

## Catalogue 60

*Important Anatomical Works - Mostly new arrivals*



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**To access our website for more images, click on the author's name!**

Comparative anatomy: .....	3
General anatomy:.....	1, 2, 4, 5, 10, 11, 12, 13, 14, 17, 21
Obstetrical anatomy: .....	6, 8, 9, 20
Neurological anatomy: .....	18, 19
Pathological anatomy: .....	8, 20
Flap books: .....	7, 15, 16
Color plate books: .....	6, 8, 11, 16, 18
 <i>Norman:</i> .....	 2, 4, 5, 9, 18, 19

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**1 ALBINUS, Bernhard Siegfried.** *Tables of the Skeleton and Muscles of the Human Body. Translated from the Latin.* London: John and Paul Knapton, 1749. Two parts in one volume. Separate title with engraved vignette to each part, 45 unnumbered text leaves bound in single sheets and 40 engraved plates (including 12 in outline) by Grignion and Scotin. **[Bound with:]** *A Compleat System of the Blood-Vessels and Nerves.* London: John and Paul Knapton, 1750. Title with engraved vignette, 17 unnumbered leaves bound in single sheets and 11 engraved plates by Scotin, Ravenet and Müller. Two works in one volume. Large folio (727 x 540 mm). Bound in 20th century blind-tooled calf over thick boards, spine with 7 raised bands, original green morocco gilt lettering pieces preserved and pasted on boards (light rubbing to extremities). Text and plates crisp and bright throughout, just a few pages with light spotting; first title somewhat creased and with lower blank corner torn with loss of a few mm, 2-3 small worm holes near gutter, the final 7 text leaves with hole at blank inner margin repaired and closed, small perforations holes near gutter likely from earlier iterim binding. Provenance: William Constable, English naturalist, 1721-1791 (armorial bookplate to front pastedown). (#003841) € 18,000

**EXCEPTIONAL COPY OF THE FIRST ENGLISH EDITION OF BOTH WORKS**, published two years after Verbeek's Latin edition in Leiden. The plates, originally engraved by Jan Wandelaar, were re-engraved by Simon François Ravenet and others for this edition. "They established a new standard in anatomical illustration, and remain unsurpassed for their artistic beauty and scientific accuracy" (Garrison-Morton).



"[Albinus'] works [...] were originally published in Latin at Leiden, but some were reprinted in other places. Especially notable are the first London reprints, in 1749, [...] in Latin; and (in a shorter version) in English, as *Tables of the skeleton and muscles of the human body*, H. Woodfall for John and Paul Knapton. The plates for these reprints were most carefully and elegantly re-engraved" (Roberts & Tomlinson, p. 329).

"Albinus's *Tabulae sceleti et musculorum*, based on his concept of the 'ideal man' (*homo perfectus*), is among the most artistically perfect of anatomical atlases. Albinus and his artist Jan Wandelaar used some ingenious methods to prepare the illustrations, including the establishment of an optically ideal point of view (one at which all of the bones of the skeleton are seen at right angles), dividing the human figure into sections using a mathematically constructed grid, and transferring each section onto paper in true size with the aid of compass and ruler. In addition, Wandelaar placed his skeletons and musculomen against lush ornamental backgrounds to give them the illusion of vitality, using contrasts

of mass and light to produce a three-dimensional effect. The most famous plate in the atlas depicts a skeletal figure standing in front of an enormous grazing rhinoceros, sketched by Wandelaar from the first living specimen in Europe, which had arrived at the Amsterdam zoo in 1741" (Norman 29).

References: Brunet, I, 143; Garrison-Morton-Norman 399; Norman 29 (all for the first edition in Latin of 1747); K.F. Russell, *British Anatomy, 1525-1800 - A Bibliography*, 1963, p.38; Roberts & Tomlinson, *The Fabric of the Body*, pp. 320-39.

## Large paper copy of one of the finest anatomical atlases of the Baroque period

**2 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 (587 x 355 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 and no. 23 folding), woodcut printer's device on title, woodcut initials and tail-pieces. Signatures \*<sup>6</sup> (A-3Q)<sup>1</sup>. Contemporary French calf, spine with 7 raised bands, gilt-tooled in compartments, second compartment with gilt-lettered red morocco label, red-sprinkled edges, original endpapers (corners, spine ends and joint expertly repaired, boards and extremities rubbed). Text and plates generally very crisp and clean with only very minor occasional spotting, light finger-soiling to outer margins in places, a few clean tears at lower blank margin, folding plate 23 with longer tear repaired (no loss). Provenance: Lemazurier (inscribed and dated "Versailles 1844" on first flyleaf). A fine copy. (#003802) € 18,000

FIRST EDITION and LARGE PAPER COPY of this striking anatomical atlas illustrated with plates considered among the finest illustrations of the Baroque period (Heirs of Hippocrates 667). Bidloo was professor of anatomy at The Hague and at one time physician to William of Orange.

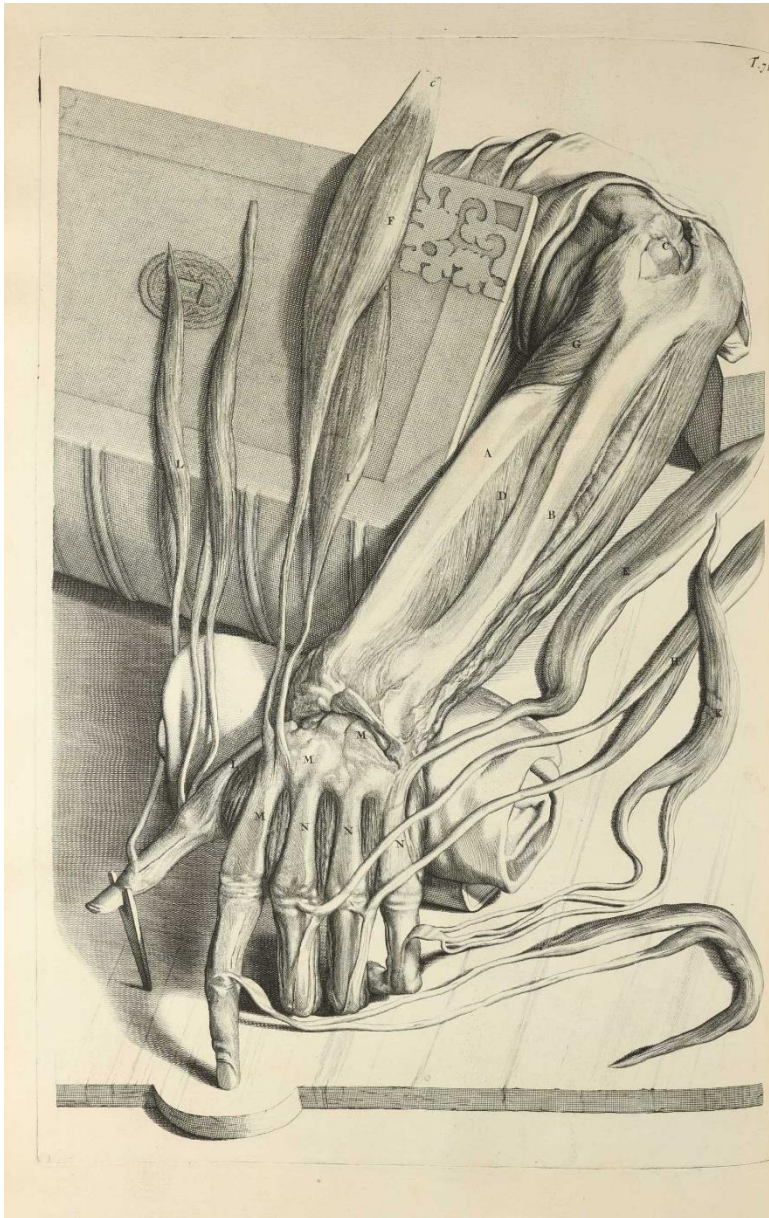
Considered as an artistic meditation on anatomy, Gerard de Lairese's designs are a total departure from the idealistic tradition inaugurated by the Vesalian woodcuts. They are also worlds apart from the productions of the



Fialetti-Casserio collaboration. Lairese displayed his figures with everyday realism and sensuality, contrasting the raw dissected parts of the body with the full, soft surfaces of undissected flesh surrounding them; placing flayed, bound figures in ordinary nightclothes or bedding; setting objects such as a book, a jar, a crawling fly in the same space as a dissected limb or torso. He thus brought the qualities of Dutch still-life painting into anatomical illustration, and gave a new, darker expression to the significance of dissection. De Lairese's images of dissected pregnancies and premature infants also reflect compassion—a quality unusual in art that was intended primarily to be scientific.

A painter and writer on art theory, Lairese was influenced by Rembrandt, who painted his portrait in 1665, and also by the French styles of Nicolas Poussin and Claude Lorrain. The French called him the "Dutch Poussin." Lairese suffered from congenital syphilis, which gave him a deformed nose visible in Rembrandt's portrait. Perhaps because he had always lived with disease Lairese had more than a casual interest in medicine. Syphilis made him blind in 1690, and for the rest of his active life Lairese supported himself by lecturing and writing about art, publishing two books on drawing and painting which were widely reprinted





and translated throughout the eighteenth century. Some of Lairese's drawings were probably engraved by Abraham Bloteling. A line engraver and creator of mezzotint plates who worked in both Holland and England, Bloteling was particularly famous for the quality of his mezzotints, for which he initiated a more thorough system of preparing the grounds, and may have invented the rocker. According to Choulant-Frank, Haller and Moehsen believed that some plates in the series were engraved by the brothers Pieter and Philip van Gunst. Despite imperfections from the point of view of dissection, which Choulant-Frank and others have pointed out, the Bidloo-de Lairese anatomical studies reflect much that is good, including early depictions of skin and hair from observation with a microscope.

Bidloo began this project with de Lairese around 1676 during a period in which he was also writing plays in Amsterdam, obtaining his medical degree, and working as a surgeon. It would appear that Bidloo brought his flair for drama to the conception and realization of this project. The 105 large drawings were probably completed about 1682, after which the plates had to be engraved-a huge production. Choulant-Frank states that after the first edition of 1685, and an edition in Dutch published in 1690, the publishers of Bidloo's atlas gave

300 sets of Lairese's plates to the English surgeon William Cowper. Because the plates had been very expensive to engrave and print it is more likely that Cowper purchased the plates. In 1698 Cowper reissued the plates under his own name with an English text superior to Bidloo's. Even though plagiarism-especially over national boundaries-was commonly tolerated at the time, Bidloo objected strongly. The ensuing controversy between Bidloo and Cowper over Cowper's plagiarism is one of the most famous in medical history (source: Jeremy Norman).

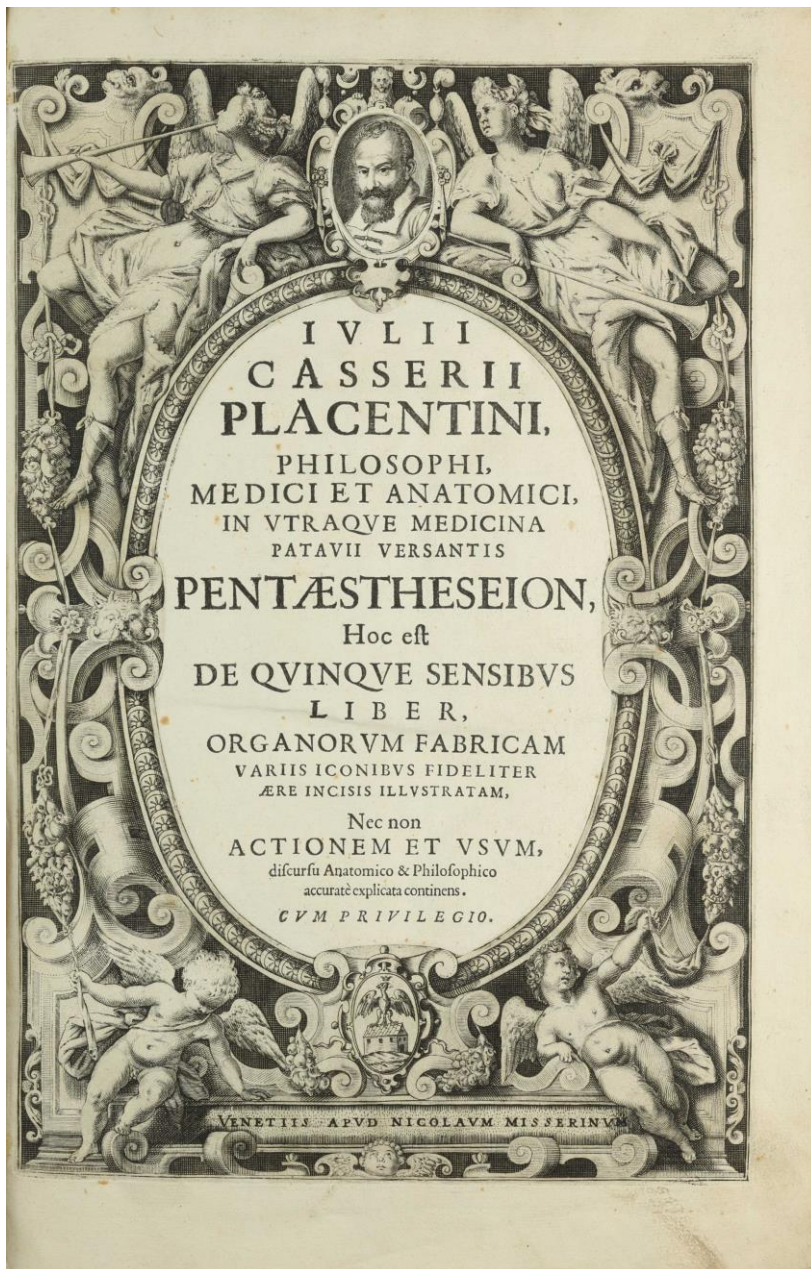
References: Norman 231; Heirs of Hippocrates 435; Garrison & Morton 384; NLM/Krivatsy 1238; Russell, *British Anatomy*, 211; Wellcome II, p.165.



