

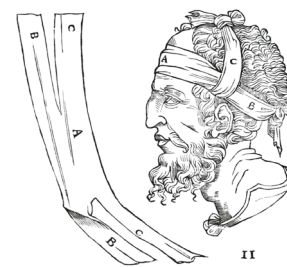
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GUIDI, lot 12

Incunabula, Manuscripts, Book of Hours & Unrecorded (1-9)
Medicine (10-40)
Travels & Explorations (41-44)
Classics (45-61)
Science, Pharmacology & Gastronomy (62-77)
Hermeticism, Occult, Games & Magic (78-116)

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Incunabula, Manuscripts
Book of Hours & Unrecorded

1. ANTONINUS FLORENTINUS. *Incipit tractatus venerabili pri[n]cipis fr[at]ris Anthonini archiepiscopi Florentini ordinis predicatorum de institutio[n]e confessorum*. Finita in mo[n]te r[e]gali. Mondovì: Antonius Mathiae and Balthasar Corderius, 24 October 1472.

4to (210 x 180 mm), eighteenth-century full calf, spine gilt and decorated, with lettering-piece, coloured edges, binding worn, ff. [128]. Roman type, single column. Lombard initials in red, with some contemporary pen-markings and manuscript annotations. Signature: a-1¹⁰ m⁸.

§ 17,500

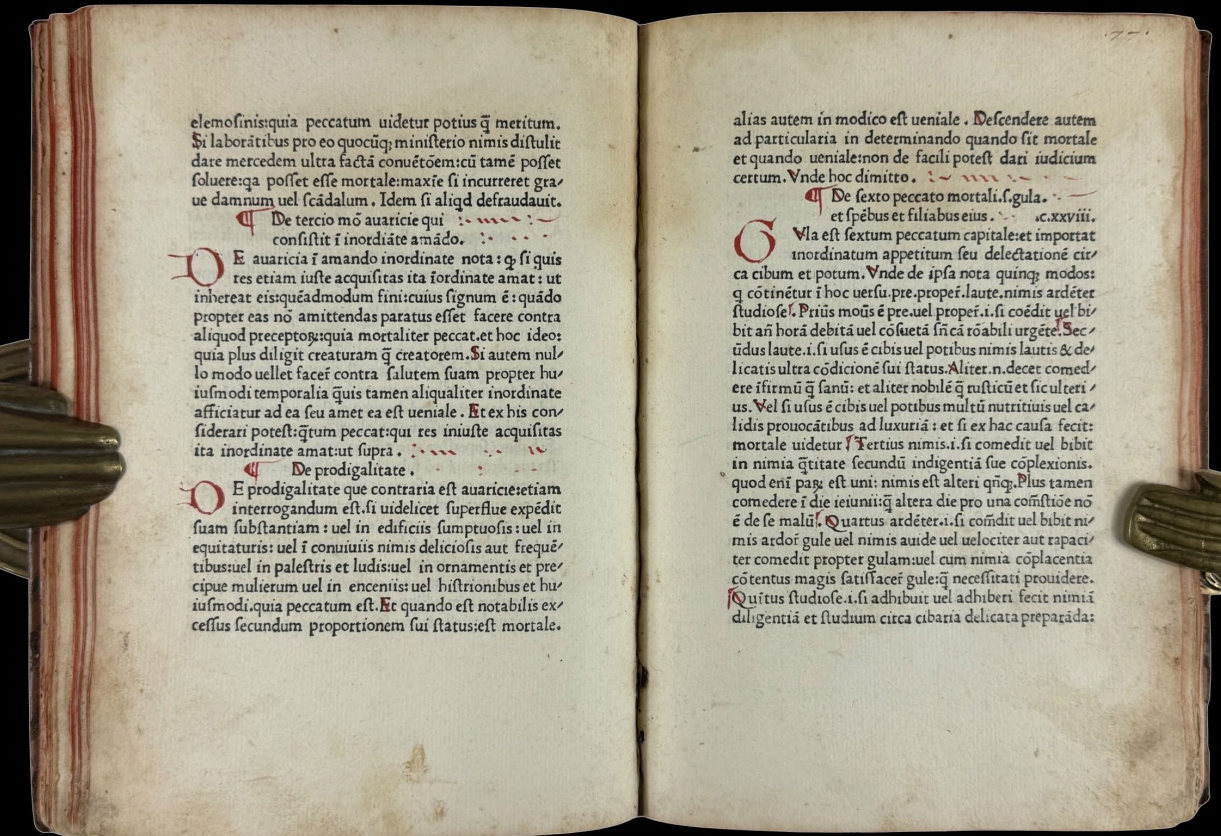
A rare Mondovì edition of Antoninus Florentinus's *Confessionale*, one of the most influential fifteenth-century manuals for confessors and a cornerstone of Dominican pastoral literature. Conceived as a practical guide, the work is structured around the preparation of the confessor, the systematic examination of the penitent, and the administration of absolution, offering a clear and operational framework grounded in both theological authority and lived pastoral experience. Its detailed interrogatory method, attentive to different social conditions, provides valuable insight into the moral and economic realities of late medieval urban society. Antoninus's text represents a mature stage in the tradition of the *summae confessorum*, distinguished by its pragmatic approach and its engagement with issues such as commerce, credit and restitution, reflecting the complexities of a mercantile environment like Florence.

OF EXCEPTIONAL HISTORICAL IMPORTANCE, THIS EDITION IS THE EARLIEST DATED BOOK PRINTED IN MONDOVÌ, AND THE FIRST DATED BOOK OF PIEDMONT.

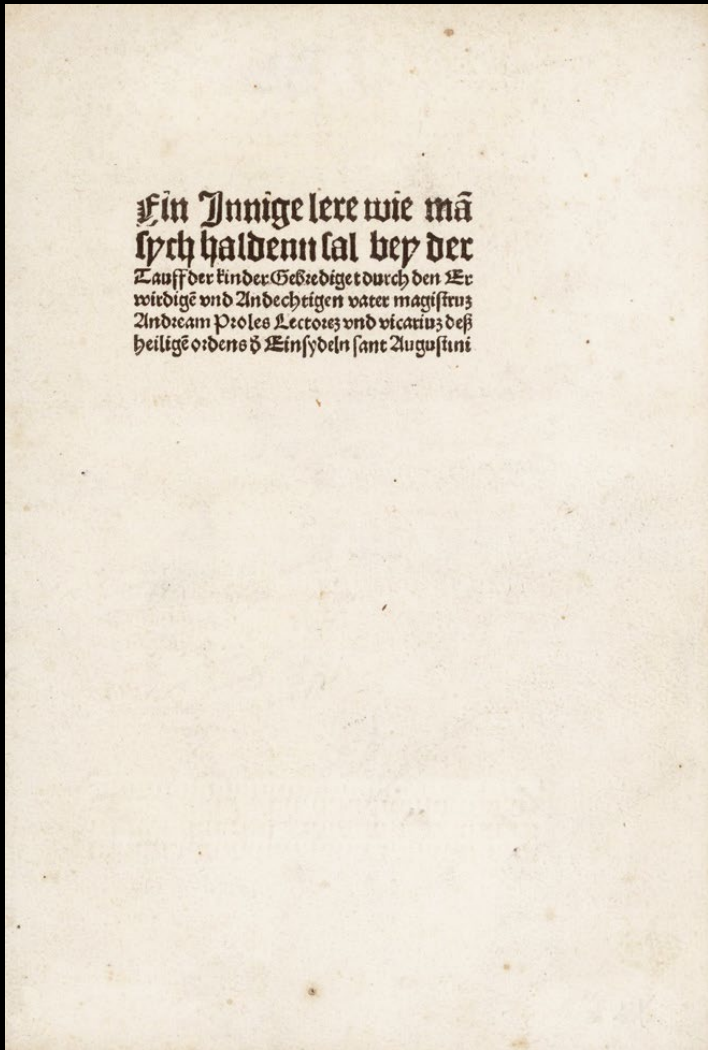
CONDITION: Opening leaves with light soiling and minor worming. First and final leaves with marginal reinforcement, not affecting the text; on the final leaf, restoration slightly affects a few letters, carefully and accurately reconstructed by hand. Final leaf also slightly weakened with traces of wormhole damage.

PROVENANCE: 1. Long Italian manuscript note on the front flyleaf or pastedown. 2. Early manuscript foliation in the upper outer corner running to 128.

REFERENCES: Goff A791; HCR 1173; TFS 1902ee; Pell 838; CIBN A-418; Polain(B) 249; IDL 333; SI 267; IGI 622; IBE 399; Coll(U) 125; Oates 2581.5; Bod-inc A-320; Sheppard 5686; Pr 6875; BMC VII 947; GW 2088.



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 and HD images



1491-1500

THE LITURGY OF CHILDREN'S BAPTISM
A WORK THAT ANTICIPATES LINGUISTIC REFORM IN GERMANY
BY A FORERUNNER OF THE PROTESTANT REFORMATION
5 EXTANT COPIES IN WORLDWIDE LIBRARIES

2. PROLES, ANDREAS. *Ein Innige lere wie mā[n] sych haldenn sal bey der Tauff der Kinder Gebrediget durch den Erwürdige[n] und Andechtigen vater magistru[m] Andrean Proles Lectore[m] und vicariu[m] des heilige[n] ordens d[er] Einsydeln sant Augustini*. («An earnest teaching on how one should conduct oneself at the baptism of children»). [Leipzig: Martin Landsberg, between 1491 and 30 June 1500].

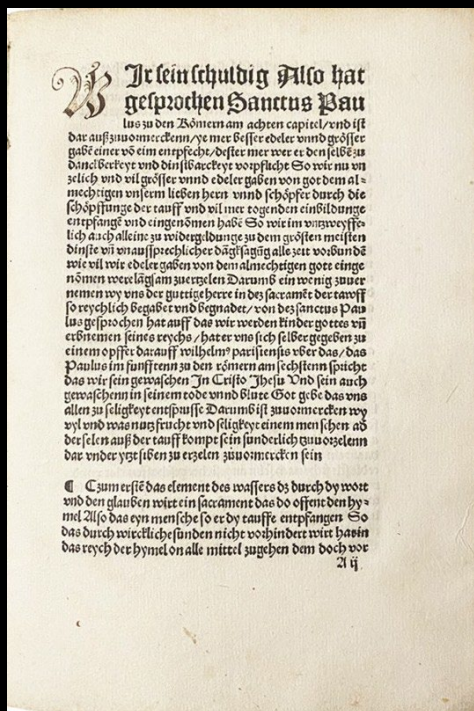
4to (210 x 140 mm), limp vellum binding from a medieval manuscript of 15th century, ff. [6].
Gothic types, 34 lines. Signature: A⁶.

\$ 11,500

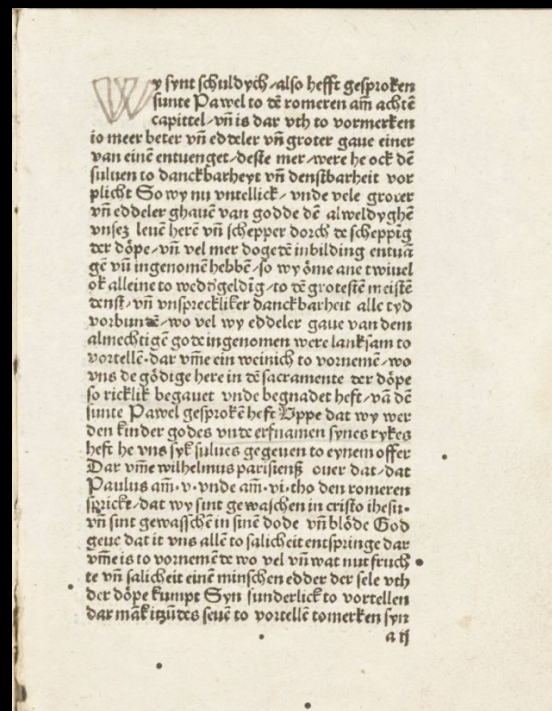
EXCEPTIONALLY RARE FIRST EDITION OF A TREATISE ON THE BAPTISMAL LITURGY IN GERMANY, OFFERING GUIDANCE ON PROPER DECORUM, RITUAL ACTIONS, AND THE THEOLOGICAL SIGNIFICANCE OF INFANT BAPTISM ACCORDING TO CHRISTIAN DOCTRINE.

Also known as *Lehre van der Kindertaufe*, the work was originally written in Latin around 1474 and survives in two German editions only. The other recorded edition (GW M35643), which is dated, was printed at Magdeburg by Simon Koch on 30 June 1500. Both editions are extremely rare and are not recorded in the BSB. A word-by-word comparison reveals substantial orthographic differences, as though the two editions were set independently despite the geographical proximity of the two cities. This suggests separate settings at different times and implies that the present undated edition, attributed to Landsberg, is not contemporary with Koch's impression but possibly should rather be placed earlier. The offices listed on the title page (Lectore[m] und vicariu[m])—positions Proles held within the Augustinian order between 1474 and the end of the sixteenth century—allow us to date this edition in this time window.

If Landsberg—active in Leipzig from 1491—is accepted as the printer, the date can be narrowed further. Marcus Brandis, the other major Leipzig printer of the period, remains a plausible alternative, as he frequently produced works of this kind for the local clergy. Assuming Landsberg's press, the make-up of this edition—more austere in typography and shorter in text—appears to precede the dated Magdeburg issue because Koch's edition includes several additions at the end of the volume and a woodcut on the title page. A reasonable date would therefore be between 1491 and the date of Koch's edition.



The incipit of this undated Leipzig edition



The incipit of Magdeburg edition

On the independence of the two editions, it suffices to compare their titles—*Ein Innige lere wie ma[n] sych haldenn sal bey der Tauff der Kinder* (Leipzig) and *Eyne ynnige lere van der dope der kyndere, unde wo men sich dar in holde[n] schal* (Magdeburg)—as well as their incipit, which likewise differ linguistically. For a detailed linguistic comparison of the two editions, and for a fuller account of Proles and his work, a detailed Appendix is available on request.

ANDREAS PROLES (1429–1503) was a German theologian and reformer, best known for his efforts to reform the monastic and spiritual life within the Augustinian Order in Germany. Born in Altendresden (now part of Dresden), he pursued his education at the University of Leipzig, earning a Master of Arts degree in 1450. In 1451, he joined the Augustinian Order, and was ordained as a priest in December 1453. Following his ordination, Proles studied theology in Perugia (Italy) before returning to Germany to serve as a lecturer in the Augustinian seminary of Magdeburg. He served as the Vicar General of the Augustinian order in Germany from 1461 until his death, with only a brief interruption around 1473 due to conflicts with other members of the order who resisted his reforms. However, he was reinstated in 1474, resuming his efforts to reform and lead the Augustinians in Germany. His role as vicar general was significant, as he was responsible for overseeing and implementing reforms within the order, promoting stricter adherence to Augustinian principles, and improving monastic discipline. Proles' tenure was marked by his dedication to revitalizing the order and enhancing its spiritual and moral standards across various Augustinian communities in Germany. His reformist ideas paved the way for later reformers, including Martin Luther, who was also an Augustinian friar. Proles' reforms created an environment in which Luther's ideas could later take root, even if Luther's approach diverged significantly from Proles' more conservative reformist stance. Additionally, Johann von Staupitz, Luther's mentor and the Vicar General of the Augustinians in Luther's time, was part of the observant reform movement that Proles had championed. Staupitz's reforming spirit and focus on personal spirituality had roots in the observant movement that Proles had helped shape. Thus, while Proles and Luther did not interact directly, Proles' influence on the order indirectly affected Luther's theological development.

CONDITION: Slightly brown and finger stains; overall, a very fine copy with a distinguished provenance. PROVENANCE: 1. Ownership inscription *Gerhard Eis* (1908–1982), who was a Germanic medievalist and medicine historian. He was professor of German studies at the Ruprecht Karls University of Heidelberg and he is considered the founder of academic studies of German specialist prose. 2. Bassenge (Berlin), Auktion (October, 2024), lot 310 (this copy). REFERENCES: Not in Hain and Copinger. Not in BSB, BMC, BNF, IGI. GW M35642. Goff P1008; R 693; Borm 2231. ISTC ip01008000. R. WEINBRENNER, *Klosterreform im 15. Jahrhundert zwischen Ideal und Praxis Der Augusti-nereremit Andreas Proles (1429-1503) und die privilegierte Observanz*, in «Spätmittelalter und Reformation. Neue Reihe», Vol. 7, Tübingen 1996. CENSUS (5): GERMANY (4): Bamberg, Staatsbibliothek; Erlangen-Nürnberg, Universitäts-bibliothek; Wolfenbüttel, Herzog August Bibliothek; Zwickau, Ratsschulbibliothek. USA (1): New Haven CT, Yale University, Beinecke Library.

3. PSEUDO-ALBERTUS MAGNUS. *Liber aggregationis seu liber secretorum de virtutibus herbarum, de virtutibus lapidum, et de virtutibus et efficacia animalium quorundam*. Cologne: Kornelius von Zierikzee, ca. 1499–1500.

4to (185 × 135 mm), modern full calf binding, blind-stamped cover title, two seventeenth-century parchment leaves from a document bound in as structural reinforcements, ff. [12], printed in Gothic rotunda type, 34 lines per page, rubricated throughout with handwritten red initials, final leaf b6 blank on verso. Signature: ab⁶, with reduced signature system (only a3, b1, and b3 signed).

\$ 16,000

This rare Cologne incunable transmits the earliest printed Latin form of the *Liber aggregationis*, the textual nucleus from which the later vernacular *Grand Albert* and *Petit Albert* traditions ultimately developed. Issued at the very end of the fifteenth century, it stands among the first typographical witnesses to a body of knowledge that had circulated for generations in manuscript compilations of natural secrets.

Firmly rooted in the genre of *libri de secretis*, the treatise offers a structured exposition of the occult properties of herbs, stones, and animals, articulated within an Aristotelian and scholastic natural-philosophical framework. Its operative principles rest upon *virtutes occultae* believed to be inherent in natural substances and harmonised within a cosmological order governed by celestial influence. The work exemplifies the transitional moment in which medieval encyclopedic learning entered the age of print, preserving a synthesis of empirical observation, inherited authorities, and practical experimenta.

Unlike the expanded early modern Grimoires later associated with the Albertine name, this edition contains no ceremonial conjurations, no ritual formulae, and no developed demonological apparatus. Its tone is didactic and systematic rather than esoteric. The volume thus stands at the genealogical origin of the later Albertine magical corpus while remaining fundamentally a late medieval handbook of natural occult science, intellectually situated between scholastic philosophy, applied medicine, and practical knowledge traditions.

Liber aggregationis seu liber secretorum Alberti magni de virtutibus herbarum; de virtutibus lapidum; et de virtutibus animalium quorundam

Prologus

Item vult pbus in pluribus locis Omnis scientia de genere bonorum est. Veritatem enim opatio aliqui bona aliqui mala. per scientiam mutantur ad bonum et ad malum finem ad quem opatur. Ex quo concluditur duo: quorum primum et primum est quod scientia magica si est mala namque per eius cognitionem potest curari malum. propter quod bonum. Concluditur etiam secundum quod ex quo effectus laudatur propter finem atque vitupatur etiam finis scientie aliqui malus puta quando si ordinatur ad bonum vel ad virtutem. Ex hoc sequitur quod scientia vel opatio aliqui est bona vel mala. Quia igitur magica scientia seu cognitio bona est ut presuppositum est aliqui existit in speculatione rationum et in speculatione naturalium secundum quod ab antiquis autoribus examinavit et per cepi primo et egomet Albertus per pluribus veritatem suam et veritatem suppono quo ad aliquam ex Libris de libro Alcoran primo narrabo de quibusdam herbis post de quibusdam lapidibus et tertio de quibusdam animalibus et de virtutibus eorumdem.

Liber primus de virtutibus quarundam herbarum
 Eliopropia pumica Lilium Verbena
 Urtica Nepeta Urtica
 Urtica pastosia Ligula canis Lentaurea Rosa
 Celidonia Julgum Salvia Serpentina
 Prima herba apud Aldeos vocatur Treos apud grecos. Quia tuchiol apud latios Eliopropia. Quia interpretatio dicitur ab aliis quod quod est sol et tropos diversio quia contraria est ad solem. Huius autem virtus mirabilis est quod si colligatur sole exsiccata in leone iugulato et involuatur in laurifolio et simul addatur dens lupi stratus nullus illos poterit vira ferre habere vocem loquendi nisi verba pacifica. Et si et aliquid fures et in nocte sub capite suo ponatur videbit fures et eius divites. Et ita si predicta ponatur in aliquotem pio ubi sunt milites quare nubium pro sui frangatur nunquam poterit exire de templo nisi deponat hoc velum. Probatur et verissimum.

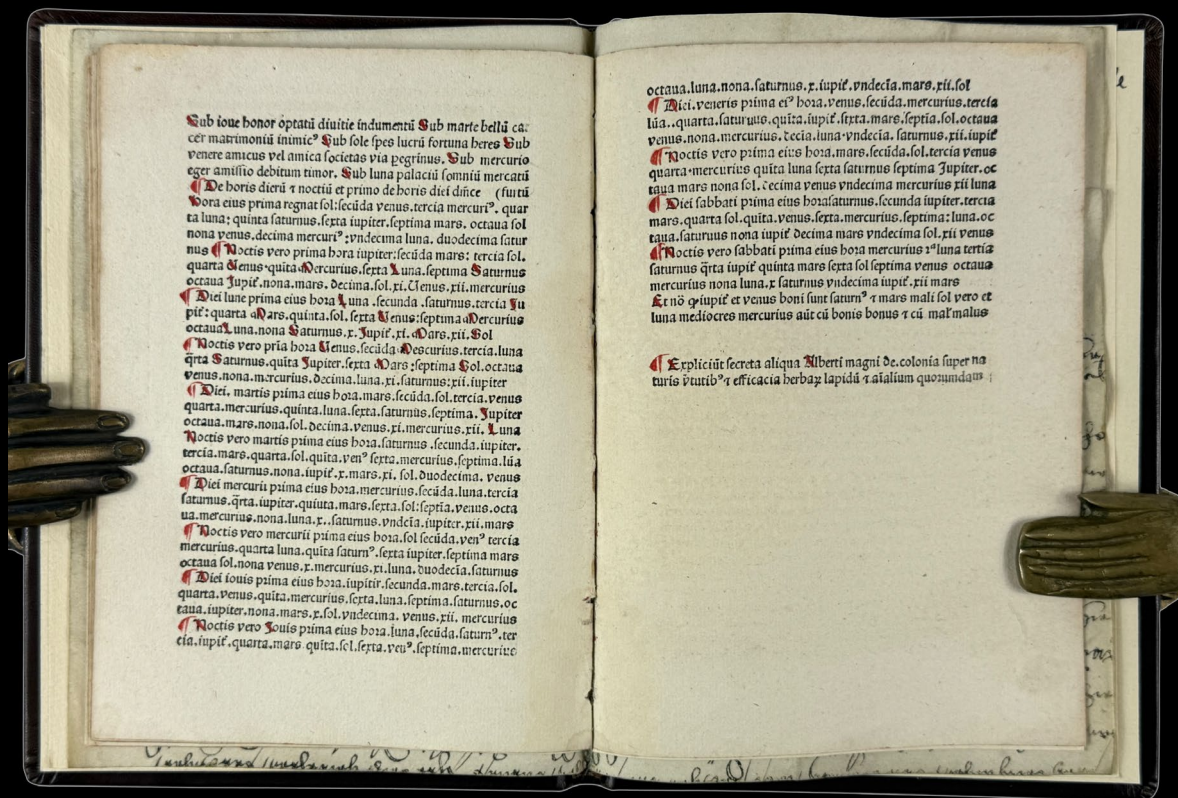
Secunda herba vocatur a caldeis Royb a grecis olivib a latinis vel gallicis Urtica nicipar hanc herbam tenens in manu cum millefolio securus est ab omni metu et ab omni fantasmate. Ex si id ponatur cum succo spumae vngant manum et residuum ponatur in aqua et aqua intret ubi sunt pisces ad eius manum gregabuntur et etiam ad piscellum et si extrahatur statim resiliunt ad loca propria ubi.

Tercia herba a caldeis loribonot dicitur a grecis cratae prius allomor a latinis virga pastoris. Herba hanc accipe et cum succo mandragore distempera et da cani vel alteri animali impregnatum bis et habebit eam in suo genere. De quo fetu si accipias densa marillaris et intingat in cibo vel potu omnes qui potabunt mox incipient bellum et cum volueris delere da ei succum amantile. I. valerie et fiat statim pax inter eos sicut prius.

Quarta herba a caldeis Aquilaris dicitur quod nascitur tunc quo aquile faciunt nidos suos a grecis dicitur. Galia a latinis. Ledi donia. Ista herba tunc quo hirudines faciunt nidos nascitur quo etiam agle. Hanc herbam si quis cum corde talpe habuerit deumcet oes hostes omnes causas et oes lites remouebit et si pascat propter in caput infirmi si deus morituri carabit alia voce si si laenabit.

Quinta herba a caldeis Yersil dicitur a grecis vorat a latinis puental vel puica. Illa est plerisima cum ymbris et circa uoluit et cum spuma amore indicat in vire et vore si viret illa in cibariis et si compositis istorum cum aliquotulo sulphuris potur in stagno ubi sunt pisces oes morietur et si ad os bubali potur statim crepabit per medullas et hoc exptum est a modernis. Si ita dea coactio ponatur in igne statim covertitur in liquidum colorem.

Sexta herba a caldeis vocatur greith a grecis roa a latinis. Nepta hanc herbam accipe et misce cum lapide inuento in nido oppupe autem et frices ventrem aliquotius animalis et impregnabitur et habebit fetum in suo genere nigerrimum. Et si eis potur ad nares statim ad terram cadent velud mortui post modicum vero spaciis curabuntur et si predicta opusculum in vase apum ponatur nunquam fugiant sed ibi gregabuntur apes et si apes submergantur et quasi moriantur et in predicta coactio ponatur.



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The treatise opens with a *Prologus* that establishes its epistemological position and defends the legitimacy of investigating natural causes. Knowledge, the author asserts, is morally neutral in itself and acquires ethical value according to its use. By distinguishing lawful inquiry into natural properties from harmful superstition, the preface firmly situates the work within learned discourse rather than illicit practice.

The text proceeds in three books devoted respectively to herbs, stones, and animals. Each section follows a concise yet methodical encyclopedic structure: identification of the substance, brief descriptive indication, and enumeration of operative effects. The herbal and lapidary portions reflect traditions descending from Pliny, Isidore of Seville, and Arabic scientific authorities, while the zoological material integrates medicinal application, symbolic resonance, and practical efficacy. Throughout the treatise, the efficacy of substances is attributed to intrinsic properties and celestial correspondences rather than to spiritual mediation or pact.

The concluding discussion of planetary hours and astral governance further embeds the work within medieval cosmology, aligning terrestrial operations with the ordered structure of the heavens. In the seventeenth and eighteenth centuries, this doctrinal nucleus would be absorbed, vernacularised, and significantly expanded in the *Grand Albert* and *Petit Albert*, where ritual, talismanic, and occasionally demonological elements were introduced.

The present incunable therefore represents the philological and conceptual ancestor of that later grimoire tradition in its original scholastic form.

CENSUS: Only seven copies recorded in public institutions: Germany, Bamberg, Staatsbibliothek; Germany, Köln, Universitäts- und Stadtbibliothek; France, Metz, Médiathèque Verlaine; The Netherlands, Heeswijk, Abdij van Berne; Russia, St Petersburg, National Library of Russia; United Kingdom, Glasgow, University Library; USA, LCH.

CONDITION: Minor marginal stain at f. [6]; otherwise well preserved and internally clean.

REFERENCES: GW 618; Copinger, 167; Goff, A-264; Klebs, 18.2; IDL, 155. ISTC ia00264000.



1500

THE FORERUNNER OF LUTHER

5 COPIES KNOWN

4. MATTHAEUS DE CRACOVIA. *Co[n]fessionale seu libellus peroptimus beati Thome de aquino de modo confitendi et de puritate conscientie cui libet confessori et confiteri volenti perutilis et necessari[us]*. [Paris: Pierre Poulhac?], for Denis Roce, [about 1500].

8vo (140 x 100 mm), later stiff vellum, ff. [28]. Gothic type, 30 lines.

\$ 7,700

EXCEPTIONALLY RARE EDITION OF A SIGNIFICANT MANUAL AIMED AT GUIDING BOTH CONFESSORS AND PENITENTS IN THE SACRAMENT OF CONFESSION FOR REACHING «THE PURITY OF THE CONSCIENCE». The work draws on the teachings of Thomas Aquinas and it is sometimes attributed also to him or Bonaventura.

MATTHEW OF KRAKÓW (c. 1335–1410) was a renowned German-Polish scholar and priest of the fourteenth century. His father was probably a German notary in Kraków. Matthew graduated bachelor of arts in Prague in 1355 and master in 1357, and later filled for several terms the office of dean in the same faculty. About 1382 he headed an embassy from his university to Urban VI, before whom he delivered a dissertation in favour of reform. Accepting an invitation from the University of Heidelberg, he joined its professorial staff in 1395, and a year later was appointed rector. In 1395 he was named councillor to Rupert II, and the raising of Rupert III, Elector Palatine to the dignity of King of the Romans. Frequently employed by the king both at court and on embassies, in 1401 Matthew was appointed Bishop of Worms. He was ambassador to the Council of Pisa where he died. MATTHEW IS CONSIDERED A PRECURSOR OF THE REFORMATION: although a Catholic bishop, his sermons take a clear position against unworthy behavior, especially of the secular clergy, attacking their theological ignorance and their pastoral indifference. He criticized their greed, their search for private enjoyment and the purchase of offices.

