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Booth C15

*Old Western Books: Early Printing, Science,
Press Books, & Bibliography*
(all of these can be found on our website)

*Gutenberg's Other Great Innovation: "Texts Frozen in Metal";
The Hibbert – Botfield Copy of the Catholicon*

1. BALBUS, Johannes. *Catholicon*. Gothic type, double column, 66 lines (33 line-pairs). [373] leaves. Decoration by a contemporary Dutch or Westphalian artist (see below). Eight pinholes to the sheet preserved. Royal folio (385 x 270 mm.), mid-18th cent. French red morocco over heavy boards, by Louis Douceur, triple gilt fillets round sides, spine nicely gilt, a.e.g. Mainz: [Peter Schoeffer], 1460 [but ca. 1469].
\$600,000.00

Second impression (of three) of the original edition, first printed in 1460, in which Gutenberg first used the revolutionary method of two-line printing slugs, thereby finding "a solution to the challenge of permanently fixing typographical compositions" (Needham, p. 432). The *Catholicon* was not printed with movable type, Gutenberg's first great invention, but with units of paired lines or "slugs." It is an early form of stereotyping or linotype setting and marks the beginning of modern publishing of texts. The method was as follows: as composition in type of the *Catholicon* progressed, a secondary casting was made in units of paired lines or "slugs" in order to allow future reprinting without the expense of resetting the text.

As mentioned above, there are three distinct impressions of the *Catholicon*, all printed from the same setting of type — "down to the most minute details" (Needham, p. 423) — but on distinct presses and using different paper stocks: 1. the 1460 impression, by Gutenberg, is printed on vellum or Bull's Head paper; 2. our second impression, using the slugs created by Gutenberg, was printed by Peter Schoeffer on Galliziani paper from Basel; and 3. a third impression, probably printed by Schoeffer ca. 1472, on Tower- and Crown-watermarked papers.

This is the first book to name its place of printing, and is also the first book to refer in print to the invention of movable metal type (from the colophon):

“With the help of Omnipotent God, at Whose very nod the tongues of infants are made eloquent, and Who often reveals to the humble what He withholds from the wise — this excellent book, *Catholicon*, has been printed in the goodly city of Mainz, in the glorious German nation..., and it has been brought to completion in the year of our Lord’s incarnation, 1460 — not by means of reed, stylus, or quill, but with the miraculous concurrence of punches and types cast in moulds...”

In 1905, Zedler first defined the three impressions but offered no explanation. Paul Needham was the first since Zedler to re-examine all bibliographical aspects of the *Catholicon* Press productions. When he first published his findings in *The Papers of the Bibliographical Society of America* (1982), the article, which is really a wonderful example of bibliographical detective work, changed the methods of other incunabulists and added to the perception of Gutenberg’s genius.

Dr. Needham concluded the following: “The *Catholicon* printer’s three books were not printed with movable types. The type pages of these books were composed of indissoluble two-line slugs, arranged into columns or pages as the case may be. After printing, the slugs were retained, and at later times additional impressions were pulled from them...The *Catholicon* slugs were printed at three separate times, as the three different paper supplies of the copies indicate. The Bull’s Head and vellum impression was completed in 1460, as its colophon states. The Galliziani impression [our edition] was printed in the late 1460s; this impression omitted the first slug of the text, the two-line incipit. The Tower-Crown impression was printed about 1472 or after, and also omitted the first slug” (p. 425).

TEXT: The *Catholicon* is a Latin dictionary with grammar compiled by a Genoese Dominican, Johannes Balbus (d. 1298), who dated the completion of his work 7 March 1286. It remained the standard Latin dictionary until the 16th century and was apparently the first lexicographical work to achieve complete alphabetization from the first to last letter of each word.

DECORATION: by a contemporary Dutch or Westphalian artist: 12-line penwork initial P (fol. 1r) in blue and white, with green and red infill and red surround extending down the entire inner margin, 9-line penwork initial P on the same page in red, with violet and green infill and surround; 4-13-line initials in blue and white, or in red with penwork surround, 1-3-line red lombards, paragraph-marks and capital-strokes, initial L on 24/1v omitted and later supplied in black ink, rubrication entirely omitted from 13/10r and 18/7r.

BINDING: mid-18th-century French gold-tooled red morocco over pasteboard, by Louis Douceur, triple fillets on sides, spine decorated in compartments with floral ornament and lettered, marbled endpapers, probably bound for the Duke of La Vallière. We thank Mr. Eric Aguirre for identifying several of the tools employed by Douceur on other of his signed bindings.

PROVENANCE: quire signatures and occasional marginalia in a 16th-century hand; ?Polling, Augustinian Canons Regular, 1765 exchange; ?to the Duc de la Vallière, by exchange for five early manuscripts approved by Polling’s Prior, Franz Töpsl; Louis-César de la Baume-le-Blanc, Duc de La Vallière, the greatest book collector of the 18th-century (1767 auction of duplicates, lot 2289, fr. 474); George Hibbert (1829 Evans sale, lot 812, £36-4-6 to Payne & Foss); Beriah Botfield, purchased for £45 (pencil inscription, P.& F. Acquisitions p.15); sold Christie’s London (Longleat, 13 June 2002, lot 9, £215,650 or \$317,000). La Vallière also owned

two other paper copies: De R 90.53 (third impression, now Austrian National Library) and De R 90.72 (imperfect, "disparu"), as well as a vellum printing (De R 90.1, now British Library IC.301).

