POMPEII & HERCULANEUM

CENTRALANTIKVARIATET CATALOGUE 73
1. (ATKINS, Lucy Sarah Wilson.)

Relics of antiquity, exhibited in the ruins of Pompeii and Herculaneum, with an account of the destruction and recovery of those celebrated cities. By the author of “Fruits of Enterprise.” Compiled from authentic sources; and intended for young persons.


Garcia 980 gives the imprint 1819, otherwise it is often given as 1825. First edition of this fine and ambitious account of Pompeii and Herculaneum, intended for children. Among other things it includes a long discussion about the papyri finds at Herculaneum, with a description of the manufacture of papyrus. Perhaps a bit too ambitious for a childrens book – only one new edition was published, in New York in 1826.

2. BARBAULT, Jean.


Rome, l’imprimerie de Komarek, 1761. Imperial folio (489 x 375 mm). viii.+90 pp.+73 engr. plates (with 117 illustrations), and with 11 engr. vignettes in the text. Bound together with 51 extra engr. plates (mounted on 26 leaves), of which one is folding. Contemporary half calf, richly gilt spine with raised bands and green label, red morocco imitation paper boards. Wear to upper joints. From the library of the Swedish artist Carl G. Fehrman, with his discret black library stamp on the title leaf.

in Rome, which also contains three plates with wall paintings from Herculaneum, copied after L’Antichita di Ercolano. This work, and his work on the modern monuments of Rome, are attempts to challenge Piranesi’s La Vedute di Roma, published at the same time. At least 26 of the extra plates at the end, and perhaps also the map of Rome, are from Joachim von Sandrart’s Des altern und neuen Roms Schau-Platz, Nürnberg 1685. The remaining plates are by various artists, for example Israel Silvestre, Adam Perelle and Piranesi. The Swedish engraver and medal maker Carl G. Fehrman (1746–98) came to Rome in 1775 and stayed there together with Sergel, Masreliez and other Swedish artists until he returned to Sweden in 1778.

3. BAYARDI, Ottavio Antonio.

Catalogo degli antichi monumenti dissotterrati dalla disco-perta citta di Ercolano per ordine della maestà di Carlo re delle due Sicilie, […] composto e steso da monseigneur Ottavio Antonio Bayardi.

Naples, nella regia stamperia di S. M., 1755. Imperial folio (490 x 400 mm). (4), +xxi, +447 pp. Title with engraved vignette. Near contemporary marbled full calf, richly gilt spine with raised bands and green title and part title labels, red edges. Spine defective at top. Uniform with Le antichita d’Ercolano eposte (see nr 41). SEK 10000:—

Garcia 1414. Furchheim p. 7. Blackmer 97. The somewhat unfortunate scholar Ottavio Antonio Bayardi (1694–1764) was forced to publish this catalogue after his failure with the Prodromo delle antichità d’Ercolano, and when the prime minister Bernardo Tanuccio founded the Accademia Ercolanas – in the same year – Bayardi was fired from his position as sole publisher of material from the excavations. Soon he also came to be replaced by Berardo Galiani as member of the Accademia. This catalogue consists of a list of all the finds made in Herculaneum and Pompeii and it is published as a pre-catalogue to the planned large Le antichita d’Ercolano eposte. The catalogue, however, offers only the listing and a brief description of the artefacts. The title vignette is after Camillo Paderni and engraved by Antonio Piaggio.
4. BERGMAN, Johan.


Stockholm, Bohlin & co, 1900. 8vo. viii,+304 pp. Publ. dec. cloth.

Garcia 1551. First edition, two later and augmented editions were published in 1915 and 1926. Includes a chapter about the earlier publications on the history of the excavations. Johan Bergman (1864–1951) was a swedish archaeologist and latinist. He was professor in Latin at the university of Dorpat from 1919 to 1923, and from 1930 he was professor in Sweden.

5. (BERKENHOUT, John) ||
(DRUMONT, Gabriel-Pierre) (Ed.)

Les ruines de Pæstum, autremont Posidonia, ville de l’ancienne Grande Grece, au Royaume de Naples; Ouvrage contenant l’histoire ancienne & moderne de cette ville; la descriptions & les vues de ses antiquités; ses inscriptions, &c. Avec des observations sur l’ancien ordre dorique. Traduction libre de l’Anglois imprimée à Londres en 1767. Par M***. Et à laquelle on a joint des gravures & des details concertant la ville souterraine d’Herculanum, & autres antiquités, principalement du Royaume de Naples; deux petits tombeaux de Villa Mathei; des vues du mont Vesuve, de Capouë; & une carte exacte des lieux dont il est parlé dans cet ouvrage.

London, Charles-Antoine Jombert et chez l’Auteur des Gravures, 1769. Folio. (3),+(blank),+11,+(blank),+20 pp.+extra engr. page with advertisments, +17 engr. plates, of which 10 are double sided, + double sided folding map. Worn contemporary half calf, gilt spine, small damage at top, blue paper boards and the front board with printed paper label. Traces of book plate on front paste down. The front fly leaf with paper repair in inner margin. sek 25000:–
Garcia 1760, note. Not in Furchheim. Blackmer 1065, note. The extra engraved page contains advertisements for other works by Drumont. First French translation of Berkenhout’s work on Paestum, The Ruines of Paestum, published in English in 1767 (with only 4 plates and nothing on Herculaneum). The French editor, professor of architecture Gabriel-Pierre Drumont, had already published some of the plates in 1764 from the material he collected during the important journey he made 1749–51 together with Jacques Germain Soufflot, Cochin and marquis de Marigny, which took them to Paestum already in 1750. After the publishing of Thomas Major’s large book on Paestum, both in French and English, in 1768, Drumont here took the opportunity to publish his plates once again, partly re-engraved, together with Berkenhout’s text in a French translation by Jacques de Varennes. According to the preface the work is intended as a supplement to Major’s work. The work is dedicated to marquis de Marigny. There are two double page plates with three motifs from Herculaneum, one plan of the forum, one profile of a catacomb and one “Partie d’un plan d’un grand monument” excavated in 1750. The Forum here is the same building that Cochin and Bellicard call “Basilica”.

6. BLONDEAU, (Claude-François de Charnage?)

Remarks on the principal paintings found in the subterraneous city of Herculaneum, and at present in the possession of the king of Naples; by ----- Blondeau Esq; communicated by Tho. Stack, M.D. & F.R.S. [=Heading.]


Garcia 1770. Not in Furchheim. The author might be Claude-François Blondeau de Charnage (1710–76), and Thomas Stack is perhaps Thomas Stackhouse. One of the earliest reports in England about the discoveries in Herculaneum. Includes a description of 33 paintings, among others the “Theseus and the minotaurus”, “Medea” and “Achilleus and Cheiron”. An Italian translation of this article by Antonio Prata was published in 1797 (“Compendio delle transazione filosofiche della Societá R. di Londra”, vol 18, t. 2).

7. BONUCCI, Carlo.

Le due Sicilie. Ercolano. Con figure.