CONDITION: Excellent copy, partly untrimmed.

PROVENANCE: Early ownership monogram *GL Koln GL* handwritten to the lower margin of title-page.

REFERENCES: GW M21744 (attributing the edition to Jean Poitevin for Denis Roce). Lenz 271. Pellechet 958; Parguez 977; Polain (B) 3697; Abbott 68. ISTC im00372630. P. MICHAUD-QUANTIN, *Sommes des casuistique et manuels de confession au moyen-age*, Louvain, 1962 (attributing the work to Thomas Aquinas). ABPC/RBH record no copies at auction. JAN WLADYSŁAW WOS, *Matteo di Cracovia precursore di Lutero? Note all'edizione critica del «De praxi Romanae Curiae»*, in «Aevum», Anno 45, Fasc. 5/6 (September-December 1971), pp. 561-567. MATTHIAS NUDING, *Matthäus von Krakau: Theologe, Politiker, Kirchenreformer in Krakau, Prag und Heidelberg zur Zeit des Großen Abendländischen Schismas*, Tübingen, 2007.

CENSUS (5): BELGIUM (2): Brussels, Bibliothèque royale de Belgique; Gent, Universiteits-bibliotheek. FRANCE (1): Bourg-en-Bresse, Médiathèque Vailland. GERMANY (1): Köln, Erz-bischöfliche Diözesan- und Dombibliothek. IRELAND (1): Dublin, Trinity College.

5. TERENCE, PUBLIO AFER. *P. Terentii Aphri poetae comoediae sex*. [at colophon:] Venetiis, Ioannem et Gregorium de Gregoriis fratres, 1501 die ultimo mensis Iunii].

8vo, limp vellum from a medieval manuscript, ff. [136]. The text was edited by Niccolò Giudecco.

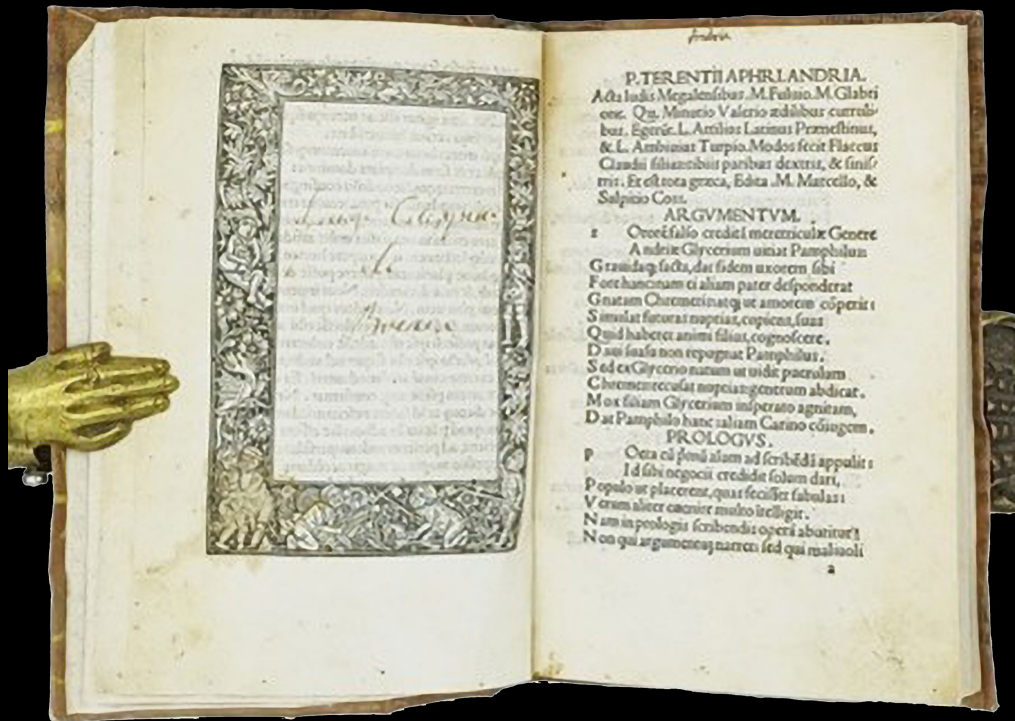
\$ 14,000

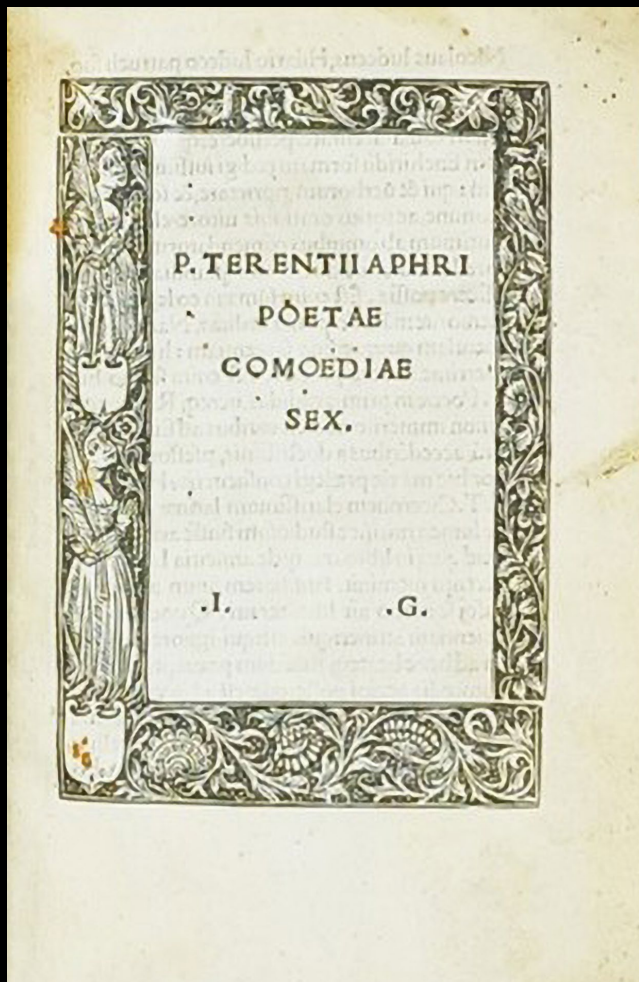
EXCEEDINGLY RARE EARLIEST EDITION OF TERENCE'S COMEDIES BASED ON GREEK ORIGINALS BY MENANDER OR APOLLODORUS OF CARYSTUS.

All six of Terence's comedies have survived in full, and Renaissance humanists took great delight in them. Giovanni Boccaccio personally transcribed all of Terence's plays in his own hand—his manuscript is now preserved in the Laurentian Library in Florence. The humanist Beatus Rhenanus recounts that Erasmus, blessed with a prodigious memory in his youth, “held Terence's comedies as closely as his fingers and toes.” In his *De ratione studii* (1511), a foundational text for humanist education across Europe, Erasmus declared: “Among Latin authors, who is more useful for learning to speak than Terence? He is pure, concise, and near to everyday conversation, and pleasant to youth as well for his genre of plot.”

Martin Luther likewise expressed admiration for Terence, writing that he loved the Roman playwright and regarded his comedies as valuable not only for helping schoolboys improve their Latin, but also for instructing them in human nature: Terence, he said, “saw how it goes with people.” As for the occasional obscene passage, Luther argued that these were no more inappropriate for young readers than the Bible itself, which “contains amatory things everywhere.”

The first printed edition of Terence appeared in Strasbourg in 1470, while the first confirmed post-antique performance of one of his plays—*Andria*—took place in Florence in 1476.





PROVENANCE: 1. Contemporary inscription in a cursive humanistic hand to the colophon. The humanist, whose identity is not identified, lists the Comedies and states to have purchased this book in Venice on 5 July 1501 for 15 pauli. Here the transcription of his note: *Comedie sex videlicet Andria . eunuchus . Heauto[n]timor[umen]^{os} . Adelphus [sic!]. phormio . hecyra ./ mei Jo. Lo[do]vici [fabrici?] pug[...]^{tosis} no[...]^{j i[n]} po[n]...co emptus venetijs die 8 Julij 1501 p[ro] 15 p[au]lis*, 2. 19th century inscription *Luigi Caleppini di Brescia* to verso of last preliminary leaf A2.

Comedie sex videlicet Andria . eunuchus . Heauto[n]timor[umen]^{os} . Adelphus . phormio . hecyra ./ mei Jo. Lo[do]vici [fabrici?] pug[...]^{tosis} no[...]^{j i[n]} po[n]...co emptus venetijs die 8 Julij 1501 p[ro] 15 p[au]lis

REFERENCES: Edit 16, CNCE 80947 locates only one imperfect copy in Italian institutional libraries, apparently with a different title (*P. Terentii Aphri. Andria*). Not in USTC.

CENSUS (2): ITALY(1): Biblioteca nazionale Marciana, Venezia (missing the leaf b8). GERMANY (1): Staats- und Stadtbibliothek Augsburg.



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1504

EXTREMELY RARE BOOK OF HOURS PRINTED ON VELLUM
ILLUSTRATED BY THE MASTER OF THE APOCALYPSE OF THE ROSE'S ATELIER
THE ONLY KNOWN COMPLETE COPY

6. BOOK OF HOURS, USE OF ROMAN CHURCH. *A la louenge de dieu et de sa tres sainte et glorieuse mere et a ledification de tous bo[n]s catholiques furent commences ces presentes heures A lusaige de Romme.* [at colophon:] *achevez la[n] mil. ccccc. [et] iiii. le. xxii. iour de aoust pour Gillet Hardouyn libraire marchant demoura[n]t a Paris sur le po[n]t au change a l'enseigne de la Rose Imprimeez par Anthoine Chappiel i[m]primeur demourant a Paris en la rue de beau vois a lenseigne des Connins.* (Paris: Antoine Chappiel for Gilles Hardouyn, 22 August 1504).

8vo, (170 x 100 mm) binding from a reused medieval handwritten vellum leaf with Gregorian musical notation, gilt edges, ff. [80]. Gothic type, 32 lines. Text in Latin except for the prayer opening the volume and the title (A1r), the almanac (A1v), some prayers appearing at the end of the volume and the colophon (K8r) in French, almanac for years 1497-1520. Signature: A-K⁸.

13 FULL-PAGE WOODCUTS, 28 SMALLER WOODCUTS ILLUSTRATING THE GOSPELS, AND THE VARIOUS PRAYERS; ILLUMINATED INITIALS IN BLUE, RED AND GOLD.

\$ 19,000

EXTREMELY RARE BOOK OF HOURS PRINTED ON VELLUM BY ANTHOINE CHAPPIEL FOR GILLES HARDOUIN. This is the only complete copy: according to WorldCat and USTC, there are only two other recorded copies, at Bibliothèque Municipale de Lyon (imperfect, missing the last miniature with Rich man and Lazarus), and Versailles (imperfect, missing different quires).

The metalcuts used belong to a set that both Anthoine Chappiel and Guillaume Anabat used for the Hardouin brothers and come from the Master of the Apocalypse of the Rose's atelier.

CONDITION: Perfectly preserved.

REFERENCES: Bohatta, 790; LACOMBE, *Books of Hours Printed in the 15th and the 16th Century*, pp. 87-88, no. 143bis, the imperfect Versailles copy; MOREAU, *Inventaire Chronologique des Éditions Parisiennes du XVIe siècle*, I, p. 128: 1504, no. 48; USTC, 6689; PETTEGREE-WALSBY, *French Vernacular Books*, Leiden: Brill, 2007, no. 29496; P. RE-NOUARD, *Répertoire des imprimeurs parisiens*, Minard, 1965; H. TENSCHERT, *Horae b.m.v. 365 gedruckte Stundenbücher der Sammlung Bibermühle 1487-1586*, 2015.



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and HD images

1518

ILLUSTRATED BY JEAN PICHORE
AND THE MASTER OF THE APOCALYPSE OF THE ROSE'S ATELIER
ILLUMINATED BY THE MASTER OF NICOLAS DE LA FON

7. BOOK OF HOURS. *Hore divine virginis Marie, secundum usum Romanum*. Paris: Germain Hardouin, [1518].

8vo (170 x 110 mm), 17th century brown calf, gilt fillets and floral tools, a central piece on which is stamped the monogram TCC, a similar monogram with the only CC interlaced is gilt on the sides of the gilt frame, ff. [84]. Printed on vellum. Almanac for date 1518-1532, printed on 31 lines, text in Latin, Germain Hardouin printer device no. 1, the same device used by Guillaume Eustace from the Master of the Apocalypse of the Rose atelier (Renouard, 434) with the "E" of the crest and the name in the cartouche, except the "G", deleted. Signature: a-k⁸ l⁴, (not present in this copy).

18 FULL-PAGE AND 22 SMALLER WOODCUTS ILLUSTRATING THE GOSPELS AND THE PRAYERS TO SAINTS, ALL ILLUMINATED. ILLUMINATED INITIALS IN BLUE, RED AND GOLD.

\$ 34,000

THE UNIQUE PROOF COPY OF AN EXTREMELY RARE BOOK OF HOURS PRINTED ON VELLUM: only two complete copies of this edition are recorded, at Bibliothèque Nationale de France and Newberry Library and three incomplete copies at Harvard University, University of Vermont Howe Library, College of Saint Benedict, Saint John's University and Clemens Library, Alcuin Library, but none of them belongs to this unique variant.

By comparing the present copy with the other known copies, its uniqueness is marked by these different features: the lack of signature marks printed on the leaves; the lack of the printed borders; different woodcuts, or a different positioning of the same ones within the printed text.

CONDITION: Occasional vellum flaws restored, never affecting text or illustrations, the corner of two pages strengthened, light marks of use. A fine and well-preserved copy.

PROVENANCE: 1. TCC & CC monograms (17th century) on the covers, attributable to the original client of the binding. 2. Ulrico Hoepli (1847-1935), one of the dominant figures in the European old books trade across the last two centuries, paper ex-libris *H* pasted at inside front board. 3. 1940s ex-libris (not identified) with the initials *S.B.*, pasted on front flyleaf. 4. Hans Peter Kraus (1907-1988), without doubt the most successful and dominant rare book dealer in the world in the second half of the 20th century, paper ex-libris *H.P.K.* pasted at inside front board. 5. Librairie Pinault (Paris), cutting taken from their sale catalogue no. 38 (1971).



REFERENCES: Renouard, ICP, II, 1848; Van Praet, I, p. 112, no. 35; Bohatta, 1027; Lacombe, 290; BRUNET, *Heures*, V, 1638, no. 251; P. RENOARD, *Les marques typographiques parisiennes des XVe et XVIe siècles*, 1828, no. 434; H. TENSCHERT, *Herausgegeben von Heribert Tenschert*, 2015, vol VII, 124.2 (including plates provenances), but not this unique proof copy; I. DELAUNAY, *Artistic exchanges between handwritten and printed books of hours produced in Paris*, doctoral thesis, Paris IV, 2000, p. 98, fig. 130, 254, fig. 327, 296, 380.



AN EARLY RARE TESTIMONY OF ONE OF THE MOST TRAGIC
AND CRUEL EVENTS IN HUMAN HISTORY: THE SLAVE TRADE IN THE MEDITERRANEAN

8. *Nota di schiave prese alla Finicha*. ("List of female slaves abducted in the Middle East").
[Livorno]: 7 febbraio, 1608.

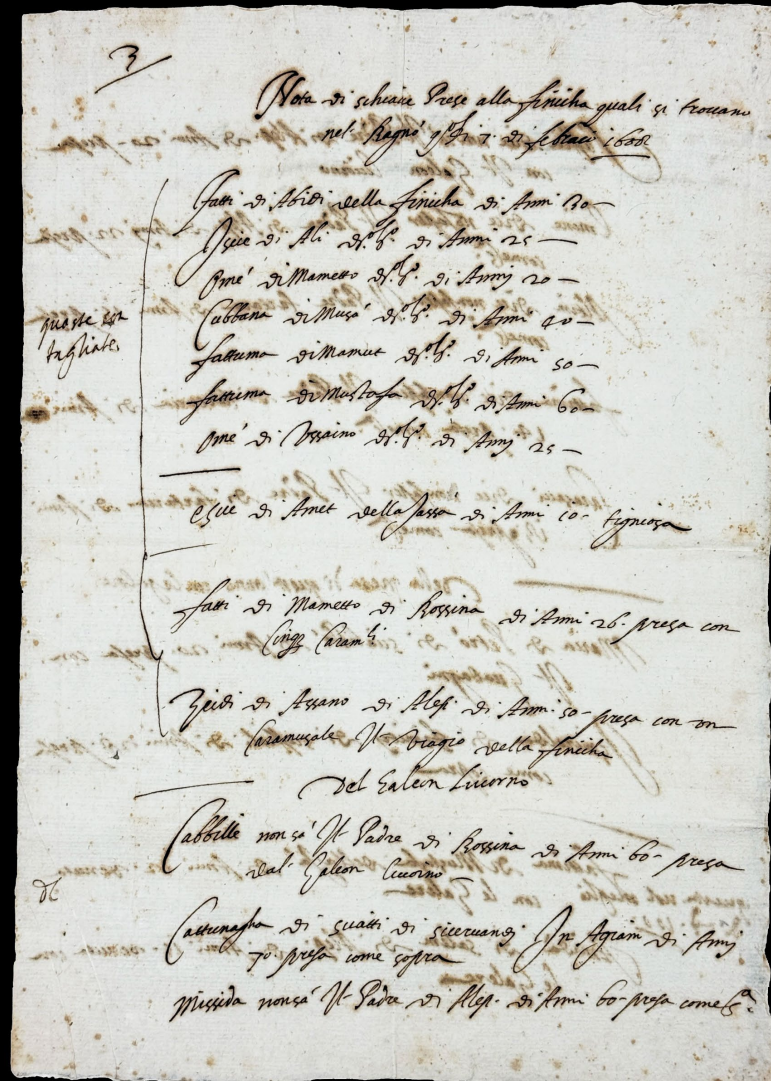
Bifolium (210 x 290 mm), manuscript on paper in brown ink, 3 pages of text, watermarked paper. Document preserved in a cardboard folder with an antiquarian bookstore label.

\$ 3,300

CARGO MANIFEST OF A SHIP TRANSPORTING ENSLAVED WOMEN FROM THE LEVANT TO THE GRAND DUCHY OF TUSCANY: a list (disturbing to today's sensibilities) of 23 women between 12 and 70 years of age, enslaved in the Phoenician lands (modern-day Syria, Lebanon, Israel, and Palestine) by the galleon *Livorno* and the Medici sailing galleys. The unfortunate women's names, Fatti (Fatiha), Omé (Omes), Cabbana (Gabbana), Fattuma (Fatima), Zeidi (Zeudi), etc., are followed by their ages and the names of their fathers or mothers, transliterated from Arabic. The first ten women are marked with parentheses, accompanied by the notation *queste son tagliate* ("these are cut"), possibly indicating ornamental scarring, tattoos or, even worse, infibulation. The slave trade in the Mediterranean between the 15th and 17th centuries was a crucial phenomenon in the economies of the Italian republics, with Venice, Genoa, and the Grand Duchy of Tuscany among the main participants. This practice involved individuals from the Middle East, North Africa, and Eastern Europe, who were subjected to forced labor in Italian cities and naval fleets. The slave trade occurred within a broader framework of economic and political exchange, as Mediterranean trade routes connected not only goods but also human beings among Europe, the Middle East, and Africa. It intersected with the trade of spices, textiles, precious metals, and manufactured goods, exploiting preexisting infrastructure and strengthening economic ties among maritime powers. Furthermore, the slave traffic was influenced by diplomatic treaties and military conflicts, with periods of greater or lesser intensity depending on relations between Christians and Muslims.

CONDITION: Perfectly preserved.

REFERENCES: G. BONAZZA, *Collective and Individual Experiences of Slaves in Leghorn, Pisa and Florence, 1702-1826*, Venice: Edizioni Ca' Foscari, 2023; R. C. DAVIS, *Christian Slaves, Muslim Masters: White Slavery in the Mediterranean, the Barbary Coast, and Italy, 1500-1800*, Palgrave Macmillan, 2003; C. HEYWOOD and J. THORNTON, *Slavery and Its Abolition in the Mediterranean World: From Late Antiquity to the Early Modern Period*, Leiden: Brill, 2009.



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and HD images



1563

UNRECORDED

UNIQUE COPY PRINTED ON VELLUM AND ILLUMINATED

WITH TITLE-PAGE AND INITIALS FINELY ILLUMINATED IN BURNISHED GOLD

9. PIUS IV. *Transumptum literarum facultatum et privilegiorum DD. Scutiferorum Domesticorum*. Rome: Antonio Blado, 1563.

4to (230 x 157 mm), contemporary brown morocco frame composed of double gilt fillets flanked by 4 blind fillets with gilt fleurons at corners, at centre of each cover a gilt stamped medallion, upper cover with arms of CHARLES EMANUEL III, DUKE OF SAVOY painted within, the whole surmounted by a crown and surrounded by the collar of the Golden Fleece, traces of 2 pairs of ties, 3 raised bands on spine with gilt rosettes in compartments. (Head and tail of spine damaged slightly, rubbed in places, ff. 15 leaves (of 16, lacking terminal blank). Roman type, 38 lines plus headline. Collation: A-C⁴ D1-3. TITLE-PAGE WITH FIRST WORD IN GOLD AND ARMS OF PIUS IV WITHIN A FLORAL WREATH AND IN ARCHITECTURAL BORDER PAINTED IN BURNISHED GOLD AND COLOURS, 5 INITIALS IN GOLD ON COLOURED BACKGROUND (one historiated portraying St. Mark, signed at end by apostolic notary Felix de Romaulis (who is mentioned on A2v), with his notary's mark.

\$ 22,000

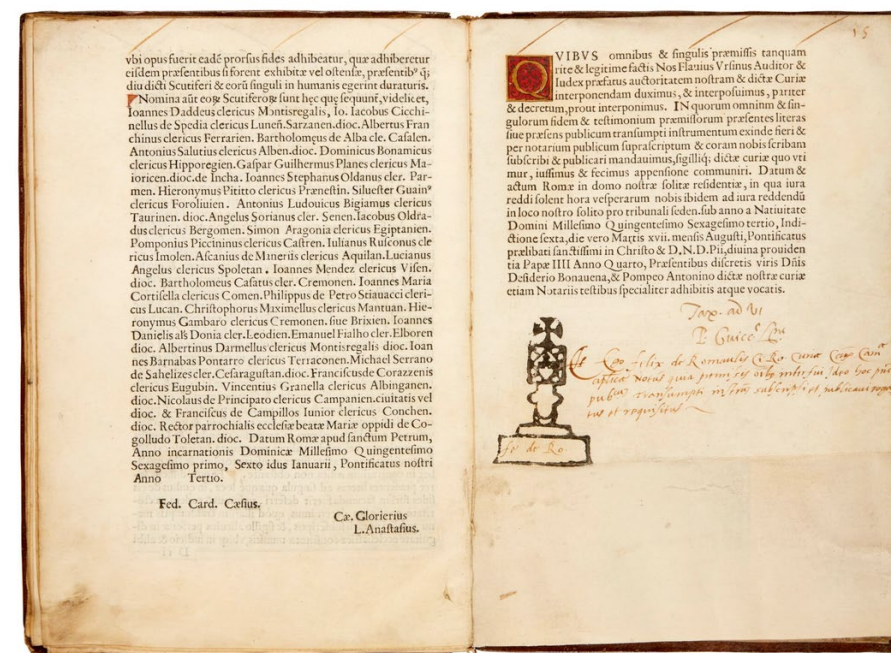
UNRECORDED AND POSSIBLY UNIQUE COPY, PRINTED ON VELLUM. An official papal publication issued under Pius IV and printed in Rome by the papal printer Antonio Blado, this work constitutes an authenticated transcription (*transumptum*) of letters granting faculties and privileges to the *Scutiferi Domestici*, a body of papal household officers, likely associated with ceremonial or armed service within the pontifical court.

The volume gathers and formally confirms a series of earlier papal documents—bulls, briefs, or administrative acts—defining and regulating the legal status, rights, and prerogatives of this group. These privileges may have included exemptions, jurisdictional immunities, ceremonial functions, and other honors or obligations tied to their role within the papal household. As a *transumptum*, the text has a juridical function: it serves as an officially sanctioned and legally valid compilation, ensuring the preservation, clarity, and enforceability of the rights granted. Such documents were essential instruments of governance in the Roman Curia, particularly in the context of the administrative consolidation following the Council of Trent.

Published in 1563, the year marking the conclusion of the Council of Trent, the work reflects the broader effort to codify institutional structures and reaffirm hierarchical order within the Church. It illustrates the mechanisms through which the papacy regulated its internal bodies and formalized their privileges in a period of reform and centralization.



Though the binding appears to be contemporary, the arms of Carlo Emanuele III, Duke of Savoy and King of Sardinia (1701–1773) have been added later, painted within a gilt-stamped medallion on the upper cover. Carlo Emanuele III hailed from a family of avid art collectors and was himself a noted patron of the arts.



CONDITION: Title-page repaired slightly affecting arms, lower margin of D3 supplied —not affecting text or annotations—, a small hole in lower margins.

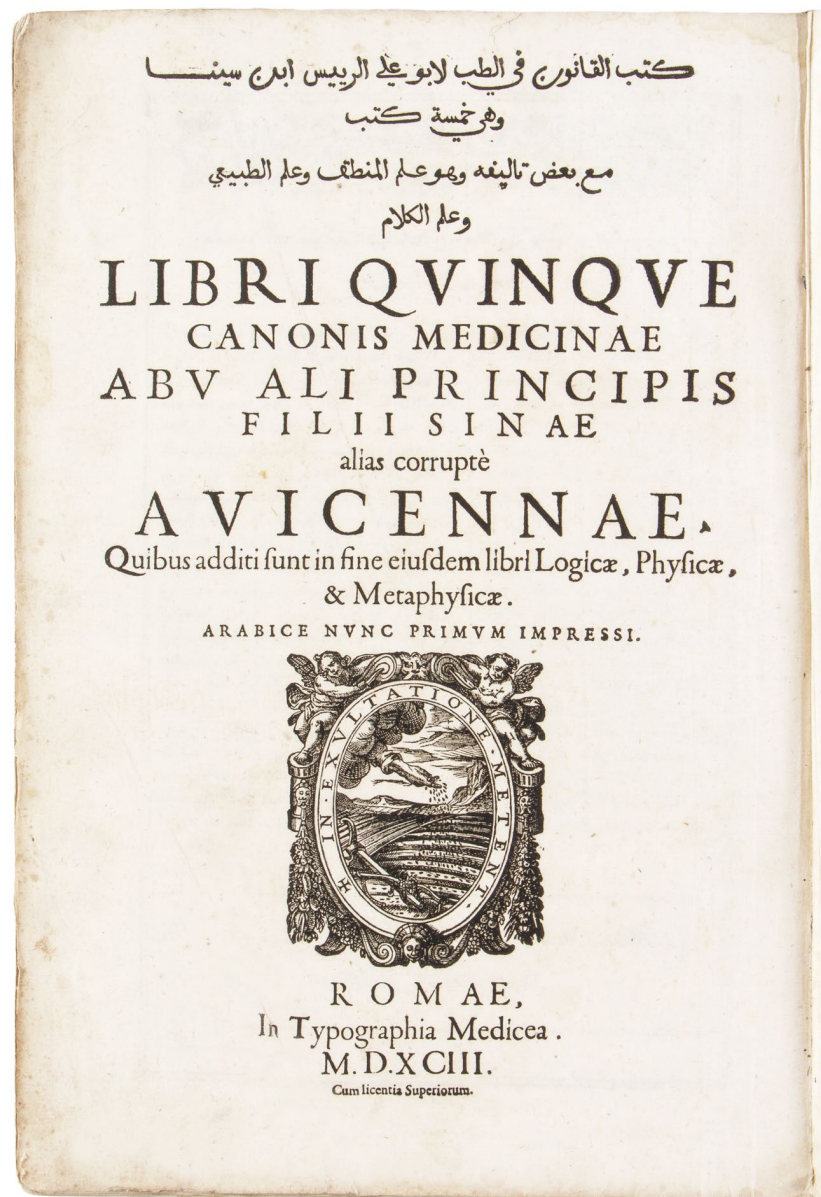
PROVENANCE: 1. Carlo Emanuele III, Duke of Savoy and King of Sardinia (1701–1773), arms on upper cover. 2. J. Pearson & Co., London, sale Sotheby's, 8 December 1924, lot 923. 3. Albert Ehrman (1890–1969), English diamond merchant and founder of the Broxbourne Library, (bookplate Broxbourne Library) 4. Sotheby's, 9 May 1978, lot 538, £1,000 to Breslauer. 5. Kimball Brooker, purchased by Breslauer.

REFERENCES: Unrecorded, no copy in Edit16, Censimento.

Not in the *Catalogo delle edizioni romane di Antonio Blado Asolano ed eredi (1516–1593)* (1891–1961).

Not in Van Praet's catalogues of books printed on vellum

Medicine



Title page of *Canon*

1593

FIRST EDITION OF IBN SINA IN THE ORIGINAL ARABIC LANGUAGE
THE MOST IMPORTANT PRINTED EDITION OF CANON

EXCEPTIONAL COPY IN ITS FIRST BINDING
ALSO CONTAINING THE KITĀB AL-AQRĀBĀDHĪN AND THE KITĀB AL-NAJĀH

10. IBN SINA (ابن سينا). *Libri Quinque Canonis Medicinæ Abu Ali principis filii Sinæ alias corruptè AVICENNAE. Quibus additi sunt in fine eiusdem libri Logicae, Physicae, & Metaphysicae. Arabice nunc primum impressi.* Rome: In Typographia Medicea, 1593.

