to the Abbé Moussinot, whose name is tooled on the spine of this copy. 42903

**First Edition in English** of d'Arthenay's *Mémoire sur la ville souterraine découverte au pied du Mont Vésuve* (1748), and one of the first publications in English on Herculaneum. Fordyce, a Scotsman about whom little else is known (he is sometimes confused with another William Fordyce, a Scottish physician), was inspired to make his translation of d'Arthenay's work after visiting Herculaneum in 1749 and "examining the Curiosities they had found there." Fordyce's *Memoir*, which also includes Xiphilinus's and Pliny's accounts of Vesuvius's eruption, appears to be just the second work in English on Herculaneum, preceded only by Allan Ram-

say's translations of letters from the Italian painter Camillo Paderni published in the *Philosophical Transactions* in 1740. *Edinburgh History of the Book in Scotland, vol. 2: Enlightenment and Expansion* (2011). Gordon, "Subverting the secret of Herculaneum: Archaeological espionage in the Kingdom of Naples," in Coates and Seydl, eds., *Antiquity Recovered: The Legacy of Pompeii and Herculaneum* (2007), pp. 37-57. 43081

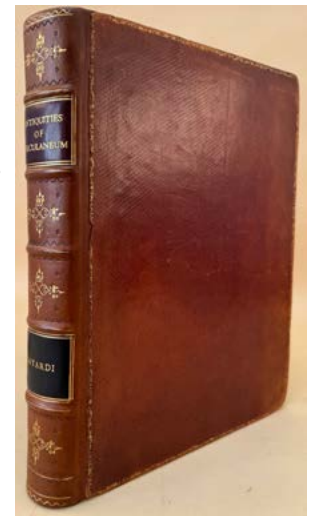
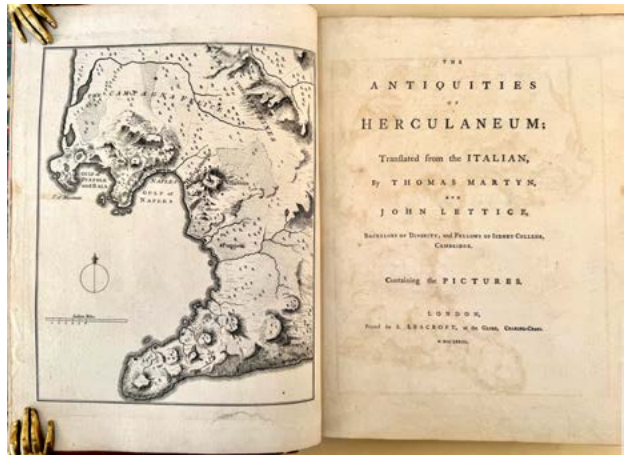


## 9. [Bayardi, Ottavio Antonio (1694-1764).]

The antiquities of Herculaneum; translated from the Italian, by Thomas Martyn [1735-1825] and John Lettice [1737-1832] . . . xi, lxxiii, 236, [2]pp. Engraved frontispiece and 50 plates (2 double-page). London: S. Leacroft, 1773. 313 x 240 mm. Diced calf gilt, rebacked, light edgewear. Minor foxing, toning and offsetting, but very good. 18<sup>th</sup>-century gift inscription on the front flyleaf. \$3750

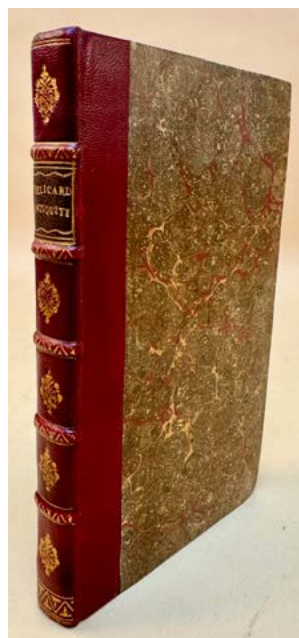
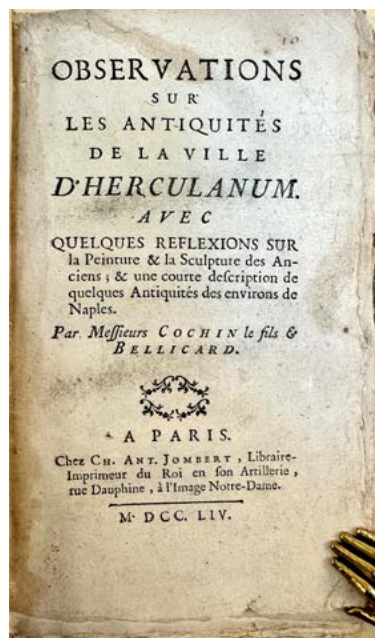
**First Edition in English.** Bayardi, a Catholic priest, was brought from Rome to Naples by the Neapolitan prime minister in 1746 to publish the Herculaneum antiquities in the Neapolitan royal collections. After issuing several volumes on his own, Bayardi was appointed in 1755 to the newly formed *Reale Accademia Ercolanese di Archeologia* (Royal Herculaneum Academy of Archeology), which took over the job of publishing the finds from Herculaneum. Bayardi remained with the Accademia for a year, editing the first volume of the Accademia's *Delle antichità di Ercolano* (1757), which describes and illustrates some of the paintings found at Herculaneum. He returned to Rome shortly afterwards.

The original Italian edition of *Delle antichità*, published in eight volumes between 1757 and 1792, was intended to be the definitive publication of the Herculaneum antiquities; to discourage any competing publications, the Neapolitan government limited its distribution and maintained strict control over its content. The English translators of Volume I mention this restrictive policy in their preface, noting that the Court of the Two Sicilies tried to “stifle” their work, and when that failed, “to order, that the book [i.e., the original 1757 edition of Vol. I] which was not to be commonly purchased before, for fear it might become of small value if it lost its rarity, should be sold at a price greatly below the prime cost, in order, it may be presumed, to supersede the translation, and distress the translators by underselling them” (p. v). Mattusch, “Introduction,” in Winckelmann, *Letter and Report on the Discoveries at Herculaneum*, pp. 1-61. 42920





**10. Cochin, Charles Nicolas (1715-90) and Jérôme Charles Bellicard (1726-86).** Obser-

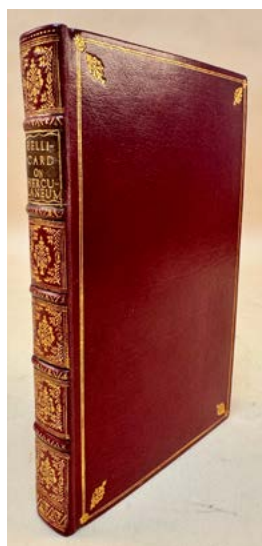
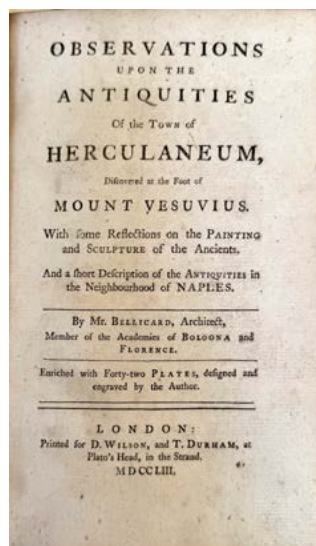


vations sur les antiquités de la ville d'Herculanum avec quelques reflexions sur la peinture & la sculpture des anciens . . . xxxvi, 98, [10]pp. 27 engraved plates (some printed on both sides). Paris: Ch. Ant. Jombert, 1754. 187 x 107 mm. (uncut). Quarter morocco gilt, marbled boards in antique style. Title-leaf a bit soiled, occasional minor spotting but very good. \$1500

**First Edition.** Cochin, an engraver, and Bellicard, an architect, visited Herculanum circa 1750 during a tour of Italy led by Madame de Pompadour's brother, Poisson de Vandières. Their book, published in both French and English editions, helped to generate a great deal of interest in the Herculanum ruins, particularly the theater, which was the first of the buildings at Herculanum to be excavated. The many illustra-

tions include a plan of the theater (showing the numerous trenches dug by Alcubierre and his workers) and images of sculptures, mosaics, utensils, household items, etc. Bellicard's plan of Herculanum Augusteum, also known as the Basilica, was the first widely published plan from Herculanum. Mattusch, "Introduction," in J. J. Winckelmann, *Letter and Report on the Discoveries at Herculanum*, 1-61pp. Parslow, *Rediscovering Antiquity*, p. 57. 42807

**11. Cochin, Charles Nicolas (1715-90) and Jérôme Charles Bellicard (1726-86).** Observa-



tions upon the antiquities of the town of Herculanum, discovered at the foot of Mount Vesuvius . . . vii, 236, [4]pp. 42 engraved plates. London: D. Wilson and T. Durham, 1753 [*sic*]. Modern full morocco gilt. Light toning but very good. \$1000

**First Edition in English.** The publication date on the title is certainly an error, as the English edition was translated from the French edition of 1754. 42805

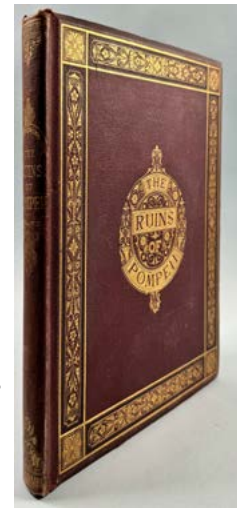


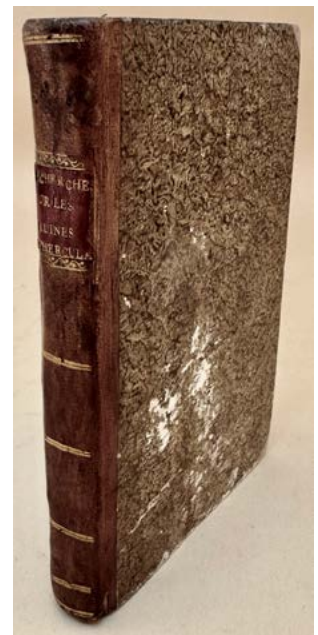
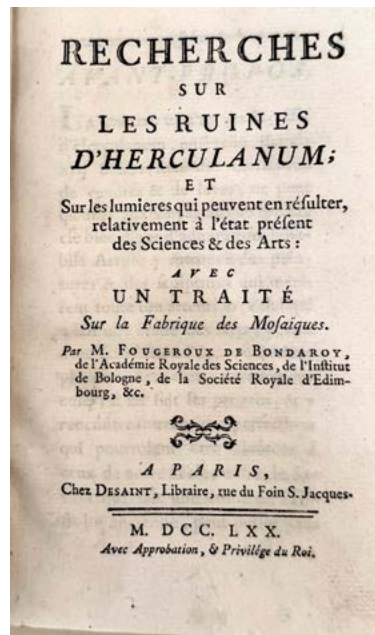


**12. Dyer, Thomas Henry.** Pompeii photographed. The ruins of Pompeii . . . with an account of the destruction of the city, and a description of the most interesting remains. [8], 111 pp. 18 original mounted albumen photographs, each mounted on card; text illustrations. London, Bell and Daldy . . . A. W. Bennett, 1867. 276 x 216 mm. Original maroon cloth gilt, all edges gilt, spine a bit faded, light edgewear. Several leaves loose due to deterioration of the original gutta-percha binding, but otherwise very good. \$300

**First Edition.** Dyer's book was produced just a few years after excavations at Pompeii had been restarted at the behest of the Italian government in 1863. The excavation work was placed under the care of Giuseppe Fiorelli (1823-1896), recognized today for his pioneering techniques which helped to preserve the city. Dyer spent much time in exploring the ruins of Pompeii, and his narrative of the remains went through several editions.

The fine series of photographs are divided into two groups. Eight photographs show exteriors of the architecture of individual buildings, including two sweeping views of recent excavations. The remaining illustrations comprise the Fountain in the House of the Balcony, the Mosaic Fountain, mills and an oven, and three frescoes (now in Naples). 42259



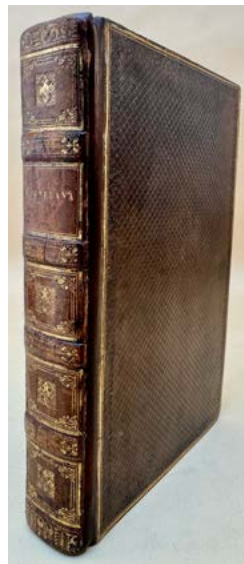
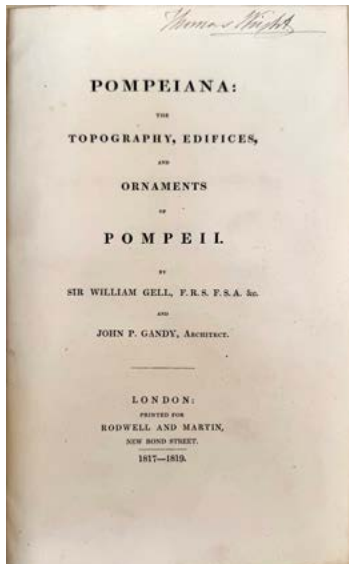


*Including some of the Earliest Images of Papyrus Rolls and their Capsas*

**13. Fougereux de Bondaroy, August Denis** (1732-89). *Recherches sur les ruines d'Herculanum; et sur les lumières qui peuvent en résulter . . .* xvi, 232pp. 3 folding plates. Paris: Desaint, 1770. 161 x 101 mm. Quarter sheep gilt, paste paper boards ca. 1770, light wear and rubbing. Minor dampstaining, old repair to one plate, but very good. \$950

**First Edition.** Fougereux de Bondaroy, a botanist and writer on arts and crafts, visited Herculaneum in 1763. His monograph focused on household utensils and objects of daily use rather than on examples of “high” culture—a surprisingly modern approach, but one for which he was attacked by Diderot. The engraved plates illustrate pots, pans, hammers, jugs, scrapers and some of the charred papyrus rolls recovered from the site, along with a machine designed for unrolling them. These images of papyrus rolls are among the first published images of the rolls and the Capsa cylindrical containers that held groups of them. Moorman, *Pompeii's Ashes*, p. 42. 43119

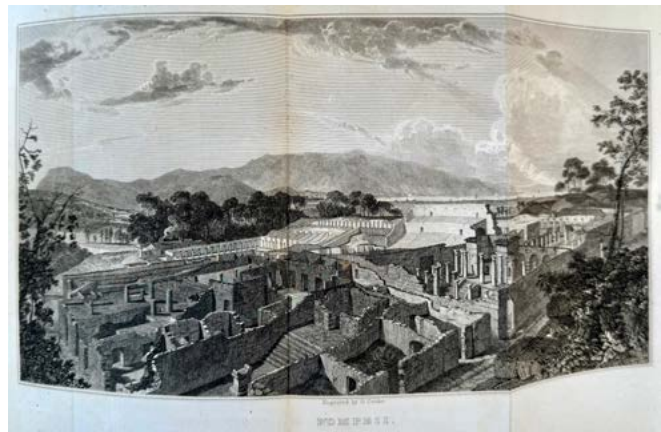
**14. Gell, William** (1777-1836) and **John Peter Gandy** (1787-1850). *Pompeiana: The topography, edifices, and ornaments of Pompeii*. [iii] – xxxi, [1], 273, [3]pp. 80 engraved plates, including frontispiece, one plate hand-colored; text illustrations. London: Rodwell and Martin, 1817-19. 233 x 145 mm. Diced calf gilt ca. 1819, rebacked preserving original spine. Occasional mild foxing but very good. 19<sup>th</sup>-century ownership signature (“Thomas Wright”) on the title and front flyleaf. \$750



**First Edition** of the first definitive work on Pompeii in English, by the British classical archeologist William Gell in collaboration with British architect J. P. Gandy. “Despite the importance of Pompeii, and the fact that excavations had been going on for half a century, no authoritative account of the site was presented to English readers until 1817 when Gell published *Pompeiana* . . . Gell

