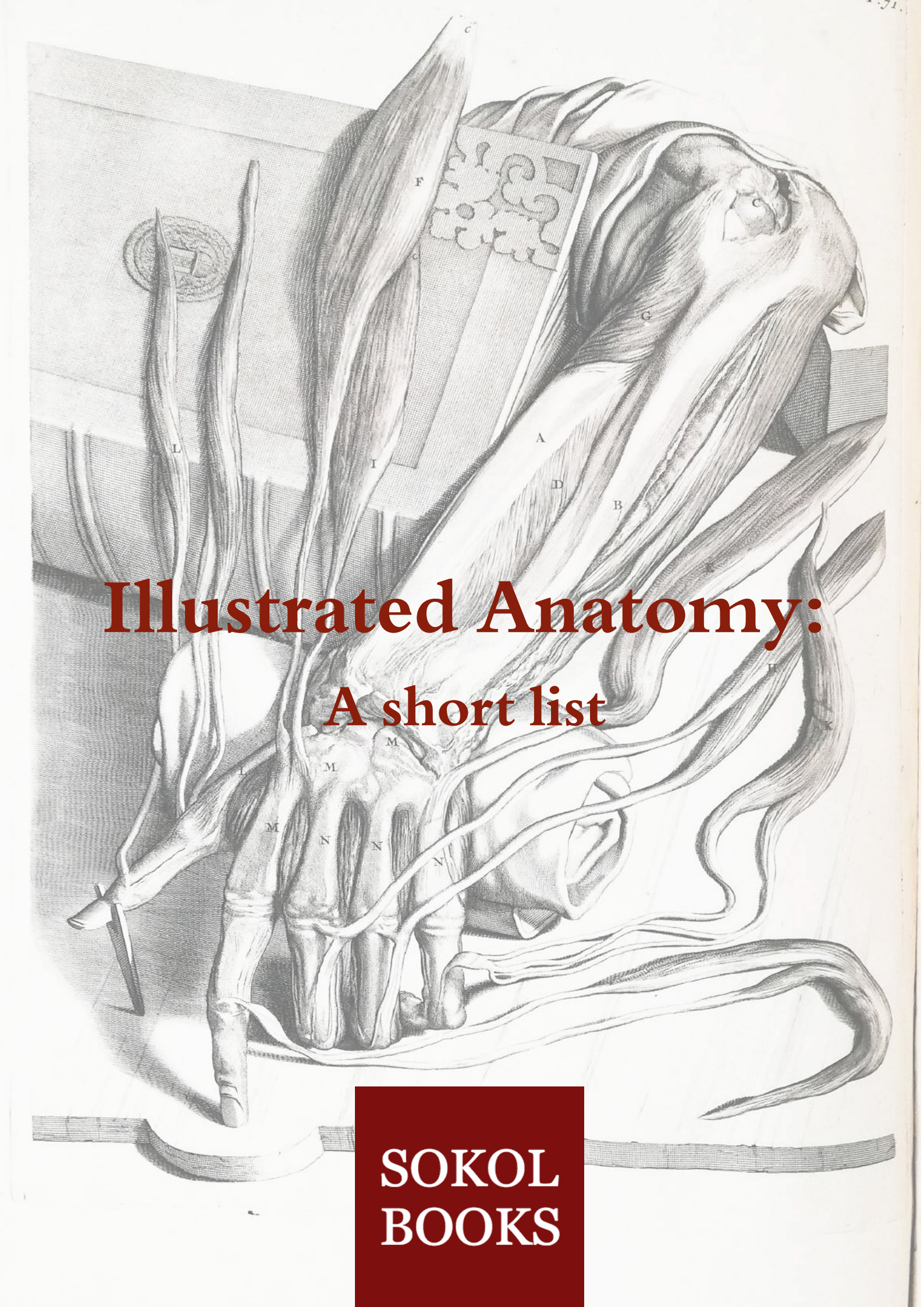

Illustrated Anatomy:

A short list

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SOKOL BOOKS

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Cover image from item n.5

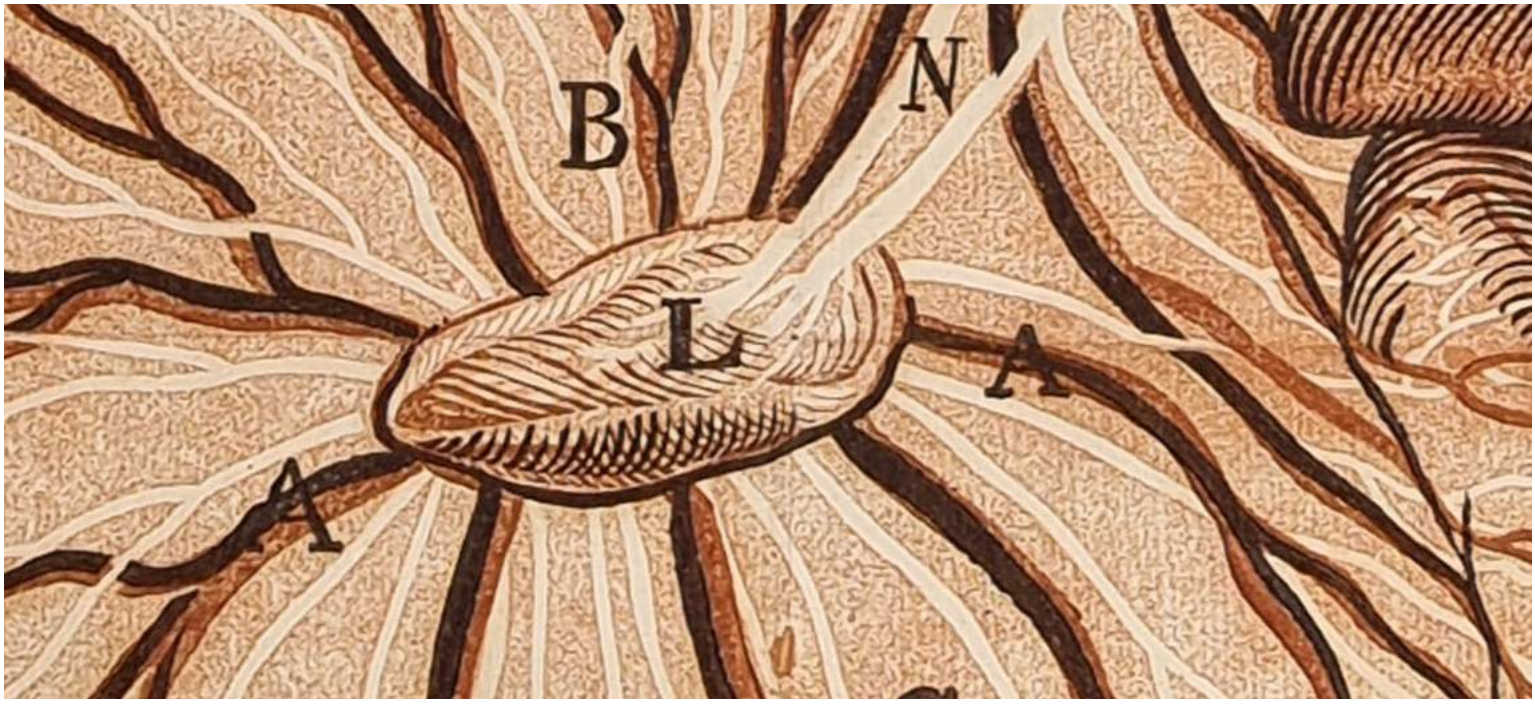
T. III

1. ASELLI, Gaspare. *De lactibus sive lacteis venis.*

Milan, apud Ioan Baptistam Bidellum, 1627.

£59,500

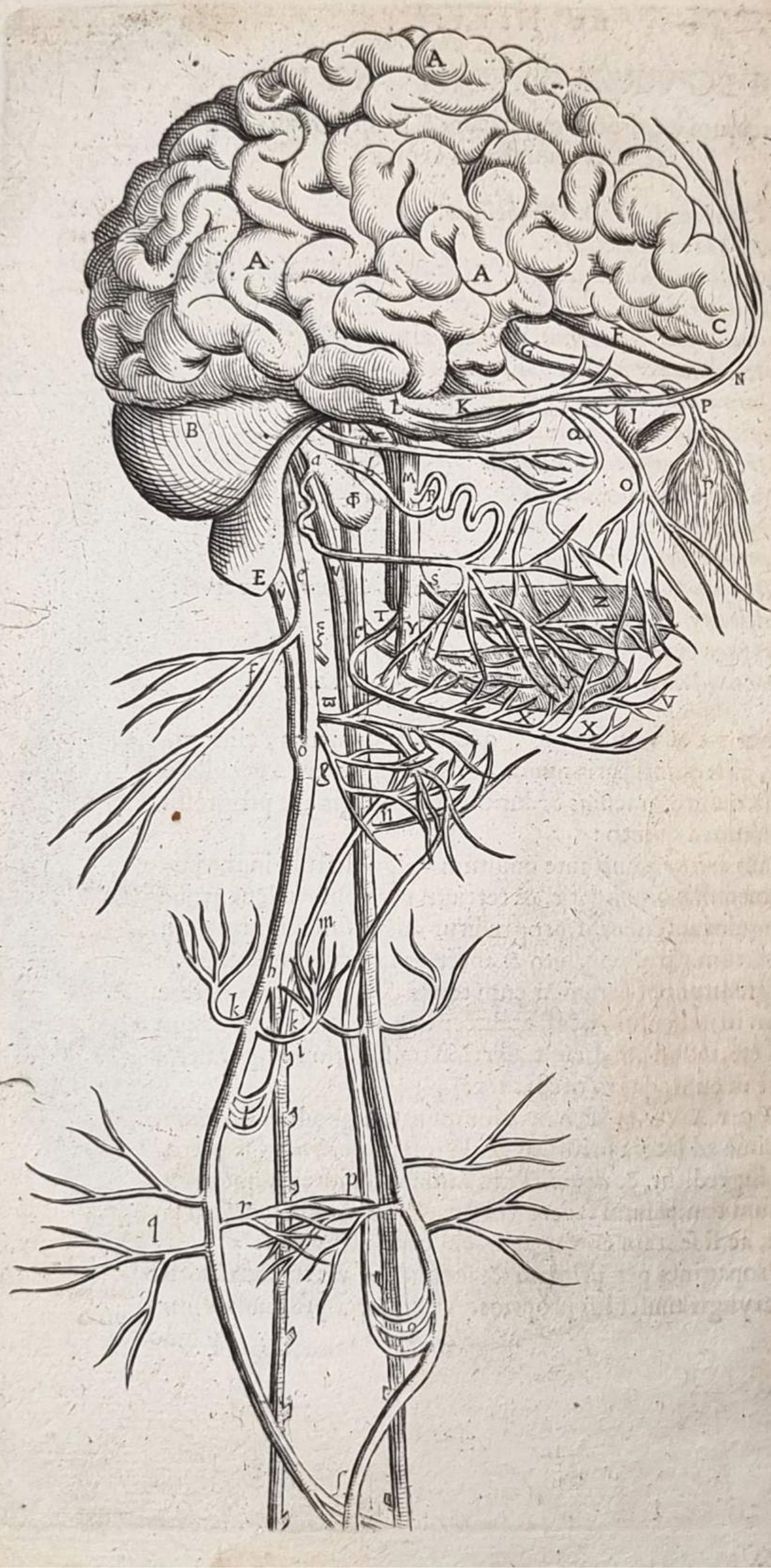
FIRST EDITION. 4to. Pp. (xvi) 79 (ix) + 4 folding coloured plates. Roman letter, little Italic, occasional Greek. T-p by Bassano within framed border of cherubs supporting arms of Philip IV of Spain as ruler of the Duchy of Milan; four large, folding colour-printed plates showing internal animal organs in very good, strong impression; full-page engraved portrait of the author also by Bassano; decorated initials and ornaments. Very slight age yellowing, first gathering little thumbed, lower outer edge of engraved t-p a trifle frayed and little dusty, tiny paper flaw to lower outer blank corner of A1, ancient minor repair at lower fold of two plates, small water stain to outer blank margin of one. Excellent copy in contemporary vellum, little wear. Ms 'Ex-libris doctoris Joseph Peregi Phisici Collegi Mantua[nis] 1651' and 'Musei Aloysii Francisci Castellani Phil. et Med. Doct. 1752' to fly, first ex-libris also inked to rear blank, 'Rego' to lower blank margin of engraved t-p.



Excellent copy, with interesting provenance, of the scarce first edition of this important medical work—complete with 'the first colour-printed scientifically accurate medical illustrations' ('Colour Printing in Relief', 35). 'The woodcuts are treated in a very spirited manner and in coloured chiaroscuro. On each plate four colours are used as follows: black for the background, the contours, and the crosshatching, and also for indicating the veins and for the letter engraved upon the figures; white, the colour of the paper, for numbering the plates on the black background and for the chyliferous vessels in the figures; dark red for the arteries, for cross-hatching, and for shadows en masse; light red for the surfaces of the intestines, the mesentery, and the liver' (Choulant, 240). Gaspare Aselli (c.1581-1625) was an Italian physician and professor at Pavia, famous for his discovery of the lacteal vessels—lymphatic vessels that absorb dietary fats in the small intestine—a summary of which was first published in this work. The colour-printed illustrations were of animal organs (a dog's lacteal vessels, mesentery and liver), and were not replicated in colour in the 1628 and 1640 editions. They were probably inspired by the hand-coloured anatomical plates in the library of Girolamo Fabricius d'Acquapendente, bequeathed to the Biblioteca Marciana in Venice in 1622—'the first naturalistic paintings of the internal parts of animals'; their style, the large size and the black background, present also in Aselli's plates, are reminiscent of Caravaggio. One of the physicians who assisted in the printing of Aselli's work was, we know from his letters, in touch with Fabricius whilst studying at Padua in the 1610s; he may have provided a model (Ekholm, 'Fabricius', 350-52). This copy belonged to two physicians at the medical school in Mantua. In 1651, it was in the library of Giuseppe Perego; in 1752, in that of Luigi Francesco Castellani, author, among others, of a work on tuberculosis and contagion. A scarce, important book for the history of medicine and medical book illustration.

Garrison-Morton 1094; Wellcome I, 506 (1640 ed. only); Osleriana 1846; Choulant, Hist. and bib. of anatomic ill., 6975 (pp. 240-41). Not in Heirs of Hippocrates or Durling. E. Savage, 'Colour Printing in Relief before c.1700', in *Printing Colour 1400-1700*, ed. A. Stijnman and E. Savage (Leiden, 2015), 23-41; K.J. Ekholm, 'Fabricius's and Harvey's Representations of Animal Generation', *Annals of Science* 67 (2010), 329-52.