[BOUND WITH:]

IBN SINA. كتاب النجاة عنصر الشفاء لابن سينا. *Kitāb al-Najāh 'unṣur al-Shifā' li-Ibn Sīnā* («The Book of Salvation, an extract from The Book of Healing by Avicenna»). [at *colophon*:] Romae: In Typographia Medicea, 1593.

Three parts in a volume in-2°, contemporary Italian limp vellum with handwritten title at spine, remnant of ties, pp. [12 preliminary leaves, the last is blank], 610, [2, blank] for the books I-III of the Canon; pp. 268 for the books IV-V of the Canon; [64, Index]; pp. 86 (the last is blank) for the Kitāb al-Najāh.

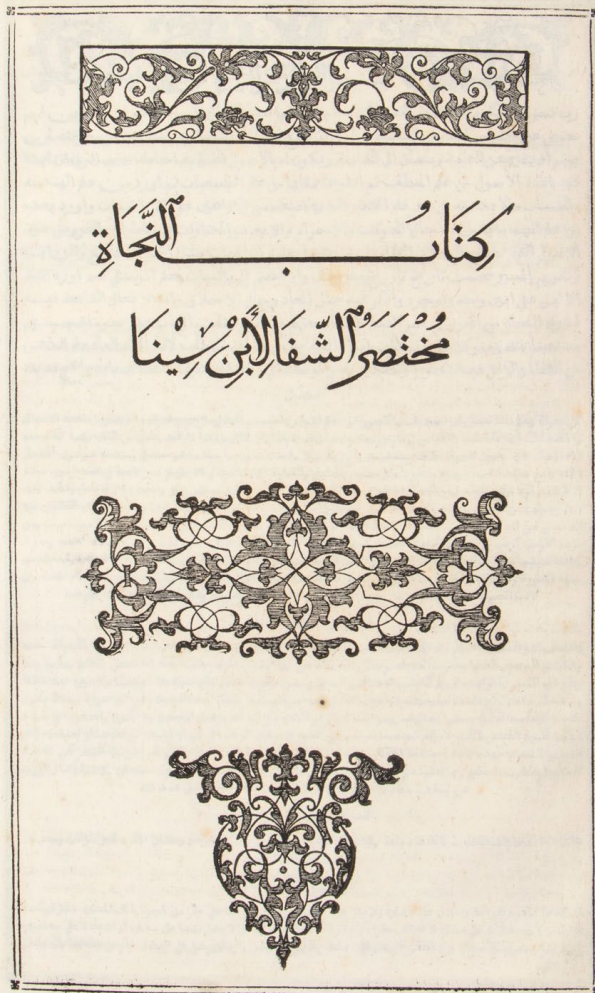
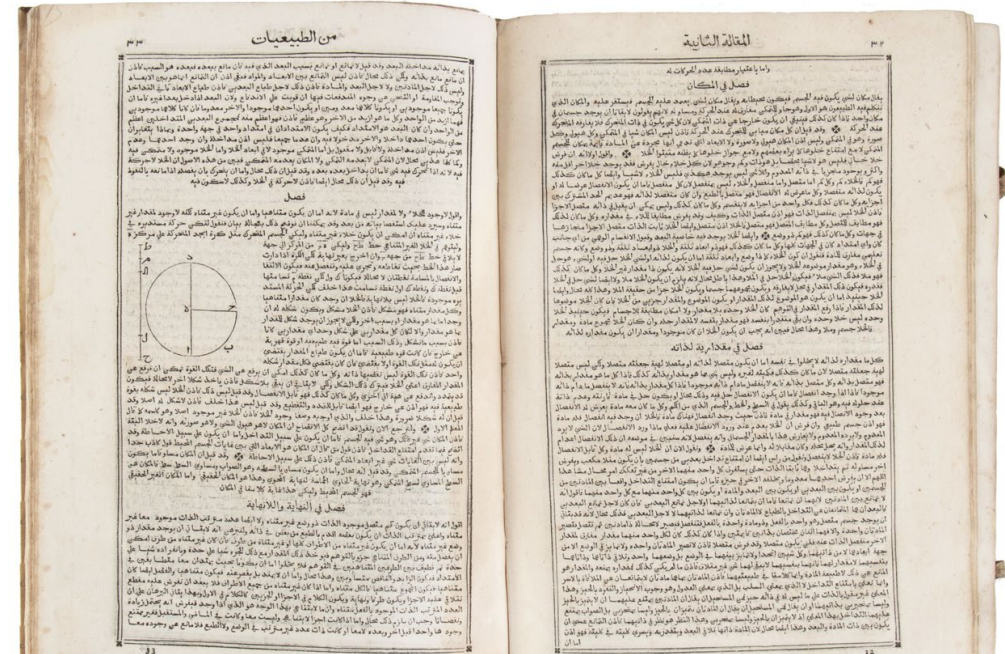
Arabic types, Roman types. Signatures: [1⁶ 2⁴ 3-10⁶ 11⁴ 12-25⁶ 26-52⁶ 53⁴ 54-74⁶ 75⁸ 76-81⁶ 82⁸] A-D⁶ E⁸ (in the present copy, these quires A-D⁶ E⁸, containing the Indexes, are inserted before the last work. In some copies, the 2 blank leaves after the text of the Canon are inserted after the Index).

\$ 275.000

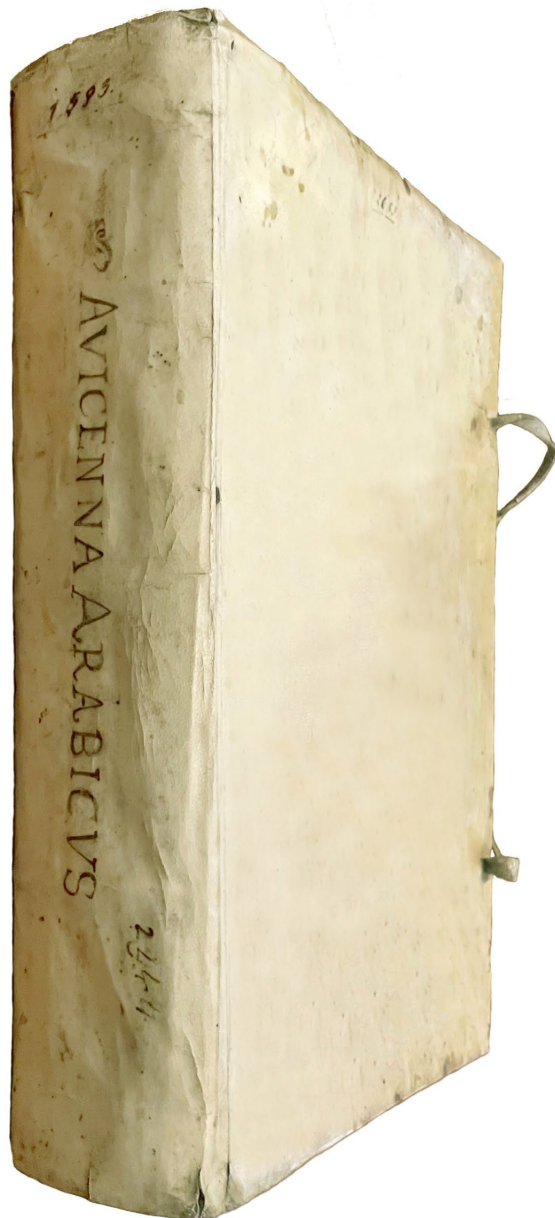
EDITIO PRINCEPS OF IBN SĪNĀ'S QANUN, PUBLISHED FOR THE FIRST TIME IN THE ORIGINAL ARABIC BY THE MEDICI PRESS IN ROME, COMPLETE AND INCLUDING ALL FIVE BOOKS.

VARIANT A, WITH THE BILINGUAL TITLE PAGE (ARABIC-LATIN); A SECOND VARIANT, B, BEARS THE ARABIC TITLE ONLY. THIS EXCEPTIONAL COPY ALSO INCLUDES THE FIRST APPEARANCE IN ARABIC OF IBN SĪNĀ'S PHARMACOPOEIA, TOGETHER WITH HIS LOGICAL, PHYSICAL, AND METAPHYSICAL WORKS, EACH WITH A SEPARATE TITLE PAGE, OFTEN LACKING IN MANY SURVIVING COPIES.

The *Typographia Medicea Orientale* was founded in Rome in 1584 by Cardinal Ferdinando de' Medici, at the instigation of Pope Gregory XIII, to print oriental texts for scholarly and missionary purposes. Its Arabic types, among the finest ever produced in Europe, were cut by Robert Granjon and inspired by the naskh hand, while the editorial programme was directed by the orientalist Giovanni Battista Raimondi. Its most celebrated productions include the Arabic Canon of Avicenna (1593), the Arabic Euclid in the recension of Nasir al-Din al-Tusi (1594), and the Arabic Gospels (1590-1591), illustrated with woodcuts partly after Antonio Tempesta. Because its exceptional quality, the press represents a lasting legacy in the history of printing and in the European reception of Arabic science.



Title page of *Kitāb al-Najāh*



CONTENT: The first part (pp. 1-610) contains the Books I-III of the Canon of Medicine dealing with the the general principles of medicine (Book I), simple materia medica (Book II), and the special pathology of the individual parts of the body (Book III). This part constitutes the fundamental core of the work and represents the first appearance in print of the Avicennian text in its original Arabic.

The second part (pp. 1-268) comprises Books IV and V of the Canon, dealing respectively with general diseases (fevers, wounds, poisons) and including the Kitāb al-Aqrābādhīn, which is Ibn Sina's pharmacopoeia of compound medicaments.

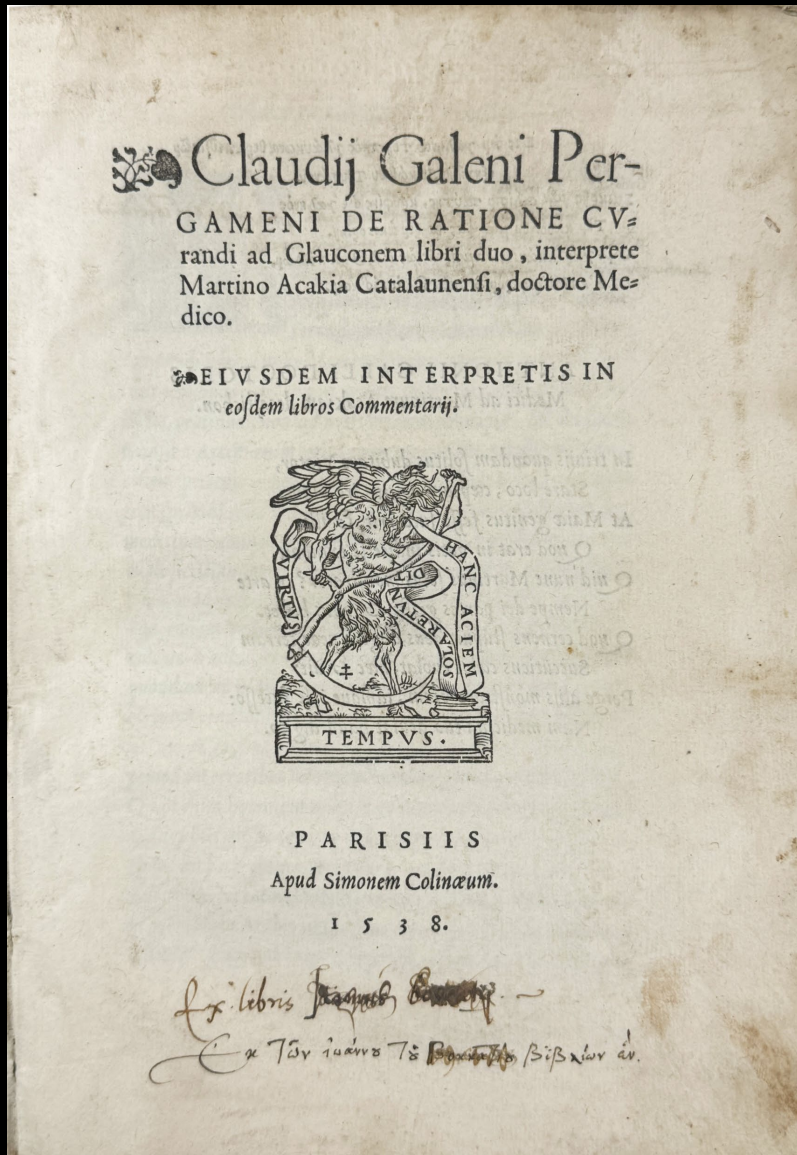
It follows *Index* and *colophon* (quires signed A-D⁶ E⁸), totaling 64 unnumbered leaves, containing the index apparatus of the work and the final subscription of the Typographia Medicea, dated 1593.

The third part contains the Kitāb al-Najāh (pp. 1-86), bound in at the end of the volume and provided with its own separate title page. The "Book of Salvation" is a compendious extract drawn by Avicenna himself from his vast philosophical summa, the Kitāb al-Shifā' ("Book of Healing"), and it gathers the synthesis of the Master's speculative thought in its three fundamental articulations, namely Logic, Physics, and Metaphysics. Conceived by Ibn Sina as a more accessible and concise presentation of his philosophical system, the Najāh circulated widely in the Islamic world and became one of the principal vehicles through which Avicennian doctrine was transmitted to later generations of scholars, both in the East and, indirectly, in the Latin West. Its presence at the end of the Roman edition of the Canon, explicitly announced on the Latin title page, reflects the editorial ambition of the Medici press to offer European scholars not only the foundational medical corpus of Avicenna but also the philosophical framework within which his scientific thought must be understood. This makes the 1593 Roman edition a particularly significant witness, as it is the first printed appearance in Arabic both of the Canon and of this key philosophical compendium.

CONDITION: Usual minor foxing. Excellent and unsophisticated copy in its original vellum binding.

REFERENCES: Garrison-Morton 44; NLM/Durling 376; Osler 466; Norman 1951. Adams A-2322. Edit 16, Censimento, CNCE 3554.

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and HD images

1538

FIRST EDITION

GALEN'S THERAPEUTIC REASONING IN RENAISSANCE PARIS

11. GALENUS, CLAUDIUS. *Claudij Galeni Pergameni De ratione curandi ad Glauconem libri duo, interprete Martino Acakia Catalaunensi, doctore medico. Eiusdem interpretis in eosdem libros Commentarij.* Parisiis: Apud Simonem Colinaeum, 1538.

4to (225 x 165 mm), early limp vellum binding, with remnants of ties and an early manuscript title on the upper cover reading *galien de arte curandi*, 1538, pp. [8], 303, [1]. Title page with the printer's device and early manuscript ownership inscriptions. Latin text printed in Roman and Italic type. Signature: A⁸, a-t⁸.

\$ 2,200

This first edition offers authoritative Renaissance access to Galen's *De ratione curandi ad Glauconem*, a foundational articulation of therapeutic reasoning, presented in Latin through Martin Akakia's translation and sustained commentary. Therapy is conceived as a rational and sequential art, linking diagnosis, causal analysis, and the calibrated selection and timing of remedies. The work's pronounced clinical orientation is underscored by an extensive alphabetical index foregrounding recurrent diagnostic instruments and conditions, including fevers, pulses, urine, evacuations, and humoral management. The volume has a dual structure. Galen's two books propose not a compendium of remedies but a method for therapeutic decision making, moving from recognition of pathology to appropriate treatment. Akakia's commentaries, shaped by sixteenth century humanist pedagogy, stabilise the text for students and practitioners attentive to philology, textual authority, and the renewed primacy of Greek medicine in Latin dress. Printed in Paris in 1538, the edition belongs to a decisive moment in the humanist reformulation of Galenic authority within the Parisian book trade. It represents a deliberate editorial intervention in the canonization of Galenic medicine in early modern France, aligning classical doctrine with teachable method and clinical utility. For the collector, the volume stands as a pivotal witness to the Renaissance transmission of therapeutic rationality, at once scholarly, pedagogical, and practical.

CONDITION: Some marks of use: overall, a good copy.

PROVENANCE: Marginal and interlinear annotations, including notes written in Greek alongside Latin commentary.

REFERENCES: M. AKAKIA, entry in *Dictionary of Medical Biography*, Vol. 1, Greenwood Press, 2007, pp. 35–36; V. NUTTON, *Ancient Medicine*, London: Routledge, 2013, pp. 225–230; L. GARCIA BALLESTER, *Galen and Galenism*, Aldershot: Ashgate, 2002, pp. 157–166; O. PÉDEFLOUS, *Sur la bibliothèque de Rabelais*, in *Arts et Savoirs*, no. 18, 2018.

1544

FROM BYZANTINE SURGICAL CODICES TO RENAISSANCE PRINT CULTURE:
THE REBIRTH OF ANCIENT SURGERY

«THE FINEST TEXTBOOK OF SURGERY TO BE PRINTED IN THE SIXTEENTH CENTURY»

12. GUIDI, GUIDO. *Chirurgia è Graeco in Latinum conversa, Vido Vidio Florentino interprete, cum nonnullis eiusdem Vidii commentariis*. Paris: Pierre Gaultier, 1544.

Folio (355 × 241 mm), full blind-tooled calf, signed *Giuseppe Ferrari B. Modena*, pp. [36], 533 [1]. Title printed in large Roman capitals with a woodcut of the royal arms of France enclosed within the collar of the Order of Saint-Michel on the title-page. The edition is also known with a different title page bearing the printer's device of Pierre Gaultier; the two versions are generally interpreted as variant states within the same 1544 edition. The text is printed in Roman type with passages in Greek and decorated with ornamental initials. Signature: aa⁸ bb¹⁰; a-z⁸ A-I⁸ K-L⁶. THE VOLUME CONTAINS 210 WOODCUT ILLUSTRATIONS, INCLUDING APPROXIMATELY 30 FULL-PAGE IMAGES SHOWING SURGICAL INSTRUMENTS, ORTHOPAEDIC APPARATUS, TRACTION DEVICES, MEDICAL PROCEDURES, AND BANDAGING TECHNIQUES.

\$ 21,000

First edition of Guido Guidi's Latin translation and commentary on a corpus of Greek surgical texts fundamental to the classical medical tradition. Drawing upon writings attributed principally to Hippocrates, Galen, and Oribasius, the work reintroduced to Renaissance physicians a body of operative knowledge that had long circulated only within the Byzantine manuscript tradition. By rendering these texts into Latin and reorganizing them within a coherent didactic framework, Guidi made ancient surgical learning accessible to a new scholarly and professional audience. The volume is particularly notable for its extensive and technically sophisticated illustration programme. More than two hundred woodcuts accompany the text, depicting surgical instruments, orthopedic apparatus, traction systems, and complex bandaging techniques. These images function not merely as decorative elements, but as practical visual explanations of the procedures described in the text, transforming classical surgical theory into a clear and teachable system of operative practice. Because of this integration of philological scholarship, practical instruction, and visual demonstration, the *Chirurgia* rapidly became one of the most influential surgical books of the sixteenth century. It provided European physicians and surgeons with a renewed understanding of ancient operative techniques and contributed significantly to the revival of classical surgical knowledge during the Renaissance.



- B Organum ad scalam alligatum.
- C Trochleæ superiores.
- D Trochleæ inferiores.
- E Subsellium.
- F Iunctura, quæ palma nuncupatur.
- G Laqueus inæqualiter extendens.
- H Capita laquei duplici intercedente motu ad axem data.

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Plinthij, quod alioquin quadruplex
circulus dicitur, quæ ratio sit.

Ad Plinthium laqueum, adhibetur habena circulum representans, id est si-
ne capitibus, hæc ab interiori parte manus, pollicibus minimisque digitis cir-
cumdatur, necnon utriusque indicij, ut finis in vtrâque manu termini sint, vnus cir-
ca minimum digitum, circa indicem alter, tertius super pollicem, tum ad in-
dices, qui minimis iniecti fuerint, deinde finis, in quos indices demissi postre-
mò erant, medij à pollice à superiori parte deorsum velluntur, sicque ab vno
latere duo finis, totidem ab altero, medius inter hos laquei nexus ad rhombi
similitudinem confectui subiungitur. Habet autem equalem intendendi fa-
cultatem, & non solum ad intentionem, sed videtur ad menti quoque fracti com-
positionem pertinere, nam mentium ipsum sub fracturâ aliquando peruersum,
in laquei complexum, rhombum referentem inferitur ab exteriori parte finis
verò per malas, partesque superiores, ad summum caput feritur, atque ibi in-
ter se deligantur.



Laqueus Epangylos (ita enim ap-
pellatur, quoniam finis super finem
inijcitur) quâ viâ inferi possit.

Ad Epangylos, vnum habent caput, inter sinistram manus pollicem &
indicem collocamus, eamque extrinsecus vltra primam palmæ partem adduci-
mus, inde per palmam ipsam, datam, inter pollicem & indicem vtriusque mi-
nus attrahimus, post hæc inter minimum & proximum digitum demittimus.
eo factò habent caput dextrâ manu forsum vellimus, extremamque partem
inter minimum & proximum digitum tenemus, quo fit, ut duo finis efficiantur,
inter quos attrahendus nodus appareat. Facit autem ad corpora figuranda, vbi
manu curatio adhibetur, inter finis enim vtrâque manu hominis coniecta, re-
liquis habent partibus totum corpus firmiter continetur.

Ratio



Ratio eius laquei, quem auriculari nuncupant.

Ad auriculari, epangylos primò injiciendus, danda autè opera est, ut alter
finis amplior sit, quem implicare oportet ad modum laquei chiasmi, sic, ut duo
finis oculis exponantur, inter quos, quod ex habena dependet, duplicatum se
offendat. Rectè autem adhibetur, vbi prolapsa maxilla reponitur, tum ad pro-
cessus capitis recondendos, finis enim dantur ad tempora & rotantia, quodq;
inter eos duplicatum conspicitur, ad frontem, deinde vinculum illud injicitur,
quod lepotem aurium appellant, postremò auriculari, vel ut contineant, vel ut
à superiori parte extendant, super caput offensi porriguntur.

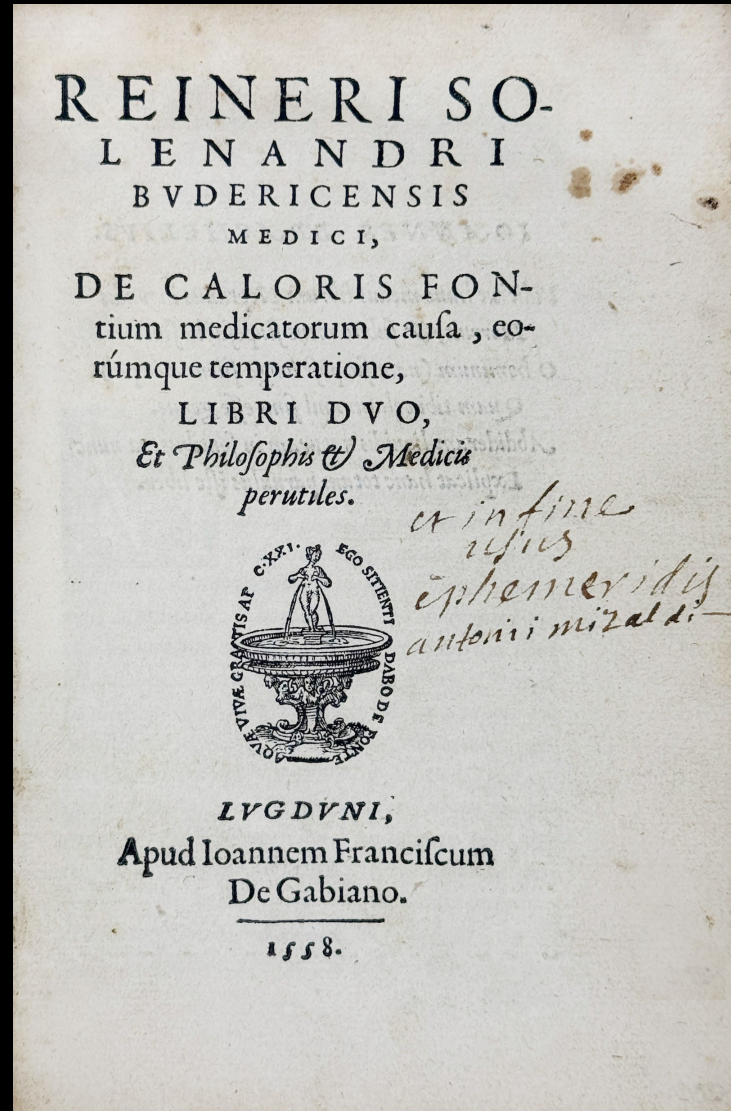


The structure of the work follows the *Index auctorum & operum*, printed among the preliminary leaves, which identifies the Greek authorities translated in the volume and organizes the surgical corpus assembled by Guidi. The text begins with Hippocratic treatises on ulcers, fistulas, and wounds of the head, followed by Galen's extensive commentaries on fractures and dislocations. Additional sections incorporate Galen's writings on surgical bandaging and Oribasius' treatises on ligatures and mechanical devices used in the treatment of skeletal injuries. The illustration programme plays a central role in the didactic purpose of the book. Some of the most striking images accompany the chapters describing mechanical traction apparatus, in which patients are shown suspended within wooden frameworks while assistants apply tension through ropes and pulleys to realign bones or correct spinal deformities. Other figures illustrate elaborate bandaging techniques, providing one of the earliest systematic visual guides to surgical dressing. These images proved highly influential. Several were reused by Ambroise Paré in his own surgical writings and circulated widely in later medical publications, confirming the authority of Guidi's visual programme in the development of early modern surgical literature. The intellectual origins of the work lie in the Renaissance recovery of Greek scientific texts. Guidi's translation derives from a tenth-century illustrated surgical manuscript associated with the Byzantine physician Nicetas and preserved today in the Biblioteca Medicea Laurenziana in Florence. Issued in Paris under the patronage of Francis I and only a year after Vesalius's *De Humani Corporis Fabrica* (1543), the *Chirurgia* stands among the great monuments of Renaissance medical publishing, uniting classical scholarship, courtly artistic culture, and the practical needs of early modern surgery.

CONDITION: Ancient restoration at right margins of few opening leaves. Light marks of use and a few watermarks along the text. Overall, a good copy of a rare and important first edition.

PROVENANCE: 1. Presentation handwritten inscription at title page *Ex dono excellentissimi domini Chirurgici Josephi de Creoneis Burani factò meo filio Caesari de Nigris anno 1721, sub die 28 mensis Aprilis* ("Given by the most excellent Mr. Giuseppe de Creoni, surgeon, at Burano, to my son Cesare de Nigris, on 28 April 1721"). 2. Blindtooled stamp at title page.

REFERENCES: W. R. LEFANU, *Notable Medical Books from the Lilly Library*, 1976, pp. 30–31; J. M. NORMAN, *The Haskell F. Norman Library of Science & Medicine*, 1991, Vol. I, p. 346, no. 954; *The Haskell F. Norman Library of Science and Medicine. Part I: The Middle Ages and the Renaissance*, Christie's, 1998, p. 148, no. 143; *Heirs of Hippocrates*, no. 263; *A Catalogue of Printed Books in the Wellcome Historical Medical Library*, Vol. I, no. 6596; L. CHOULANT, *History and Bibliography of Anatomic Illustration*, pp. 211–212; B. DIBNER, *Heralds of Science*, no. 118; R. J. DURLING, *A Catalogue of Sixteenth Century Printed Books in the National Library of Medicine*, p. 267, no. 2204; H. CUSHING, *Bio-Bibliography of Andreas Vesalius*, no. G445; OSLER, no. 155; R. B. MORTIMER, no. 542.



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1558

THERMAL HOT WATERS AND THEIR USE IN MEDICINE

13. SOLENANDER, RANIERUS. *De Caloris Fontium medicatorum causa, eorumque temperatione, Libri Duo. Et Philosophis et Medicis perutiles*. Lyon: Apud Ioannem Franciscum De Gabiano, 1558.

[BOUND WITH:]

MIZALDUS MONLUCIANUS, ANTONIUS (ANTOINE MIZAUD). *Explicatio et usus coelestis ephemeridis Antonii Mizaldi Monluciani*. Paris: Apud Iacobum Keruer, [1555].