Naples, della stamperia, e cartiera del Fibreno, 1835. 4to. (3)+ (blank), +68, +(1) pp. +30 engr. and lith. plates, of which 29 are finely hand coloured. Some spotting. Publ. printed paper boards with green contemporary cloth spine.

sek 15000:-

Garcia 1909. Furchheim p. 10. Vinet 1738. This forms a part of the large Le due Sicilie. The number of plates varies between 27 and a maximum of 39. The normal state seems to be 35 plates. Very rare, it covers the new excavations made between 1828 and 1835. Carlo Bonucci (1790–1870) was director of the excavations between 1824 and 1850.

8. BONUCCI, Carlo.

Pompéi décrite par Charles Bonucci; Ou précis historique des excavations depuis l’année 1748 jusqu’à nos jours. Traduction de la troisième édition Italienne par C. J.


sek 2500:-

Garcia 4976. See Furchheim p. 11 and Vinet 1729 for the Italian original. With printed dedication to Michael Arditi, who is also depicted on the frontispiece. This is Bonucci’s main work. The Italian original was published in 1824–25. This French edition is a translation from the third and largest edition from 1827. Carlo Bonucci (1790–1870) was director of the excavations from 1824 to 1850. Michele Arditi (1746–1838) was a prominent person for the pompeian excavations, he become member of the Accademia Ercolanese in 1787 and was superintendent of the excavations from 1807 until his death.
9. BRUN, Friederike.


Leipzig, Hartleben’s Verlags-Expedition, 1818. 8vo. iii–xxiv, +350, + (i) pp. + 2 engr. aquatint plates, of which one is folding. Lacks the half title. Somewhat worn contemporary half calf, spine with two handwritten paper labels.

sek 5000:

Garcia 2211. Edited and with a preface by Karl August Böttiger. Chapter seven, pp. 83–94 deals with Pompeii and the folding plate depicts a reconstructed impluvium from a casa in Pompeii, after a painting by Gustav Hetsch. The author, Friederike Sophie Christiane Brun (1765–1835) was daughter to the priest Balthasar Münter and sister to the former bishop in Copenhagen Friedrich Münter. She was born in Thüringen, and arrived in 1770 to Copenhagen, where she married Konstantin Brun in 1783. She was to spend most of her life travelling around Europe, and she published several collections of poems. She travelled to Italy many times, beginning in 1795 together with the princess Luise von Anhalt-Dessau, returning in 1796 and in 1807 when she stayed until 1810. From the visits she also published Brieve aus Rom in 1818 and Römisches Leben in 1833. She is sometimes called the Madame de Staël of the Nordic.

10. BRUUN, Carl.


sek 800:

11. CLARKE, William Barnard.

**Pompeii**: Its past and present state; Its public and private buildings, etc., compiled in parts from the great work of M. Mazois; The Musée Borbonico, the publications of Sir W. Gell, and T. L. Donaldson, Esq.; But chiefly from the MS. journals and drawings of William Clarke, Esq., architect. In two volumes. 1–2. Illustrated with wood engravings.


Garcia 3060. Furchheim p. 17. This later compilation by W. B. Clarke has the same illustrations as his *Pompeii* from 1831–32. The first part deals with public and the second with private houses.

12. CLARKE, William Barnard.

**Pompeii.** Published under the superintendence of the Society for the Diffusion of Useful Knowledge. Engraved hand coloured map with a panorama.

(London), Baldwin & Craddock, 1832. Broadsheet (303 x 401 mm). Small tear in lower margin. sek 3000:–

Garcia 3057. Engraved by T. E. Nicholson after a drawing by W. B. Clarke. It contains a plan map over Pompeii, a map of the Gulf of Naples, a view over the most known buildings of Pompeii, a fine panoramic view and a plan of the house of Pansas.

13. (CLARKE, William Barnard.)

**Pompeji.** I:1–2 – II:1–2.

Leipzig, Bäumgärtners Buchhandlung, 1834–35. 12mo. xxviii., + (1), + (blank), + 168; (2), + 169–290; xxxii, + 180; (2), + 181–327, + (1) pp. + 172 lith. plates, of which 17 are folding. A wood engraving in text. One of the folding plates in part one with tear and one loose, minor foxing. Somewhat worn contemporary half calf, gilt spines and marbled boards. Two volumes. Owner’s signature of Segerfelt. sek 3000:–


Observations sur les antiquités d’Herculanum; Avec quelques réflexions sur la peinture & la sculpture des anciens; & une courte description de plusieurs antiquités des environs de Naples. Par mm. Cochin & Bellicard. Second édition.

Paris, Ch. Ant. Jombert, 1755. 12mo. xxxviii, + (6), +104 pp. +40 engravings on 32 plates, of which 5 are folding. The dedication with engr. vignette. The title leaf with damp stain and spotting, otherwise only minor spotting. Worn contemporary full mottled calf, richly gilt spine with raised bands and beige label and red edges, crack in front hinge, upper joint defective.

sek 9000:–

Garcia 3098, note. Furchheim p. 17. Vinet 1715. The rare real second edition, a third edition with “second edition” in its title was published in 1757. The first was published in 1754. An English translation was published already in 1753, with only Bellicard given as author. With printed dedication to the marquis de Marigny. The Observations by the French architect Jérôme-Charles Bellicard (1726–86) and the famous engraver and connoisseur Charles-Nicolaus Cochin (1715–90) is an important book in the history of the excavations of Herculaneum. They visited Naples in 1750, on their Grand Tour 1749–51 together with Abel-François Poisson de Vandières, the marquis de Marigny (brother to madame de Pompadour), the architect Soufflot and abbé Le Blanche. Their book includes a description and a plan of the “Basilica” – the first published plan over Herculaneum, and a part plan of the theatre. Both these plans are based on sketches made in 1743 by Pierre Bardet de Villeneuve, head of the excavations during 1741–45, who took all his plans and drawings with him when he left Naples. The Royal ban in Naples against measurings and drawings at the excavations was intended to prevent publications like this one! The notebooks and drawings made by Bellicard during the journey are still preserved. Cochin also published a general guidebook to Italy and its art treasures.
15. COCHIN, Charles-Nicolaus & BELLICARD Jérôme-Charles. 
Observations sur les antiquités d'Herculanum; Avec quelques réflexions sur la peinture & la sculpture des anciens; & une courte description de plusieurs antiquités des environs de Naples. Par mm. Cochin & Bellicard. Second édition. 
Paris, Ch. Ant. Jombert, 1757. 12mo. xxxxi, + (blank), + 84 pp. + 40 engr. plates, of which 6 are folding. Spotting, leaf 65–66 loose, the title with traces of removed owner’s signature. Somewhat worn contemporary full calf, gilt spine with beige label, red marbled edges. 

sek 7000:–

Garcia 3098, note. Furchheim p. 17. Vinet 1715. This is the third edition and not the second as the title claims. The first was published in 1754 and the second in 1755.

