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PL. XCVI.

Fig. 4.



Fig. 3.

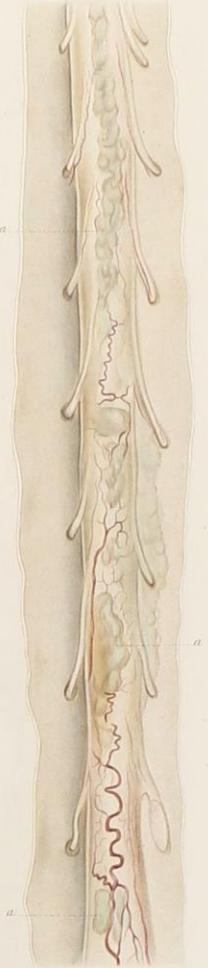


Fig. 1.



Fig. 5.

Fig. 2.



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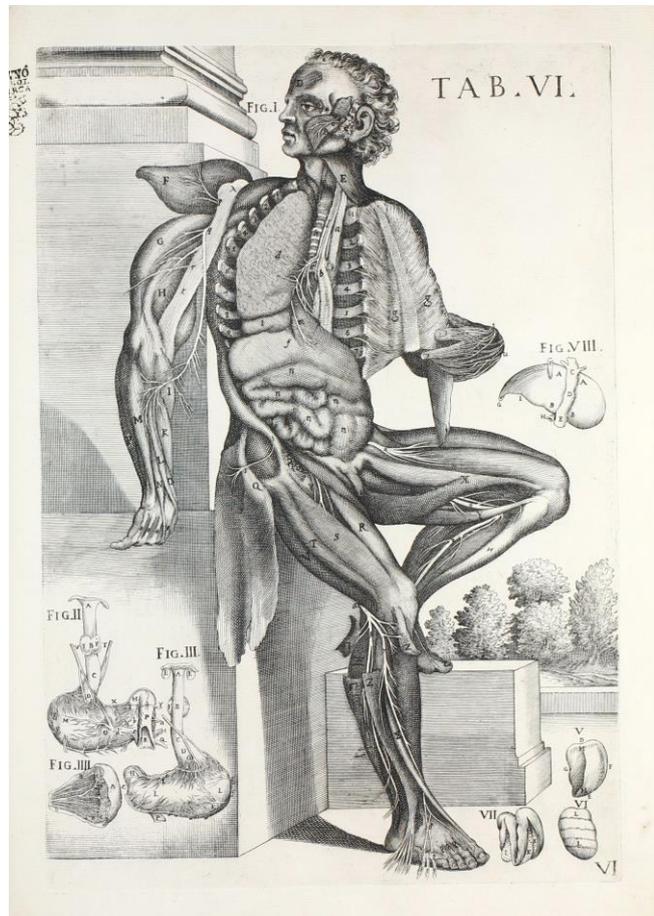
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work, the nine plates in this volume are engraved after the author's own drawings and are notable for their detail and accuracy." (Eimas 1298).

3 BERRETTINI, Pietro, da Cortona. *Tabulae anatomicae... delineatae ... et a caetano Petrioli Romano ... notis Illustratae.* Rome: Antonio de Rossi for Fausto Amidei, 1741. Large folio (440 x 310 mm). [4], 84 pp. Title printed in red and black and with engraved vignette representing a blood transfusion, woodcut initials, head- and tailpieces, 27 engraved anatomical plates by Luca Ciamberlano bound at end. Contemporary plain vellum (without binder's flyleaves, minor repair of board- and spine edges, vellum soiled and spotted). Title a trifle dust-soiled and spotted at margins, some text pages slightly browned, a few spots in places, short clean tear near gutter of some plates. Provenance: Yale Medical Library (ink stamps on pastedowns); James Tait Goodrich (bookplate on front pastedown); ink stamp to blank lower corner of plate backsides. A fine, wide-margined copy. (#003379) € 12,500

FIRST EDITION of "without doubt one of the most dramatic and artistically important anatomical atlases" (Haegelin). Around 1618, when Berrettini was not yet twenty years old, he prepared a series of twenty anatomical drawings, depicting their subjects in a variety of dramatic poses amongst columns, plinths and arches derived from classical architecture, which remained unpublished until 1741. Choulant-Frank identifies the original engraver of these plates which were begun in 1618 as Luca Ciamberlano, whose initials appear on plates 1 and 4. "Many of the dissected men hold oval or rectangular medallions - they look like framed mirrors - within which are drawn figures detailing the anatomy of various regions. Others have no accessory figures" (Roberts & Tomlinson, p. 273). Gaetano Petrioli must have decided to publish them because of the high reputation of Berrettini's art in the eighteenth century. Petrioli's edition contained the original twenty plates (nos. I-XIX and XXVII) plus seven others with figures copied from Vesalius, Vesling, Casserio and others, along with commentary supplied by Petrioli. As a supplement, to enhance the unity of Berrettini's plates, Petrioli also had them embellished with numerous smaller anatomical figures taken from Vesalius, Valverde, and others, "engraved in an incongruous manner wherever there was sufficient space on the plate" (Roberts & Tomlinson). Berrettini's original drawings were acquired by Sir William Hamilton, the British Ambassador to the King of Naples, and husband of Admiral Nelson's mistress, Lady Emma Hamilton. In 1772 Hamilton presented them to William Hunter for inclusion in Hunter's anatomical museum. They are now in the Hunterian Collection at University of Glasgow Library. Literature and References: NLM/Blake 42; Choulant-Frank, pp. 235-39; Garrison-Morton 395.2; Heirs of Hippocrates 470; Wellcome II, 146; Roberts & Tomlinson, *The Fabric of the Body*, pp. 272-79; Sappol, *Dream Anatomy*, p. 9; Norman, *The Anatomical Plates of Pietro da Cortona*, 1986; Haegelin, *Rare and important medical books in the library of the Swedish Society of Medicine*, p. 54; Waller 983; Wellcome II, p 146.



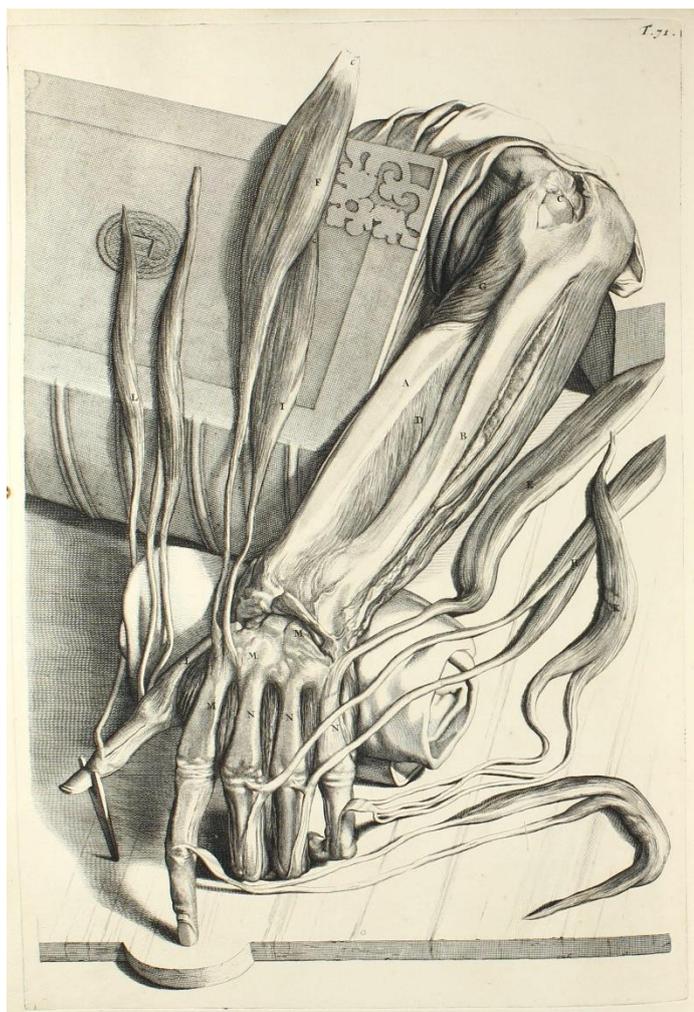
One of the finest anatomical atlases of the Baroque period

4 BIDLOO, Govard. *Anatomia Humani Corporis, centum & quinque tabulis, per G. de Lairese ad vivum delineatis, demonstrata.* Amsterdam: For the Widow of Joannes van Someren, the Heirs of Joannes van Dyk, Henry Boom and Widow of Theodore Boom, 1685. Large Folio (508 x 353 mm). 68 unnumbered text leaves, additional engraved allegorical title, engraved portrait by Abraham Bloteling after Gérard de Lairese, 105 numbered engraved plates after Lairese, probably by Bloteling (no. 10 printed on two sheets and no. 23 folding), woodcut printer's device on title, woodcut initials and tail-pieces. Signatures *⁶ (A-3Q)¹. Contemporary full vellum, ink lettering to spine (vellum soiled and spotted, corners bumped, front endpaper split at fold). Text and plates generally very crisp and clean, finger-soiling in places, a few clean marginal tears, plate 9 shorter at fore-margin, plate 104 with small hole not affecting image, plate 105 creased. Provenance: Johann Georg Friedrich Henning (1763-1823), author of various medical books (his ownership inscription dated 18 March 1798 on front free endpaper); presented by Ernst Hart to the British Library Association (old ink stamp on title, some text leaves and several plates). A fine copy. (#003268) € 19,000

FIRST EDITION and very rare when complete (portrait and plate no. 2 are often lacking). "Bidloo, professor of anatomy at The Hague, was at one time physician to William of Orange. An English contemporary, William Cowper, furnished his *Anatomy of humane bodies* almost completely with engravings plagiarized from this book by Bidloo, who promptly and publicly excoriated Cowper in a published communication to the Royal Society. Before the days of copyright, this is one of the most famous instances of plagiarism in the history of medicine...These plates are considered among the finest illustrations of the Baroque period,..." (Heirs of Hippocrates 667).

"The value of Bidloo's 'Anatomia' lies chiefly in the 105 fine copperplate engravings drawn by Gerard de Lairese, and engraved by Pieter van Gunst. These are masterpieces of Dutch baroque art" (Garrison-M).

"One of the finest anatomical atlases of the Baroque period. The 105 plates were drawn by the painter Gerard de Lairese, under whose influence the French style of Poussin and Lorraine became dominant in Holland. For Lairese, the anatomical illustrations Bidloo asked him to undertake were an occasion for an artistic meditation on anatomy: he displayed his figures in an emotional, almost tender manner, contrasting the raw dissected parts with the full, soft surfaces of uncut flesh, placing flayed, bound figures in ordinary nightclothes or bedding, setting ordinary household objects such as books, jars or cabinets in the same scene as cut-up torsos or limbs, and in one plate showing a fly crawling on an opened abdomen. His illustrations brought the quality of Dutch still-life painting into anatomical illustration, and gave a new, darker spiritual expression to the significance of the act of dissection. According to the most recent scholarship, the plates were probably engraved by Abraham Bloteling, inventor of the rocker tool for mezzoprint engraving." (Norman 231)



"The book took six years to make, and it was not a best seller, even by 17th-century standards. The publisher probably sold the plates to try to recoup some of his losses. But today, the 100 copies still in existence are the prized treasures of the world's great academic libraries, among them Oxford, Cambridge, Harvard, Yale and Vassar" (Vassar College Libraries).

Literature: Norman 231; Choulant, pp. 250-3; Heirs of Hippocrates 667; Garrison-M 384; NLM/Krivatsy 1238; Russell, *British Anatomy*, 211; Roberts & Tomlinson pp. 309-17; Wellcome II, p.165; Waller 1039; Dumaitre, *La Curieuse Destinie des Planches Anatomiques de Girard de Lairese* (1982).