K182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OLIVIER'S COPY

2. BARTHOLIN, CASPAR. *Institutions Anatomiques de Gasp. Bartholin…Par Thomas Bartholin.*

Paris, Mathurin Henault, 1647.

£4,750

4to. pp. (xvi) 656 (xxxviii). Roman letter. 85 engravings and plates, mostly full page, inc. frontispiece, portrait and anatomical diagrams, 2 folding. Frontispiece with famed men of science surrounding text, portrait of Thomas Bartholin to recto of tp, historiated and ornamental head pieces and initials. C1900 bookplate of Doctor Eugene Olivier (1881-1964) to pastedown with ex dono by Olivier dated 1923. Very light foxing or spotting, slight age yellowing, p. 464 engraving not printed, engravings in very good strong impression, lighter to folding plates. A most attractive copy, large and clean, in C1900 red morocco, gilt dentelles at corners in the style of Augustin Duseuil, spine gilt with five raised bands, aer.

Important augmented and enriched edition of Caspar Bartholin's 1611 anatomical masterpiece, published by his son Thomas Bartholin (1616-1680). The Bartholin family formed an extraordinary medical dynasty, publishing prolifically and contributing vastly to the world of medicine for generations. Bartholinsgade, a street in Copenhagen, is named after the family as well as the Bartholin Institute and a building at the University of Aarhus.

Caspar Bartholin the Elder (1585-1629) was born at Malmø, then a part of Denmark. He was a child prodigy, learning to read aged three and composing Greek and Latin oratory at aged thirteen. He became professor of medicine at the University of Copenhagen, later switching to Theology following a serious illness. His work, Anatomicae Institutiones Corporis Humani, 1611, became the standard textbook on the subject of anatomy in Europe. In this, he was the first to describe the workings of the olefactory nerve. Thomas Bartholin followed his father's footsteps, becoming a professor at the University of Copenhagen in History. He was also a prolific medical man, best known for the discovery of the lymphatic system in humans and the serious advancements he made in the theory of refrigeration anaesthesia, used when amputating major limbs. Thomas credits the invention of this technique to Marco Aurelio Severino of Naples, who used snow and ice on body parts that required anaesthetic. Thomas learned this on a trip to Naples. He was appointed by King Christian V of Denmark as his personal physician.

This work follows Caspar Bartholin's original, but Thomas's own medical discoveries and innovations are added, as well as William Harvey's theory of blood circulation and Thomas's work on the lymphatic system. Thomas discovered for the first time the Bartholin-Patau syndrome, a congenital syndrome caused by trisomy 13 (an extra chromosome). Chapters of the work explore musculature, membranes, veins, organs, female and male genitals and bodily fluids as well as a large section on the nervous system. A final section contains letters from Monsieur Jean Walaeus to Thomas Bartholin concerning the movement of blood and chyle through the body. Engravings are numerous and exhibit detailed illustrations of organs, vein, artery and nervous systems and skeletal structure. An impressive and wide ranging masterwork on the human body and its functions. On the 1641 Leiden edition, "The Bartholin family…made many contributions to Danish medicine during the seventeenth century when ducts, glands, and blood vessels were recognised as conduits for body fluids rather than as static tubes or resevoirs" (Heirs of Hippocrates).

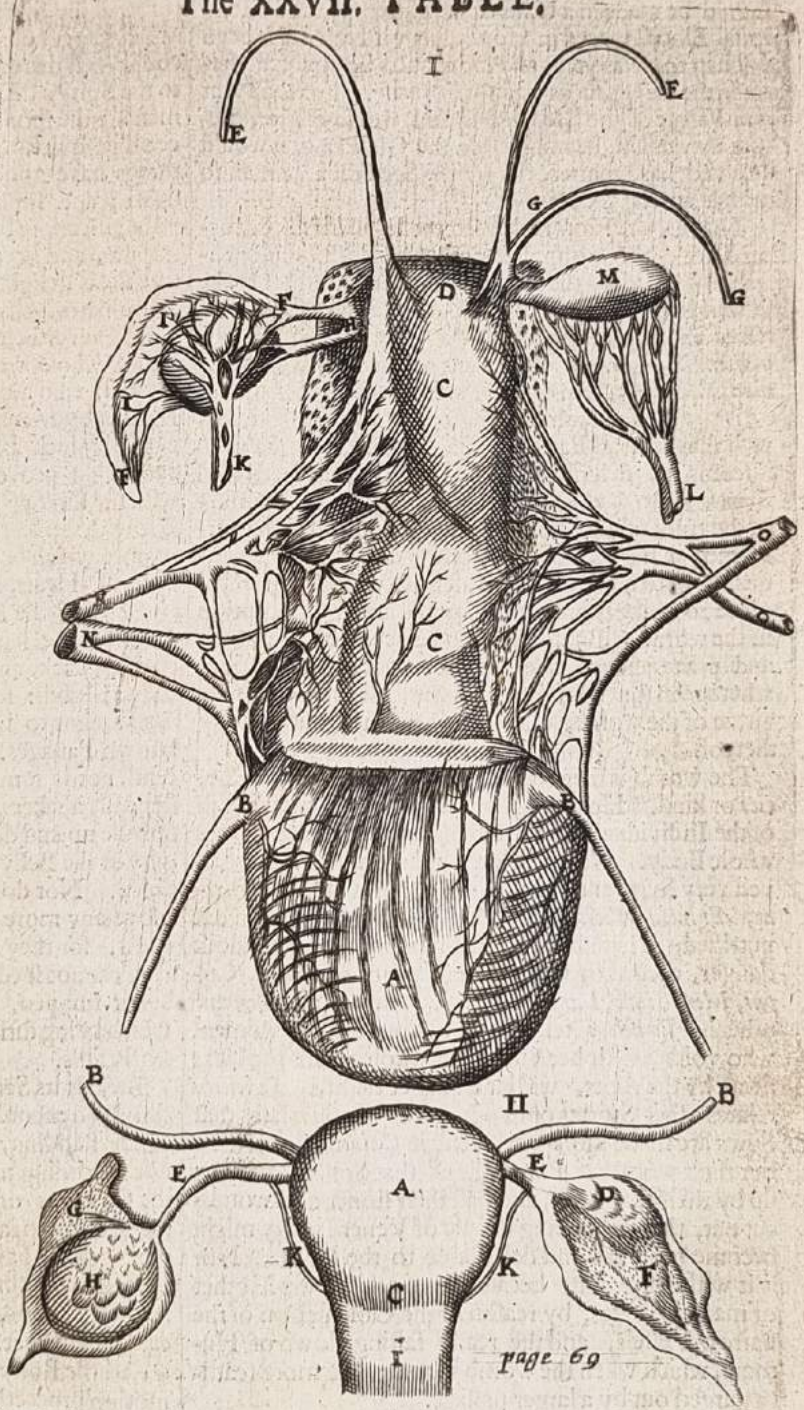
Dr Eugene Olivier was the author of one of the standard French bibliographies on coats of arms as well as an Olympic fencer, physician and professor. This work must have informed Olivier's expertise as Professor of Anatomy, as well as his training in surgery and anaesthesia at the Hôpital Saint-Louis. He later was the head of the Paris Faculty in the Anatomy department and published numerous anatomical works. The red morocco binding was probably produced for his library.

Wellcome .b13132921; NLM 2306007R; This work not in Garrison & Morton or Osler, this edition not in Heirs of Hippocrates.

The FIGURES Explained.

The XXVII. TABLE.

The Womb taken out of the Body, with the Stones, and all kind of Veſſels faſtned thereunto, and the Piſs-bladder.



page 69

FIG. I.

A. *The Piſs-bladder turned upſide down.*

BB. *The Inſertion of the Ureters into the Bladder.*

CC. *The Neck or Sheath of the Womb into which very many Veſſels are diſſeminated.*

D. *The Bottom of the Womb.*

EEEE. *The two low and round Ligaments of the Womb cut off.*

FF. *The Vas cæcum. or trumpet of the Womb, as yet faſtned to this upper and broad Ligament.*

GG. *The ſame Veſſel on the oppoſite ſide, ſeparate from the broad Ligament.*

HH. *The deferent Veſſels of both ſides, ending from the Stones to the Bottom of the Womb.*

II. *The upper and membranous Ligament of the Womb, reſembled to the wings of Batts, through which very many Veſſels are diſſeminated, ariſing from the præparatory Veſſels.*

K. *The præparatory Veſſels of one ſide, as yet not freed from the membranous Ligament.*

L. *The præparatory Veſſels of the other ſide, freed from the membranous Ligament, that their Inſertion into the Stone may be diſcerned.*

MM. *The Stones of which the right is covered with its Membrane and the left quite naked.*

NN. *Very many Veins and Arteries ſpred abroad into the Neck and Bottom of the Womb, ſerving for the monthly Purgation and the Nouriſhment of the Child.*

OO *Nerves ſpred up and down through the Body of the Womb, which are repreſented by the Graver too large.*

FIG. II.

A. *The bottom of the womb.*

BB. *The lowermore round Ligaments of the womb cut off.*

C. *The Region wherein the inner Mouth of the womb is placed.*

D. *The right Stone covered with its Membrane.*

EE. *The deferent Veſſels reaching from the Stones to the Horns of the womb.*

F. *The upper and membranous Ligament of the womb, faſtning the deferent Veſſels to the Stones.*

G. *The Membrane of the Stone ſeparated therefrom.*

H. *The glandulous or kernelly Subſtance of the Stone.*

I. *The Neck of the womb, commonly called the Sheath.*

KK. *Paſſages ariſing from the deferent Veſſel, and carried into the Neck of the womb, into which they ſay Women with Child do ſquirt their Seed.*

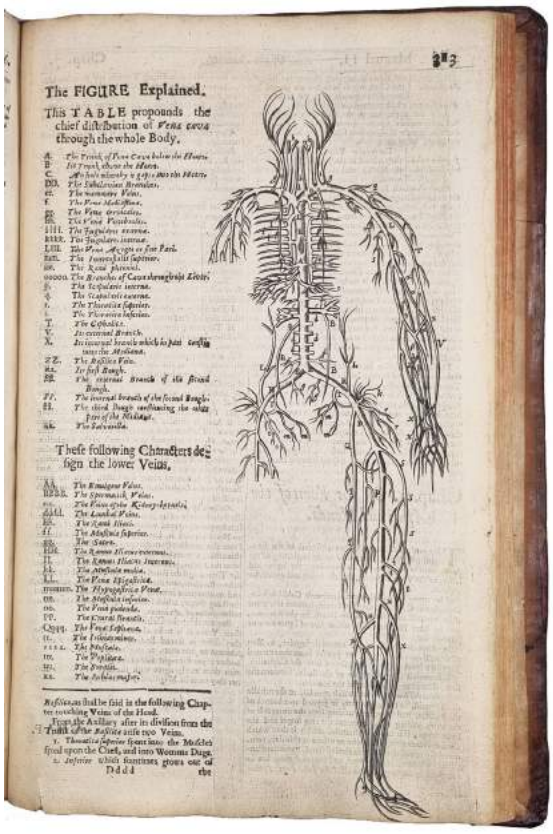
---

ternal formative Faculty of the Animated Seed. does joyn it ſelf to the Heat of the womb and of the Seed. Nor is the Formation of the Child only apparent, as the artificial Images of water are, but true, conſtant, and permanent. *Abenſina*, *Paracelſus*, and *Amantus Luſitanus*, have contrariwiſe been perſwaded that a Child may be generated out of the Mothers womb: but no body will be forward to believe them, unleſs

3. BARTHOLIN, Thomas, attr.; CULPEPER, Nicholas, COLE, Abdiah. *Bartholinus Anatomy.*

London, J. Streater, 1668.

£3,750


The FIGURE Explained.

This TABLE propounds the chief distribution of Veins cava through the whole Body.

These following Characters design the lower Veins.

FIRST EDITION. Small folio. pp. [8], 377, [1] + 4 folding plates, bookseller's ad mounted before title, long clean tear repaired. Roman letter, double column. Engraved folding anatomical plates (c.12cm wide), 69 full-page or smaller engraved anatomical illustrations. Age yellowing, mainly marginal finger-soiling, intermittent very light browning, minor repair to few blank margins, the odd ink spot. A good copy in contemporary 'Cambridge-style' calf, triple blind ruled, blind-stamped fleurons to corners, raised bands, spine double blind ruled, joints, corners and foot of spine repaired, all edges sprinkled red. Copious mid-C19 medical notes and watermark sketch to eps and title verso, ms 'John Smith July 27 1843', another unclear and price to title, a few more to verso of 3 plates (without see-through), ms 'Gibbon here from America 1844' to D1, occasional ms notes in Smith's hand on sundry subjects.

A well-used, interesting and good copy of the first edition in English of this most influential, handsomely illustrated medical and anatomical compendium. 'The text ascribed to Bartholin […] is apparently culled from earlier material, which is fairly typical of compendia and translations compiling several decades' worth of a single or multiple set of authors' work published at a later date' (Peterson, p.34). The illustrations were a big selling point, advertised in the title: 'With 153 figures cut in brass, much larger and better than they have been heretofore printed in English'. 'Anatomy' was indeed also a compendium of the history of anatomical illustration, most copperplates copied from major works such as Aselli's, Bartisch's and Vesalius's.

Nicholas Culpeper (1616-54) was an English botanist, astrologer and astrologer trained at Cambridge. He practised as apothecary in London, whilst publishing influential works in English, including numerous translations, about medical remedies (e.g., the London Dispensatory) and medical astrology; he was later accused of witchcraft. Abdiah Cole (1610-70) was a London physician. 'Anatomy' brings together theories drawn from the works of the Danish anatomists Caspar Bartholin (1585-1629), author of the standard text 'Anatomicae Institutiones' (1611), and his son Thomas (1616-80), who published, in 1652, the first full description of the lymphatic system, as well as 'observations of all Modern Anatomists', together with Culpeper's. Part I, in 4 books, begins with a chapter on the lower belly, discussing the skin, fat, membranes, abdominal muscles, guts, stomach nerves, intestinal valves, pancreas, liver, spleen, kidneys, 'piss-bladder', etc. All are accompanied by detailed illustrations with captions identifying each organ, and thoroughly discussed with reference to conditions, physiology (human and animal), and 'erroneous' medical theories. Most interesting is the section on the reproductive organs, with very detailed accounts of their physiology. The section on the clitoris is especially interesting: it mentions its uses in 'carnal copulation' between women so called 'Confricatrices' (or 'Rubsters'), a 'lascivious Practice […] said to have been invented by one Philenis and Sappho'; it also mentions the practice of female circumcision in eastern Africa. Book II focuses on the middle venter or cavity, i.e., the chest, lungs, heart and throat. Book III discusses the head, i.e., hair, brain, the eyes (with handsome engraved dissections), ears and oral cavity. Book IV is devoted to the limbs and muscles. The second part is divided into 4 'manuals', each corresponding to one of the four Books. The first focuses on veins (with an engraving clearly inspired by Aselli), valves and the lymphatic system; the second on arteries; the third on the nerves; the fourth on all kinds of head bones and ligaments. Appended are two epistles by Johannes Walaeus to Thomas Bartholinus on the motion of the chyle and the blood, with references to Harvey's theories and many others, and outstanding engraved illustrations.