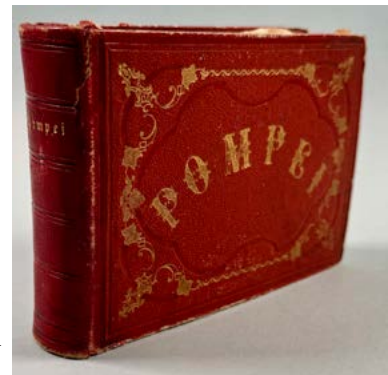


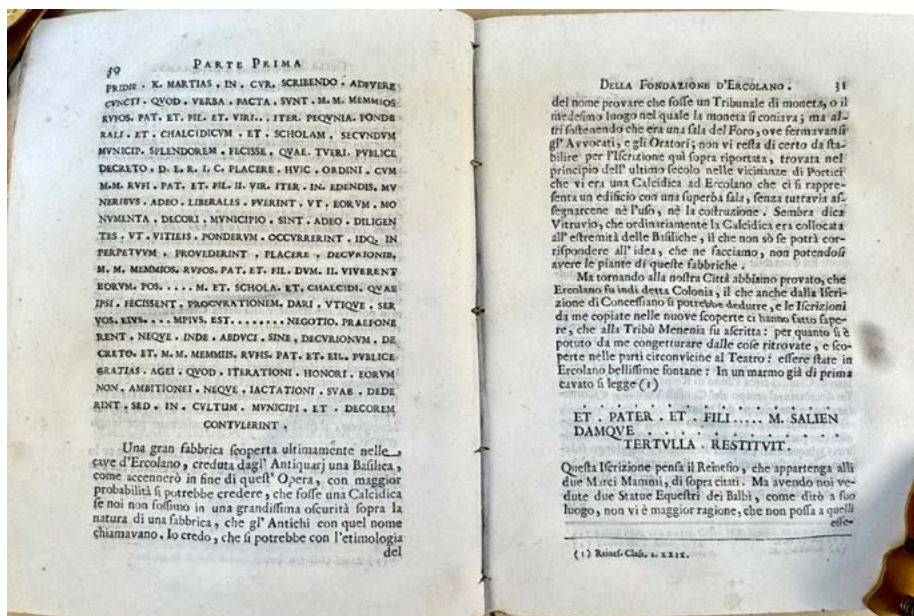
prepared the illustrations for *Pompeiana* on site with the camera lucida, an instrument that enabled the draftsman to trace an image onto paper, thereby controlling scale and dimension. John Peter Gandy, who had accompanied Gell on the Ionian Expedition, wrote most of the text but with reliance on Gell's research. *Pompeiana* was beautifully printed and heavily illustrated with high-quality engravings and numerous vignettes, mostly from Gell's drawings. Gandy did his literary work well but *Pompeiana*'s value lies primarily in its illustrations, which are organized topographically so that the reader seems to stroll down a Pompeian street, looking into various houses along the way . . . Besides being a scholarly landmark, *Pompeiana* provided a rich source for the decorative arts at a time when classical motifs were much in vogue" (J. Thompson, *Queen Caroline and Sir William Gell: A Study in Royal Patronage and Classical Scholarship*, pp. 58-59). 42528



- 15. [Pompeii.]** Album of 80 photographs of Pompeii, each mounted on card, some with manuscript captions, most others with manuscript captions in the photograph. N.p., n.d. [1876 or after]. 114 x 153 mm. Original quarter leather, paper boards stamped in gilt and blind, some wear to edges and hinges. Faint foxing but very good. \$450

Interesting 19<sup>th</sup>-century souvenir photograph album illustrating Pompeii's architecture, mosaics, statuary and other features of interest. During excavations made in the 1870s it was discovered that the voids in the site's ash layer were spaces left by the bodies of those killed during the 79 AD eruption of Mt. Vesuvius. Some of the photographs, in the album, dated 1876, illustrate the body casts made by injecting plaster into the voids. 43606





**16. Venuti, Marcello de** (1700-1755). Descrizione delle prime scoperte dell'antica città d'Ercolano ritrovata vicino a Portici, villa della Maestà del re delle due Sicilie . . . xxiii, 146pp. Rome: Stamperia del Bernabò, e Lazarrini, 1748. 219 x 166 mm. Vellum c. 1748, head and foot of spine chipped, minor staining. A few minor dampstains, occasional foxing but very good. \$1000



**First Edition.** In 1738 major excavations at Herculaneum resumed under the patronage of Charles VII of Naples (later Charles III of Spain). The king appointed a Spanish engineer, Roque Joaquín de Alcubierre, to head the project, but Alcubierre was no scholar, so the king called in his royal librarian, humanist and scholar Marcello de Venuti, to supervise the finds. Venuti's book, published a decade later, includes an account of the discovery of the ancient Theater of Herculaneum and transcriptions of some of the Latin inscriptions uncovered there. 43082

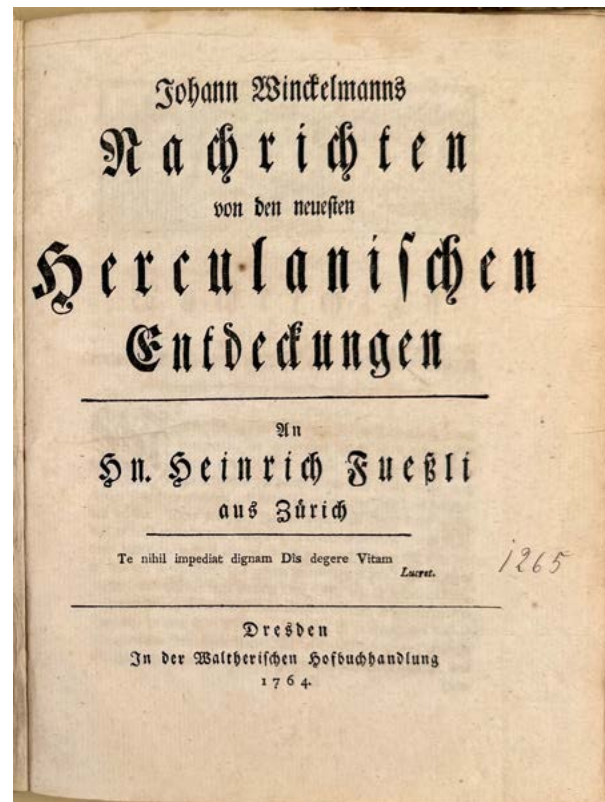
**17. Winckelmann, Johann Joachim** (1717-1768). (1) Sendschreiben von den herculanischen Entdeckungen. 96pp. Text engravings. Dresden: Georg Conrad Walther, 1762. 252 x 199 mm. 20<sup>th</sup>-century boards, author's name stamped on front cover, light soiling. Some toning, minor foxing but very good. With:

(2) Nachrichten von den neuesten herculanischen Entdeckungen. 53pp. Dresden: In der Waltherischen Hofbuchhandlung, 1764. 251 x 200 mm. Original paste paper boards, small oval stamp on both covers, light wear. Some toning and foxing but very good. \$2250

**(1) First Edition** of Winckelmann's first publication on the Herculaneum excavations. Winckelmann, a major scholar of classical antiquity, is regarded as a founder of both scientific archeology and art history. His writings, including the classic *Geschichte der Kunst des Alterthums* [History of ancient art] (1764), helped to inspire the Neoclassical movement in Europe, influencing Western painting, sculpture, literature and philosophy.

Between 1758 and 1767 Winckelmann made four trips to Naples to study the classical monuments and artifacts recovered during the ongoing excavations at Herculaneum and Pompeii. His appearances in Naples





caused some concern among the scholars appointed by the Neapolitan court to publish official descriptions of the antiquities, and Winckelmann often had to circumvent the restrictions placed upon his site visits. He published two reports on his observations, the first being *Sendschreiben von den herculanischen Entdeckungen* ("Letter from the Herculaneum discoveries"); this work, issued two years before the *Geschichte*, contains some of Winckelmann's first analyses of the antiquities from the Neapolitan excavations.



The *Letter* contains some of the most extensive remarks that had yet been published about the Bourbon excavations around the Bay of Naples . . . Readers could learn from Winckelmann about the evidence for the [Vesuvian] eruption in A.D. 79, about his visits to the ancient sites, and about the magnificent collections in the Royal Museum at Portici. Winckelmann made it clear that it had not been easy for him to see the new discoveries. Regarding inscriptions, "I have been able to give only a few of the actual letter forms, for I had to write them down very furtively, since I could not copy openly" (L 41-42). The essay is provocative, with harsh criticisms of the methodologies and direct accusations of officials involved in the recovery and display of the antiquities . . . (Mattusch, p. 18).

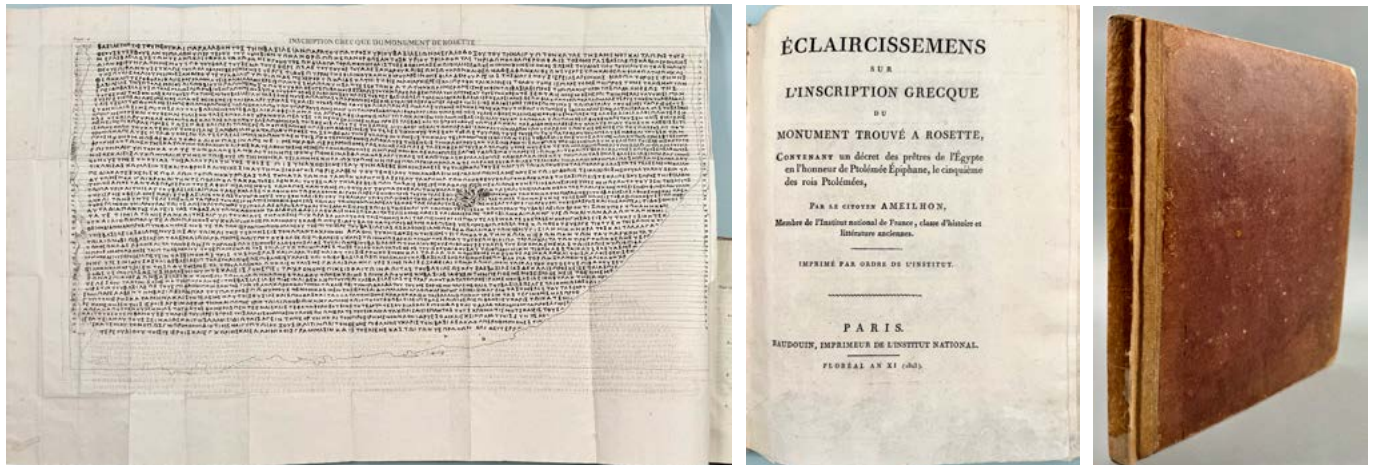
To date nobody had designed a framework within which to conduct scholarship on ancient paintings or sculptures. Winckelmann made one of the first attempts at scholarly analysis, basing his comments about particular objects upon what he could see, what he had been told by individuals involved with the finds and their conservation, and upon his own thorough training in the literary sources, both ancient and modern (Mattusch, p. 22).

**(2) First Edition** of Winckelmann's second report on the Herculaneum excavations. Like the *Sendschreiben*, the *Nachrichten* "provide[s] a glimpse of the beginnings of the study of archaeology on the Bay of Naples, a taste of art-historical reportage and analysis in the eighteenth century, and a feel for the breadth of scholarship that can inform a discipline" (Mattusch, p. 54). Mattusch, "Introduction," in Winckelmann, *Letter and Report on the Discoveries at Herculaneum*, pp. 1-61. 42717

# The Rosetta Stone & Ancient Scripts, Including Cuneiform

## Rosetta Stone

The Rosetta Stone was found in July 1799 by the French army during the Napoleonic campaign in Egypt. As is well known, the Stone bears a trilingual inscription in ancient Egyptian hieroglyphics, Egyptian demotic script and Greek; it was the first ancient Egyptian bilingual text recovered in modern times, and it aroused widespread public interest with its potential to decipher this previously untranslated hieroglyphic script. When the British defeated the French in Egypt in 1801, they took possession of the Stone and shipped it to England, where it has been on display at the British Museum since 1802..



**18. Ameilhon, Hubert-Pascal** (1730-1811). *Éclaircissemens sur l'inscription grecque du monument trouvé à Rosette*. [4], 121pp. Large folding plate. Paris: Baudouin, An X (1803). 262 x 203 mm. Original boards, rebacked preserving remains of original spine, corners worn. Wormholes in lower leaf corners expertly repaired, but very good. \$1250

First Edition of the first published translation of the Rosetta Stone's Greek inscription. Ameilhon, a librarian at the historical library of Paris, completed the translation begun by Gabriel de la Porte du Theil, working from lithographs of the inscription and a sulfur cast of the Rosetta Stone. "The labour of translating the Greek and of writing a commentary upon the words and passages which presented difficulties occupied M. Ameilhon the greater part of the year 1802, and it was not until the month Floréal (April 20th-May 20th), 1803 that he was able to publish his *Éclaircissemens* . . . This work contained a good facsimile of the Greek text of the Rosetta Stone, and translations of it into Latin and French . . . these renderings form an important landmark in the bibliographical history of the Rosetta Stone, and are, besides, of considerable interest as showing how well the contents of the Greek inscription were understood so far back as 1802" (Budge, *The Decrees of Memphis and Canopus*, I, p. 28). 43449

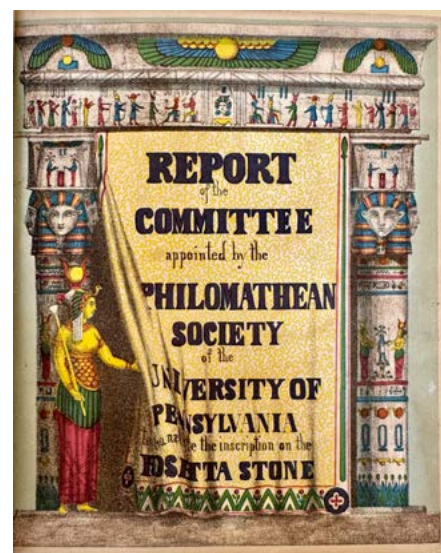


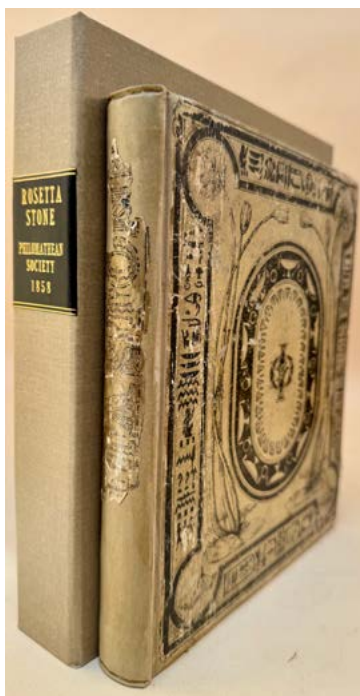


## *First English Translation of the Rosetta Stone*

**19. [Morton, Henry (1836-1902); Charles Reuben Hale (1837-1900); S. Huntington Jones].** Report of the committee appointed by the Philomathean Society of the University of Pennsylvania to translate the inscription on the Rosetta Stone. Lithographed text and illustrations. [4], 136, [24]pp., with the usual errors in pagination: [4]-72, 81-128, 113-120, 129-136, [24]. 5 chromolithographed plates; text illustrations. [Philadelphia: L. N. Rosenthal, 1858.] 225 x 187 mm. Original beveled decorative paper boards, rebacked preserving remains of original spine, some rubbing and wear; preserved in a cloth folding box. Endpapers and flyleaves foxed as usual, some dampstaining on a few leaves, minor foxing and offsetting, small loss of upper corner of one leaf, but very good. \$1500

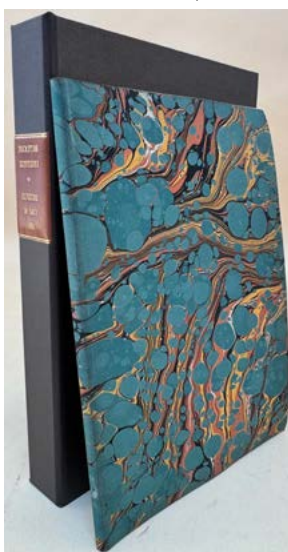
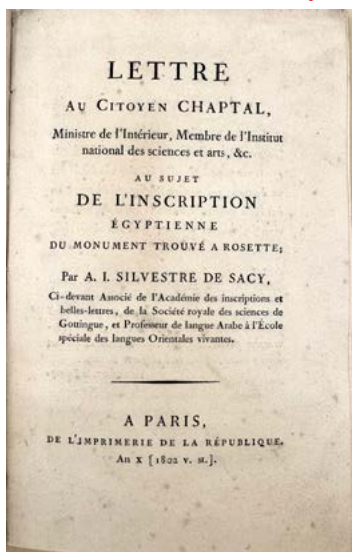
**First Edition** of the **first complete translation of the Rosetta Stone**, and one of the most famous American lithographed books of the 19<sup>th</sup> century. The translation was the work of three undergraduates at the University of Pennsylvania, all members of the University's Philomathean Society; Hale undertook to transcribe and translate the Greek and Demotic texts, Jones produced the historical introduction, and Morton supplied the hieroglyphic inscriptions, drawings, and other illustrations. The entire book was lithographed, presumably to better represent the Rosetta Stone's hieroglyphic and demotic texts; it "provided the basis for a notable display of chromolithographic book illustration





by the Philadelphia lithographer, Louis Rosenthal [who] . . . created hundreds of crude but exuberant chromolithographs intermingled with the text, showing scenes from Egyptian life or elaborate borders in quasi-Egyptian motifs.” (Reese, *Stamped with a National Character*, p. 99). The first edition, issued in an edition of 400 copies, sold out almost immediately, and was internationally hailed as a monumental work of scholarship. For an explanation of the book’s pagination errors see R. Adams, “The Rosetta Stone,” in *Bibliographical Essays: A Tribute to Wilberforce Eames* (1924): 227-240. Bennett, *American Color Plate Books*, p. 93. 42894

## 20. Silvestre de Sacy, Antoine Isaac (1758-1838). Lettre au citoyen Chaptal, ministre de l’intérieure . . . au sujet de l’inscription égyptienne



du monument trouvé à Rosette. 47pp. 2 plates (1 folding). Paris: Imprimerie de la République, an X [1802]. 210 x 136 mm. Modern marbled paper wrappers; preserved in a cloth drop-back box. Plates a bit toned, but very good to fine.