A fine, fresh, and handsome copy. Extreme inner margin of first leaf strengthened, small tear in its lower blank margin mended, recto lightly soiled; minor repair to extreme margins or corners of ten other leaves not affecting text, tiny hole in 16/4 affecting three letters; rubricator's stain on 11/6v, small stains on 8/3-9, 22/8v and 33/10v.

• Paul Needham, "Johann Gutenberg and the Catholicon Press" in *Papers of the Bibliographical Society of America*, Vol. 76, Fourth Quarter (1982), pp. 395-456. Goff B-20.

A Rare Commentary on Columella's Book on Gardening

2. COLUMELLA, Lucius Junius Moderatus. *Hortuli Commentarium, sive In de Rustica Lib. X. Commentum*. 10 leaves, one column, 35 lines, Gothic type, printed guide letters. Small 4to, 19th-cent. red morocco-backed marbled boards, spine lettered in gilt, t.e.g. [Rome: Bartholomaeus Guldinbeck, about 1485]. \$19,500.00

Second edition (1st ed.: Rome, 1472), of this rare anonymous commentary by Julius Pomponius Laetus on the tenth book — entirely devoted to gardening — of Columella's *De Re Rustica*. Columella (1st c. A.D.), "Roman landowner, was the author of *De Re Rustica* ca. AD 60-5), a treatise in 12 books which is the longest and most comprehensive and lucid of the Roman agricultural manuals. Book 10 deals with gardening and is written in hexameters in response to the invitation in Virgil's fourth *Georgic*. The layout of the garden, the water supply, the plants to be grown, and details regarding their culture are all treated. Attention is given to flowers as well as to vegetables and herbs."—*Oxford Companion to Gardens*, p. 123.

This commentary is today attributed to Pomponius Laetus (1428-98), the ruling spirit of the Roman Academy. "The Roman Academy flourished anew under Julius II. That Academy had owed its origin to Pomponius Laetus, a pupil of Valla, whom he succeeded as the leading spirit among the Roman humanists... To Pomponius the contemplation of the ruins of ancient Rome was a perpetual delight; and in his own person he revived the life of the pagan past. He had a small plot of land, which he tilled in accordance with the precepts of Varro and Columella, and he was himself regarded as a second Cato. His vineyard on the Quirinal was frequented by his enthusiastic pupils."—Sandys, *A History of Classical Scholarship*, II, p. 92.

The commentary was circulating in manuscript in 1467; it is concerned with the explication of mythological, geographical, and botanical points.

Fine copy. Minor spotting. This is a rare book with only two copies located in North America. Stamp of the Lawes Agricultural Trust.

• Goff C-765. ISTC ic00765000. Virginia Brown, "Columella, Lucius Junius Moderatus" in *Catalogus Translationum et Commentariorum*, Vol. III, pp. 173-85.

Darwin's First Separately Printed Work

3. DARWIN, Charles Robert. [Drop-title]: *For Private Distribution... Extracts from Letters addressed to Professor Henslow by C. Darwin*. 31 pp. 8vo, bound in attractive green morocco-backed cloth over boards. [Cambridge: "Printed for Distribution among the Members of the Cambridge Philosophical Society," 1 December 1835].
\$300,000.00

First edition of Darwin's first separately printed work, and of the greatest rarity. This unauthorized pamphlet contains extracts from ten letters written to John Stevens Henslow (1796-1861), by Darwin during his five-year voyage on the *Beagle*. Henslow had been Darwin's botany professor at Cambridge and their friendship "was one of the most influential circumstances in his [Darwin's] early life."—ODNB. It was Henslow who obtained for him the post of naturalist on the *Beagle*.

Darwin's letters were published without his knowledge; Henslow had read some of them before the Cambridge Philosophical Society and was responsible for printing this small pamphlet of extracts. The present work did introduce Darwin's name and some important observations to a small but influential group of scientists, and when he arrived back in England in the autumn of 1836 he carried with him something of a reputation as a geologist.

Fine copy, preserved in a green morocco-backed box. From the library of Robert Crewe-Milnes, 1st Marquess of Crewe (1858-1945), British statesman and author (note on pastedown stating that the book was purchased by Maggs Bros. from the Crewe library). Accompanied by the 1960 privately printed facsimile.

• Freeman 1.

Gesner's First Book

4. GESNER, Conrad. *Historia Plantarum et Vires, ex Dioscoride, Paulo Aegineta, Theophrasto, Plinio et recentioribus Graecis, juxta elementorum ordinem...* 4 p.l., 281, [15] pp. 8vo, cont. vellum over boards (spine attractively rebaked with leather), trace of ties, spine gilt. Basel: R. Wynter, 1541.
\$25,000.00

First edition of Gesner's very rare first book (he had two earlier appearances in books, one as editor and the other as contributor). Gesner published this work at the age of 25, and it reflects his lifelong interest in botany and classification.

This is an alphabetical list of plants' names compiled from the works of authors on medical topics in antiquity and in the early Middle Ages. The alphabetical arrangement of plants both by their tradition Latin names and the trade names used by pharmacists, as well as the handy format of the book, made it popular amongst physicians and apothecaries. Before this book was published, there was often no apparent connection between the names of plants from Greece and southern Italy, described by the ancient writers on botany, and the trees, shrubs, and herbs that Gesner and his friends could find in Switzerland, Germany, or France, and which were known by various vernacular names. To make matters worse, the apothecaries had their own fancy Latin names for the herbs and minerals from which they prepared drugs. It was Gesner's avowed intention in the present work to bring

order into this taxonomic chaos and to provide multilingual indexes to plant names.