## One of the finest anatomical works of the 17th century

**3** **CASSERIO, Giulio [CASSERIUS, Julius].** *Pentaestheseion, hoc est de quinque sensibus liber, organorum fabricam variis iconibus fideliter aere 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: a<sup>4</sup> A-2X<sup>4</sup> 2Y<sup>6</sup>. 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,

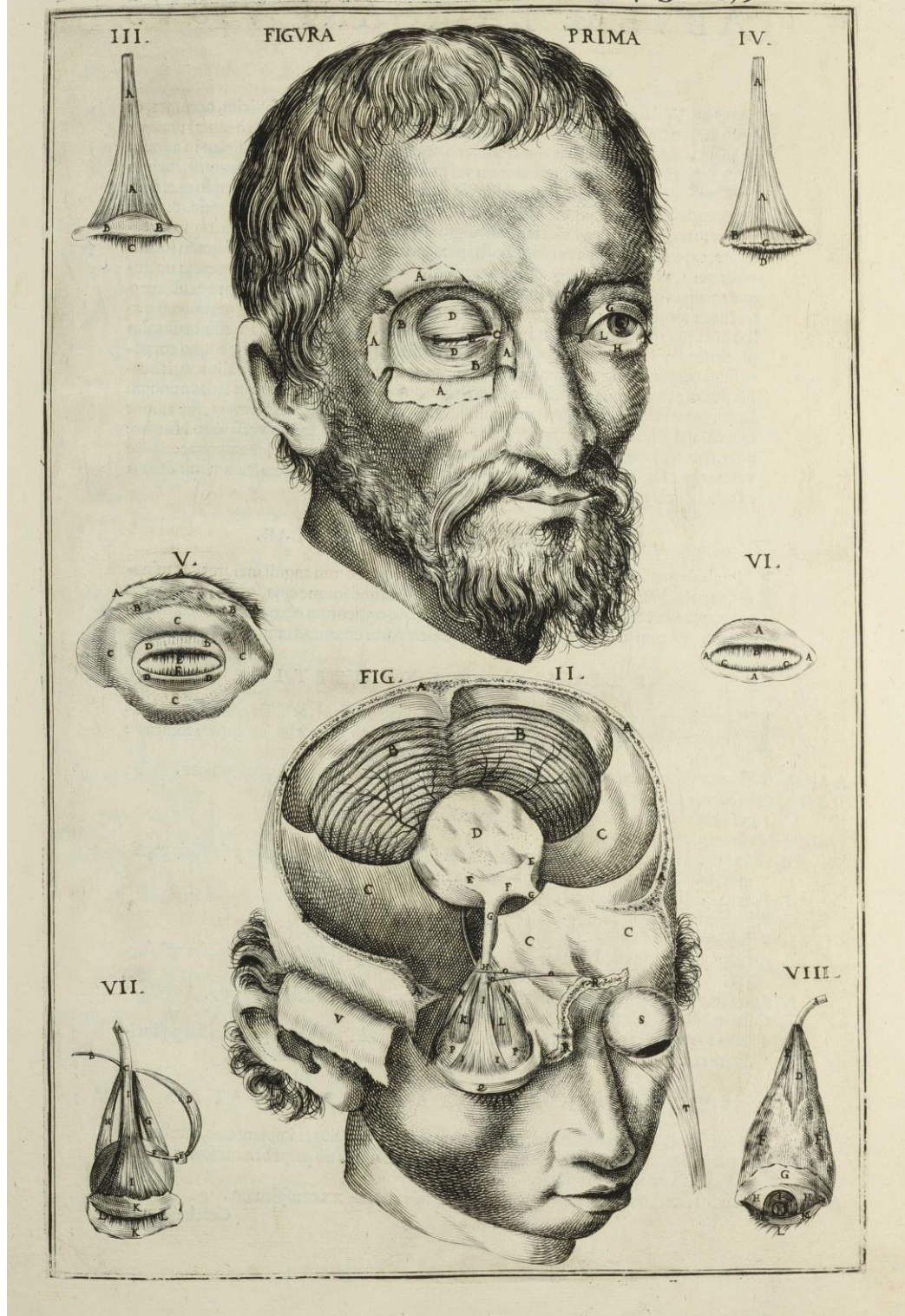


as in his work of 1600/01, but also of the other four sense organs and especially of the EYE. This first edition is much rarer than the Ferrara, 1601, book on the ear and voice, and in fact so rare that Choulant-Frank never saw a copy. They note: "The original edition is said to have contained a copper-title 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.



TAB. I. ORGANI VISVS. 259



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.



4 **COLOMBO, Realdo.** *De re anatomica libri XV.* Venice: N. Bevilacqua, 1559. Folio (314 x 220 mm). [8], 169 (i.e., 269), [2] pp. Internally generally crisp and clean, title working loose, somewhat browned and dust soiled and with minor repairs to blank margin; occasional minor spotting and very light dampstaining to outer blank margins, text markings and ink corrections on p.140/41, minor soiling to p.156/57. Bound in 17th century polished vellum, hand-lettered spine, sprinkled edges, original endpapers (vellum dust-soiled, corners bumped, upper joint partly split at head). Provenance: Harvard College Library (ink stamp to title verso), Schoenhof & Moeller, Boston (sticker to front pastedown). A very good copy. (#003709) € 24,000

FIRST EDITION, second issue, with the dedication to Pope Pius IV and the text reset on the following three pages. "According to tradition, Colombo's *De re anatomica* was to have been illustrated by Michelangelo; however, Michelangelo left no drawings or any other evidence that he ever seriously considered the task, and we can only speculate as to what sort of artistic masterpiece might have been



produced in such a collaboration. Instead Colombo's book was published without illustrations except for the woodcut title, which was directly inspired by that of Vesalius's *Fabrica*. The dangling right arm of the cadaver in the title-page woodcut recalls Donatello's bas-relief *The Heart of the Miser*. [...] Colombo's work is best known for his discovery of the pulmonary or lesser circulation, i.e., the passage of blood from the right cardiac ventricle to the left via the lungs. Although this discovery was first published in the *Historia de la composicion del cuerpo humano* (1556) by Colombo's friend and former pupil Valverde de Hamusco, the evidence in both Valverde's and Colombo's accounts indicates that the discovery was Colombo's, made through his vivisectional observations of the heart and pulmonary vessels. Colombo's account of the pulmonary circuit was preceded by that in Michael

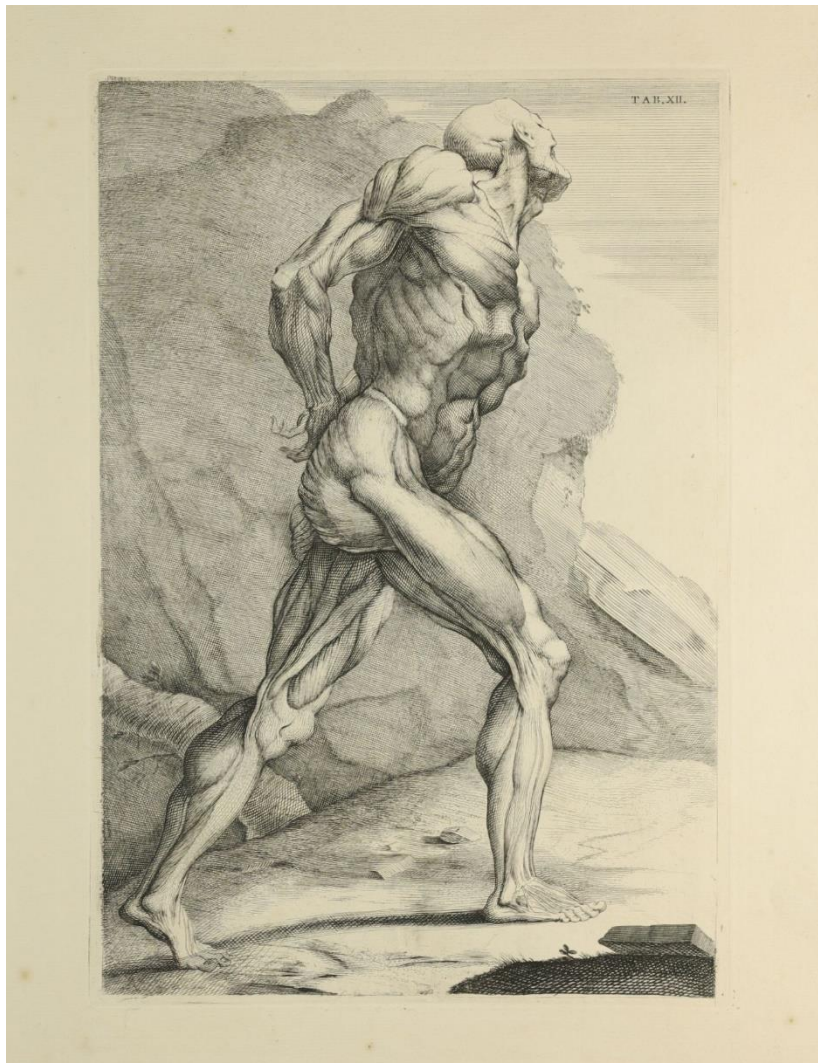
Servetus's *Christianismi restitutio*, and by the thirteenth-century account of the Arab ibn al-Nafis. However, these prior descriptions went undiscovered until the late seventeenth and early twentieth centuries, respectively; and there is no evidence that either was available to Colombo at the time. Colombo's observations of the heart also enabled him to gain a more correct understanding of the phases of the heartbeat, generally confused by his predecessors, who erroneously likened the heart's action to the expansive action of a bellows. Although overshadowed by his discovery of the pulmonary circulation, Colombo's observations of the heartbeat apparently directly inspired Harvey's vivisectional



studies on the heart, which in turn led to his discovery of the greater circulation. Colombo evidently died during the printing of his work, since in most copies his original dedication letter to Pope Paul IV (who also died while the work was in progress) has been replaced with a dedication to Pope Pius IV by Colombo's two sons, mentioning their father's recent demise" (Jeremy Norman's History of Information online resource).

References: Adams C-2402. Garrison and Morton 378.1; Herrlinger, p.167; Norman 501; Osler 897; Schultz, *Art and Anatomy in Renaissance Italy*, 1985, pp. 102-104.

**5 COWPER, William.** *Myotomia Reformata: Or an Anatomical Treatise on the Muscles of the Human Body. Illustrated with Figures After the Life... To Which is Prefix'd an Introduction Concerning Muscular Motion.* London: Robert Knaplock, William and John Innys, and Jacob Tonson, 1724. Large folio (440 x 320 mm). [12], lxxvii [1], 194 pp. Signatures: [\*A]<sup>2</sup> \*B-\*C<sup>2</sup> a-t<sup>2</sup> v<sup>2</sup> B-3D<sup>2</sup> (-v2, -3D2). Engraved frontispiece, title printed in red and black, double-page engraved table of the *Syllabus musculorum* bound after v1, and 67 engraved plates after Rubens and Raphael numbered 1-66 (with plate 13 in two states), engraved text illustrations, diagrams, initials, head- and tail-pieces. Without the two blank leaves v2 and 3D2. Bound in contemporary full calfskin, spine with gilt-lettered red morocco label, 6 raised bands and rich gilt tooling; boards blind-tooled and ruled in gilt, red sprinkled edges, original endpapers (expertly recorned and rebaked, minor wear to extremities, corners bumped). Crisp and bright throughout internally with just some minor spotting and finger-soiling in places; outer margins



of endpapers, frontispiece and title little browned from binder's glue; plate 7 misbound after 8; two short wormtracks near gutter of final leaves. In all an exceptional copy. (#003762) € 9500