16. COCKBURN, James Pattison.
[Prospectus to Delineation of the Celebrated City of Pompeii.] Published on the First of March, 1818, price 4l, 4s, handsomely printed in folio, similar in size to Stuart’s Athens, part I of Delineations of the City of Pompeii; engraved by W. B. Cooke, from accurate drawings made in the year 1812, by Major Cockburn of the Royal Artillery. [=Heading.] 

sek 3000:–

The Delineations were published in two volumes in 1818.

18. Collection of seven loose photos, of which five mounted. 
(C. 1890). Oblong 4to. (185 x 245 mm) with motifs from the ruins in Pompeii. 

sek 900:–

Seven commercial tourist photos, with numbers and titles in lower margins, probably bought as souvenirs. With street views, panoramas, wall paintings and singular finds.

19. Collection of three loose photos with contemporary hand colouring, mounted. 
Edizioni Brogi (c. 1890). Oblong 4to. (200 x 250 mm) with motifs from the ruins in Pompeii. 

sek 2000:–

Three commercial tourist photos, finely hand coloured, with numbers and titles in lower margins, probably bought as souvenirs. They show the Forum with Vesuvius in the background, street view of Strada dell’Abbondanza and Peristyle from The House of the Vetti.

20. CURTIUS, Ludwig. 
Leipzig, E. A. Seemann, 1929. 8vo. x. + (2). + 431. + (1) pp. + 10 colour plates. Title printed in red and black. Publ. red cloth, top edge gilt. 

sek 950:–


Nouveau plan de Pompei 1851. Engraved folding map. 
Naples, engraved by Reiss by Richter & comp, (1851). Folio. Folded and in contemporary half cloth binding with marbled paper boards with black label. Signed in ink by the editor Stanislao d’Aloe. 

sek 2000:–
Garcia 3547, note. Not in Furchheim. This is a separate published map to d’Aloe’s Les Ruines de Pompéi, Naples 1851. It contains a map of Pompeii, a map of the Gulf of Naples, a view over the most known buildings of Pompeii and a plan of the house of Pansas. All copies should be signed by the editor!

22. D’AMELIO, Pasquale & SOGLIANO, Antonio.


Garcia 3588, with only Italian-French parallel texts. This copy has Italian and German parallel texts. Very fine colour plates, with both exterior views and mural paintings.

23. D’ANCORA, Gaetano.

Progetto storico-fisico degli scavi de Ercolano e di Pompei e dell’ antico e presente stato del Vesuvio. Per guida de’ forestieri di Gaetano D’Ancora.

Naples, Stamperia Reale, 1803. 8vo. 137 pp. + 2 fold. engr. plates. Prebound by:

D’ANCORA, Gaetano.

Guida ragionatá per le antichita e per le curiosità naturali di Pozzuoli e de luoghi circonvicino.

Naples, Onofrio Zambraia, 1792. 8vo. Engr. portrait, + engr. title, + vi, + 152 pp. + 51 engr. plates, of which several folding. The plates are numbered 1–50 plus one extra. Somewhat worn later 19th century green half calf, gilt spine faded, rubbed board papers. With a modern book plate of Ovine Faber. sek 18000:-
Gaetano D’Ancora (1751–1816) was a geologist. On the title pages he claims to be a member of both the Accademia Etruscoe and the Accademia Ercolanese. At least the latter membership is doubtful according to Garcia. The plates to the *Prosetto storico-fisico* are engraved by Giovanni Guerra. One is a large map of the Naples bay, and the second shows the excavated areas in Herculaneum and Pompeii. A German translation by C. A. Behr, *Die Ruinen von Herculaneum und Pompeji nebst dem ehemaligen Zustande des Vesuvs*, was published in 1806. The second work is a beautiful description of the natural and historical wonders of Pozzuoli and the surroundings of the Napoli bay, with lively engravings, many by Guglielmi Morghen.

24. **DE JORIO, Andrea.**

*Guida di Pompei con appendici sulle sue parti più interessanti del canonico D. Andrea De Jorio. Transportata dal Francese nell’Italiano idiomà da Ercole Carrillo.*

Naples, stamperia e cartiera del Fibreno, 1836. 8vo. 176 pp. +8 engr. plates (on 7 leaves), of which 2 are folding. As issued, in printed paper boards, spine worn. sek 6000:–

Garcia 3926. Furchheim p. 23. An Italian translation made by Ercole Carrillo from the French original *Plan de Pompei et remarques sur ses édifices*, published in Naples in 1828. Andrea De Jorio (1769–1851) was a distinguished Italian antiquarian working in Napels, from 1811 curator at Real Museo della Galleria dei Vasi in Naples. He wrote several works on the finds from Pompeii and Herculaneum, mostly on the frescos. Today he is perhaps most known for his studies on Body language, which he conducted by comparing the ancient frescos with the street life in his contemporary Naples, *La mimica degli antichi investigata nel gestire napoletano* (1832).

25. **DE JORIO, Andrea.**

*Plan de Pompei de M. le Chanoine D. André de Jorio. 182[7].* “Cette carte fait suite de la Descrizione di Pompei del sig. Carlo Bonucci”. The seven is added with ink. Engraved hand coloured map.

No place no date. Folio. Folded. Tear in fold. In contemporary finely marbled paperboards with printed label. Owner’s signature of Schwerin. sek 2500:–

There is no mention in Garcia of a map belonging to the description by Bonucci. It belongs perhaps to De Jorios work *Plan de Pompéi*, published in Naples in 1828 (Garcia 3922), but was probably also sold separately.

26. **Die Letzten Tage von Pompeji. The Last Day of Pompeii.**

Colour lith. plate. Berlin, F. Sala & co, (c. 1890). Broadsheet (345 x 456 mm). Small tear in top margin. sek 2500:–

Highly dramatic illustration of the destruction of Pompeii, probably inspired by Bulwer-Lytton!

27. **DISCANNO, Geramia, DE LUCA, Sebastian & BARDELLONI, E.**

*Pompei. Casa dei Vettii. Piccolo amorini.* [=Cover title.]


Not in Garcia? Eight oblong plates with lovely chromolithographed pictures, depicting amorines at work from the House of the Vetti.
28. FISCHETTI, Luigi.

**Pompeji sonst und jetzt.** Beschreibung sowohl der überrestlichen als wiederhergestellten Hauptdenkmäler der Totenstadt. Dargestellt in Photographien nach der Originalen im heutigen Zustande und nach den Originalzeichnungen der geplanten Restaurationen von Aloysius Fischetti. Übertragen aus dem Italienischen durch Prof. P. E. Lorenz.


sek 600:–

Garcia 5339. First German edition. The Italian original, *Pompei com’ère e com’è*, was published in 1882, with a French translation in 1883 and an English in 1884.

29. FOUGEROUX de BONDAROY, Auguste Denis.

**Recherches sur les ruines d’Herculaneum; et sur les lumieres qui peuvent en résulter, relativement à l’état présent des sciences & des arts: Avec un traité sur la fabrique des mosaïques.** Par M. Fougeroux de Bondaroy.