"Fascinated by botany as a youth, Gesner continued his studies in that field at Lausanne and Montpellier... Gesner was virtually the only botanist of his time to grasp the importance of floral structures as a means of establishing a systematic key to the classification of vegetable life. He was also the first to stress the nature of seeds, which enabled him to establish the kinship of plants that seemed extremely dissimilar. Later, Linnaeus would frequently acknowledge his own debt to Gesner."—*D.S.B.*, V, p. 379.

A very good copy of a rare and important book. There were several immediate reprints in the same year in Venice and Paris. Signature of "Hyeronimi Bethuni" dated 1595 on title. Old private library stamp on title.

• Garrison-Morton 1807—(listing a reprint of the same year only). Pritzel 3297. Wellisch A 3.1.

*The First Alphabetically Arranged Catalogue
of Plant Names*

5. GESNER (or GESSNER), Conrad. *Catalogus Plantarum Latinè, Graecè, Germanicè, & Gallicè...Namenbüch aller Erdegewächsen, Latinisch, Griechisch, Teütsch, und frantzösisch. Regestre de toutes Plantes en quatre langues, Latin, Grec, Aleman, & Francoys. Unà cum vulgaribus Pharmacopolarum nominibus...Adjectae sunt etiam Herbarum Nomenclaturae variarum gentium, Dioscoridi ascriptae, secundum literarum ordinem expositae.* 4 p.l., 162 leaves. Small 4to, cont. blindstamped panelled pigskin, remains of two deerskin ties. Zurich: C. Froschauer, 1542. \$32,500.00

First edition of a very rare book on the market; this is a lovely fresh copy in contemporary blind-stamped pigskin. This, Gesner's second botanical work, is "an alphabetically arranged catalog of plant names in four languages, the first of its kind, and an indication of the growing interest in botany beyond purely philological investigations into the writings of the classics. The Greek names are based on the works of Dioscorides. This early work is already characteristic of Gessner's life-long endeavour to arrange scientific topics in alphabetical or systematic order; it also show his proficiency in languages, and his interest in their comparative treatment."—Wellisch 8.1.

A fine copy, preserved in a box. Signature at foot of title of "Lucas Schröck, M.D." Schröck (1646-1730), was a professor of medicine at Jena and president of the Deutschen Akademie der Naturforscher (see Hirsch, V, pp. 139-40). Early inscription on front free endpaper stating this is a duplicate from the Royal Library of Munich. Engraved armorial bookplate, dated 1744, of Franziskus Topsl (1711-96), prior of the Polling Abbey in Upper Bavaria. Modern booklabel of D. Henry. Some minor worming to upper inner corner of first seven leaves, touching a few letters of the first two leaves.

• Pritzel 3298.

"One of the Glories of Bookmaking"—Blumenthal

6. GOLDEN COCKEREL PRESS. *The Four Gospels...with Decorations* by Eric

Gill. 64 wood-engraved illus. Small folio, orig. white half-pigskin & polished buckram sides, spine gilt, t.e.g., others uncut, by Sangorski & Sutcliffe. [St. Lawrence, Waltham]: The Golden Cockerel Press, 1931. \$17,500.00

A very fine copy of Gill's "most memorable book...one of the glories of bookmaking for which he designed the type and himself engraved the beautiful initial letters and illustrations on wood."—Blumenthal, *Art of the Printed Book*, p. 40 & no. 118. Limited to 488 copies on Batchelor handmade paper (there were a further twelve copies on vellum).

Preserved in a box.

The Magnificent Grabhorn Mandeville

7. GRABHORN PRESS. *The Voiage and Travaile of Sir John Maundevile, Kt. Which Treateth of the Way to Hierusalem, and of Marvayles of Inde, with Other Ilands and Countryes*. By Sir John Mandeville. 34 decorative initials hand-illuminated in red, blue, & gold; 31 woodcut illus. by Valenti Angelo. Folio, orig. brown Niger morocco-backed Philippine mahogany boards, spine gilt. New York: Random House, 1928. \$3500.00

One of the finest books from the Grabhorn Press; limited to 150 copies printed on unbleached Arnold paper in hand-set Koch Bibel Gotisch type. With the original prospectus laid-in.

A very fine copy, preserved in a morocco-backed box.

*Searching for Gold in the Interior of Africa;
King Manuel of Portugal's Copy*

8. JOBSON, Richard. *The Golden Trade: or, A Discovery of the River Gambia, and the Golden Trade of the Aethiopians. Also, the Commerce with a great blacke Merchant, called Buckor Sano, and his report of the houses covered with Gold, and other strange observations for the good of our owne countrey; set downe as they were collected in travelling, part of the yeares, 1620. and 1621.* 3 p.l. (lacking the first leaf, a blank; title a little soiled), 143, 152-66 pp. Small 4to, cont. English limp vellum. London: N. Okes for N. Bourne, 1623. \$45,000.00

First edition of one of the great early English accounts of the exploration of the interior of Africa and the first to be published separately (others appear in collections); it is a classic account of the search for gold.