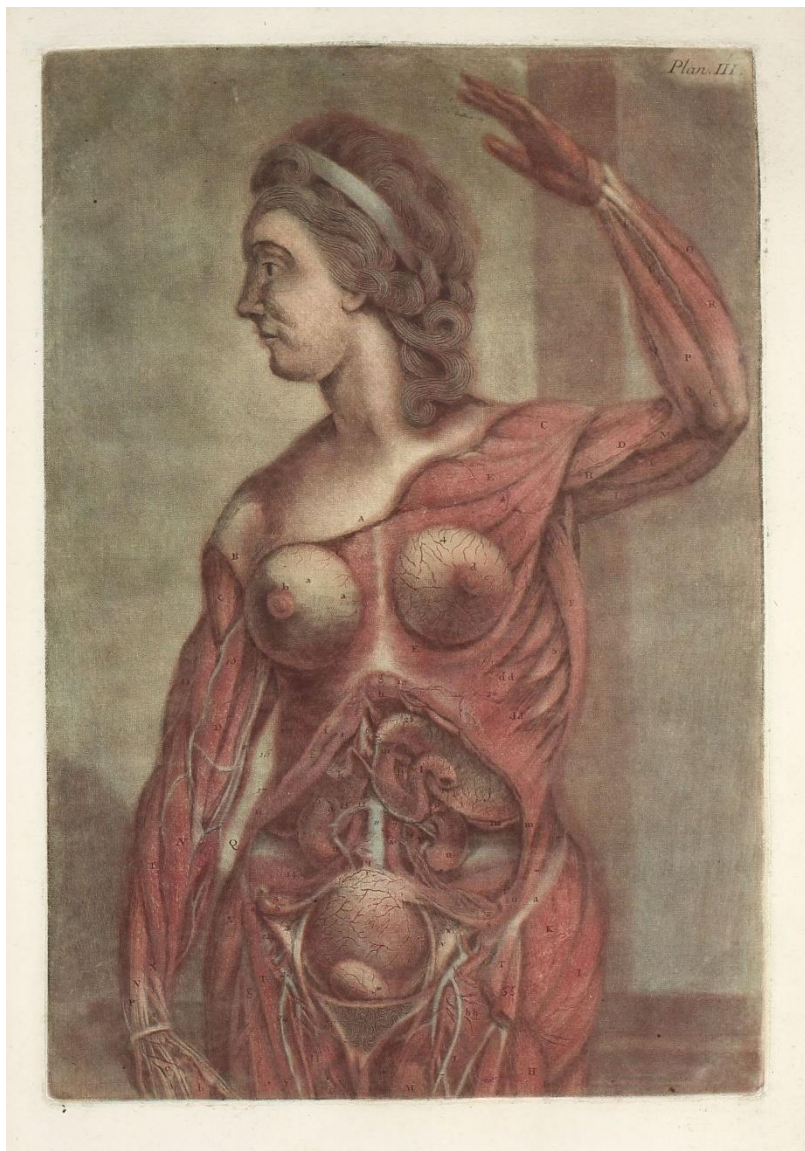
FIRST FOLIO EDITION, remarkable not only for the quality of the large plates but for "the ingenious historiated initials wittily decorated with myotomical motifs" (Norman). The first edition of Cowper's treatise on the muscular system of the human body was published in 1694 as a modest octavo with 10 plates. Cowper worked until his death on this greatly expanded edition, which was published 13 years later under the supervision and at the expense of the physician Richard Mead (1673-1754). With its 66 plates, some after Rubens and Raphael, its witty engraved initials and dramatic head- and tail-piece illustrations, this first folio edition ranks among the most artistically inventive anatomical atlases of the 17th and 18th centuries.

References: Norman 530; Choulant-Frank, p.253; Garrison-Morton 392.1; Wellcome II, p.401; Roberts & Tomlinson pp. 415-17; Russell 210; Heirs of Hippocrates 723.



6 **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) € 18,000

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.

**7 HELLWIG, Christoph von.** *Nosce te ipsum, vel Anatomicum Vivum, oder Kurtz gefastes doch richtig gestelltes Anatomisches Werck, Worinnen die gantze Anatomie, nebst ihrer Eintheilung deutlich zu finden.* Frankfurt & Leipzig: Hieronymus Philippus Ritschel, [1720]. Folio (327 x 205 mm). [8], 42 pp. Title printed in red and black and with large vignette of the author's portrait, woodcut headpiece and



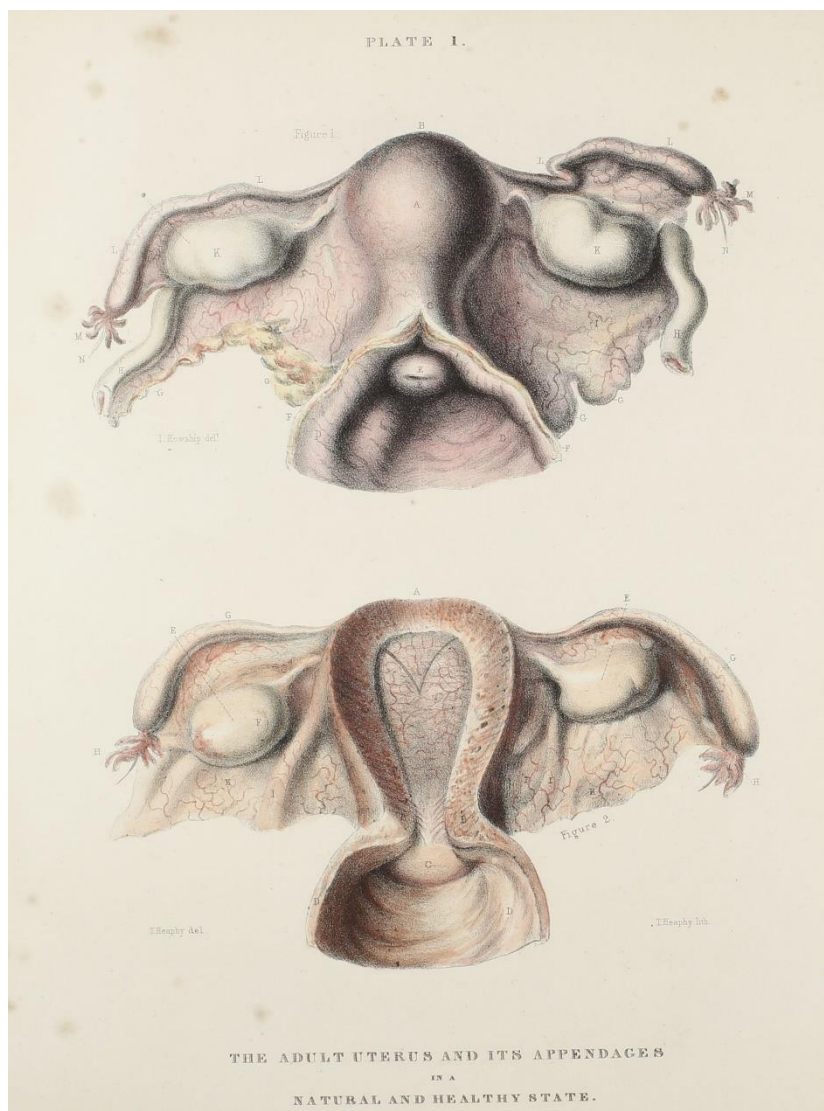
initials, 4 (2 folding) engraved plates by Johann Heinrich Werner with approx. 82 (of with some detached) superimposed flaps illustrating successive layers of human anatomy. Contemporary full calf, spine with 7 raised bands and lettering in second compartment, original endpapers (soiling of boards, corners bumped, head of spine damaged, extremities rubbed, a few worm holes to lower spine and board edges). Text and plates with light even browning, minor spotting and marginal soiling in places, occasional creasing of text leaves, plates and flaps; first plate with frayed at bottom edge, leaf F1 with long clean tear inside text field w/o loss. Provenance: illegible stamps to title. (#003760) € 1700

SECOND EDITION, REVISED, of the German-language adaptation of Johann Remmelin's *Catoptrum microcosmicum*, a layman's guide to human anatomy, with the plates reversed and reduced from the engravings for the Latin editions. Christoph von Hellwig (before 1716 also Christoph Hellwig) was a German physician, city physicist at

Tennstedt and Erfurt, publicist and creator of a "Hundred Year Calendar". References: Waller 4288; Choulant-Frank, p. 234; Wellcome III, 240.



**8 HOOPER, Robert.** *The Morbid Anatomy of the Human Uterus and its Appendages, with Illustrations of the Most Frequent and Important Organic Diseases To Which Those Viscera are Subject.* London: printed for the author, sold by Longmans, Rees, Orme, Brown and Green, 1832. 4to (335 x 274 mm). [8], 67 [1] pp. 22 fine hand-coloured lithographed, stipple-engraved or aquatint plates after Howship and Kirkland, a few printed in red or sepia, protected by tissue guards. Original boards, large printed paper label with advertisement to upper cover (boards rubbed and marked, rebaked in brown cloth), preserved in modern cloth drop-back box. Pages uncut. Text and plates only very little age-



toned, minor dust-soiling to outer margins, the plates and explanatory text with occasional light spotting, but generally crisp and clean. Provenance: presentation copy from the author to University of Glasgow library, inscribed on front free endpaper, library label to front pastedown cancelled. (#003707) € 8500

Wellcome II, 298; cf Osler 7574 (original drawings); not in Garrison-Morton, Waller, Eimas or Norman. FIRST AND ONLY EDITION AND AUTHOR'S PRESENTATION COPY of Hooper's pathological atlas of the human uterus, the second of its kind by him beside the *The Morbid Anatomy of the Human Brain* published four year before. "At the back of his work on the uterus Hooper stated that his two works were in the same format; presumably he envisaged them to be bound together. Whether this is the case or not, the two works followed a similar structure. Hooper's chief aim was nosological, seeking a taxonomy of lesions: he argued that his

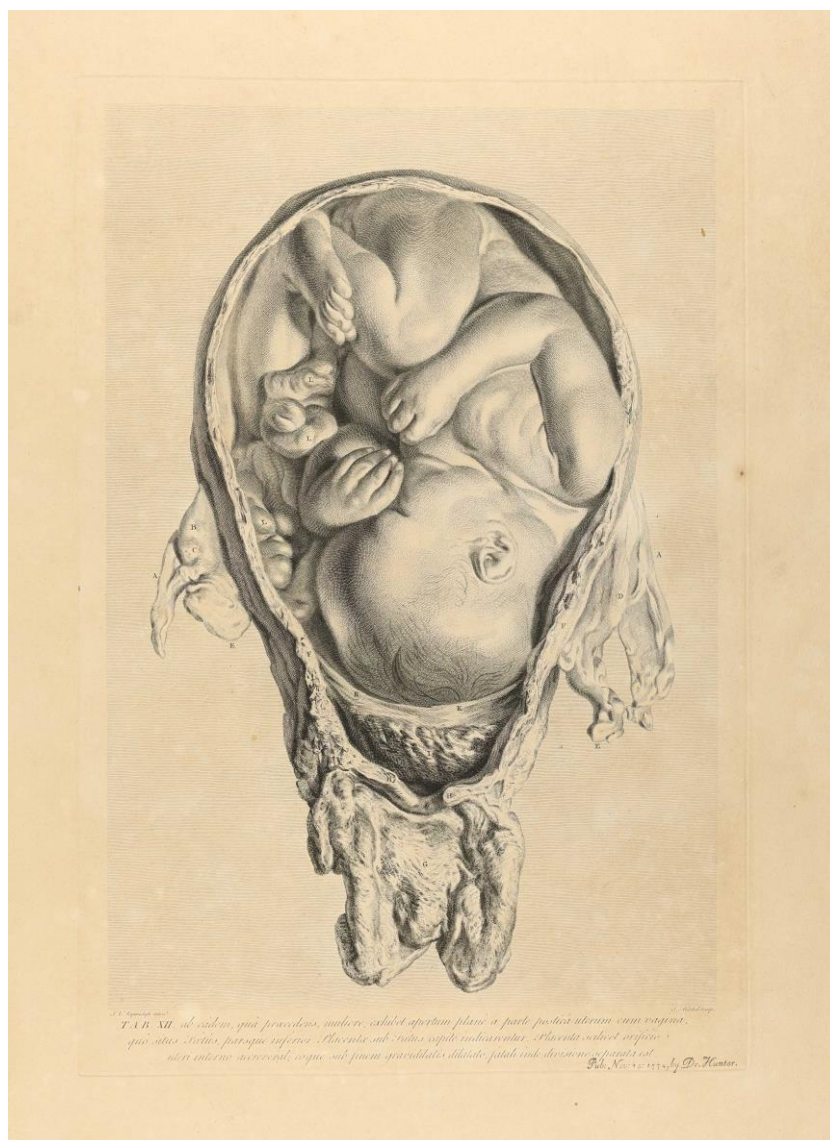
work sought "to diffuse the knowledge of morbid structure, and enable the pathologist to distinguish organic diseases from one another" (D.B.Meli, *Visualizing Disease: The Art and History of Pathological Illustrations*, 2017, pp.161-62).



### A fine copy in prize binding

**9 HUNTER, William.** *Anatomia uteri humani gravidi tabulis illustrata. The Anatomy of the Human Gravid Uterus exhibited in Figures.* Birmingham: John Baskerville, 1774. Double folio (643 x 478 mm). Text in Latin and English. 21 unsigned and unpaginated text leaves (including title and 3 preliminaries), each leaf a single sheet, 34 engraved plates. Prize binding dated an 10 (1801) in half red morocco over thick red paper-coated boards, spine with rich gilt tooling and two black morocco labels lettered in gilt, all edges gilt, original endpapers (foot of spine and edges slightly bumped, wear and some paper chipping to board edges, boards rubbed, final free endpaper creased). The plates with light browning, text leaves only little age-toned. Plates 16 and 34 each with clean tear to blank margin, plate 23 with brown spot outside plate-mark. Provenance: Simon Guillaume Gabriel Bruté de Rémur, presented to him by the École de Médecine de Paris\*. Exceptional, tall copy printed on strong paper and in untouched prize binding. (#003808) € 14,000

FIRST EDITION, Early issue with the plates watermarked. The *Anatomy of the Human Gravid Uterus*, on which Hunter labored sporadically for thirty years, primarily with the artist Jan van Rymsdyk, is one of the great



masterpieces of medical graphic art and printing. One of the main reasons for the book's excessively long gestation was Hunter's difficulty in obtaining the cadavers of pregnant women for dissection. By 1751 van Rymsdyk had completed ten of the red pastel drawings, which Hunter exhibited publicly and used in his lectures. The positive reception of the drawings encouraged Hunter to undertake publication of an atlas; however, problems in obtaining dissection material, and the great success of his obstetrical and teaching career, inevitably created delays. Compounding this were Hunter's ambitious plans to expand the atlas, which eventually was published with 34 plates.