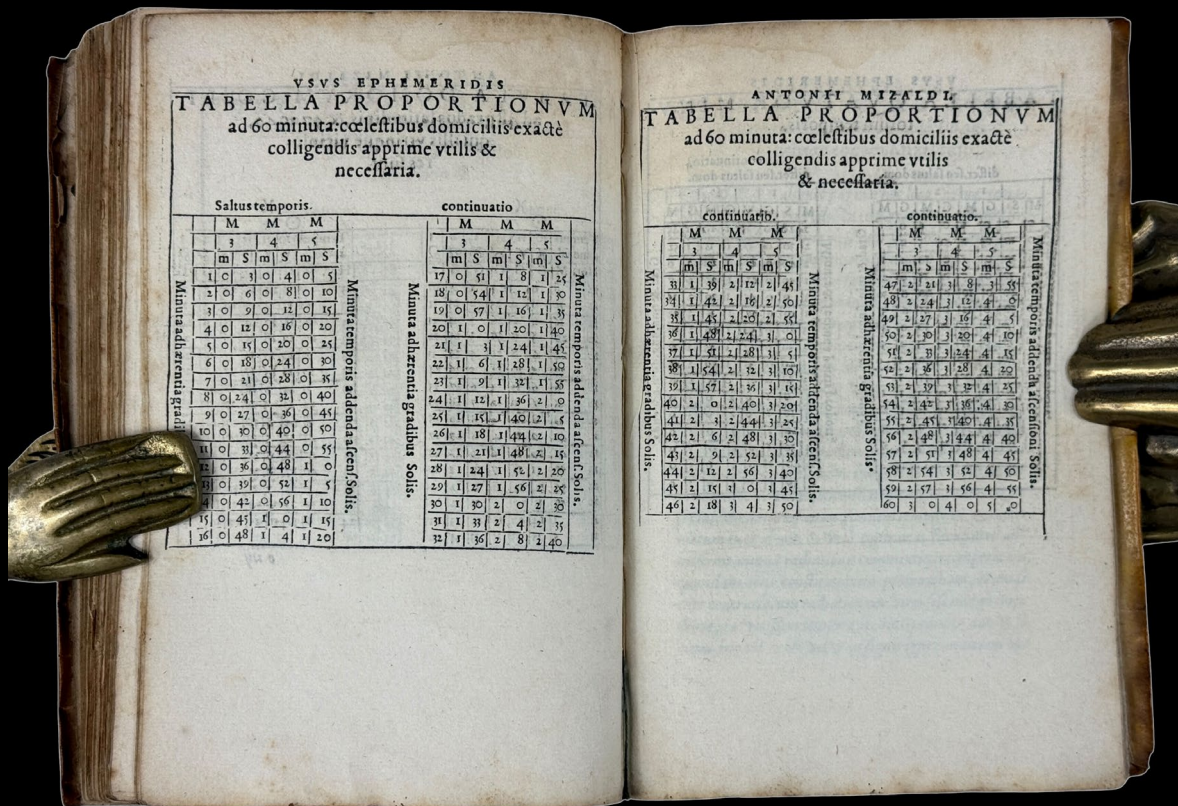
8vo (170 x 110 mm), contemporary limp vellum binding with yapp edges (small tear at the lower part of spine), handwritten title in sepia ink on spine with three raised bands, handwritten note at front board, pp. 238 [pages 178–187 omitted in pagination], [16, last is blank], printer's device on title page, a fountain with motto *Ego sitienti dabo de fonte aquae vivae gratis*, woodcut initials and ornaments, Roman and Italic typefaces, for the first work; ff [40]. Sixteen tables along the text, Kerver's unicorn device on title, for the second.

\$ 3,650

FIRST EDITION OF THIS RARE MEDICAL TREATISE by Ranierus Solenander, the distinguished physician and scholar of the Renaissance. In *De Caloris Fontium Medicatorum Causa, Eorumque Temperatione*, Solenander investigates the natural causes behind the heat of medicinal springs and explores methods for regulating their temperature for therapeutic applications. Drawing upon classical authorities such as Hippocrates and Galen, as well as contemporary scientific thought, he provides a thorough analysis of the mineral compositions and healing properties of thermal waters. The author supposes that this temperature is due to a central fire burning beneath the Earth's crust.

Moreover, as stated in the handwritten note at front flyleaf: "This work is not, as one might believe from its title, a general treatise on the warmth of mineral waters, but rather deals specifically with a large number of springs made known by Arckmann, along with the opinions he expressed when they were communicated to him".

This work is significant for its early contribution to the fields of geothermal science and hydrotherapy.



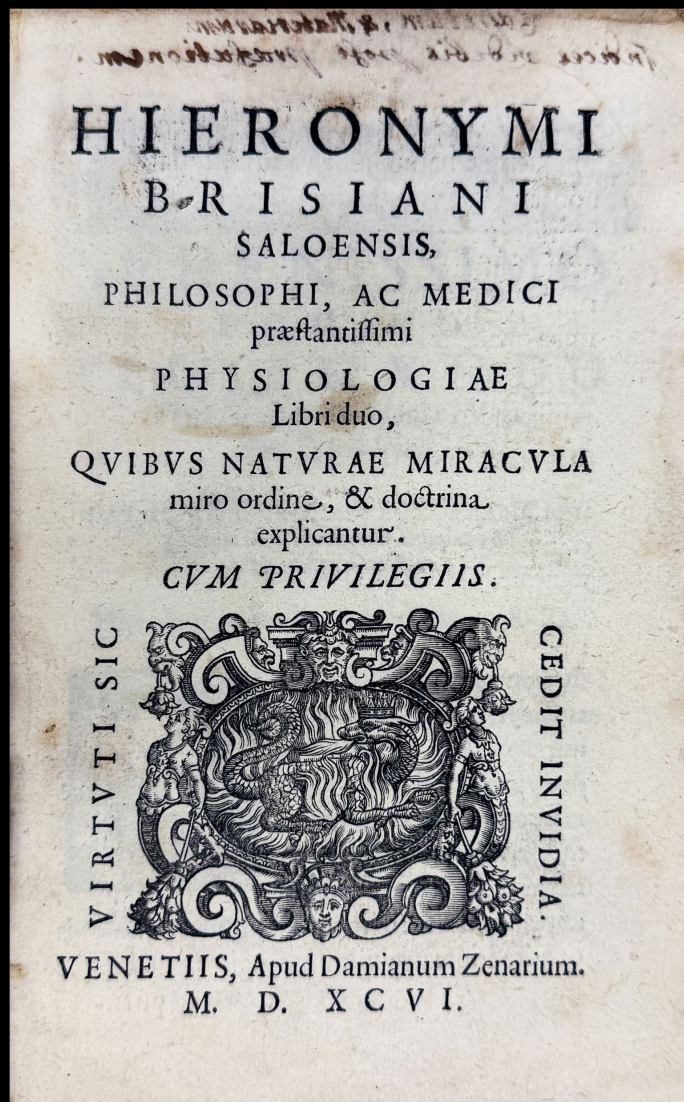
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and HD images

THE RARE TREATISE ON ASTRONOMY AND ASTROLOGY by Antoine Mizauld, *Explicatio et usus coelestis ephemeridis*, is a 16th-century work that provides a comprehensive explanation and practical guide to celestial ephemerides, tables listing the positions of celestial bodies at regular intervals, essential for astronomical observations and astrological predictions. In this treatise, Mizauld elucidates the structure and use of these tables, offering insights into their application and providing detailed methodologies for calculating the positions of celestial bodies, aiding in astronomical observations and maritime navigation. In the context of astrology, Mizauld illustrates how to interpret planetary positions to predict influences on human lives. In relation to navigation, the work underscores the utility of ephemerides for determining geographical position in the open sea. Mizauld describes methods for using stellar and planetary positions as references for navigation, highlighting the importance of astronomical instruments for determining latitude and longitude.

CONDITION: A few marks of use and light waterstain on upper part of central quires, lower part of spine missing; overall, a good copy, in its contemporary binding.
PROVENANCE: 1. Handwritten catalogue note at *verso* of front flyleaf. 2. Handwritten later comment explaining the content of the first work at *verso* of front flyleaf. 3. Handwritten comment introducing the second work at title page.
REFERENCES: R. J. DURLING, *A Catalogue of Sixteenth Century Printed Books in the National Library of Medicine*, Bethesda, MD: National Library of Medicine, 1967, no. 4236.



Click for 3d view



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and HD images](#)

1596

THE PERSISTENCE OF CLASSICAL PHYSIOLOGY
THE ENDURANCE OF ARISTOTELIAN AND GALENIC DOCTRINE
AT THE THRESHOLD OF MODERN SCIENCE

14. BRESCIANO, GIROLAMO. *Physiologiae libri duo, quibus naturae miracula miro ordine, & doctrina explicantur*. Venetiis: apud Damianum Zenarium, 1596.

4to (200 × 140 mm). Contemporary full calf, blind-tooled with double-fillet border; red sprinkled edges; ff. [12], 108. Text in Latin, roman and italic types with occasional Greek; woodcut initials and headpieces; printer's device on title (a crowned salamander amid flames, *Virtuti sic cedit invidia*).

\$ 2,300

RARE FIRST EDITION OF A LATE RENAISSANCE TREATISE uniting Aristotelian and Galenic physiology into a systematic reflection on the order of nature. Conceived in the scholastic form of *quaestiones*, it investigates the essential principles governing life, motion, and the composition of bodies, progressing from the faculties of the soul and the structure of the elements to human anatomy, passions, and the natural hierarchy of beings. Bresciano draws on classical authorities to construct a rational model of nature, while discreetly confronting the new empirical and iatro-chemical doctrines spreading through late sixteenth-century Europe.

Printed by Damiano Zenaro, one of Venice's foremost scientific printers, the *Physiologiae libri duo* exemplifies the intellectual resilience of traditional natural philosophy within the conservative Venetian-Paduan milieu, where Aristotelianism still framed medical and philosophical education. Through disciplined argumentation and a distinctly pedagogical tone, Bresciano defends the permanence of classical knowledge as a safeguard against the perceived "errors" of modern innovators. His work bridges the medieval scholastic heritage and the early modern search for empirical order, standing as one of the final comprehensive efforts to reconcile metaphysical speculation with observational inquiry on the eve of the scientific revolution.

CONDITION: A few marks of use to the binding; internally perfectly preserved.

PROVENANCE: Editorial comment at verso of title page, *Capitum, & Materialium Indices videbis post praefactionem* ("The tables of contents and subjects appear after the preface").

REFERENCES: G. MAZZUCHELLI, *Gli scrittori d'Italia: cioè notizie storiche e critiche intorno alle vite e agli scritti dei letterati italiani*, Brescia: Bossini, 1753; P. BRUNATI, *Dizionario degli uomini illustri della Riviera di Salò*, Salò: Tipografia Giordani, 1837; *Ateneo di Salò, Catalogo delle cinquecentine*, no. 171.

1598

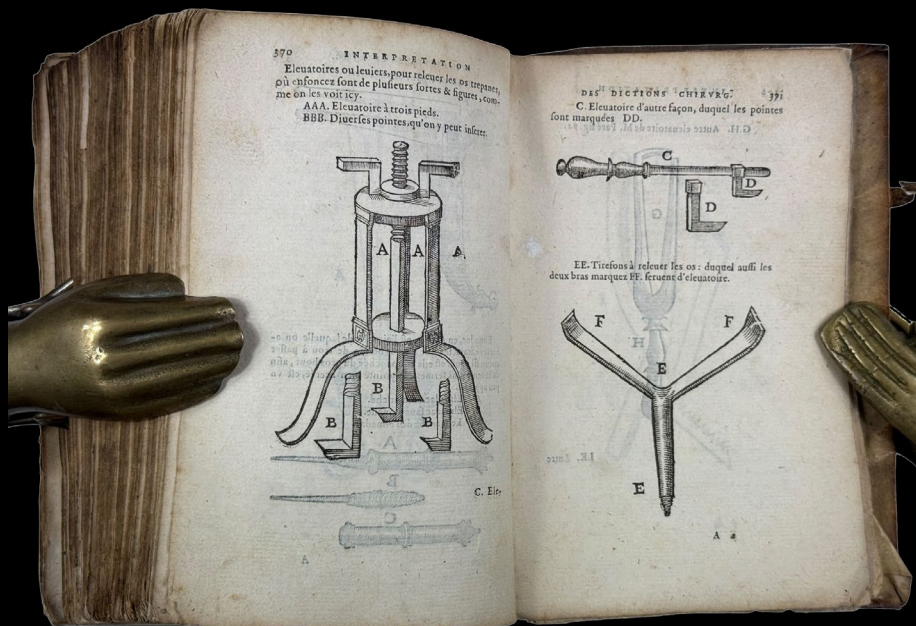
SURGERY AT THE CROSSROADS OF EAST AND WEST:
GUY DE CHAULIAC «CHIRURGIA MAGNA» INTERPRETED BY JOUBERT
WITH WOODCUTS OF SURGICAL INSTRUMENTS AFTER ALBUCASIS

15. DE CHAULIAC, GUY and LAURENT JOUBERT. *La Grande Chirurgie de Guy de Chauliac composée l'an de grâce 1363, restituée par Laurent Joubert*. À Tournon, Claude Michel, 1598.
[BOUND WITH:] JOUBERT, LAURENT. *Annotations de M. Laurent Joubert sur toute la Chirurgie de M. Guy de Chauliac*. À Tournon, par Claude Michel, 1598.
[BOUND WITH:] *Interprétation des Langues de M. Guy de Chauliac avec les figures des instruments chirurgicaux*. À Tournon, Claude Michel, imprimeur de l'Université, 1598.

8vo (165 × 105 mm), near contemporary limp vellum binding with yapp edges, spine titled in sepia ink *Chirurgie de Guy de Chauliac 1635*, traces of two fore-edge ties; pp. 32, 713 [i.e. 711], [113]; pp. 32–403, [5] (continuous pagination, the *Interprétation des Langues* beginning at p. 293); printer's devices on title pages; engraved portrait of Laurent Joubert on the verso of the first and second titles (different in each); numerous historiated initials; text in two columns in Roman and Italic types with printed shoulder-notes and marginalia. OVER FORTY WOODCUT FIGURES OF SURGICAL INSTRUMENTS IN THE «INTERPRÉTATION» SECTION.

\$ 4,000

The 1598 Tournon edition of Guy de Chauliac's *Chirurgia magna*, restored and interpreted by Laurent Joubert, represents one of the most important vernacular transmissions of medieval surgical knowledge. Combining the translated text, extensive annotations, and a technical glossary illustrated with surgical instruments derived from the Albucasian tradition, the volume documents the passage of Greco-Arabic surgical science into Renaissance medical culture. For several centuries Chauliac's treatise remained a principal authority in European surgery, and Joubert's edition played a central role in its early modern reception. The principal text, *La Grande Chirurgie*, presents in French the surgical synthesis completed by Chauliac in 1363, a work long regarded as more than a practical manual. Medieval and early modern readers understood it as a systematic organization of surgical knowledge within the broader framework of learned medicine, integrating operative procedures with anatomy, pathology, therapeutics, and pharmacology. Its structure follows the classical divisions of surgical doctrine, including anatomy, inflammatory diseases, wounds, ulcers, fractures and luxations, regional pathologies, and compound remedies. Particularly influential was Chauliac's insistence that surgery must be grounded in anatomical knowledge, an idea that helped transform surgery from a largely empirical craft into a discipline closely linked with university medicine. This conception would shape surgical teaching into the early modern period explaining the extraordinary longevity of the *Chirurgia magna* as a foundational reference for generations of European physicians.



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and HD images



Click for 3d view
of the binding

Joubert's editorial intervention belongs to the broader movement toward the vernacularization of learned medicine in sixteenth-century France. By translating Chauliac's Latin text and providing extensive annotations, he rendered one of the central monuments of medieval surgical literature accessible to a wider readership of physicians and surgeons increasingly educated outside the strictly Latin university environment. In the Tournon printing the medieval authority of Chauliac is therefore preserved while simultaneously reinterpreted within the intellectual framework of Renaissance medical humanism. The *Annotations* follow the sequence of Chauliac's text and serve to clarify difficult passages, refine technical terminology, and situate the medieval treatise within contemporary medical practice. Through this apparatus the work becomes not simply a reproduction of an earlier authority but an object of scholarly interpretation, illustrating how Renaissance physicians engaged critically with inherited medical traditions. The most distinctive component of the volume is the *Interprétation des Langues*, conceived as a technical glossary explaining the specialized vocabulary of Chauliac's treatise. The inclusion of more than forty woodcut figures of surgical instruments transforms this glossary into a practical visual compendium of operative tools. These illustrations reflect the instrumental tradition associated with Albucasis (al-Zahrawi), the celebrated Andalusian surgeon whose writings profoundly influenced both medieval and early modern surgery. Within the intellectual landscape of Renaissance Europe, the Tournon edition therefore stands at a remarkable intersection of traditions. It preserves the authority of a fourteenth-century surgical synthesis while documenting the transmission of Greco-Arabic medical knowledge into the vernacular scientific culture of early modern Europe. Through its combination of translation, commentary, and illustrated technical apparatus, the volume offers a vivid testimony to the continuity and transformation of surgical learning across several centuries.

CONDITION: Marks of use throughout the volume and a few waterstains, slightly more pronounced on several leaves; early restorations in several places; occasional wormholes affecting a few letters, carefully restored in handwriting; overall a good copy preserved in its original binding.

PROVENANCE: Ownership inscription on the verso of the final leaf, dated 1666; ownership inscription on the recto of the rear flyleaf, dated 1671; early ownership Signature on the front flyleaf and on the title page of the first work.

REFERENCES: H. NORMAN, *One Hundred Books Famous in Medicine*, no. 8; *The Haskell F. Norman Library of Science and Medicine*, no. 961; Wellcome, Vol. I, no. 3026; *The Heirs of Hippocrates*, nos. 109, 387; P. BONNICHON, *Guy de Chauliac et la Grande Chirurgie, e-mémoires de l'Académie Nationale de Chirurgie*, 6.3, 2007; J. MOREAUX, *La Grande Chirurgie de Guy de Chauliac restaurée par Laurent Joubert*, 1998.

16. INGRASSIA, GIOVANNI FILIPPO. *In Galeni Librum de ossibus doctissima et expectatissima commentaria nunc primum sedulò in lucem edita, & aptè naturam imitantibus iconibus insignita, quibus appositus est Graecus Galeni contextus, unà cum nova & fideli ejusdem Ingrassiae in Latinum versione.* Palermo: Giovanni Battista Maringo, 1603.

Folio. 19th century half vellum, red label with gilt-lettered title to spine, pp. [6], 276, [10]. Dedication is by the author's nephew, Nicola Ingrassia. A note to the reader, by Matteo Donia, supplies biographical and bibliographical data on the author.

§ 28,000

EXCESSIVELY RARE FIRST EDITION OF THIS SEMINAL ANATOMY TREATISE ENTIRELY DEVOTED TO OSTEOLOGY, AMENDING THE MISTAKES CONTAINED IN VESALIUS' FABRICA.

Ingrassia, who was born in Sicily in 1510, was known as the 'Sicilian Hippocrates'. He became professor of medicine at Naples and then in his native Palermo. He was eminent in the field of 16th century anatomy and was second only to his teachers, Vesalius and Fallopio. He knew Vesalius well and was a friend and colleague of Eustachio, Acquapendente, and Colombo. His work was on the anatomy of the cranium and especially on the mastoid cells, the stapes which he discovered and his denial of the existence of the inframaxillary bone. His name is also connected with the discovery of the seminal vesicles. Ingrassia was also a leading epidemiologist, producing an important work on the plague. The medical statutes, Ingrassia instituted in his native Sicily in the 1560s are in force to this day. After his medical course in Padua, under the guidance of Vesalius and Fallopius, he gained international fame as a physician and was recruited as a Professor of human anatomy in Naples and later in Palermo. He is remembered as "the new Galen" or "the Sicilian Hippocrates." He contributed to the knowledge of human anatomy through the description of single bones rather than the whole skeleton. In particular, he was the first to describe the "stapes," the "lesser wings of the sphenoid" and various other structures in the head (probably the pharyngotympanic tube) as well as in the reproductive system (corpora cavernosa and seminal vesicles). He was also a pioneer in the study of forensic medicine, hygiene, surgical pathology, and teratology. As Protomedicus of Sicily, he developed the scientific culture in this country. During those years, he faced the spread of malaria and plague with competence and authoritativeness. Indeed, he was one of the first physicians to suppose that certain diseases could be transmitted between individuals, therefore, introducing revolutionary measures of prevention. He is remembered for his intellectual authority and honesty. Five-hundred years after his birth, his teaching is still alive.



CONDITION: Excellent copy.

REFERENCES: Wellcome 3415. Cushing 206. Krivatsy 6153. Garrison-Morton, 1541 (citing the 5th edition). Bruni-Evans, *Italian 17th-century books in Cambridge libraries*, 2297. Hirsch III, 374: «die Galenische Osteologie eine vollständig durchgreifende Umänderung erfahren hat und viele Irrtümer Vesal's rectificirt worden sind» (Galenic osteology underwent a thoroughly comprehensive transformation, and many of Vesalius's errors were corrected).

OPAC SBN: RMSE 007030 (7 copies only in Italian institutional libraries). USTC 4034027.

F. CAPPELLO-A. GERBINO-G. ZUMMO, *Giovanni Filippo Ingrassia: A Five-Hundred Year-Long Lesson*, in «Clinical Anatomy» 2010, no. 23, pp. 743–749.

Never appeared in the rooms of the major auctioneers (Sotheby's, Christie's etc). Rare Book Hub records only a single defective copy appearing at auction within the last hundred years.



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17. SANCHES, FRANCISCUS. *Opera medica: His iuncti sunt tractatus quidam philosophici non insubtiles*. Tolosae Tectosagum (Toulouse): apud Petrum Bosc, 1636.

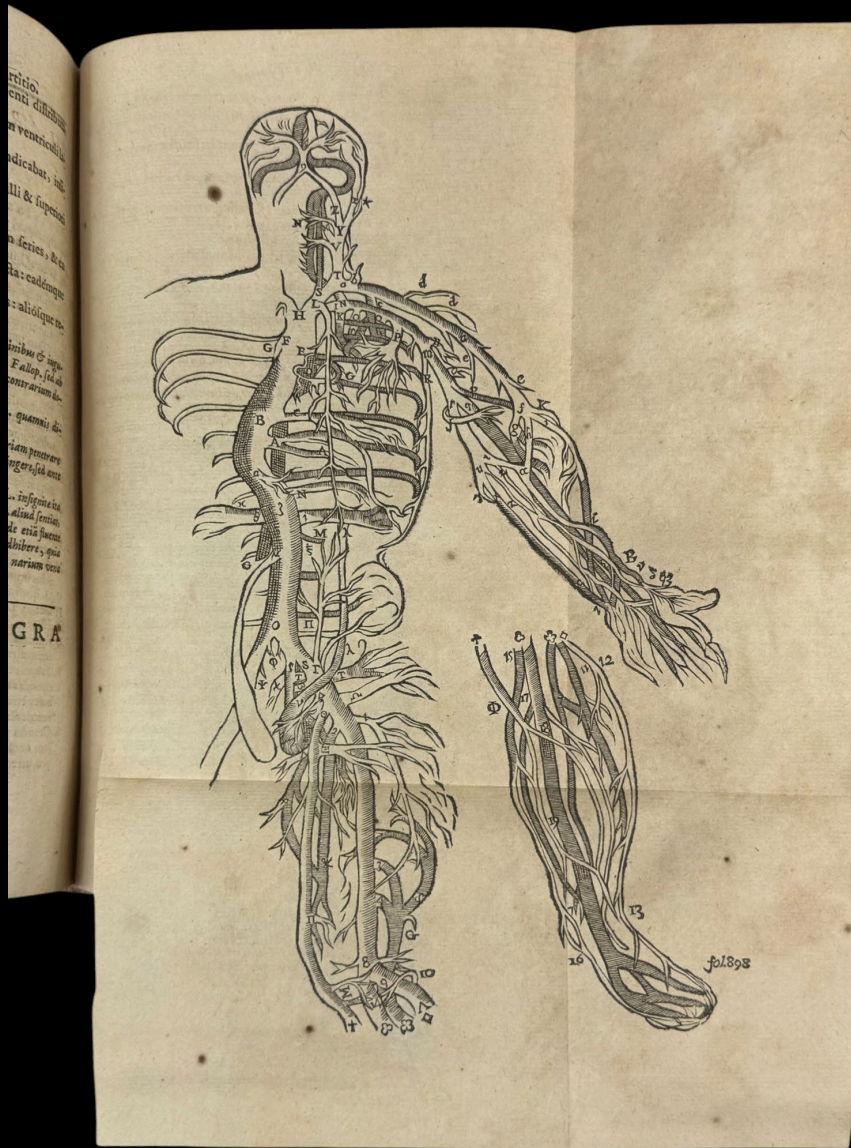
4to (230 x 170 mm), contemporary full calf, gilt title and decorative tooling on the spine, red edges, pp. [40], 944, 134, [2]. Allegorical copper engraved frontispiece depicting Francisco Sanches teaching a group of seated figures beneath a radiant personification of science, the lower cartouche inscribed *Sanchez Opera. Tolosae Tectosagum apud P. Bosc – Cum Privilegio Regiis*. Engraved title page printed in red and black, with the printer's device of Petrus Bosc showing the shepherd beneath the tree. THREE FOLDING LEAVES AND SEVEN ENGRAVED PLATES.

\$ 5,800

Posthumously edited by Sanches's sons Dionysius and Guilielmus, this *Editio Princeps* unites for the first time the full corpus of the physician-philosopher's writings, establishing a landmark synthesis of empirical medicine and skeptical thought. The book's bipartite structure mirrors Sanches's dual intellectual identity: the extensive, illustrated, *Corpus Medicum* (pp. 1–944) assembles his treatises on pathology, fevers, toxicology, therapeutics, anatomy, and clinical observation, culminating in the *Observationes in praxi*, a vast record of forty years of medical practice. The shorter second part (pp. 1–134) forms a philosophical appendix addressing longevity, physiognomy, and the limits of prognostication, thus completing a unified exploration of body and mind. Rooted in late Renaissance empiricism, Sanches's work bridges the decline of scholastic Galenism and the rise of scientific modernity. His insistence on uncertainty, prudence, and direct observation anticipates the epistemic turn of Bacon and Descartes. The Toulouse edition represents not only the preservation of Sanches's legacy but also the intellectual ferment of early seventeenth-century medicine and philosophy. Its synthesis of skeptical method and clinical empiricism makes it a cornerstone in the evolution of early modern scientific reasoning.

CONDITION: Abrasions at boards, small loss to the lower headcap, restoration to the upper margin of the first four leaves. Light marks of use and light oxidation consistent with the quality of the paper. Overall, a good copy of this rare treatise.

REFERENCES: R. PÉREZ, *Francisco Sanches*, in *The Stanford Encyclopedia of Philosophy*, 2025; M. L. DEMONET, *L'épilepsie chez Francisco Sanchez, médecin sceptique*, in *Epilepsies*, 2008, no. 20, pp. 33–39.



18. BRIGGS, WILLIAM. *Ophthalmographia, sive oculi eiusque partium descriptio anatomica, nec non, eiusdem Nova visionis theoria, Regiae Societati Londinensi proposita*. Lugd. Batavor (Leiden): Apud Petrum vander Aa, 1686.

12mo (130 × 80 mm), later limp vellum with yapp edges, smooth spine gilt-lettered *Briggs Ophthalmographia* and dated 1686 at foot, pp. [16], 17–312, [12], [3] folded leaves of plates. Engraved allegorical frontispiece. Text printed in Roman type with italic, occasional typographical ornaments. Terminal leaves include index and a publisher's catalogue titled *Catalogus librorum Petri vander Aa*. THREE ENGRAVED FOLDING PLATES AT THE END OF THE VOLUME, ILLUSTRATING THE ANATOMY OF THE EYE AND SCHEMATIC REPRESENTATIONS OF VISUAL PATHWAYS AND OPTICAL PRINCIPLES.

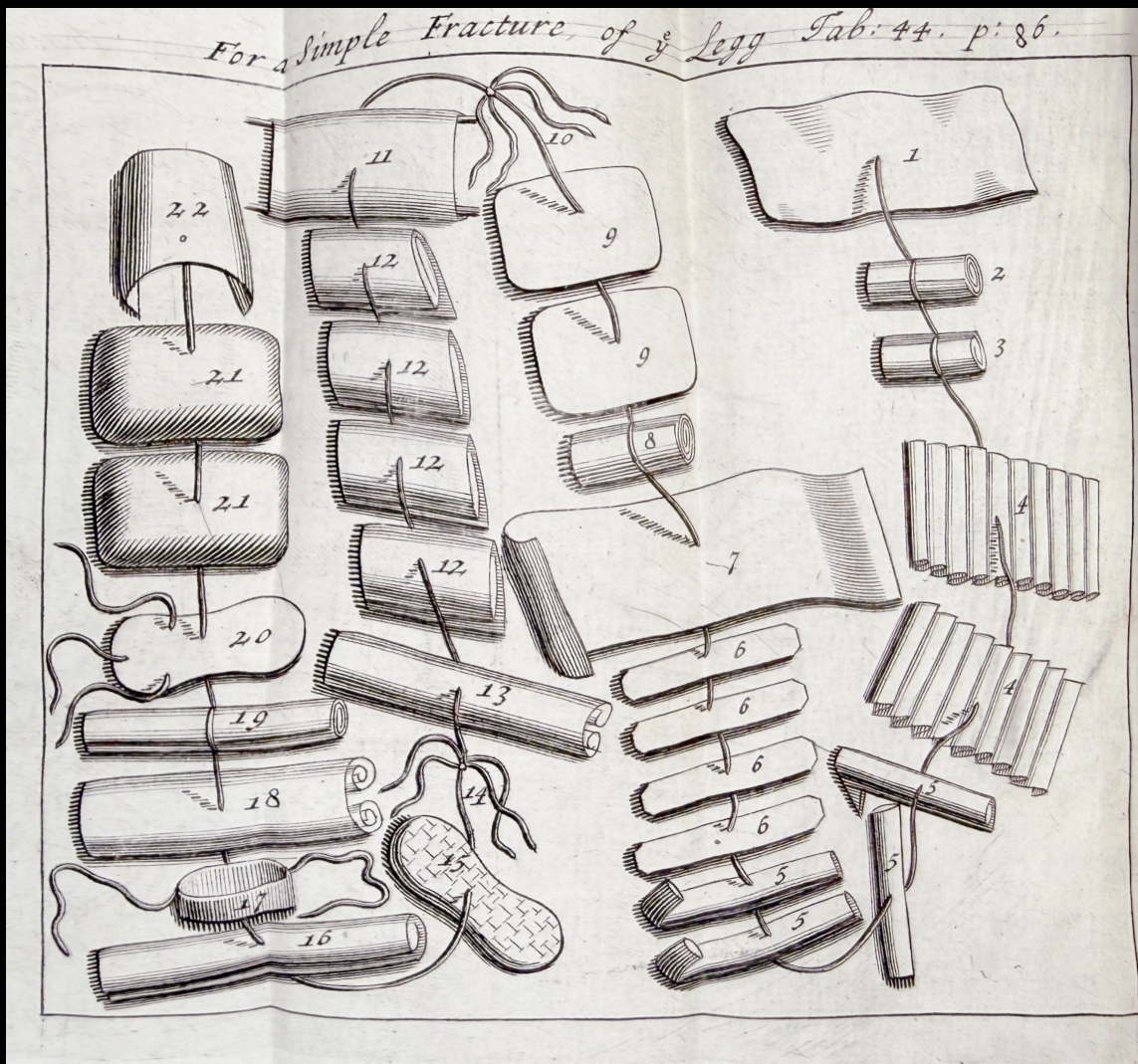
\$ 2,300

This Leiden edition unites, in a compact Latin format, the two principal works through which William Briggs established his reputation as one of the earliest systematic investigators of ocular anatomy and visual physiology. The *Ophthalmographia*, first issued in London in 1676, is widely regarded as the first English treatise devoted exclusively to the anatomical structure of the eye, introducing accurate descriptions of the retina as an extension of the optic nerve and identifying the optic disc with unprecedented clarity. The accompanying folding plates, conceived as analytical diagrams rather than pictorial images, translate anatomical observation into visual schemata intended for learned readers. The *Nova visionis theoria*, first published in 1682 and here presented in its Latin form, advances a mechanistic explanation of visual perception grounded in the orderly transmission of motion through ocular fibres. Closely aligned with the intellectual milieu of the Royal Society, the work reflects late seventeenth-century efforts to reconcile anatomy, optics, and natural philosophy within a coherent physiological model. Briggs's anatomical competence was explicitly acknowledged by Isaac Newton, who referred to the benefits he had derived from Briggs's work in his prefatory remarks.