Paris, Chez Desaint, 1770. 8vo. xvi, + 232 pp. + 3 fold. engraved plates. Well preserved contemporary full calf, richly gilt spine with raised bands and red label, blind-stamped boards in mirror and gilt frame, red edges. From the library of the Danish historian and book collector Bolle W. Luxdorph, with his gilt elephant head on the front board. Book plate of Svend Fridolf Jacobsen. Very fine copy!

sek 15000:–

30. **(FUMAGALLI, Pietro.)**


Garcia 5580a. Furchheim p. 72. Italian-French parallel texts. The number of plates varies according to Furchheim. An edition only in Italian was published in c. 1830.

31. **FURCHHEIM, Friedrich.**

**Bibliografia di Pompei Ercolana e Stabia.** Compilata da Fried- rich Furchheim, libraio. Seconda edizione riveduta e notevolmente aumentata.

Naples, F. Furchheim, 1891. 8vo. xxx, + (1), + (blank), + 118, + (1) pp. Title printed in red and black. Contemporary half vellum (Libreria F. Furchheim), with printed original wrapper preserved, top edge red and the other trimmed, crack in upper rear hinge.

Garcia 5584. Printed in a total of 400 numbered copies, of which the first 50 are on large paper, this is number 235.

32. **FURCHHEIM, Friedrich.**

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33. **GELL, William & GANDY, John Peter.**


sek 25000:–
Garcia 5824. Furchheim p. 37. Vinet 1724. A very fine copy of the first edition of Gell’s important work on Pompeii, written together with John Peter Gandy. Here with the extra plate of Vesuvius, not called for in the list of plates, but counted by Garcia and Furchheim. The plates are mostly after drawings by Gell, but three are after Charles Robert Cockerell, who initially planned to write about Pompeii with Gell. The traveller and archaeologist William Gell (1777–1836) started his travelling life with a diplomatic mission to Greece in 1801. In 1807 he was elected a member of the Society of Dilettanti and undertook explorations in Greece and Asia Minor for them. He travelled much in Italy and settled in Naples, where he showed Pompeii to among others Walter Scott. He died in Naples. John Peter Gandy (1771–1832), later John Peter Deering, accompanied Gell on his tours for the Society of Dilettanti. He became a neo-classical architect. This highly popular work, with its exact drawings, introduced the ruins of Pompeii to the English public in the early period of the excavation of the city. More regular excavations had by now begun and the pace of discoveries was so high that Gell was able to fill two more volumes in 1832 with the results of the excavations conducted since 1819.

34. GELL, William.

Pompeiana: The Topography, Edifices and Ornaments of Pompeii, the Results of Excavations since 1819. By Sir William Gell. 1–2.
London, Lewis A. Lewis, 1835–37. 8vo. Engr. portrait, + engr. extra title, + (7), + (blank), + xxiv, + 198; engr. front, + (3), + (blank), + 207 pp., + 85 engr. plates, of which two are hand coloured. 30 engr. pasted vignettes in the text. Foxing, mainly in part one. Contemporary half morocco, gilt spines with raised bands, marbled boards and edges. Two volumes.

Garcia 5828, note. Furchheim pp. 37–38. Vinet 1724. Second edition, the first published in 1832. Part one is printed 1837 and part two in 1835. The lists of plates calls for 88 plates apart from the portrait, but plate number 70 was never issued. This is a supplement to Gell’s and John Gandy’s in1817–19 published book on the excavations of Pompeii with the finds from the recent years’ excavations.
35. GOLDICUTT, John.


London, Rodwell & Martin, 1825. 4to. Engr. title, + coloured engr. title, + (2) pp. + 19 engr. plates, of which 18 hand coloured, + 19 extra engr. plates (the same plates, but in an uncoloured state). Foxing in the beginning. Fine modern half vellum, gilt spine in neo-classic style, modern marbled board papers (Johanna Röjgård-Sjöberg, design by Lars Paulsrud).

36. GORO von AGYAGFALVA, Ludwig.

Wanderungen durch Pompeii von Ludwig Goro von Agyagfalva.

Wien, Mörschner und Jasper, 1825. Folio. Engr. title, + x, + (1), + (blank), + 176, + (2) pp. + 20 plates, of which 6 lithographic and 14 engraved, 1 doublepage. One engr. vignette in text. The plates with minor foxing. Somewhat later worn half calf, boards partly loose and spine defective at head. With the printed blue wrappers pasted on the paste downs. From the library of Giannalisa Feltrinelli, with her book plate and blind stamp.

37. HAMILTON, William sir.


Nürnberg, Seeligmännischen Kunsthandel, 1780. 4to. (6), + 26 pp. + 19 fold. engr. plates. Some foxing. Contemporary marbled boards, with later brown cloth spine.

38. HELBIG, Wolfgang.

Untersuchungen über die Campanische Wandmalerei von Wolfgang Helbig.

39. HELBIG, Wolfgang.


Leipzig, Breitkopf und Härtel, 1868. 8vo + Atlas in folio. xviii, + cxxviii, +(5), +500 pp. + 3 lith. plates, of which two are double page; (2) pp. + 23 lith. plates, of which two are double page. The text volume in dark brown half calf from late 19th-century, blindstamped spine with raised bands and marbled boards, and the Atlas in publ. printed paper boards with cloth spine. Two volumes. Fine copy. From the library of De Geer at Leufsta.

Garcia 6677. Furchheim p. 45. First edition of this, according to Garcia, fundamental work on the cataloging of wall paintings in Pompeii, Herculaneum and Stabia. The catalogue covers all at the time known paintings. Wolfgang Helbig (1839–1915) from Dresden was a classical archaeologist, who lived and worked mainly in Rome as a private scholar, however member of the German Archaeological Institute since 1862. He is remembered mainly for his extensive scientific studies concerning the wall paintings of Pompeii, on which his main works are this book and Untersuchungen über die Campanische Wandmalerei. He wrote a very popular handbook for the ancient art in Rome, Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom. He also acted as an art dealer, and bought numerous works of art for the Ny Carlsberg Glyptotek in Copenhagen.
40. KILIAN, Georg Christopher & MURR, Christoph Gottlieb von (Ed.)