Ghana, the earliest known empire of the western Sudan, first entered the historical consciousness of North Africa near the end of the eighth century but probably originated long before. Famous to North Africans as the "Land of Gold," Ghana (which, apart from its name, has no historical connection with modern-day Ghana) was said to possess sophisticated methods of administration and taxation, large armies, and a monopoly over the notoriously well-concealed gold mines. Ghana was the main supplier of gold in the trans-Saharan trade, which linked the

Mediterranean economies that demanded gold — and could supply salt — to the sub-Saharan economies, where gold was abundant.

In 1620, “Jobson (fl. 1620–23), merchant and travel writer... was sent as one of the supercargoes on the third of a series of expeditions up the Gambia River undertaken by a group of London entrepreneurs who had in 1619 been granted a crown patent to trade in west Africa. Although the area was already frequented by English traders, the first two expeditions to tap the age-old trans-Saharan gold trade, still known in Europe only from its terminus in the Moorish states of north Africa, had failed. Jobson and his companions reached the Gambia in November 1620, established a base near the mouth, and then sailed some 200 miles up the river until it became too shallow to continue. Jobson, with nine of the crew and some African guides, then went on in an open rowing boat to Tenda (in modern Senegal), where, he had been told, he would find an itinerant gold trader, Buckor Sano. Sano was delighted to meet him. He had no gold then available but promised that if they returned he could easily supply it in exchange for imported trade goods. After ten days Jobson and his party returned, rejoined the ship, and left the Gambia in June 1621...

“On his return Jobson published an account of the expedition, hoping to persuade the ‘gentlemen adventurers’ to send out another. But none was sent. His book, however, entitled *The Golden Trade...*(1623; reprinted 1904), the first account of the area in English, attracted interest. It is a garrulous, disorganized production, but full of detailed accounts of the country — the geography, the customs he observed among the inhabitants, and the flora and fauna.”—ODNB. There is also much about the mining of gold.

A delicious copy of a book of considerable rarity. With a modern note stating this copy comes from the library of the great collector King Manuel of Portugal. Preserved in a box.

♣ NTSC 14623.

The Mysteries of Numbers

9. KIRCHER, Athanasius. *Arithmologia sive De abditis Numerorum mysterijs qua Origo, Antiquitas & fabrica Numerorum exponitur; Abditæ eorundem proprietates demonstrantur; Fontes superstitionum in Amuletorum fabrica aperiuntur; Denique post Cabalistarum, Arabum, Gnosticorum, aliorumque magicas impietates detectas, vera & licita numerorum mystica significatio ostenditur.* Engraved frontis., three folding printed plates (one in red & black), and numerous woodcut diagrams & illus. in the text. 8 p.l. (incl. frontis.), 301, [9] pp. 4to, cont. vellum over boards, green silk ties. Rome: Varesi, 1665. \$12,500.00

First edition of Kircher’s treatise on numerology, the “hidden mysteries” of the origins of numbers. “The *Arithmologia*, one of Kircher’s more curious works, is a veritable gold mine of curiosities: magic formulas, amulets, and symbolic matrices. For Kircher all knowledge was to some extent bound up in mystery, and this was particularly true of numerology...Kircher did not accept the mysticism uncritically, however. Indeed much of the work is dedicated to discrediting common

superstitions about numbers. He begins the book with a speculative history of the origin of the Greek and Roman numerals; he later gives the history of the Hebrew and Arabic numerals. Much of the work deals with the alleged mystical numerology of the Gnostics, Cabbalists, and Neopythagoreans. Kircher is not slow to accuse these groups of superstition and paganism...

"For Kircher, as for most of his contemporaries, the universe was hierarchical and orderly. He was convinced that that order could be represented by numbers in a mystical and meaningful way. The work of his contemporaries Leibniz and Newton resulted from this faith in mathematics and its power to circumscribe the universe. The *Arithmologia*, like most of Kircher's works, appears at the juncture between the mystical numerologies, handed down from antiquity, and modern mathematics."—Merrill 19.

The fine frontispiece depicts Pythagoras, with his 3-4-5 triangle, and another, unidentified mathematician, contemplating various mystical symbols, magic squares, and an angel, who is exhorting them to "measure and think."

A very fine copy, preserved in a box. Engraved bookplate of Antonius Biderman, dated 1654, on verso of frontispiece. Biderman (d. 1679), was in service to the princely Fürstenberg family, which purchased his library following his death. From the library of His Serene Highness Prince Fürstenberg at Donaueschingen, with his stamp on verso of title and final leaf.

♣ Tomash & Williams K45.

*The First French National Bibliography;
The duc d'Aumont's Copy*

10. LA CROIX DU MAINE, François Grudé, sieur de. *Premier Volume de la Bibliotheque du Sieur de la Croix-du Maine. Qui est un Catalogue general de toutes sortes d'Autheurs, qui ont escrit en françois depuis cinq cents ans & plus, jusques à ce jourd'huy: avec un Discours des vies des plus illustres & renommez entre les trois mille qui sont compris en cet oeuvre, ensemble un recit de leurs compositions, tant imprimees qu'autrement.* Fine woodcut printer's device on title, woodcut port. on verso of the dedicatee, Henri III, & several woodcut illus. in the text. 22 p.l., 558, [5] pp. Folio, fine 18th-cent. marbled calf (joints & ends of spine very carefully repaired), arms in gilt on both covers of the great bibliophile. the duc d'Aumont, triple gilt fillet round sides, spine richly gilt, red morocco lettering piece on spine, a.e.g. Paris: A. l'Angelier, 1584.