\$1250

**First Edition.** Silvestre de Sacy, a professor of Eastern languages, was the first Frenchman to attempt to read the famous Rosetta Stone, which had been discovered in Egypt in 1799 by a French army officer serving in Napoleon’s Egyptian campaign. As is well known, the Rosetta Stone is inscribed with the same text in three scripts: Egyptian hieroglyphics, Egyptian demotic, and ancient Greek. Its discovery was the key to deciphering the Egyptian scripts, the knowledge of

which had been lost in the fourth and fifth centuries CE. Silvestre de Sacy, working with his Swedish student, Johan David Åkerblad, was able to identify phonetic values for many of the demotic script’s “alphabetic” characters, to read the personal names written in that script, and to determine the translations of a few other words. 42695



## *With Actual-Size Engravings of the Rosetta Stone*

**21. *Vetusta monumenta*** quae ad rerum Britannicarum memoriam conservandam Societas Antiquariorum Londini sumptu suo edenda curavit. 6 volumes (Vol. VI with plates I – XXXIX only; see below for collations. 331 plates, mostly engraved but a few lithographed; some hand-colored. London: [Society of Antiquaries,] 1767 [i.e., 1747]-1842. 569 x 393 mm. (uncut). 19th-century cloth, rebaked in morocco, minor edgewear and insect damage. Edges a bit dust-soiled and frayed, minor offsetting from plates, tears along folds of one “Bayeux Tapestry” plate in Vol. VI, but very good. Library stamps on titles and some plates. \$7500

Vol. I (1747): 4, 4, 3pp. 70 plates.  
Imprint date on title reads “MDC-CLVII” as in some copies.

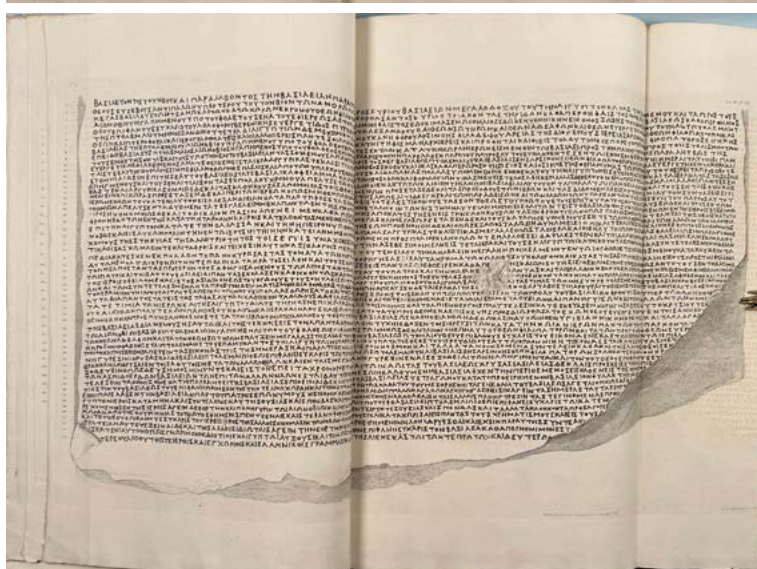
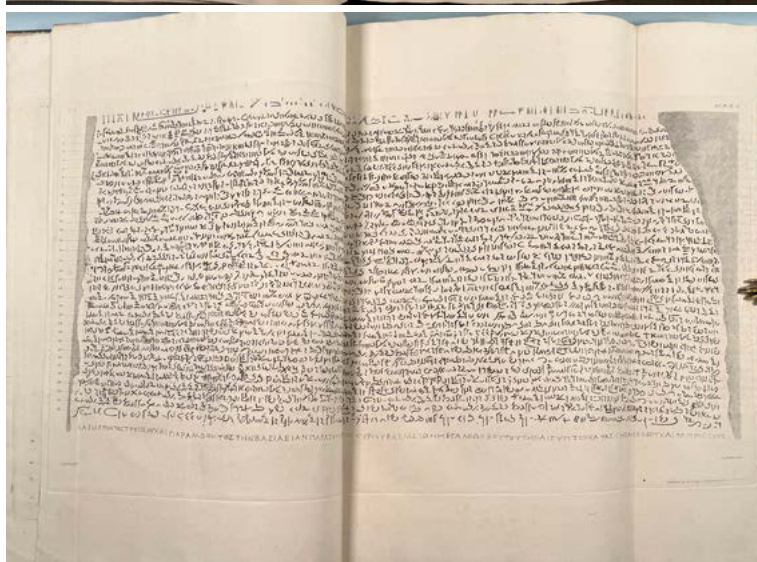
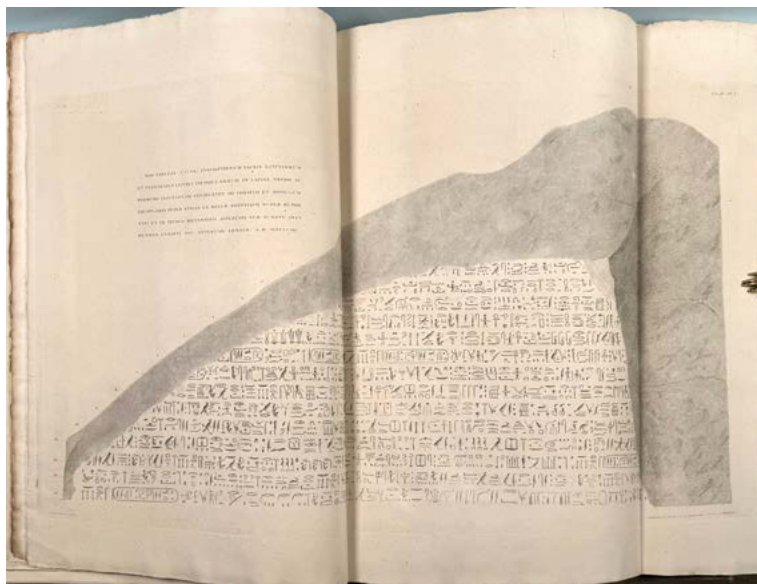
Vol. II (1789): 4, 4, 2, 2, 4, 2, 15, 8, 4, 7, 7, 5, 2, 13, 5, 7, 2, 2, 3pp. 55 numbered plates and one unnumbered plate.

Vol. III (1796): 3, 17, 6, 5, 4, 4, 14, 7, 2, [2], 44, 9, 13, 2, 1, 15, 19pp. 44 plates.

Vol. IV (1815): 3, 8, 13-17, [2], 3, 2, 3, [2], [2], 2pp. 52 numbered plates and one unnumbered plate.

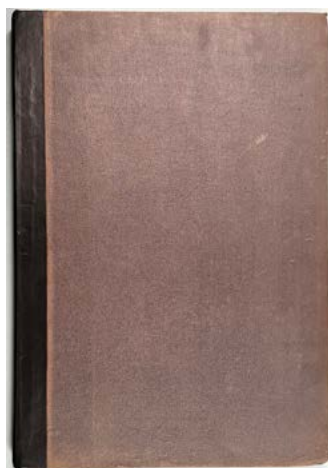
Vol. V (1835): 3, [2], [2], [2], [2], 10, 7, 2, 4, 17, 5, 11pp. 69 plates (some hand-colored).

Vol. VI; first 39 plates only, with the accompanying articles (1842?): [2], 2, 10, 37pp. 39 plates (some hand-colored). No title-leaf or list of plates.





**First Edition.** The Society of Antiquaries of London was founded on 1 January 1718, and in the same year they began issuing the *Vetusta monumenta*, a series of large-folio plates and papers on ancient buildings, sites and artifacts published at irregular intervals and later collected into bound volumes. The *Vetusta monumenta* represents a growing recognition in Britain of the national significance of its ancient buildings and monuments, and the Society's efforts to publish illustrated records of British antiquities can be seen as an early effort towards historic preservation.



"The emphasis was on the large and detailed illustrations, initially high-quality engravings, which conveyed information on the subject matter in an accessible and economic way. Each issue was usually developed from papers and research of the society, giving a text description accompanied by illustrated details it had commissioned. The assemblage of maps, site plans and other details was a novelty that found popular appeal" (Wikipedia). Vol. IV includes one of the earliest published images of the Rosetta Stone, depicted actual size in three engravings illustrating its Egyptian hieroglyphic, demotic and Greek inscriptions respectively.

The plates for Vol. I were issued between 1718 and 1747; those for Vol. II were published between 1748 and 1789; those for Vol. III appeared between 1790 and 1796; those for Vol. IV were published between 1799 and 1815; those for Vol. V were issued between 1816 and 1835; and the plates for Vol. VI appeared between 1819 and 1885. Our copy of Vol. VI contains only the plates and articles published between 1819 and 1842 but does include the magnificent series of hand-colored illustrations of the Bayeux Tapestry (plates I – XVII), along with the colored plates of the painted chamber at the Palace of Westminster (plates XXVI – XXXIX).

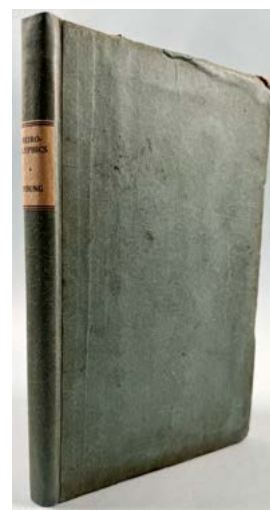
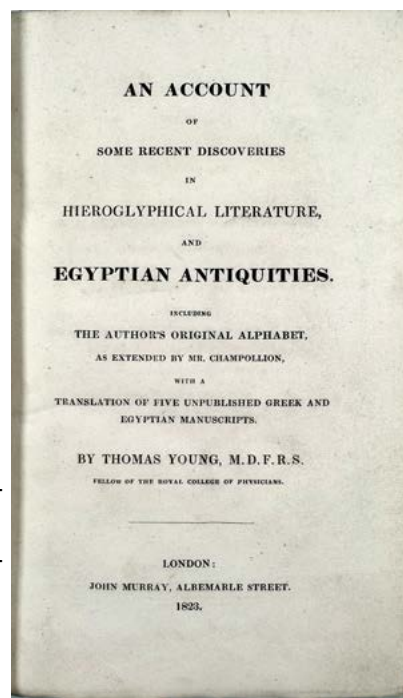
43433



**22. Young, Thomas** (1773-1829). An account of some recent discoveries in hieroglyphical literature, and Egyptian antiquities. Including the author's original alphabet, as extended by Mr. Champollion, with a translation of five unpublished Greek and Egyptian manuscripts. xv, 160pp. Text illustrations. London: John Murray, 1823. 227 x 142 mm. Original boards, rebacked, corners worn. Minor foxing but very good. \$1500

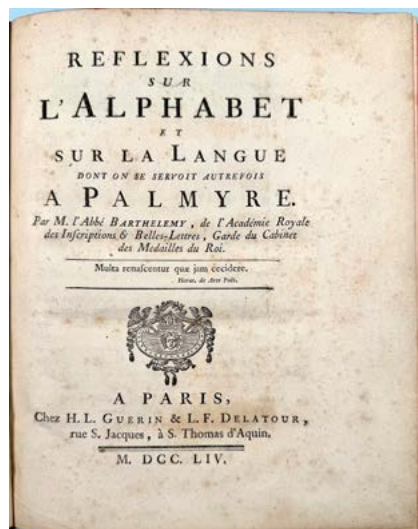
**First Edition.** Young, best known for his role in establishing the wave theory of light, also made the crucial first steps in deciphering Egyptian hieroglyphics, working with the trilingual inscription on the Rosetta Stone. Since the Stone's discovery in 1799, scholars had been working without much success to decipher its Egyptian demotic and hieroglyphic texts. Young turned his attention to the problem in 1814, and by 1815 had begun communicating his results, which he published in 1819 in an unsigned supplement on "Egypt" for the *Encyclopaedia Britannica*. His main breakthroughs were spotting the relationship between the hieroglyphic and demotic inscriptions, and, most importantly, postulating that the demotic script contained both pictorial and phonetic elements. From looking at the Stone's Greek text, Young realized that the six cartouches in the hieroglyphic portion must contain the name of Egypt's Greek ruler Ptolemy; he was thus able to work out which Egyptian symbols in the cartouches had been used phonetically to spell out each letter of the king's non-Egyptian name. He also tentatively assigned phonetic values to several more hieroglyphics.

Meanwhile other scholars had been making progress with the Rosetta Stone's texts, most notably French Egyptologist Jean-Francois Champollion. Young and Champollion initially had a collegial relationship, exchanging letters about their researches, but this turned sour after Champollion published his own alphabet of phonetic hieroglyphics without sufficiently acknowledging Young's substantial contributions to the subject. In 1823 Young published the present work, in which he for the first time "made a public claim to whatever credit may be my due" (p. ix), listed seven key discoveries he had made regarding Egyptian hieroglyphics, and described his latest investigations. Wood, *Thomas Young*, pp. 206-255. 42021



## Cuneiform & Other Ancient Scripts

**23. Barthélemy, Jean-Jacques** (1716-95). (1) *Réflexions sur l'alphabet et sur la langue dont on se servoit autrefois à Palmyre*. 32pp. 3 folding plates. Paris: H. L. Guerin & L. F. Delatour, 1754. With:

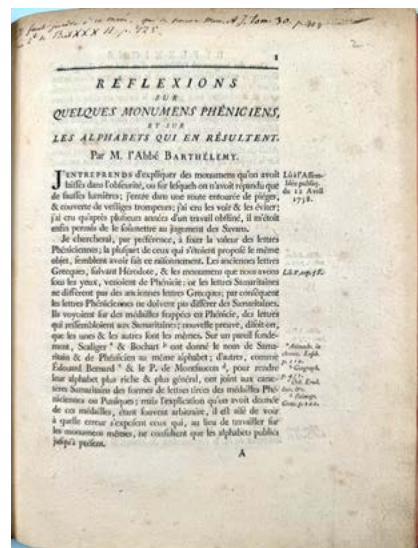


(2) *Réflexions sur quelques monumens phéniciens, et sur les alphabets qui en résultent*. Offprint from *Mémoires de l'Académie royale des inscriptions et belles-lettres* 30 (1764). 23pp. 5 plates. With:

(3) Lettre de M. l'abbé Barthélemy à Messieurs les auteurs du *Journal des Sçavans*, sur quelques médailles phéniciennes. 12pp. Folding plate. N.p., 1760. With:

(4) Seconde lettre de M. l'abbé Barthélemy, à Messieurs les auteurs du *Journal des Sçavans*, sur quelques médailles phéniciennes. 8pp. Frontispiece plate. N.p., 1763. With:

(5) Troisième lettre de M. l'abbé Barthélemy, à Messieurs les auteurs du *Journal des Sçavans*, sur quelques médailles samaritaines. N.p., 1790. 8pp. Frontispiece plate. With:



(6) *Réflexions générales sur les rapports des langues égyptienne, phénicienne & grecque*. Offprint from *Mémoires de l'Académie royale des inscriptions et belles-lettres* 32 (1768). 22pp. With:

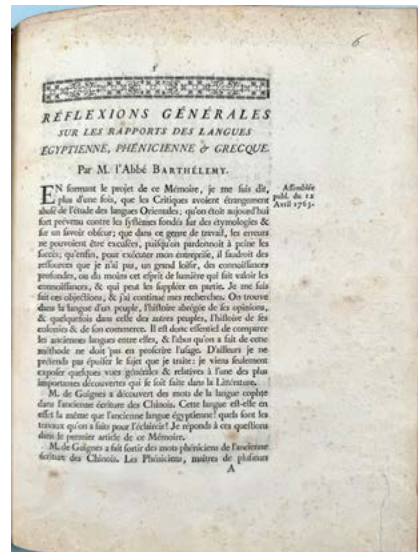
(7) Lettre à Monsieur le Marquis Olivieri, au sujet de quelques monuments phéniciens . . . [2], 45pp. 4 folding plates. Paris: L. F. Delatour, 1766.