A later owner of this copy was probably the physician John Smith Ashby, from Burton-upon-Stather, Lincolnshire. He annotated the eps and odd leaf in the 1840s. Once he noted a great snow storm, another the arrival of a friend, Gibbon, remarkably from America, and a few times he wrote down recipes for herbal remedies. The bookseller's advertisement capitalised on the genre by listing further such works on offer at George Sawbridge's, including some by Bartholin, Van Helmont, Culpeper and Salisbury's translations of Galileo and others.

ESTC R24735; Wing B977; Wellcome II, p.107. Not in Krivatsy, Osler or Heirs of Hippocrates. L4055

Folge… …he Con-
trafactur … …d eigentliche
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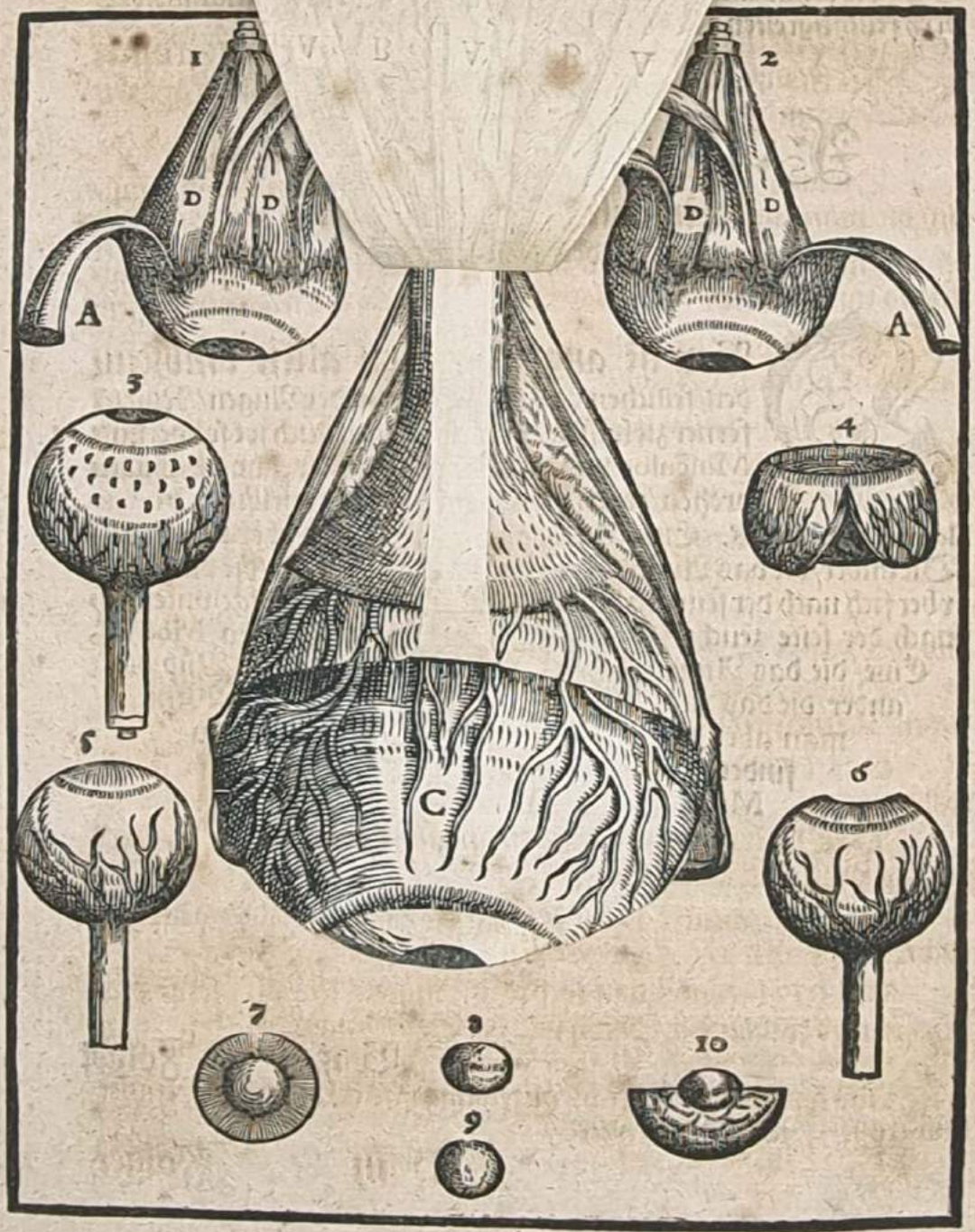
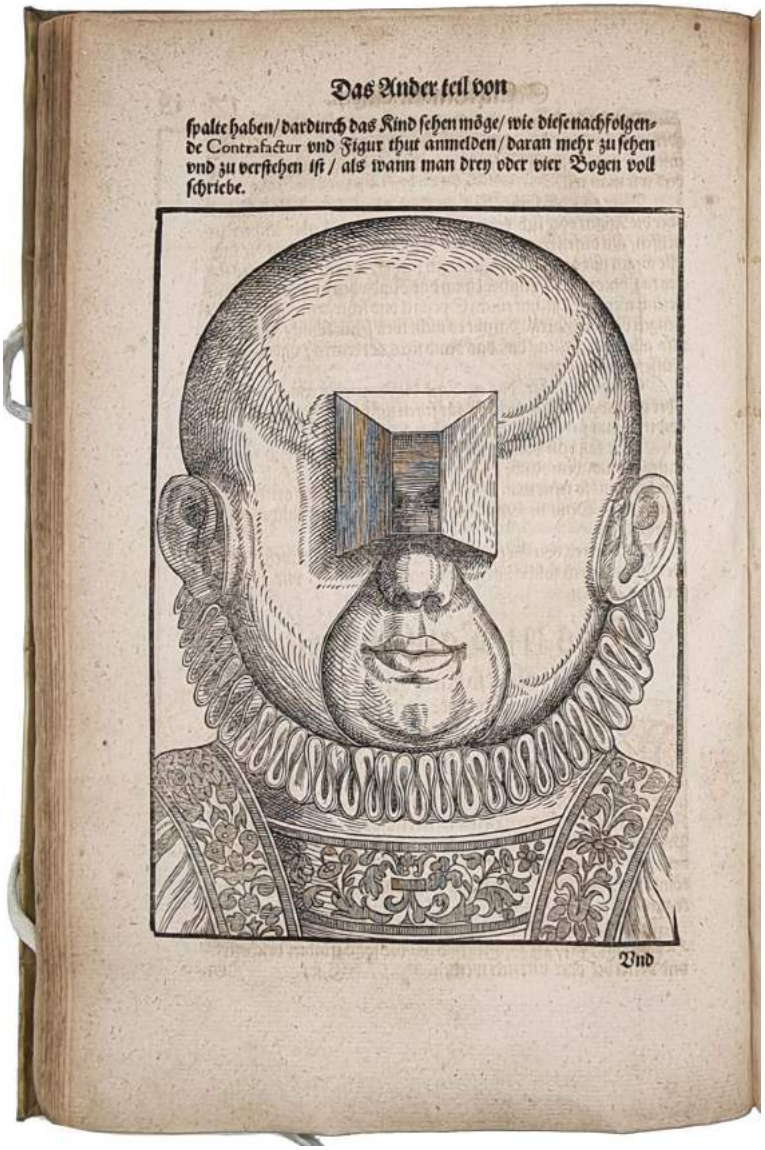


4. BARTISCH, Georg. *Ophthalmodouleia.*

Dreseden, durch Matthes Stöckel, 1583.

£75,000



FIRST EDITION. ff. (xxviii), 274, (viii). Gothic letter, little Roman and Greek. T-p in red and black within decorated woodcut border with grotesques, arms of Saxony and Dresden, repeated on C1, text within woodcut antique-style frames to C1 verso, very large woodcut arms of Duke August Elector of Saxony to A2, ½-page woodcut arms of Dresden to E3 verso, full-page woodcut author's portrait to E4 verso. 88 handsome full-page woodcuts (with 11 paper overlays) of eye conditions, eye treatments (including spectacles), the body in relation to Zodiac, and utensils to produce and contain medicaments, decorated initials and ornaments. Uniform slight browning (low-quality paper), occasional very minor marginal foxing, minimal offsetting from woodcuts, small iron clips (bookmarks) to a dozen outer edges. A very good copy in contemporary vellum, yapp edges, two leather ties (renewed), raised bands, title inked to spine, old shelfmark label, small ink stain to upper edge of upper cover. Ms. 'Sum And. Laubmarij I.V.D. [Iuris Utriusque Doctor] Emptus 1583' and 'H.H.H. Lundsgaard Kobenhavn 1921' to front pastedown, C19 stamps of University of Tubingen and 'Verkauft Doubl(?)', and C16 ms. '88 pge. 155 bge. 3/30' to t-p, one affecting two letters, the odd contemporary ms. note, C19 bibliographic inscription at foot of t-p blank verso, another to rear fep.

A very good copy of the first edition of this exceptional and ground-breaking medical book—the first on eye surgery and the first ophthalmic book in the German language. It provides the first comprehensive view of Renaissance eye surgery. Georg Bartisch (1535-1607) started his career as an itinerant surgeon in Saxony, Bohemia and Silesia. Having settled in Dresden, he became renowned for his surgical techniques to treat cataract and remove eye cancers; he used his vast experience to write 'Ophthalmodouleia'. These achievements earned him the post of oculist to Duke Augustus I of Saxony, to whom the work is dedicated. Only 3 works on ophthalmology had been published before Bartisch's, and none so lavishly illustrated. The woodcuts, probably sketched by Bartisch himself, were cut by Hans Hewamaul. 'Two of the woodcut illustrations were produced with overlays showing anatomical parts lying successively one under the other. […] Bartisch was the first to illustrate the brain and the eye in this manner' (Albert, 'Introduction', ii). The 13 chapters span the anatomy of the head and eye, eye conditions and their surgical treatments (with special attention to the five different kinds of cataract—Bartisch's specialism), as well as pharmacopoeia. Very interesting are the sections devoted to strabismus and the 'squint mask'—a medical instrument first mentioned in writing in the 7th century—covering the head and face in different ways (even with funnels around the eyes), according to the type of strabismus. Along state-of-the-art surgical techniques, a few sections reveal the unexpected role which superstition and popular religion played in Bartisch's overall understanding of disease and cure. Two large woodcuts show handsomely portrayed amulets to be worn, round the neck, by people suffering from weak sight; among these are a heart with a crucifix, a pendant with a serpent wrapped around a cross, and a small book. A fascinating detail shedding light on the 'marketing' of early modern medicine is found in two woodcuts portraying a pair of pliers which can be used to 'stamp' the doctor's name onto little 'cakes' used to administer medications. A most attractive medical work, with unusual illustrations.

This copy was purchased soon after its publication by Andreas Laubmar (or Laubmaier, fl. late C16/early C17), professor of law at Tubingen and councillor to the Duke of Wurttemberg.

Garrison-Morton (3rd ed.), 5817; Heirs of Hippocrates 369; Wellcome I, 697 (incomplete); Durling 479.

5. BLASIUS, Gerardus. *Observationes medicae rariores.*

Amsterdam, Abraham Wolfgang, 1677.

£3,950

FIRST EDITION. 8vo, two parts in one, pp. (viii) 120 (iv); pp. 71 (i). Roman letter, printer's device to t-p. 12 full-page engraved plates depicting anatomical anomalies. T-p very slightly dusty. A very good copy, crisp and clean in contemporary calf, spine with raised bands, floral gilt decoration in compartments, upper joint cracked but firm, outer edges gilt, spine, joints and corners a bit worn, a.e. sprinkled red and black.

First edition of this curious and beautifully illustrated treatise on anatomical deformities. Blasius here presents, like a cabinet of curiosities, almost a hundred among the most uncommon and extraordinary cases – "Rariores" ("the rarest") in the title – that he encountered during his long medical career and clinical teaching. Amsterdam was a key centre for illustrated collections of medical observations, and this is one of the richest.

A Dutch physician and anatomist, Gerardus Blasius (c. 1627-1682) became the first professor of medicine in Amsterdam in 1660. His 'Observationes' (Observations), often ending with the patient's death and post-mortem, represent an unusually rich source of information on medical and anatomical practices in Amsterdam around 1670.

The work is divided into in six sections: "diseases involving magnitude, such as tumors, abscesses, hernias, and dropsy; defects of figure, such as cleft palate or closed uterus; defects of the parts contained in a given place, such as prolapsed uterus (…); diseases related to number, either lack of body parts, such as the hymen, female testicles, or kidney, or presence of extranumerary parts, such as a double stomach or gallbladder; diseases of the union or cohesion of parts, such as caries or ulcers; and lastly the presence of preternatural formations, such as polyps, ossifications, and stone formations." (Bertoloni Meli). All the engraved plates – here in clear and clean impression – include multiple illustrations of unusual or diseased anatomical structures, as well as bizarre specimens (e.g. stones shaped as spirals and pyramids, a worm found in a kidney). The only exception is Plate II, entirely dedicated to showing the corpse of a woman with an enlarged abdomen.

Blasius had extensive interests in major congenital malformations (generally referred to as "monsters") and the study of animal anatomy, on which subjects he wrote separate works. An appendix to this volume includes the illustrated reports of three monstruous births by other contemporary physicians: "Historia infantis monstrosi" by Michael Heiland (fl. 1646-1676), a case of conjoined twins; "Historia agni monstrosi" and "Historia vituli monstrosi" by Moritz Hoffmann (1622-1698), respectively concerning a lamb born with six limbs and a two-headed calf.