\$25,000.00

First edition, a fine copy from the library of the great bibliophile, the duc d'Aumont (1709-82), one of the outstanding book and art collectors of his age, with his arms in gilt on both covers. This is the first French national bibliography, a monumental work of fundamental importance for the history of French literature and scholarship. It has remained an indispensable reference and source book to this day, as attested by Brunet, Petzholdt, and Besterman.

The roughly 3000 authors are arranged alphabetically by their given names, and La Croix du Maine gives succinct bio-bibliographical information for each. Our edition contains a remarkable proposal (not reprinted in the 18th-century edition)

for the formation of a French national (royal) library housed in about 100 “noble” bookcases, of which a most attractive illustration is printed on p. 511. This woodcut appears to be the first illustration of library furniture in a printed book. La Croix du Maine also urges the arrangement of the books by a system that is quite close to a decimal classification.

La Croix du Maine (1552-92), began this bibliography at the age of 17 and in the process accumulated a large library. A Protestant sympathizer, he was assassinated at 40 and was therefore unable to issue further volumes as he had planned.

A fine copy. This copy appeared in the auction (lot 2977) of the library of the duc d’Aumont, which was sold in January 1783 in Paris by De Bure.

• Besterman, *The Beginnings of Systematic Bibliography*, pp. 24-25. Grolier Club, *Bibliography*, 29.

Charles of Valois’ Copy in Contemporary Green Morocco with Arms

11. MONTE, Guido Ubaldo, Marchese del. *Perspectivae Libri Sex*. Large woodcut diagram on title & more than 300 woodcut diagrams in the text. 2 p.l., 310, [1] pp. Small folio, cont. dark green morocco, arms of Charles de Valois on sides & his monogram in corners (Olivier 2600, *fers* 6 & 7), triple gilt fillet round sides, flat spine divided into seven compartments, six with monogram repeated, a.e.g. Pesaro: G. Concordia, 1600. \$40,000.00

First edition of this important landmark in the history of the science of perspective and a precious copy from the library of Charles of Valois (1573-1650), finely bound in contemporary green morocco with his arms. Charles was the natural son of Charles IX and was also Count, then Duke of Angoulême. He served in numerous military campaigns and was imprisoned for a number of years for having taken part in several intrigues. Released in 1616, he was appointed ambassador to Germany in 1620. His considerable collection of books was left by his elder son, Louis de Valois, Comte d’Alais, to the Minims of La Guiche in Charolais. Its library was dispersed at the time of the French Revolution.

Monte (1545-1607), was Galileo’s patron and friend for 20 years and was possibly the greatest single influence on the mechanics of Galileo.

This work “is the culminating book in the phase of mathematical perspective with which we have been concerned . . . His *Perspectivae libri sex* provided a definitive and often original analysis of the mathematics of perspectival projection, in a far more extended way than either Commandino or Benedetti had aimed to do . . . Guidobaldo’s book rightly came to be regarded as the main source of reference for anyone seriously interested in the underlying geometry of perspectival projection. But this is not to say that he made life at all easy for the painter who wishes to approach his text. His only substantial treatment of a representational technique occurred in his final book, in which he analysed the scenographic perspective of stage design.”—Kemp, *The Science of Art*, pp. 89-91—(& see his detailed account of the contents of the book).

Galileo apparently read the work in manuscript in 1594, and the illustrations of shadows on the lunar surface in his *Sidereus Nuncius* (1610) may be based on Book

5 (see S.Y. Edgerton in *Art Journal* 44, Fall 1984, p. 226).

A magnificent copy preserved in a morocco-backed box; 17th-century ownership inscription on title, "Ex Bibliotheca Minimorum Guichiensium."

• Besterman, *Old Art Books*, p. 74. *D.S.B.*, IX, p. 487-89. Riccardi, II, 179.

A Classic on Book Collecting

12. NAUDÉ, Gabriel. *Advis pour dresser une Bibliotheque. Présenté à Monseigneur le President de Mesme*. Woodcut device on title. 166, [1] pp. Small 8vo, cont. vellum over limp boards (lower cover a little defective, minor worming in lower margin but touching one letter of imprint). Paris: F. Targa, 1627. \$35,000.00

First edition of a work of the greatest importance in the history of book collecting and libraries; Naudé's bibliographic canon still influences us today. The first edition is a very rare book; its continuing importance is attested to by the many reprints in French and translations into other languages well into the 20th century.

In this first comprehensive guide devoted to how to form a library, Naudé (1600-53), Cardinal Mazarin's librarian, also stresses the importance of making the library available to the public. Naudé wrote that it was necessary to gather all types of books, regardless of the author's religion or political beliefs. He "advised collectors to buy books on all subjects, taking pains to seek out the best commentaries and critical editions; the contents were all-important, and nothing was to be bought on account of its antiquity, appearance or associations."—Hobson, *Great Libraries*, p. 14.

Very nice copy, preserved in a box. Bookplate of Edmond Tondut.