Together 7 items in 1. 256 x 201 mm. Full morocco gilt in antique style. Minor foxing and toning, a few edges frayed, but very good.

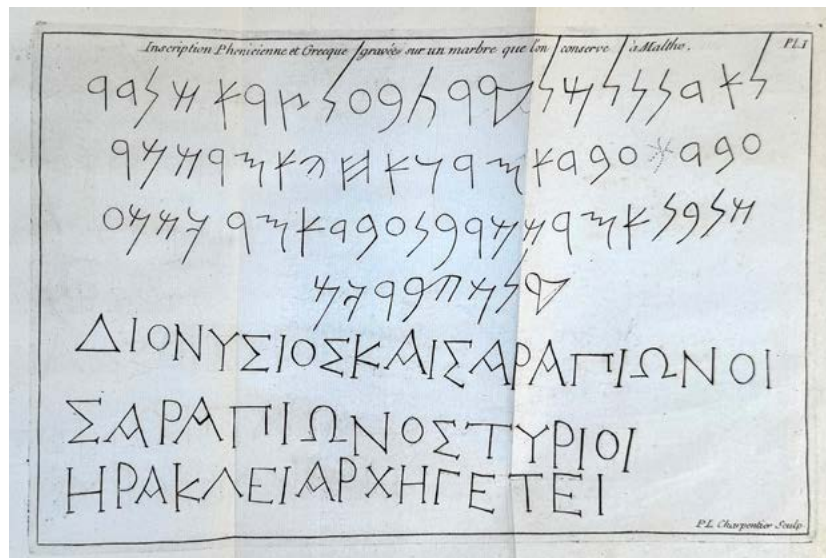
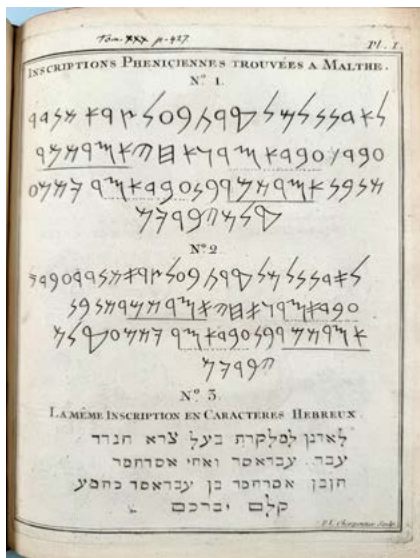
\$2250

**First / First Separate Editions** of Barthélemy's three seminal papers on deciphering ancient languages (nos. [1], [2] and [6]), plus four other papers on the same subject.

The French scholar-priest J.-J. Barthélemy, Keeper of the Royal Collection of Medals at Paris's Académie des Inscriptions et Belles-Lettres, was the first to decipher an extinct language. His first success came with Palmyrene, a West Aramaic dialect spoken in Palmyra, Syria in the first centuries CE. This language was known to be similar to Syriac, but the script used to write the language remained indecipherable until John Swinton, a British orientalist, gave accurate copies of paired Greek and Palmyrene inscriptions in five letters written between May and October 1754 and published in the *Philosophical Transactions* the following year. Using the information in Swinton's first letter, which he clearly had access to prior to its publication, Barthélemy was able to match the Palmyrene letters with the Greek, and he also discovered that they were recognizably related to both Hebrew and Syriac.

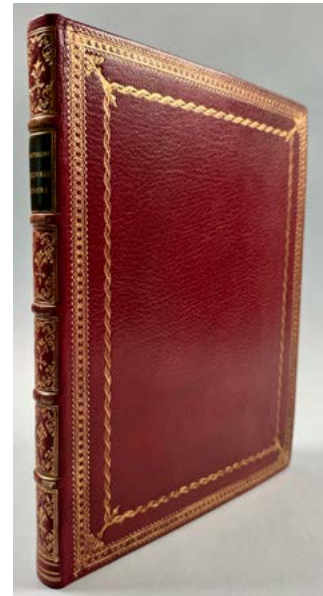






Barthélemy published his results in the first paper listed above, *Réflexions sur l'alphabet et sur la langue dont on se servoit autrefois à Palmyre*, without, however, acknowledging his reliance on Swinton's work. He also set forth his four rules of decipherment, which remain valid guides today:

1. To decipher the alphabet of a nation whose language is unknown, it is not always a good rule to have recourse to the alphabet of a neighboring nation; and it is much worse to consider the alphabets of several different peoples. This way of proceeding produces only formless assemblages and bad results . . .
2. When a word, a man's name, for example, is found two or three times in the same inscription, it must be with the same letters; and if it appears in several inscriptions, no difference should be found beyond what comes from the difference between hands.
3. In the alphabets of the Oriental [Semitic] languages, one sees letters with different values but written absolutely or almost absolutely the same . . .
4. Finally the Orientals [Semites], when expressing Greek or Latin words in their language, suppress various vowels, and supply them by points that they do not always insert in manuscripts, and still less often in their monuments (*Réflexions*, pp. 11-13; translation from *Encyclopedia of Languages and Linguistics*).

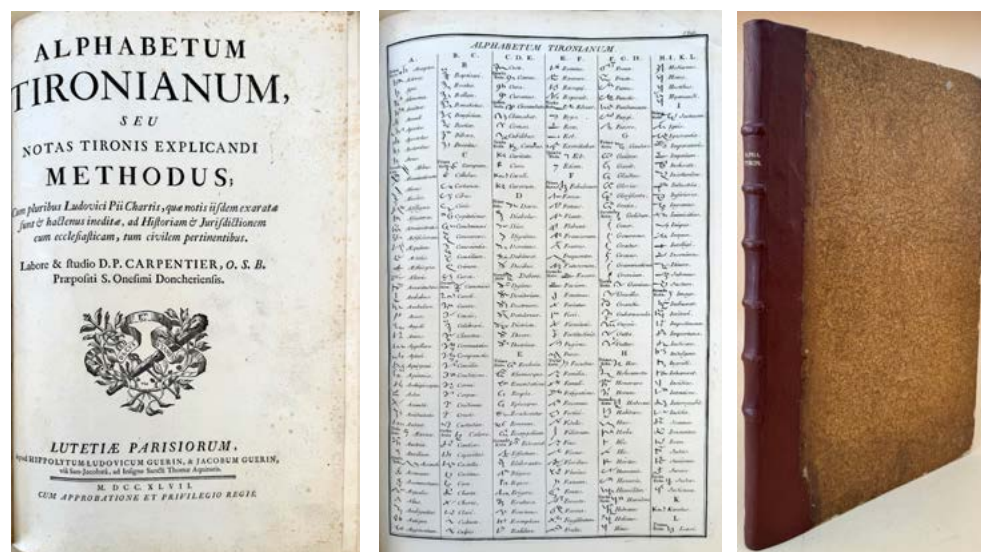


Barthélemy's second triumph came four years later, when he deciphered Phoenician using bilingual Phoenician and Hebrew inscriptions found in Malta and two bilingual inscriptions in the same languages discovered in Cyprus by Richard Pococke. These results are contained in a paper published in Vol. 30 (1764) of the *Mémoires de l'Académie des Inscriptions et Belles-Lettres*, titled "Réflexions sur quelques monumens phéniciens, et sur les alphabets qui en résultent" [no. (2) above].

After his successes with Palmyrene and Phoenician, Barthélemy directed his attention toward Egyptian hieroglyphs. He is considered the first to suggest that the cartouches or oval-shaped framed sections of hieroglyphic inscriptions contained the names of gods and kings, an observation he first made in 1761 or 1762. In 1763 he presented his paper "Réflexions générales sur les rapports des langues égyptienne, phénicienne & grecque" [No. (6) above] before the Académie Royale des Inscriptions et Belles-Lettres; the paper did not appear in print until it was published in the Académie's *Mémoires* in 1768.

[Barthélemy's] first correct assumption, based on Kircher—whose other work he considered fantastic—was that Coptic was a form of Ancient Egyptian. He also recognized the language family later known as Semitic, which he called “Phoenician.” On these two bases, he established that Egyptian, although not a Semitic language, was related to the Semitic family. It is true that some of his lexical evidence can now be seen to have been faulty, as some Coptic words derive from Semitic loans into Late Egyptian. However, the main lines of his argument, based on similarities between pronouns and grammatical features, are irreproachable. In this sense, then, Barthélemy was a pioneer of what we should now call Afroasiatic studies (Bernal, *Black Athena: The Afroasiatic Roots of Classical Civilization*, 3, p. 171).

43265

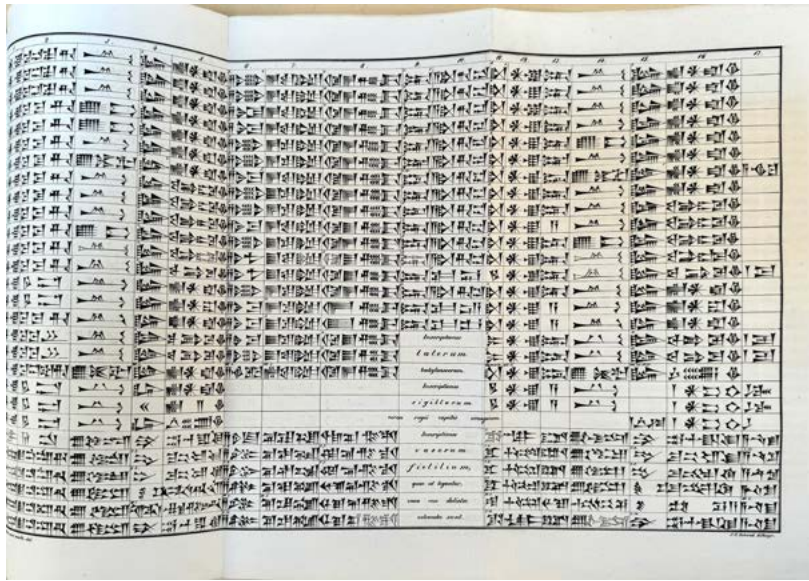


**24. Carpentier, Pierre** (1697-1767). *Alphabetum tironianum seu notas tironis explicanda methodus* . . . xiii, [3], 20, [15]-16, 21-108pp. (several cancel leaves inserted out of order). 5 engraved plates, numerous full-page engravings in the text. Paris: Apud Hippolytum-Ludovicum Guerin, & Jacobum Guerin, 1747. 449 x 297 mm. Paste paper boards ca. 1747, rebacked in morocco, light edgewear. Light foxing and occasional soiling but very good. \$750

**First Edition** of Carpentier's treatise on Tironian notes, the first standardized system of Latin shorthand; it was supposedly created in the first century CE by Marcus Tullius Tiro, Cicero's personal secretary, using existing Greek systems as a model. "Tiro's position required him to quickly and accurately transcribe dictations from Cicero, such as speeches, professional and personal correspondence, and business transactions, sometimes while walking through the forum or during fast-paced and contentious government and legal proceedings. Nicknamed 'the father of stenography' by historians, Tiro developed a highly refined and accurate method that used Latin letters and abstract symbols to represent prepositions, truncated words, contractions, syllables, and inflections" (Wikipedia). Tiro's shorthand system was widely used from classical times until roughly the twelfth century CE and continued to be practiced into the seventeenth century.

Carpentier's *Alphabetum tironianum* is one of the first modern attempts to explain the cipherment and decipherment of Tironian notes and to give instructions for the Tironian system. Much of the work consists of ninth-century formularies based on the charters of Louis the Pious at the Abbey of St. Martin of Tours, with shorthand and spelled-out versions of the Latin text on facing pages. 42268



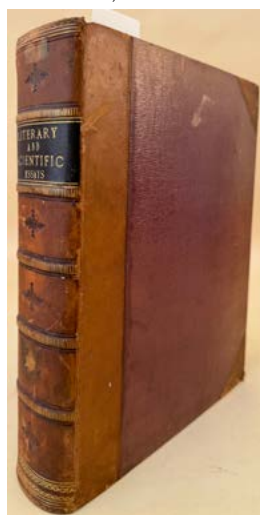
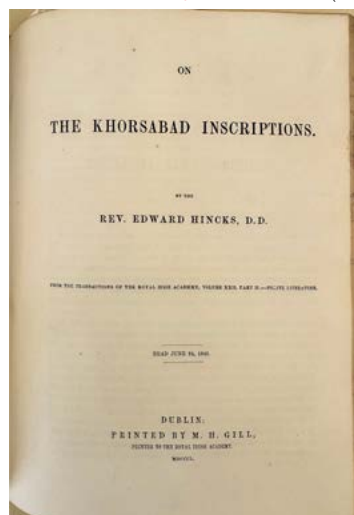


**25. Grotefend, Georg Friedrich** (1775-1853). *Neue Beiträge zur Erläuterung der babylonische Keilschrift nebst einem Anhang über die Beschaffenheit des ältesten Schriftdrucks bei der vierten Secularfeier der Erfindung des Bücherdrucks von Gutenberg*. 72pp. Folding plate; text vignettes. Hanover: Im Verlag der Hahn'schen Hofbuchhandlung, 1840. 267 x 218 mm. Original printed wrappers, repaired, small circular stamp on front wrapper; preserved in a cloth folding box. Minor foxing but very good. \$450

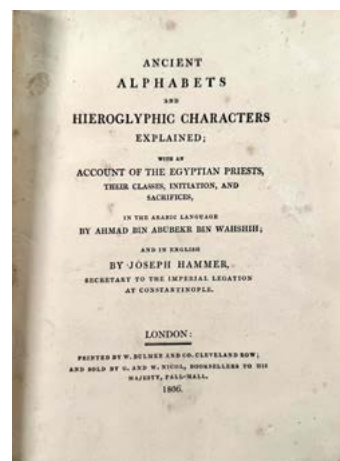
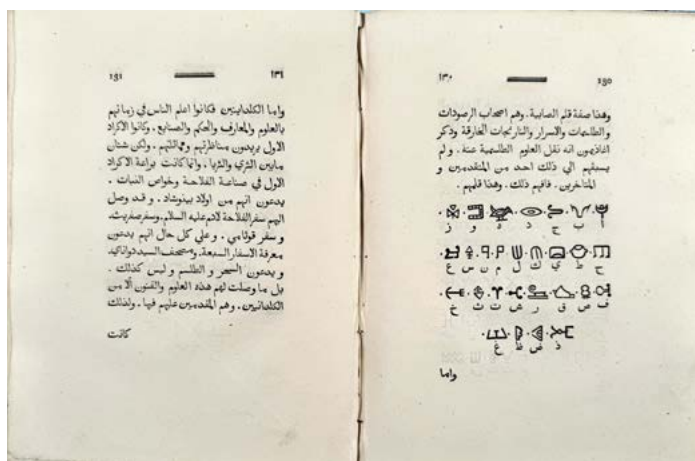
**First Edition** of Grotefend's monograph on Babylonian (Akkadian) cuneiform, the earliest type of cuneiform writing.