STCN 097583545; Krivatsy 1350; Osler 2058; Graesse I, p. 438; Heirs of Hippocrates Online 559. Not in USTC, Brunet or Garrison-Morton. D. Bertoloni Meli, *Visualizing disease. The Art and History of Pathological Illustrations* (2017). L3900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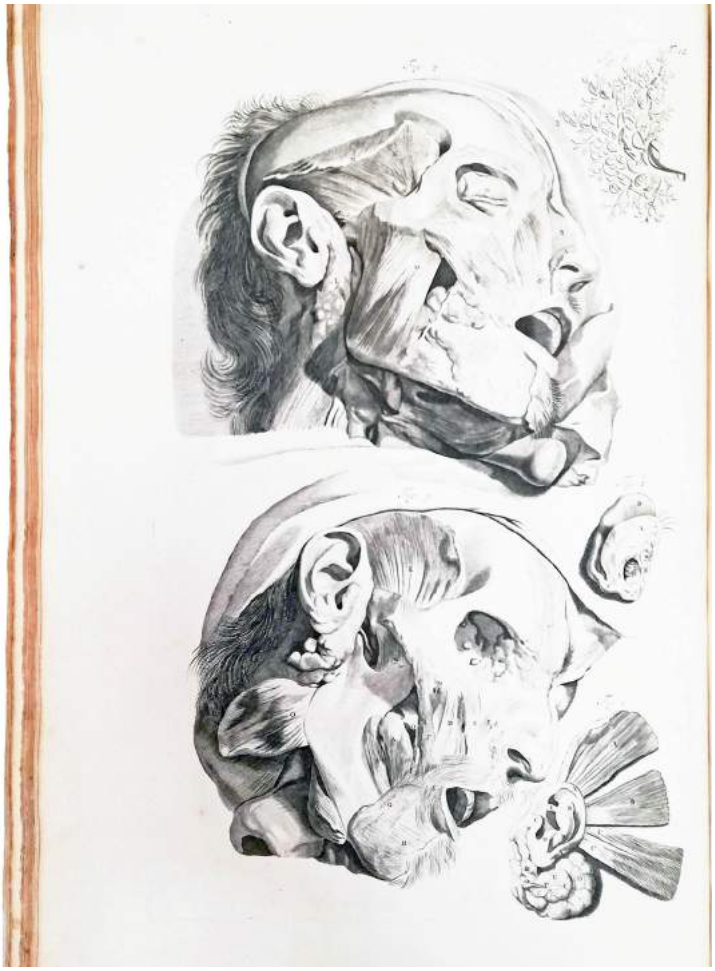
6. BIDLOO, Govert. *Anatomia humani corporis.*

Amsterdam, for the widow of Joannes van Someren, the heirs of Joannes van Dyk, Henry Boom and widow of Theodore Boom, 1685.

£25,000



FIRST EDITION. Large folio, 174 unnumbered ll. Roman letter, woodcut floriated initials and tailpieces. Beautifully engraved allegorical frontispiece, printer's device to t-p, large oval portrait of Bidloo on fol. X7 signed 'G. Lairesse pinx[it]' and 'A. Bloteling sculp[sit]' with calligraphic caption and poem in elegiac couplets below, 105 engraved numbered anatomical plates in lovely clean clear impression (n. 23 folding, n. 10 in two parts). Intermittent very light foxing and ink marks mainly to margins, a few early repairs to lower edges and one corner of text without loss, very small tear to blank upper edge of frontispiece. An excellent wide-margined copy in contemporary Dutch calf, covers gilt ruled to a panel design, first border with gilt floral roll, second with gilt fleurons at corners and arabesque centrepiece, spine with raised bands and gilt ornaments at centres, rebacked,upper joint cracked but solid. Brass bosses to corners.

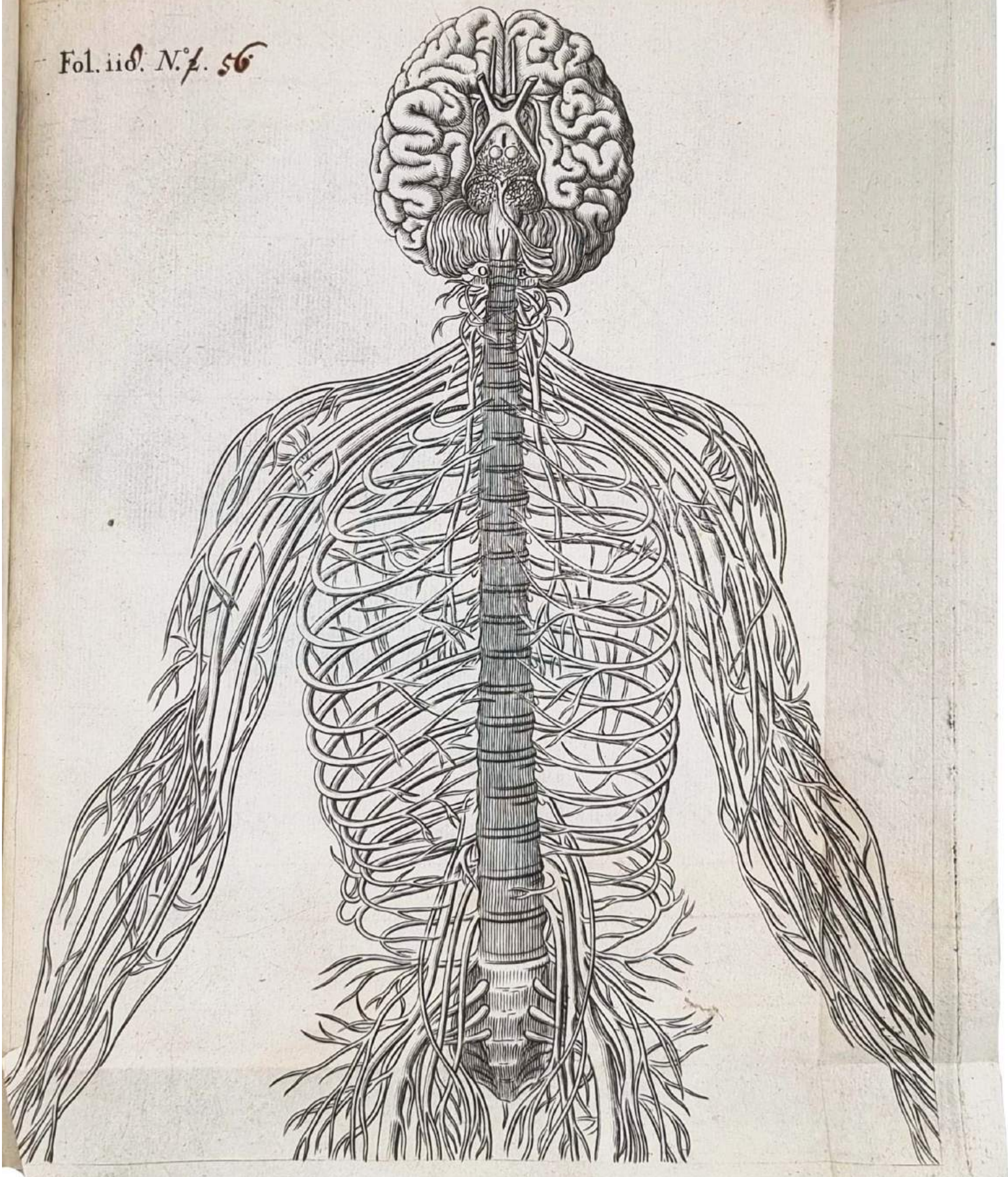
Stunning first edition of this anatomical atlas by Bidloo, in a fine contemporary binding. It includes a set of impressive plates that depict anatomical specimens in nearly life-size proportions. Govert Bidloo (1649-1713) was a Dutch anatomist, professor and personal physician of William III of England. He was also a prolific opera librettist and playwright, author of the libretto for the first-ever Dutch opera in 1686. Credited with various medical discoveries, he studied anatomy in Amsterdam under the renowned Frederic Ruysch (1638-1731) and published 'Anatomia humani corporis' only three years after graduating. In this work, the human body is represented starting from the skin, moving on to the internal structures of the head, chest, and abdomen, the male and female reproductive organs (including stages of foetal development), muscles, and finally the skeletal bones of adults and children.

The 105 splendidly engraved plates, frontispiece and portrait of the author were drawn by the famous Dutch painter Gerard de Lairesse (1641-1611). Highly successful in Amsterdam, Lairesse's popularity surpassed even that of Rembrant at the end of the 17th century. Original in pattern and artistic in design, Bidloo's plates break the idealistic tradition of Vesalian woodcuts for the first time: "Lairesse displayed the flayed corpses and the dissected parts in the most naturalistic way, including all the equipment such as the pins and the blocks that prop up the dissected parts […] The figures are artistically arranged with ordinary objects such as books, jars and cabinets placed in the same scene as cut-up torsos or limbs. In this work Lairesse brought the qualities of Dutch still-life painting to anatomical illustration" (Hagelin). In the title page, Bidloo proudly states that the plates were delineated "ad vivum" and it is possible that some of the dissections were especially done for the production of the atlas. Remarkably, detailed depictions of skin and hair were obtained thanks to the use of a microscope – Bidloo's description of the papillary ridges of the thumb (plate 4) is a pioneering scientific observation that laid the foundation of forensic identification through fingerprints.

"The plates are considered among the finest illustrations of the Baroque period" (Heirs of Hippocrates) and the engravings, possibly realised by the skilled engravers Abraham Bloteling or Peter and Philip VanGunst, are "elegantly done and artistically perfect" (Choulant). Though praised for their artistic merit, the plates have been criticised for being anatomically imprecise. Nonetheless, they were reprinted by the English surgeon William Cowper in his Anatomy of the Humane Bodies (1698), which gave no credit to Bidloo or Lairesse. This is one of the most famous acts of plagiarism in the history of medicine, which lead to an exchange of polemics between the two anatomists.

Heirs of Hippocrates 435; Hagelin p. 108; Brunet I, p. 936; Graesse I, p. 419; Wellcome II, p. 165; Garrison-Morton 385; Choulant p. 250; NLM 17 th cent. 1238. Not in USTC. L3775

Fol. iiij. N.° 1. 56

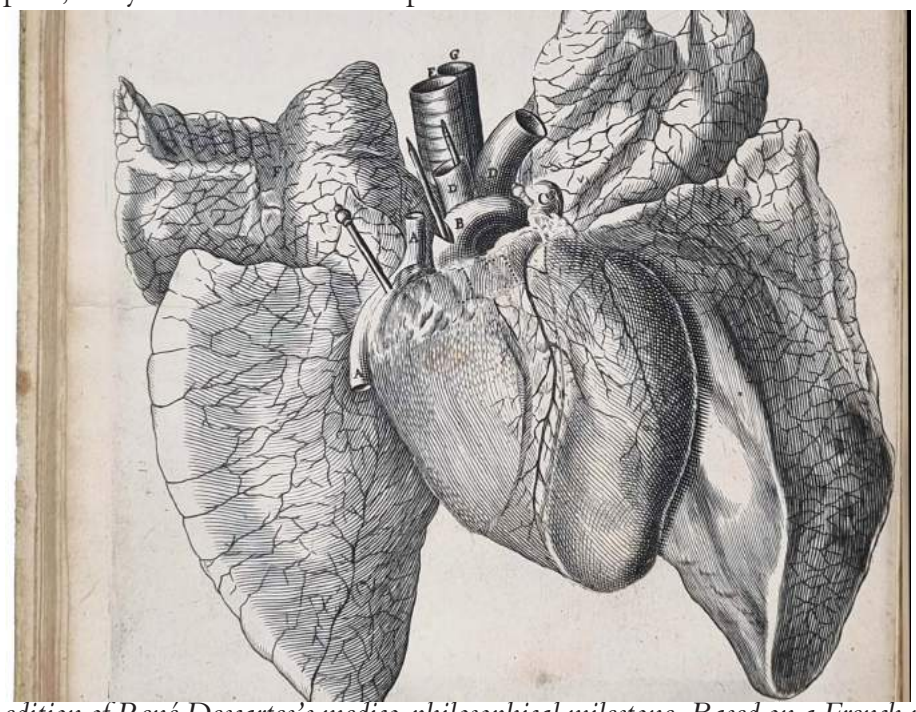


7. DESCARTES, René; SCHUYL, Florens, trans. *De homine.*

Leiden, F. Moyardus & P. Leffen, 1662.

£5,950

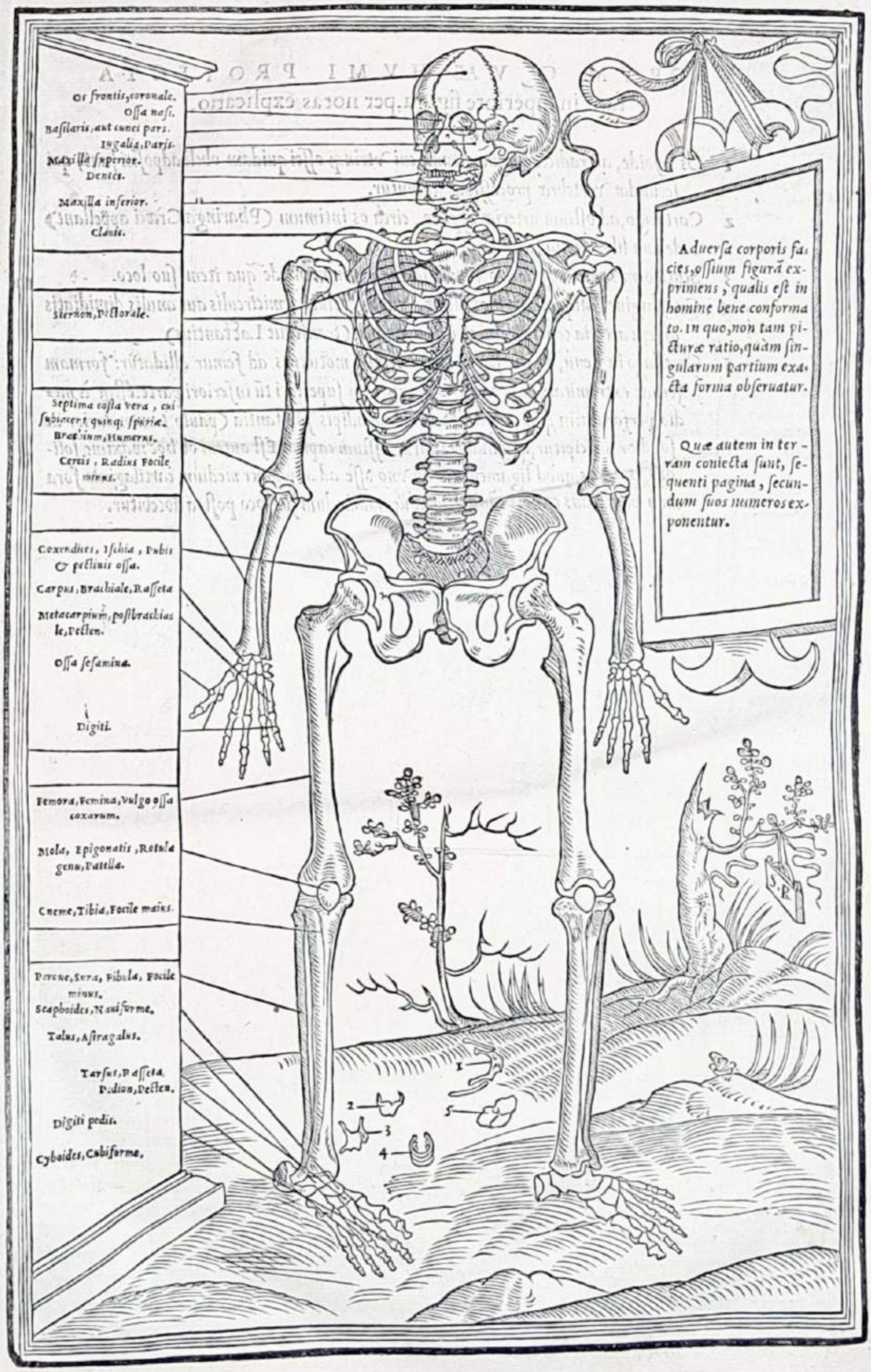
FIRST EDITION. 4to. pp. (xxxvi) 121 (i) + 10 plates (4 folding). Roman letter, occasional Italic. Woodcut printer's device to title, 10 engraved anatomical plates (one with 3 original flaps), 56 full-page or smaller engraved or woodcut text illustrations of human anatomy and geometrical diagrams representing visual perception, decorated initials and ornaments. Title a bit soiled at head and foot, traces of ancient vertical fold, slight toning, very minor foxing to fore-edge of few ll., tiny flaw at upper blank gutter of 7 ll., very faint water stain to lower outer corner of last 3 gatherings and handful of plates, ancient repair to blank verso of pl.4. A good copy, on thick, high-quality paper, in contemporary vellum over boards, rear eps possibly a bit later, large stain to upper cover, yellowed, early shelfmark inked to spine, early ms. correction to a plate number.