• Viardot, Jean, "Naissance de la bibliophilie: les cabinets de livres rares," in *Histoire des bibliothèques françaises. Les bibliothèques sous l'Ancien Régime 1530-1789*, p. 270—"L'Advis a exercé une influence profonde et durable sur le monde du livre. Il faut admettre avec Dacier qu'il a été pour son temps 'un guide, le premier du genre où cette question était traitée d'ensemble et sous tous ses aspects et qu'il a occupé une place et joué un rôle éminents dans l'histoire des idées.'" See Archer Taylor's edition of the Evelyn translation of Naudé's book (Berkeley & Los Angeles: 1950).

The Duke of Newcastle's Palladius

13. PALLADIUS, Rutilius Taurus Aemilianus. Manuscript on vellum of *Opus Agriculturae*, 112 leaves (the first blank), small 4to (155 x 115 mm.), single column (text block: 120-125 x 80 mm.), text written in brown ink in a single minuscule chancery hand throughout, first capital letter of each chapter set out in margin, some browning & spotting due to the varying quality of the vellum used or recycled (several leaves are palimpsests), some natural flaws to vellum including small holes, around which the scribe has written text. 19th-cent. russia, sides panelled in gilt & blind, gilt arms in center of the Pelham-Clinton family. Italy, perhaps Tuscany: early 15th century. \$95,000.00

A fine manuscript, from the celebrated library of the dukes of Newcastle in Clumber, of this important fourth-century Roman treatise on agriculture. It enjoyed

wide popularity in the Middle Ages and early Renaissance, owing to its clear arrangement, with the farming and gardening tasks subdivided according to the twelve months of the year. It "was clearly more useful than that of any of Palladius' predecessors. This fact alone may explain the preservation of his text and its popularity compared with that of Columella."—R.H. Rodgers, "Palladius Rutilius Taurus Aemilianus" in *Catalogus Translationum et Commentariorum*, Vol. III, pp. 195-99.

Palladius wrote his agricultural treatise with considerable borrowings from his predecessors, mostly Columella, but he consulted other technical writers as well, some of whose texts have not survived. In addition, Palladius seems to have had some practical experience in farming; he mentions his own property in Italy and Sardinia. The *Opus Agriculturae* was composed of thirteen books: a general introduction and one book for each year's twelve months.

This text survives in about 100 extant manuscripts, from the ninth to the 16th century. Most of them do not have Book XIV, which was written possibly later and is concerned with special topics of veterinary medicine not already covered in Books I-XIII. The text of Book XIV was separated early and was never widely accessible in the Middle Ages. It was not known to be by Palladius until the 20th century. It was "rediscovered in 1905 by R. Sabbadini, who thought that it was the work of a twelfth-century excerptor of Columella. Identification with the lost book of Palladius was made in 1925 by Svennung."—Rodgers, p. 198.

Books I-XIII have substantial passages on the care of animals. Palladius also describes a Roman machine reaper and the use of water mills for grinding corn, thereby easing the burden of men and animals. "He mentions corn-mills driven by the water of public baths and aqueducts."—Singer et al., *A History of Technology*, II, p. 601.

This copy comes from the famous library of the dukes of Newcastle (their third sale "Twenty-Nine Highly Important Illuminated Manuscripts," Sotheby's, 6 Dec. 1937, lot 960, £28 to Maggs Bros.).

In fine condition.

*"A Little Astrological Library"—Westman;
An Edition Studied by Copernicus?*

14. PTOLEMAEUS, Claudius. *Quadripartitium. Centiloquium cum commento Hali* [& other works]. [Edited by Girolamo Salio]. Eighteen woodcut diagrams in the text, numerous woodcut initials, & a woodcut printer's device on recto of final leaf. Rubricated throughout in red. Gothic type, 66 lines & headlines. Two columns. 2 p.l., 152 numbered leaves. Folio (310 x 210 mm.), cont. blindstamped pigskin-backed wooden boards (spine a little rubbed, some unimportant worming at front & back), orig. or early clasps & catches. Venice: Bonetus Locatellus for O. Scotus, 20 Dec. 1493. \$75,000.00

Second edition, enlarged with the addition of other important astrological texts, of Ptolemy's *Quadripartitium*, a textbook of astrology more usually known today under its Greek title, the *Tetrabiblos*. "Ptolemy's *Quadripartitium* ranks as the Bible

of Astrology, but the attribution of the *Centiloquium* is considered spurious.”—Stillwell, *The Awakening Interest in Science during the First Century of Printing 1450-1550*, 96—(describing the first edition of 1484).

“To modern eyes it may seem strange that the same man who wrote a textbook of astronomy on strictly scientific principles should also compose a textbook of astrology...Ptolemy, however, regards the *Tetrabiblos* as the natural complement to the *Almagest*: as the latter enables one to predict the positions of the heavenly bodies, so the former expounds the theory of their influences on terrestrial things...Ptolemy regards the influence of heavenly bodies as purely physical...By careful observation of the terrestrial manifestations accompanying the various recurring combinations of celestial bodies, he believes it possible to erect a system which, although not mathematically certain, will enable one to make useful predictions.”—*D.S.B.*, XI, p. 198.

This edition is important; according to Prof. Robert S. Westman, it was the principal resource of theoretical astrology of the late 15th century. “The 1493 edition was, for all practical purposes, a little astrological library. It was produced in a dense, double-columned folio volume...the fifteenth-century editor Girolamo Salio of Faventino appended his own introduction, a detailed table of chapter headings, and thirteen auxiliary works by different authors [see below for a listing].”—Westman, *The Copernican Question: Prognostication, Skepticism, and Celestial Order*, p. 44.