"It is indeed a remarkable book, not the least important aspect of which is the large size of the plates, which Hunter took care to defend in the preface. For him, the technical quality of the plates was of great importance; they combine descriptive clarity with beauty. The work contains thirty-four plates of different kinds; some depict several objects, others a life-size section of the human body--the female trunk

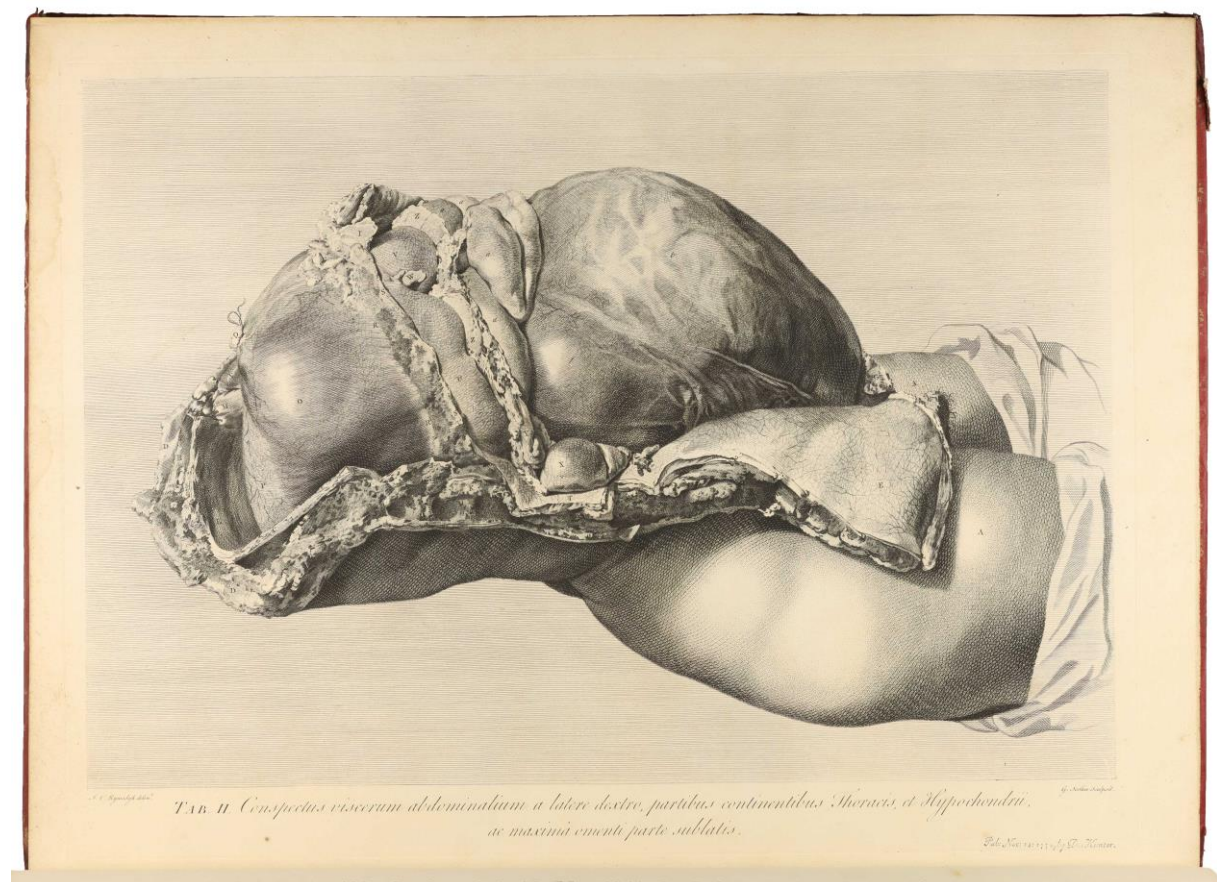
between the abdomen and the middle of the thighs. Some plates are packed with detail, others are more schematic, showing large parts in outline only. Facing each plate are a short description and a key [...]" (Jordanova, p. 386).

Remarkably 17 different engravers were employed producing the 34 plates in Hunter's atlas. Of these Sir Robert Strange engraved only two, but he is thought to have supervised the rest of the group. Strange had studied anatomy at the classes of the first Alexander Monro, and is supposed to have drawn for Monro. In 1750 Strange was working for William Hunter in London. Strange spent time in Paris and Italy, and after 1760 became an art dealer, selling to Hunter a number of master works now in the Hunterian Museum, Glasgow. According to Roberts & Tomlinson, Strange was knighted in 1787 for engraving "a sentimental picture of two dead royal



Princes." In format the *Gravid Uterus* was the largest book printed by the great printer John Baskerville, and one of two medical books issued from his press; it is also among the very few medical books issued from a private press. The original drawings, from which the engravings were made, are preserved in the Hunterian Collections at the University of Glasgow Library. Like certain other labors of love, sales of Hunter's atlas did not equal the passion of its author. It was originally issued for £6.6s, but remaindered in 1784 after Hunter's death for £3.13s.6d.

\*Ours is a Prize copy offered by the École de Médecine de Paris (first prize of the École pratique for the year X) to Simon Gabriel Bruté, born in Rennes, with handwritten mention at the bottom of the title (with stamp of the École de santé and signature of the director) and morocco piece to the spine. Simon Guillaume Gabriel Bruté de Rémur (Rennes 1779 - Vincennes (Indiana) 1839) was French missionary, bishop in the United States. Son of the agronomist Simon-Guillaume-Gabriel Bruté de Rémur and Jeanne-Renée Le Saulnier du Vauhelle, widow of the printer François Vatar (in whose workshop he worked as a young man with his mother), he studied medicine, without practicing it, before becoming a priest in 1808 and going to the United States in 1810 where he taught and became a bishop in Maryland, Indiana and Illinois.

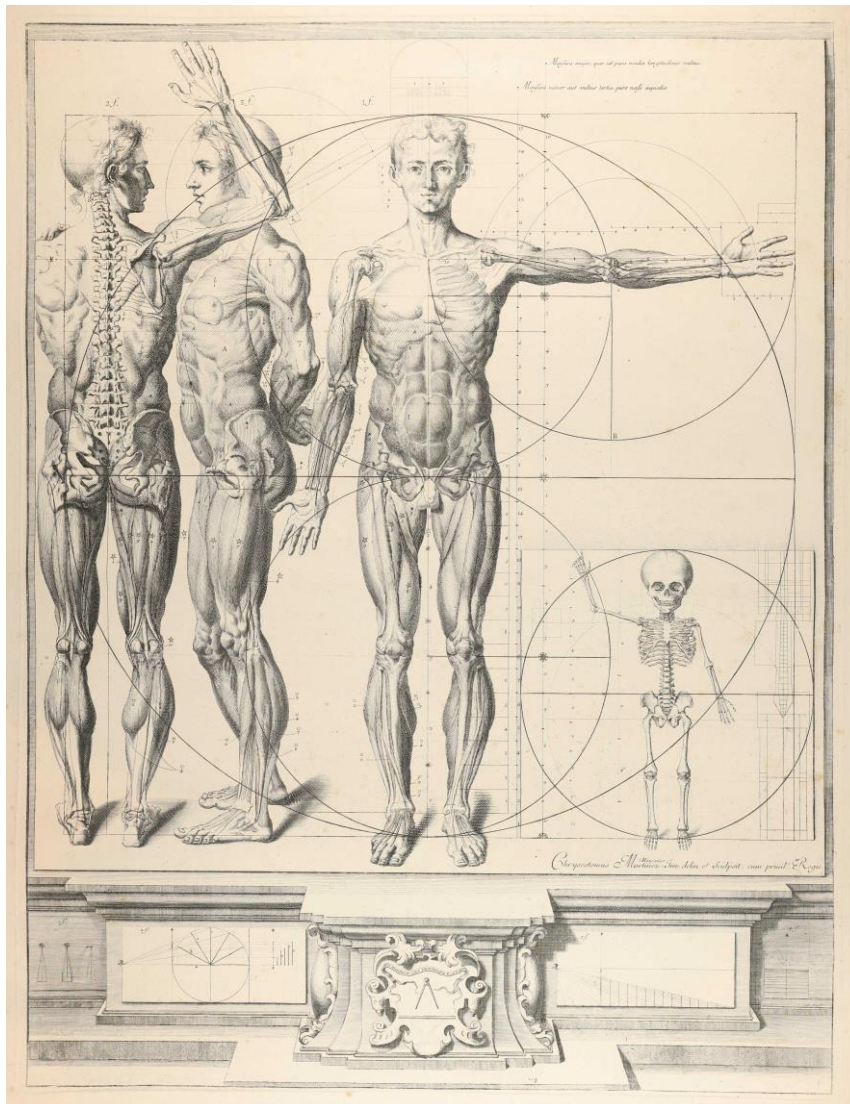


References: Choulant-Frank, pp. 296-297; Garrison-Morton 6157; Norman 1125; Waller 5004; Wellcome III, p. 319; Gaskell, *Baskerville*, 53; Heirs of Hippocrates 942; Jordanova, "Gender, Generation and science: William Hunter's obstetric al atlas," William Hunter and the eighteenth-century world, ed. Bynum and Porter, pp. 385-412; Kornell in Oxford DNB for Rymsdyk; Osler 3026; Roberts & Tomlinson, pp. 460-73; Russell, *British Anatomy*, 452; Sappol, *Dream Anatomy* pp. 29 and 44.



**10 MARTINEZ Y SORLI, Crisostomo Alejandrino José.** [*Anatomical presentation of myology and osteology*]. One (of two published) engraved plate on single sheet of strong velin paper. Impression by Chalcographie du Louvre, [plate ca. 1687, but impression after 1797 with blind stamp at foot "Chalcographie du Louvre - Musées Nationaux"]. Plate size: 690 x 525 mm, sheet size: 1019 x 710 mm. Embryo skeleton and 3 male full preparations from the front, side and back, all with measurements and radii. Above the pedestal the signature of Martinez. Light even age-toning of paper, blank margins a trifle dust-soiled, spotted and with some short clean tears partly repaired. (#003822) € 6500

The Spanish artist Crisóstomo Alejandrino José Martínez was initially active as a painter of devotional pictures before devoting himself primarily to engraving from 1677. Interestingly, Martínez is associated with the "Novator", an intellectual movement that promoted scientific progress in Spain as the 17th century progressed. In 1685, Martínez was commissioned by the city of Valencia and the Medical Institute to travel to Paris to execute anatomical plates. Together with the physician and anatomist Joseph-Guichard Du Verney, he attempted to



launch the book project in Paris that would serve as an anatomical guide for artists. Supposedly eighteen plates were completed for this project, which are preserved in Valencia. However, the book project in its original planning was never realized; in 1689 the completed plates were published in Paris, and in 1692 another partial edition appeared in Frankfurt and Leipzig. Posthumously, the plates remained in Paris, so that the Académie Royale de Peinture republished the anatomical atlas in 1740 and again in 1780 under the title *Nouvelle exposition de deux grandes planches gravées, et dessinées d'après nature, par Chysostome Martinez*.

"The book, as he planned it, contained the most authoritative anatomical prints made during the seventeenth century. Instead of solely focusing on the makeup of the human body as others had done before him, his intention was to show how the parts of the body related to one another, and made it

function. He used the latest technology in microscopic lenses [...] and translated what he saw under magnification into folio-sized copperplates, which held more detail than had ever been seen in print before. Martínez started the project in Spain in the early 1680s, and moved to Paris in 1687 where he continued his work. The project was not yet completed when he died in 1694 [...] The copper plates for the book appear to have been left in Paris, and two were printed there as a set in 1740. After this date, there are no further records of their whereabouts" (The Metropolitan Museum, coll. no. 706006, online).