A good copy of the first edition of René Descartes's medico-philosophical milestone. Based on a French ms not published until 1664, it was enriched by a fine preface. 'For a book on physiology, Descartes' "Traité de l'Homme' made an extraordinary impression on some of its readers. Nicholas Malebranche is reported to have suffered such mental and physical upheaval when he first read the book that he frequently had to put it aside' (van Ruler, p.159).

The French philosopher and mathematician Descartes (1596-1650) has been called the inventor of analytic geometry and of 'modern' philosophy, based on scientifical epistemology. His most influential work, 'Discours de la Méthode' (1637), features the famous 'I think, therefore I am'. The manifesto of Descartes's 'mechanistic physiology', 'De homine' focuses entirely on vegetative and sensory faculties in relation to the body, i.e., the workings of muscles and the nervous system. Based on thorough observations of dissected animal and human bodies, the work describes the interrelated functions of the heart pulse, blood circulation, the nervous system, vision, the brain and muscle movements, comparing the physiology of humans to that of animals and even plants. Most ground-breaking is the section of involuntary reflexes, i.e., the functioning of animal machines without spiritual or mental control, without the intervention of the will. 'Descartes first conceived of what has since become an accepted notion in biology, namely, that many of our movements occur through an exchange of information between sensory and motor nerves. The soul does not have to intervene. […] the notion of the soul is eliminated from the scientific description of bodily processes – an idea further developed in modern neurophysiology' (van Ruler, p.162). Descartes's theory of the physiology of vision suggested that the eyes are mechanically stimulated by rays of light, and it is those stimuli which generate perception in the brain. This edition is handsomely illustrated with 10 anatomical plates: 2 (1 with 3 original flaps) depicting the heart, the surrounding veins and arteries, and the lungs; 3 showing the nervous system extending from the brain; and 5 depicting various sections of the brain. Schuyl added numerous text illustrations to those he found in Descartes's ms. A most important work, in a most important edition.

Guibert, *Descartes*, p.197, no.2; Brunet II, p.611. H. van Ruler, 'Substituting Aristotle', in *Platonism at the Origins of Modernity*, ed. D. Headley et al. (2008), pp.159-77; G. Pavlidis, *A Brief History of Colour Theory* (2021). L3951


Os frontis, coronale.
Ossa nasi.
Basilaris, aut cunei pars.
Iugalia, Paris.
Maxilla superior.
Dentes.
Maxilla inferior.
Clauis.
Sternon, Pectorale.
Septima costa vera, cui subiacent quinq; spuriæ.
Brachium, Humerus.
Cerois, Radius Focile minus.
Coxendices, Ischia, Pubis & pectinis ossa.
Carpus, Brachiale, Rasseta
Metacarpium, postbrachiale, Pecten.
Ossa sesamina.
Digiti.
Femora, Femina, vulgo ossa coxarum.
Mola, Epigonatis, Rotula genu, Patella.
Cneme, Tibia, Focile maius.
Perone, Sura, Fibula, Focile minus.
Scaphoides, Nauiforme.
Talus, Astragalus.
Tarsus, Rasseta, Pedion, Pecten.
Digiti pedis.
Cyboides, Cubiforme.
Aduersa corporis facies, ossium figurã exprimens, qualis est in homine bene conformato. In quo, non tam picturæ ratio, quàm singularum partium exacta forma obseruatur.
Quæ autem in terram coniecta sunt, sequenti pagina, secundum suos numeros exponentur.
1
2
3
4
5

LARGE PAPER COPY

8. ESTIENNE, Charles *De dissectione partium corporis humani libri tres.*

Paris, apud Simonem Colinæum, 1545.

£35,000

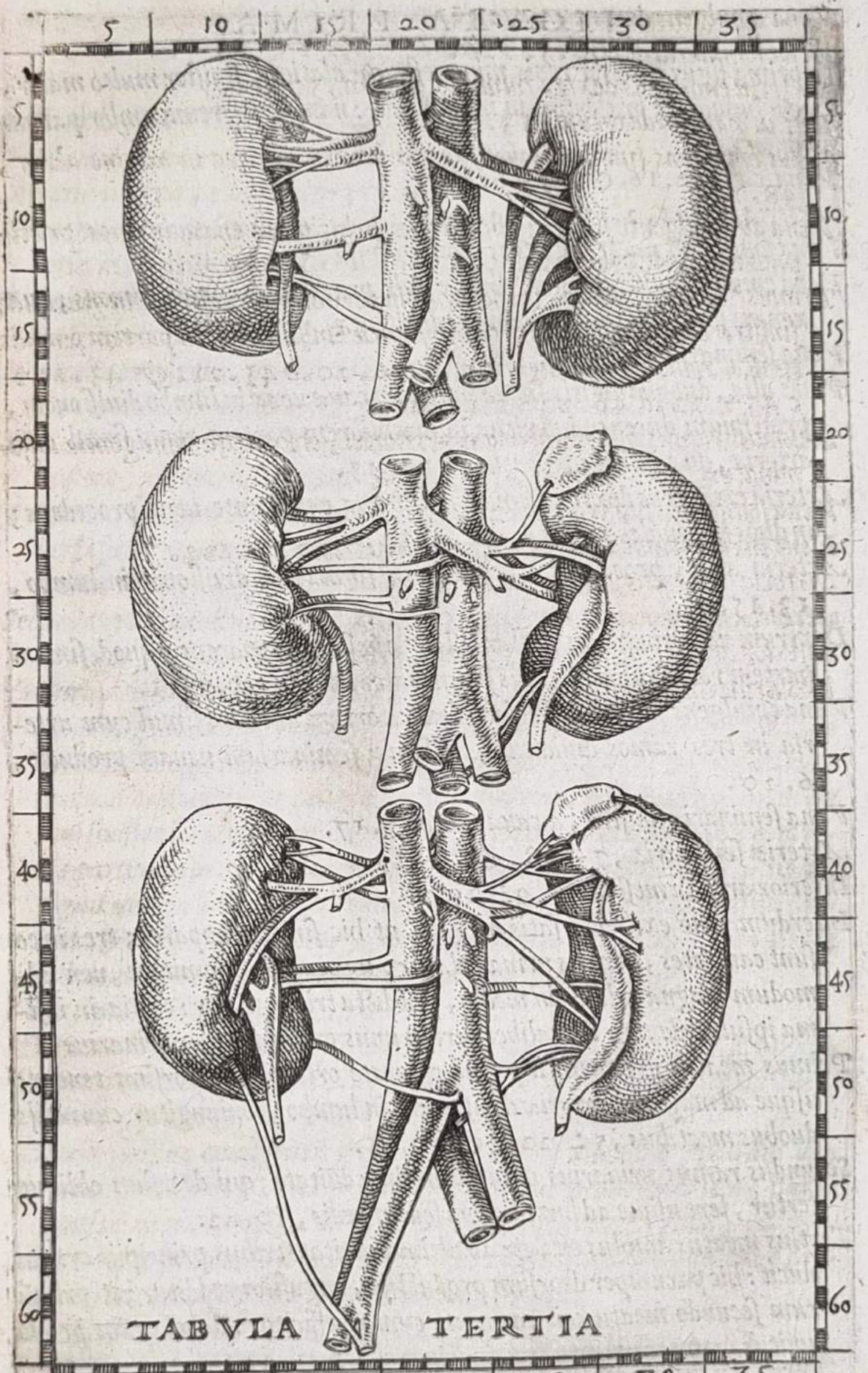
FIRST EDITION, folio, pp. (xxiv) 375 [i. e. 379] (i). Roman letter, some Italic and Italic side notes. Simon de Coline's large 'Tempus' device (Renouard Colines, No. 1) on title, 62 full page anatomical woodcuts, and 101 small medical illustrations to text, fine white on black criblé initials in three sizes, occasional early annotations. Light age yellowing, some minor mostly marginal spotting, the odd marginal mark or spot. A fine, large copy (380 x 250 mm), crisp and clean in eighteenth century three quarter vellum overs thick paper boards, lacking label, a.e.r. a little soiled and rubbed at extremities.

A lovely, wide margined, copy of the rare first edition of one of the most beautifully illustrated works of the French Renaissance. The woodcuts are of great historical, artistic and scientific interest. "This magnificent folio volume is one of the finest of all anatomical treatises." (Eimas, p.93). "The first cut is signed with the initials "S.R." of the surgeon Etienne de la Rivière, who assisted Estienne in preparing drawings of the anatomical details. Nine of the cuts are signed by Jean Jollat, either with his name or with his sign of Mercury. A number of the Jollat blocks also have the dates 1530, 1531, or 1532. Six of the Jollat blocks and one other block also have a cutter's signature of the Lorraine cross, probably from the Tory atelier (Jacquemin Woeiriot?). … most of the cuts have the anatomical portions of the figure on separate pieces inserted into the blocks. In two articles, C.E Kellet … suggests that the male figures in this series which are clearly corpses supported by trees and masonry may be based on anatomical designs known to have been made by Giovani Battista Rosso from disinterred bodies from a burial ground at Borgo, the Rosso sketches providing a figure into which the La Rivière dissections could be inserted. E. Weil .. concludes that the figures were originally intended for an anatomy for artists and were adapted to Estienne's purpose by the use of the medical insets." Mortimer. (Weil's catalogue description is tipped onto pastedown). Estienne's anatomical work was in progress for many years before it was finally published, apparently due to plagiarism by two German printers; in the meantime, Vesalius's anatomical magnum opus was produced in 1543, and Estienne's work was then delayed by Vesalius's privilege.

A medical work of both textual merit and beautiful illustration. "Had 'De dissectione' been published in 1539, there is no question that it would have stolen much of the thunder from Vesalius' Fabrica… Despite its tardy appearance, however, De dissectione was able to make numerous original contributions to anatomy, including the first published illustrations of the whole external and venous nervous systems, and descriptions of the morphology and purpose of the 'feeding holes' of bones, the tripartite composition of the sternum, the valvulae in the hepatic veins and the scrotal septum. In addition, the work's eight dissections of the brain give more anatomical detail than had previously appeared" Norman 728. Choulant describes the work of the woodcutters as 'particularly excellent'; some have been attributed to Geoffrey Tory. They certainly included Estienne Riviere, a surgeon who assisted Estienne in both his dissection and drawing, and Francois Jollat; the female figures are best. The text is actually more instructive than the illustrations "and is particularly significant from the view point of the history of anatomic discoveries, since Estienne himself was a dissector, began his work long before Vesalius", Choulant.

"The illustrations are the earliest, except those of Leonardo, in which whole systems, venous, arterial or nervous are shown. Estienne's best department is, perhaps that of arthrology. He was the first to trace blood vessels into the substance of bone. He was the first to remark upon the valves of the veins. Most remarkable of his observations is that of the canal in the spinal cord" (Singer). "One of the finest woodcut books of the French Renaissance, in which art and science are ideally merged." (Schreiber 222). "This magnificent folio volume is one of the finest of all anatomical treatises" (Heirs of Hippocrates 153).

BM. STC C16 Fr p155 Mortimer Harvard I 213 (Fr. edn. reprod. illustration), Eimas 256; IA 165.250. Renouard pp. 409-10, Brun 198, Choulant pp152-155. Durling 1391, Wellcome I 6076. Garrison-Morton 3781846. K109



TABVLA TERTIA

9. EUSTACHI, Bartolomeo. *Opuscula Anatomica.*

Venice, Vincenzo Luchino, 1563-64.

£37,500

FIRST EDITION. 4to, 'De dentibus' with separate t-p dated 1563, pp. (lii) 331 (i); (viii) 95 (i); + 82 unnumbered leaves containing 'Annotationes'. Roman and italic letter, woodcut historiated and floriated initials, printer's device to t-ps and verso of last of 'De dentibus', eight full-page engraved anatomical plates depicting internal organs. First t-p a bit dusty, rare marginal spots or marks, tear from one outer blank margin, another repaired without loss. A very good, well-margined copy, crisp and clean, in C17 half-calf, marbled boards, spine with raised bands, title and decoration gilt in compartments, small crack at joint. Ex libris of Ranuccio Luigi Scarpacci (d. 1808) on verso of fly.

A very good copy of the beautifully illustrated first edition of Eustachi's collected works, uncommonly with the eight finely engraved detailed plates.

The Italian physician Bartolomeo Eustachi (c. 1500-1574) is regarded as one of the founders of human anatomy as a science. After completing his medical studies, he became physician to the Duke of Urbino and later to Cardinal Giulio della Rovere, whom he followed to Rome. Here, he was appointed professor of anatomy at the Sapienza University. Eustachi is credited with many discoveries and all his works are based on his own experiments: he performed animal dissections for pathological research and introduced post mortem examinations in Roman hospitals. The first to describe the Eustachian tube (named after him) and the adrenal glands, he also recognised the thoracic duct in horses, and studied the structures of the teeth in detail for the first time.