*Abbildungen der Gemälde und Alterthümer, welche seit 1738, sowohl in der verschütteten Stadt Herkulanum, als auch in Pompeji und den umliegenden Gegenden an das Licht gebracht worden, neb-st ihrer Erklärung. 1–8:1–2 + Supplement.*


Garcia 9709. Furchheim p. 1, note. Steiner 4 & 2, for the supplement volume. Mau 293 (only 1–7). Part one to six in second edition. Complete set with the very rare eight part and the also rare supplement of G. C. Kilian’s (1709–81) engravings after *Le antichità di Ercolano epoq* with new text by the editor Christoph Gottlieb von Murr (1733–1811). The first edition of part 1–6 was published in 1777–82. The second is corrected and edited by Christoph Friedrich Bürglen. After Kilian’s death the plates for the remaining parts were engraved by Johann Baltasar Probst (part 7) and Balthasar Friedrich Leitzelt (part 8 and supplement). B. F. Leitzelt is not only the engraver to part eight (which is divided into two parts) and the supplement, he also seems for these parts to have replaced Murr as editor, which might perhaps explain the rarity of these.
41. **Le antichita d’Ercolano eposte. 1–8.**

Naples, nella Regia Stamperia, 1757–92. Imperial folio (490 x 400 mm). Engr. extra title, + (8), +279, + (blank), + (7) pp. + engr. portrait, + fold. engr. map. With 51 full page engr. in the pagination, of which 2 are folding; (13), + (blank), +339, + (blank), + (10) pp. With 60 full page engr. in the pagination; (4), + xvi, + (blank), +339, + (blank), + (12) pp. With 60 full page engr. in pagination; (4), + x, +368, + (12) pp. With 70 full page engr. in pagination; (4), + xlv, + (blank), +280, + (10), +35, + (2) pp. + engr. plate. With 86 full page engr. in pagination; (4), + xl, + (blank), +423, + (blank), + (14) pp. With 101 full page engr. in pagination; (4), + x, +407 pp. With 84 full page engravings in pagination; Engr. portrait, + xliii, + (blank), +346 pp., 4 engr. plates. With 93 full page engr. in pagination. Near contemporary uniform marbled full calf, richly gilt spines with raised bands with green title and part title labels, red edges. Eight volumes. Uniform with the **Catalogo** by Bayardi (see nr. 3).

Garcia 18–21 (pp. 71–74). Furchheim pp. 2–3 & XV–XVI. Steiner 1. Blackmer 37. Cicognara 2645. Vinet 1716. Mau I, 380. Berlin cat. 3947. First edition of the important and the most magnificent work on Herculaneum, and also the official work published by the royal Accademia Ercolanese with the finds from Herculaneum and Pompeii. It was published in three series, five parts with paintings (Le pitture antiche d’Ercolano) vol. 1 (1757), 2 (1760), 3 (1772), 4 (1775) and 7 (1779), two with bronzes (De’ bronzi di Ercolano) vol. 5 (1767) and 6 (1771) and one with candles and lamps (Le lucerne ed i candelabri d’Ercolano) vol. 8 (1792). Separately printed in 1755 was the introductory catalogue by Ottavio Antonio Bayardi, **Catalogo degli antichi monumenti**.

The first bronze part ends with “Modello di una nave a tre ordine di rema”, with a separate pagination and three engravings. The portraits are of Charles III in part one (sometime duplicated in part 2–7) and Ferdinand IV in part eight. The Accademia Ercolanese was the official royal society exclusively to deal with the spectacular findings in the Kingdom of Naples, founded by prime minister Bernardo Tanucci in 1755. No costs were spared for this publication and a large number of artists such as Camillo Paderni, Francesco la Vega, Giovanni Morghen, Filippo Morghen, Giovanni Casanova, became involved. But as time dragged on the critics of the Accademia and its slow work increased, and after 1759 the accademia ceased its regular meetings, and only the efforts of the energetic secretary Pasquale Carcani held the work together. At first the publication was not for public sale, but intended as gifts to royal and other distinguished guests. The public interest however and the demand among artists to see the pictures was great, and it gave the opportunity for several reprints and re-engravings of the plates by others, for instance by Kilian and by Piroli.
42. MAU, August.

**Pompeji in Leben und Kunst** von August Mau. Mit 278 Abbildungen im Text, 12 Heliogravüren und Vollbildern und 6 Plänen.

Leipzig, Wilhelm Engelmann, 1900. 8vo. xix + 506 pp. + 12 plates, + 6 maps, of which three are double page. Publ. dec. half calf, with blue cloth boards, gilt front board, red edges.

Garcia 9001. Fine copy of the first German edition of Mau's general overview of Pompeii. An English translation was published already in 1899. August Mau (1840–1909) was the leading expert on Pompeii at the end of the 19th-century, and especially on the wall paintings. Mau was the first to divide the paintings of Pompeii into the four Pompeian Styles that is still used as a classification.

43. MAU, August.

**Pompeji in Leben und Kunst. Zweite verbesserte und Vermehrte Auflage mit einem Kapitel über Herculaneum. Mit 304 Abbildungen im Text, 14 Tafeln und 6 Plänen.**


sek 1500:–

Garcia 9002–03. The Anhang, with notes and bibliographic references, is posthumously edited by F. Drexel.

44. MAZOIS, François & GAU, Franz Christian.

**Les Ruines de Pompéi dessinées et mesurées par F. Mazois [...] (ouvrage continué par M. Gau).**


sek 75000:–

Garcia 9073. Furchheim pp. 58–59. Vinet 1721. Important and highly influential study by the French architect François Mazois (1783–1826), with beautiful and often reproduced plates. Compiled after three years of research it was the first truly architectural study of Pompeii, and intended as a start of a series on Paestum, Herculaneum, and Pozzuoli. His work was funded by the Court of Naples, under the patronage of Queen Caroline Murat (sister of Napoleon). The last two parts, delayed both by
political changes and other archaeological work, were completed after the author’s death by F. C. Gau (1796–1854). The illustrations in the first three volumes are mostly drawn by Mazois and those in volume IV by Gau, Giroux, Durand, or C. Frommel. The discoveries are placed in four distinct groups; tombs, city walls and doorways; dwellings; colonnades; theatres and temples.

45. MAZOIS, François.

*Le palais de Scaurus ou description d’une maison romaine. Fragment d’un voyage de Mérovir a Rome vers la fin de la République par F. Mazois, auteur des Ruines de Pompeï. Précédé d’une notice biographique par M. Varcollier. Troisième édition.*


sek 1500:–

Garcia 9070, note. Third edition, the first published in 1819 and the second in 1822. Mazois is of course mainly known for his large *Ruines de Pompeji* in four folio volumes, but this fictive story was a large success, thanks a lot to the illustrations by the author. This edition contains a biography on Mazois by A. Varcollier.


ALS. Two letters from the architect C. R. Cockerell to François Mazois regarding the publication of *Les Ruines de Pompeï* dated August 28 1823 resp. April 8 1824. 8vo. Each with (4) pp, one with seal and address.

sek 12000:–

The English architect and archaeologist Charles Robert Cockerell (1788–1863) took part in the excavations of the Temple of Aphaea in Aegina in 1811 and he was to become an important promoter in the archaeological field. He is nowadays – as an archaeologist – perhaps most remembered for removing the reliefs from the temple of Apollo at Bassae, which are now in the British Museum. When Cockerell returned from Greece he stayed with Gell in Naples, where they planned to write a book on Pompeii together, and he visited Pompeii with both Gell and in June 1815 with Mazois, whom he had met earlier in 1815 in Rome. In these two fine letters he tries to encourage Mazois that he must continue with the publishing of his monumental work on Pompeii. Cockerell has just received the first “livraison”. Mazois (1783–1826) was finally able to publish the first two parts of the work, while the remaining parts were published by Franz Christian Gau.
47. MONNIER, Marc.

*Pompéi et les pompéiens* par Marc Monnier. Édition revue et abrégée a l’usage des jeuné filles et illustrée de 22 gravures sur bois.