The anatomical illustration at hand impressively show the graphic finesse of the artist. Martínez combines scientific novelties of anatomy - such as new findings concerning osteology - with traditional anatomical illustration models such as Vesalius, Da Vinci, Pacioli and Dürer. The Assembly of Skeletons, for example, in which various skeletons are arranged in elegant sitting and standing poses in an architectural courtyard, is an interpretation of the academic figure ideal inspired by the idea of vanitas, in which an allusion to Raphael's School of Athens can be remotely detected. The depictions were considered the most outstanding anatomical studies



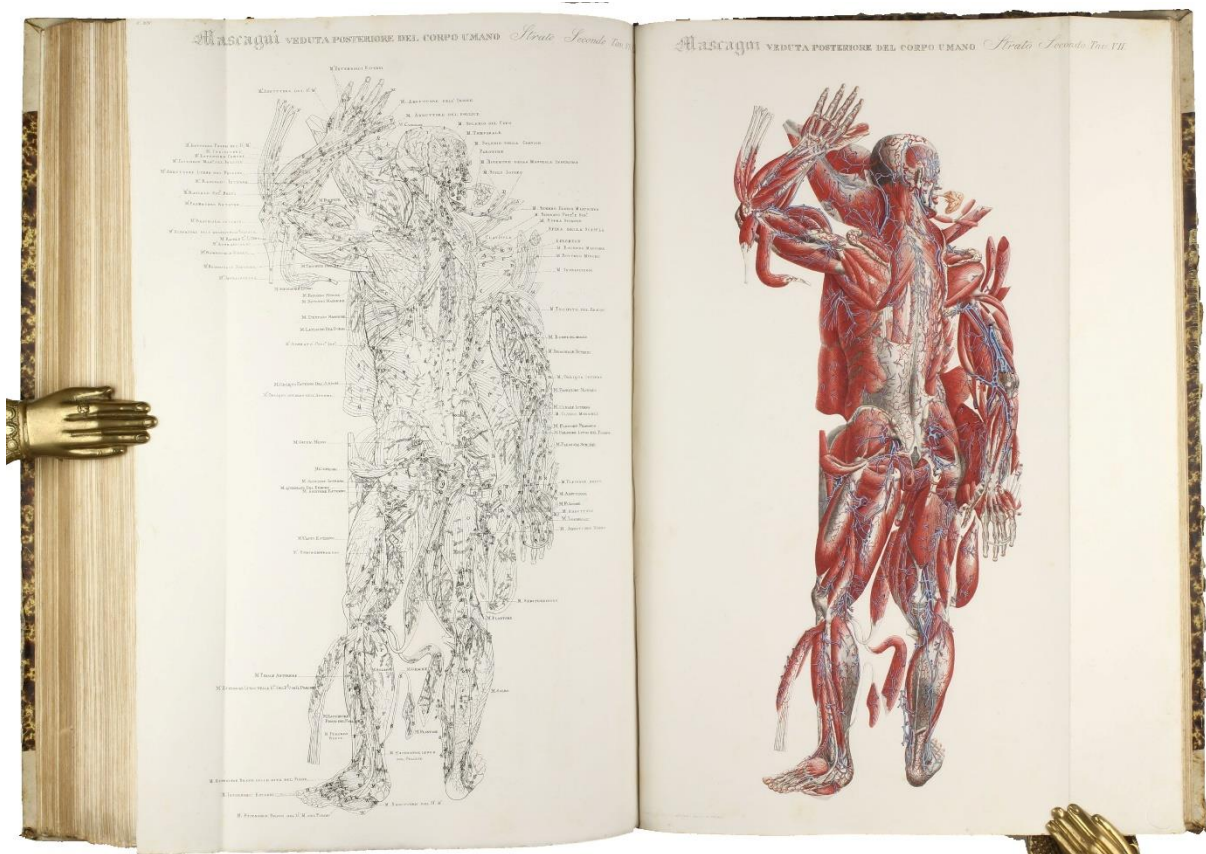
of the 17th century. Whether Martinez left Paris for political reasons to go to Flanders in about 1690, where he died a few years later, remains uncertain.

"[The present] plate emphasizes Martinez' interest in the relative proportions of the human body - as the scroll on the plinth shield states, after Ezekiel, 'mensura ista mensurabis'. At the same time, in the adult figures, he brings together bones and muscles in a most interesting manner. In many cases the muscles are identified in the different views by very small numbers. Some of the muscle anatomy is not too accurate. For instance, in the posterior view of the thigh, gracilis and (presumably) sartorius just medial to it are curved too far posteriorly, and the hamstrings are not well drawn. The side-view of the calf and foot is an improvement, though it is a pity about the extensor retinaculum, which looks rather like a piece of felt laid over the tendons. However, the portrayal of pectoralis major and deltoid is good. In both the side and front views the rectus abdominis is over-conspicuous, and, in the latter, once again sartorius inclines posteriorly, above vastus medialis, at too high a level. In the posterior view, the position of the right scapula, with the arm raised from the side, is well captured; sad, though, are the single extensor tendons to each of the index and little fingers. While a reasonable anatomical presentation for its date, the small child's skeleton - possessing rather too many teeth - presumably was included to point up the proportional differences between the child and adult - for example, the mid-point of the heel - vertex height is just below the iliac crest as opposed to the level of the pubic crest (or just below the femoral head) in the adult. Bearing in mind the great variations in anatomical build, and thus in the proportions of one part of the body to another in different individuals, too detailed mensuration might be thought counter-productive. In addition to Martinez, however, others have been interested in anatomical measurement, notably Leonardo and Dürer. Martinez was one of the first to examine and study the structure of bones, and illustrations of sectioned bones feature prominently in His work" (Robert-Tomlinson, p. 284).

References: Cicognara library 334; Thieme/Becker, XXIV, p. 169; José María López Piñero: *El atlas anatómico de Crisóstomo Martínez, grabador y microscopista del siglo XVII*, Valencia 1964; K.B. Roberts & J.D.W. Tomlinson, *The Fabric of the Body*, 1992, pp. 280-86).



**11**     **MASCAGNI, Paolo.** *Anatomia universale [...] rappresentata con tavole in rame ridotte a minori forme di quelle della grande...* Florence: V. Batelli e figli, 1833. Large folio (457 x 298 mm). 292, [4] pp. including title page and index at end, 150 engraved plates (14 folding), comprising 75 partly printed in color and hand-finished in color, and 75 uncolored duplicates in outline. The colored plates with small round blind-stamp at lower corner (mostly shaved). Contemporary three-quarter vellum, spine with gilt-lettered red morocco label and some gilt tooling (boards scratched, board edges worn, lower corners bumped and scuffed). Text and plates crisp and bright with only very little age-toning and very minor occasional spotting at margins, the title page with vertical creases, the two unnumbered leaves of index with old paper repair at fore-margin far away from text area, 8 plates with light pale dampstain at lower blank corner, plate 24 bound upside-down, final plate slightly soiled near upper corner. Provenance: Vincentius Columna (small ink stamp to title-page). An exceptional, fresh and clean copy. (#003724)     € 15,000

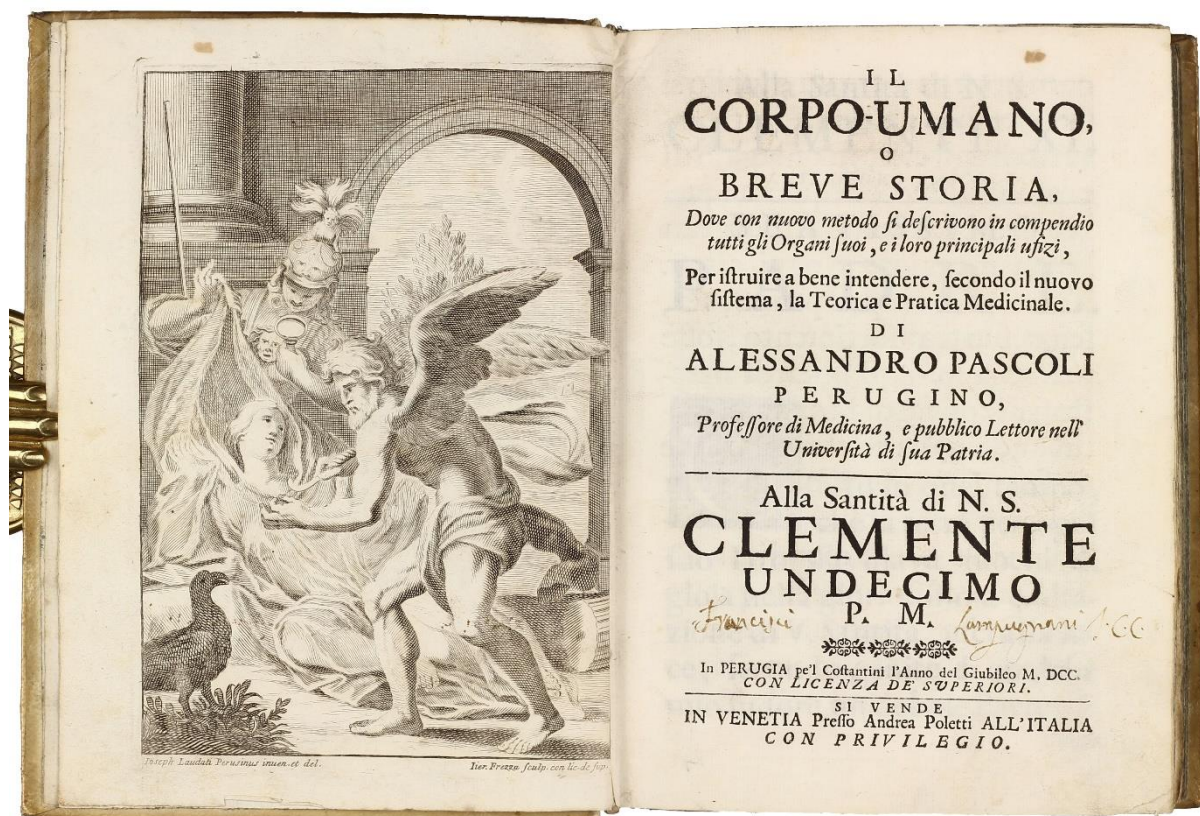


Garrison-Morton 409.1; Wellcome IV, p.73; Roberts & Tomlinson, *The Fabric of the Body* p. 390; Sappol, *Dream Anatomy* pp.126 and 130; DSB IX, p.154. - Small folio authorized edition of Mascagni's great *Anatomia Universa*. As incredibly spectacular as the images of the *Anatomia Universa* were, Antonio Serantoni, the artist responsible for the drawing, engraving, and hand-coloring of that enormous work, recognized that its great size made it excessively expensive and virtually impossible to use. Therefore, three years after completion of the elephantine edition he issued a new edition as a normal-sized folio from Florence, with reduced versions of the spectacular hand-colored plates, and many changes. It is from this version that the work is generally known.



**12 PASCOLI, Alessandro.** *Il corpo-umano, o breve storia, dove con nuovo metodo si descrivono in compendio tutti gli organi suoi, e i loro principali ufizi.* Perugia / Venice: Constantinus / A. Poletti, 1700. [20], 339 (i.e. 341) [1], LXXXVIII pp. Including half-title, engraved allegorical frontispiece facing title, engraved portrait of Pascoli, 20 full-page engraved anatomical illustrations, historiated woodcut initials, head- and tailpieces. Blank leaves H6 and T6 present. Roman numbered pages with engravings and plate explanations devided within text. Contemporary ink annotation to 6 pages, closed tear at fore-margin of p. VII/VIII, two small pieces torn away from top margin of half title. [bound with] II. **BAGLIVI, Georgius.** *De fibra motrice et morbosa. Epistola ad A. Pascoli.* Perugia: Constantinus, 1700. [2] 3-58 pp. Historiated woodcut initials, head- and tailpieces, 4 woodcut illustrations in text, bound without final blank G6. Two works in one volume, 4to (208 x 153 mm). Contemporary vellum, gilt-lettered spine (browned, lightly soiled and spotted), blue sprinkled edges. Little age-toning of paper, occasional minor spotting. Provenance: Francisci Lampugnani (old signature on title of first work). Very good copy, complete except for the final blank in second work. (#002923) € 2500

I. NLM/Krivatsy 8634; Libr. Vinciana 1994; Wellcome IV, 312; FIRST EDITION. Standard Italian anatomy textbook of the period and the most important work of Alessandro Pascoli (1669-1757), presented as one of the most thorough and exhaustive treatises on the organs of the human body and their specific functions. First published in 1700, it received considerable success so that numerous further editions followed. Pascoli was the public health official of the Vatican State and Primary Lecturer of Medicine at Sapienza University of Rome.



II. Norman 104; Heirs of Hippocrates 737; NLM/Krivatsy 576; DSB I, p.392; Garrison-M. 68. FIRST EDITION. Baglivi's important observations on the muscles were presented in a letter to Pascoli, who published them for the first time in his book of anatomy. He "was the first to distinguish between smooth and striated muscle, and discovered the histological distinction between two types of fibers: the fibrae motrices seu musculares, with parallel fiber bundles; and the fibrae membranaceae, with bundles running in various directions." (Norman 104). "His fundamental research concerning the fibers made him one of the most important students of muscle physiology before Albrecht von Haller" (DSB).



**13 PETRIOLI, Gaetano.** 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]<sup>6</sup> (-[pi]6, blank), A<sup>4</sup>, A-C<sup>2</sup> (-C2, blank), A-C<sup>4</sup>, D<sup>2</sup>, A-H<sup>4</sup>, I-M<sup>2</sup> (-M2, blank), N<sup>4</sup>, O<sup>6</sup>; [chi]2 (-[chi]1, blank) P-2B<sup>4</sup>, 2C<sup>2</sup>, 2D<sup>4</sup>, 2E<sup>2</sup> (-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: A<sup>6</sup> A-2G<sup>4</sup> 2H<sup>2</sup>(2H2+"2G1"), 2i<sup>4</sup> 2k<sup>2</sup> (-chi<sup>2</sup>, -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-G<sup>4</sup>, a1-7, H-M<sup>4</sup> N<sup>2</sup> A<sup>4</sup> Chi1 A-C<sup>4</sup> a-c<sup>4</sup>. 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.