CONDITION: Marks of use throughout the text; otherwise, a very good and complete copy.

REFERENCES: NORMAN, Vol. I, no. 340 (for the 1676 edition); *The Haskell F. Norman Library of Science and Medicine*, Auction Catalogue, New York: Christie's, 1998, no. o334 (1676 edition), estimate \$3,000–4,000.





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1701-1707

THE ART OF SURGERY AND THE SCIENCE OF BANDAGING
FROM THEORY TO PRACTICE

19. LE CLERC, CHARLES GABRIEL. *The Compleat Surgeon*; [...]. London: W. Freeman, W. and J. Innys, J. Osborn, and T. Longman, 1707.

[BOUND WITH]

LE CLERC, CHARLES GABRIEL. *A Description of Bandages and Dressings, According to the Most Commodious Ways Now Used in France*. London: W. Freeman and others, 1701.

12mo (155 × 90 mm), contemporary full calf, blind-tooled with geometric and floral panels on both boards; raised bands on spine with gilt leather label; brown sprinkled edges, pp. [8], 390, [18]. Signature: A⁴ B-S¹² for the first volume; pp. [10], 110 for the second, complete with 48 engraved plates, several folding, some printed two per sheet.

\$ 2,300

Le Clerc's *Compleat Surgeon* and *Description of Bandages and Dressings* form one of the earliest comprehensive manuals bridging theoretical and practical surgery. Adapted from his *L'Art du Chirurgien* (1695), the works combine clarity of exposition with empirical precision, guiding practitioners from moral precepts to the execution of complex operations. The 1707 English edition disseminated the Parisian school's modern methods to a wide audience, reflecting the decisive shift of surgery from craft to learned science. The companion volume on bandages, in its first edition, richly illustrated with 48 detailed engravings, provided indispensable visual instruction for hospital and military medicine. Together, they exemplify the Enlightenment's drive to codify medical knowledge through observation, pedagogy, and translation, establishing Le Clerc as a leading transmitter of French surgical innovation to England.

CONDITION: Small wormholes affecting the title page of the first work, scattered foxing due to paper quality, light traces of use; overall a good copy, unrestored and in its original state.

REFERENCES: F. H. GARRISON and L. R. MORTON, *A Medical Bibliography*, Philadelphia: J. B. Lippincott, 1965, no. 5574; *Wellcome Historical Medical Library, Catalogue of Printed Books*, Vol. III, London: Wellcome Institute, 1962, pp. 469-470; J. B. BLAKE, *A Short Title Catalogue of Eighteenth Century Printed Books in the National Library of Medicine*, Bethesda: NLM, 1979, pp. 260-261; O. HAGELIN, *Rare and Important Medical Books in the Library of the Karolinska Institute*, Stockholm: Almqvist & Wiksell, 1972.

LE CLERC'S «HISTORY OF WORMS» IN ITS FIRST ENGLISH APPEARANCE
WITH A PLATE-APPARATUS BUILT FROM THE CLASSICAL AUTHORITIES

20. LE CLERC, DANIEL. *A Natural and Medicinal History of Worms, Bred in the Bodies of Men and other Animals*. London: Printed for J. Wilcox, at the Green-Dragon in Little-Britain, M.DCC.XXI (1721).

8vo (205 × 128 mm), contemporary full calf binding, plain boards, spine with five raised bands and gilt-lettered titles, pp. [xvi], 436, [8, the last blank], the final leaves comprising an explanation of the engraved plates. Woodcut headpieces, tailpieces, and historiated initials throughout. ILLUSTRATED WITH THREE FOLDING ENGRAVED COPPER PLATES.

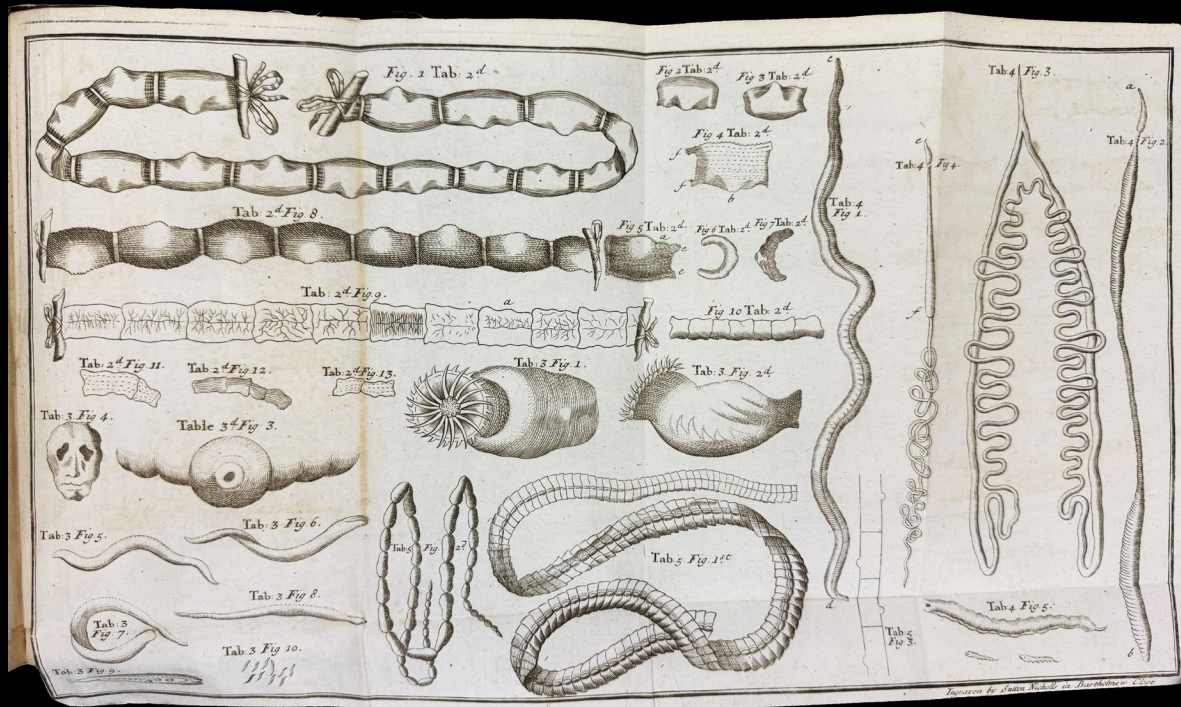
\$ 1,400

This first English edition represents one of the most systematic early eighteenth-century syntheses devoted to parasitic worms in humans and animals, positioned at the crossroads of medicine, natural history and documentary scholarship. Conceived as both a historical survey and a practical medical guide, the work explicitly anchors itself in a continuum of authorities from Hippocrates onward, while integrating early modern clinical observation and therapeutic practice. Its inclusion of remedies and household-adapted medical formulae signals an intended readership extending beyond physicians to educated lay readers.

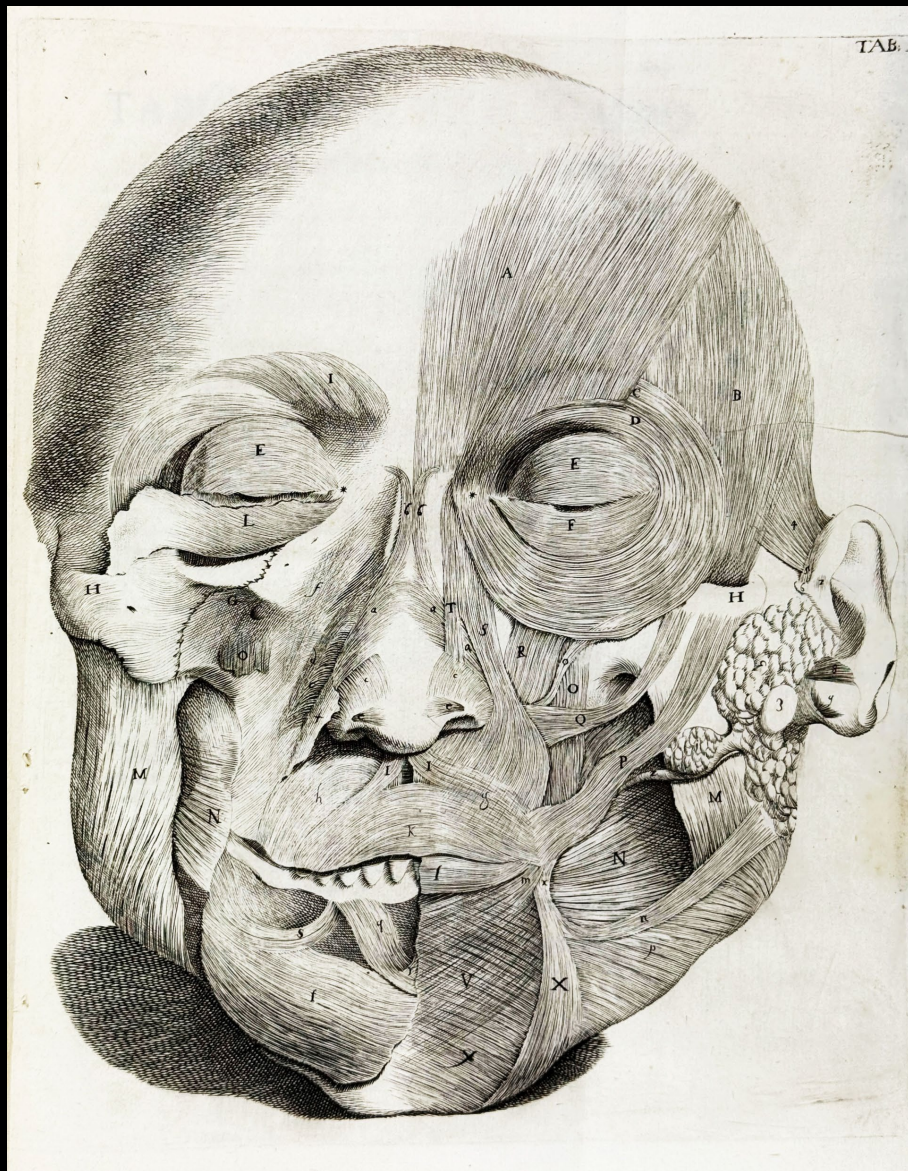
Particularly distinctive is the role assigned to the engraved plates, which function as an integral documentary apparatus rather than as mere illustration. Accompanied by extended explanatory commentary, the images are organized into comparative tables that guide the reader through morphology, sources and interpretation. Drawing on classical and modern authorities, and in part informed by microscopic observation, the visual material reflects contemporary debates on generation, infestation and the nature of living organisms. Through the close integration of text and image, Le Clerc's treatise exemplifies an early scientific mode grounded in compilation, comparison and critical reading, anticipating later developments in documentary parasitology.

CONDITION: Light marks of use; overall a good copy.

REFERENCES: *Wellcome*, Vol. III, London: Wellcome Historical Medical Library, 1962, p. 470; *Heirs of Hippocrates*, no. 681 (1715 Latin edition); J. H. GRISSOM, *Parasitic Worms in Early Modern Science and Medicine*, PhD dissertation, University of Oklahoma, 2014, pp. 112–145.



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1724

VENETIAN ANATOMICAL SCIENCE IN THE AGE OF ENLIGHTENMENT

THE MASTERY OF DISSECTION: SANTORINI'S TREATISE DOCUMENTING
THE ANATOMICAL STRUCTURES THAT BEAR HIS NAME

21. SANTORINI, GIOVANNI DOMENICO. *Observationes Anatomicae*. Venice: Giovanni Battista Recurti, 1724.

4to (280 x 210 mm), early 20th-century half vellum binding, black lettered title at spine, marbled edges, pp. [12], 250. Title page with woodcut vignette, wide margins, printed on strong paper. THREE ENGRAVED FOLDING PLATES BOUND AT THE END.

\$ 2,400

First edition of Santorini's only lifetime publication, and one of the most refined anatomical treatises of the 18th century. The volume presents a sequence of dissections that established his lasting eponyms: Santorini's cartilage of the larynx, Santorini's duct of the pancreas, Santorini's vein, and Santorini's caruncula. It not only records new discoveries but also corrects errors of earlier anatomists, offering a model of precision that epitomises the Enlightenment pursuit of accuracy in medical science.

The text is complemented by three large folding copperplates, executed with remarkable clarity: Facial muscles involved in mastication and expression, including Santorini's description of the *musculus risorius*; Pelvic musculature and the genitalia of a young woman with a rare case of tubal pregnancy, accompanied by comparative male studies; External ear musculature, male genital anatomy, and a meticulous dissection of the larynx.

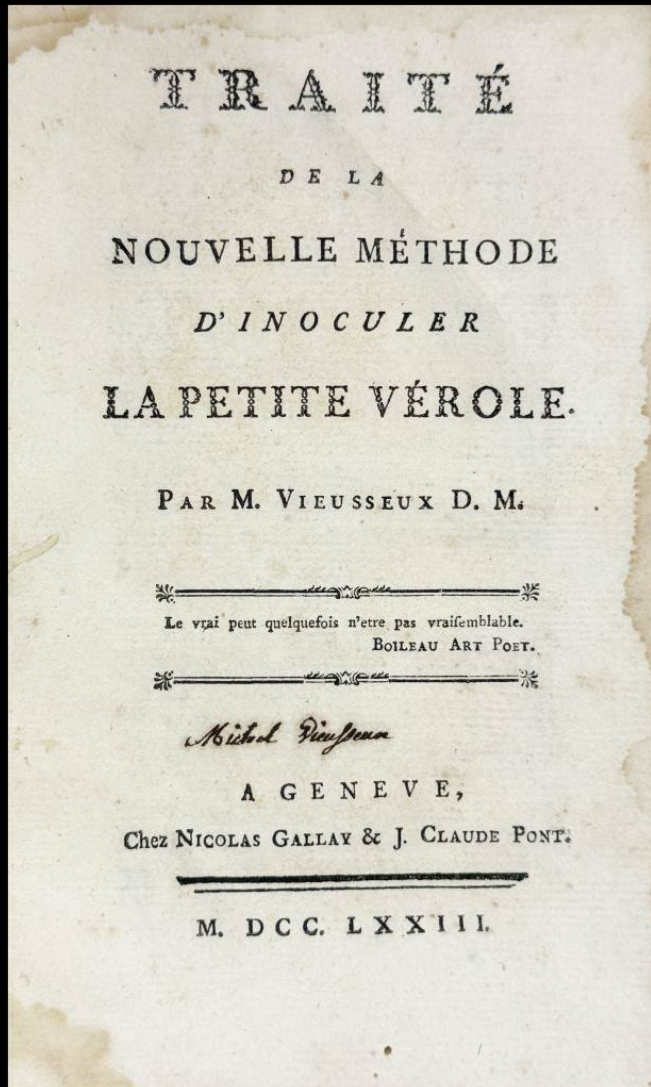
These illustrations, both instructive and artistically accomplished, embody the high standards of early Venetian scientific engraving.

The work reflects the enduring Vesalian tradition combined with the rigor of Padua's dissectors, contributing to Italy's pre-eminence in anatomy even as Leiden and Paris rose as rivals.

CONDITION: A very good copy.

PROVENANCE: *Ex libris Guglielmo Bilancioni* on paper, mounted on front pastedown.

REFERENCES: Garrison & Morton, no. 392; Heirs of Hippocrates, no. 728; J. NORMAN, *The Haskell F. Norman Library of Science and Medicine*. Christie's, 1998, no. 1887; E. WALLER, *Bibliotheca Walleriana*, Stockholm: Almqvist & Wiksell, 1955, no. 8474.



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1773

ASSOCIATION COPY OF A RARE SEMINAL WORK ON SMALLPOX INOCULATION
LAYING THE GROUNDWORK FOR JENNER'S COWPOX-BASED VACCINE

22. VIEUSSEUX, GASPARD. *Traité de la nouvelle méthode d'inoculer la petite vérole*. Geneva: Nicolas Gallay & J. Claude Pont, 1773.

8vo (200 × 130 mm), contemporary paper binding, ff. [250-last is blank], red edges, printed on laid paper. Title page printed in black, bearing Boileau's epigraph: *Le vrai peut quelquefois n'être pas vraisemblable* ("The truth may at times seem implausible").

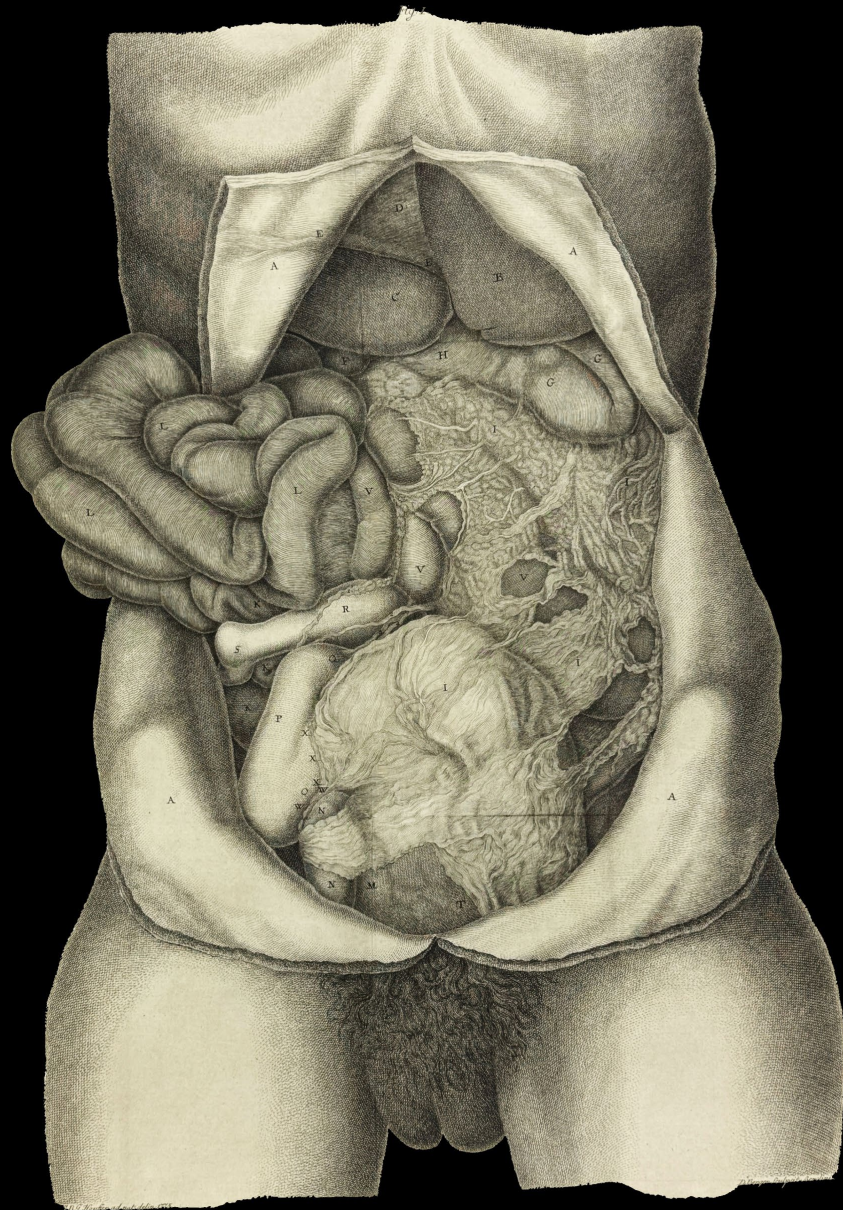
\$ 3,000

This medical treatise by Gaspard Vieusseux, a notable physician from Geneva, offers a thorough and pioneering account of variolation, a preventive technique designed to induce immunity against smallpox through the controlled application of the virus. Structured as a progressive discussion, the book emphasizes both theoretical justifications and clinical practice. Vieusseux meticulously details every aspect of the procedure, beginning with the rationale for inoculation based on empirical evidence and moral responsibility. He then discusses the methods of preparing and storing the variolous matter, the manner of incision, timing, and the physiological responses typically observed in patients. He also dedicates significant space to outlining the dietary, hygienic, and environmental conditions required before and after inoculation to ensure the best outcomes. Although this method differs fundamentally from the vaccination introduced by Edward Jenner in 1796, which used cowpox to induce immunity without exposing patients to the risks of actual smallpox infection, Vieusseux's work remains a crucial milestone in the pre-vaccination era. His treatise reflects a transitional stage in the understanding and practice of immunization. While Jenner's discovery would eventually replace variolation with a safer and more effective technique, Vieusseux's contribution helped lay the intellectual and procedural groundwork for Jenner's breakthrough, demonstrating the potential of controlled immunological intervention decades earlier.

CONDITION: Light waterstains at margins of first leaves and at lower margin of a few central leaves, light marks of use; overall a good copy.

PROVENANCE: Signature *M. Vieusseux* at title page.

REFERENCES: M. NICOLI, *La bataille du siècle*, in *Lectures du Journal helvétique (1732–1782)*, Genève: Slatkine, 2016.



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1778

AN ENLIGHTENMENT ANATOMIST CONFRONTS A MEDICAL RARITY

THE FIRST REPORT OF A TWENTY-TWO-YEAR LITHOPAEDION:
A FOUNDATIONAL CONTRIBUTION TO TERATOLOGICAL OBSERVATION

23. WALTER, JOHANN GOTTLIEB. *Geschichte einer Frau, die in ihrem Unterleibe ein verhärtetes Kind zwey und zwanzig Jahre getragen hat. Vorgelesen in der Königlichen Akademie der Wissenschaften zu Berlin*. Berlin: Christian Friedrich Voß, 1778.

4to (245 × 200 mm), contemporary half calf, gilt spine (leather lightly rubbed, headcaps restored), pp. 35, [1-blank]. Text printed in Fraktur with occasional roman type for scientific terms. With 4 folding copper-engraved plates on heavier stock, bound at the end.

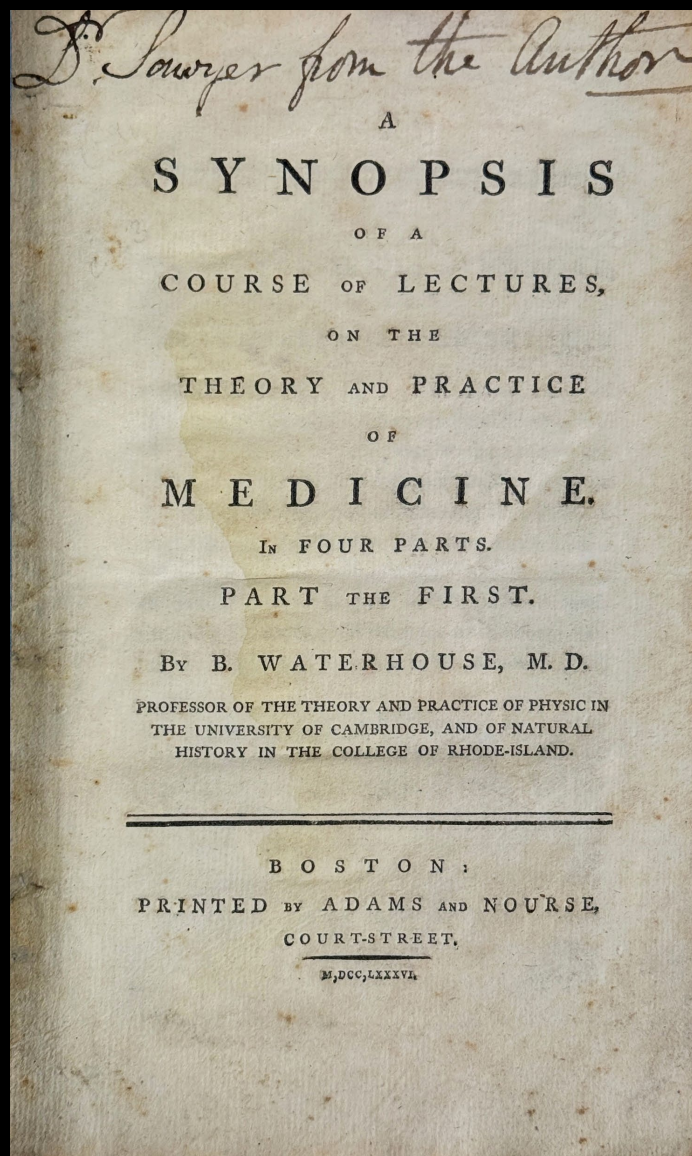
\$ 900

FIRST AND ONLY EDITION of Walter's seminal report on a rare obstetrical phenomenon, the lithopaedion, a condition in which an extra-uterine fetus dies during gestation and gradually becomes calcified, allowing it to remain dormant in the abdominal cavity for years without causing acute symptoms. Presented to the Royal Academy of Sciences in Berlin, the treatise reflects the Enlightenment recasting of medical "marvels" into objects of empirical investigation. Walter correlates clinical history, anatomical inspection and four exceptional folding plates, offering one of the earliest systematic analyses of this pathology. The work epitomizes the period's growing reliance on specimen-based knowledge and illustrates the pedagogical ambitions of Walter's celebrated anatomical museum, making this pamphlet a particularly compelling document of Frederickian medical scholarship.

CONDITION: Marks of use along the text; overall a very good copy.

PROVENANCE: Collector's stamp *F.J. Herrgott Docteur en Médecine* on the title page. Herrgott was a French gynecologist and obstetrician, a disciple of Charles-Emmanuel Sédillot, and a member of the Academy of Medicine.

REFERENCES: P. BADINO, *Johann Gottlieb Walter (1734–1818) and the Technical Preparation of Bones in an Anatomical Cabinet in the Late Eighteenth and Nineteenth Century*, *Acta Medicae Historiae Adriaticae*, 2017, 15, no. 2, pp. 253–260; J. G. WALTER, *Museum anatomicum per decem lustra congestum*, 1805.



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1786

PRESENTATION COPY INSCRIBED BY WATERHOUSE, REMEMBERED FOR INTRODUCING
JENNER'S COWPOX VACCINATION TO THE UNITED STATES,
AND AS A CO-FOUNDER OF HARVARD MEDICAL SCHOOL

24. WATERHOUSE, BENJAMIN. *A Synopsis of the Course of Lectures on the Theory and Practice of Medicine [...]* *Part the First* (all published). Boston: Adams and Nourse, 1786. 8vo (205 × 128 mm), later plain paper boards, ff. [2], viii, 44. Text printed in a single column with marginal references. Signature: A–G³, lacking the final blank leaf G4.