5 **BIDLOO, Govard.** *Ontleding des menschelyken Lichaams, Gedaan en beschreeven door Govard Bidloo Uitgebeeldt, naar het Leeven, in Honderd en vyf Afteekeningen, Door de Heer Gerard De Lairese.* Utrecht: Jacob van Poolsum, 1728. Large Folio (516 x 350 mm). Letterpress title, 67 unnumbered leaves, engraved allegorical additional title, 105 numbered engraved plates after Lairese, probably by Bloteling (1 folding, plate 10 printed on two sheets), woodcut printer's device on title, woodcut initials and tailpieces. Signatures: *6 A-Qqq¹. Bound in fine contemporary blind-tooled polished Dutch vellum, spine with raised bands and hand-lettered in ink, large central arabesque to each board. Engraved title with some staining to blank fore-margin and marginal dust soiling, minor occasional spotting, minor



dust- and finger soiling elsewhere, plate 23 with tear at fold not affecting image. The collation of our copy conforms with that at Utrecht University and, unlike the first Latin edition of 1685, with no portrait called for. Exceptional copy in fine original Dutch binding. (#003444) € 8500

EXCEPTIONALLY RARE SECOND DUTCH EDITION (first published 1685 in Latin followed by a Dutch edition in 1690) and not found in the usual bibliographies.

"One of the finest anatomical atlases of the Baroque period. The 105 plates were drawn by the painter Gerard de Lairese, under whose influence the French style of Poussin and Lorraine became dominant in Holland. For Lairese, the anatomical illustrations Bidloo asked him to undertake were an occasion for an artistic meditation on anatomy: he displayed his figures in an emotional, almost tender manner, contrasting the raw dissected parts with the full, soft surfaces of uncut flesh, placing flayed, bound figures in ordinary nightclothes or bedding, setting ordinary household objects such as books, jars or cabinets in the same scene as cut-up torsos or limbs, and in one plate showing a fly crawling on an opened abdomen. His illustrations brought the quality of Dutch still-life painting into anatomical illustration, and gave a new, darker spritual expression to the significance of the act of dissection. According to the most recent scholarship, the plates were probably engraved by Abraham Bloteling, inventor of the rocker tool for mezzoprint engraving." (Norman 231). "The value of Bidloo's 'Anatomia' lies chiefly in the 105 fine copperplate engravings drawn by Gerard de Lairese, and engraved by Pieter van Gunst. These are masterpieces of Dutch baroque art" (Garrison-M).

Literature (all for the first Latin edition): Norman 231; Choulant, pp. 250-3; Heirs of Hippocrates 667; Garrison-M 384; NLM/Krivatsy 1238; Russell, *British Anatomy*, 211; Roberts & Tomlinson pp. 309-17; Wellcome II, p.165; Waller 1039; Dumaitre, *La Curieuse Destinie des Planches Anatomiques de Girard de Lairese* (1982).

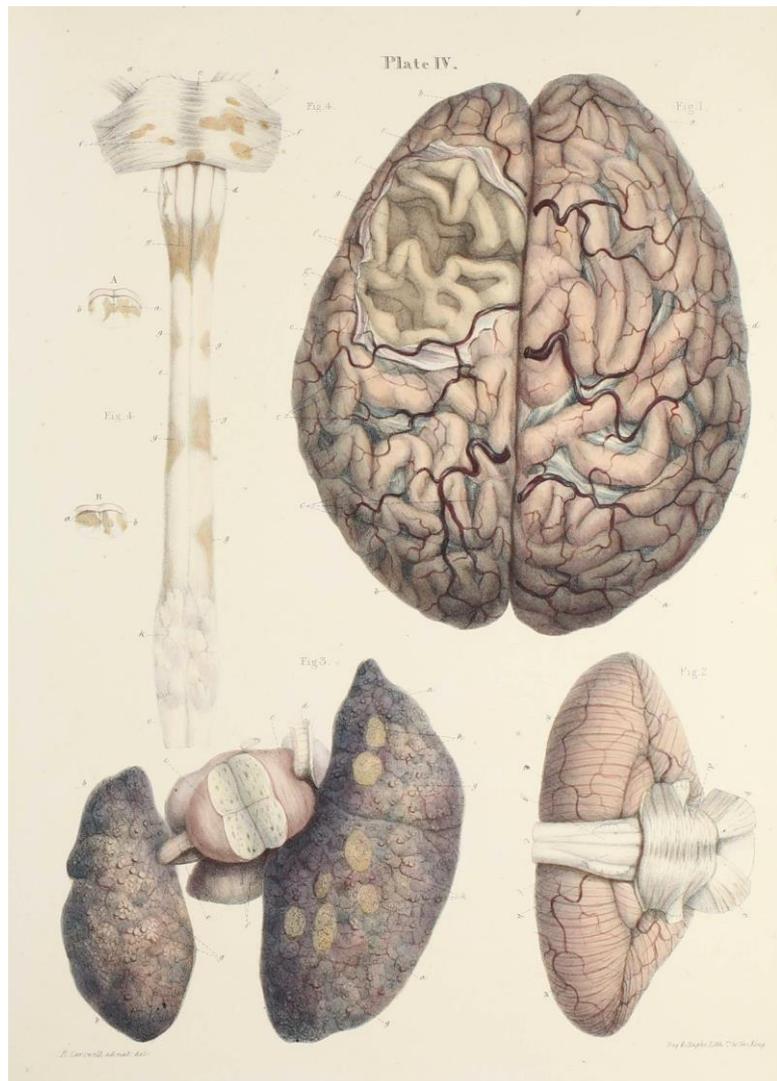
One of the most beautiful atlases of pathology

6 **CARSWELL, Robert.** *Pathological Anatomy. Illustrations of the Elementary Forms of Diseases.* London: Longman, Orme, Brown, Green and Longman for the author, 1838. Folio (374 x 267 mm). 109 unnumbered leaves, 48 fine hand-colored lithographed plates after Carswell. Contemporary half calf over boards, spine with green morocco label lettered in gilt, some gilt decoration and blind stamping, red-sprinkled edges (spine leather and hinges heavily rubbed, wear to spine ends and corners). Internally very crisp and clean with little age-toning of text and plates only, two plates with offsetting from dark colors, minor spotting of one plate, rare marginal thumb-soiling. Provenance: Royal College of Veterinary Surgeons, London (ink stamp on title and a few other leaves); small sticker of bindery S. Weston, London to rear pastedown. Excellent copy. (#003269) € 18,000

Eimas, *Heirs of Hippocrates* 1501; Norman 408; Osler 2250; Garrison-Morton 2291; Goldschmid 156; Wellcome II, p.306. - FIRST AND ONLY EDITION. Carswell's atlas, which he illustrated himself, is one of the most beautiful atlases of pathology. The work was "originally published in twelve Fascicles, beginning in January 1833 and continuing until January 1838 ... The Longman archive [. . .] records that between 1833 and 1840, 2361 fascicles (nos. 1-12) were sold; from this number we can infer that the first edition of Pathological anatomy was probably not greater than 300 copies." (Norman). The work's importance was swiftly recognized, and it remained esteemed throughout the century, as J. F. Payne's opinion of 1886 demonstrates: "These illustrations have, for artistic merit and for fidelity, never been surpassed, while the matter represents the highest point which the science of morbid anatomy had reached before the introduction of the microscope" (DNB).

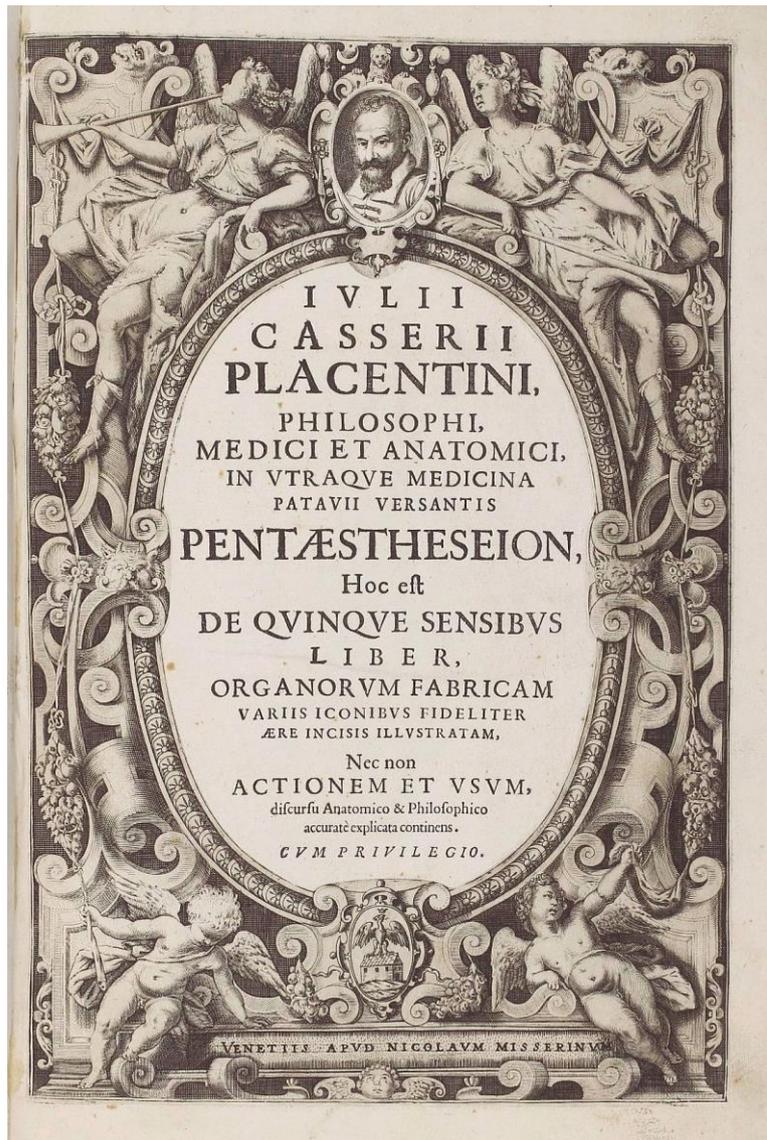
Sir William Osler, who began his career as a pathologist, notes: "Carswell... studied morbid anatomy in Paris under Louis. He was commissioned by University College, London, to prepare a collection of pathological drawings, and in about three years (1828-31) he completed a series of 2,000 water-colour drawings of diseased structures, which is still preserved at the College, where he was appointed professor of anatomy. The plates for his great work on pathological anatomy were furnished from his own drawings and put upon the stone by himself. These illustrations have, for artistic merit and for fidelity, never been surpassed, while the matter represents the highest point which the science of morbid anatomy had reached before the introduction of the microscope" (Osler, *Bibliotheca Osleriana*, 2250).

"...This work is rightly regarded as one of the finest pathological atlases ever produced." (Eimas, *Heirs of Hippocrates* 1501). "The beautiful hand-colored lithographed plates ... include good representations of post-mortem digestion of the stomach, cirrhosis of the liver, dry gangrene of the toes, endocarditis, and tuberculosis of the lungs and intestine" (Norman); these plates also include "the first illustration (in color) 'of the brain in general paralysis of the insane'" (Hunter and MacAlpine, *Three Hundred Years of Psychiatry, 1535-1860*, p. 784).