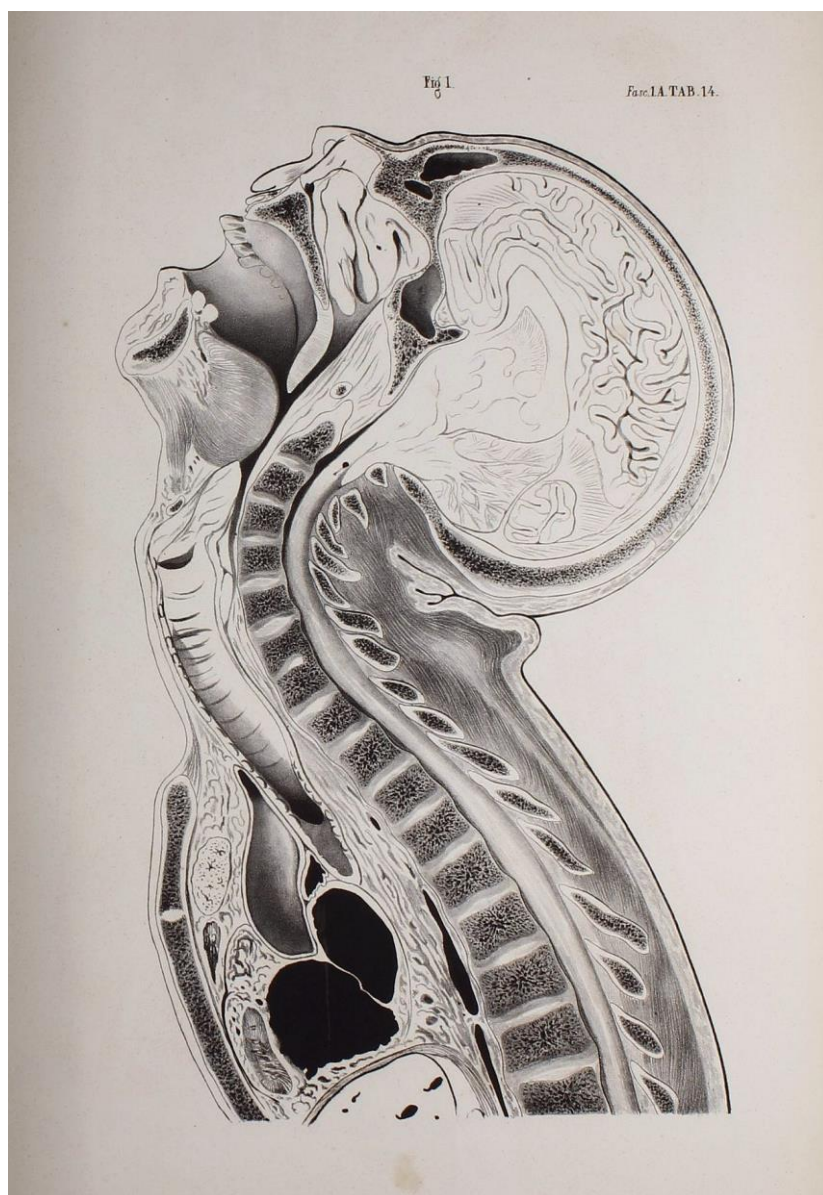


*Riflessioni Anatomiche* was first issued without the plates, which were added in 1741, and the text seems originally to have ended at p. 78; there is also an apparent break at p. 32. The first section ends at p. 98; a separate (later?) section begins on p. 99 and its paging and signature sequence continues 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).

## Paving the way to X-ray CT: Pirogov's monumental atlas of frozen human cross-sections

**14 PIROGOV, Nikolai Ivanovich.** *Anatome topographica sectionibus per corpus humanum congelatum triplici directione ductis illustrata.* St. Petersburg: Typis Jacobi Trey, 1852-1859. 8 parts in 1 text volume and 4 parts in 1 atlas volume. Text vol.: 4to (263 x 168 mm), [2], xiv, 248, 75 [1], 28, 39 [1], 90, 60, 74, 168 pp. Atlas vol.: elephant folio (566 x 375 mm), comprising 4 parts in 13 fascicules with a total of 220 lithographic plates, of which 14 doubled page and one folding (some sheets present with two plate numbers each), lacking the 4 part titles, plates partly untrimmed and of various sizes, one oversize plate bound in as double-page and laid down on white paper. Later three-quarter calf over marbled boards, spines titled in blind (light rubbing to extremities, corners slightly bumped). Text volume internally little age-toned only, otherwise crisp and clean; atlas volume with occasional scattered foxing (some plates stronger) and marginal dust-soiling, a few plates trimmed close or shaved a few mm, a few short tears without loss, occasional annotations in light pencil. (#002716) € 27,000

**EXCEPTIONALLY RARE FIRST EDITION INCLUDING BOTH THE TEXT- AND ATLAS VOLUME.** "Pirogov was the greatest of all Russian surgeons. In Russian medicine he is approached only by Pavlov. He introduced the teaching



of applied topographical anatomy in Russia. His great atlas of 220 plates represents the first use on a grand scale of frozen sections in anatomical illustration, an idea first carried out by de Riemer" (Garrison-M). Pirogov's frozen cross-sections bear a close resemblance to modern images produced through computed tomography (CT), and may be appreciated as the first comprehensive record of how the body could be viewed in this way. "The first volume consists of life-size sections of the head, most in transverse planes; the second contains transverse and sagittal sections of the thorax; the third transverse, sagittal and frontal sections of the abdominal cavity in both sexes; the fourth sections in three planes through the extremities and their joints." (Choulant).

"Pirogov's further unusual and independent studies of an anatomy, carried out at Tartu from 1835 to 1840, and in Petersburg from 1841 to 1856, were published in Latin in eight parts... This atlas contained [lithographies] based on cross-sections of frozen corpses, a technique apparently invented by P. de Riemer in the Netherlands in 1818, and also, independently,

by Pirogov, and published by him in this atlas. The technique enabled him to investigate the relationship of structures as they actually exist in a body undisturbed by dissection. Pirogov's dedication to his work has been widely noted: it has been said that he made 12000 autopsies while Professor at the Medical-Surgical Academy of Peterburg." (Roberts & Tomlinson, p.576).

Our copy collates with the digitized Heidelberg copy, except that the Heidelberg copy lacks plate 22 in fasc. 2 and plate 12bis (the second half of the double-page) in Fasc. 2A. Part 1 contains 51 plates subdivided into fasc. 1, 1A,



1B and appendix, part 2 has 44 plates subdivided into fasc. 2, 2A, and 2B, part 3 has 90 plates subdivided in fasc. 3, 3A, and 3B and Part 4 has 35 plates subdivided in fasc. 4, 4A, and 4B.

Since Pirogov's text was published in a much smaller format six years after the atlas, it is likely that few copies of the atlas would be associated with the accompanying text and in fact we cannot trace any copy at auction that had both, the text and the atlas volume. The only copy of the atlas volume only (incomplete lacking 2 part titles) has been the Dean Edell copy (sold at Christie's in 2015 for USD 11,250).

References: Garrison-M. 416, 615; Choulant, p.408; Roberts & Tomlinson, *The fabric of the Body*, p.576-7; Hirsch-H. IV.

**15 REMMELIN, Johann.** *Catoptrum microcosmicum, suis aere incis visionibus splendens cum historia, & pinace, de novo prodit.* Frankfurt am Main: A. Humm heirs, 1660. ). 27 (i.e. 25) [1] pp. Engraved title with allegorical figures and medical instruments, 3 full-page engraved plates with movable flaps (all pages including title and plates with extensive, skillful paper repairs to margins, corners and folds, some spotting and soiling to margins of title; plates with repairs, some spotting to first plate, plates probably lacking a few flaps (parts), some flaps loose [woman's stomach], and some with repairs, two repaired with new paper ["the scarves"], repaired tear near the man's head; text with some spotting and staining). [Bound After]: **ANATOMEPHILO.** *Tabulae Anatomico-Anthropographicae, Oder Kürztliche dabey Gründliche Beschreibung der Theile des Menschlichen Körpers, Nach ihrem Wesen und Verrichtungen, ... mit sonderbahrem Fleiß in VI. Tabellen verfasst von Anatomephilo.* Dresden: J. J. Winckler, 1708. Printed title and 6 folding tables. Title and text with expertly repaired outer margins, hinges, corners and folds, sometimes trimmed, some repaired tears, some staining and soiling, table 5 and 6 with paper losses to upper margin, spotting and staining. Large folio (c. 450 x 340

mm). Bound in modern three-quarter sheep over marbled boards, new endpapers with part of original free endpaper and old owner's note laid down. Provenance: F. J. Desenseny(?), dated 1826. Still a very good copy. (#003182) € 6500

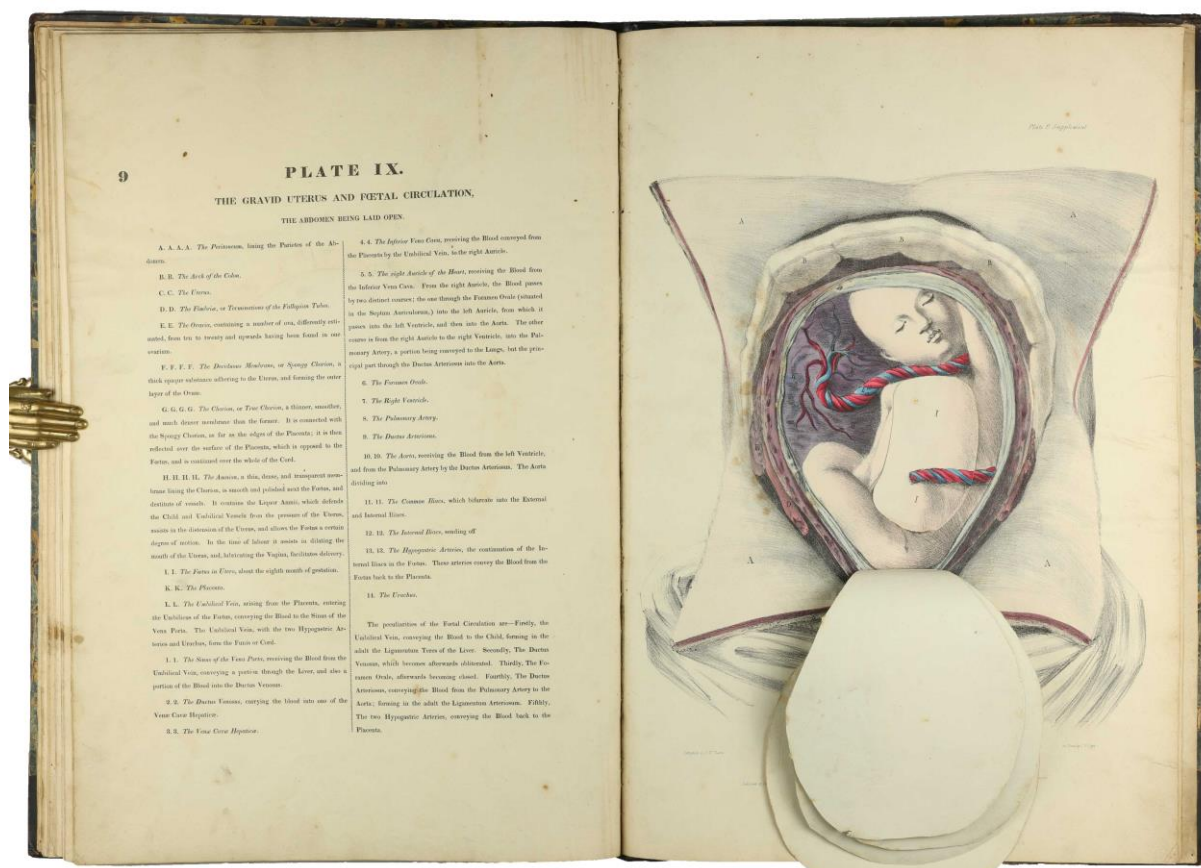
Hirsch-H. IV, 916; Krivatsy 9553; Wellcome IV, 504; vgl. Choulant-Frank 232; VD17 12:177437G. Fourth or fifth Latin edition of Remmelin's popular anatomical atlas and flap book, first published in 1613. At the same time published also in Ulm by Görlin. With its flaps, it represents a novelty in the history of anatomical illustration. "This book is a treatise on anatomy, and consists of a series of plates in layers, so that the parts below can be seen in succession by lifting the hinged portions, an idea which originated with Remmelin" (Ferguson II, 253). The copper plates were drawn after Remmelin's designs by L. Kilian and engraved by S. Michelspacher. They show the anatomy of the man and the woman in full figure and a few



highlighted details, each with a number of hinged flaps. The completeness of the moving parts, sometimes too many superimposed, cannot be established with certainty. See VD18 14380145-005 for *Tabulae*. Not much of this work, which lists the anatomical parts of the human body in a tabular way, and its real author behind the synonym is known.