\$ 2,800

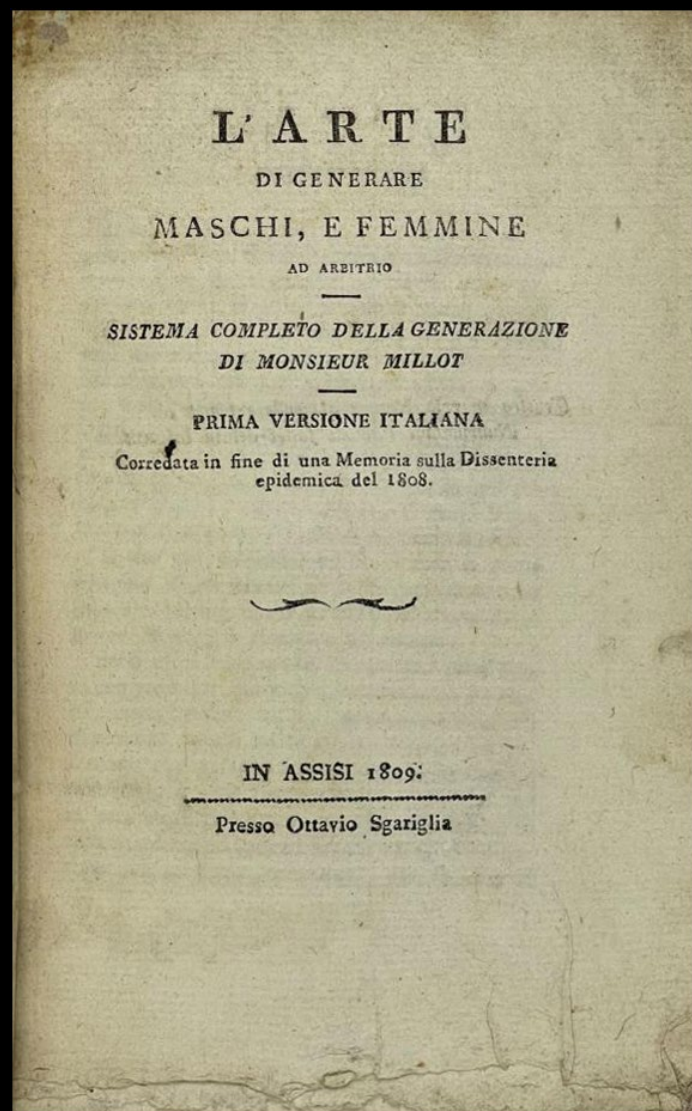
THIS FIRST AND ONLY EDITION of *Part the First*, the remaining three projected parts having never been published, constitutes one of the earliest structured pedagogical outlines of medical instruction produced in post-Revolutionary America. Derived from Waterhouse's lectures at the recently founded Harvard Medical School, the work articulates a coherent educational programme grounded in Enlightenment natural philosophy, empirical observation, and European academic models absorbed in Edinburgh and Leiden. Conceived as the introductory segment of a four-part course, the present text addresses foundational aspects of human physiology, including digestion, the lymphatic system, and circulation. Waterhouse adapts authorities such as Haller and Fordyce into a didactic framework explicitly designed for students, emphasising clarity, order, and systematic organization rather than speculative experimentation. His prefatory outline reveals an ambitious plan to classify diseases and therapies according to principles analogous to natural history, an approach he famously likens to Ariadne's thread guiding the student through the labyrinth of medicine. Although the larger project remained unrealised, *Part the First* stands as the sole surviving witness to Waterhouse's early pedagogical vision. Issued only four years after the establishment of Harvard Medical School, it documents a decisive moment in the transition from apprenticeship-based training to structured academic instruction in the early Republic and illustrates the selective transatlantic transfer of Enlightenment medical ideas into an emerging American institutional context.

The present copy is further distinguished as a presentation exemplar inscribed by Waterhouse to Dr Micajah Sawyer, a respected Massachusetts physician connected to influential intellectual and political circles. The inscription underscores the role of personal networks in consolidating early American academic medicine and enhancing support for institutional reform.

CONDITION: Light marks of use; overall a good copy.

PROVENANCE: Presentation copy with handwritten note title page *Dr. Sawyer from the Author*.

REFERENCES: R. B. AUSTIN, *Early American Medical Imprints*, no. 2015; C. EVANS, *American Bibliography*, no. 20123; *Heirs of Hippocrates*, no. 1124.5; National Library of Medicine, *Eighteenth-Century American Medical Books*, p. 78.



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1809

MILLOT'S TREATISE ON THE DETERMINATION OF SEX IN CONCEPTION
ONLY ONE KNOWN COPY OF THIS ISSUE RECORDED IN WORLDCAT

25. MILLOT, JACQUES-ANDRÉ. *L'arte di generare maschi e femmine ad arbitrio: sistema completo della generazione / di monsieur Millot. Prima versione italiana corredata in fine di una Memoria sulla Dissenteria epidemica del 1808*. Assisi: presso Ottavio Sgariglia, 1809.

8vo (205 x 140 mm), paper wrappers, untrimmed, with deckle edges and the original sewing structure visible on the spine, pp. xiv, 176, 47, [1]. Printed in roman and italic types.

\$ 2,000

First and only Italian edition, the work presents a structured and comprehensive exposition of human generation, organized into three distinct parts. The opening section offers a critical survey of earlier theories, including seminism, ovism, and related doctrines, positioning Millot's argument within a broader intellectual tradition and highlighting the persistent uncertainty surrounding the mechanisms of conception at the turn of the nineteenth century.

The central portion of the treatise is devoted to anatomical and physiological analysis, with detailed discussion of the placenta, fetal circulation, superfetation, and the functions of the ovaries and Fallopian tubes. Drawing on contemporary authorities such as Haller, Millot seeks to establish a physiological basis for his system, integrating observational anatomy with speculative reasoning in an attempt to explain both the processes of generation and the transmission of traits between parents and offspring.

The final section advances the author's principal thesis, namely the possibility of influencing the sex of the child through specific conditions at the moment of conception. This is supported by a series of observations and experiential claims, presented as empirical confirmation of a theory rooted in the asymmetrical function of the reproductive organs.

The Italian edition further amplifies the work through the inclusion of the *Annotazioni del Traduttore* and the appended *Memoria sulla Dissenteria epidemica del 1808*, which introduce critical commentary and an independent medical investigation, transforming the volume into a composite text that combines theoretical speculation with practical medical reflection.

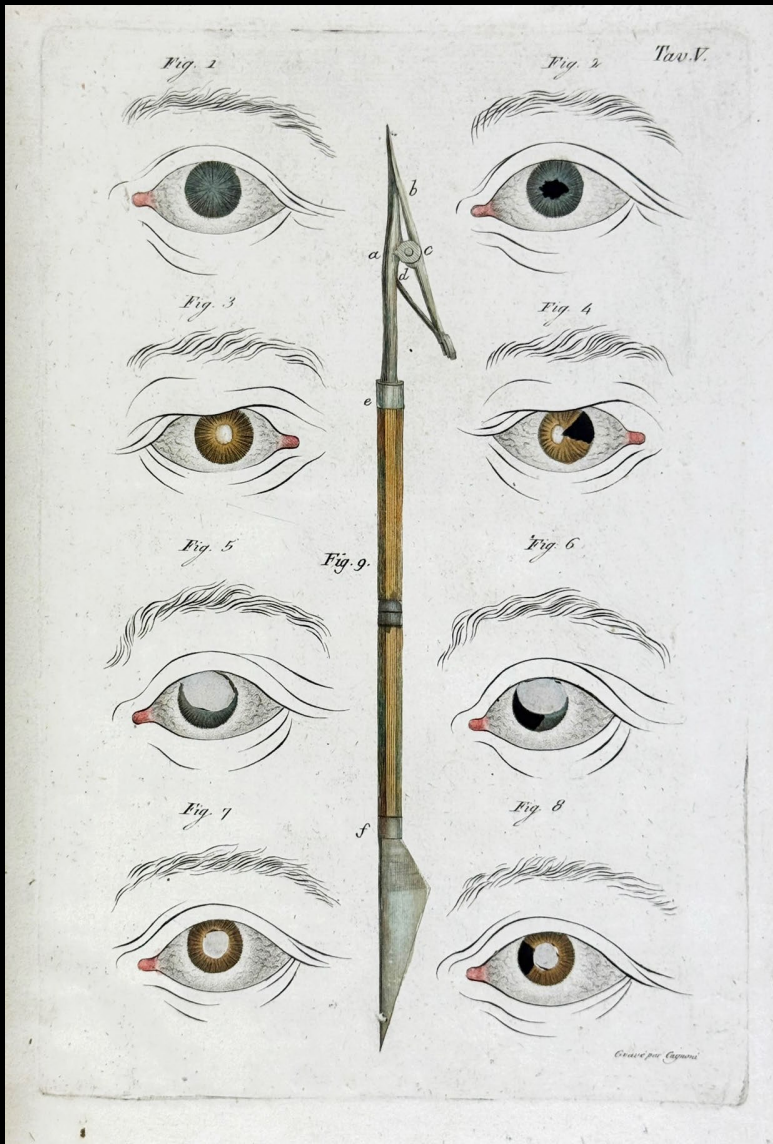
CONDITION: Small restoration to the binding. Internally an amazing copy with no defect.

REFERENCES: BnF Data authority record, *Jacques-André Millot*.

(<https://data.bnf.fr/fr/ark:/12148/cb13009379v>)

Museo Galileo, catalogue record, *L'arte di generare maschi, o femmine ad arbitrio*.

(<https://opac.museogalileo.it/imss/resource?dcnr=8&uri=924960&v=1&>).



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and HD images](#)

1811

A PRESENTATION COPY, UNTRIMMED, IN ORIGINAL STATE
ASSALINI'S SURGICAL TREATISE ON THE ARTIFICIAL PUPIL
WITH DONEGANA'S CONTEMPORARY RESPONSE

26. ASSALINI, PAOLO. *Ricerche sulle pupille artificiali con cinque tavole incise in rame e colorite*. Milan: Dalla Stamperia Reale, 1811.

8vo (260 x 170 mm), contemporary orange printer's wrapper; untrimmed, pp. 59, [1]; with 5 copper-engraved plates, hand-coloured, bound at the end of the volume; printed in Roman and Italic types; title-page bearing manuscript presentation inscription by the author; manuscript ownership signature *Dr. Loder 1811 Dono dell'Autore* on title, for the first volume.

[BOUND WITH:]

DONEGANA, CARLO. *Lettera al chiarissimo autore del libretto intitolato Ricerche sulle pupille artificiali*. Como, Carlo Antonio Ostinelli, [ca. 1811].

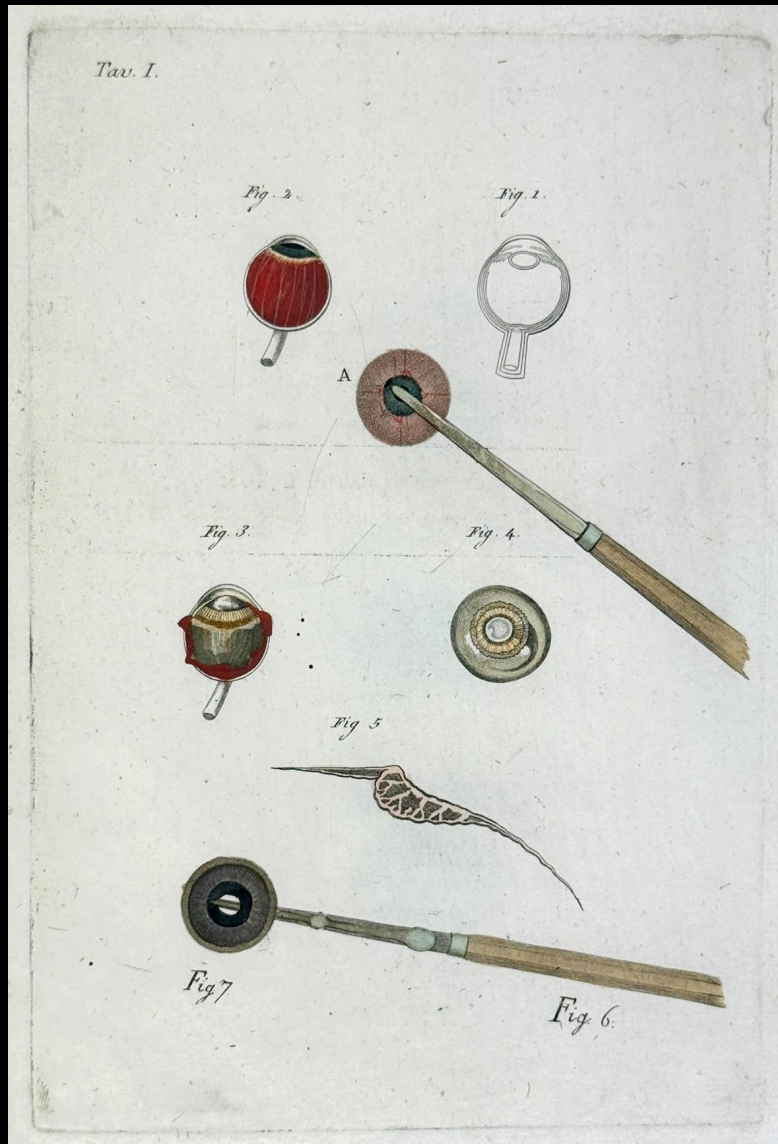
8vo (200 x 110 mm), pp. 14, manuscript ownership signature *Loder* on title page.

\$ 3,200

FIRST EDITION OF ASSALINI'S RARE OPHTHALMOLOGICAL MONOGRAPH ON ARTIFICIAL PUPIL SURGERY, issued by the Milan Royal Press and accompanied by five finely hand-coloured plates. The work stands at a decisive moment in early nineteenth-century operative ophthalmology, where the integration of analytical reasoning and visual demonstration reflects the increasing reliance on instrument-based surgical intervention.

At its core lies Assalini's systematic comparison of European techniques, through which he situates his own method within a broader, transnational surgical discourse. His procedure, based on the controlled detachment of the iris at its ciliary insertion, represents a precise and technically grounded response to one of the central challenges of post-Cheselden ophthalmic surgery. The treatise unfolds with a clear methodological progression, from pathological definition to operative execution, combining anatomical insight with practical instruction.

The engraved plates play a central role in this construction. Far from illustrative supplements, they function as integral components of the surgical argument, clarifying anatomical relationships, operative stages, and the configuration of specialized instruments. Their hand-colouring reinforces their didactic purpose and aligns the publication with the emerging visual culture of medical pedagogy, in which precision of representation becomes inseparable from clinical practice.



[Click for wider description
and HD images](#)

The presence of Donegana's *Lettera*, bound with the treatise, transforms the volume into a coherent documentary unit, preserving both proposal and immediate critical response. This printed exchange exemplifies the rapid circulation of medical ideas in Napoleonic Europe and the role of published correspondence as a medium of scientific debate. The juxtaposition of the two texts captures a precise moment of intellectual confrontation, in which innovation is tested within an active community of practitioners.

Within the broader development of ophthalmic surgery, the formation of an artificial pupil emerged as a focal problem across Europe at the turn of the nineteenth century. Surgeons in Italy, France, Britain, and the German-speaking world elaborated diverse techniques, reflecting a transition toward a more comparative and systematised clinical practice. Assalini's contribution, grounded in anatomical observation and supported by purpose-designed instruments, exemplifies this shift toward technical refinement and procedural clarity.

The Milanese edition of 1811, produced under the auspices of the Royal Press, further situates the work within the institutional framework of Napoleonic Italy, where scientific publication operated within state-supported structures. Its subsequent dissemination beyond Italy confirms its participation in a wider European network of medical exchange. Together with Donegana's response, the volume documents not only a specific surgical innovation, but also the intellectual culture of early nineteenth-century science, characterised by methodological precision, international dialogue, and immediate critical engagement.

CONDITION: Untrimmed, a good copy.

PROVENANCE: 1. Oval black ink stamp on the verso of the title page: «Императорскаго Московскаго Университета» (Library of the Imperial University of Moscow), in pre-reform Russian orthography, datable before 1917, with purple manuscript inventory mark (c. 22587 §3). Founded in 1755, the Imperial University of Moscow was the principal university of the Russian Empire; its library, devastated in the Napoleonic fire of 1812, was rebuilt in the very years following the printing of the present volume, with particular attention to medical works. 2. Handwritten presentation note *Dr. Loder 1811 Dono dell'Autore* at title page of first volume. 3. Handwritten signature *Loder* at title page of the second.

REFERENCES: P. Assalini, entry in *Dizionario Biografico degli Italiani*, Vol. IV, Roma: Istituto della Enciclopedia Italiana, 1962; E. MANZINI, *Memorie storiche dei reggiani più illustri*, Reggio Emilia: 1878, pp. 300–301.



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1812

THE MOST AUTHORITATIVE MODERN MANUAL FOR MIDWIVES
SIGNED BY THE AUTHOR

27. BOIVIN, MARIE ANNE VICTOIRE. *Mémorial de l'art des accouchements: ouvrage pratique, dans lequel on a représenté avec soin, en 133 gravures, toutes les positions de l'enfant, le mécanisme de tous les accouchements, et rappelé, en peu de mots, les règles qu'il faut observer dans les différents cas: suivi des Aphorismes de Mauriceau [...]*. Paris: Se vend à l'Hospice de la Maternité [...] et chez Méquignon père, 1812.

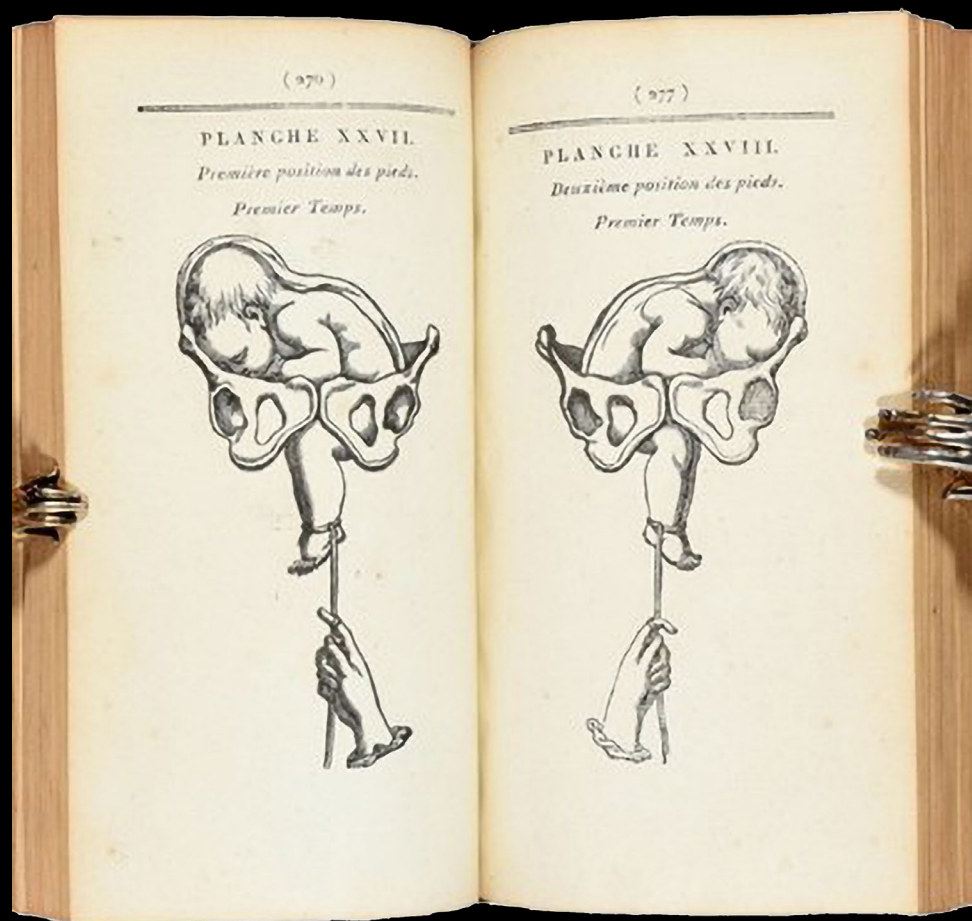
Large 8vo, contemporary calf, ff. [14], [2], pp. 666, 1 unnumbered leaf of plates. Engraved frontispiece with a view of the *Hospice de la Maternité*. 133 WOOD-ENGRAVED ILLUSTRATIONS (129 NUMBERED) REPRESENTING ALL THE POSITIONS OF THE CHILD IN THE UTERUS AND THE MECHANISM OF ALL DELIVERIES. AUTHOR SIGNATURE ON P. [10].

\$ 3,000

FIRST EDITION OF A CELEBRATED MANUAL FOR THE USE OF MIDWIVES, COVERING ALL ASPECTS OF LABOR, DELIVERY AND THE IMMEDIATE POST-PARTUM PERIOD AND CONSIDERED FOR A LONG TIME AN AUTHORITY IN THE FIELD OF OBSTETRICS. The book also contains the Aphorisms (pp. 605-644) by the Paris surgeon and obstetrician François Mauriceau (1637-1709).

MARIE ANNE VICTOIRE GILLAIN BOIVIN (1773-1841) was a French midwife, inventor, and obstetrics writer which has been called ONE OF THE MOST IMPORTANT WOMEN IN MEDICINE IN THE 19TH CENTURY. Boivin invented a new pelvimeter, and a vaginal speculum which was used to dilate the vagina and the examination of the cervix. Her invention helped not only her female patients, but also medical practitioners. She is one of the first to use stethoscope to listen to the fetal heart. She was given credit for discovering the cause of certain types of bleeding, the cause of miscarriages and diseases of the placenta and uterus. Radcliffe stated that she «was undertaking surgical treatments which in other countries were the prerogative of the men». She was also one of the first surgeons to amputate the *cervix uteri* for a cancerous growth. Because Boivin was an innovative and skillful gynecological surgeon, German universities became more opened to the idea of women becoming skilled in gynecological surgery.

Her first book was this *Memorial de l'Art des Accouchemens*, first published in 1812 and reprinted many times. It included notes she had taken from teaching of another renowned midwife, Marie-Louise Lachapelle, and the book was used as a handbook for medical students and midwives. All medical textbooks that she wrote were translated to different languages and used for 150 years.

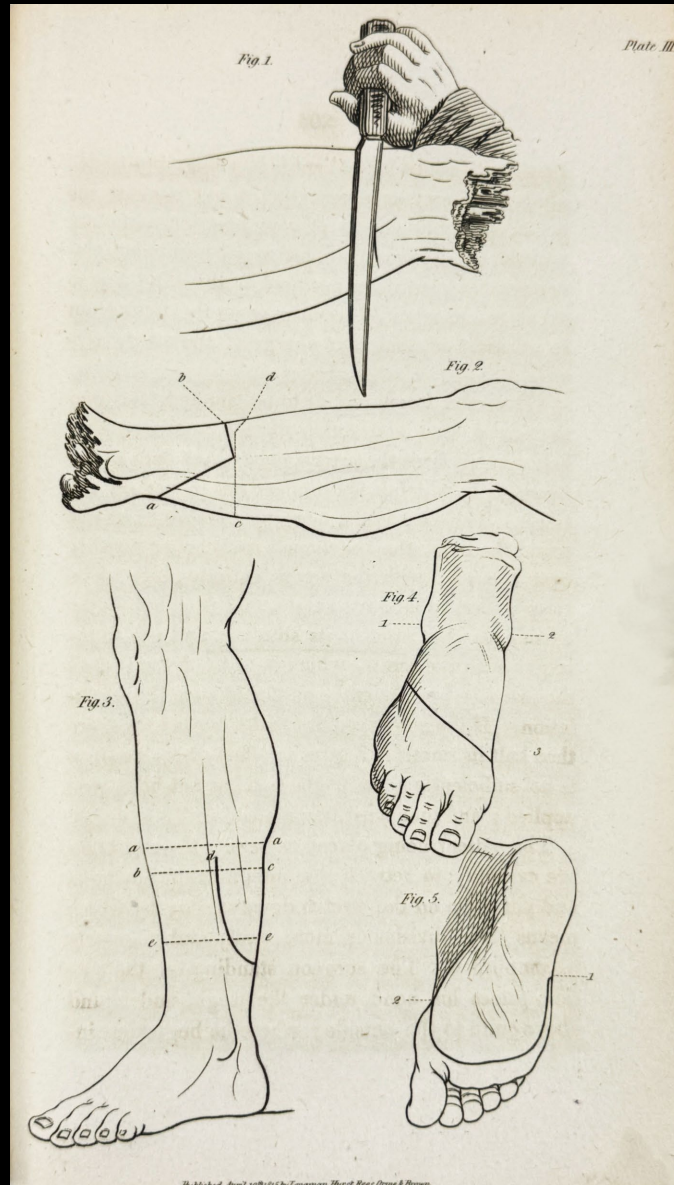


CONDITION: Title-page slightly soiled, some very minor spotting but a fascinating copy signed by the author.

PROVENANCE: Manuscript entry *Lise Jacob*.



REFERENCES: Later editions are common on the market, but this first issue is untraceable, being printed in few copies. Garrison-Morton 6165. MARGARET ALIC, *Hypatia's Heritage: A History of Women in Science from Antiquity Through the Nineteenth Century*. Boston: Beacon Press, 1986. p. 102. MARILYN OGILVIE, *Boivin, Marie Gillain* in «Women in Science: Antiquity through Nineteenth Century: A Biographical Dictionary with Annotated Bibliography». MIT Press 1986: p. 43. JUNE K. BURTON, *Preeminent female teachers: Mme Lachapelle and Mme Boivin*, in «Napoleon and the Woman Question: Discourses of the Other Sex in French Education, Medicine, and Medical Law 1799-1815», Texas Tech University Press, 2007, pp. 98-106.



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and HD images](#)

1815

ONE OF THE MOST IMPORTANT CONTRIBUTIONS TO THE HISTORY
OF MILITARY SURGERY AND THE MANAGEMENT OF GUNSHOT TRAUMA OF THE LIMBS
WITH A NOTABLE SCANDINAVIAN PROVENANCE

28. GUTHRIE, GEORGE JAMES. *On Gun-Shot Wounds of the Extremities*. London: Longman, Hurst, Rees, Orme, and Brown, 1815.

8vo (210 × 130 mm), full calf, gilt fillets and gilt title on a red leather spine label, front hinge restored, edges sprinkled, pp. xxxii, [8-Explanation of the Plates], 384. FOUR ENGRAVED PLATES BOUND OUT OF TEXTUAL SEQUENCE, WITH PLATES I AND II HERE INVERTED.

\$ 1,900

FIRST EDITION. Issued at the close of the Napoleonic Wars, Guthrie's treatise stands as the first English monograph devoted exclusively to gunshot trauma of the limbs, distilling extensive Peninsular War experience into a coherent surgical standard. Its importance lies in the transition from anecdotal authority to systematically tabulated cases, comparative returns and reproducible operative criteria, offering clear guidance on the timing of amputation and the management of complex gunshot fractures in a pre-anaesthetic and pre-antiseptic context. The work synthesises the Anglo-French debates that shaped early nineteenth-century military surgery, positioned between Larrey's advocacy of early intervention and more conservative doctrines, and introduces one of the earliest successful British hip-joint disarticulations, defining a method that would influence military practice through the Crimean era. Supported by four engraved plates detailing incisions, positioning and joint-specific techniques, the book became a cornerstone of British surgical training and an essential reference for the organisation of battlefield care, from triage and evacuation to post-operative treatment in overcrowded military hospitals.

CONDITION: Restoration to the front hinge; internally perfectly preserved.

PROVENANCE: 1. *Ex-libris* of Edward Mårten Edholm (1850–1913). 2. Karolinska Institutet Library, Stockholm, with institutional ink-stamp dated "4 MRS 1953," and printed label "Duplicate – Withdrawn/Hagströmer Biblioteket, Svenska Läkaresällskapet, Karolinska Institutet".

REFERENCES: *The Haskell F. Norman Library of Science and Medicine*, San Francisco: Norman Publishing, 1991, Vol. I, no. 957; F. H. GARRISON and L. T. MORTON, *An Annotated Checklist of Medical Classics*, Aldershot: Scolar Press, 1996, no. 2161; Wellcome Library, *Catalogue of Printed Books*, s.v. Guthrie, *On Gun-Shot Wounds*; W. OSLER, *Bibliotheca Osleriana*, Oxford: Clarendon Press, 1929, s.v. military surgery.



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and HD images

1818

FIRST EDITION, UNTRIMMED AND PARTIALLY UNCUT
IN THE ORIGINAL PRINTER'S WRAPPERS

A LANDMARK IN EARLY OPHTHALMOLOGY:
THE FOUNDATIONAL FRENCH TREATISE ON EYE DISEASES
AND THE FIRST DESCRIPTION OF GLAUCOMA

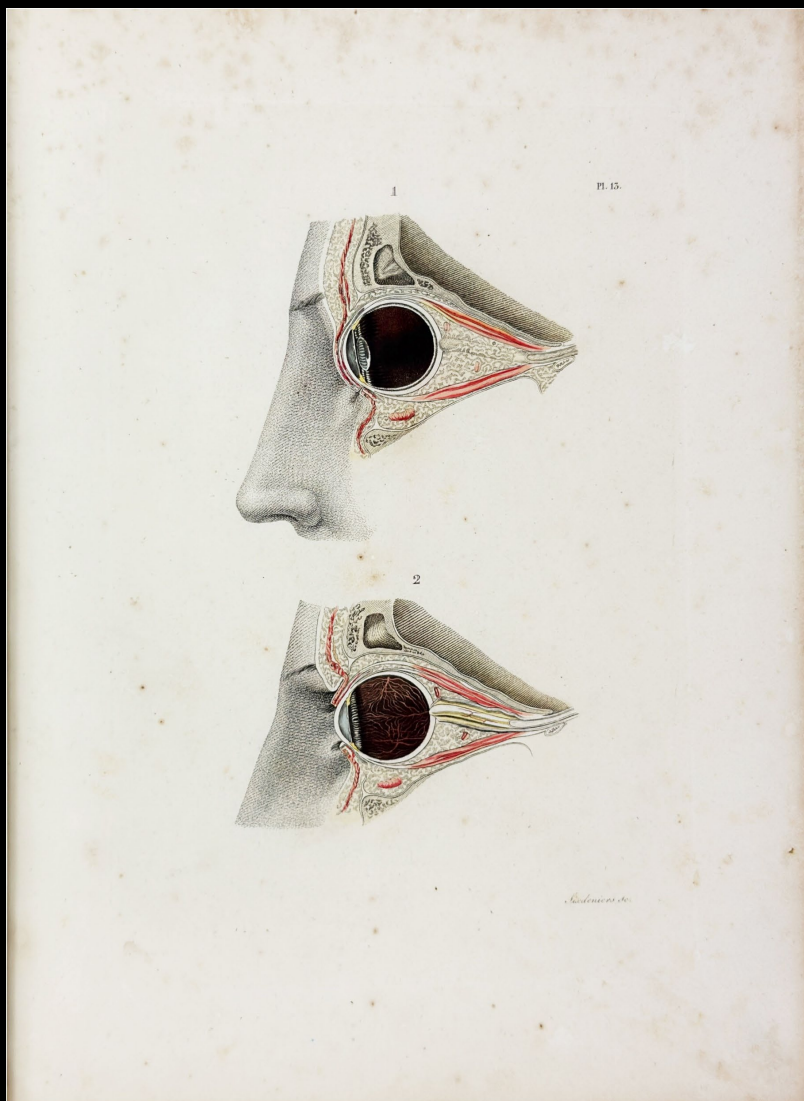
29. DEMOURS, ANTOINE PIERRE. *Traité des maladies des yeux*. Paris: Chez l'Auteur et Crochard, de l'imprimerie de Firmin Didot, imprimeur du Roi, de l'Institut, et de la Marine, rue Jacob, n° 24, 1818.