Paris, Libraire de L. Hachette et Cie, 1865. 8vo. (4), +ii, +277, + (2) pp. Minor foxing. Well preserved near contemporary dark brown half calf, blind stamped spine with raised bands, marbled edges. From the library of De Geer at Leufsta. SEK 1500:–

Garcia 9546. Furchheim pp. 62–63. Second abridged edition of this very popular account on Pompeii, “a l’usage des jeuné filles”, published the year after the first edition, but the first with more than one illustration. It was translated into several languages, including German, Swedish and Italian.

48. MONOD, Jules.


SEK 2000:–

Garcia 9552. First edition. It was issued in at least five editions, the last in 1929.

49. (MOUSSINOT, l’Abbé?)

*Memoirs concerning Herculaneum, the subterranean city, lately discovered at the foot of Mount Vesuvius, giving a particular account of the most remarkable buildings, statues, paintings, medals, and other curiosities found there to the present time. Translated from the Italian of a memorial drawn up by the secretary of the Marquis d’Hospital ambassador from France to the court of his Sicilian majesty at Naples. And illustrated with notes, by William Fordyce. To which are added an extract from Xiphilinus’s Epitome of Dion and Pliny the younger’s two letters, giving an account of the overthrow of this city, and the eruption of Vesuvius that occasioned it.*

50. MURR, Christoph Theophilus von (Ed.) || PHILODEMOS, der Epikureer.


Berlin, Heinrich Frölich, 1806. 4to. 64 pp. + 2 engr. plates. Sewn as issued, in contemporary grey wrapper. Owner’s signatures of Christoph Stenhammar and of John Åkermark, the latter dated “Upsala 1867”.

Garcia 9713. Hoffman III, p. 76. Philodemus from Gadara (c. 100 BC–c. 30 BC) was a disciple of Zenon. He came to Rome in the mid-70’s BC and wrote his polemic “peri mousikes” against platonic and stoic ideas about music. Only fragments of his work are preserved through various papyrii, mainly from the Villa dei Papiri in Herculaneum. That large library consisted mainly of works by Philodemus, and a guess is that the villa has belonged to L. Calpurnius Piso. He was, according to Cicero, a patron to Philodemus. The first papyrii opened in 1754 from that library was this, the fourth book of Philodemus, and the text was published on 36 engraved plates in the first volume of Herculaneum voluminium, quae supersunt 1793.


This very early report mentions the excavation of the amphitheatre, and some finds in metal made earlier; the equestrian statue of Titus, a quadriga and a giant. This is probably one of the earliest reports of the finds in Herculaneum (the name is still not known). The theatre was identified between December 1738 and January 1739, and the bronze fragments and a wheel from a quadriga was found in May 1739 (Parslow, Rediscovering Antiquity p. 32). The giant is more obscure.

52. NICCOLINI, Antonio.

Essais de restaurations des principaux monuments de Pompei. [=Title on front board].

Naples, Niccolini, 1898. Imperial folio (467 x 380 mm). (2) pp. + 32 colour lith. plates. Publ. dec. grey cloth, with front wrapper preserved.

Garcia 9861. No separate title published. First edition, a second was published in 1900. Antonio Niccolini jr (1865–1900), who published several works with mixed illustrations from Pompeii was a grandson of Antonio Niccolini sr, who also published works on Pompeii.
53. NICCOLINI, Antonio.

_Fouilles de Pompei. Monuments choisis._


_Garcia 9857._ Antonio Niccolini jr (1865–1900), who published several works with mixed illustrations from Pompeii was a grandson of Antonio Niccolini sr, who also published works on Pompeii.

54. NISSEN, Heinrich.

_Italische Landeskunde._ I–II:1–2.


_Garcia 9892._ Heinrich Nissen (1839–1912) was a German archaeologist and historian, professor in Bonn. His main contribution to the pompeian studies is in epigraphic research, which he pioneered, mainly during his years in Italy.

55. NISSEN, Heinrich.

_Pompejanische Studien zur Städtekunde des Alterthums von Heinrich Nissen._


_Garcia 9891._ First edition.

56. OVERBECK, Johannes.

_Pompeji in seinen Gebäuden, Alterthümern und Kunstwerken für Kunst- und Alterthumsfreunde dargestellt von Dr. J. Overbeck._


_Garcia 10022._ First edition of Johannes Adolf Overbeck’s (1826–95) important general survey of Pompeii. Four editions were published, the last in cooperation with August Mau in 1884. The first “modern” general work on Pompeii, and the standard work until Mau’s in 1900.

57. As above. Red contemporary half morocco, richly gilt spine, marbled boards.

58. OVERBECK, Johannes.


Leipzig, Verlag von Wilhelm Engelmann, 1866. 8vo. xviii., + 346, + (2, blanks); ix., + (blank), + 261, + (1) pp. + 21 lith. plates, of which one double page and coloured, and one folding, + large folding map. Publ. dec. calf spine, with blindstamped relief cloth boards, marbled edges. A small tear on top of front hinge.

_Garcia 10022._ Second edition, the first was published in 1856. A third edition was published in 1875 and the fourth and final was published in cooperation with August Mau in 1884.
59. OVERBECK, Johannes.


Leipzig, Wilhelm Engelmann, 1875. 8vo. xvi, + 580 pp. + 27 plates, of which 4 are double page or folding, 2 in colour, + large folding map. Publ. dec. brown cloth, with calf spine, richly gilt and blind-stamped. Inscribed to Wilhelm Bergström on front fly-leaf 1875. sek 1500:


60. [Panorama of Pompeii.] *Description of a view of the ruins of the city of Pompeii, representing the forum, with the adjoining edifices, and surrounding country, now exhibited in the Panorama, Strand; painted from drawings taken on the spot, by mr. Burford.*

London, J. and C. Adlard, 1826. 8vo. 12 pp. + folding large plate with two wood-engr. panoramas. Small wood-cut vignettes in the text. Some foxing, especially on pp. 7–9. Disbound. sek 4000:

Garcia 2325, note. At least four editions of this guide to the panorama by Robert Burford (1791–1861) was published, the first in 1823. This is the fourth.
IL TEATRO D’ERCOLANO
ALLA MAESTÀ DI GUSTAVO III
RE DI SVEZIA &c &c &c
PROMOTORE MVNIFICENTISSIMO
DELL’E BELL’ARTI
FRANCESCO PIRANESI ARCHITETTO
VMILIA E CONSAGRA
61. **PIRANESI, Francesco.**

*Il teatro d’Ercolano. Alla maestà di Gustavo III re di Svezia &c &c &c promotore munificentissimo delle belle arti.*

Rome, Nella stamperia Salomoni, 1783. Imperial folio (589 x 430 mm). Engr. double page title, + (10) pp. + 9 double page engr. plates [nrs. I–IX]. One plate with a minor tear. Slightly worn contemporary calf. gilt spine with raised band, paper boards with patterned red flowers, red edges. **SEK 75000**

Garcia 10710. Furchheim p. 69. Vinet 1718. First edition, with the engraved dedication to Gustav III of Sweden, a second was published in Paris in 1836. Francesco Piranesi (1748–1836) was, as his father Giovanni Battista, both artist, engraver and publisher in Rome. He also acted as art agent for Grand Tour art collectors, and among his customers was the Swedish King Gustav III.