7 **CASSERI, Giulio [CASSERIUS, Julius].** *Pentæstheision, hoc est de quinque sensibus liber, organorum fabricam variis iconibus fideliter ære incisis illustratam.* Venice: Nicolas Misserino, 1609. Large folio (410 x 272 mm), [10], 3-346, [18] pp., including engraved title and 33 full-page engravings within page numbering. Signatures: a⁴ A-2X⁴ 2Y⁶. Errata and colophon on 2Y6r. Contemporary vellum, spine and lower edge lettered in ink (head of spine chipped, extremities a bit rubbed). Housed in a custom-made clamshell box. Internally crisp and unmarked, with minor spotting in places; some brown ink smudges to upper- and fore-edge affecting outer margins of a few leaves, light dampstain to lower corner. Provenance: Michele Raby, Torino (large armorial bookplate to front pastedown). An outstanding copy in original binding and with ample margins of one of the rarest of all important 17th century anatomical works. (#002263) € 38,000

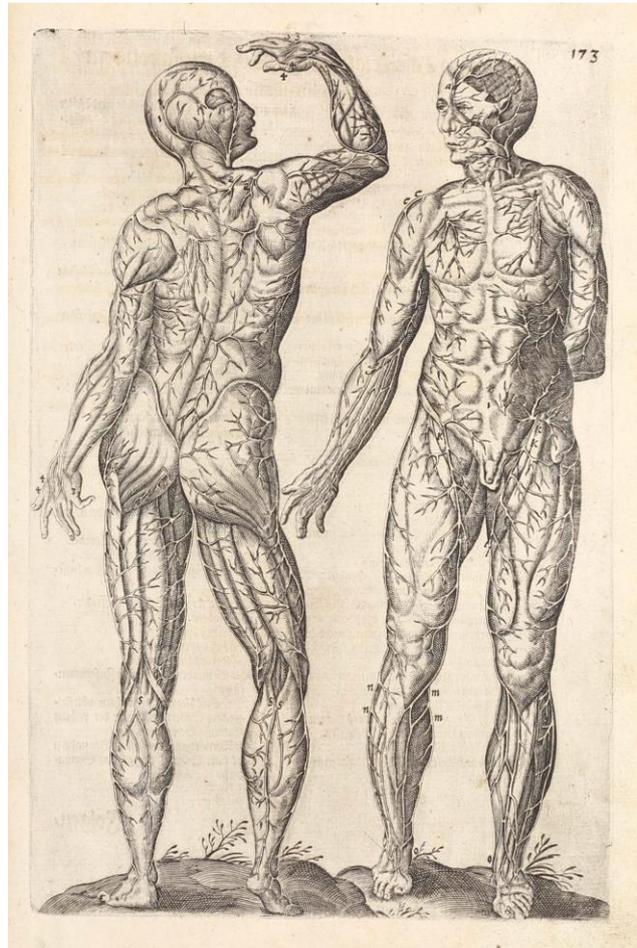
Not in Cushing, Osler, Wellcome. NLM/Krivatsy 2200; Waller 1810. - **EXTREMELY RARE FIRST EDITION of Casserius' second important contribution to the comparative anatomy** not only of the ear and the vocal organs, as in his work of 1600/01, but also of the other four sense organs and especially of the EYE. This first edition is much rarer than the Ferrara, 1601, book on the ear and voice, and in fact so rare that Choulant-Frank never saw a copy. They note: "The original edition is said to have contained a copper-title and thirty-three plates..." and proceed to describe the Frankfurt edition of 1622, with the same number of plates but "reduced and certainly executed by another artist. Some of them are even reversed and show much inferior workmanship" (p. 224). The very fine anatomical plates for which this book is noted are both drawn and engraved by the Swiss artist Joseph Maurer, a pupil of Tobias Stimmer who lived in Casserius' house. The 12 plates pertaining to the ear are the same as those of Casserius' earlier work; they constitute "the first accurate pictorial presentation of the internal ear" (Lyle M. Sellers, *Annals of Otology*, LXVIII, No. 3, Sept. 1959). Those dealing with the other four sense organs are new. Among them, in the especially important section dealing with the EYE and VISION (pp. 257--346) are the first pictorial representations of the conjunctival glands, later known as the Meibomian glands (cf. Garrison-Morton 1481). All the plates, according to Choulant-Frank, "are done with unusual care and are anatomically exact." Casserius' anatomy of the sense organs is of great importance in medical history, since for the first time he adds to a complete account of each human organ a full study of the same organ in various animal forms.



OCLC/WorldCat list the following copies in US libraries: McGoogan Library of Medicine, Nebraska; Bernard Becker Medical Library, St. Louis; Cornell University Library, Ithaca; Huntington Library, Art Collections & Botanical Gardens; University of Southern California, Norris Medical Library, LA.

8 **COLOMBO, Realdo / COITER, Volcher.** *Anatomia, das ist sinnreiche, künstliche, begründete Aufschneidung, Theilung, unnd Zerlegung eines vollkommenen menschlichen Leibs und Körpers, durch alle desselbigen jinnerliche und eusserliche Gliedmassen und Gefäss, so wol mit eygendtlicher Beschreibung erkläret, als mit lebendigen Contrafacturen fürgebildet . . .* Frankfurt am Main: Matthias Becker for Theodor de Bry, 1609. Three parts in one volume. Folio (305 x 197 mm). ff. [4], pp. 1-148, ff. 149-160, [4], 161-164, pp. 165-274, [2], including general title dated 1609, 3 section titles on pp. 1, 61 and 225, all dated 1608, pagination of ff. 149-164 single-sided only, with 2 unpaginated leaves between ff. 160 and 161, final blank leaf. General title with engraved device, woodcut initials, head- and tailpieces, folding letterpress table seamed to fore-edge of p.69, 44 mostly full-page anatomical engravings after Vesalius and Coiter. 18th century three-quarter calf, simple paper boards, some blind ruling, black-dyed edges (joint of upper board split at foot, chipping and worming of spine ends and upper corner of rear board, wear and chipping to extremities). Text somewhat browned and dust-soiled, some worming to outer blank margins, occasional minor spotting and staining, title page with upper right corner torn-off and with old paper rebacking, light dampstaining at foot and a vertical crease. Provenance: John B. Murphy, Chicago (bookplate to front pastedown), illegible ownership signatures to title page, ownership inscriptions on final endpaper, dated 1817 and 1845 (the latter signed "Jean ? De Willer"). (#003391) € 5500

RARE FIRST GERMAN EDITION of Colombo's *De re anatomica* (1559) which contains the first description of the pulmonary blood circulation, and of Coiter's *Lectiones* (1575). The edition consists of three parts, each with its own title page (dated 1608). Colombo's text is preceded by a series of anatomical plates which actually are re- engravings of Vesalius' work. The present engravings bear page numbers and sheet signatures in the plate from a more extensive work, so they seem to have already been used. Colombo's treatise is followed by the first German edition of Volcher Coiter's *Diversorum animalium sceletorum explicationes iconibus illustratae* with 20 (16 full-page) engraved illustrations, including the famous bird skeletons, which first appeared as an appendix in Fallopio's *Lectiones de partibus similaribus humani corporis* (Nuremberg, 1575). Coiter (1543-1600), who studied with Fallopio (1523-62), published his teacher's lectures in 19 chapters, augmented with his own commentary. "The inspiration for his appendix came from Aldrovandi; however, Coiter's illustrations, most of which he etched himself, are far superior in quality to the zoological illustrations of Aldrovandi, and they occupy a prominent position in the history of zoology and comparative anatomy" (Herlinger). "The engravings are neat and anatomically exact. The 4 plates last mentioned especially (of skeletons of mamals, amphibia, and birds), are freely and thruthfully executed" (Choulant). These plates (except for that of the mouse sceleton) were re-engraved and used in Johann Andreas Schenck's German translation of 1609. Added here for the first time is the full-page illustration of a baboon (papiones cynocephali, p.263). Coiter distinguished himself by his accurate research on cartilage, bones and nerves, recognized the value of morbid anatomy, and made experiments on living animals to ascertain the action of the heart and the influence of the brain. References: Choulant-Fr. 210; NLM/Krivatsy 2617; Waller 2075; Nissen 921 (rem). Garrison-Morton 378.1, 284 and Norman 497, 501 (for 1st eds).



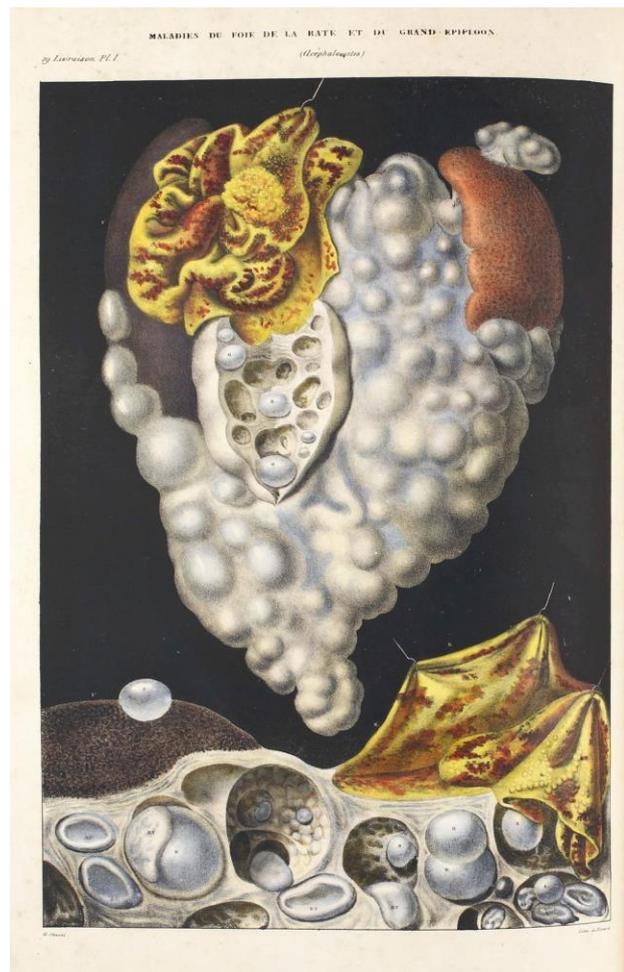
Author's presentation copy to Louis Alfred Becquerel

9 **CRUVEILHIER, Jean.** *Anatomie pathologique du corps humain*. Paris: J. B. Bailliere, 1829-1842. Two volumes of text and plates, large folio (475 x 308 mm). Half-titles to each volume, list of subscribers in vol. 1, tables and lists of plates at end of each volume, general index at end of vol. 2., 233 lithographed plates on 231 sheets (2 double-page, 171 hand-colored) by J. G. Martin and A. Chazal, protected by tissue-paper. Occasional toning, spotting and foxing (few plates stronger). Contemporary half calf over mottled boards, spines gilt-lettered, blind-tooled and decorated in gilt, marbled endpapers (minor wear to extremities, wear to corners). Provenances: Louis Alfred Becquerel*, presented from the author and inscribed on vol. I half title "A mon cher Alfred Becquerel / Cruveilhier". The set later passed on to Augustin Grisolle* (ink stamp on title and his inscription on half title below) and thereafter to Henri Meunier. A very good, clean and unmarked copy. (#003359) € 8500

FIRST EDITION OF THE MOST COMPREHENSIVE OF THE EARLY ATLASES OF PATHOLOGY, monumental in size and scope, and unsurpassed in the beauty and clarity of its plates. It was published over thirteen years, in forty separate parts, with a total of 233 mostly hand-colored lithographed plates. "The significance of [Cruveilhier's] work cannot be overestimated," Goldschmid wrote in the introduction to his bibliography of pathology illustration (p. 12).

"The fine hand-coloured lithographs of gross pathology make this one of the greatest works of its kind. Cruveilhier, first Professor of Pathological Anatomy in Paris, gave the first description of multiple sclerosis and an early description of 'Cruveilhier's palsy'" (Garrison-Morton).