**16 TUSON, Edward William.** *Myology, illustrated by plates. In four parts / A Supplement To Myology: Containing The Arteries, Veins, Nerves, And Lymphatics Of The Human Body, The Abdominal & Thoracic Viscera, The Ear And Eye, The Brain, And The Gravid Uterus, With The Foetal Circulation.* London: Callow and Wilson, 1828. Two volumes including Supplement. Large Folio (c. 540 x 360 mm). [4], [16]; [4], [18] pp. First volume with title- and dedication leaf, 8 hand-coloured lithographed plates with superimposed hand-colored lithographed paper flaps, each plate with explanatory leaf of text. Prospectus for Supplement tipped to title and flyer for Tuson's lecture course mounted on front pastedown. Original cloth-backed boards with paper label to upper cover (rubbed and heavily stained, spine torn and frayed, binding weak). Plate 6 lacking flaps A & B; plate 1 with one flap detached. Light water-staining at end slightly affecting detached final plate. The Supplement with title- and dedication leaf, 9 hand-colored lithographed plates with multiple superimposed hand-colored lithographed paper flaps, each with explanatory leaf of text. Contemporary half calf (rubbed, spine torn and chipped, binding weak). Plate 2 slightly shaved at fore-edge and with one flap torn without loss; one small flap of plate 7 detached and tipped in at beginning, first two plates with short tear to fore-edge, the first affecting image but without loss. Both volumes rather dust-soiled internally and with a few spots or small stains. Provenance: Henry R. Burton (ink inscription to front pastedown of 1st vol.: "the gift of George Alfred Davenport, September 1st 1840"). A very good, non-uniform set comprising 17 plates with a total of more than 200 movable flaps. (#003738) € 3800

SECOND EDITION of the *Myology* and FIRST EDITION of the *Supplement*. Tuson was a protégé of Astley Cooper and succeeded Charles Bell as surgeon at the Middlesex Hospital. His *Myology* was the largest and most complex nineteenth century medical book using the technique of lift-up flaps to simulate dissection. All the small parts had to be printed separately, and cut out before being placed in position, and the color detail was done by hand. Given the difficulties of production, the edition was undoubtedly small. The printing of the lithographs was done by Hullmandel, pioneer in the field of lithography in England.



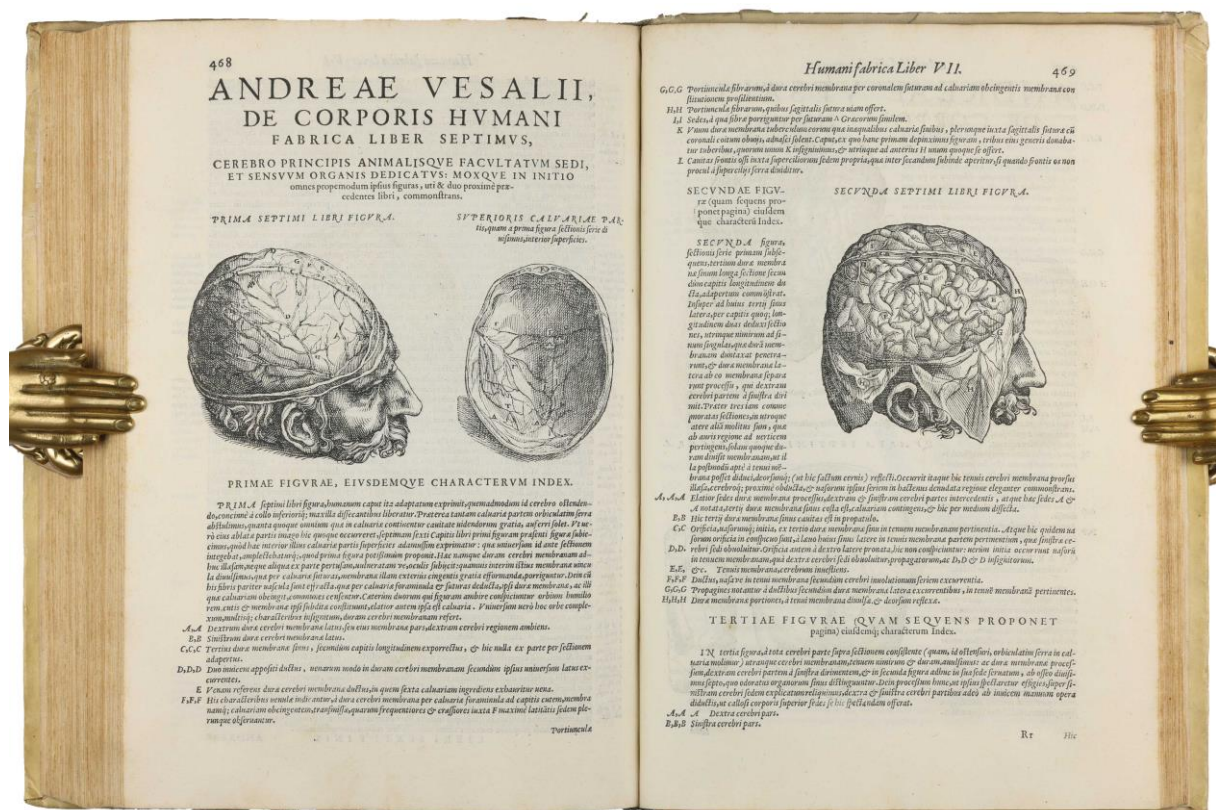


"This Explanatory System of Myology is intended to facilitate the acquirements and retention of anatomical knowledge' states the author, who was a lecturer on Anatomy and Physiology, a member of the Royal College of Surgeons in London, and at one time, House Surgeon to the Middlesex Hospital. The 8 lithographs, each with moveable flaps, were drawn by F.R. Say. They depict layers of muscles which are explained in an accompanying full-page printed description. Tuson's method of anatomic illustration is in the tradition of Johann Remmelin. A rare and extremely interesting Anatomy. This unusual teaching atlas depicts the various systems of somatic musculature in colored lithographs printed on flaps and mounted layer-like on figures of the skeleton. It is a striking and effective demonstration of the muscles of the human body, but surely could not be practical if used and handled to any great extent. [...] The illustrations consist of flaps overlaying and revealing successive layers of anatomical structures, the veins and arteries on each hand-colored in blue and red. Plate 9, illustrating the gravid uterus, is completely hand-colored" (Eimas 1639.1).

References: Eimas, Heirs of Hippocrates, 1639 + 1639.1; Choulant-Frank, p. 234; Cushing T196.

**17 VESALIUS, Andreas.** *De humani corporis fabrica libri septem.* Venice: Franciscus Francesci and Johann Criegher, 1568. Folio (317 x 215 mm). [12], 510, [46] pp. Large woodcut device on title, numerous woodcut anatomical illustrations (some full-page), woodcut initials and head-pieces, leaf 2d5 (p.321) contains figures to be cut out and superimposed on the illustration on 2d3 is left intact in this copy. Signatures: \*6 A-2Y<sup>6</sup> Zz<sup>8</sup>. Bound in 17th century full vellum, spine with 5 raised bands faintly handlettered in second compartment, original endpapers (spine chipped at head with loss and with tear at foot, upper board somewhat bowed, minor rubbing, spotting and soiling). Crisp and clean internally throughout with some light browning in places; clean tear to f.K4 without loss, small wormhole near gutter of final 3 leaves. Provenance: partly torn bookseller's ticket to front pastedown (Antiquariat Lange & Springer, Berlin). A fine copy. (#003838) € 19,000

THIRD ILLUSTRATED EDITION and the fourth edition of the text. The illustrations here are reduced copies of the blocks cut for the first edition of 1543. "The copying was done from the Oporin edition of 1555 and includes eight additions made in 1555. The Basel woodcuts are attributed to Jan Stephan van Calcar, a pupil of Titian. Franceschi states in his dedication to Antonio Montecatini that Giovanni Chrieger cut these Venice copies" (Mortimer). "In 1564, the year of his death, Vesalius stopped in Venice on his way to the Holy Land and submitted his last book, a reply to Fallopius, to the printer Francesco Senense for publication. This same printer, four years later, in collaboration with a Pomeranian engraver, Johannes Criegher, whose name he generously coupled with his own as printer, ventured to print a complete text of the 1555 *Fabrica* in a smaller format and with all of the wood-blocks recut in smaller size. [ . . . ] The new woodcuts for the illustrations, however, were so well executed that the engraver might almost have passed for the same person who in Venice at the behest of Vesalius had cut the original blocks for the larger work. It must have been not only an expensive undertaking but a venturesome one [ . . . ] This edition was a foreign book, printed without licence, there being no regulation at the time (1568) to prevent this and it was a common enough practice" (Cushing, pp. 92-93).



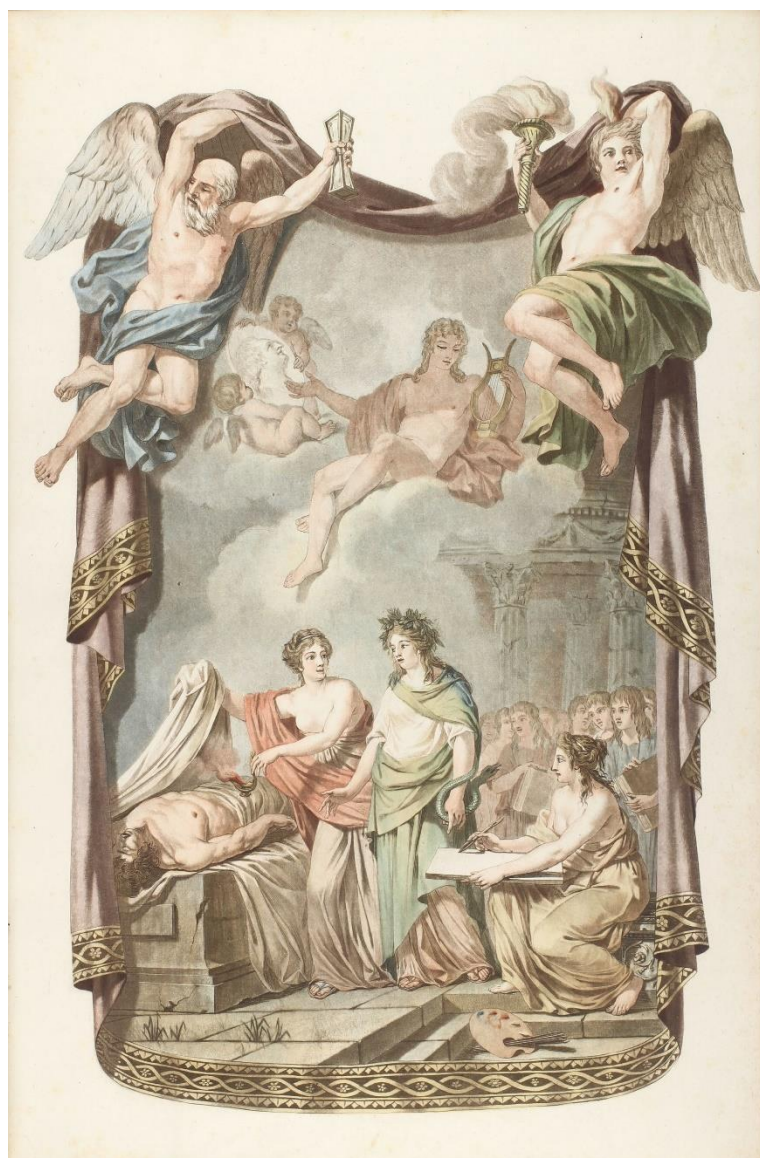
References: Choulant-Frank, p.182; Cushing VI.A.-4; Osler 569; Waller 9902; Adams V-606; Mortimer, *Harvard Italian* 529; NLM/Durling 4580; Machiels V-228.



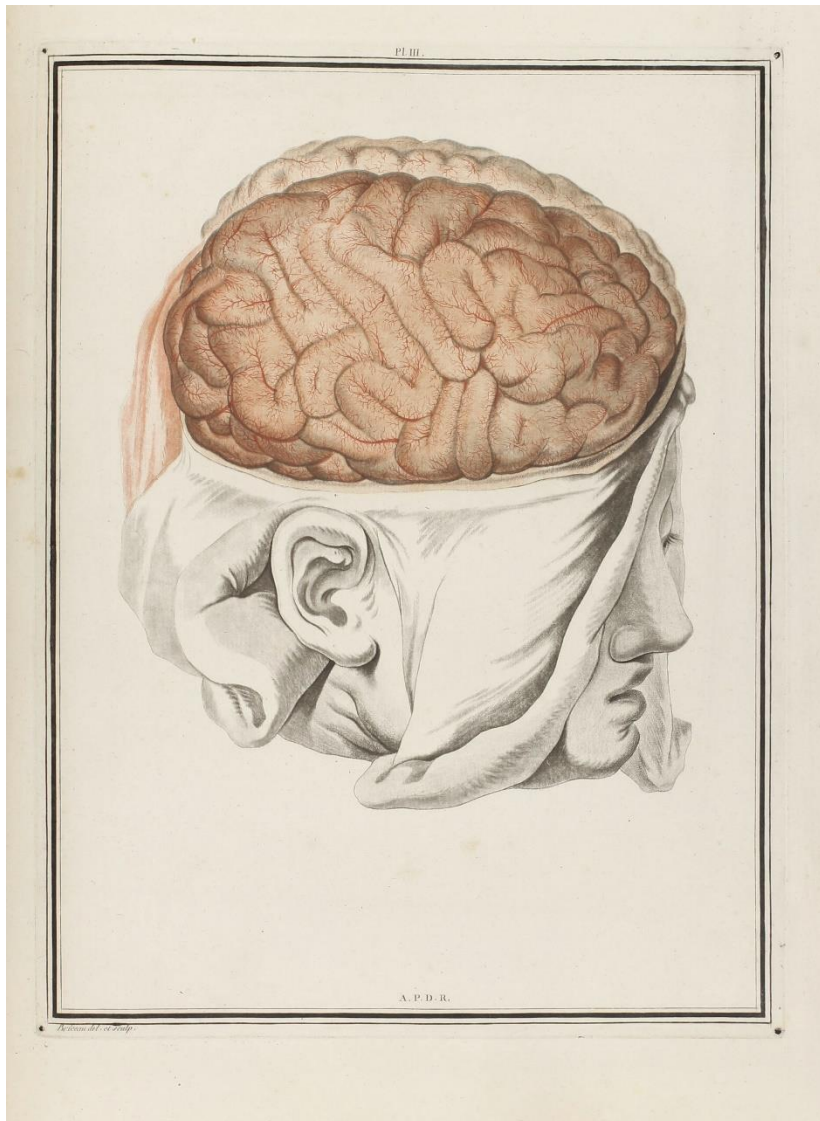
## With the rare Prospectus

**18 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'Aîné, 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, dédié 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.