Prof. Westman goes on to strongly suggest that this edition was an influential source book for Copernicus who had come to assist Domenico Maria Novara in Bologna in the fall of 1496 (see pp. 96-97). Novara was a major astrological practitioner and his copy of this book — the only surviving book from his library — is at the University of Bologna.

The first edition of 1484 contained only the *Quadripartitum* and the *Centiloquium*. Our edition adds for the first time the following valuable texts:

1. Hermes Trismegistus. *Centiloquium Hermetis* and *De Stellis beibenijs* (the “desert stars”).

2. Bethem. *Centiloquium*, *De Horis planetarum*, and *De Significatione triplicitatum ortus*.

3. Messahalal. *De Receptionibus planetarum*, *De Interrogationibus*, *Epistola*, and *De Revolutionibus annorum mundi*.

4. Zahel (or Sahl ibn Bishr). *De Interrogationibus*, *De Electionibus*, and *De Temporum significat. in Judiciis*.

Salio was a physician and astrologer who specialized in editing medical and astrological texts targeted for a university audience.

A fine and crisp copy in its first binding.

• Goff P-1089. Klebs 814.2.

The Cabbala

15. REUCHLIN, Johann. *Liber De Verbo Mirifico*. 62 unnumbered leaves (the final leaf, a blank, is present). Small folio, cont. blind-stamped pigskin-backed wooden boards, orig. clasps & catches. Tübingen: T. Anshelm, 1514.

[bound with]:

—. *De Arte Cabalistica Libri Tres Leoni X. dicati*. Large woodcut coat-of-arms of Reuchlin on title. Much printing in Hebrew. 4 p.l., LXXIX leaves, one leaf. Small folio. Hagenau: T. Anshelm, 1517. \$45,000.00

Fine and fresh copies of the second and first editions respectively of the Christian humanist Reuchlin's great expositions of the Cabbalistic art, present here together in a handsome binding of contemporary blind-stamped pigskin-backed wooden boards with the original catches and clasps.

Reuchlin (1455-1522), was the first German humanist to rank as a great Hebrew scholar. His studies of the Hebrew language and of the Cabbala have earned him considerable historical significance. Reuchlin used his extensive travels to establish contact with Jewish scholars and humanists, and to acquire manuscripts and printed works for his library, which was one of the largest private book collections of his time.

In 1494, Reuchlin published his first cabbalistic text, the *De Verbo Mirifico* which greatly enhanced his scholarly reputation. Written in the form of a dialogue, there are three participants, the Greek philosopher Sidonius, the Jew Baruchias, and Reuchlin himself, appearing under the pseudonym Capnio. These three meet accidentally at Pforzheim where they discuss the occult meaning of the Hebrew pentagrammaton "YHSVH," the letters of the Hebrew form of the name Jesus.

The *De Arte Cabalistica* is Reuchlin's magisterial summation of his cabbalistic studies. Like the *De Verbo Mirifico*, the *De Arte Cabalistica* is a three-way dialogue, in this case between a Pythagorean called Philolaus, a Jew called Simon, and Mauranus, a Moslem. Gathered together at Simon's Frankfurt house, they come to the realization that by means of the Cabbalah and the mystical power invested in Hebrew letters, the help of angelic beings can be obtained, and a way opened to God. At the moment of revelation the mind of the Cabbalist, "in a state of unutterable delight, rejoicing in the spirit, in the depths of inner silence, driving away from itself humdrum earthly matters, is carried to the heavenly and the invisible that lies beyond all human sense."

These two works made Reuchlin the best-known Christian exponent of the Cabbala, and they were hugely influential, among others upon Agrippa of Nettesheim, Paracelsus, and, later, the Englishman, Robert Fludd. Reuchlin exercised an almost magical influence upon the greatest thinkers of his time. Pope Leo X and the Reformers were alike captivated by the charms of the Cabbala as propounded by Reuchlin and not only divines, but statesmen and warriors began to study the oriental languages in order to fathom the mysteries of Jewish Theosophy.

Fine copies in very fresh condition. Contemporary signature on front paste-down of "Joannis Schubert." This was Johannes Schubert or Schubart, vicar in Possendorf, a small village south of Dresden. On 12 May 1540 he handed over a house behind the Kreuzkirche to the city council of Dresden for an annual rent of 20 guilders (see M. B. Lindau, *Geschichte der Haupt- und Residenzstadt Dresden*, 1858, p. 475). He has made a series of marginal annotations and neat underlinings throughout each work and on the rear endleaves. While these annotations have

remained unstudied, they reveal a close and knowledgeable reading of the texts.

• Caillet 9333.

First Book on Tennis
"Fort Rare"-Brunet

16. SCAINO, Antonio. *Trattato del Giuoco della Palla di messer Antonio Scaino da Salò, diviso in Tre Parti. Con due Tavole, l'una de' Capitoli, l'altra delle cose piu notabili, che in esso si contengono...* "Trattato" on title within a cartouche of scrollwork, woodcut printer's device on title, six double-page woodcuts (collation as in Mortimer), & another woodcut printer's device on verso of final leaf. 16 p.l., 315, [3] pp. Small 8vo, 18th-cent. Italian mottled sheep (a bit of browning), flat spine gilt, red leather lettering piece on spine. Venice: G. Giolito, 1555. \$45,000.00

First edition of the earliest work on the game of tennis; this is a fine copy of a most uncommon book. In this work, Scaino not only describes the game but, for the first time, codifies the rules, sets the standard court sizes, discusses proper etiquette, and establishes a scoring system. He uses the terms *a due* and *vantaggio* from which our now familiar terms "deuce" and "advantage" are derived.