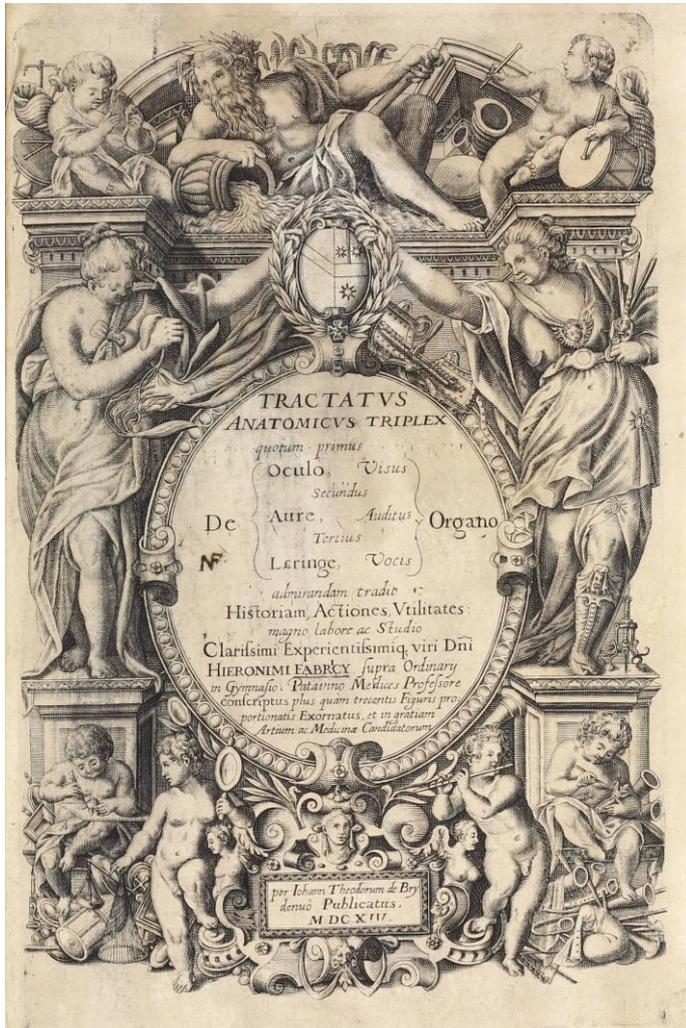
Cruveilhier's atlas continued the grand tradition of anatomical illustration, and marked a great advance in graphics with its hand-colored folio lithographed plates. It preserved a record of a superb collection of pathology specimens, many of which are seldom seen today. Among the many original observations are the first descriptions of hypertrophic pyloric stenosis and ulceration of the stomach due to hyperacidity (both known as 'Cruveilhier's disease'), and of disseminated sclerosis; there is an early description of 'Cruveilhier's palsy' (the progressive muscular atrophy also known as 'Aran-Duchenne disease') and some remarkable plates of the brain and spinal cord. The fine quality of the book made the reputation of Baillière as a medical publishing house, and the illustrations served as models into the early 20th century. Spillane called Cruveilhier's atlas a 'treasure-chest of neurology' (p. 206) noting its original illustrations of multiple sclerosis, auditory neurinoma, intracranial epidermoid, intracranial and spinal meningiomas. Thanks to the accuracy of the fine illustrations, Cruveilhier's atlas "has become less dated than some more recent ones that make the most use of the microscope. That is why Virchow called himself Cruveilhier's disciple and why many of his findings remain valid" (DSB). Only one other edition of the atlas was published, an Italian translation published in four volumes from 1837 to 1841, illustrated with copies of the original lithographs, the original stones having apparently been destroyed.



*Louis Alfred Becquerel (1814-1862) was a French physicist and medical researcher. In 1840 he obtained his doctorate with the thesis "*Recherches cliniques sur les affections tuberculeuses du cerveau*", and in 1847 attained the title of professeur agrégé. Augustin Grisolle (1811-1869) was a French physician, pathologist and professor at the Paris faculty of medicine and a member of the Académie de Médecine. He was author of the two-volume *Traité élémentaire et pratique de pathologie interne*, 1844.

References: Garrison-Morton 2286; Heirs of Hippocrates 1479; Norman 538; Wellcome II, p.412; Goldschmid pp. 11-15 & 137-39; Long, *History of Pathology*, pp. 85-87; Spillane, *The Doctrine of the Nerves* (1981) pp. 205-20.

11 FABRICI, Girolamo (FABRICIUS AB AQUAPENDENTE, Hieronymus). *Tractatus Anatomicus Triplex : quorum primus De oculo, visus organo; secundus De aure, auditus organo; tertius De laringe, vocis organo admirandam tradit historiam, actiones, utilitates.* [Oppenheim or Frankfurt]: Johann Theodorum de Bry, 1614. Folio (305 x 195 mm). [8], 163, [11] pp. Fine engraved title, woodcut initials and headpieces, several engraved and woodcut text illustrations, 11 full page, lacking final blank leaf



Y4. Bound in old recased vellum of a former Fabrici copy with the original handlettering on spine preserved, original endpapers kept with the case, yapp edges (vellum soiled, some worming to inner hinges and boards. Text quite clean and crisp with only very little browning and occasional minor spotting. Provenance: N. Franchimont (inscribed on title). Very good copy in neatly matching binding. (#003469) € 5000

RARE SECOND EDITION of this compilation and the first under this new title. Fabrici's first published anatomical work was originally published in Venice in 1600. It is dealing with the eye, the throat and the ear, all illustrated with detailed engravings. "The major portion of this work on the organs of vision, speech, and hearing is devoted to the eye, and it is clear that Fabricius was one of the first to grasp the true form and proper location of the lens. Although his description of the ear is sound, it contributed no new knowledge about the ear or the sense of hearing. An extremely competent comparative anatomist, he was at his best in dealing with the laryngeal apparatus" (Heirs of Hippocrates 365). This work, together with his many other anatomical studies were intended to form a monumental *Totius animalis fabricae theatrum*, which however never appeared in

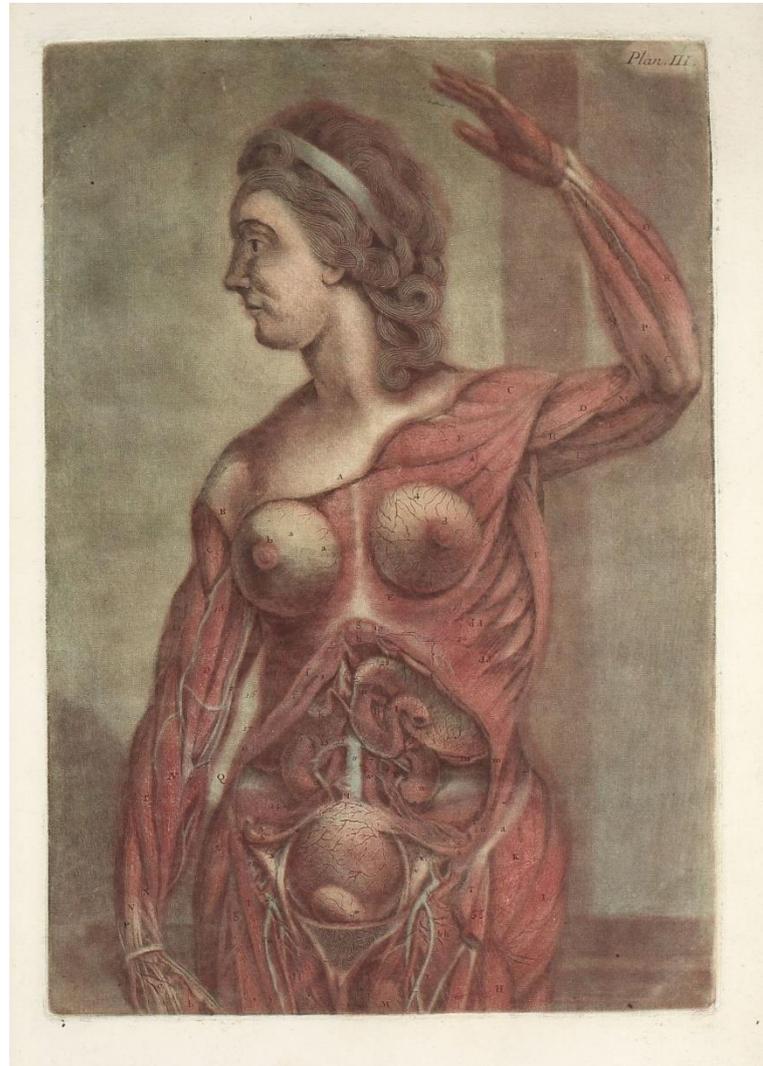
print. Girolamo Fabrici, also known from the Latin form of his name as Hieronymus Fabricius ab Aquapendente, taught anatomy at the University of Padua, where he had previously studied under Gabriele Falloppio, himself a student of Vesalius. Fabrici published a series of works on aspects of anatomy, including the present work on human speech organs and the physiology of voice production.

12 GAUTIER D'AGOTY, Jacques Fabien. *Anatomie des parties de la génération, et de ce qui concerne la grossesse et l'accouchement, jointe a l'angéologie de tout le corps humain, avec des planches imprimées en couleur...Seconde édition, augmentée de la coupe de la symphise.* Paris: Demonville, 1778. Large Folio (410 x 283 mm). [6], 34, [2] pp. and 10 color mezzotint plates, signed Gautier d'Agoty père, plates I to VIII dated 1773, two plates on the "cup of the symphise" added in this edition: plate IX dated 1773 and Plate X (engraved), dated 1779. Includes the unnumbered leaf "*Table Générale et détachée*", the unnumbered errata/privilege leaf, and the final unnumbered leaf "*Opération de la Symphise*". [Bound with:] *Exposition anatomique des maux veneriens sur les parties de l'homme et de la femme, et les remedes les plus usites dans ces sortes de maladies.* Paris: J. B. Brunet et Demonville, 1773. 26 pp. and 4 color mezzotint plates, signed and dated "par G. Dagoty père 1773," of male and female genitals afflicted by venereal disease. Wanting the title-leaf only. This second work is misbound between the preliminary and the numbered text leaves of the first work. Bound in contemporary French cat's-paw sheepskin, gilt-decorated and ruled spine with 6 raised bands and red morocco lettering-piece in first compartment, red-dyed edges, marbled endpapers (minor repair to

hinges, spine-ends and leather over lower board). Text and plates with light even browning, occasional minor spotting, marginal dust- and finger-soiling, single small wormhole throughout, old paper repair of tear at gutter of one plate outside print area. Provenance: from a French private collection. Excellent copy with text and all the plates present as called for. (#003289) € 16,500

SECOND, ENLARGED, EDITION of the first work and FIRST EDITION of the second. These two works are the last large anatomical plate-books made by Jacques-Fabien Gautier d'Agoty. The first, *L'Anatomie des Parties de la Génération*, "begins with tall plates of man and of woman, each formed from two sheets and folding out from the book . . . These first plates showing muscles, arteries and the nervous system are worked out and tabulated in detail. Behind the man is a ghostly arm and shoulder showing the patterns of veins. Among other adjuncts by

his foot is an elegant wine-glass meant to demonstrate the texture of male semen mixed with water 'dans le moment de l'éjaculation' . . . The female figure is a typical Gautier plate, stripped and dissected but with healthy head and throat, charming classical face and hair in perfect order, standing poised as a dance . . . In the next folding illustration we find a fair instance of his semi-erotic treatment of a scientific theme - one woman standing in profile, her living head looking back to us above a naked breast; the womb open, with folded figure of a foetus. At her feet and knees, almost in a lesbian attitude, a nude figure finely modeled sits to show the 'parties de la generation', and from the front her dissected womb. The final folding illustration is of a similar sort, two figures of which the lower seems a curiously relaxed classical nude with impeccable hair, her child just born and resting on her lap, the umbilical cord still uncut. Womb and child are in the open dissection. At the mother's feet is a debris of placenta and cords as if they have not yet been cleared from last night's party" (Franklin, *Early Colour Printing*, pp. 47-48). A text sheet and 2 plates, including one dated 1779, which is therefore the last known plate by Gautier d'Agoty, illustrate the operation of the symphysis, intended to avoid a



cesarean section. Our copy has the plates in the original, unassembled state and includes the general index, errata leaf often absent from other copies. For literature, see also, Sappol, *Dream Anatomy*, p.116-7; NLM/Blake 169; Wellcome III, p.97 (first ed.); Choulant-Frank p.272.

The second work is an exposition of the pathology of venereal diseases, in particular of syphilis. "These four plates, two male and two female, are more simply medical than much of his other work - the affected parts are truly shown, but not with whole figure or face" (Franklin). NLM/Blake 169; Wellcome III, p.97; Choulant-Frank p.272; Franklin, *Early Colour Printing* p. 47,V; Goldschmid p.67f.

13 **JOBERT DE LAMBALLE, Antoine de.** *Traite de chirurgie plastique. Atlas de 18 planches gravées et coloriées.* Paris: J.B. Bailliere, 1849. Large folio (418 x 218 mm). 8 pp. of title and plate explanations, 18 engraved plates of which 17 hand-colored and 2 double page. Original cloth-backed printed boards. Boards soiled, spotted and scratched, light wear to spine and extremities. Title, text pages and final uncolored plate slightly foxed, some finger-soiling at outer margins of few plates, minor age toning, but generally bright and crisp internally. Provenance: Universite Catholique, Lille (stamp and "annule" stamp to title); medical library of James Tait Goodrich. Very good copy. (#003404) € 8000

EXCEPTIONALLY RARE FIRST EDITION of Jobert de Lamballe's treatise on plastic surgery (atlas only). Antoine-Joseph Jobert (1799-1867) was a French professor of anatomy and a gynecologist. He was personal surgeon of Louis-Philippe and Napoleon III and is one of the pioneers of general anesthesia in France using ether. After having studied medicine in Paris, followed - as a pupil of Richerand and Jules Cloquet - by an internship at the Hospitals of Paris in 1821, he was appointed prosector and became a surgeon at the Hospitals in 1829, a surgeon at the Hôpital Saint-Louis in 1830, then an associate professor of anatomy in 1831. Jobert is best known for his masterful use of autoplasty, the repair of diseased parts by surrounding healthy tissue, and especially for the operation he called elitroplasty correcting the vesicovaginal fistula. He gave an impetus to the therapy of affections of the uterus and its appendages. He was the first to perform sliding cystoplasty to heal vesicovaginal fistula. It describes procedures for the surgical cure of various fistulas and the restoration of the functions of urinary organs which have undergone autoplasmic operations. Jobert was elected to the Academy of Medicine in 1840 and to the Academy of Sciences in 1856. (Wikisource). Not in Garrison-Morton, Norman or Heirs to Hippocrates.