Four volumes, Volumes I–III, text, 8vo (218 × 136 mm), printed on high-quality rag paper in the original blue pastepaper wrappers with printed paper spine labels, entirely untrimmed and partially uncut. Volume IV, the atlas, 4to (295 × 212 mm), in its original pastepaper-covered boards with printed label, untrimmed. Volume I: pp. [i–vii] viii–xxxvi, 551, [1]; Volume II: pp. [6], 518; Volume III: pp. [6], 517, [1], [2 – Errata]; Volume IV: pp. [2], [1–5], 6–126, 65 [but 80 plates].

The atlas contains the portrait frontispiece of Pierre Demours, engraved by Masquelier after Latour's painting, followed by 80 engraved plates: 65 numbered plates, 13 *bis* plates, and 2 *ter* plates, with 52 plates printed in color by stipple and *à-la-poupée* processes. The plates are preserved with their original tissue guards.

\$ 3,500

The *Traité des maladies des yeux* stands as the most comprehensive French synthesis of ophthalmology produced during the Restoration period, uniting clinical observation, anatomical inquiry, and operative innovation into a coherent scientific framework. Drawing upon decades of accumulated practice by Pierre Demours and systematized by his son Antoine Pierre, the work defines the conceptual boundaries of ophthalmology at a moment when the discipline was crystallizing as an autonomous medical specialty. Across the three text volumes, Demours establishes new diagnostic criteria, more rigorous classifications of ocular disorders, and a methodological foundation that would influence ophthalmic science throughout the nineteenth century. Foremost among his contributions is the first fully articulated clinical description of glaucoma associated with elevated intraocular pressure, marking a pivotal transition from symptom-based interpretation to a modern pathophysiological understanding of the disease.



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and HD images](#)

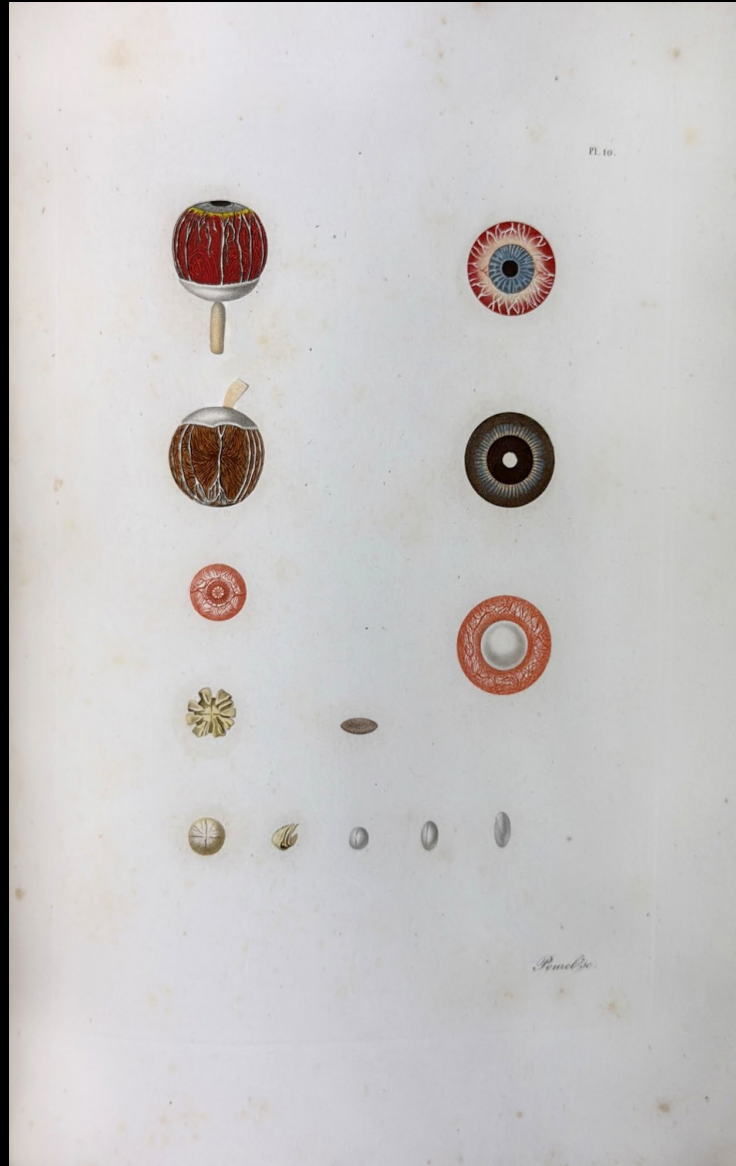
The atlas provides the essential visual counterpart to the treatise, combining Soemmerring's anatomical models with a large set of pathological figures intended to support clinical instruction. The stipple and *à-la-poupée* printing processes enable a precise depiction of chromatic and morphological variations, including vascular patterns and tissue opacity, features that Demours regarded as indispensable to reliable diagnosis. The pathological plates, drawn *d'après nature*, document inflammatory, degenerative, traumatic, and postoperative conditions with an attention to structural detail that reflects both clinical observation and post-mortem verification.

This integration of text and image exemplifies a methodological shift characteristic of early nineteenth-century ophthalmic science, which sought to correlate functional symptoms with reproducible anatomical evidence. Demours frequently situates his observations within the broader European tradition, engaging with Zinn, Soemmerring, Scarpa, and Beer in order to establish points of agreement and divergence in anatomical terminology, pathological taxonomy, and operative indications. The combination of comparative analysis, descriptive clarity, and technical precision positions the *Traité* as a foundational tool for clinicians and instructors, rather than as a purely illustrative publication.

The preservation of the set in its original, untrimmed state reflects the physical format intended for the original professional use, with wide margins suited for annotation and plates printed with the accuracy required for repeated consultation. Taken as a whole, the *Traité* represents a significant contribution to the scientific infrastructure of early ophthalmology, valuable both for its methodological coherence and for the precision of its visual documentation.

CONDITION: A very good set, untrimmed and partially uncut, preserved in the original printer's wrappers and boards.

REFERENCES: Garrison & Morton, no. 5842.1; J. M. NORMAN, *The Haskell F. Norman Library of Science and Medicine*, San Francisco: Norman Publishing, 1991, no. 618; Heirs of Hippocrates, no. 1182.5; B. S. BECKER, *Catalogue of Books and Journals on Ophthalmology and Vision*, London: 1959, no. 96; E. WALLER, *Bibliotheca Walleriana*, 2 Vols., Stockholm: Almqvist & Wiksell, 1955, no. 2353; J. HIRSCHBERG, *Geschichte der Augenheilkunde*, Leipzig: Wilhelm, Engelmann, 1899. *Bernard Becker Collection in Ophthalmology*, at Washington University, no. 96.



[Click for wider description
and HD images](#)

1818

THE SCIENCE OF VISION: AN ANATOMICAL ATLAS OF THE EYE
A WIDE-MARGINED COPY, PARTIALLY UNTRIMMED

30. SOEMMERRING, SAMUEL THOMAS VON. *Description figurée de l'œil humain*. Paris: chez Crochard, 1818.

4to (text 280 × 215 mm, plates 293 × 215 mm), later half brown calf over marbled boards, modern flyleaves, spine raised on bands and gilt decorated. Wide-margined copy. 100 pages of letterpress text in Roman type with occasional italic emphasis and captions referring to the engraved figures. ILLUSTRATED WITH 28 ENGRAVED PLATES PRINTED HORS TEXTE, SOME WITH CONTEMPORARY HAND-COLOURING.

\$ 650

First French edition of Soemmerring's influential anatomical study of the eye, issued in a form that combines scientific authority with the refined visual culture of early nineteenth-century medical publishing. Derived from *Icones oculi humani* (1804), the work stands at a decisive moment in the study of vision, when anatomical investigation and optical theory converged into a unified scientific framework.

Prepared by Antoine Pierre Demours, the edition is not a mere translation but a structured adaptation for the Parisian medical milieu. The engraved plates and accompanying text operate in strict correspondence, guiding the reader through a progressive analysis of the eye's anatomy, including the retina and the macula lutea, central to Soemmerring's contribution.

The suite of 28 plates, printed *hors texte* and partly enhanced with contemporary hand-colouring, forms the intellectual core of the work. Their analytical sequencing and clarity of execution transform the atlas into a precise visual instrument of study, reflecting the highest standards of anatomical illustration in the early nineteenth century.

CONDITION: Foxing to the text, lighter on the plates. A very good copy, wide-margined and partially untrimmed.

REFERENCES: Heirs of Hippocrates, no. 1134; Garrison & Morton, no. 1455; R. HILDEBRAND, *Soemmerring's Work on the Nervous System: A View on Brain Structure and Function from the Late Eighteenth Century*, in *Anatomy and Embryology*, 2005, 210, pp. 337–342; J. M. S. PEARCE, *Samuel Thomas Soemmerring (1755–1830): The Naming of Cranial Nerves*, in *European Neurology*, 2017, 77, pp. 303–306.

31. SARLANDIÈRE, JEAN-BAPTISTE. *Mémoires sur l'électro-puncture, considérée comme moyen nouveau de traiter efficacement la goutte, les rhumatismes et les affections nerveuses, et sur l'emploi du moxa japonais en France; suivis d'un traité de l'acupuncture et du moxa: principaux moyens curatifs chez les peuples de la Chine, de la Corée et du Japon: ornés de figures japonaises*. A Paris, chez l'auteur, Rue de Richelieu. N°60 ; et chez Mlle. Delaunay libraire, Rue Saint-Jacques, N°7, 1825.

8vo (203 x 135 mm), later stiff cardboard binding, pp. [4], IV, 150, [2-index], [16-catalogue of the bookseller Baillier]. TWO COLOURED PLATES REPRESENTING THE VITAL POINT FOR ACUPUNCTURE.

\$ 3,200

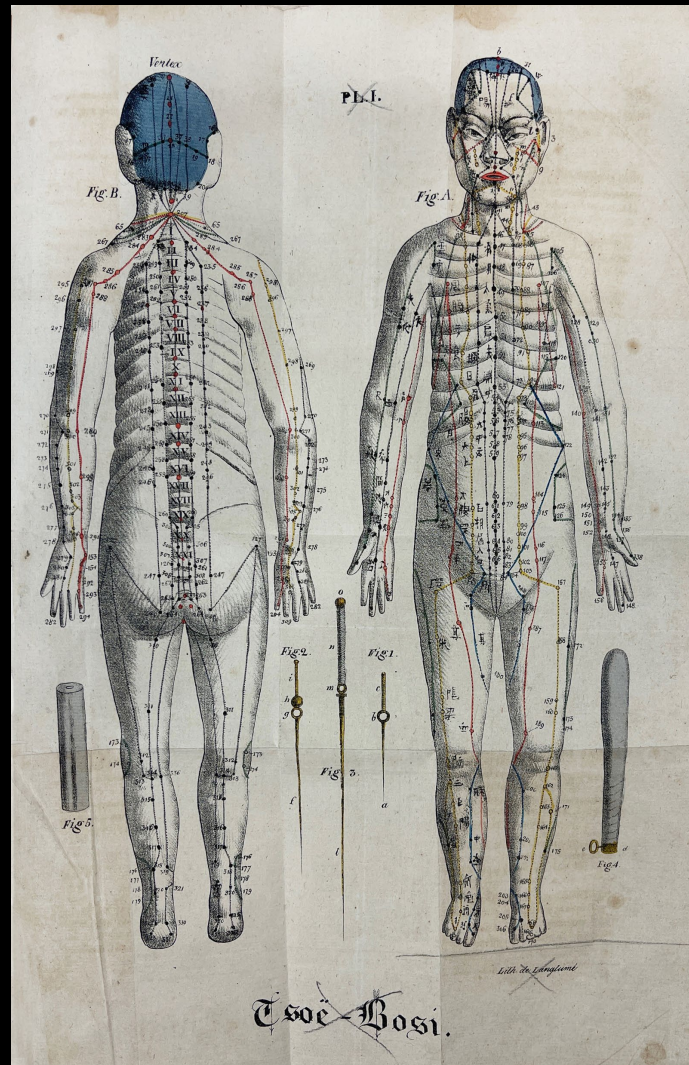
FIRST AND ONLY EDITION of the first treatise on electrical acupuncture, a therapeutic technique that combined electricity with acupuncture. Unlike Oriental acupuncture, the needle was not the primary agent of treatment but simply acted as a conductor to apply the electricity subcutaneously. Electroacupuncture could be used to increase stimulation of the acupuncture points, having a greater effect on the nervous system; electroacupuncture largely works through creating neuronal signals between the peripheral and central nervous systems in the body. Sarlandière achieved notable success with electroacupuncture in treating respiratory and rheumatic disorders, as well as some forms of paralysis. His technique was soon adopted in French hospitals.

After the first part of the book dedicated to electroacupuncture, we find a second chapter dedicated to the use of Japanese moxa as a therapeutic agent. The term MOXA derives from the Japanese words *Moe* and *Kusa*, which mean “to burn” and “grass” (therefore “burning grass”) and refers to a practice of an absolutely original and unknown therapeutic technique in the West until a few decades ago, the *Moxibustion*, which consists in heating skin areas by burning dried mugwort, or *Moxa*, on the skin, overlying acupuncture points or energy pathways, in order to obtain the resolution of a pathological event.

The treatise ends with the translation from a Chinese manuscript of a treatise on acupuncture, illustrated by two large Japanese anatomical plates, but with Chinese nomenclature, showing its application, which he owed to the famous orientalist Klaproth.

CONDITION: A few marks of use and oxidations, restoration at upper margin of one leaf, a good copy.

REFERENCES: The Historical Library of Karolinska Institutet and the Swedish Society of Medicine, entry *Sarlandière, Jean-Baptiste*.



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and HD images

32. DUPUYTREN, GUILLAUME. *Mémoire sur une manière nouvelle de pratiquer l'opération de la pierre* («Memoir on a New Method of Performing the Stone Operation»). Paris, Baillière, 1836.

Elephant folio (610x460 mm), original sugar paper blue printed paperboards, ff. [78].

10 LITHOGRAPHED PLATES AFTER DRAWINGS BY JACOB REPORTED ON STONE BY LANGLUMÉ, OF WHICH 8 DEPICT STAGES OF THE OPERATION AND 2 ARE DEVOTED TO THE SPECIAL INSTRUMENTS USED, ALL LIFE-SIZE

\$ 3,300

FIRST SUMPTUOUS POSTHUMOUS EDITION of a revolutionary surgical book describing dupuytren's innovations in minimizing complications and reducing mortality rates associated with bladder stone removal, a procedure notorious for its difficulty and risk.

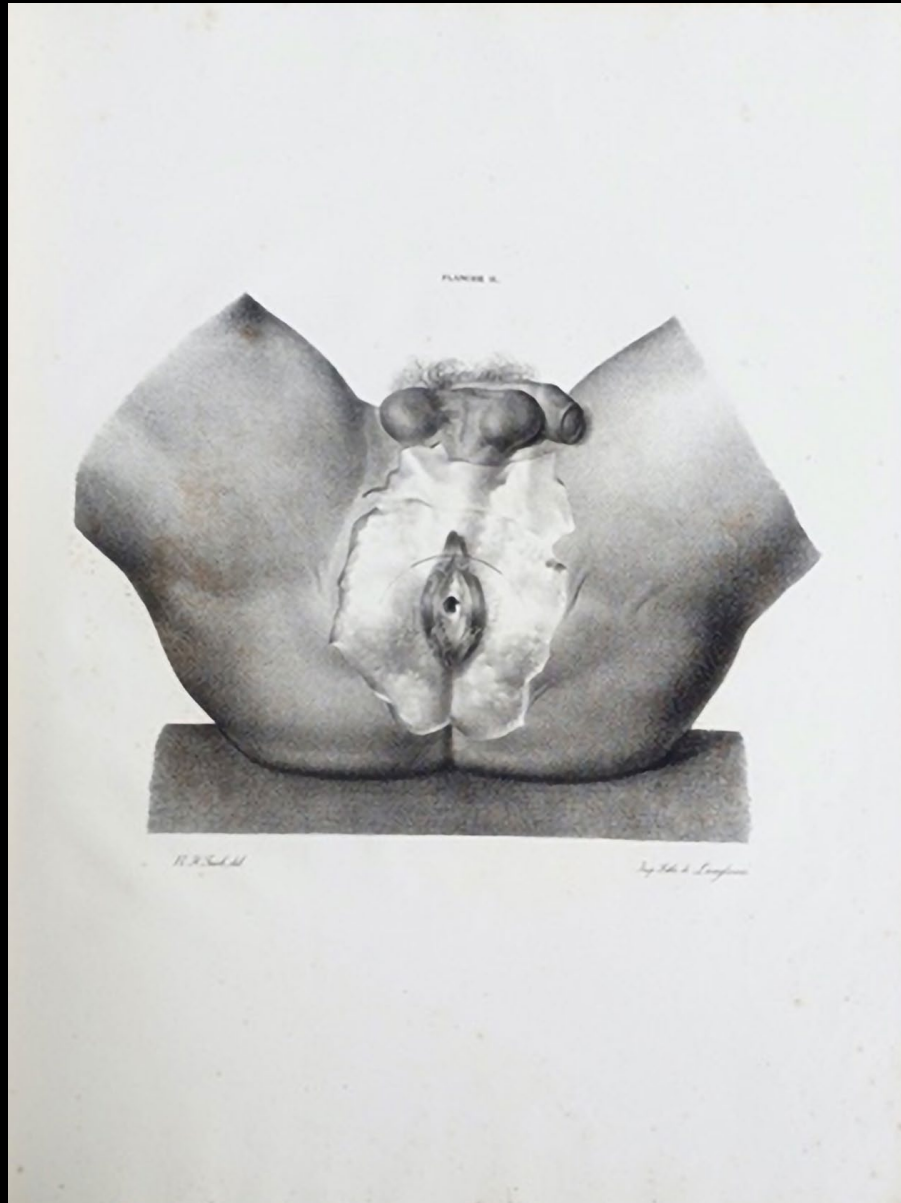
His method involved improvements in the surgical technique, especially focusing on the perineal lithotomy approach, which targeted bladder stones through an incision in the perineum rather than through the abdominal wall. This technique was revolutionary for its time, emphasizing precise, less invasive methods and aiming for a faster recovery. Dupuytren's approach and his tools became standards in urological surgery and influenced future practices in lithotomy and general surgery.

GUILLAUME DUPUYTREN (1777–1835) was a prominent French surgeon and anatomist known for his pioneering work in surgery, especially in treating musculoskeletal and urinary conditions. This publication, completed and published posthumously by his colleagues J.L. Sanson and L.J. Bégin, introduced a groundbreaking approach to lithotomy, solidified Dupuytren's reputation and also contributed to the refinement of surgical methods. Dupuytren himself left a lasting legacy as a surgeon with multiple medical conditions named after him, including Dupuytren's contracture, a hand deformity he extensively studied and treated.

CONDITION: Usual light foxing but an unsophisticated copy in its first editorial binding, containing to the back cover the advertising with the list of the books published by Baillière.

PROVENANCE: Several not identified contemporary annotations to the upper cover.

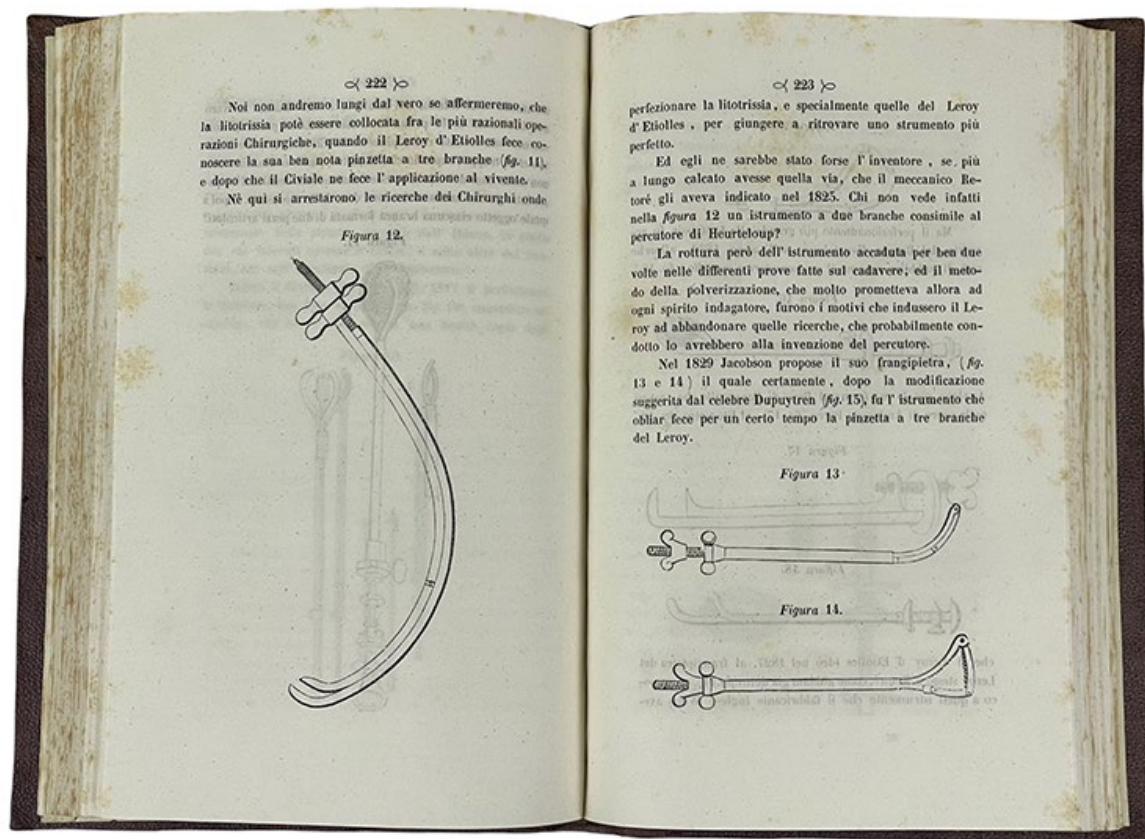
REFERENCES: Heirs of Hippocrates, 1223. Not in Ellis, *A history of bladder stone*. Not in Osler, Wellcome, Garrison-Morton, Waller, Sallander and Benjamin. Hirsch II, 348: «Die von ihm begonnene Arbeit konnte Dupuytren nicht mehr vollenden und überließ deren Beendigung testamentarisch seinen Freunden und Schülern Sanson und Bégin». Castiglioni, pp. 717-718.



1838-1844

COLLECTION OF TWO VERY RARE ITALIAN MEDICAL TREATISES
ON SURGERY AND DERMATOLOGY

NO COPY OF BOTH TREATISES RECORDED IN WORLDCAT



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and HD images

33. BLANDIN, PHILIPPE FRÉDÉRIC. *Degli accidenti che possono sopraggiungere nelle operazioni chirurgiche e dei mezzi per rimediarvi / tesi di Federigo Blandin; prima traduzione italiana con note del dott. Alessandro Foresi*. Firenze: D. Passigli, 1844.

[BOUND WITH]

LEPELLETIER, ALMIRE. *Trattato della erisipela e delle differenti varietà che può presentare*. Livorno: Bertani, Antonelli e c., 1838.

8vo (220 x 150 mm), original brown paper boards, blind-tooled gilt titles at spine, pp. [6], 280, ff. [1-errata] for the first work; pp. 133-223 for the second.

\$ 900

This composite volume unites two exceptionally rare Italian translations of French medical treatises, illustrating the transmission of early nineteenth-century clinical knowledge from Paris to Italy. Blandin's work, presented here in its first Italian edition, offers a systematic classification of surgical complications, divided into nervous, hemorrhagic, and embolic accidents, reflecting the growing emphasis on anatomical precision and operative risk in pre-antiseptic surgery. The commentary by Alessandro Foresi, accompanied by illustrative material, transforms the translation into an original contribution to Italian medical literature. His focus on anatomical knowledge as the principal safeguard against surgical error highlights the pedagogical aim of the work, reinforced by the inclusion of clinical case histories. The second treatise, devoted to erysipelas, summarizes contemporary views on the causes, symptoms, and treatment of this acute skin infection, reflecting a transitional moment between traditional theories and emerging bacteriological understanding. Often issued separately, the two texts are here bound together, suggesting a thematic link between surgical complications and inflammatory disease. No institutional records of this combination appear to exist, further enhancing the rarity and bibliographical interest of the volume.

CONDITION: Light foxing along the volumes, due to the quality of the paper, but a good copy of a fascinating collection of extremely rare medical treatises.



[Click for wider description
and HD images](#)

1852

THE BIRTH OF SPECIALIST OPHTHALMOLOGY

34. DALRYMPLE, JOHN. *Pathology of the Human Eye*. London: John Churchill, 1852.

Folio (374 × 262 mm), half black morocco over cloth or marbled boards, spine panelled by gilt rules and gilt-lettered in one compartment, edges sprinkled, ff.[4] including half-title, letterpress title, dedication and introduction, pp. [81-text], THIRTY-SIX HAND-COLOURED LITHOGRAPHED PLATES, EACH WITH A FACING LEAF OF LETTERPRESS EXPLANATION AND PROTECTED BY A TISSUE GUARD. Plates lithographed by William Baggs after original watercolours by William H. Kearney and John Leonard, prepared under the supervision of John Dalrymple and his colleague John Scott. Occasional double-column setting for explanatory sections, roman type with small caps, with headings and plate legends in larger type. Originally issued in nine imperial-quarto fascicules between 1849 and 1852, the general title dated 1852 for the completed volume.

\$ 2,700

FIRST AND ONLY EDITION of Dalrymple's *Pathology of the Human Eye*, that stands as the most ambitious visual codification of ocular disease produced in mid-Victorian Britain, uniting clinical precision with a lavish folio format rarely devoted exclusively to pathology. Executed from direct observation at Moorfields Eye Hospital in London, the plates translate complex inflammatory, degenerative and malignant conditions into a visual language that practicing surgeons could apply at the bedside. The atlas embodies a decisive moment in the emergence of ophthalmology as a separate specialty, bridging pre-bacteriological pathology and the microscopy-based nosology that would follow. Its careful staging from external appendages to the deepest structures of the globe reflects Dalrymple's pedagogical design, while the accomplished hand-colouring captures subtleties of vascular injection and fundal pigmentation that earlier English works, notably Wardrop's, had treated with more limited illustration. Issued by subscription at exceptionally high cost, the volume was directed to an élite professional readership and has remained highly prized both for the fidelity of its images and for its role in consolidating an anatomically grounded, clinically oriented ophthalmology.

CONDITION: A clean, complete and well-preserved copy, with the plates clean and the tissue guards present.

REFERENCES: Garrison & Morton, no. 1497; E. T. COLLINS, *The History and Traditions of the Moorfields Eye Hospital*, London: H. K. Lewis, 1929, pp. 210-212; R. R. JAMES, *John Dalrymple, F.R.S., 1803-1852*, *British Journal of Ophthalmology*, no. 5, 1926, pp. 242-247.

35. RAINAL, JEAN. *Appareils d'orthopédie*. Paris: Georges Chamerot, 1872.

8vo (210 × 135 mm), publisher's printed buff-paper wrappers, sewn, slight loss at the head, ff. [4], pp. 76, with an additional single leaf of Rainal's commercial catalogue, printed *Prix-courant ... réservé aux médecins*, tipped in between pp. 74–75. NUMEROUS WOOD-ENGRAVED ILLUSTRATIONS PRINTED IN THE TEXT.

\$ 550

Rainal's catalogue represents the earliest fully independent French trade publication devoted solely to modern orthopedic appliances, and it offers an exceptionally revealing overview of the technical inventiveness that flourished at the intersection of Parisian industrial craftsmanship and a medical specialty striving for scientific legitimacy. Its extensive wood-engraved imagery provides a rare panorama of nineteenth-century therapeutic technology, illustrating not only trusses, spinal braces, corsets and enamel pessaries, but also experimental rubber-based supports and a wide array of mechanical devices designed to correct posture, assist mobility or regulate bodily functions in domestic settings. Among its most striking features is the inclusion of gender-specific anti-onanism shields for children, a scarce visual testimony to a moralized medical ideology that, following Tissot's influential treatise, had framed self-stimulation as a source of physical degeneration and psychological harm, thereby normalizing preventive mechanical restraint within pediatric care.

Issued during a period in which Paris had become a leading European centre of surgical instrument manufacture, the catalogue sheds light on Rainal's distinctive orientation toward private clients rather than hospital supply, exemplified by his patented suspension beds adapted to cramped urban interiors and his celebrated springless tilting truss, promoted as a discreet, comfortable and technically superior solution for hernia sufferers. The confidential price list reserved exclusively for physicians underscores the dual commercial and professional strategy of the firm, balancing discretion toward prescribers with transparent cost structures meant to facilitate therapeutic recommendation. The booklet opens an unusually complete window onto the material culture, therapeutic ambitions and social anxieties that shaped early orthopedics at a pivotal moment in its institutional consolidation, making it an instructive and culturally significant artefact for collectors of medical history and technical ephemera.