Grotefend, a German philologist, had made an important contribution almost four decades earlier to the decipherment of the Achaemenid (Old Persian) cuneiform inscriptions at Persepolis. In 1802 Friedrich Münter had identified a certain seven-character string in the inscriptions with the Old Persian word for "king." Grotefend knew that the known inscriptions of later rulers often began with a king's name followed by "great king, king of kings, son of" and the name of the king's father, and he guessed that the same was true of the Old Persian inscriptions. Only two Persian kings—Darius the Great and Cyrus the Great—had come to power without being a previous king's son; by comparing character sequences in the inscriptions with the genealogy of the Achaemenid kings, Grotefend was able to figure out the cuneiform characters for Darius, his father Hystaspes, and his son Xerxes. Unfortunately, due to his imperfect knowledge of the Old Persian language, Grotefend was unable to assign the correct values to most of the characters he had identified; this caused his discovery to be dismissed for over twenty years, until Jean-François Champollion confirmed it independently in 1823. Grotefend remained interested in cuneiform throughout his life, although none of his later contributions were as significant as this early discovery. 42901

**26. Hincks, Edward** (1792-1866). On the Khorsabad inscriptions. Offprint from *Transactions of the Royal Irish Academy* 22, part 2. 72pp. 254 x 201 mm. Bound with 20 other offprints/pamphlets in 19<sup>th</sup>-century half calf gilt, cloth boards, inner front hinge cracked, light wear and rubbing. Very good. Manuscript table of contents on the front free end-paper; modern bookplate. \$475



**First Edition, Offprint Issue.** Hincks, together with Henry Rawlinson and Jules Oppert, was one of the “Holy Trinity” of cuneiform decipherment. His greatest achievement was deciphering Akkadian cuneiform, the ancient language and writing of Babylon and Assyria. In the present paper Hincks discusses the cuneiform inscriptions known as the Annals of Sargon II, discovered in Khorsabad (northern Iraq) between 1842 and 1844; the first translation of these inscriptions, by Hugo Winckler, was published in 1849. 42273

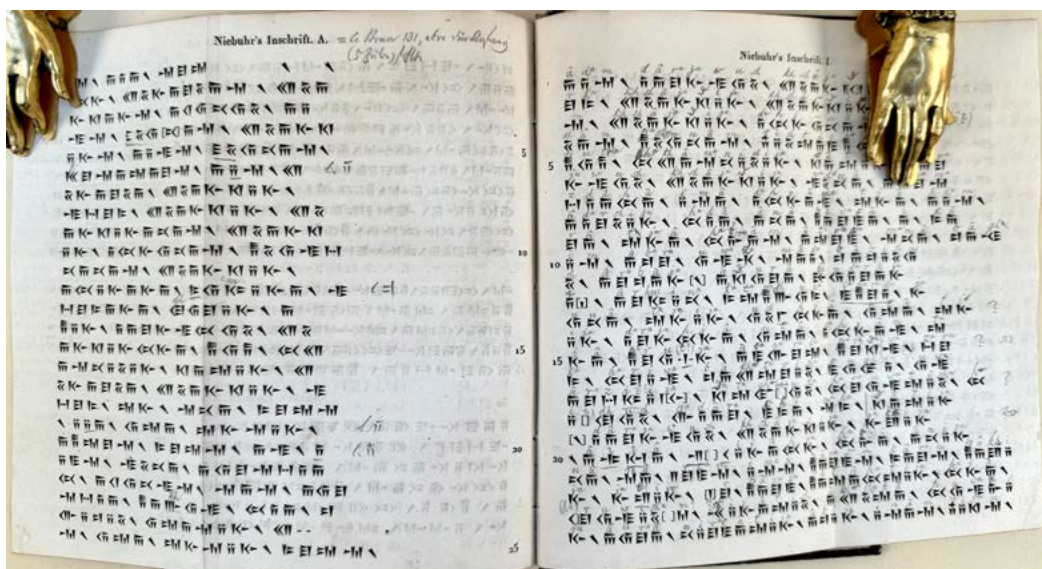


**27. Ibn Wahshiyya, Ahmed ibn Abu Bakr** (fl. 9<sup>th</sup> – 10<sup>th</sup> centuries). Ancient alphabets and hieroglyphic characters explained . . . in the Arabic language . . . and in English by Joseph Hammer. [2], xxi, [3], 54, [2], 136pp.; the last 136pp. numbered in reverse. Text illustrations. London: Printed by W. Bulmer; sold by G. and W. Nicol, 1806. 211 x 165 mm. Original quarter cloth, boards, paper spine label, front inner hinge broken, light edgewear. Minor foxing and toning but very good. \$600

**First Edition in English** of *Kitab Shawq al-Mustaham*, a ninth-century work on ancient writing systems by Arabic alchemist Ibn Wahshiyya. Ibn Wahshiyya claimed to have been able to decipher many ancient Egyptian hieroglyphic signs, identifying their phonetic values and meanings. Some modern scholars support Ibn Wahshiyya’s claims, crediting him with anticipating Champollion and Young by 800 years; others are more skeptical, arguing that Ibn Wahshiyya’s understanding of Egyptian hieroglyphics did not go beyond the general concept that hieroglyphic signs had phonetic as well as symbolic values.

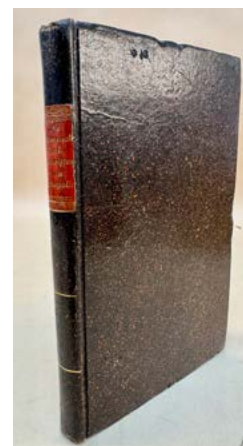
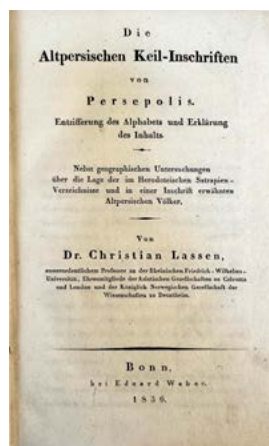
The present book includes both Arabic and English versions of Ibn Wahshiyya’s text. Since Arabic is read from right to left, the Arabic section, which comes at the end of the book, is paginated in reverse. The English translation was the work of Joseph Hammer (later von Hammer-Purgstall), an Austrian scholar who was then serving as secretary to the imperial delegation in Constantinople. 43267





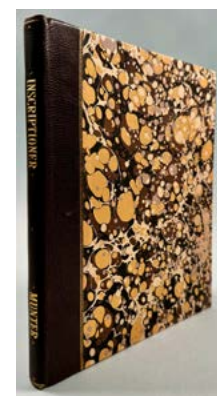
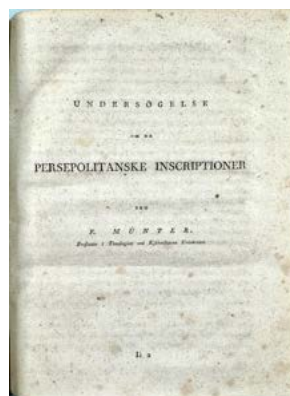
**28. Lassen, Christian** (1800-1876). Die altpersischen Keil-Inschriften von Persepolis. Entzifferung des Alphabets und Erklärung des Inhalts. vi, 186pp. 2 folding plates. Bonn: Eduard Weber, 1836. 206 x 134 mm. Original mottled paper boards, gilt-lettered spine label, slight edgewear. Very good to fine. \$375

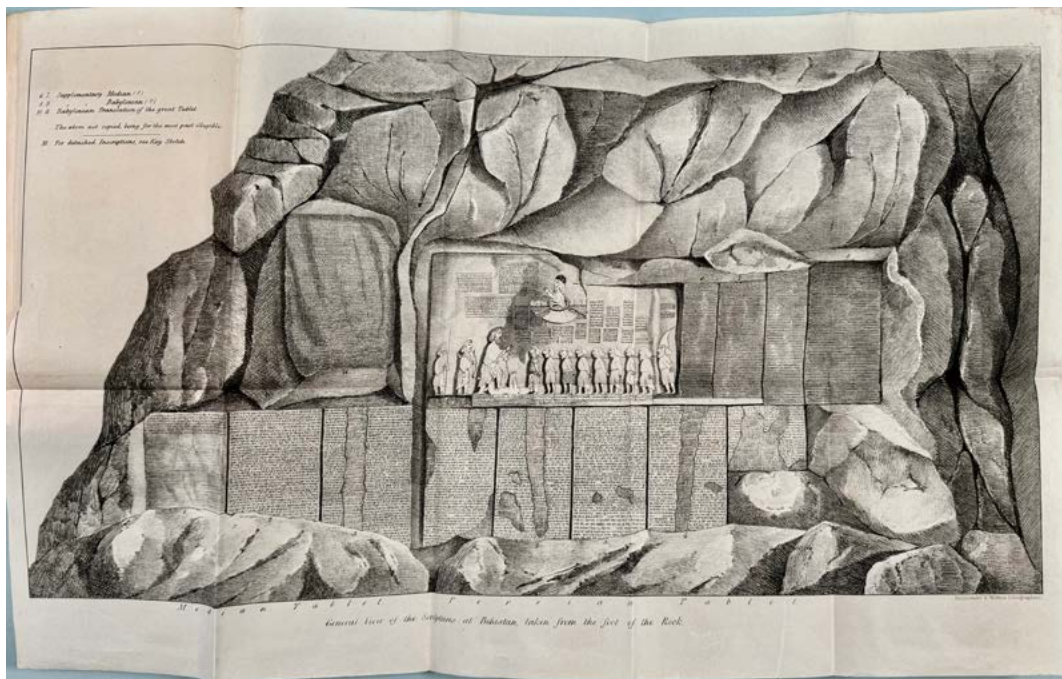
**First Edition.** Building on Grotefend's earlier work on the inscriptions at Persepolis, Lassen, a professor at the University of Bonn, greatly improved the then-current knowledge of Old Persian cuneiform. "[Lassen's] contributions to the decipherment of the inscriptions were numerous and important. He succeeded in fixing the true value of nearly all the letters in the Persian alphabet, in translating the texts, and in proving that the language of them was not Zend [Avestan], but stood to both Zend and Sanskrit in the relation of a sister" (Sayce, *The Archaeology of the Cuneiform Inscriptions* [1907], p. 15). 42902



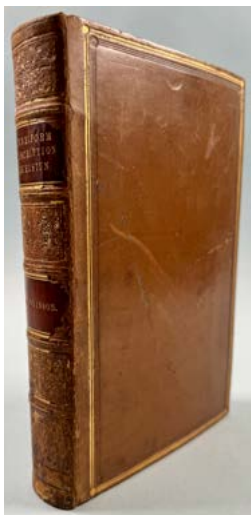
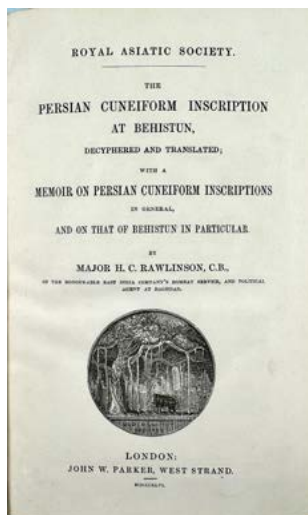
**29. Münter, Friedrich** (1761-1830). Undersögelse om de persepolitanske inscriptioner. 2 parts in 1, continuously paginated. Extract from *Det Kongelige danske Videnskabernes Selskabs Skrifter* 1 (1801): 251-348. Folding plate. 205 x 165 mm. Quarter morocco, marbled boards in period style. Some uneven foxing but very good. \$450

**First Printing** of an important contribution to the decipherment of cuneiform texts. In 1778 Carsten Niebuhr published the first complete and accurate copy of the Achaemenid Old Persian royal inscriptions in the ruins of Persepolis, and twenty years later some significant progress had been made, particularly by the German orientalist scholar Oluf Gerhard Tychsen, who assigned phonetic or alphabetic values to 24 cuneiform characters and discovered a specific group of seven characters recurring in the inscriptions. Münter improved on Tychsen's work by correctly suggesting that this recurring set of characters corresponded to the word "king"; he also proved that the Persepolis inscriptions dated to the age of Cyrus the Great (600-530 BCE) and his successors. 42172



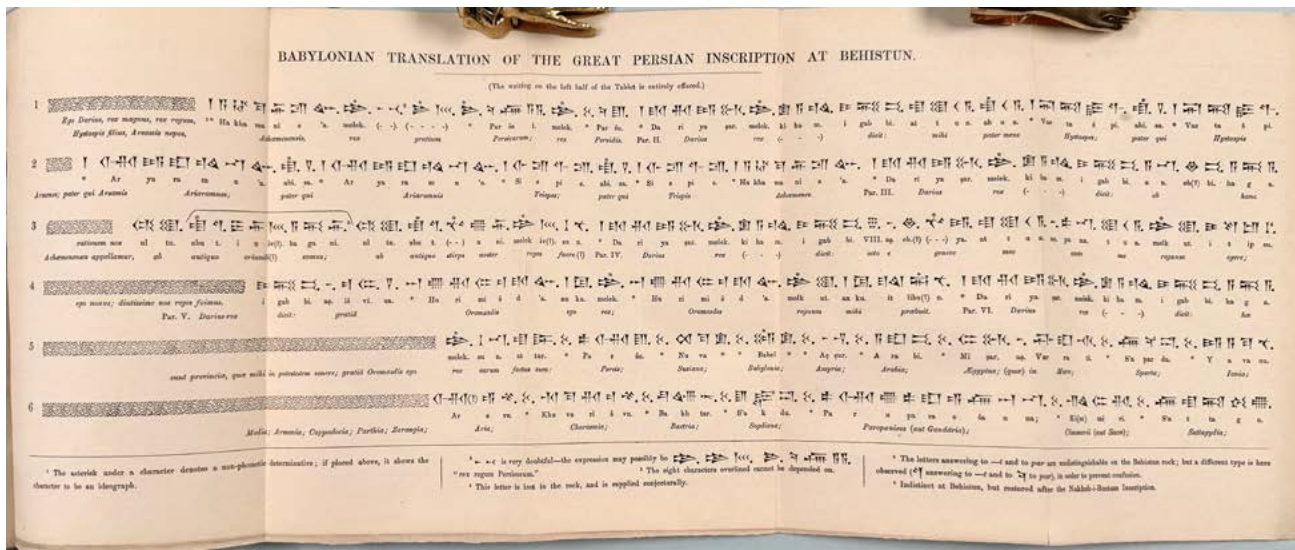


- 30. Rawlinson, Henry C.** (1810-95). The Persian cuneiform inscription at Behistun, decyphered and translated; with a memoir on Persian cuneiform inscriptions in general, and on that of Behistun in particular. [8], lxxi, 349, xix, 23pp. 8 folding lithographed plates, folding chart; pp. i – xx consist of folding lists of inscriptions. London: John Parker [for the Royal Asiatic Society], 1846-47. 212 x 127 mm. Calf gilt ca. 1847, spine a bit rubbed with a few chips in the lettering-pieces, small scuffs on the covers. Small tears to first plate and chart, but very good. Armorial bookplate of Thomas Graves (1802-56), British naval captain and naturalist. \$3850



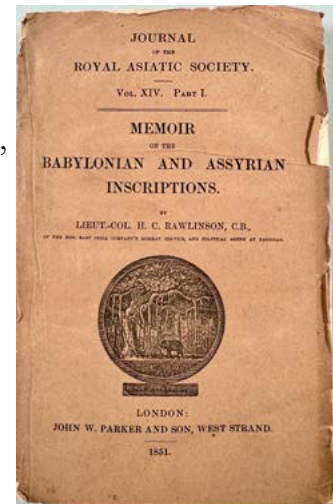
**First Edition.** The Behistun inscription is a trilingual cuneiform inscription carved on a limestone cliff in western Iran; it was authored by Darius the Great, who ruled the Persian Empire from 522 – 486 BCE. Written in Old Persian, Elamite and Babylonian (Akkadian), the inscription begins with Darius's brief autobiography, then describes his successful suppression of multiple rebellions in the empire following the death of its second king, Cambyses II. The Behistun inscription is the longest known trilingual cuneiform inscription; as such, it served as a "Rosetta Stone" for the decipherment of its languages. Rawlinson, a British Army officer, was the first Westerner to transcribe the Old Persian portion of the Behistun inscription. Building on the work of earlier philologists, he successfully translated the Old Persian text and laid the foundation for deciphering the Elamite and Akkadian texts. His memoir on the Behistun inscription was published in two parts by the Royal Asiatic Society; the fourth chapter, titled "Analysis of the Persian inscriptions of Behistun," played an important role in vindicating Herodotus's reputation as a reliable historian. Adkins, *Empires of the Plain: Henry Rawlinson and the Lost Languages of Babylon* (2004). 42114





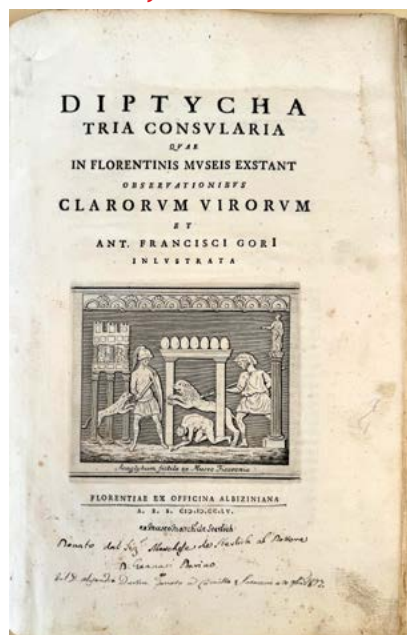
**31. Rawlinson, Henry C.** (1810-95). *Memoir on the Babylonian and Assyrian inscriptions.* *Journal of the Royal Asiatic Society* 14, part 1. civ, [2], 16, [8]pp. 17 folding leaves containing Rawlinson's "Babylonian translation of the great Persian inscription at Behistun." London: John W. Parker and Son, 1851. 223 x 140 mm. (unopened). Original printed wrappers, some chipping and fraying. Fore-edges of first few leaves frayed, minor creasing, but very good. \$375