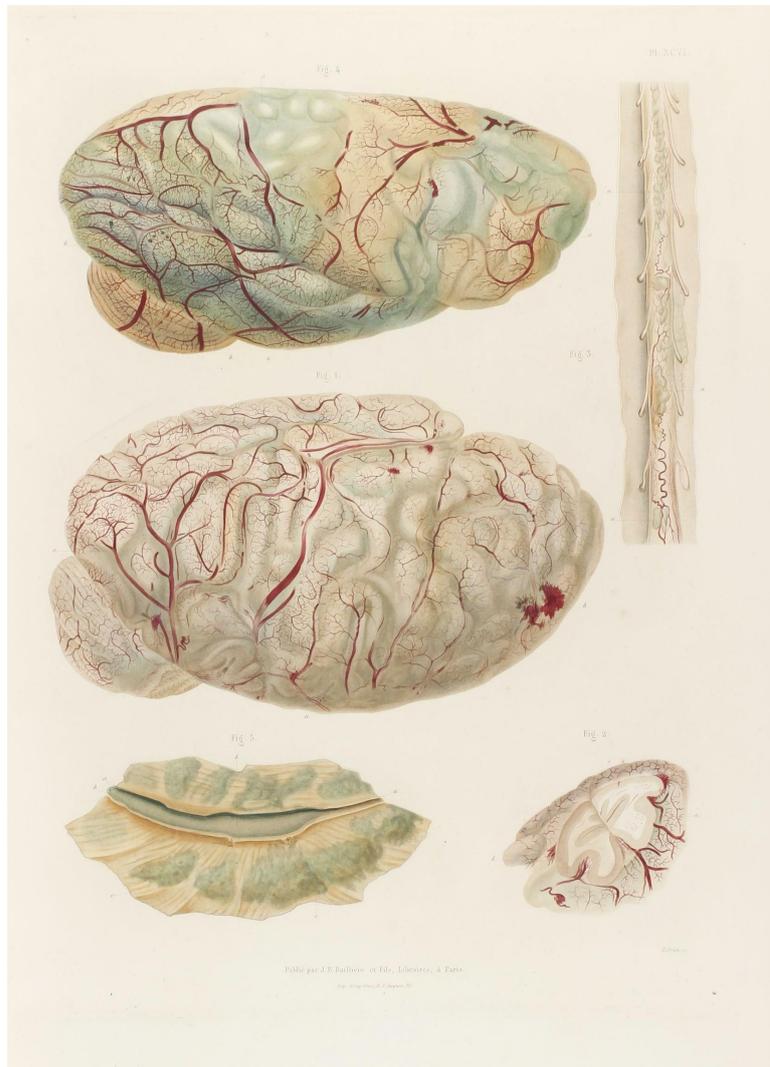
This work is of exceptional rarity. We know of only two copies of the atlas, and none of the text volumes, that have come to market in the past 50 years (our copy and the copy of the Royal Colleges of Surgeons of Ireland, Sold at Lyon & Turnbull in 2013).



The finest pathological color-plate atlas ever produced

14 LEBERT, Hermann. *Traité d'anatomie pathologique generale et special ou description et iconographie pathologique des alterations morbides tant liquides que solides observees dans ls corps humain.* 4 volumes (2 text and 2 atlases). Paris etc.: J. B. Baillièrè & fils, 1857-1861. Large folio (464 x 293 mm), text volumes: [4], ii, 760; [6], 733 [1] pp., including half titles, list of subscribers and index; atlases: [2], 46 pp. and 94 plates numbered I to XCIV; [2], 44 pp. and 116 plates numbered XCV to CC, together 200 engraved plates after P. Lackerbauer, most printed in colours and finished by hand. Bound in uniform 20th century half chagreen leather over marbled boards, spines lettered and ruled in gilt, marbled endpapers (very little rubbing). All plates and text leaves in atlas volumes mounted on stubs. A little dust-soiling and spotting to first and final pages, text volumes with slight warping of top margin from minor dampness with only hardly visible stain line, occasional very minor spotting or finger-soiling of plates, minor faint foxing of a few text pages. Provenance: From a French private collection. An exceptionally crisp and clean set. (#003446) € 14,000

Heirs of Hippocrates, 1803; Garrison-Morton 2297.1; Hirsch-H. III, 706; Goldschmid 198 ff. u. Taf. 40-41. **First Edition. Monumental Atlas of pathological anatomy.** "Lebert set out to cover both general and special pathology. The superb hand-coloured copperplate engravings of macro- and micropathology in this work are among the finest ever published" (G-M 2297.1). "Lebert's work covers a much wider range than that of Cruveilhier [Anatomie pathologique du corps humain...] or Carswell [Pathological anatomy...] and includes many examples of macroscopic and microscopic anatomy and pathology together with many illustrations of gross specimens. The text volumes provide detailed descriptions of both gross pathology and micropathology, the treatment of some plates amounting to short treatises in themselves. A brief history of pathology dating from the sixteenth century is also included. At the beginning of each atlas volume is a section which conveniently lists and describes each plate. The 200 hand-colored copper engravings are of superb quality and are reminders of the excellence of medical illustration during the nineteenth century." (Heirs of Hippocrates, 1803).



"Eines der umfangreichsten und zugleich bedeutendsten Werke der Abbildungsliteratur. Bei Lebert findet sich farbiger Kupferstich in Mehrplattendruck auf der höchsten

Stufe technischer Vollendung; für mazerierte Knochenpräparate auch einfach getönter Punktierstich, weiterhin sehr reichlich Aquatintamanier und fast regelmässiger Pinselretusche" (Goldschmid).

Exceptionally rare with the octavo text volume

15 LIZARS, John. *A System of Anatomical Plates of the Human Body, Accompanied with Descriptions and Physiological, Pathological, and Surgical Observations.* Edinburgh: published by W. H. Lizars, 1822-26. 12 Parts of text in one volume and one atlas volume. Folio atlas (448 x 275 mm) and 8vo text (216 x 133 mm). Text volume with general title undated, engraved title vignette, separate title and half-title to each part. [2], xv [1], 152; xix [1], 82; [7], xxii-xxv [1], [83]-209 [1]; xiv, 43 [1]; xiv, [45]-137 [1]; xvii [1], [139]-219 [1]; xii, 18, 5 [1]; ix [1], [19]-65 [1], 6; xix [1], 107 [1]; x, 66; ix [1], 102; vii [1], 34, 6 pp. Parts 1-8: printed by John Brewster; part 9-12: printed by Ballantyne & Co. Atlas volume undated: [2], 2, 4 pp., including engraved title with large vignette, dedication to the King, content list, and 101 engraved hand-tinted or hand-colored plates, separated by protective paper sheets. The plates with Roman numbering for each part and additional running numbers printed on plates. Text volume bound in contemporary half calf over marbled boards, spine lettered and tooled in gilt, marbled endpapers (upper joint partly split, boards rubbed, extremities worn, corners slightly bumped). Foxing to general title, some minor foxing and spotting elsewhere, occasional pale dampstaining and slight marginal warping of some gatherings. Atlas volume bound in contemporary half-calf, spine ruled and lettered in gilt, mabled endpapers (joints partially cracked but cords holding, boards rubbed, extremities worn, corners bumped). Light browning of paper, occasional finger-soiling, very minor spotting in places. Provenance: Arthur Bailie Francis, Queen's College of Belfast (inscribed on first flyleaf and further on title with date Nov. 1889); William F. Clay, bookseller (small ink stamp to first flyleaf). (#003447) € 6500

Heirs of Hippocrates 1436 (later edition); Waller 5950 (atlas only); Wellcome III, p.531; Cushing L313; Roberts & Tomlinson, *The Fabric of the Body*, pp 504-8. **FIRST EDITION, FIRST PRINTINGS (second issue of atlas), and exceptionally rare with the octavo text volume present**, of this impressive and highly successful collaboration between anatomist John Lizars and his brother William Home Lizars, a talented artist and head of the publishing and engraving firm established by the brothers' father, Daniel Lizars (1754-1812). "Although it contains no new discoveries, this superb atlas is certainly one of the most elegant works of the nineteenth century." (Heirs of Hippocrates).

The first edition of the folio atlas illustrating Lizars's *System* was issued in both uncolored and hand-colored versions, although the 15 plates devoted to the brain and spinal cord are colored in all copies of the first edition. All first editions of this work are rare, and because the plates were issued in folio, and the text of the first edition was issued in 12 parts in octavo, most often the first edition of the atlas is not found with the text.

John Lizars studied under John Bell and later became a partner in Bell's anatomy school. The partnership with Bell was eventually dissolved but Lizars continued to teach on his own, and also maintained a private surgical practice. In 1825 Lizars became the first surgeon in Britain to perform an ovariectomy (see Garrison-M. 6026). In 1831 he was appointed professor of surgery at the Royal College of Surgeons in Edinburgh. Lizars' *System of Anatomical Plates* was by far his most successful work, going through many editions; "the sale of the book in its various forms was reported to be immense" (Roberts & Tomlinson p 505). Lizars' fame as engraver led John James Audubon to engage Lizars to engrave the plates for the elephant folio *Birds of America*; however, after Lizars had engraved the first ten plates, he recommended to Audubon that this enormous project (requiring over 76,000 elephant folio hand-colored plates for the 175 copies in the edition) be turned over to Robert Havell in London. Lizars' atlas for his brother's *System of Anatomical Plates* represents the highest quality of artistic production available in Scotland at this date (Roberts & Tomlinson, *The Fabric of the Body*, pp 504-8).



16 PETRIOLI, Gaetano. [Opera]. I. *Riflessioni Anatomiche sulle note di Monsignor Gio. Maria Lancisi fatte sopra le tavole del celebre Bartolomeo Eustachio...* Rome: Giovanni Zempel, 1740. [10], 8, 10, 27 [1], 98, [2], 99-200 pp. Title with large engraved vignette, woodcut initials, and 41 engraved plates. Imprint on title dated 1740, but title vignette and some plates dated 1741. Includes Latin descriptions of figs. I-VIII by Eustachius on 10 pages with 2 sheets of plates bound after p.10, and of 39 plates numbered IX-XXXVII by Lancisi bound after p.32. Signatures: [pi]⁶ (-[pi]6, blank), A⁴, A-C² (-C2, blank), A-C⁴, D², A-H⁴, I-M² (-M2, blank), N⁴, O⁶; [chi]2 (-[chi]1, blank) P-2B⁴, 2C², 2D⁴, 2E² (-2E2, blank). Minor occasional spotting and finger-soiling of text and plates. **[Bound with:]** II. *Corso Anatomico o sia universal commento nelle tavole del celebre Bartolomeo Eustachio...* Rome: Giovanni Zempel, 1742. [12], 1-246, 245-254 pp. Title with large engraved vignette, woodcut initials. Added with drop title "Dissertazione Dimonstrative" is a section with separate pagination pp. 245-254. Signatures: A⁶ A-2G⁴ 2H²(2H2+"2G1"), 2i⁴ 2k² (-chi², -k2 blank). Title with paper repair at blank fore-margin, occasional minor spotting, pp. 172-3 slightly stained from formerly pressed plant. **[Bound with:]** III. *Le otto tavole anatomiche con cinquanta figure in foglio delineate...* Rome: Antonio de Rossi, 1750. Title with large engraved vignette, engraved portrait frontispiece of Petrioli by Nollin after De Penner, 8 engraved plates (numbered I-VIII) by Gabbuggiani, woodcut initials and headpieces. [2], 3-56, [14], 57-138 pp. Roman page numbering. Separate title after p. LVI "Ermanno Boerave ... Opera anatomica dell'economia animale" Signatures: A-G⁴, a1-7, H-M⁴ N² A⁴ Chi1 A-C⁴ a-c⁴. A few text gatherings somewhat browned, occasional minor spotting. Three works in one volume. Folio (353 x 237 mm). Contemporary sheepskin, old rebacking and restoration of lower board with brown morocco, spine with 5 raised bands, gilt lettering and some gilt decoration, upper board with large blindstamped and gilt supralibros depicting an archangel surmounting the arch of the alliance and surrounded by a flower garland with angels, sprinkled edges, new endpapers (little rubbing to boards, spine and extremities). Bound without all blank leaves. The text and plate generally very crisp and bright. Provenance: Piergiorgio Borio M.D. (bookplate engraved by Pasquale to front pastedown). Fine copy. (#003448) € 8500



Choulant-Frank, pp. 200-204; Waller 7332-7334; Wellcome II, p. 347. RARE FIRST COLLECTED EDITION of the works of Petrioli (1720-1760). The original drawings of Bartholomeo Eustachio which he finished in 1552 were rediscovered by Giovanni Maria Lancisi in the Vatican Library and originally published by him in 1714. With these

plates Lancisi was able to complete Eustachio's work. Petrioli, who had permission from Cardinal Caraffa to study Eustachio's plates re-publish them in the present work.