'Opuscula anatomica' is the first compilation of Eustachi's works, including his treatises on the kidneys, ear, bones, 'the head's movement', the venous system, and teeth. "Eustachi was among the first to study the teeth in any detail, and his treatise contains an early description of the first and second dentitions as well as the tooth's basic composition of enamel and dentin. He also attempted to explain why the tooth was sensitive to various stimuli. His treatise on the kidney shows that he possessed knowledge of the organ that surpassed that of his predecessors, and it also contains the first account of the adrenal gland. His work on the ear includes descriptions of the tube that bears his name as well as the tensor tympani and stapedius muscles. In his treatise dealing with the venous system, he described the thoracic duct and the Eustachian valve – the valvula venae cavae inferioris in the right ventricle of the heart." (Heirs of Hippocrates). A final section contains a series of annotations to Eustachi's works by his relative and disciple Pier Matteo Pini.

The volume contains eight attractive engraved anatomical plates, mostly depicting the kidneys and their structures, but also presenting the veins and arteries of the arms and the right ventricle of the heart. Probably drawn by Eustachi and Pini, they were engraved by the Roman artist Giulio de Musi. The illustrations are "dry and hard and show little artistic treatment. (…) they are exact and instructive. (…) Instead of printing letters on the figures, which he everywhere avoids, Eustachius introduced graduated margins (similar to the margins of maps) which made possible the finding of any parts and their names by means of a ruler" (Choulant).

Most copies of this book, including the present one, bear the imprint "Venetiis: MDLXIIII, Vincentius Luchinus excudebat"; however, it is evident from the setting of the type that the final "I" of the Roman numeral and the name of the printer were added at a later time as they are out of register. The original printing date was in fact 1563 (as proved by the t-p of 'de dentibus', which bears the original imprint), and a few copies were in fact issued with this date and no printer's name. Scholars believe that Luchino decided to include his name and correct the title pages after the printing occurred. He did so in 1564, running the initial sheets back into the press, or perhaps using some kind of stamp. This volume belonged to the Italian erudite book collector Ranuccio Luigi Scarpacci (d. 1808), owner of a prominent library sold after his death.

USTC 828515; Adams E1103; BM STC It., p. 260; Durling 1408; Wellcome I 2091; Heirs of Hippocrates 199, Garrison-Morton 801; Heirs of Hippocrates 199. Not in Brunet or Graesse. L. Choulant, *History and Bibliography of Anatomic Illustration* (1852).

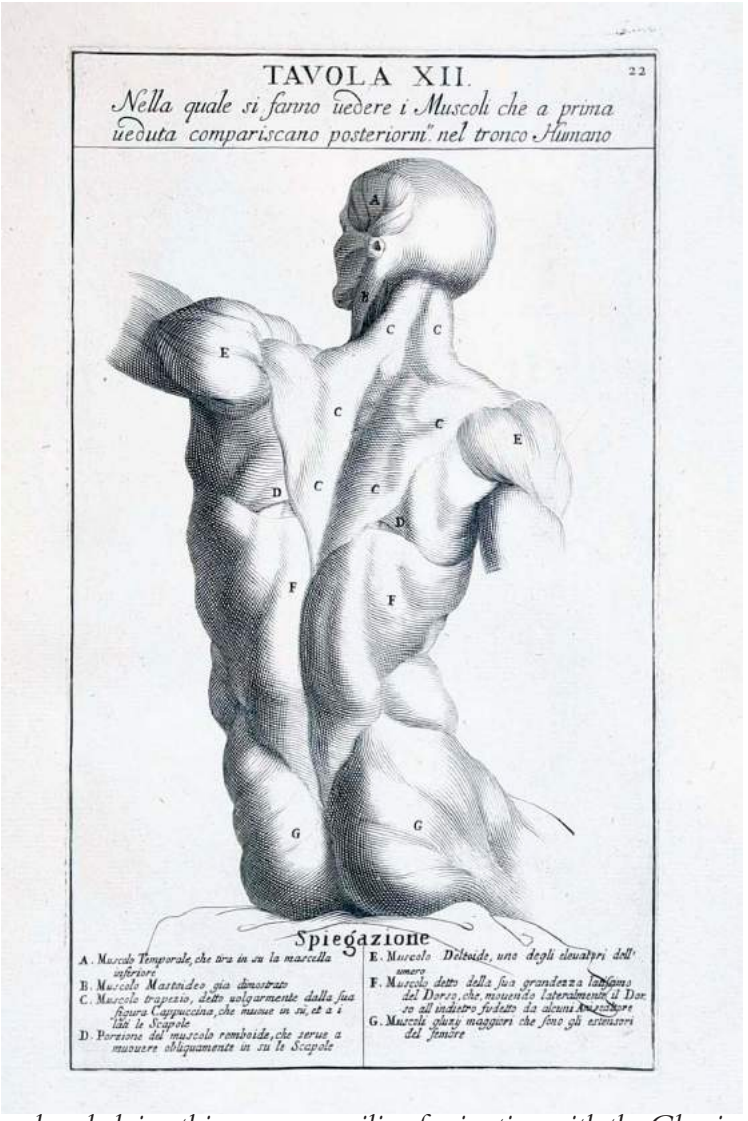
L3922


2
INGREDIMVR CVNCTI DIVES CVM P X VBERE MIXTVS

10. GENGA, Bernardino. *Anatomia per uso et intelligenza del disegno.*

Rome, Del Rossi, 1691.

£3,750



FIRST EDITION. Large folio. Ff. (i) 56 (i). Some Roman, mainly Italic. Tp ornamental engraving with swags surrounding text, 40 full page engraved anatomical illustrations of osteological and myological body parts and figures in a variety of contexts and poses, 56 plates in total. Foxing to ffeps and tp, lightly to edges throughout, slight age yellowing. Impressive and beautifully engraved, good and clean with exceptional margins. In recent half morocco over marbled boards.

This remarkable posthumous work combines delicately rendered engravings by Charles Errard (1606-1689) and François Andriot with Bernardino Genga's (1620-1690) studies on anatomy and his preparation of anatomical specimens. Genga was a multi-disciplinary scholar specialising in Classical medical texts, especially those by Hippocrates, as well as anatomical specimens, Classical sculpture, and surgical procedures. Born in Mondolfo, he died in Rome, having practised at the Hospitals of Santo Spirito in Sassia and San Giacomo degli Incurabili. This volume seamlessly marries artistic virtuosity with exhaustive medical study; Garrison Morton 386 calls it "the best of its time, in fact one of the finest of all books on anatomy for artists."

The Renaissance saw increased scientific investigation of the body, and underlying this was a prevailing fascination with the Classical figure and humanism. Anatomical studies aided both medical professionals as well as artists and sculptors who sought to render the body as accurately as possible through intensive studies of figure and form. The frontispiece of the work explores contemporary perspectives on mortality and the afterlife as well as skeletal forms and decomposition.

40 splendid anatomical engravings depict the human form in terms of its skeletal (osteological) or muscular (myological) makeup. Skulls and bones come first, followed by a nude muscular anatomical depiction of a male in varying poses. The human form is then explored further through the portrayal of renowned classical sculptures including the Farnese Hercules, the Laocoön, the Medici Venus and the Boy Pulling a Thorn from his Foot. These are all exceptionally engraved and presented from a variety of angles. Choulant states "all the plates are excellent anatomically as well as artistically" (p. 255).

Charles Errard was a French painter, architect and engraver who co-founded the Académie Royale de Peinture et de Sculpture as well as the Académie de France à Rome. He went on to act as director for both. Errard visited Rome several times and there developed his draughtsmanship. He became acquainted with Poussin and his patron Cassiano dal Pozzo. As well as the engravings in this volume, he illustrated the Vite by Giovanni Pietro Bellori. He was a favourite of Louis XIV, for whom he left bronze copies of Florentine sculpture, including Michelangelo's sculptures in the Medici Chapel, on his death bed. These now reside in the Louvre. Heirs of Hippocrates 338 states "the plates…were intended primarily for the use of painters and sculptors, and they are still considered to be one of the best collections for the use of student artists".

Heirs of Hippocrates 338; Wellcome III p. 102; Garrison Morton 386; NLM 2353013R; Choulant p. 254.

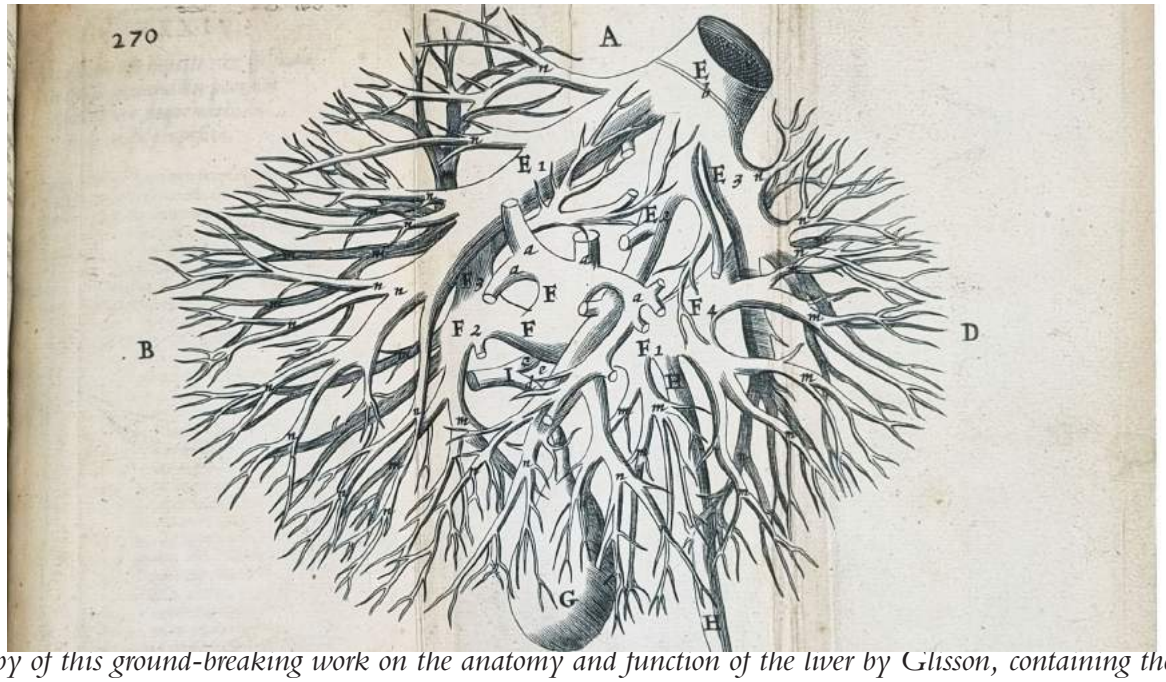
L3551

11. GLISSON, Francis. *Anatomia hepatis.*

Amsterdam, apud Joannem Janssonium & Elizaeum Weyerstraten, 1665.

£1,250

12mo, pp. (xlviii), 423, (xxi). Roman and italic letter, woodcut floriated initials, tailpiece. Printer's device to t-p, attractive engraved frontispiece depicting a dissection theatre, two folding anatomical plates illustrating the liver, 10 1/8 to half-page anatomical woodcuts in text. Light age yellowing, tiny tear to upper blank margin of frontispiece, printed title very lightly soiled with stamp of the French physician Joseph-Marie-Jules Parrot (1829–1883), fore margin of 2 ll. slightly waterstained, old repair to blank verso of last, endpapers renewed. A very good copy, crisp and clean, in contemporary calf, outer corners and spine repaired, spine with raised bands, gilt title label and ornaments in compartments, a.e. sprinkled red.



A very good copy of this ground-breaking work on the anatomy and function of the liver by Glisson, containing the "first accurate description of the capsule of the liver (Glisson's capsule) and its blood-supply. (…) a detailed account of a single organ based on original research" (Garrison-Morton). Here, the third edition (first 1654), 'nova et emendatior' (new and most correct).

Anatomia Hepatis' is the first major modern work on hepatology and "the most important treatise thus far on the physiology of the digestive system" (Heirs of Hippocrates). After the first section, dealing with general anatomy, there are 45 chapters entirely dedicated to the liver, whose function was a hotly debated topic in the 17th century physiological discourse. In this volume, Glisson gives the first thorough description of the hepatic anatomy, and in particular of the fibrous capsule which bears his name, but also the first and very detailed presentation of the sphincter of the bile duct (sphincter of Oddi). "Anatomia hepatis" was the result of Glisson's personal dissections and experimentations. Remarkably, he observed and illustrated the hepatic structures through innovative methods, such as the injection of tinted liquids and the use of casts. The two beautifully engraved folding plates show casts of the portal vein and the intrahepatic vessels. Glisson was also able to deduce "the flow of blood through the portal veins transversing the capillaries into the vena cava at a time when no microscopic studies of the liver had been done" (Jarnagin).

Interestingly, the volume includes, in chapter xxxi, an account of the discovery of the lymphatics by the British George Joyliffe (1621-58). Joycliffe observed the lymphatic system independently of Bartholin and Rudbeck in 1652, and communicated his results to Glisson, who was his professor at Cambridge.

A British anatomist, physician and physiologist, Francis Glisson (1597-1677) was born in Rampisham (Dorset). After graduating from Cambridge in 1617, he obtained another MA at Oxford in 1627 and then an MD at Cambridge in 1637. Two years later, he was appointed regius professor of Medicine at Cambridge. He held this post for 40 years until his death, but with limited teaching responsibilities, as he moved to Colchester and then to London, where he established a successful medical practice. Glisson was also a founding member of the Royal Society and president of the Royal College of Physicians of London.