62. **PIRANESI, Giovanni Battista & Francesco.**

*Antiquités de la Grand Grèce, aujurd’hui Royaume de Naples gravées par François Piranesi, […] d’après les dessins originaux et les observations locales du feu célèbres architecte, peintre, sculpteur, graveur, le chev.er Jean-Baptiste Piranesi, rédigées et expliquées par Antoine-Joseph Guattani.* [=1st title.] *Antiquités de Pompeïa.*

Tome premier. [2nd title.]

Paris, (les Piranesi frères, Leblanc), 1804. Elephant folio (960 x 650 mm). (4) pp. + 26 engr plates, with a total of 34 engravings, numbered II–XXXV. Plate nr. 1 is missing as well as an index leaf. Worn contemporary marbled boards, spine is missing. From the library of Ericsberg. **SEK 220000**

Garcia 10738. Furchheim p. 70. Vinet 1719. The first three parts, with the complete paintings, of the engraver Tommasi Piroli’s (1750–1824) re-engravings of the large *Le antichità d’Ercolano eposte*. Two volumes of Bronzi were published in 1792–94 and Lucerne e candelabri in 1807. The three Pittura parts contain 156 engraved plates in all, and have a separate index to all three parts. A new edition of Piroli’s work was published in 1804–07.

63. **PIROLI, Tommasi.**

*Le antichità de Ercolano. Pittura 1–3.*


Garcia 10738. Furchheim p. 70. Vinet 1719. The first three parts, with the complete paintings, of the engraver Tommasi Piroli’s (1750–1824) re-engravings of the large *Le antichità d’Ercolano eposte*. Two volumes of Bronzi were published in 1792–94 and Lucerne e candelabri in 1807. The three Pittura parts contain 156 engraved plates in all, and have a separate index to all three parts. A new edition of Piroli’s work was published in 1804–07.

64. **Pompeii.** Photo album. (c. 1860–70)

Small oblong 8vo. Photographic title, + 47 mounted photos (95 x 65 mm) with motifs from the ruins in Pompeii. Somewhat worn red cloth with gilt lettering on front board. **SEK 1500**

Commercial tourist photos, with numbers and titles in lower margins, probably bought as souvenirs. With street views, panoramas, wall paintings and singular finds.
Vue Intérieure du Caveum, ou de la Cour de la Maison du Chirurgien, dans l'état actuel, à Pompeia.
65. *Pompeii*. Photo album. (c. 1880.)
Oblong 4to. Photographic title, +49 mounted photos (250 x 205 mm) with motifs from the ruins in Pompeii. Red embossed cloth with gilt lettering on front board, with red morocco spine, gilt with raised bands, marbled edges.

Commercial tourist photos, with numbers and titles in lower margins, probably bought as souvenirs. With street views, panoramas, wall paintings and singular finds.

66. *Pompeii*. Photo album. (c. 1870.)
Oblong 8vo. Photographic title, +12 mounted photos (105 x 140 mm) with motifs from the ruins in Pompeii. Somewhat worn red cloth with gilt lettering on front board, spine faded. Owner’s signature of J. Cnattingius, and of L. Lindstedt and with his library stamp on title.

Commercial tourist photos, with numbers and titles in lower margins, probably bought as souvenirs. With street views, panoramas, wall paintings and singular finds.
67. PRESUHN, Emil || STEEGER, Victor.


Turin, chez Hermann Loescher, 1877. Small folio. 8 pp. + 10 chromolith. plates; 8 pp. + 10 chromolith. plates; 8 pp. + 10 chromolith. plates. All plates with tissue guards with printed text in red. Contemporary red half morocco, gilt spine with raised bands, marbled boards, top edge gilt, slight wear to extremities.

Not in Garcia, but compare p. 75. The Italian, German, English and this French edition were all published the same year, 1877. Garcia mentions only a second French edition from 1878, and Furchheim only an Italian later edition. Each cahier starts with the same overview map of the excavated areas of Pompeii. Emil Preseuhn (1844–81) and Victor Steeger also cooperated in the larger work Pompeji. Die neuesten Ausgrabungen von 1874 bis 1878, with 60 chromolithographed plates.
68. QUARANTA, Bernardo.

Sul gran musaiico disotterrato in Pompei il 24 ottobre del 1831 cenni del cavalier Bernardo Quaranta.

Naples, Stamperia Reale, 1831. 4to. 16 pp. Worn red morocco spine with marbled paper boards, with printed original wrappers preserved, spine worn at top and tail. sek 2500:

Garcia 11010. Furchheim p. 75. First separate edition. Also published the same year in Niccolini’s Quadro in musaico scoperta in Pompei. A German translation was published in 1832, and a French in 1844. The discovery of the large Alexander mosaic in Casa dei Fauno in 1831 was a sensation. The mosaic was moved to the Real Museo Borbonico in Naples in 1843, where it still is. Bernardo Quaranta (1796–1867) was an Italian archaeologist and philologist and editor of the Papiri Ercolanesi. He was secretary in the new Accademia Ercolanese from 1851.

69. (REQUIER, Jean-Baptiste.)

Recueil general, historique et critique de tout ce qui a été publié de plus rare sur la ville d’Herculanum, depuis sa premiere découverte jusqu’à nos jours, tiré des auteurs les plus célèbres d’Italie, tels que Venuti, Maffei, Quirini, Belgrade, Gori, & autres, par M.R**.


sek 6000:

Garcia 11310. Furchheim p. 80. Cicognara 2704. Vinet 1707. First edition of this compilation by Jean-Baptiste Requier (1715–99) about the discovery and subsequent excavations of Herculanenum, based on the authors mentioned in the title, and also with a – according to Furchheim – curious account of the first discoveries made by prince d’Elbeuf.

70. Ricordo di Pompei. [=Title on front wrapper.]

No place, (c. 1920). Oblong 8vo. (2) pp.+ 16 colour lith. plates. Sewn as issued with ties, fine in relief printed wrappers. sek 900:

Pictures of wall paintings, eleven of which are from The House of the Vetti.

71. Ricordo di Pompei.

No place, (c. 1930). Oblong 8vo. (2) pp.+ (32) pp. with photos. Sewn as issued with ties, fine in relief printed wrappers. sek 450:

Title with index over the photographic plates, descriptions in Italian, French, German and English.

72. RÖDING, Rudolf.

Pompeji. En bild ur det antika stadslivet af Rudolf Röding.


73. (SAINT-NON, Jean Claude Richard, abbé de) || KEERL, Johann Heinrich (transl).