Riflessioni Anatomiche was first issued without the plates, which were added in 1741, and the text seems originally to have ended at p. 78; there is also an apparent break at p. 32. The first section ends at p. 98; a separate (later?) section begins on p. 99 and its paging and signature sequence continues that of the first section. The second section has its own caption title and imprint information in the colophon. Caption title (p. 99): *Proseguimento delle Riflessioni, ed ommissioni anatomiche fatto da Gaetano Petrioli Romano ... alle insigni Tavole anatomiche dell'inclito Bartolomeo Eustachio ... e dal dottissimo medico Gio. Maria Lancisi pria d'ogn'altro commentate, ed ora dal suddetto Petrioli per ordine preciso de medesimo, accresciute, ed emendate, con molti novissimi usi dagl'altri non considerati.* Colophon on p. 200 reads "In Roma, nella Stamperia di Antonio de' Rossi, nella Strada del Seminario Romano." The work includes descriptions in Latin (2nd 10 p. sequence) by Eustachius of the first 8 figures of his *Tabulae anatomicae*; also, descriptions in Italian by Lancisi (p. 1-37 of the 99 p. sequence) of the figures 9-47 of the *Tabulae anatomicae*. The section by Eustachius has caption title: *Tabularum octo, quae sequuntur ejusdem celeberrimi Bartholomeaei Eustachii, auctoris commentarii De tabularum usu.* First leaf of plates: tabula prima-quarta. Second leaf: tabula quinta-octava. The remaining 37 leaves are numbered IX-XXXVII. Our issue of the second work "*Corso Anatomico*" has just the drop title "*Dissertazione Dimonstrative*" on p. 245. The title and preliminary leaf found in separately issued copies was probably skipped in this collected edition (see Wellcome II, p.347 for the two variants).

17 **PORTA, Giovanni Battista della.** *De humana physiognomonia libri IIII.* Vico Equense: G. Cacchi, 1586. Folio (325 x 230 mm). [4], 265 (i.e. 272) pp. Title with full-size engraving including a portrait of the author, full-page engraving of dedicatee, 85 engraved illustrations throughout (several repeated, 4 full-page), woodcut historiated initials, head- and tailpieces, some mis-paginations. Signatures: **2 A-LI4. Contemporary limp vellum with yapp edges, spine lettered in manuscript, original untouched endpapers (binding weak and partially broken with some gatherings working loose, vellum soiled,



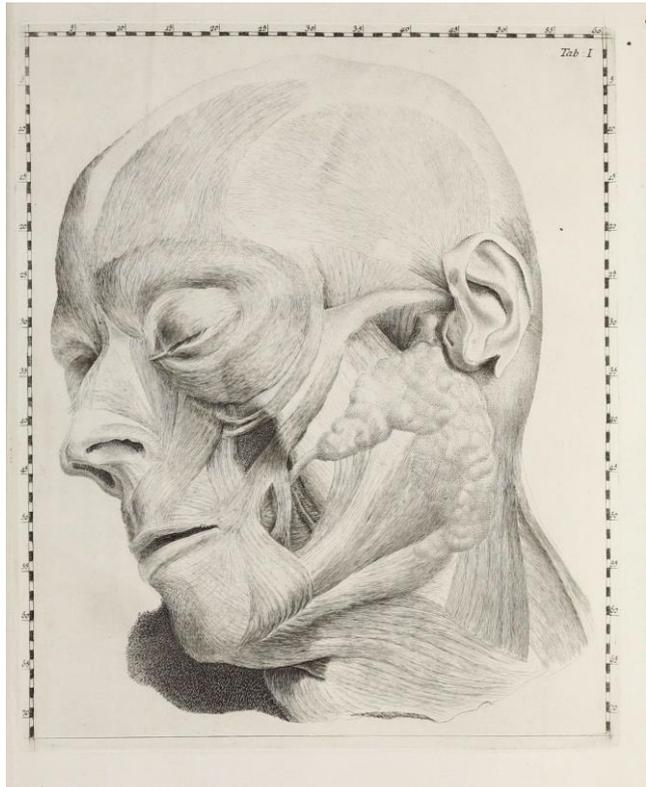
spotted and darkened). Text little browned, occasional minor spotting and foxing, title slightly dust- and finger soiled, two small dampstains to upper margin of f. A2, ff. C2-3 uncut, somewhat smaller in size, with edge-fraying and tipped to facing pages, clean tear in ff. I1 and L1, binding partially broken, ink annotations in contemporary hand (showing minor ink corrosion in places), brown stain to pp. 191-99 and 240-44. Still very good copy. (#003463) € 4500

Norman 1723; Garrison-Morton 150; NLM/Durling 3720; Wellcome I, 5196; Mortimer 398; DSB XI, 97. FIRST EDITION. "Della Porta preceded Lavater in attempting to estimate human character by the features. This is one of the first works on the ancient 'science' of physiognomy to be extensively illustrated" (Garrison & Morton 150). The neat engravings mostly with comparative representations of human and animal physiognomy. The title is designed with a large portrait medallion, surrounded by animal and human heads in an architectural setting. The portrait shows Cardinal L. d'Este, to whom the work is dedicated. The full-page engravings (both repeated) illustrate male and female nudes.

A fine, uncut copy.

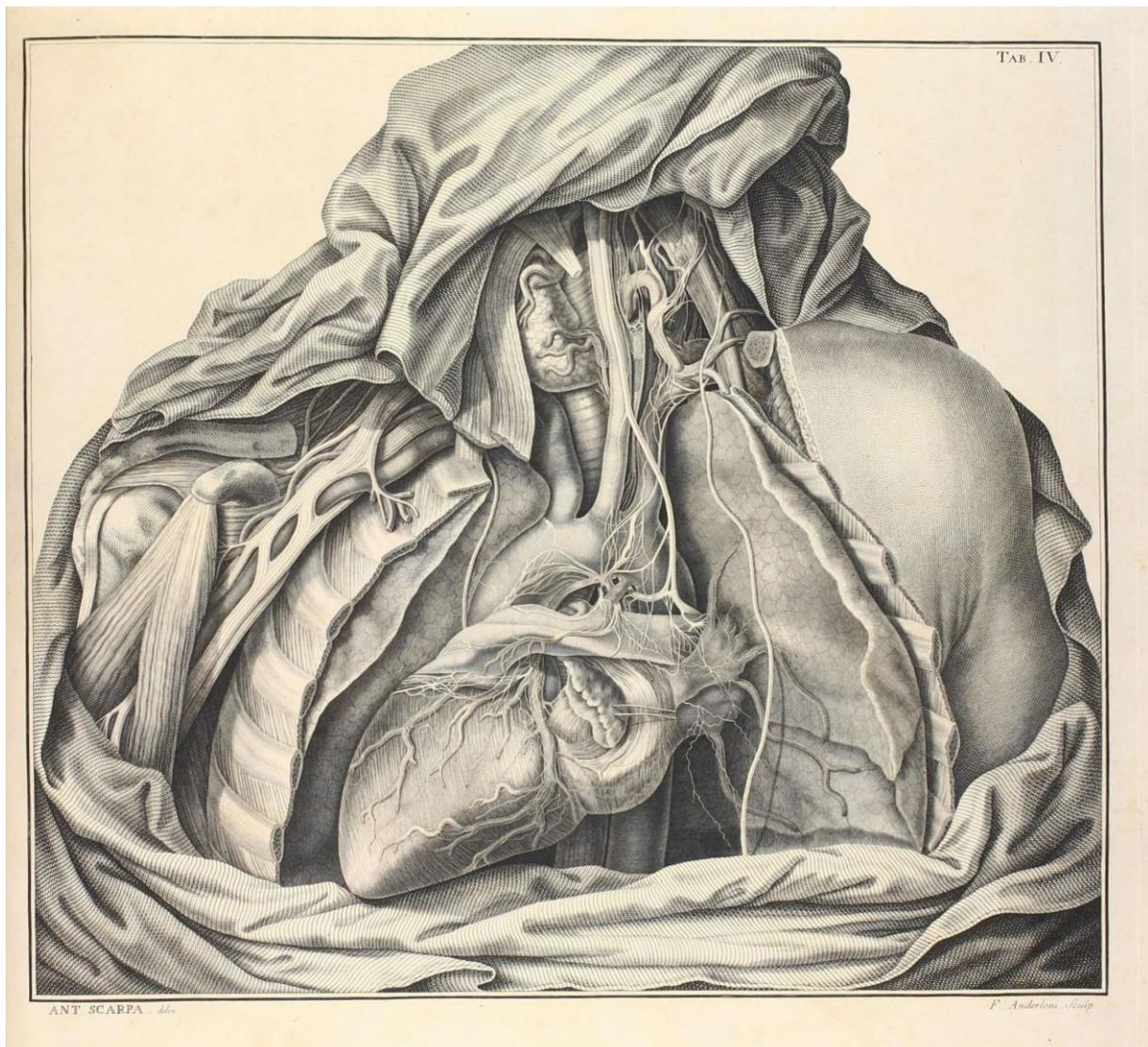
18 SANTORINI, Giovanni Domenico. *Anatomici summi septemdecim tabulae quas nunc primum edit atque explicat iisque alias addit de structura mammarum et de tunica testis vaginali Michael Girardi, in Regia Parmensi Universitate Anatomes Professor Primarius...* Parma: [Giambattista Bodoni for] Regia typographia, 1775. Folio (342 x 248 mm). [8], xxxv [1], 217 [3] pp., frontispiece portrait of the author and 42 folding engraved plates by Giovanni Battista Piazzetta and others (including 21 outline key plates) bound-in at the end. Contemporary half vellum over xylographic paper boards, gilt lettering and ruling to spine (wear and some paper chipping at board edges, boards scratched, corners bumped). All pages uncut. Plates and text crisp and bright with only very minor spotting. Exceptional, unsophisticated copy. (#003464) € 3900

Choulant-Frank, pp. 262-64; Garrison-Morton 399.1; Wellcome V, 22; Heirs of Hippocrates 788; Norman 1888; Cushing S66, Waller 8476. - FIRST EDITION. Santorini's posthumously published *Septemdecim tabulae* is noteworthy as the only significant medical book from the press of the great Italian printer Giambattista Bodoni, printer to the Duke of Parma and creator of the "modern" style typeface now named for him. Like William Hunter's *Anatomy of the Gravid Uterus*, Santorini's work is one of the very few medical books issued by a private press. The first 17 plates in the work, the "septemdecim tabulae" of the title, were drawn by Giovanni Battista Piazzetta (1682-1754), and engraved by Florentia Marcella under Santorini's personal supervision. Santorini intended them for an enlarged edition of his *Observationes anatomicae* (1724), but died before completing this task. The plates were published 38 years after Santorini's death by Michael Girardi, a professor of anatomy at Parma, who added to them two plates by the anatomist Giovanni Battista Covoli, as well as two of his own. Girardi also prepared the extensive commentary, using portions of Santorini's and Covoli's posthumous writings. Santorini's plates illustrate several complex gross features of the human body, including the facial muscles, organs of smell and hearing, the pharynx, the breasts, the diaphragm, the intestines, the bladder and the genitals. Covoli's plates show various parts of the female breast, as does Girardi's first plate; his second plate shows a partially dissected six-month fetus. Santorini's name has been given to the arytenoid cartilages, the risorius muscle and the plexus pudendalis venosus.