**First Edition.** The Babylonian and Elamite portions of the Behistun inscription are more difficult to access than the Old Persian portion, and it was not until September 1847 that Rawlinson was able to copy the entire main Babylonian cuneiform text. He worked on deciphering the Babylonian over the next several years but was hampered both by the inscription's poor state of preservation and his own imperfect knowledge of Semitic languages. In the present memoir, "Rawlinson provides an interlinear Latin translation but to a transliteration, not a transcription, of the 112 lines (1851, 17 foldouts, printed by early 1850) and the detached inscriptions. . . "Analysis" with English translation of lines 1-37, corresponding to the first column of the Old Persian (1851, pp. i-civ); the beginning of chapter I of a "Memoir on the Babylonian and Assyrian Inscriptions," covering only the first two characters of Babylonian writing (1851, pp. 1-16); and a list of 246 characters with phonetic and logographic readings (1851, 11 unnumbered pages). The memoir . . . breaks off mid-word, likely due to Rawlinson's return to Baghdad in October 1851" (Daniels). P. Daniels, "Rawlinson, Henry. II. Contributions to Assyriology and Iranian Studies," *Encyclopedia Iranica*, 15 Sept. 2015 (accessed 2 May 2024). 42072



## Archeology; Ancient Artifacts

- 32. Gori, Antonio Francesco** (1691-1757). *Diptycha tria consularia quae in florentinis museis exstant . . .* [2], 50pp. 3 engraved plates, engraved title vignette. Florence: Ex officina Albiziniana, 1755. 400 x 262 mm. Vellum ca. 1755, gilt-lettered spine, a bit warped, light soiling and wear. Minor soiling and dampstaining, corners of a few leaves repaired, small lacuna in corner of F2, but very good. Stamp on title reading “Ex museo march<sup>s</sup> de Sterlich”; beneath that two inscriptions: “Donato dal Sig:<sup>r</sup> Marchese de Sterlich al Dottore D. Gennaro Durino” and “Dal D. Alesandro Durini donato a Camillo Saraceni a 20 9bre 1827.” \$950



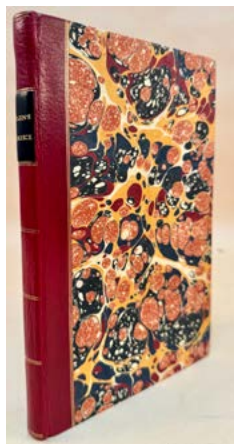
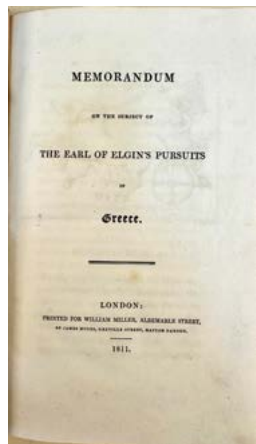
**First Edition**, and scarce, with no copies listed in OCLC. A scholarly treatise on consular diptychs in Florentine museums, compiled by Gori from texts written by several authors (including



Bernard de Montfaucon), and illustrated with three full-page engravings. A diptych is a pair of linked or hinged panels, generally made of ivory, wood or metal, and ornamented with rich sculpted decoration. Consular diptychs, which date from Late Antiquity (third – eighth centuries CE), are largely products of the Byzantine Empire; they were deluxe commemorative objects commissioned by a consul to mark his selection to that post.

Gori, a Florentine priest, was a founding member of a circle of antiquarians and connoisseurs called the Società Colombaria, the predecessor of the Accademia Toscana di Scienze e Lettere la Colombaria. His many writings on Roman antiquities formed part of the foundation of 18<sup>th</sup>-century Neoclassicism. Gori dedicated this work to Romualdo de Sterlich (1712-88), a philosopher who helped introduce the French Enlightenment to Italy; he was also a book collector who created one of the largest private libraries in Italy. The stamp on the title-page of our copy indicates that it came from Sterlich's library; it was given by Sterlich to Gennaro Durini, and later by Alessandro Durini to Camillo Saraceni. 43576

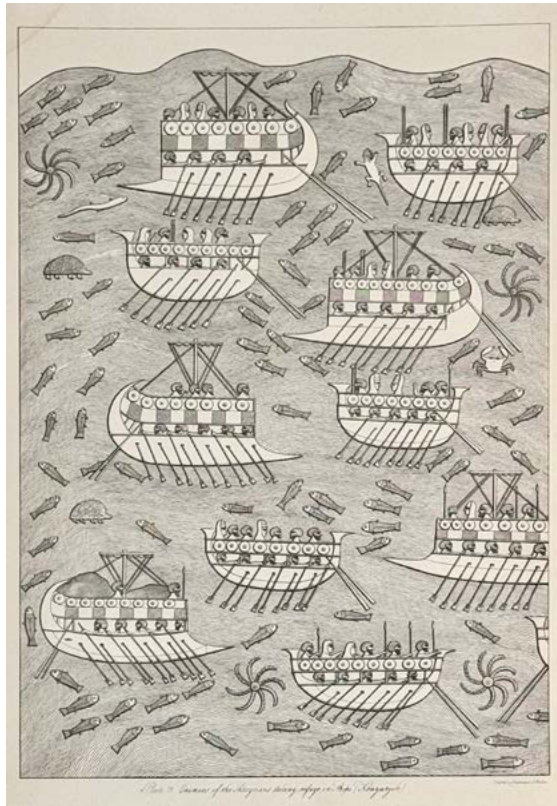
- 33. [Hamilton, William R.]** (1777-1859) *Memorandum on the subject of the Earl of Elgin's pursuits in Greece.* [2], 77pp. Plate; engraved text illustrations. London: William Miller, 1811. 223 x 139 mm. Quarter morocco, marbled boards in period style. Minor foxing and offsetting but very good. \$650



Second edition, enlarged; first published as a 33-page pamphlet in 1810. Hamilton's *Memorandum* defends Lord Elgin's removal from Greece of the collection of ancient sculptures known as the Elgin Marbles. The Elgin Marbles, consisting of sculptures from the Parthenon and other buildings on the Athenian Acropolis, were brought to England between 1801 and 1812 and sold to the British government in 1816; they are now housed in the British Museum. The sculptures' appropriation by England was a source of controversy even in Elgin's day and has continued to be so up to the present.

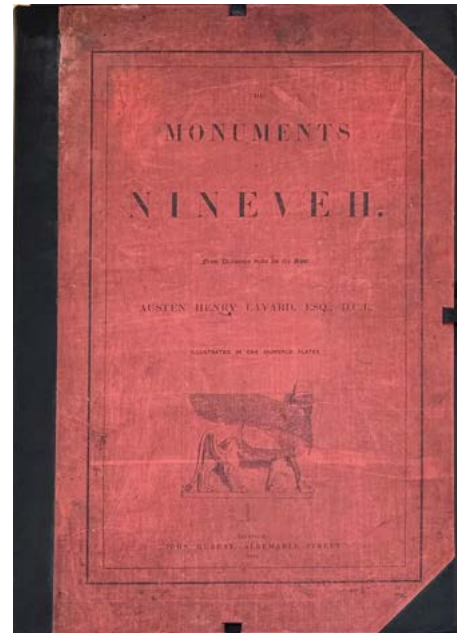
42895

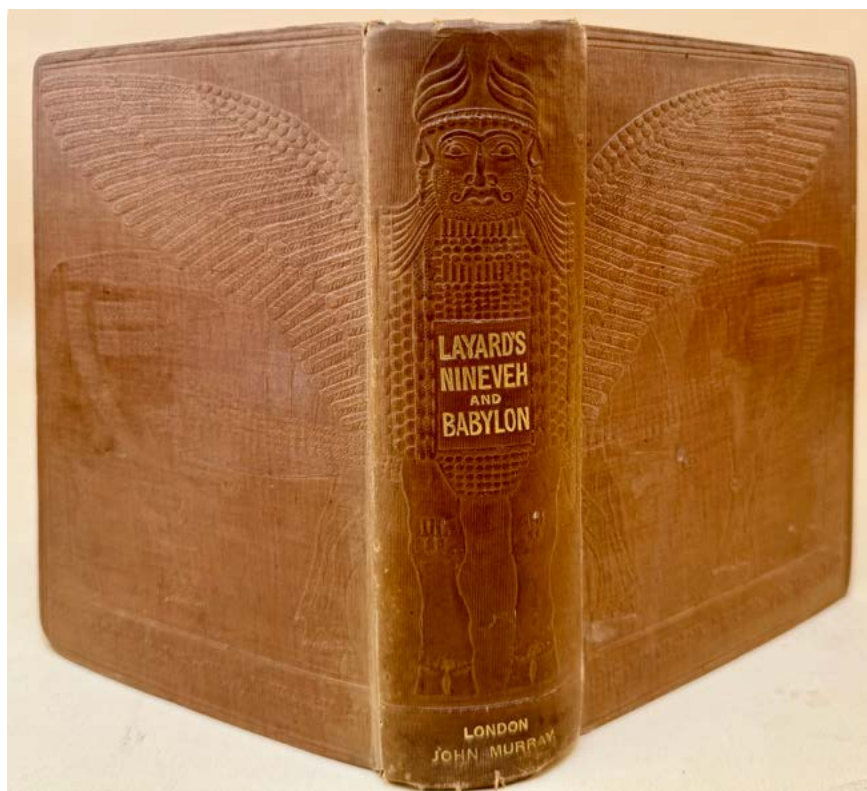




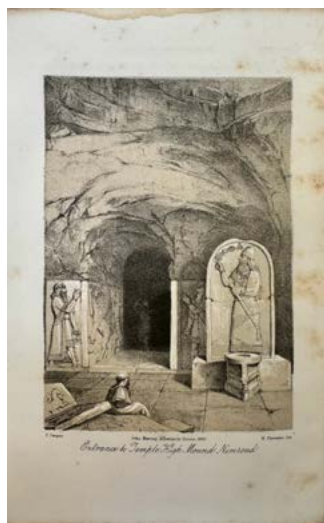
**34. Layard, Austen Henry** (1817-94). The monuments of Nineveh from drawings made on the spot. vi, [2], 22pp. 102 plates (some chromolithographed). London: John Murray, 1849. 561 x 385 mm. Loose in original cloth portfolio, rebacked in cloth, new cloth flaps and grosgrain ties. A few small marginal tears in some plates, edges a bit frayed, minor foxing and soiling but very good. \$3000

**First Edition.** Layard is primarily known for his archeological explorations of the Assyrian ruins in what is now Iraq. Between 1845 and 1847 he conducted the first excavations at Nimrud, site of the ancient Assyrian city of Kalhu (Biblical name Calah), and explored the Kuyunik mound containing the ruins of Nineveh, capital city of the neo-Assyrian empire. In 1847 Layard returned to England and published his archeological findings in this beautifully illustrated large-folio atlas, which reproduces the drawings he had made "on the spot" of the antiquities found at the sites. Layard's plates constitute one of the few records of these antiquities in their original context, as many of the sites he explored have since been destroyed by neglect, vandalism and political unrest. 42926





- 35. Layard, Austen Henry** (1817-94). Discoveries in the ruins of Nineveh and Babylon; with travels in Armenia, Kurdistan and the desert; being the result of a second expedition undertaken for the Trustees of the British Museum. xxiii, 686, [2, adverts.]pp. 16 plates, including frontispiece and folding maps; text illustrations. London: John Murray, 1853. 222 x 143 mm. Original publisher's cloth binding by Remnant & Edmonds of blind-stamped brown ribbed cloth, blocked to a Babylonian motif, portraying a human-headed bull in profile, his wings spread round the upper covers; sample of cuneiform script in a frame beneath; binders' ticket inside back cover. Light wear, tiny splits at head and foot of spine. Fore-edges of one or two folding plates frayed, scattered foxing but very good. \$1000



**First Edition** of Layard's account of his second archeological expedition Middle East, which has been called one of the best-written books of travel in the English language. Due to the interest aroused by Layard's first Mesopotamian expedition (1845-47), the British Museum sponsored Layard on a second trip to the region in 1849, where he investigated the ruins of Babylon and the mounds of southern Mesopotamia. During this second expedition, while excavating the Kuyunjik mound in what is now northern Iraq, Layard discovered the lost palace of the Assyrian king Sennacherib and the Royal Library of Ashurbanipal, a collection of over 30,000 clay tablets dating from the seventh century BCE that included the famous *Epic of Gilgamesh*. Layard's archeological finds—many of which he sent to the British Museum—conclusively proved that the Kuyunjik mound was part of the ancient city of Nineveh, capital of the Assyrian Empire.

From the standpoint of book history, Layard's book is notable for its elaborate stamped binding by Remnant & Edmonds, featuring a Babylonian motif that extends across both covers and a sample of cuneiform script. It is one of the most remarkable publisher's cloth bindings produced in the nineteenth century. 46494



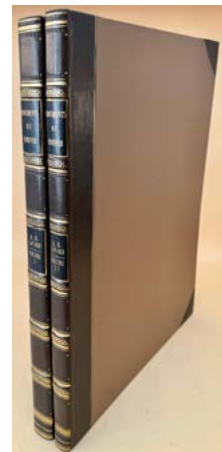
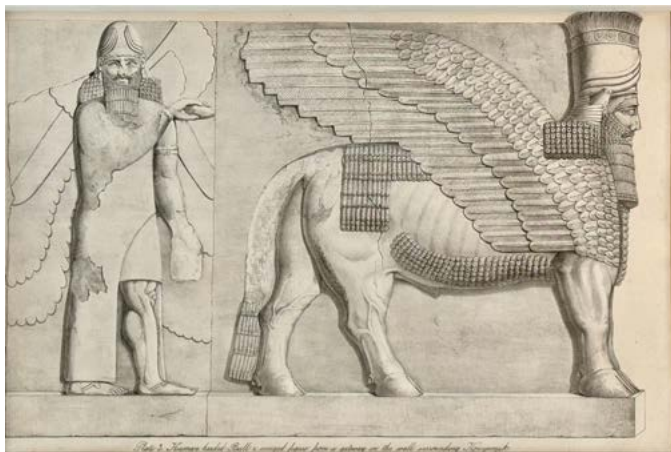
### 36. Layard, Austen Henry

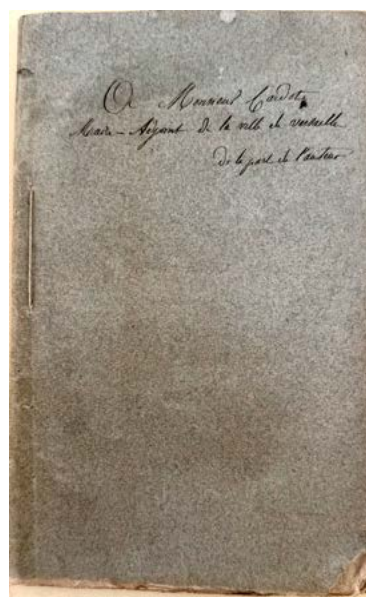
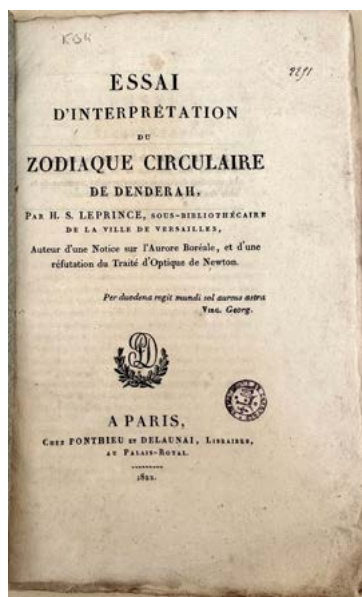
(1817-94). (1) The monuments of Nineveh [first series]. From drawings made on the spot. [4], 10pp. 102 lithographed plates (some chromolithographed). With:

(2) A second series of the monuments of Nineveh; including bas-reliefs from the palace of Sennacherib and bronzes from the ruins of Nimroud. From drawings made on the spot, during a second expedition to Assyria. [8], 7pp. 71 lithographed plates (some chromolithographed).