Gotha, Carl Wilhelm Ettinger, 1791. 8vo. (6),+196, (1) pp.+8 engr. plates. The title with engr. vignette. Contemporary half calf, gilt spine with beige label, upper joint worn, yellow edges. Owner’s signature of C. Nordenfeldt and S. Annerstedt, the latter dated 1901.

sek 8000:–

Garcia 7304. Furchheim p. 59. Steiner 214. Holzmann-Bohatta IV, 7128. This is a separate issue, with a new title leaf, of the third part of the German translation of Saint-Non’s large _Voyage pittoresque_, translated by Johann Heinrich Keerl (1759–1810). The German translation was issued in 12 parts between 1789 and 1806. The parts on Sicily (parts 11–12) were also issued in a separate edition. Holzman-Bohatta gives Denon as author, while Furchheim and Garcia gives Keerl as editor. The name of Vivand de Denon (1747–1825) as author is quite reasonable, as he accompanied Saint-Non’s journey as an expert, and he is probably the author to large parts of the text. This part was also translated into Italian under the name of Keerl, _Sulle rovine d’Ercolano, e Pompeja con una breve descrizione degli spettacoli degli antichi Romani e Greci_, Gotha 1791 (Cicognara 2677).

74. SAINT-SAËNS, Camille.

_Note sur les décorés de Théâtre dans l’antiquité romaine par Camille Saint-Saëns._ Illustrated.

Paris, L. Baschet, 1886. 8vo. (6),+23 pp. Title printed in red and black, red frames. Somewhat worn contemporary half brown morocco, gilt spine and with printed wrappers preserved. Hinges worn, with a small crack. Thick paper copy.

sek 4000:–

Not in Garcia or in Furchheim. The composer Saint-Saëns’ (1835–1921) treaty on the ancient theatres, dedicated to Charles Nuttier, deals mainly with the theatres in Pompeii and with the wall paintings in Pompeii depicting theatres.

75. SEIGNEUX DE CORREVON, Gabriel.


Yverdon, 1770. 8vo. x,+367 pp.+fold. wood-cut plate; (2),+384 pp. Both titles with an engraved vignette. Minor foxing, ink stain on the title leaf to part two. Slightly worn half calf from early 19th century, gilt spines. Two volumes.

sek 6000:–
The Swiss lawyer, writer and journalist Gabriel Seigneux de Correvon (1695–1775), an aristocratic cosmopolitan, is famous for his large correspondence with the learned world. The Swedish traveller J. J. Björnstähl visited the then almost 80 year old Seigneux de Correvon in Lausanne in 1773: “…he is so lively and cheerful, you might think he is only 60, reads and writes without eyeglasses”. Björnstähl is given a copy of Lettres sur la découverte de de l’ancienne ville d’Herculane as a gift (II, pp. 99–100).

76. WALDSTEIN, Charles & SHOOBRIDGE, Leonard. 


Garcia 1406. First edition. Contains a history of the excavations, and an advanced plan for an international committee, founded by the two authors, to promote the excavation of Herculaneum. The opposition in Italy was however much against it and the plans were blocked by the Italian parliament. Charles Waldstein (1836–1927) was an Anglo-American archaeologist, knighted Sir Charles Waldstein in 1918. Leonard Shoobridge (1858–1935) was an archaeologist as well, but also a poet and writer, and contributed to The Book of Bodley Head Verse (edited by J. B. Priestley). According to a review of this book in The Times Literary Supplement Shoobridge had a moderating influence on Waldstein’s extravagant ideas.

77. WEICHARDT, C.

Leipzig, K. F. Koehler, (1897). Large folio. (6),+128,+ (1) pp.+12 plates in lichtdruck, of which 6 are folding. Several illustrations in text. Blue richly dec. original cloth, pictorial front board, with text in gilt and red, red edges. End-papers in silver. sek 4500:–

Garcia 14204. Romantic reconstructions of views in Pompeii. The architect Carl Weichardt (1846–1906) also published a similar work with reconstructions at Capri, and the Villa of Tiberius. The plates are printed by Verlagsanstalt F. Brockmann in München. Smaller editions were published in English and French.

78. VENUTI, Marcello Niccolò de.

Descrizione delle prime scoperte dell’antica città d’Ercoleano ritrovata vicino a Portici, villa della maestà del re delle due Sicilie distesa dal cavalieri marchese Don Marcello de Venuti e conseccrata all’altezza reale del serenissimo Federigo Christiano principe reale di Pollonia, ed elettorale di Saxonia.

Rome, nella stamperia del Bernbò, 1748. 4to. xxiii, + (blank), + 146 pp. Somewhat worn contemporary vellum, spine with hand written title, marbled boards. Slight dampstain on upper corner to front boards, joints defective.

sek 15000:–

Garcia 13900. Furchheim p. 24. Vinet 1704. First edition of this early report on Herculaneum. A second edition was published in Venice in 1749. An English translation was published in 1750. One of the first, and a not official, account on the finds and excavations of Herculaneum, published the same year as the excavations of Pompeii starts. It deals with the first two years of excavation in Herculaneum, 1738–40, when Venuti (1700–55) himself was in charge of the excavations. The book is dedicated to Friedrich Christian of Sachsen, who was brother to queen Maria Amalia of Naples, and with whom Venuti corresponded about the excavations. This correspondance, among other things, led the court in Naples to consider Venuti as disloyal and resulted in him having to resign as antiquarian at the Naples court of Charles III. The king was also very annoyed by this publication, expressed in a letter from the minister Tanucci to Venuti’s brother Ridofino Venuti. Venuti claims to be the one who identified the site as Herculaneum, a claim that was also made by Alcubierre and others.

79. WINCKELMANN, Johann Joachim.


sek 4500:–

80. WINCKELMANN, Johann Joachim.

Dresden, G. C. Walther, 1762. 4to. 96 pp. With 3 engr. vignettes by C. G. Boece and one wood cut in pagination. Some foxing and spotting. Contemporary half calf, worn gilt spine with red label, fine decorated boards. Paste-downs and fly-leaves in fine “model druck papier”.

Garcia 14341. Furchheim pp. 95–96. Vinet 1708. First edition of Winckelmann’s important first public letter about his visits at the secret excavations at Herculaneum and Pompeii in 1758 and in 1762, in which he in a satiric tone tells about the misconduct of the excavations at Herculaneum. The French translation of this letter published by Caylus in 1764, brought international attention to the criticism, which alarmed the court in Naples, and Winckelmann was banned from further visits to the excavations.

81. WRENCH, Frederick.

Recollections of Naples, being a selection from the plates contained in Il Real Musei Borbonico, of the statues, vases, candelabra, &c. discovered at Herculaneum and Pompeii. By the rev. Frederick Wrench. The profits of this work are applied towards the erection of a school house in the parish of Stowting, Kent.

Garcia 14459. The frontispiece shows the new school house in Stowting. In his preface the rev. Wrench proudly states that thanks to this work 40 disciples have already started in the new school! The illustrations are drawn by Wrench himself, after illustrations in Real Museo Borbonico by A. Niccolini.
**SELECTED REFERENCES**


ESTC = English Short Title Catalogue, http://estc.bl.uk/F/?func=file&file_name=login-bl-estc