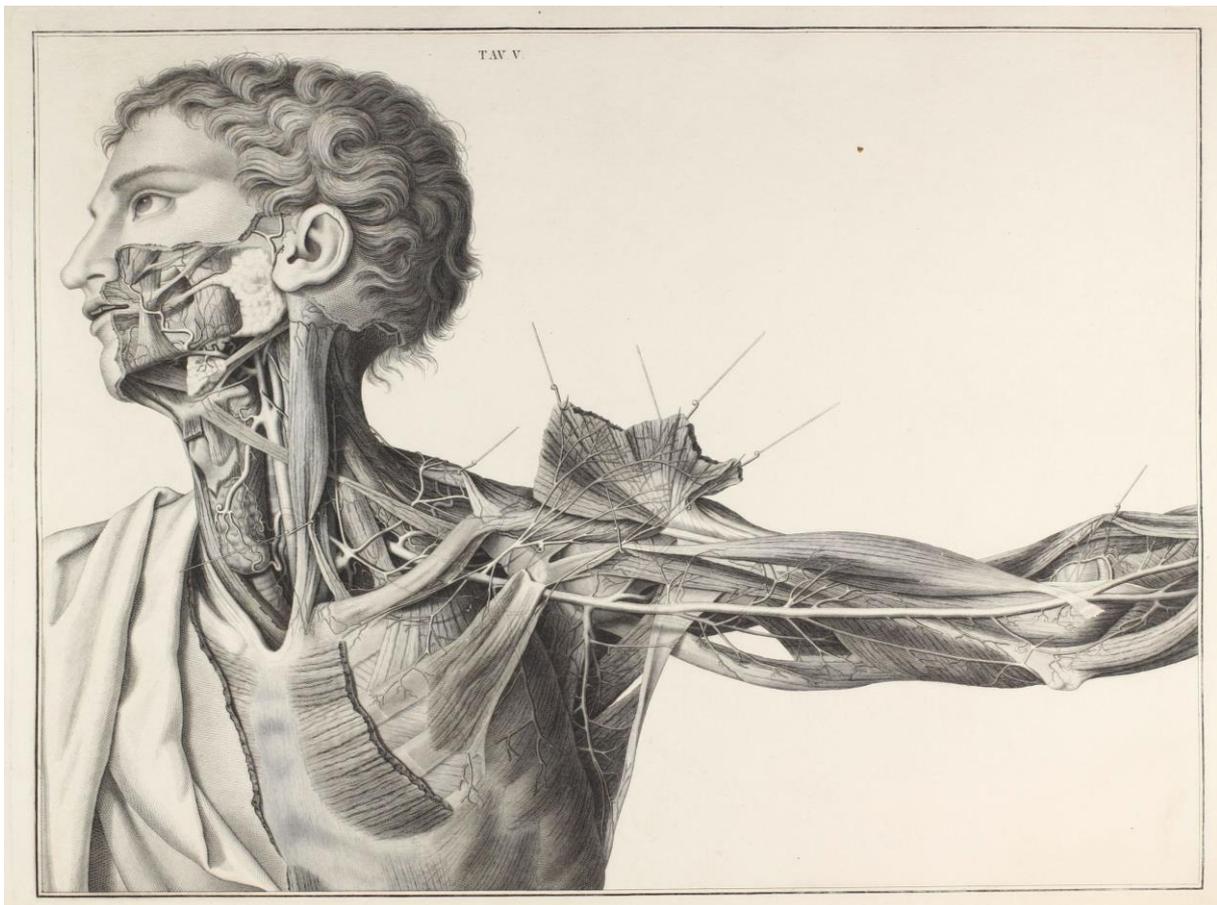
19 **SCARPA, Antonio.** *Tabulae neurologicae ad illustrandam historiam anatomicam cardiacorum nervorum, noni nervorum cerebri, glossopharyngaei et pharyngaei ex octavo cerebri.* Pavia: B. Comini, 1794. Large Folio (634 x 477 mm). [4], 44 pp., including dedication leaf and 14 engraved plates (of which 7 in outline). 20th century three-quarter calf over marbled boards, spine with 6 raised bands, blind ruling and red morocco lettering piece (rubbing to extremities). Title-page and some plates dust soiled and somewhat stained at outer margins, some minor dust-soiling and spotting elsewhere, upper right corner of outline plate III torn away just touching border corner of engraving. Provenance: James Tait Goodrich (bookplate to front pastedown). A very good copy. (#003381) € 4800

Norman 1897; Choulant p. 299; Garrison-Morton 1253; Heirs of Hippocrates 1105; Waller 8545. - **FIRST EDITION of "SCARPA'S ANATOMIC MASTERPIECE**, the product of twenty years of research on the nerves. The seven life-size plates illustrate the human glossopharyngeal, vagus and hypoglossal nerves, which had never before been correctly shown. Scarpa was also the first to delineate correctly the nerves of the heart, and showed that the terminal ramifications of the cardiac nerves are directly connected to cardiac muscular fibers" (Norman). The plates were engraved from Scarpa's own drawings by Faustino Anderloni (1766-1847). "This elegantly illustrated anatomical atlas is regarded as Scarpa's greatest work. The result of 20 years of research, it includes the first proper delineation of the glossopharyngeal, vagus, hypoglossal, and cardiac nerves, and the first demonstration of cardiac innervation. Scarpa was a skillful draughtsman. He personally trained Faustino Anderloni, the artist who made the drawings and engraved the copperplates for his books" (Garrison-Morton).



20 **SCARPA, Antonio.** *Sull'aneurisma, riflessioni ed osservazioni anatomico-chirurgiche.* . . Pavia: nella tipografia Bolzani, 1804. Elephant folio (640 x 487 mm). [4], iv, 114 pp., 15 engraved plates by Pietro Zuliani and Pietro Anderloni after Faustino Anderloni, numbered I-X, including additional outlines to plates I, III, IV, V, and VII. Contemporary full calf, boards with gilt-decorated frame, spine lettered and decorated in gilt, original marbled endpapers (old rebacking, leather at head of spine chipped-off, boards scratched, wear to extremities). The text and plates quite bright with only very minor occasional dust soiling, head of book block slightly bumped, short clean tear to blank fore-margin of p.103/4 and 109/10. An exceptionally crisp and clean copy. This copy comes from a private Italian collection and has an export certificate from the Italian government. (#003372) € 4500

Garrison Morton 2975; Heirs of Hippocrates 1103; Wellcome V, p.36; Loria, *Antonio Scarpa*, p.62; not in Waller or Norman. **RARE FIRST EDITION of this important treatise which includes ten spectacular lifesize anatomical drawings** and in which the author introduces the concept of arteriosclerosis and determines the differences between a true and a false aneurysm. "Scarpa's large and excellent monograph on aneurysms, written on the detailed and comparative studies of the normal and pathologic tissues involved, established for the first time that an aneurism is not a simple dilation of an artery, but actually the result of profound and significant changes in the arterial vascular tunics. In order to provide a safe pattern for operative procedures on the large arteries he showed them with well-defined illustrations on his topographic sketches. These magnificent anatomical drawings are still considered tremendously important in the study of this well-determined subject today" (Loria). "In *Sull' aneurisma*, Scarpa makes the first distinction between true and false aneurysms. The ten accompanying plates drawn by Scarpa and engraved by Anderloni are exquisitely executed." (Heirs).



21 SCULTETUS, Johannes. *Cheiroplotheke (Greek) seu Armamentarium chirurgicum. Opus posthumum . . . In quo tot, tam veterum ac recentiorum instrumenta ab authore correcta, quam noviter ab ipso inventa. . . Nunc primum in lucem editum.* Ulm: Balthasar Kühnen, 1655. [2], 10, 132, [4] pp. Title-page printed in red and black, woodcut printer's device, text in double column, 43 engraved plates. Little evenly browned internally, a few spots in places, title with vertical screeze, most leaves with damp-softening at fore-margin, 14 plates (2, 3, 6, 7, 10, 12, 16, 18, 19, 25, 27, 33, 37, and 39) trimmed close to or just into plate frame at fore-margin, fore-edge of 11 plates (4, 5, 8, 9, 11, 15, 17, 24, 26, 29, 38) remargined, plate 20 cropped into plate but not affecting images, fore-edge of text pp. 37-47, 54, 59-60 remargined just touching text block, final pages chipped at fore-margin. [Bound with:] **BROWNE, Joannis.** *Myographia Nova sive Musculorum omnium in Corpore Humano hactenus repertorium accuratissima descriptio . . .* Amsterdam: Johann Wolters, 1694. [16], 90, [4] pp., engraved allegorical title, letterpress title printed in red and black, 1 folding table, 2 engraved plates outside pagination and 38 full page engravings inside pagination, general index at end. Damp-staining and mould-softening of fore-margin. Two works in one volume. Folio (352 x 220 mm). Bound in 18th century sprinkled calf, spine with rich gilt-decoration, 6 raised bands and gilt-lettering in first compartment, marbled edges and endpapers (joints partly split at spine ends, rubbing of boards, wear to extremities, corners scuffed). (#003382) € 7500

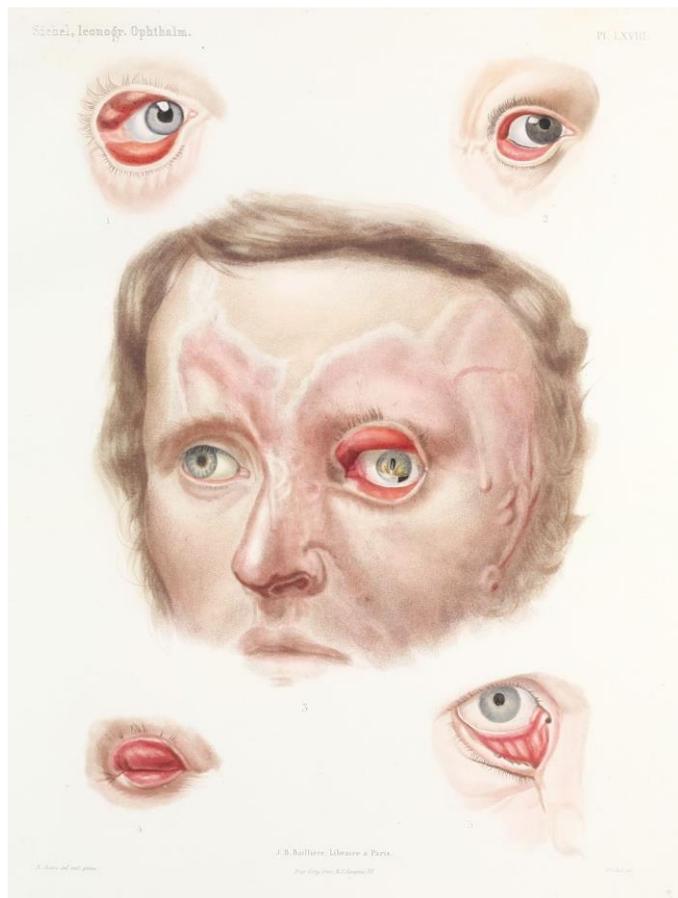
Norman 1912; Heirs of Hippocrates 466; Garrison-Morton 5571; NLM/Krivatsy 10746; Waller 8792; VD 17, 39:153208L - RARE FIRST EDITION of the *Armamentarium* (Arsenal of Surgery), a work of lasting importance, published a decade after the author's death by his nephew, Johannes Scultetus the Younger. Numerous editions in quarto and octavo followed but none others in folio with plates on this grand scale. Scultetus (or Schultes), pupil of Hieronymus Fabricius ab Aquapendente and Adriaan van de Spiegel at Padua, himself city physician of Ulm, was rivalled only by Fabry von Hilden as the leading surgeon in Germany. Scultetus invented many new surgical devices and bandages, among them the many-tailed "Scultetus bandages" used for abdominal wounds. His *Armamentarium* gives a complete picture of 17th-century surgical practice. Of the 43 large engravings, 22 form a comprehensive catalogue of all known surgical instruments of the period, while the rest illustrate the brutal methodology of operations dealing with broken or dislocated limbs, amputations, cancers, obstetrical delivery by forceps, eye problems, tooth extractions and even neurosurgery, with special attention to bandaging. One hundred case reports are included in the text.