Tennis was already an extremely popular game in the 16th century, played by the kings of England and France. The rules for different versions of the game and their various interpretations often led to arguments. It was apparently after one such discussion with his patron, Alfonso II d'Este, the final Duke of Ferrara, that Scaino (1524-1612), decided to write the present book, formalizing and detailing the rules of the game.

Scaino describes the various forms of tennis being played at that time, whether the ball was solid or air-filled, hit with the hand or a racket, etc.

The excellent plates depict equipment and the court layouts.

Fine copy.

• Brunet V, 178 & Supplement II, 606—"fort rare." Mortimer 465.

The Father of Bibliography

17. TRITHEMIUS (or TRITHEIM), Johannes. *Liber de Scriptoribus Ecclesiasticis*. 148 leaves, including the final blank, Roman letter (except for the two-line title in gothic type), 51 lines & headline, capital spaces with guide letters. Folio (290 x 188 mm.), late 17th-cent. panelled English speckled calf (rebacked with the orig. spine laid-down, minor staining to a few leaves in blank upper margins). Basel: J. Amerbach, 1494. \$75,000.00

First edition of the "first bibliography to be compiled as a practical work of reference."—Grolier Club, *Bibliography*, 7.

Tritheim (1462-1516), one of the leading polymaths of his age, was appointed the 25th abbot of the monastery at Sponheim in 1483. "One of the first of his many self-imposed tasks was the reorganization and cataloguing of the monastic library, if one can call reorganization the process of transforming forty-eight mongrel volumes into

a splendid collection of 2,000 printed books and manuscripts, many of great importance and rarity...

"It was during the progress of this work, no doubt, as his exceptional knowledge of books caused inquiries frequently to be addressed to him, that he conceived the notion of compiling a new and ambitious bibliography of ecclesiastical writers. He began work in 1487, and by the spring of 1492 he was able to send the complete manuscript to the bishop of Worms. He then revised it, and in 1494 the *Liber de scriptoribus ecclesiasticis*, a folio of nearly 300 pages, issued from the Basle press of Johann Amerbach...

"From Alexander, bishop of Cappadocia, down to himself, Trithem sets out in chronological order nearly a thousand writers, largely but not exclusively ecclesiastical, giving a short account of each followed by a list of his (or her) writings. Nor are these lists merely perfunctory: it is obvious from such a heading as that for St. Augustine, under which he enumerates 277 works, that Trithem must have lavished an immense amount of genuine research on his bibliography. In all about 7,000 books are recorded. An alphabetical index of authors, arranged of course by Christian names, is added. The contrast between the feeble theological bibliographies of the manuscript age and this first attempt in the printing era is very striking."—Besterman, *The Beginnings of Systematic Bibliography*, pp. 7-8.

The title of the book is somewhat misleading since the work is not restricted to ecclesiastical writers but also includes authors such as Dante, Poggio, and Sebastian Brant.

A fine and crisp copy of a book which has become uncommon on the market, preserved in a box. Bookplate of the Society of St. John the Evangelist, Cowley, Oxford. With a note on the rear paste-down referring to "Derby" (the Earls of Derby?) and a shelf-mark.

• Goff T-452.

With Surreal & Delicate Mezzotint Illustrations

18. WRIGHT, Thomas. *An Original Theory or New Hypothesis of the Universe, founded upon the Laws of Nature, and Solving by Mathematical Principles the General Phaenomena of the Visible Creation; and particularly the Via Lactea. Compris'd in Nine Familiar Letters from the Author to his Friend.* 32 engraved plates (of which 8 are mezzotints & 2 are folding). Title printed in red & black. viii, 84, [4] pp. Large 4to, cont. calf (joints slightly cracked at ends), spine gilt, red morocco lettering piece on spine. London: Printed for the Author, 1750. \$35,000.00

First edition, and a fine and large copy, of a very remarkable book, famous for its influential theory of the Milky Way and for its beautiful, almost surreal, mezzotint plates. In this work, Wright (1711-86), explained the Milky Way as an optical effect caused by our immersion in a layer of stars. Wright also enunciated here that the stars circulate around a center as do the planets around the Sun.

"To Thomas Wright of Durham undoubtedly belongs the bold and original idea of transcending Newton on his own lines, by carrying his conception of the finite solar system into the infinite world of the stars beyond it...He was the first to propound the idea that the stars are not scattered without order or connection in

space, but have a systematic arrangement or constitution, like the solar system, whereby they are all bound into one immense unity and connection.”—W. Hastie, *Kant’s Cosmogony* (Glasgow: 1900).

This is today a most uncommon book on the market.

Fine copy, with the plates in beautifully fresh condition, preserved in a box. 18th-century typographical bookplate of Joseph Woolfe.

• *D.S.B.*, XIV, pp. 518-20—His latter model of the universe, “in which the stars lie in a plane and orbit their center as the planets orbit the sun, appealed to Immanuel Kant, who, not realizing the center of Wright’s system was supernatural, credited Wright with originating a disk-shaped model of the galaxy.”