Garrison-Morton 972 (1st ed); Heirs of Hippocrates 299 (1st ed). Not in USTC, Brunet, Graesse, this ed. not in Bibl. Osleriana. W.R. Jarnagin, Blumgart's *Surgery of the Liver, Pancreas and Biliary Tract* (2012)

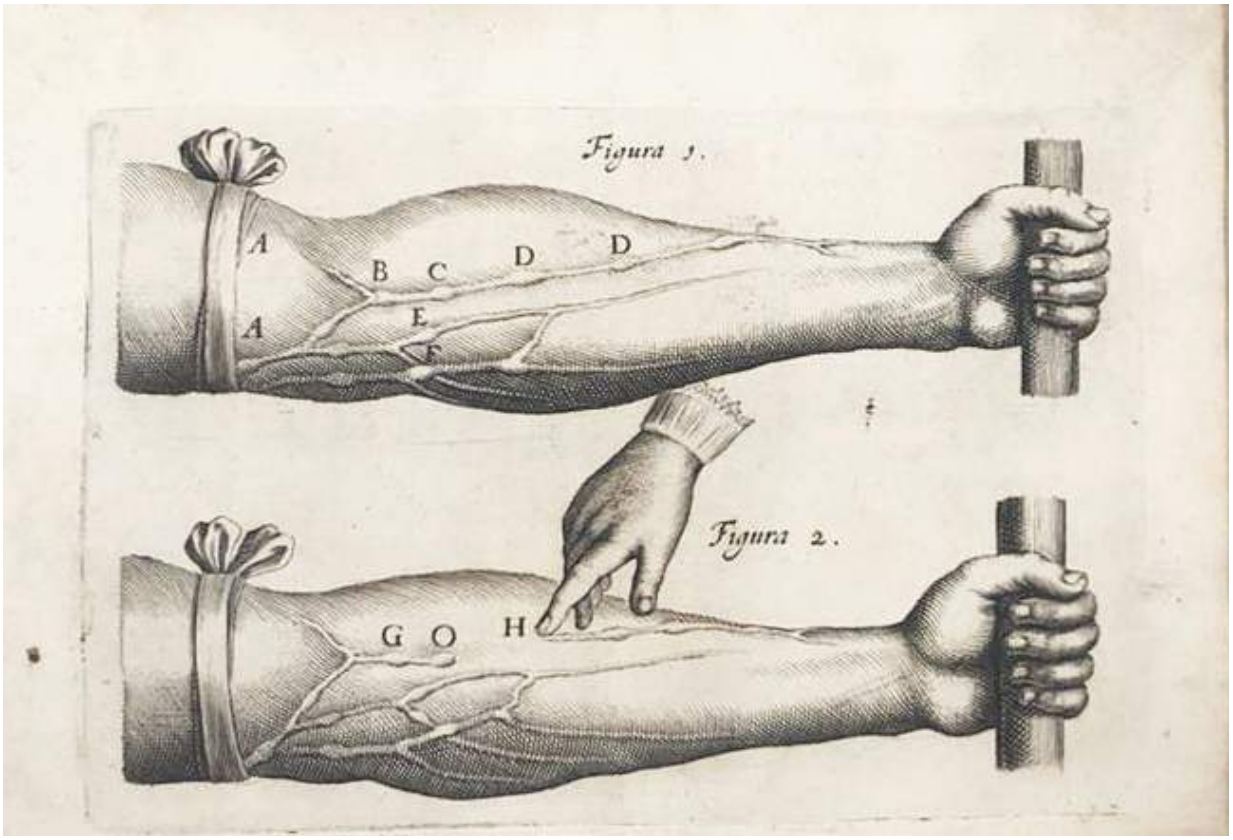
L3778

12. HARVEY, William. *De Motu Cordis.*

Leyden, Joannis Maire, 1639.

.£45,000

Sm. 4to. pp (viii) 267 (i), 84 (iv), the last misplaced between pp. 82 & 83 (as often). Roman and Italic letter, printer's device on t-p. prelims include two full page plates of experiments with blood circulation in the arms, very clean in excellent impression. Intermittent paper browning as usual, spotting towards end of both parts, large red armorial stamp on blank verso of t-p and lower margin of last, early ms case mark on fly. An unusually good, crisp well margined copy in probably contemporary vellum, sometime cleaned, original eps.



Nominally the third edition of Harvey's great work "probably the most important book in the history of medicine" (Heirs of Hippocrates 256) however only the second of the complete text. The second edition (1635) omitted parts of the introduction and chapters one and sixteen of the text. Harvey (1578-1657) read medicine at Cambridge and Padua, where he was a pupil of Fabricius, was a fellow of the Royal College of Physicians, Physician-in-charge at St. Bartholomew's Hospital, from 1615 Lumleian Lecturer and subsequently physician to King James I, Charles I and notables such as Francis Bacon. He was the most important medical figure in England of his day. But his fame rests on the publication in 1628 of this small work, describing accurately for the first time, the circulation of the entire system of the blood. "The scientifical outlook on the human body was transformed and behind almost every medical advance of modern times lies the work of Harvey" (Heirs of Hippocrates cit.sup). DSB vol.6 pg. 151 adds "By this discovery he revolutionised physiological thought … Beyond this, he inspired a whole new generation of anatomists who sought to emulate his methods in the study of animal functions. And, more generally still, his work was one of the major triumphs of early modern science, and thus helped to generate the enthusiasm for science that came to dominate European intellectual life during the second half of the seventeenth century." Harvey's discovery of the functions of the circulation even now remains the cornerstone of modern physiology and medicine.

Like the first, this edition is printed on indifferent paper and often with binding errors. Here however, Harvey's text is printed passage by passage alternately with his refutation of Parisano while the criticisms and refutations of Primrose constitute the separate second text. It is also the earliest complete edition obtainable. The last first we could find at auction, nearly twenty years ago, sold for approximately three quarters of a million US$.

Wellcome I 3070. Garrison & Morton 759 "the most important book in the history of medicine" (of the 1st). Printing and The Mind of Man 127 (1st).

L3675

人身五臟之圖

側人明堂之圖

13. MEIDŌ ZU (MEITANG TU) *A set of four acupuncture and moxibustion charts.*

Japan, Bushu Toshima, dated Kanbun 2 (1662), Edo Period.

£27,500

Four large woodblock printed acupuncture and moxibustion charts known as a Meid zu, printed on paper in sumi ink with hand-painted details in colour, each entitled at the top: 'Fukujin Meid -no zu' (Front view of the Illuminated hall), 'Sokujin Meido no zu' (Side view of the Illuminated hall), Gyojin Meid no zu' (Rear view of the Illuminated hall) and 'Jinshin goz no zu', (the picture of five human organs). Text in Min-cho kanji (Chinese Ming Dynasty script) and depicting figures with locations of acupuncture points (keiketsu) and 'qi' channels running through the human body. The last scroll showing a half-length figure with a diagram of internal organs (goz) bears the date, Kanbun Mizunoe tora (Kanbun, year of the tiger), in early summer, at Bushu (Musashi Provence) Toshima.

Each print, approximately 860 x 270 mm, is backed on pale brown and blue paper and mounted as a hanging scroll with lacquer scroll-ends, each scroll approximately 1340 x 320 mm, with a fitted wooden box.

The title of the prints: Meidō(Illuminated hall) is derived from the name of the building in which the ancient Chinese Emperors conducted rituals and ceremonies related to cosmology. Here, the human body is the Meid , and a microcosm of the external world, the model and the image of the universe are depicted within it.

In the illustration of three views of the figure, there are twelve main 'qi' energy channels (meridians) handcoloured in red, yellow, white, black, and blue, representing Fire, Earth, Metal, Water and Wood, based on the traditional Chinese philosophy of 'Wu Xing' (Five elements /phases of the universe). The meridians and five phases combine and interact in a profound and complex manner. The invisible meridians run through the body, each corresponding to a particular organ, forming an intricate network of three hundred and forty-nine acu-moxa points, suggestive of constellations in the night sky.

The scrolls indicate the location of the acupuncture points and how deep the needle should go, as well as where to and not to apply moxibustion herbs to release or withhold energy. The classical Chinese text would not have been comprehensible to ordinary Japanese so these were designed for scholars. There was no public medical college in Japan at that time and many practising physicians also doubled as teachers, running small private medical schools alongside their practices. Hanging scrolls would have been eminently suited for both purposes. It was believed that acupuncture and moxibustion were introduced to Japan in the 5th century by the Korean immigrants. However, it was not incorporated into mainstream teaching until the 17th century when a large number of medical/ philosophy books were imported from China, and many highly skilled Chinese physicians sought sanctuary in Japan following the fall of the Ming dynasty.

During the Edo period (1603 – 1868), Chinese philosophy and literature also flourished in Japan, and neo-Confucianism (Shushigaku) became the official doctrine for the ruling samurai government. From the evidence of these charts, Chinese medicines and Confucianism were likely taught side by side as they share the same roots – the belief that the function of the 'qi' energy in the human body should be maintained in harmony and balance with the external world. Many Confucian scholars in the Edo period became medical doctors, adapting their knowledge and skills to the profession as they were able to study medical text books written in Chinese. As the urban population grew, so did the demand for physicians, and Chinese medicine was now taught at private schools or homes. The charts such as these could well have been hung on the wall of the schools or at the doctors' practices. The Meido chart was modeled on a life-size bronze man with all the meridians and acu-moxa points drawn on the figure created in the Song dynasty (960 – 1279) in China, and therefore the charts are also called Meid d jin zu (Illuminated hall, bronze figures). Large printed figures such as these were used since the Ming dynasty (1368 – 1644).

The scrolls are the Japanese version of the Ming dynasty 'Mingtang tu' with additional information, and are one of the earliest examples of Japanese single-sheet woodblock prints showing sophisticated printing skills, with meticulous details and vigorous lines, which subsequently evolved into early ukiyo-e (picture of floating world) prints in the late 17th century.

From the collection of Jean Blondelet, the greatest French collector of rare medical books of the 20th century.

M. Mayanagi 'Ryukoku daigaku wakan kichoseki kaidai' (Introduction to the rear oriental books at the Ryukoku University, Kyoto 1997); K. Nakamura 'Meridians map and model theory' (Meiji University of Oriental Medicine, 1997); H. Yasui 'History of Japanese acupuncture and Moxibustian' (Japan institute of TCM research, 2010). K131

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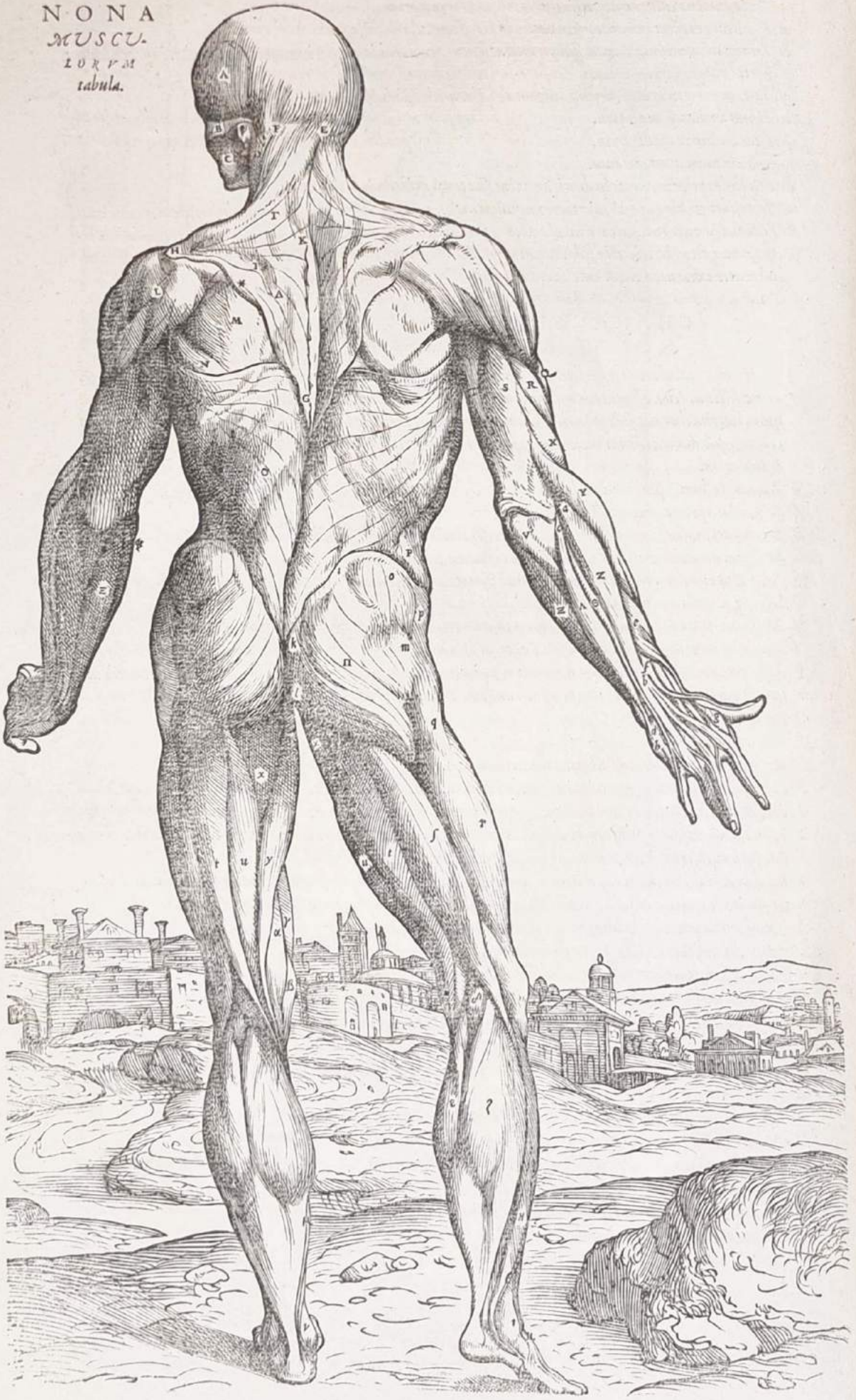

14. VESALIUS, Andreas. *De humani corporis fabrica libri septem.*

Basel, Johannes Oporinus, 1555.

£98,500

Large folio, pp. (vi) 824 (xxiv). Roman and italic letter, occasional Greek and Hebrew. Woodcut historiated initials. Splendid woodcut t-p of a theatre dissection, printer's device on verso of last. Famous portrait of Vesalius dissecting an arm on verso of a6, 171 spectacular anatomical woodcuts, 2 folded leaves of plates illustrating the vascular and nervous systems. Early Latin annotations, some extensive. Very rare marginal fingersoiling, light spotting or waterstaining to a few ll., little ink smudges to title blank, small ink splashes to 2 ll. and to some blank lower margins, wax drops to lower margins of 698-699, early repairs to p. 219. An extremely good, crisp, clean and well margined copy, in C18 half-calf decorated paperboards, some loss or worming at extremities and at tail of spine. Double gilt ruled raised bands and gilt label, a.e.r. Later ms. quotation from 'Introductio in universam artem medicam' by Hermann Conring (1606-1681) praising this 1555 edition to fly. Various ms. annotations to verso (in different hands): 'Biblioteca Hermanniana Argentorati' with gift inscription to the medical writer Charles Sultzer (1770-1854); bookplate of the German pathologist Rudolf Virchow (1821-1902) with his dates of birth and death, ms. ex libris of his son and anatomist Hans Virchow (1852-1940) with dates 1902-1940; ms. ex libris 'H. Stieve possedit ab anno 1940', probably the German physician Hans Stieve (1886-1952).