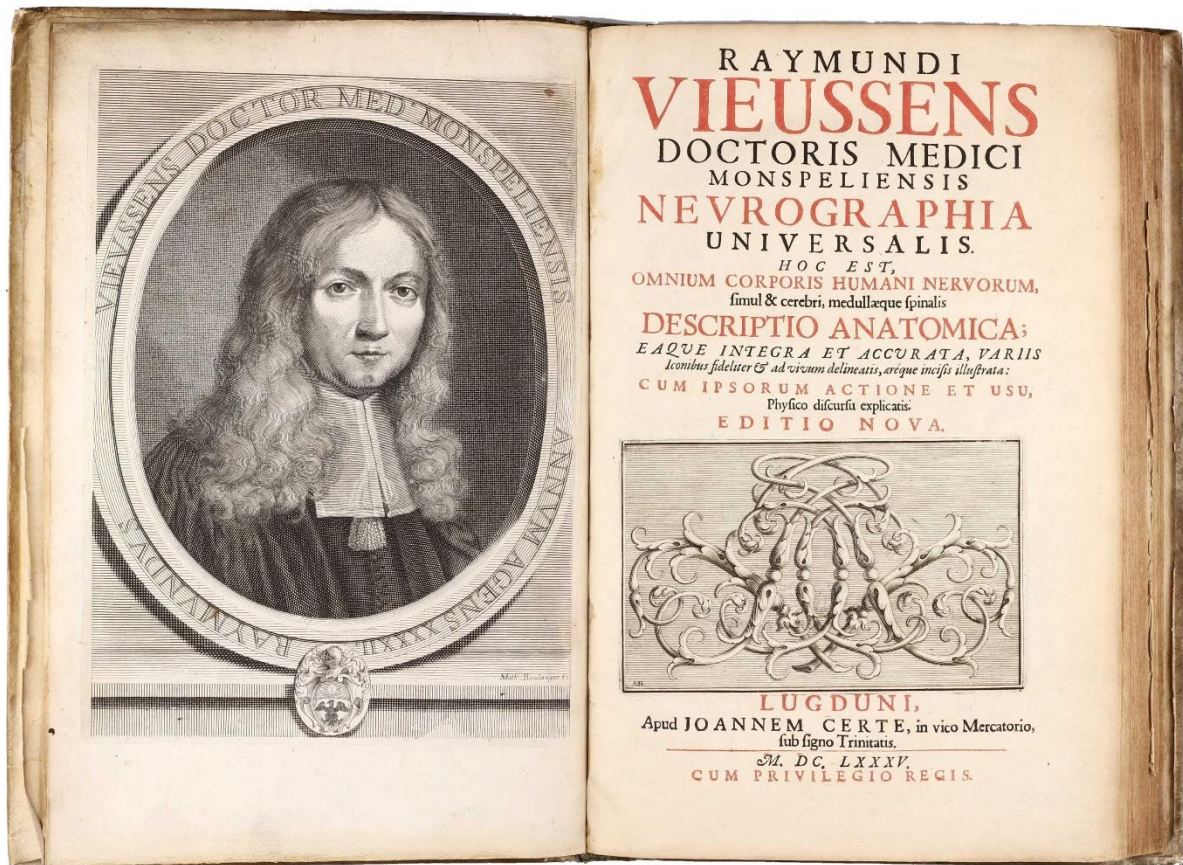
The collation is complicated and as follows: [5] II. half-title, frontispiece explanation, frontispiece, title, dedication; pp. [1]-54 "*Discours sur l'anatomie [...]*"; pp. [55]-[124] (*Vocabulaire anatomique [...]*); pp. (1)-4 (drop title) *Traité d'anatomie et de physiologie, dédiée au roi [...]* *prospectus*; [1] I. (1st divisional

title), pp. 1-10 (plate explanations), 12 plates (no. I-VI), pp. 11-[18] (réflexions sur les plates); [1] I. (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] I. (5th divisional title), pp. [89]-[104] (plate explanations), 16 plates (no. XXVIII-XXXV), pp. 105-[112] (réflexions sur les plates).



**19 VIEUSSENS, Raymond de.** *Neurographia universalis. Hoc est, omnium corporis humani nervorum, simul & cerebri, medullaeque spinalis descriptio anatomica. Cum ipsorum actione et usu, physico discursu explicatis.* Editio nova. Lyon: Jean Certe, 1685. Folio (345 x 227 mm). [16], 252, [2] pp., including half-title, title printed in red and black, engraved frontispiece portrait by Mathieu Boulanger, armorial plate, 22 engraved plates (15 folding) and 8 text engravings, numbered I-XXX in a single series. Contemporary sprinkled vellum, spine with 6 raised bands and gilt-lettered red morocco label (extremities slightly rubbed, hinges partially cracked at head and foot, corners bumped and worn, boards bent outwards, first flyleaf removed). Text somewhat browned, occasional minor spotting and dust-soiling, a few short tears at folds of plates, plate facing p.153 with long repaired tear (without loss), occasional short clean tears at margins of text leaves, former bookplate removed from pastedown. Very good copy. (#003240) € 9500

Norman 2153; Heirs of Hippocrates 641; DSB XIV, p.25-26; Parkinson-L. 2522; Garrison-M. 1379; NLM/Krivatsy 12403; Waller 9961; Osler 4171. - First edition, second issue (with imprint date 1685) of the most thoroughly illustrated monograph of the nervous system of the 17th-century, and an important contribution to the study of the brain and spinal cord. Vieussens was chief physician of the Hôtel-Dieu de St. Eloi for over 40 years, a post that permitted him to perform a large number of autopsies. His research into the central nervous system was "of great importance. In *Neurographia universalis* he sought to continue the work of Thomas Willis, which he greatly admired. The first to make good use of Stend's suggestion that the white substance in the brain should be studied by tracing the paths of its fibers, Vieussens described the olivary nucleus and the centrum semiovale; the latter still bears his name.



Moreover, his description of the fine structure of the cerebellum, including the discovery of the dentate nuclei, surpassed all previous publications on the subject. The most original part of the work concerns the paths of the peripheral nerves" (DSB). The fine engraved illustrations of his neurological treatise include two large folding plates of the nervous system (plates 28-29), printed from two impressions of a single plate, of which one in reverse, presumably printed through an offset technique: the figure's left side (on the viewer's right), is an exact reverse image of the right side, including the captions and key-numbers. Both the scarcer first issue and the second issue, in which the title is dated 1685, are misleadingly described as editio nova on the title. Our copy includes the rare engraved plate of the coat of arms which is missing in the Norman copy.

**20**     **WALTER, Johann Gottlieb.** *Observationes anatomicae. Historia monstri bicorporis duobus capitis, tribus pedibus, pectore pelvique concreti. Curae renovatae de anastomosi tubulorum lactiferorum mammae mulieris. Concrementa terrestria. Venae capitis et colli. Cum figuris ad vivum expressis.* Berlin: Apud Gottlieb Augustum Lange, 1775. Large folio (417 x 266 mm). [8], LXXXVIII pp. Title-page printed in red and black with engraved vignette by Berger; 13 folding engraved plates (including 2 duplicate outline plates) by Daniel Berger, Carl Christian Glassbach, C. B. Glassbach, and S. G. Kütner, after Johann Bernard Gottfried Hopffer; type ornament head-piece; decorative woodcut head- and tail-pieces. 19th century half mottled sheep over pastepaper, spine ruled and tooled in gilt in compartments with seven raised bands and tan leather label ruled and lettered in gilt, red-dyed edges, marbled pastedowns (boards rubbed, extremities worn, corners bumped, lacking free endpapers). Text with minor browning, plates with little spotting in places, a few leaves with very slight



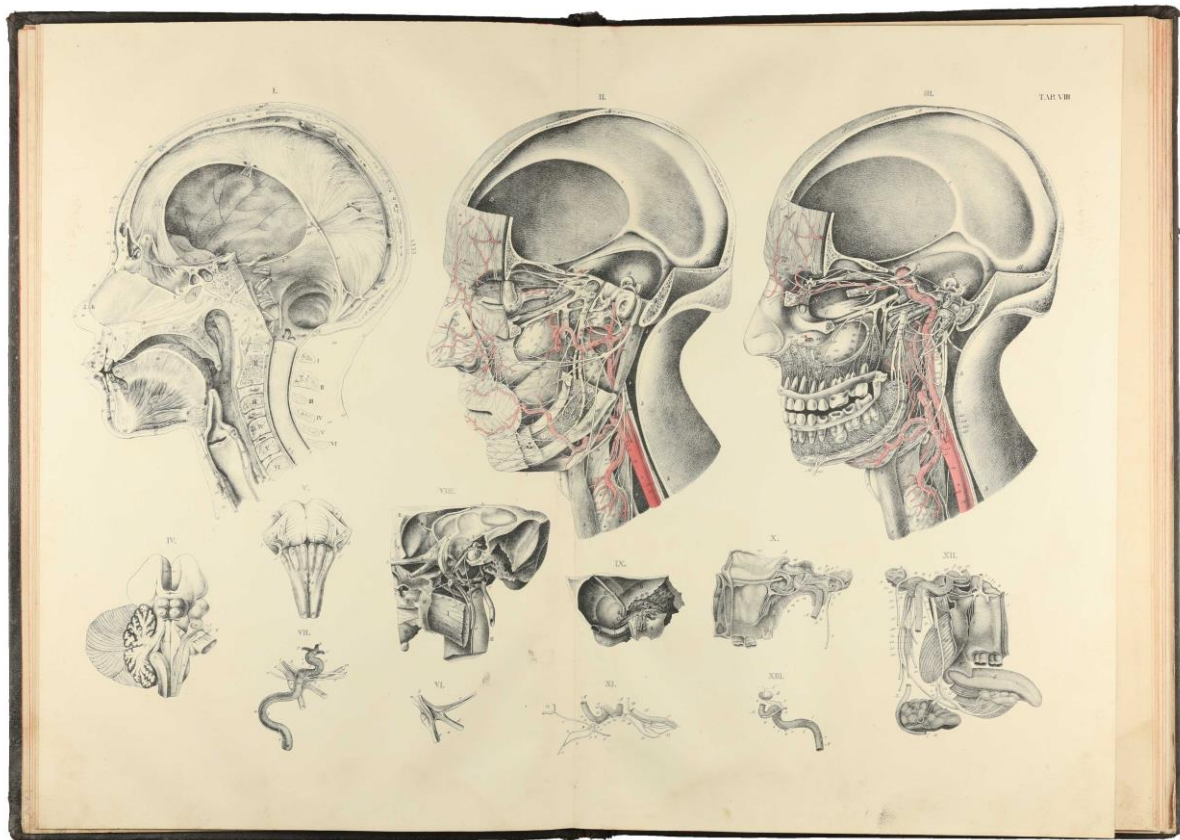
cockling, lower corner of two leaves with tiny holes, a few additional lower corners creased, outer edge of last plate curled with a few short tears. Provenance: Library of Gerald I. Sugarman, MD. An excellent copy. (#002339) € 1400

Heirs of Hippocrates 1015; Goldschmid 70; NLM/Blake p.480; Engelmann 610/611; Hirsch-H. V, p.835; Roberts & Tomlinson, *The Fabric of the Body*, p. 358. - First edition. "A skilled anatomist and dissectionist, Walter held the chair of anatomy at Frankfurt am Main and founded a huge anatomical museum later purchased by the University of Berlin. The present work deals with developmental anomalies, such as conjoined

twins, supernumerary limbs, and abnormalities in blood vessels and viscera. The nine large engravings are drawn from original dissections." (Heirs of Hippocrates 1015).



FIRST EDITION. Moritz Ignaz Weber (1795-1875) was appointed professor of comparative and pathological anatomy at Bonn University in 1830. Throughout his life Weber devoted himself to the field of anatomy and its related sciences and produced a wealth of publications in the aforementioned field. The present work is among his best-known publications and has also been translated into French and English. When speaking of great anatomical works of the past century, Weber's atlas ranks among the masterpieces of anatomical illustration of recent times, both in terms of content and printing technique. The lithography has taken its high place, as also the great anatomical works of Oesterreicher, Tiedemann, Gurt, Feigel and others prove, which were all produced in the first half of the 19th century. (c.f. Hirsch-H. V, 866; Engelmann 617).



Page 30 of 34

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