Together 2 volumes. London: John Murray, 1853. 553 x 475 mm. Modern half morocco, cloth boards. *Frontispiece from Vol. I misbound at the front of Vol. II.* A few marginal repairs, light foxing, a few plate captions touched, but very good. \$6000

**First Edition** of the *Second Series*; second edition of the first series. The *Second Series* records the artifacts that Layard found during his second expedition to Assyria, as described in his *Discoveries in the Ruins of Nineveh and Babylon* (1853). It accompanies a reissue of the plates from Layard's *Monuments of Nineveh*, with reset title and preliminaries. 42163

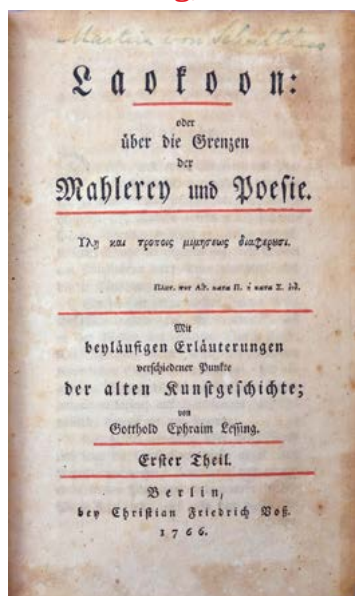




**37. Leprince, H. S.** Essai d'interprétation du zodiaque circulaire de Denderah. [2], 70pp. Folding plate. Paris: Ponthieu et Delanuai, 1822. 217 x 136 mm. Original plain blue wrappers, small lacuna in lower right corner of the front wrapper. Minor foxing and toning but very good. Small 19<sup>th</sup>-century library stamps on first and last leaves. *Presentation Copy*, inscribed on the front wrapper: "A Monsieur [Jean-Baptiste] Cardot, Maire-Adjoint de la ville de Versailles de la part de l'auteur." \$750

**First Edition.** An illustrated description of the Dendara Zodiac, an Egyptian bas-relief that originally formed part of the ceiling of a temple dedicated to Osiris in Egypt's Dendera temple complex. The circular sculpture, now in the Louvre, depicts the constellations of the zodiac, some in their familiar Greco-Roman representations and others in a more Egyptian form. It also shows the five planets known to the Egyptians in a configuration identified as having occurred in the summer of 50 BCE, together with depictions of the lunar eclipse of 25 September 52 BCE and the solar eclipse of 7 March 51 BCE. This evidence has enabled modern astrophysicists to date the Dendara Zodiac to between 15 June and 15 August BCE; however, the Zodiac's age was a source of controversy in the 19<sup>th</sup> century, with estimates ranging from 2500 BCE to 147 CE. 43548

**38. Lessing, Gotthold Ephraim** (1729-81). Laokoon: Oder über die Grenzen der Mahlerey und Poesie. Erster Theil (all published). 8vo. [8], 298pp. Berlin: Christian Friedrich Voss, 1766. 196 x 122 mm. Half sheep, gilt spine ca. 1766, light rubbing and edgewear. Minor foxing and toning, but very good. Former owners' signatures on front endpaper and title. \$2000



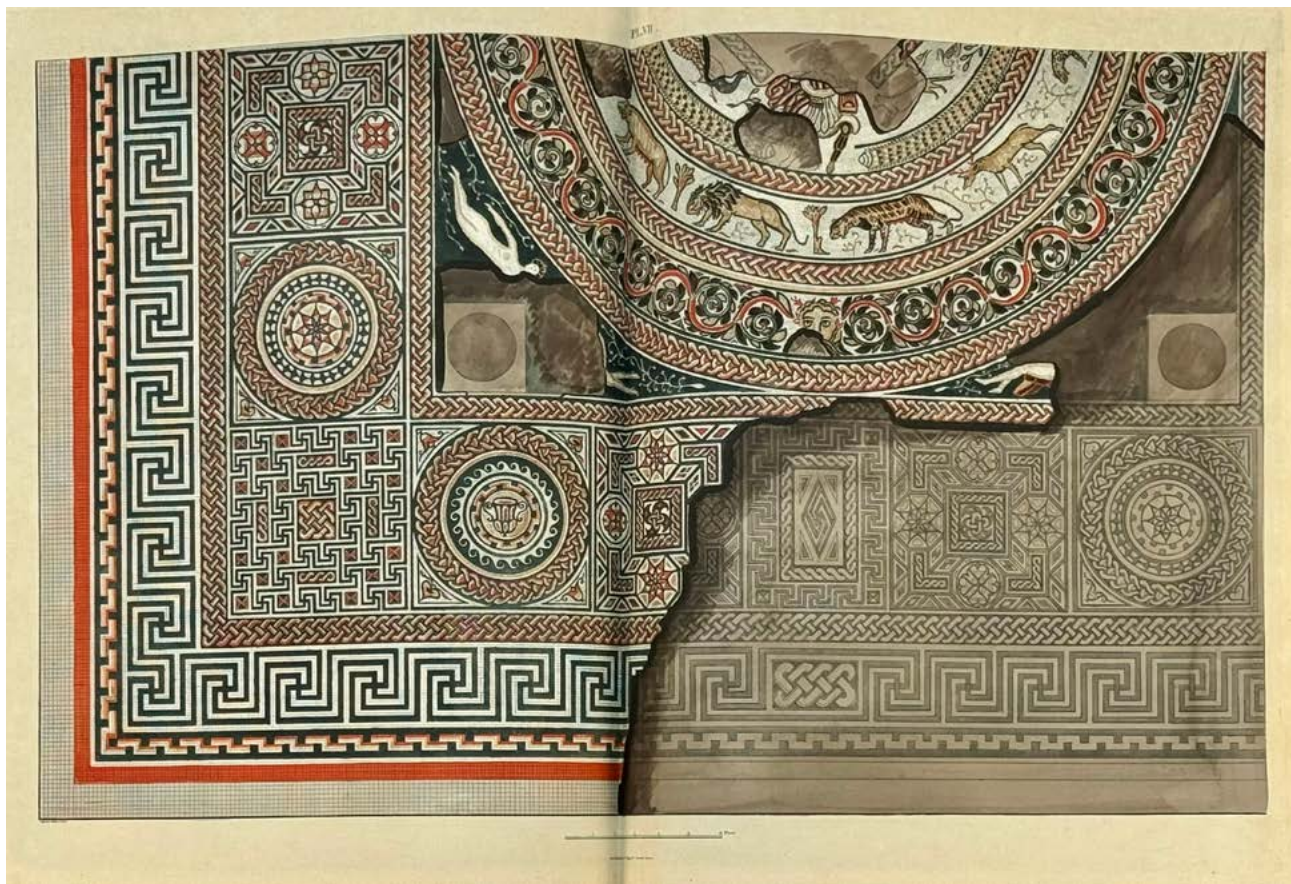
**First Edition.** The German philosopher and critic Gotthold Lessing was one of the most outstanding representatives of the Enlightenment era; "it was he, more than any other who laid the foundations of the intellectual primacy of German writers and thinkers in the nineteenth century" (*Printing and the Mind of Man* 213). His *Laokoon*, probably his best-known work, had an enormous influence on the development of art and literary criticism:

[*Laokoon*] takes its name from the famous statue discovered at Rome in the sixteenth century. It analyzes the differences



between the sculptor's treatment of Laocoon wrestling with the serpents and Virgil's treatment of the same theme, and from there does on to discuss the limits and limitations of all the arts. It contains the first clear statement of the truth, which is now considered axiomatic, that every art is subject to limitations, and can achieve greatness only by a clear understanding of a self-restriction to its proper function. The most telling passages, and those which have borne most fruit, are those on poetry . . . [Lessing's] exposition of the themes of Homer and Sophocles is especially effective, and he opened up a new prospect in the appreciation of Greek literature" (*Printing and the Mind of Man*).

42808



### *A Spectacular Illustrated Large Folio!*

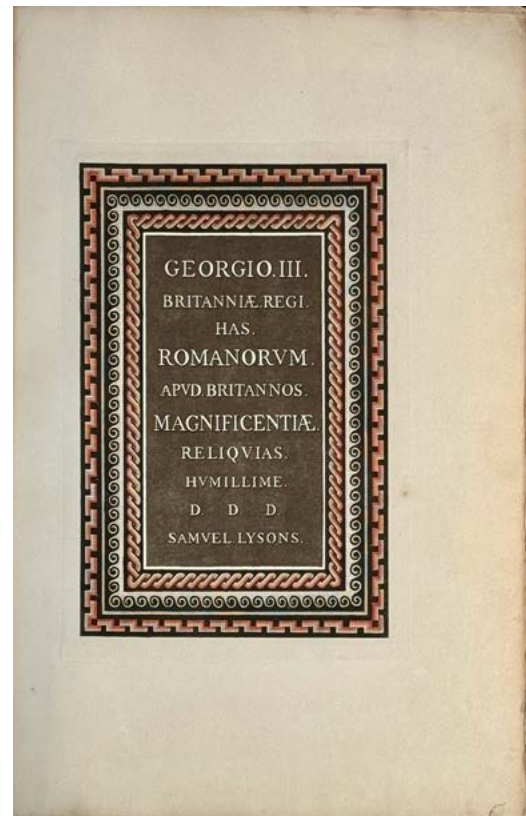
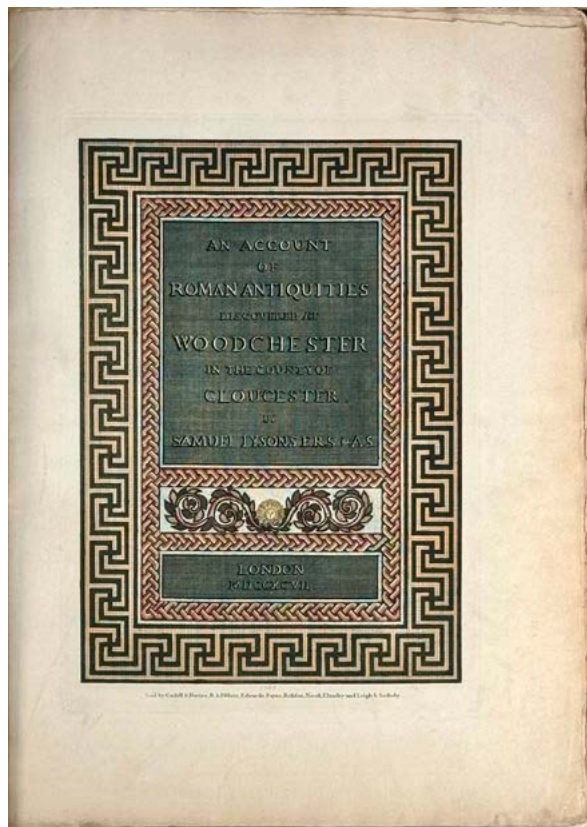
**39. Lysons, Samuel** (1763-1819). An account of Roman antiquities discovered at Woodchester in the county of Gloucester. [6, including engraved title and dedication], 20, [4], 21pp. 40 engraved plates, most hand-colored. London: Cadell & Davies [etc.], 1797. 588 x 437 mm. 19<sup>th</sup>-century half calf, marbled boards, gilt-lettered spine, light rubbing. Edges a bit frayed and darkened, a few finger-marks but very good to fine.

\$7500

**First Edition** of Lysons's spectacular large folio work on the fourth-century Roman villa at Woodchester and its famous Orpheus mosaic, the second-largest of its kind in Europe and one of the most intricate. Orpheus mosaics, a feature of many Roman villas, show Orpheus playing his lyre and surrounded by numerous birds and animals attracted by his music. Some Romano-British versions of the mosaic, such as the Woodchester example, have the animals arranged in a circle bordering the central Orpheus figure with their feet facing outwards so that some are the right way up whatever direction the pattern is seen from.





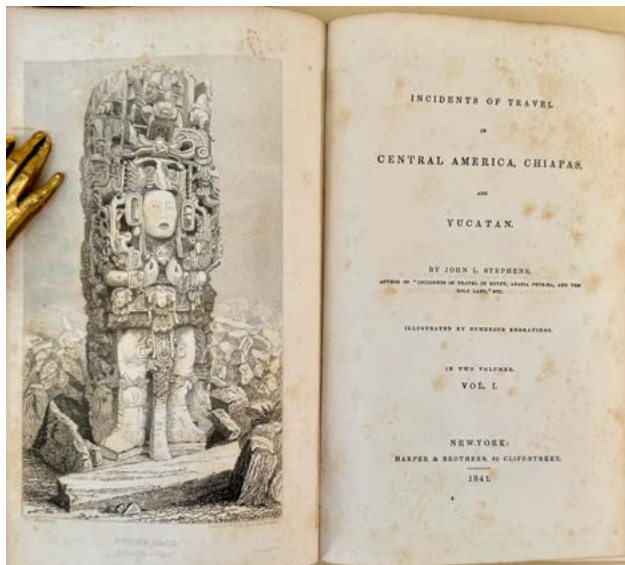
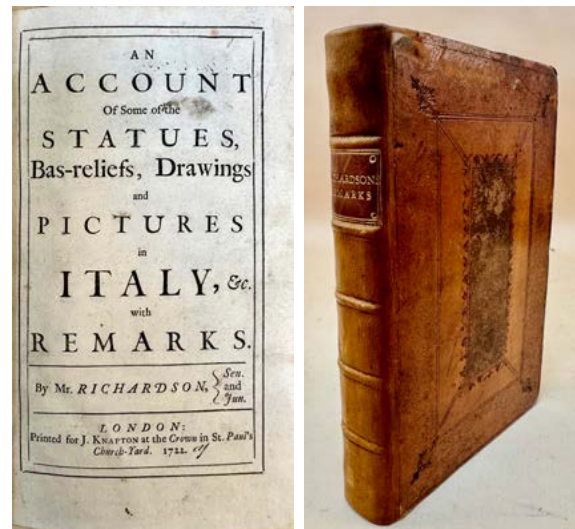


Lysons, an English antiquary and engraver, was one of the first archeologists to investigate Roman sites in Britain. His *Account of Roman Antiquities* is beautifully illustrated with hand-colored engravings of the Woodchester Orpheus mosaic (down to the individual tiles!), along with pictures of some of the other Roman artifacts discovered at the site and images of the site itself. 42493



**40. Richardson, Jonathan** [the elder] (1667-1745) and **Jonathan Richardson** [the younger] (1694-1771). An account of some of the statues, bas-reliefs, drawings and pictures in Italy, &c., with remarks. [50], 357, [5]pp. London: J. Knapton, 1722. 196 x 120 mm. Paneled calf ca. 1722, rebaked, one corner repaired. Occasional foxing but a very good, crisp copy. \$1250

**First Edition.** Richardson the elder was among the foremost British painters of the eighteenth century; his son, Richardson the younger, was one of the greatest collectors of drawings of all time. The two collaborated on the present work on Italian art, compiled by the elder Richardson from material gathered by his son during a tour of Italy. "This was a very popular book and was used by young men as a basis for their Grand Tour. It was said that the book became the basis for future purchases of art by wealthy collectors and therefore shaped English interest in foreign old masters. It also provided an important model for Johann Joachim Winckelmann's *History of Art* (1764)" (Wikipedia). 42146



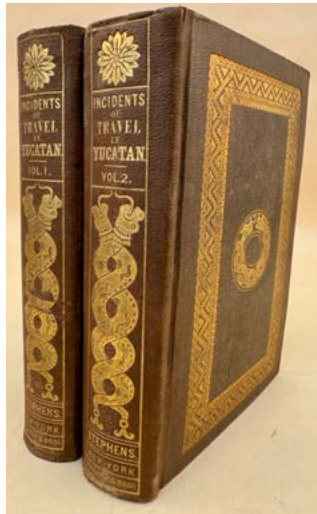
**41. Stephens, John L.** (1805-52). Incidents of travel in Central America, Chiapas, and Yucatan. 2 vols. viii, [2], 9-424; vii, [3], 7-474pp. 69 plates, including frontispieces and maps; text illustrations, by **Frederick Catherwood** (1799-1854). New York: Harper & Brothers, 1841. 227 x 141 mm. Original gilt-stamped cloth, light wear and chipping at extremities. Some foxing and offsetting, but very good. \$1500

**First Edition.** "John Stephens and Frederick Catherwood were the pioneers of Mesoamerican archeology. It was their discoveries that paved the way for future generations of scholars and archeologists fascinated by the many extraordinary accomplishments of the Mayan civilization, a culture that was practically unknown to the outside world" (Koch, p. 5). Stephens, an American diplomat and travel writer, and Catherwood, a British architect, decided to make an archeological expedition to Central America in 1840, inspired by early accounts of its ruined cities by Humboldt and Juan Galindo. They mapped the Mayan ruins at Copán, one of the most important sites of Mayan civilization, and explored the ancient Mayan cities of Quiriguá, Palenque and Uxmal, documenting such famous building complexes as the Temple of the Inscriptions, the Temple of the Cross and the Temple of the Sun.