Handsome copy of the second edition of Vesalius' radical and most influential atlas of human anatomy, "even more lavish than the first, with heavier paper and larger type" (PMM). This edition, described by the German intellectual Hermann Conring (1606-1681) as "the best and most notable among all others", is embellished with a new set of woodcut initials, a different design of the title page, a few new smaller woodcuts and a corrected text by Vesalius. "The impression of the woodcuts is often clearer and more beautiful than in the previous edition […] the presswork is more splendid […] this second edition therefore has, especially for practical purposes, advantages over the first" (Choulant). This copy has a fine medical provenance.

The early Latin marginalia appear to be those of a diligent student of medicine or a doctor, who in the most extensive annotations integrates Vesalius' text with detailed descriptions of organs, their position and appearance, often quoting Galen. In the 18th century, this copy was part of the personal library of the French physician and naturalist Johann Hermann (1738-1800). His collection of 18,000 volumes constitutes the basis of the Natural History Museum of Strasbourg and it was purchased by the city in 1802. Hermann in person gifted this volume to Charles (or Karl) Sultzer (1770-1854) 'anatomico solerti' (expert anatomist), a medical writer who discovered a new intestinal worm in 1801. Later, the book was owned by Rudolf Virchow (1821-1902), German Nobel candidate and father of modern pathology. The ex libris 'HVirchow possedit 1902-1940' shows the characteristic signature of his son, Hans Virchow (1852-1940), professor of anatomy at the University of Berlin. After his death, the copy belonged to 'H. Stieve', perhaps the German physician Hans Stieve (1886-1952), who wrote an article in memoriam of Hans Virchow in 1942.

A Flemish anatomist and physician, Andreas Vesalius (1514-1564) is possibly the most commanding figure in European medicine after Galen. His 'De humani corporis fabrica' is a "complete anatomical and physiological study of every part of the human body, based on first-hand examination and his five years' experience as public prosector in the medical school at Padua. The five books deal with the bones and muscles, blood vessels, nerves, abdominal viscera, thoracic organs and the brain" (Heirs of Hippocrates). The most famous anatomical book ever published, this is a milestone of medical history which provided the basis for a new approach to the study of anatomy. Its magnificent woodcuts were realised by an artist of Titian's school – identified by some with Jan Stephen van Calcar (1499-1550) – and they set the standards of beauty, accuracy, detail and number for all anatomical illustrations that followed. Interestingly, in the printer's note to the reader, Oporinus includes the instructions that Vesalius gave him in order to assure that the text matched the appropriate pictures and that their artistic style was preserved. Particularly elegant is the choice of representing the human dissected body following the canons of classical Greek sculpture. The woodcut title page of this second edition is noteworthy, as the block was entirely recut. Although similar to the one that appears on the first edition, there are a few significant changes: for example, the man observing Vesalius' demonstration from a perch at the left, unclothed in the previous version, is now clothed, the skeleton holds a scythe, two animals have been added and Vesalius' face is turned more to the front. The block was cut in Venice and transported by mule across the Alps to Basle. Remarkably, this copy is complete with the second folding plate illustrating the nervous system, often missing in many examples.

USTC 606036; Adams V605; BM Ger. 16th century, p. 891; VD16 V 911; Wellcome I, 6562; Durling 4579; Heirs of Hippocrates n. 173, p. 89. See PMM 71 for first ed.

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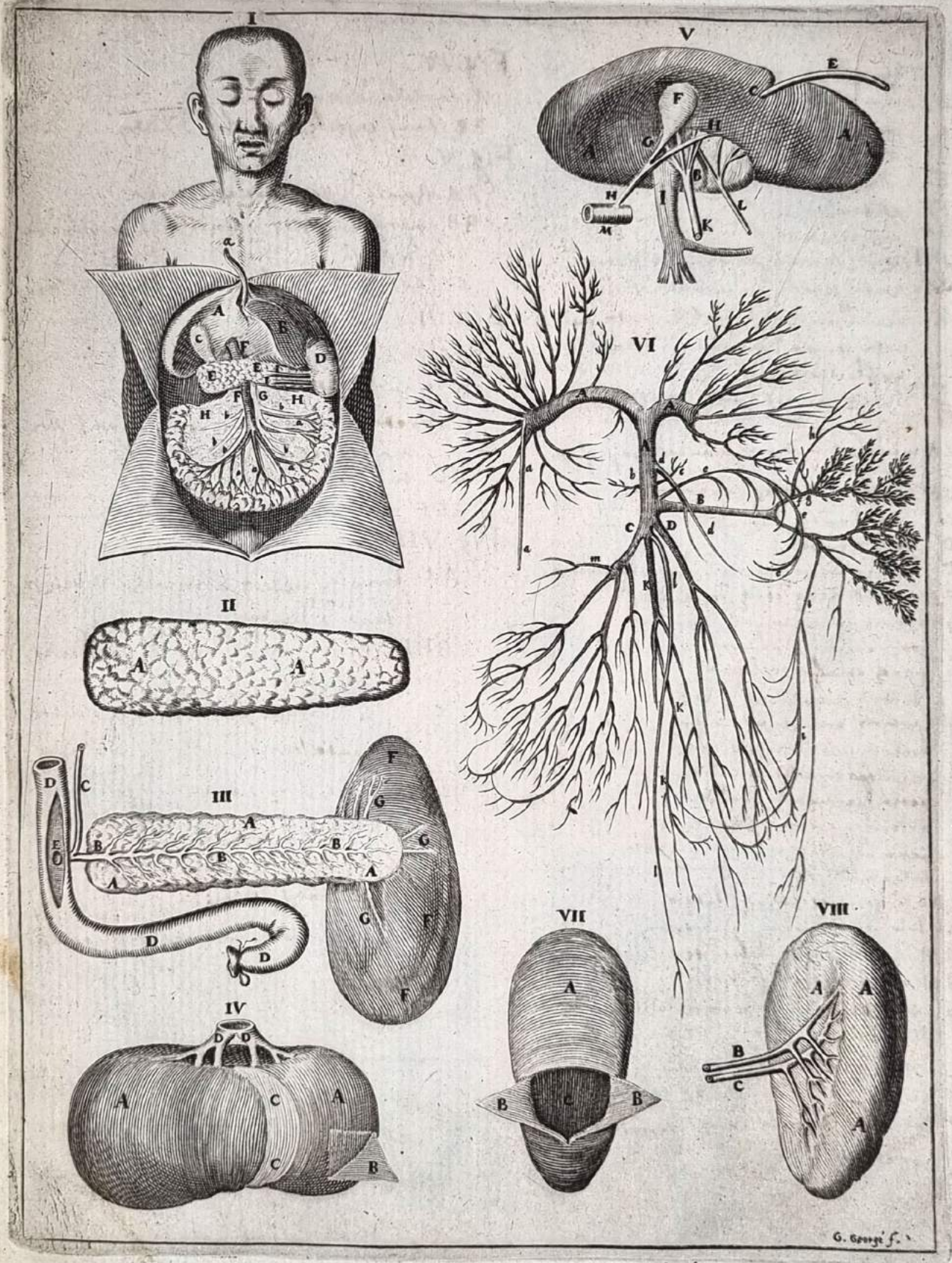
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15. VESLING, Johann. *Syntagma anatomicum.*

Padua, Paolo Frambotto, 1647

£4,250

4to, 26 unnumbered leaves, manuscript + engravings (no letterpress). Handsome engraved t-p depicting the anatomical theatre at Padua, full-page portrait of author, 24 full-page anatomical plates with contemporary manuscript key and description on preceding leaf (italic cursive, double column). T-p a bit browned with small tears from upper outer corner and lower edge, marginal fingersoiling, portrait of author and 11 plates very lightly ink stained in places, waterstain to upper inner corner of 7 plates, last stained and repaired at gutter, lower edge of preceding text trimmed at foot with loss of final line. A good copy in old carta rustica, later endpapers, stub from a French work c.1800.

Fascinating and unique combination of anatomical plates and contemporary manuscript description. The volume includes the 24 illustrations of Vesling's popular anatomical treatise 'Syntagma anatomicum', with the engraved title page of 1647 and a portrait of the author. However, the first 13 leaves bear signature marks (A-A13) which do not appear in any edition and also lack their typical headings. No other collection of Vesling's plates, bound together as a distinct volume, is known.

'Syntagma anatomicum' is Vesling's most successful work. The illustrations "were very popular at the time of their appearance and have been frequently re-engraved" (Choulant). It went through many editions during the second half of the C17; the second of 1647 was the first to include this frontispiece, the portrait and 24 plates as well as text. A counterfeit version by Johannes Janssonius appeared in Amsterdam the same year, but the engravings in the present volume are the original Italian set. The description of the plates, here manuscript in a French or Flemish contemporary hand, largely corresponds to the 1666 edition, considerably enlarged and improved by the Dutch anatomist Gerardus Leonardus Blasius. The ms. text here is different: it contains cross- references within itself, the descriptions of pls. VII-X and XIII-XXIV are untitled and unnumbered, those for pls. I, XI and XII contain text that never appeared in print, for pl. X part of the standard text is missing, and pl. IV description has 'concava' instead of 'convexa'.

It seems that this copy was designed to be consulted separately from Vesling's long treatise; such a small and portable atlas of the human body in a very simple lightweight binding would have been particularly useful during dissection demonstrations in universities. The combination of Blasius' improved text and the 24 original Paduan engravings was innovative, and it was presumably the composition of a student or a professor from northern Europe. A printed edition comprising these two elements was published only in 1677 and at Padua, with the engraved frontispiece modified and more plates included.

Johann Vesling (1598-1649) was a German anatomist and botanist. A native of Minden, he studied medicine in Vienna and lived for some time in Egypt and Palestine. In 1632, he became professor of anatomy and surgery at Padua and later director of the botanical garden of the university. In 'Syntagma anatomicum', "Vesling aimed to explain the parts of the body as they were encountered during dissection and to avoid discussion of theoretical matters in order not to create confusion. However, he departed from his stated purpose to give a clear picture of the circulation of the blood and action of the heart based on Harvey's research. His descriptions of the lymphatics and assertion that four pulmonary veins normally empty into the heart's left auricle are of particular scientific significance." (Heirs of Hippocrates). The plates "were intended for the commonest needs but are mostly original engravings and represent some organs of the human body more correctly than their predecessors." (Choulant) All the engravings were realised by the Italian Giovanni Giorgi, who mainly worked for booksellers and closely studied the contemporary illustrations in Vesalius's famous 'Fabrica'. 'Syntagma' was extremely successful: it was translated into German (1652) Dutch (1661) and English (1653), and its influence even reached Japan, inspiring the anatomist Touyou Yamawaki (1705-1762).

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16. VIEUSSENS, Raymond. *Neurographia universalis.*

Lyon, Jean Certe, 1685.

£7,850

FIRST EDITION Folio, (xx) 252 (iv). Roman and italic letter. Woodcut floriated initials, charming headpieces and tailpiece with foliage and flowers. T-p in red and black with engraved printer's monogram, large oval portrait of Vieussens signed "Math[ieu] Boulanger Fe[cit]", arms of cardinal Piero de Bonzi (1631-1703), 30 numbered anatomical half to full-page plates (10 folding). Small ink splashes to margins of half title and next 4 ll., t-p a bit dusty, age yellowing, light browning in places, minor mainly marginal foxing to a few final gatherings, small burn mark touching a couple of letters (text restored), tear to lower blank margin of one fol. A very good copy in contemporary French calf, spine with raised bands and guilt ornaments in compartments, gilt title label, edges sprinkled red. Ms "Ex libris Ioannis Novaro-Mascarello med. chirg – Aug. Taurinorum – Idibus – Martiis 1879" to half-title, engraved armorial bookplate on verso of t-p.

Second issue of the first edition of this influential and attractively illustrated work on the anatomy of the nervous system by Vieussens (first 1684), in a contemporary French binding.

Raymond Vieussens (c. 1635 – 1715) was a French physician and pioneer of anatomic work in neurology and cardiology. Son of a lieutenant-colonel, he financed his own education in philosophy at Rhodez and then completed medical school at the University of Montpellier in 1670. After graduating, he was appointed physician to the hospital of Saint Eloy in Montpellier. Here, during the first ten years of service, he sectioned five hundred human bodies, and the results of these examinations were published in his masterpiece: "Neurographia universalis". This is considered the most complete and authoritative description of the brain and the spinal cord up to that time and the "best illustrated work on the subject to appear in the 17th century" (Garrison-Morton). In the introduction, Vieussens states that his aim was: "not only to improve, as much as I could, the beautiful Treatise on the Brain and the Spinal Cord of the celebrated Willis [i.e. Thomas Willis (1621-1675)], but in addition to describe exactly all the nerves of the extremities, the description of which he dared not undertake, saying that it was a work of an infinitely great and infinitely tedious labor […] I undertook indeed to describe the nerves of the skin although M. Diemerbroeck had regarded their description as impossible".

The work is divided into three volumes, the first dedicated to the brain, the second to the spinal cord and the third to the nerves (both intracranial and peripheral). The edition is enriched by numerous, detailed and beautifully engraved plates realised by Jacques Beaudeau, one of the greatest engravers in Montpellier. It contains a number of important anatomical descriptions and discoveries: "In Chapter 10 of the first volume titled "De distinctis duabus cerebri substantiis" ("the two distinct substances of the brain"), Vieussens clearly differentiated between white and grey matter, highlighting the different texture between the two […] In Chapter 11, "De cerebro stricte sumpto" ("the brain considered in strict sense"), Vieussens described the hemispheres and the convexity of the brain. He gave a detailed account of the corpus callosum […], identifying it as a white matter structure connecting the two halves of the brain. He then illustrated the centrum ovale, the oval-shaped white matter lying beneath the cortex and surrounding the corpus callosum and the ventricle walls […] The introduction of the term "centrum ovale" is one of the legacies to the field of neuroanatomy left by Vieussens. […] Vieussens was able to demonstrate, for the first time, the continuity of the white matter through what is known today as the internal capsule, down to the pyramidal tracts and the brainstem." (Vergani et al.)

This copy bears the ex-libris, dated March 1879, of an Italian doctor and surgeon named Giovanni Novaro-Mascarello. He is recorded in a yearbook of the Kingdom of Italy of 1892, in the section concerning Piedmont. The armorial bookplate pasted on verso of the title page, depicting an ox, is almost identical to the arms of the city of Boves, in the province of Cuneo (Piedmont), where the surname Mascarello is most diffused.

Heirs of Hippocrates 421; Garrison-Morton 1379 and Goldsmith 375 (first issue). Not in USTC, Brunet or Graesse. Vergani et al., *Raymond de Vieussens and his contribution to the study of white matter anatomy* (2012)

L3783

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