The second bound-in work is a later edition in Latin of Browne's *Compleat Treatise of the Muscles*. John Browne, physician to Charles II, James II, and William III, was surgeon to St Thomas's Hospital. His treatise on the muscles was plagiarised from the works of Casserio and Molins, but is the first such book in which the names of the muscles are printed on the figures. References: NLM/Krivatsy 1827; Wellcome II p.251.



22 SICHEL, Jules. *Iconographie ophthalmologique : ou description, avec figures coloriées, des maladies de l'organe de la vue, comprenant l'anatomie pathologique, la pathologie et la thérapeutique médico-chirurgicales.* Paris: J.-B. Baillière et Fils, 1852-1859. Two volumes. 4to (302 x 230 mm). Text volume: xix [1], 823 [1] pp., including half title; atlas volume: [4], 80 pp. including half-title, 80 engraved plates (of which 70 in fine hand-colouring), numbered I-LXXX. Provenance: Academie Royale de Medecine de Belgique (old stamps on titles). Contemporary uniform plum half roan, marbled endpapers (joints repaired, extremities rubbed, some dust-soiling). Scattered light foxing of text. A few tissue-guards browned but plates generally clean and bright with very minor marginal spotting in places. Fine set. (#003378) € 2500

FIRST EDITION. "**Probably the most massive and detailed nineteenth-century work on ophthalmology**, this is Sichel's magnum opus and is said to have taken twenty-five years to complete. The eighty delicately executed colorplates illustrate virtually every eye malady known at the time and they remain accurate in nearly every detail. The accompanying text includes thorough discussions of the various diseases based on the case histories of Sichel's patients." (Heirs of Hippocrates). Originally issued in 20 installments between August 1852 and July 1859. Jules Sichel, born in Frankfurt am Main, was a French physician and entomologist. After his initial studies he went to live in Paris in 1829 where he opened the first ophthalmic clinic in 1832 and is credited with bringing modern ophthalmology to France from Austria and Germany. He obtained his doctorate in Frankfurt in 1833 with a thesis entitled *Propositions générales sur l'ophtalmologie, suivies de l'histoire de l'ophtalmie rhumatismale*. Afterwards Sichel trained several famous ophthalmologists (Louis-Auguste Desmarres, Charles Deval, Charles de Hübisch and Wiktor Szokalski) at his Paris clinic. He was interested in oriental languages and archaeology writing extensively on the seals of Roman doctors. In entomology he specialized in Hymenoptera. He gave his name to Sichel's Disease, a form of pseudoptosis in which folds of skin hang from the upper lid margin. "This work and that of Ammon remain the greatest preophthalmoscopic atlases of ophthalmology" (Garrison-Morton). References: Garrison-Morton 5868; Hirsch V-254; Heirs of Hippocrates 1641; Waller 8910.

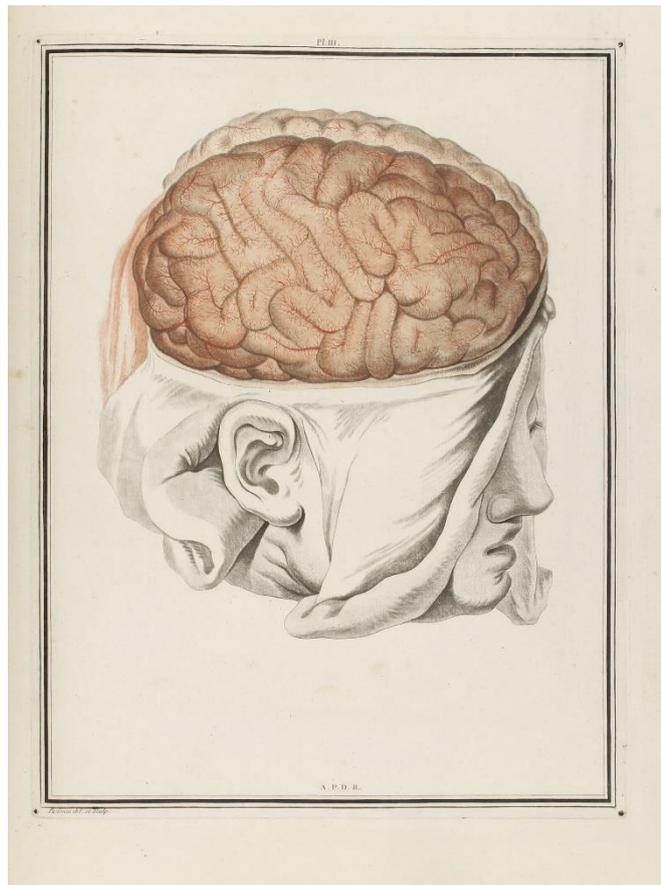


With the rare "Prospectus"

23 VICQ D'AZYR, Félix. *Traité d'anatomie et de physiologie, avec des planches coloriées représentant au naturel les divers organes de l'homme et des animaux.* Paris: Francois Ambroise Didot l'Aine, 1786. Large folio (493 x 330 mm). [8], [1]-123 [1] pp. of text, including half title, allegorical aquatint frontispiece printed in colour and finished by hand, engraved explanation leaf by Beaublé, typographic dedication leaf to Louis XVI, engraved title vignette. Bound before the atlas part is a 4 pp. text with the drop title "*Traité d'anatomie et de physiologie, dédiée au roi [...] prospectus*," dated 8 July 1785. Atlas part: [2], [1]-17 [1]; [3], 20-38; [3], 42-68; [3], 72-87 [1]; [3], 90-111 [1] pp. of plate explanatory text, including 5 divisional titles (of which 2 included in pagination) and 69 plates numbered I-XXXV consisting of 34 plates engraved with a combination of aquatint, line- and stipple-engraving, and printed in colors, 34 accompanying outline plates and a single line-engraved plate (no. XVIII) after Soemmerring's "*De basi encephali*" (1778). All plates protected by tissue guards. Bound in contemporary tree calf, covers with gilt border, gilt decorated spine with gilt-lettered green morocco label, gilt turn-ins, marbled endpaper and marbled edges (extremities and covers rubbed, short split at upper joint at spine foot, lower corners bumped and scuffed). Text and plates only little age-toned and with minor occasional spotting, dust soiling and faint foxing; second flyleaf, half-title and explanation leaf with single vertical crease; short tear to top blank margin of p.35/36; short marginal tear to plain pl. XIX, tiny chip to coloured pl. XXXII. Provenance: Jean Blondelet. An excellent copy in original binding. (#003477) € 22,000

Norman 2150; Waller 9953; Garrison-Morton 401.2; Brunet V, 1176; Heirs of Hippocrates 1073. - **FIRST EDITION of "the most accurate neuroanatomical work produced before the advent of microscopic staining techniques"** (Garrison-Morton). Vicq d'Azyr, permanent secretary to the Societe Royale de Medecine and personal physician to Marie-Antoinette, was a skilled comparative anatomist, eminent veterinarian, and prolific writer of medical articles and treatises, those on comparative anatomy and public health being of the most lasting importance.

The interest of the present work, projected as a multi-volume study of human anatomy and physiology but never finished, lies in its intelligent utilization of the new print-making technique of aquatint for the purpose of accurate anatomical illustration. The striking illustrations "created a sensation at the time," according to Brunet. Vicq d'Azyr's principal original contributions to the understanding of human anatomy lay in his studies of the brain, the subject of this first volume. He developed a technique of brain dissection using the hardening effect of alcohol, which avoided damage to the delicate surfaces (fixatives such as formalin having not yet been developed). "Like Steno before him, Vicq d'Azyr attached great importance to the structure of the fibers in the white matter of the brain... He also described the mammillothalamic bundle and Reil's ribbon. Rejecting the views of Malpighi and Vieussens, who attributed no functional importance to the cerebral cortex, Vicq d'Azyr attempted to systematize its complex morphology. In particular he isolated the convolution of the corpus callosum, the cuneus, and the sulcus separating the frontal lobe from the parietal, later described by Rolando (1829)" (DSB). One of his principal concerns was the absence of a standard nomenclature for the cerebral convolutions, a problem that he attempted to remedy in the present work, which contains the entire corpus of his work on the brain. Vicq d'Azyr had commenced publication of the work in parts, undoubtedly at his own expense. The Revolution prevented its completion, and, since the instructions for binding the work were probably never issued, copies differ in the order in which they are bound. COMPLETE COPIES LIKE THIS ARE RARE and we haven't seen so far any copy that includes the 4 pre-publication(?) pages of the *prospectus* as present here.



The collation is complicated and as follows: [5] ll. half-title, frontispiece explanation, frontispiece, title, dedication; pp. [1]-54 "*Discours sur l'anatomie [...]*"; pp. [55]-[124] (*Vocabulaire anatomique [...]*); pp. (1)-4 (drop title) *Traité d'anatomie et de physiologie, dédiée au roi [...]* prospectus; [1] l. (1st divisional title), pp. 1-10 (plate explanations), 12 plates (no. I-VI), pp. 11-[18] (réflexions sur les plates); [1] l. (2nd divisional title), pp. [19]-30 (plate explanations), 12 plates (no. VII-XII), pp. 31-38 (réflexions sur les plates), pp. [39-40] (3rd divisional title), pp. [41]-60 (plate explanations), 13 plates (no. XIII-XIX), pp. [61]-68 (réflexions sur les plates), pp. [69-70] (4th divisional title); pp. [71]-84 (plate explanations), 16 plates (no. XX-XXVII), pp. [85]-[88] (réflexions sur les plates); [1] l. (5th divisional title), pp. [89]-[104] (plate explanations), 16 plates (no. XXVIII-XXXV), pp. 105-[112] (réflexions sur les plates).

24 **VICQ D'AZYR, Félix.** *Oeuvres ... recueillies et publiées avec des notes et un discours sur sa vie et ses ouvrages.* Edited by J. L. Moreau. Paris: L. Duprat-Duverger, 1805. 6 volumes, 8vo (191 x 114 mm). *Planches pour les oeuvres. Recueillies et publiées avec de notes et un discours sur sa vie et ses ouvrages par Jacq. L. Moreau (de la Sarthe).* . . Paris: Imprimerie de Baudouin, 1805. Folio (355 x 260 mm). Text volumes: frontispiece in vol. I, folding table in vol. IV. Atlas: printed title and 39 plates (8 double-page), library stamps to title and plates, leaves untrimmed. Modern half morocco over cloth, spine gilt, new endpapers. A good, broad-margined copy. Provenance: Academie Royale de Medicine - prize binding. Atlas vol.: Birmingham Medical Institute. (#003356) € 2500

Wellcome V, p.348; Garrison-Morton 313; Heirs of Hippocrates 1074; Meyer, *History of Cerebral Anatomy*, pp.22-24. - **FIRST EDITION, AND EXCEPTIONALLY RARE WITH TEXT VOLUMES AND ATLAS COMPLETE AS HERE.** "Vizq d'Azyr, the permanent secretary to the Paris Academy of Medicine and personal physician of Marie Antoinette, found that his dissections of the brain were facilitated by first hardening the brain in alcohol. He identified accurately for the first time many of the cerebral convolutions, along with various internal structures of the brain. He rediscovered the white line in calarine cortex and described the mammillothalamic tract which still bears his name, as well as the central sulcus with the pre- and postcentral convolutions and insula twenty years before Reil and Rolando (McHenry, pp.104-105, see Garrison-M). The atlas was part of his posthumous publication, the only collected edition of all his work. It contains thirty-nine plates devoted almost exclusively to neuroanatomy. Some of the finest and most accurate views of the brain and nervous system to be found in neurological literature are contained therein (Garrison-M).



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