Stephens' best-selling account of their Central American discoveries, beautifully illustrated with Catherwood's drawings, "forever changed the way that scholars viewed pre-Columbian civilizations. Up until the expeditions of Stephens and Catherwood, most Americans and Europeans knew very little about the ancient civilizations of Mexico and Central America . . . Most thought the indigenous people of these lands were mere savages and heathens incapable of building cities that equaled or surpassed the greatness of the contemporary cities of Europe . . . Stephens and Catherwood were perhaps the first to recognize that the Maya, and not some other imagined civilization, were the true builders of these complex centers" (Koch, pp. 5-6). P. Koch, *John Lloyd Stephens and Frederick Catherwood: Pioneers of Mayan Archaeology* (2013). 46170



- 42. Stephens, John L.** (1805-52). *Incidents of travel in Yucatan*. 2 vols. xii, 9-459; xvi, 9-478pp. 67 plates, including frontispieces and maps; text illustrations, by **Frederick Catherwood** (1799-1854). New York: Harper & Brothers, 1843. 223 x 140 mm. Original gilt-stamped cloth, first volume recased. Minor foxing and offsetting but very good. \$1500

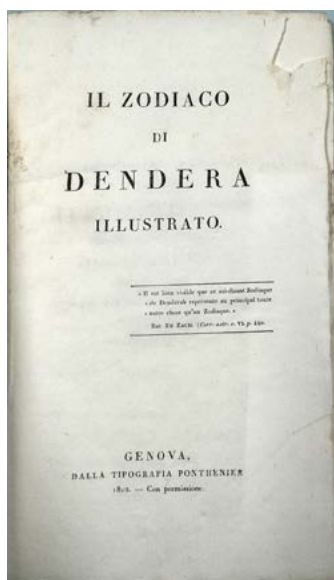


**First Edition.** After the success of their first Central American expedition, Stephens and Catherwood returned in 1841 to further explore the Mayan ruins in the Yucatán region. "On their second expedition in search of ancient ruins, Stephens and Catherwood spent ten grueling months probing the harsh Yucatán landscape . . . In this brief period of time, the intrepid explorers visited more than forty ancient Mayan sites, the majority of which were entirely unknown to the outside world. Uxmal, Kaba, Edzne, Labná, Zabil, Izamal, Chichén Itzá and Tulum are among the list of abandoned and forgotten stone cities that they explored and documented . . . Stephens' articulate description of the landscape, the ruins and artifacts, and the people of the region were once again enhanced by Catherwood's exceptionally detailed and magnificent drawings of the ancient ruins and surrounding scenery" (Koch, p. 5). P. Koch, *John Lloyd Stephens and Frederick Catherwood: Pioneers of Mayan Archaeology* (2013). 43777



**43. [Testa, Domenico (1746-1852).]** Il zodiaco di Dendera illustrato. [8], xvii, 62pp. Folding plate. Genoa: Tipografia Ponthenier, 1822. 202 x 121 mm. (uncut and largely unopened). Original plain blue wrappers, upper third of spine splitting, minor spotting. Small lacuna in upper right corner of title, but very good to fine. \$375

**First Edition.** Testa's illustrated description of the Dendara Zodiac appeared the same year as Leprince's French-language work on the subject; see no. 36. 43539



## Works on Classical and Medieval Manuscripts

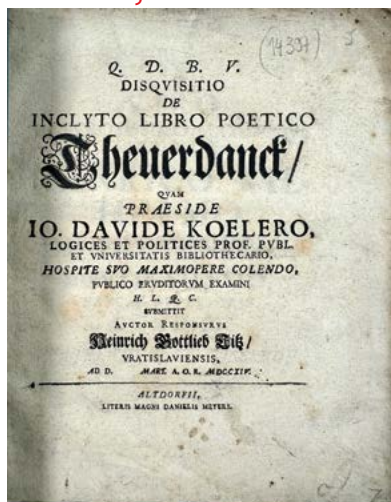


**44. Terence [Publius Terentius Afer] (c. 195 – 159 BCE).** P. Terentii Afri comoediae ex recensione Danielis Heinsii collata ad antiquissimos mss. codices bibliothecae Vaticanae . . . 2 vols. [8], xxxii, 254; 252pp. With numerous engravings (some full-page) in the text. Rome: Impensis Nicolai Roisechii, 1767. 255 x 306 mm. (uncut). Half vellum, decorated boards, titles in gilt on the spines, some soiling and wear, small splits in spines, splash of white paint on spine of Vol. II. Edges a bit dust-soiled, occasional minor foxing but very good. \$750

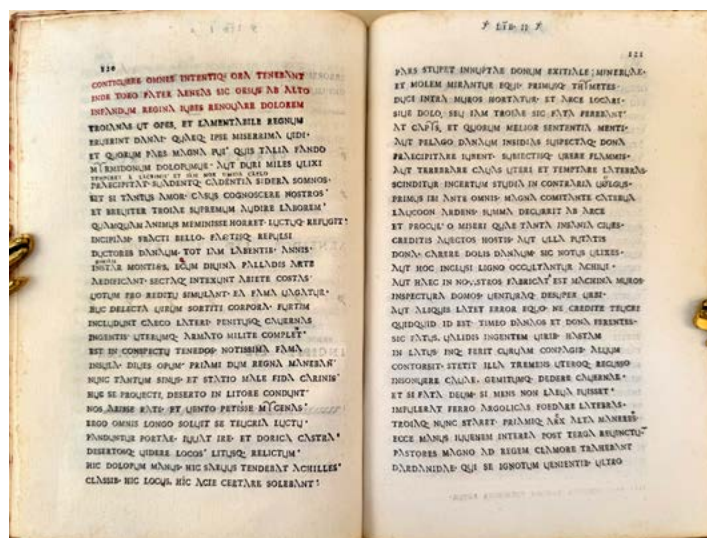
Second edition of Niccolò Fortiguerra's translation of Terence's plays into Italian verse, originally published in Umbria in 1736; the Italian translation is accompanied by the original Latin text, along with variant readings and critical notes. The engravings illustrating both editions are important reproductions of the illustrations in the ninth-century Codex Vaticanus Latinus 3868, which is believed to have been copied from a third-century Late Classical manuscript (now lost). These illustrations, of theatrical masks and actors in costume, were the best source for images of Roman drama-turgy prior to the twentieth century. 43335



- 45. Tiltz, Heinrich Gottlieb**, *respondent*. Disquisitio de inclyto libro poetico Theuerdank . . . [4], 44, [4]pp. Altdorf: Daniel Meyer, 1714. 214 x 176 mm. Original plain wrappers, spine chipped and partly split but holding. Title-leaf soiled, minor toning but very good. \$300



**First Edition.** Heinrich Gottlieb Tiltz's thesis on the poem *Theuerdank* (1517) may be the first monograph on a single rare book. The poem, most probably written by the Holy Roman Emperor Maximilian I, tells the fictionalized and romanticized story of Maximilian's journey to Burgundy in 1477 to marry his betrothed, Mary of Burgundy. The poem was published in a small edition in 1517, with most copies distributed to German princes and other dignitaries; a larger second edition followed two years later. 43117



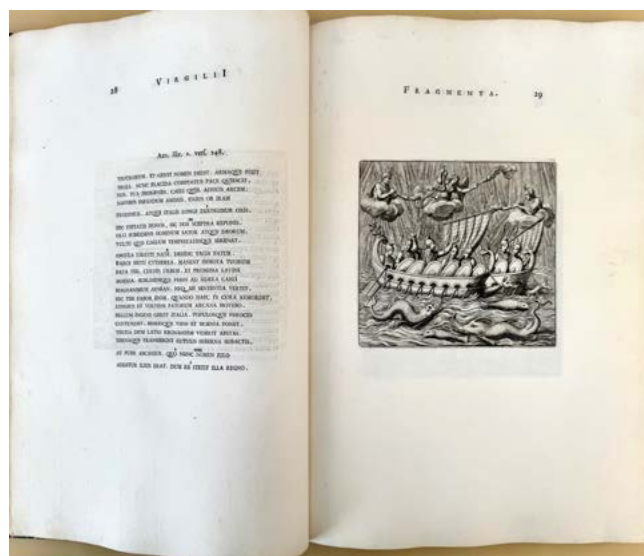
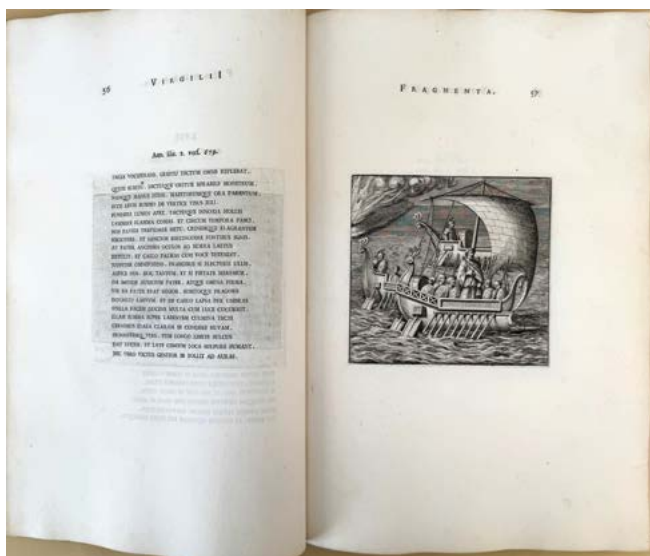
### *The First Type-Facsimile of a Manuscript*

- 46. Vergil** [Publius Vergilius Maro] (70-19 BCE). P. Vergili Maronis codex antiquissimus a Rufio Turcio Aproniano V.C. distinctus et emendatus qui nunc Florentiae in bibliotheca Mediceo-Laurentiana adservatur bono publico. [2], xxxv, 459pp. Engraved title and vignettes. Florence: Typis Mannianis, 1741. 229 x 165 mm. Vellum ca. 1741, lower spine repaired, a few wormholes. Minor foxing, faint dampstaining but very good. \$2000



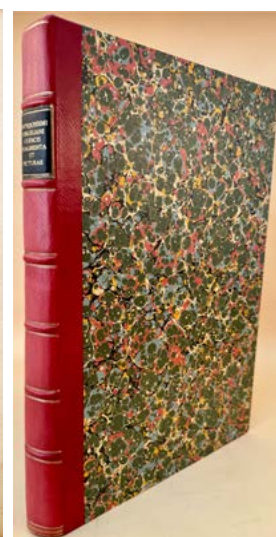
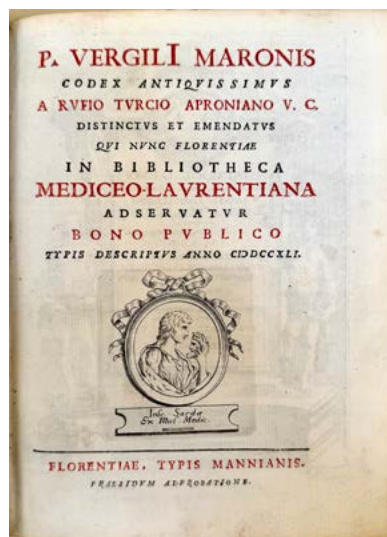
**First Printed Edition** of the fifth-century *Codex Mediceus*, the most complete and ancient manuscript of the works of the Roman poet Vergil, now preserved at the Laurentian Library in Florence. The edition, planned and edited by Vatican librarian and philologist Pier Francesco Foggin, was printed in red and black with types imitating the rustic capitals of the original; it represents the first typographic facsimile of any manuscript, and as such is an important event in the history of printing. Page xv of the preface includes an engraved vignette illustrating a few lines of the original manuscript. Updike, *Printing Types* 1, p. 171. 42141

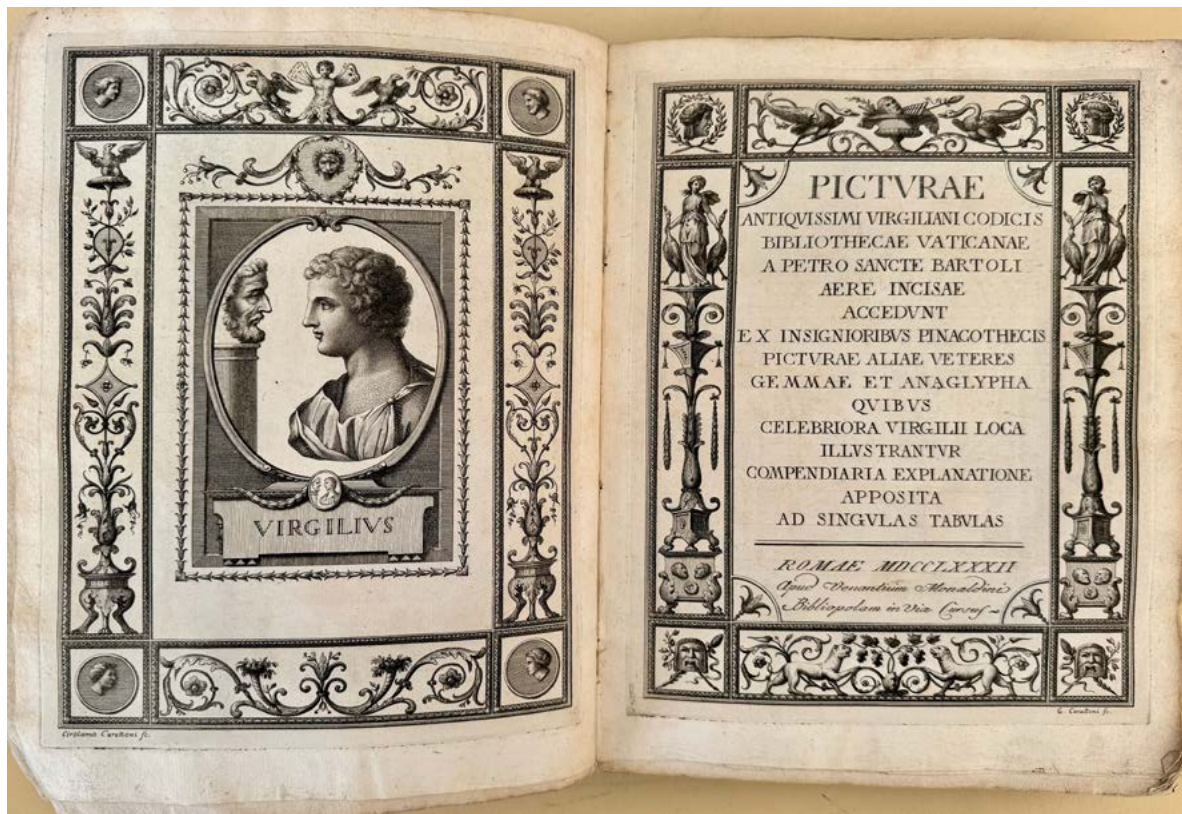




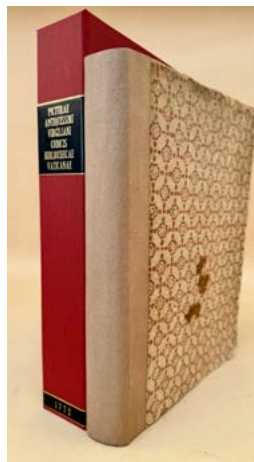
**47. Vergil** [Publius Vergilius Maro] (70-19 BCE); **Pietro Santi Bartoli** (1635-1700). Antiquissimi Virgiliani codicis fragmenta et picturae ex Bibliotheca Vaticana ad priscas imaginum formas a Petro Sancti Bartholi incisae. Engraved title, xxii, 225pp. 64 engraved illustrations. Rome: Ex chalcographia R.C.A., apud Pedem Marmoreum, 1741. 418 x 290 mm. Quarter morocco, marbled boards, vellum corners in antique style. Title-leaf repaired, minor worming in last several leaves, but very good. \$1500

**First Edition.** The year 1741 saw the publication of two significant works relating to the earliest surviving manuscripts of Vergil's poetry: The type-facsimile of the *Codex Mediceus*, and the present edition of the illustrations of the *Vergilius Vaticanus* and *Codex Romanus*, engraved by Pietro Santo Bartoli at the behest of Cardinal Camillo Massimo. This elegantly printed edition contains 58 engraved plates reproducing images from the *Vergilius Vaticanus* plus six additional illustrations from the *Codex Romanus*. The artist, Pietro Santi Bartoli, was known for his engravings of antiquarian subjects; he worked for the Pope as well as Queen Christina of Sweden. Catalogue records indicate that Bartoli's Vergil plates were first published separately in 1677. 51737





**48. [Vergil (Publius Vergilius Maro) (70-19 BCE)]; Pietro Santi Bartoli (1635-1700).** Picturae antiquissimi Vergiliani codicis bibliothecae vaticanae a Petro Sancte Bartoli aere incisae.



Accedunt ex insignioribus pinacothecis picturae aliae veteres gemmae et anaglypha quibus celebriora Virgilii loca illustrantur compendiarie explanatione apposita ad singulas tabulas. 31pp. Engraved frontispiece, title, dedication leaf and 124 plates. Rome: Apud Venantium Monaldini, 1782. 301 x 220 mm. Original pastepaper limp boards, uncut, rebacked, small stains on front cover, light wear; boxed. fore-edges a bit frayed, but very good. Armorial bookplate of Thomas Weld-Blundell (1808-83). \$1500

**First Edition thus.** In 1782 Santo Bartoli's engravings were reissued in an excellent edition combining images from both the *Vergilius Vaticanus* and *Codex Romanus* codices with additional images taken from ancient engraved gems depicting various events in Virgil's poems. The work is beautifully printed on thick paper, and the frontispiece, engraved title and dedication are spectacular. 41448