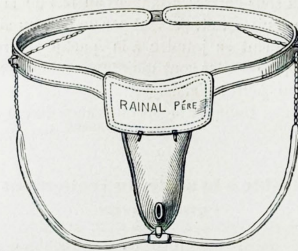
CONDITION: Light marks of use and a waterstain at few leaves; overall in good condition.

REFERENCES: *Index-Catalogue of the Library of the Surgeon-General's Office*, Vol. 23, Washington, DC: Government Printing Office, 1902, entry «Rainal père».

APPAREILS D'ORTHOPÉDIE.

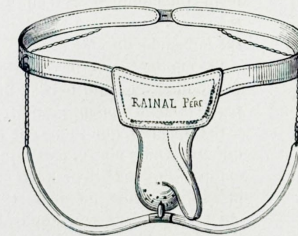
Appareil contre l'onanisme, plaque en émail (breveté), DE RAINAL PÈRE.

La pratique de l'onanisme est très-répandue chez les enfants de l'un et de l'autre sexe. C'est une habitude presque générale dans les pen-



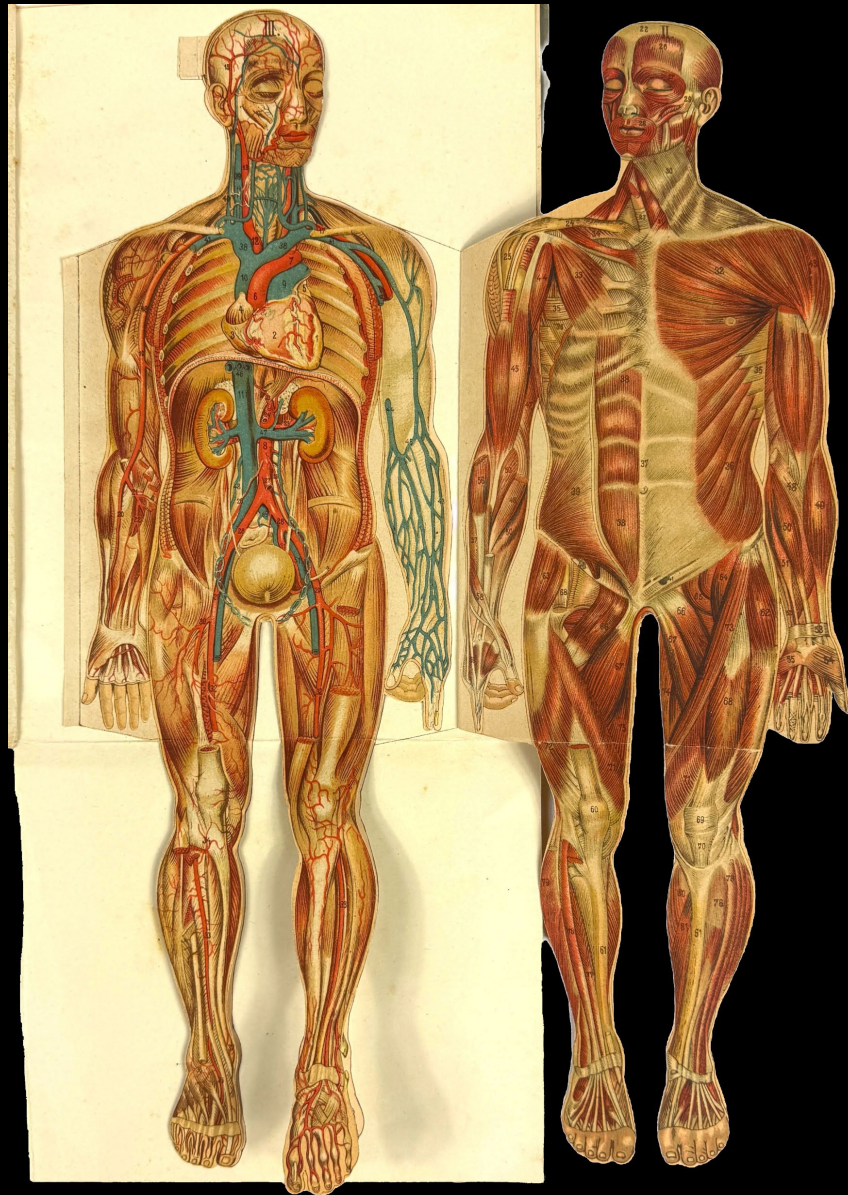
N° 18.

sions et les collèges; les enfants vivant dans leur famille n'en sont pas exempts. Dans le but d'empêcher ces enfants d'abuser d'eux-mêmes,



N° 19.

nous avons construit des appareils d'une grande simplicité, qui, tout en empêchant ces malheureux de se livrer à leur funeste habitude, les



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and HD images

1890

ANATOMY IN MOTION: A «FIN-DE-SIECLE» INTERACTIVE ATLAS
A RARE SURVIVAL MOVABLE-LAYER ANATOMY PRESERVED WITH ALL MOVABLE PARTS

36. MARIO LESSONA, *Struttura del Corpo Umano*. Torino, G.B. Paravia & C., [ca. 1890–1901].

4to (280 × 200 mm), publisher's half-cloth binding with original chromolithographed cover mounted on boards, pp. [8] of explanatory text, unnumbered, accompanied by a large folding colour anatomical plate ("tavola clastica") mounted on stiff card. The plate, in frontal orientation, comprises 22 articulated flaps, allowing successive exposure of the skeletal, muscular, nervous, and visceral systems. Printed in vivid polychrome, with numbered references corresponding to the explanatory text. No conventional typographic title page; the illustrated cover serves this function.

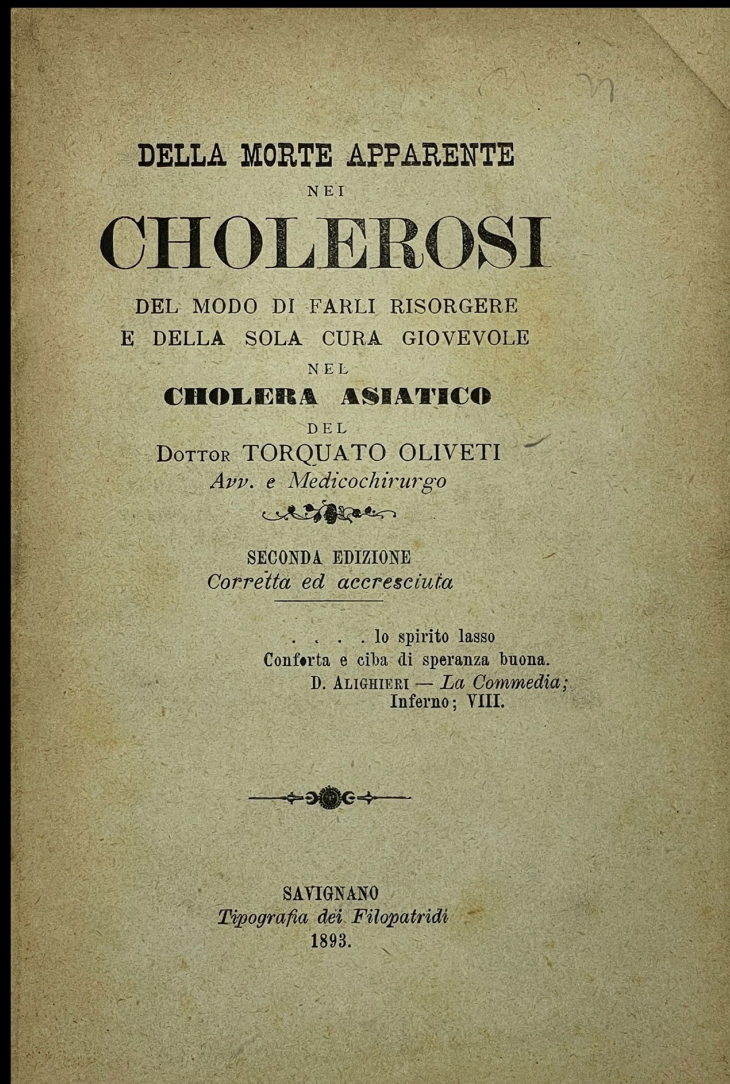
\$ 700

An ingenious Italian anatomical atlas conceived as a layered "clastic chart", combining printed text with an interactive plate. The work allowed students to explore anatomy step by step, effectively simulating dissection. Its fragile construction, numerous articulated flaps frequently subject to loss, makes intact examples particularly scarce today.

Published by G.B. Paravia & C., one of Turin's foremost educational presses, this atlas reflects the innovative didactic strategies of fin-de-siècle Italy. The model was adapted from the English *Philip's Popular Manikin* (J.H. Furneaux), yet Mario Lessona, son of the zoologist Michele Lessona, supplied the Italian nomenclature and explanations. First announced in 1901 and listed in the *Catalogo Paravia* (1902) at the accessible price of 4 lire, it was promoted as both an anatomy and hygiene teaching aid. The atlas remained in Paravia's catalogues until the First World War, later reappearing in expanded 1930s editions that added female anatomy.

CONDITION: Perfectly preserved, with all the movable parts.

REFERENCES: M. BRUNELLI and P. TARGHETTA, *Gli oggetti didattici Paravia tra mercato nazionale e modelli stranieri. Il caso dei sussidi anatomici clastici per lo studio dei processi di circolazione e appropriazione industriale*, Macerata: Università di Macerata, 2024; *Catalogo Paravia dei sussidi scolastici*, Torino: G.B. Paravia, 1902; M. C. MORANDINI and F. A. DAVIDA PIZZIGONI, *Objects that travel in time The commercial circulation of educational objects between the 19th and 20th centuries*, Pensa Multimedia, 2024; E. A. POLLONE, *Libri animati scientifici e tecnici in Italia: il caso torinese (secc. XIX-XX)*, in *Journal of Interactive Books*, 2, April 2023, pp. 16–35.



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1893

A RARE ITALIAN CHOLERA TREATISE
ON APPARENT DEATH AND RESUSCITATION

NO COPY OF ANY EDITION OF THIS TITLE RECORDED IN WORLDcat

37. OLIVETI, TORQUATO. *Della morte apparente nei cholerosi, del modo di farli risorgere e della sola cura giovevole nel cholera asiatico del Dott. Torquato Oliveti*. Savignano: Tipografia dei Filopatridi, 1893.

8vo (185 x 120 mm), original publisher's printed paper wrappers, the title printed on the front wrapper, pp. 116. Printed in Roman and Italic types, with typographical ornaments.

\$ 1,700

This corrected and enlarged second edition, issued during the renewed Italian cholera outbreaks of 1893, represents an exceptionally rare provincial medical publication, with no copy of any edition recorded in WorldCat. The work addresses the critical and diagnostically ambiguous condition of apparent death in cholera, focusing on the boundary between irreversible collapse and potential recovery, a subject of particular urgency in nineteenth-century epidemic practice. Structured as a practical clinical treatise, it combines concise pathological observation with therapeutic guidance, notably through sections such as *Cholera fulminante* and *Rimedio contro la eccessiva distensione del ventre*. Oliveti advances a physiological interpretation based on fluid depletion and circulatory failure, explicitly diverging from contemporary bacteriological explanations.

The volume thus reflects a transitional moment in medical thought, preserving a clinically grounded, observational approach within a period increasingly dominated by laboratory science. Its Savignano imprint further situates it within the network of provincial learned culture, offering a rare witness to the local production and circulation of medical knowledge in post-unification Italy.

CONDITION: A well-preserved copy, entirely uncut.

REFERENCES: F. M. SNOWDEN, *Naples in the Time of Cholera, 1884–1911*, Cambridge University Press, 1995.

38. ROUSSELOT, PIERRE JEAN (ABBE). *Principes de phonétique expérimentale*. Paris: 4 rue Bernard-Palissy; Leipzig, 16 Salomonstrasse, H. Welter, Éditeur, 1897–1901 [Tome I]; Tome II issued within the same editorial sequence, completed 1908.

8vo (230 × 150 mm), 2 volumes, original publisher's green percaline bindings, smooth spines with gilt-lettered titles: ff. [2], pp. 1–639 [last page numbered 638*], [1], for the first volume; f. [1, publisher's catalogue], ff. [2], pp. 639–1252 for the second; numerous figures and graphical tracings in the text. The second volume contains a title page typographically identical to that of Tome I, corrected in contemporary manuscript to "II."

\$ 500

FIRST EDITION of one of the foundational monuments of experimental phonetics, issued progressively in fascicules between 1897 and 1908 and here preserved as a complete and uniformly bound set with continuous pagination. In this monumental synthesis, Rousselot establishes phonetics as an autonomous empirical science by integrating acoustic physics, physiological analysis of articulation, mechanical and electrical recording technologies, mathematical curve analysis, and practical pedagogy within a single methodological architecture. Advancing systematically from the physical properties of sound to the anatomy and dynamics of speech organs, the work provides an unprecedented survey of late nineteenth-century phonetic instrumentation, including graphic registration methods, phonographs, pneumatic and electrical devices, and calibrated analytical procedures. Vowels and consonants are examined through resonators, harmonic decomposition, and experimental tracings, situating the author within the Helmholtzian acoustic tradition while decisively extending it into measurable articulatory physiology. The second volume deepens quantitative analysis of airflow, pitch, intensity, rhythm, and prosody, before turning to phonetic change and, finally, to clinical and pedagogical application, including correction of speech disorders and therapeutic intervention. Standing at the intersection of nineteenth-century acoustic science and the emergent structural linguistics of the twentieth century, the *Principes* bridges resonance theory and functional phonological classification. It marks a decisive stage in the scientific maturation of speech analysis, transforming phonetics from descriptive philology into laboratory-based science.

CONDITION: Bindings lightly worn at extremities; light foxing and minor marginal staining. Some occasional small tears, particularly at the margins, formerly and neatly repaired.

REFERENCES: F. CARTON, *Un siècle de phonétique expérimentale: histoire et développement*, Lyon: ENS Éditions, 2007.

récent (fig. 35) est de M. Weeks. Un tambour est tenu verticalement en face de la bouche par une tige soudée à un cercle de fer. Le levier T porte un style A formé de deux fils d'aluminium, qui sont d'abord tordus ensemble,



Fig. 35.
Explorateur du voile du palais.

puis s'écartent pour renfermer entre eux la langue, et enfin se rejoignent pour s'attacher à un petit bouton de plâtre qui se colle au-dessus de la lèvre PP.

L'emploi de cet appareil est assez pénible. Mais il l'est beaucoup moins sans doute que celui de M. Allen, consistant en une tige qui, pénétrant dans le nez, reçoit par un

bout arrondi les impulsions du voile du palais, et les écrit par son autre bout, pointu, sur un cylindre vertical.

Pour moi, je me suis contenté jusqu'ici de la méthode indirecte inaugurée par M. le Dr Rosapelly. Je juge des mouvements du voile du palais d'après la quantité d'air qui sort par le nez.

Explorateurs de la langue. — M. le Dr Rosapelly a eu, au cours de nos expériences de 1889, l'idée d'étudier les mou-

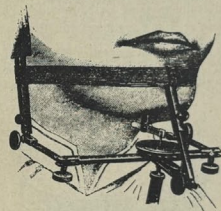
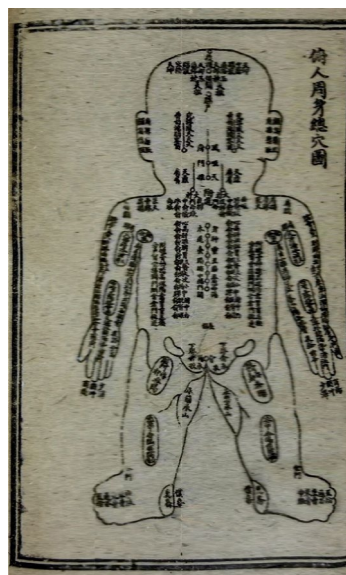
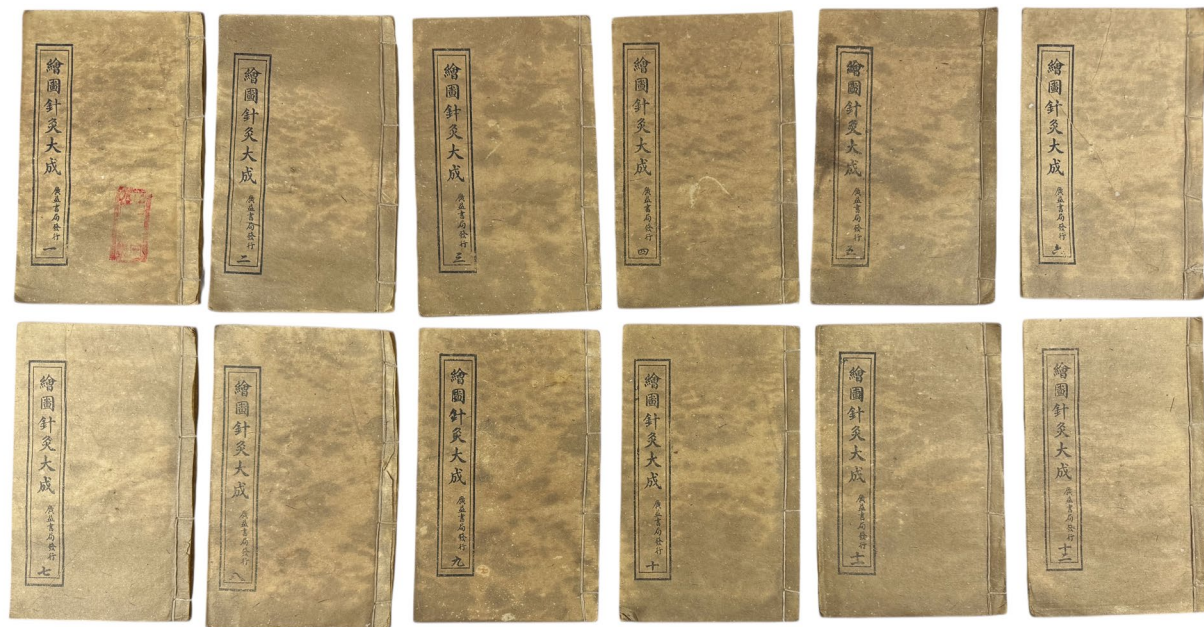


Fig. 36.
Explorateur externe de la langue.

vements de la langue sous le menton. Il fixe le tambour explorateur à une pièce de cuivre fondue d'après un mou-

1. Allen H., *On a new method of recording the motions of the soft palate*, dans *Transactions of the college of physicians of Philadelphia*, 3^e série, vol. III (1884). Il en est rendu compte dans *l'Internationale Zeitschrift für allgemeine Sprachwissenschaft*, t. II, p. 287-290.



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1906
THE ILLUSTRATED CANON OF ACUPUNCTURE
A COMPLETE TWELVE-JUAN LATE IMPERIAL EDITION OF A MEDICAL CLASSIC
CONCEIVED AS BOTH SCHOLARLY SYNTHESIS AND PRACTICAL GUIDE

39. 楊繼洲 (YÁNG JìZHŌU). 增補繪圖針灸大成 - *Zēngbǔ Huìtú Zhēnjiǔ Dàchéng* (“Augmented and Illustrated Great Compendium of Acupuncture and Moxibustion”). Shanghai, 廣益書局 (Guangyi Shuju), ca. 1906–1907.

Twelve juan (textual divisions of the work) in twelve fascicles, 8vo (205 × 130 mm), Chinese stitched binding (線裝), each fascicle in its original printed paper wrapper, with vertical title label and publisher’s imprint. Stone lithography on traditional Chinese paper, preserving the layout and calligraphic texture of earlier woodblock editions. Twelve separate booklets, each opening and ending correctly, with continuous and coherent text throughout the set. Numerous stone-printed diagrams throughout the text, including full-figure acupuncture charts, regional body maps, meridian schemata, and organ diagrams.

\$ 2,000

Zhenjiu Dacheng stands as the most authoritative synthesis of classical acupuncture knowledge, uniting canonical theory, clinical practice, and mnemonic instruction into a single systematic framework. Compiled at the end of the Ming dynasty and transmitted through centuries of reprinting, it became the foundational reference for acupuncture learning in late imperial China.

This late Qing stone-lithographic edition represents a culminating phase in the work’s transmission. Issued in twelve juan under the imprint of Guangyi Shuju, it reflects the late imperial ambition to present medical classics in expanded, visually reinforced form. The integration of an extensive iconographic apparatus directly into the textual structure distinguishes this recension, transforming diagrams into essential instruments of instruction rather than ancillary illustrations.

The edition embodies the convergence of scholarly authority and practical pedagogy at the threshold between imperial tradition and modern print culture. Its visual clarity, completeness, and coherent internal organization make it a highly desirable survival of a canonical medical text re-envisioned for professional readership at the dawn of the twentieth century.

CONDITION: Marks of use along the leaves, mainly in the lower margin: overall the set is very well preserved.

REFERENCES: J. NEEDHAM, *Science and Civilisation in China*, Cambridge: Cambridge University Press, 1962, Vol. 6; P. U. UNSCHULD, *Medicine in China: A History of Ideas*, Berkeley: University of California Press, 1988; R. BERTSCHINGER, *Zhenjiu Dacheng*, in *Encyclopedia of Traditional Chinese Medicine*, Springer, 2016.

1946

THE FOUNDATION OF HEMODIALYSIS

40. KOLFF, WILLEM JOHAN. *De kunstmatige nier* ["The artificial kidney"]. Uitgave J.H. Kok, N.V. Kampen, 1946.

4to (245 x 160 mm), original paper wrapper, title in blue ink on front wrapper, pp. [4], 200, text in Dutch with some summaries in English.

\$ 750

FIRST EDITION OF THE FIRST BOOK ON THE ARTIFICIAL KIDNEY BY THE FATHER OF ARTIFICIAL ORGANS.

"This was his doctoral dissertation. There were two versions published. The first was designated *Proefschrift* and credited Kolff as Willem Johan Kolff on the title page. It indicated on the title page that Kolff defended the dissertation on January 16, 1946. The imprint of this edition read Drukkerij J. H. Kok N.V. Te Kampen [without a date.] The other edition [offered here], published for commercial circulation, designated Kolff as Dr. W. J. Kolff on the title page and printed wrapper." (Garrison-Morton).

"Pioneers of dialysis were regarded as mavericks, perhaps even dangerous men, by their colleagues for more than two decades. The first of these unusual men was a tenacious and talented Dutchman, Willem Johan Kolff [...]. Together with Hendrik Berk, head of the local enamel factory and a practical engineer, he went on to design and construct a "dialyser with a large surface area" whose design has become one of the icons of nephrology[...]. At the end of the war, Kolff published an expanded version of his thesis in a now classic monograph [offered here]" (Cameron).

CONDITION: Light foxing along the text; overall, a very good copy.

REFERENCES: G. WATTS, *Willem Johan Kolff*, in *The Lancet*, 2009; J. S. CAMERON, *History of the Treatment of Renal Failure by Dialysis*, Oxford University Press, pp. 74-80; Garrison-Morton, no. 11510.

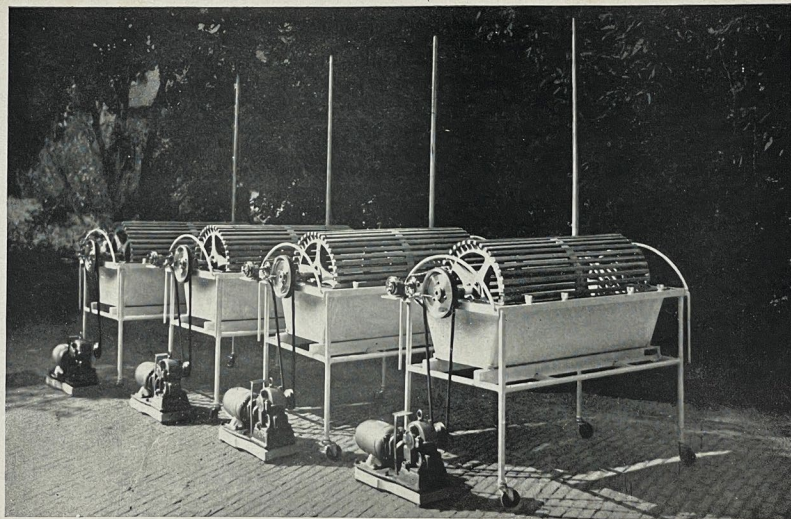


Fig. 1.
De eerste serie kunstmatige nieren was in September 1944 gereed.

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Travels & Explorations

41. MEDINA, PEDRO DE. *L'Art de naviguer de M. Pierre de Medine, espagnol, Contenant toutes les reigles, secrets & enseignemens necessaires à la bonne navigation. Traduit de Castillan en François, avec augmentation & illustration de plusieurs figures & annotations par Nicolai, du Dauphiné, Géographe du Très-chrestien Roy Henry II de ce nom & dédié à sa très Auguste Majesté [...]*. Lyon: Par Guillaume Rouillé, 1569.

4to (220 x 155 mm), contemporary full calf binding, red edges, pp. [8], 225, [7], numerous woodcuts along the text. FOLDING MAP REPRESENTING THE NEWLY DISCOVERED LANDS.

\$ 20,000

EXTREMELY RARE THIRD FRENCH EDITION of Pedro de Medina's *L'Art de naviguer*, enriched by the translation and additions of Nicolas de Nicolay, the renowned royal geographer, a fundamental treatise in the history of 16th-century navigation and cartography.

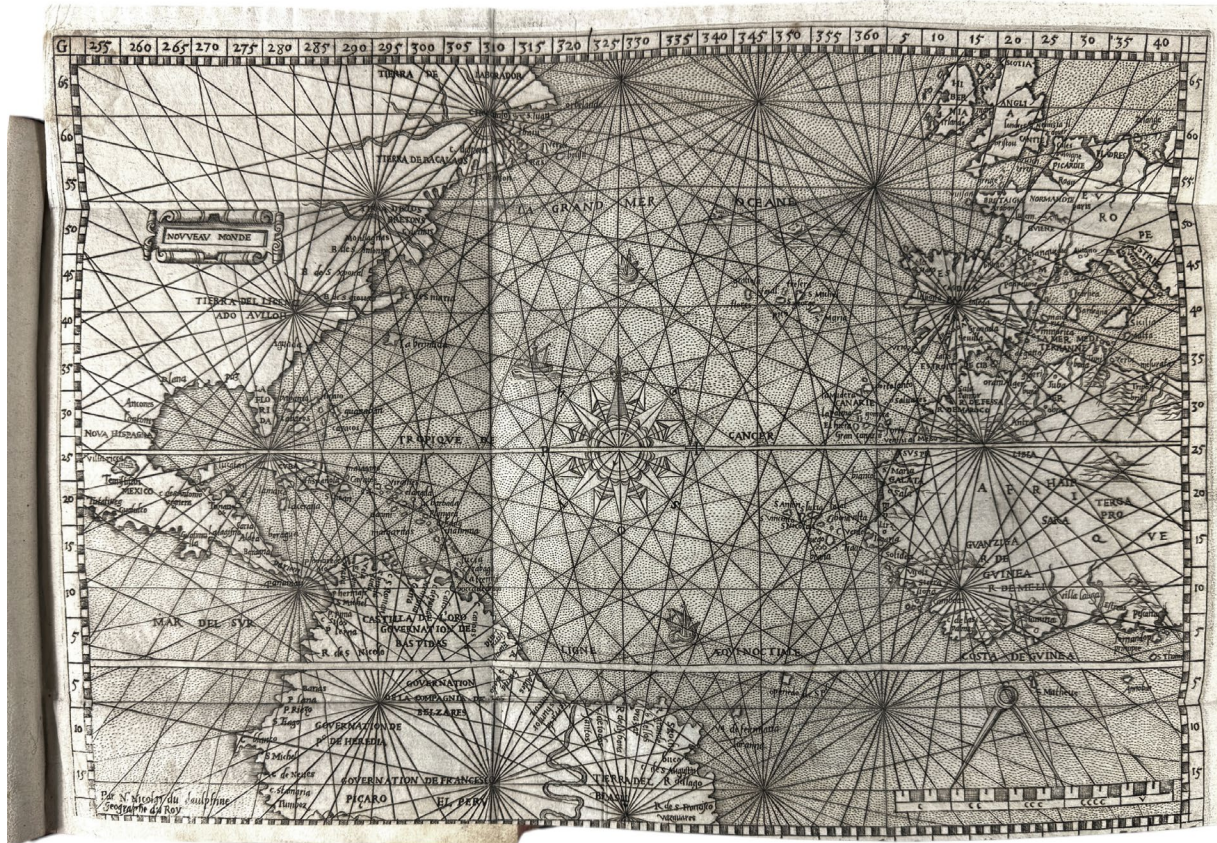
Considered the first comprehensive navigation manual in the Spanish language, this work was conceived as a practical guide for navigators and explorers. Medina aimed to fill the gaps in the nautical knowledge of his time, offering a synthesis of best practices based on the direct experiences of navigators who sailed the route to the Indies. He systematized the nautical techniques of the era and provided detailed instructions on the use of onboard instruments such as the astrolabe and quadrant, and on calculations of latitude and longitude, indispensable for navigators during a period rich in intense explorations and geographical discoveries. Intended for captains of the Atlantic routes to the New World, the work had enormous circulation. First published in Spanish in 1545 in Valladolid, it was quickly recognized for its importance and translated into several languages, including Italian, French, and German, influencing generations of European explorers and cosmographers. The work not only facilitated the training of Spanish and Dutch navigators but also greatly contributed to consolidating Spain's position as a maritime power, marking the era of great explorations.

CONDITION: Light scratches at corners and at spine, map trimmed on bottom; overall, a very good copy.

REFERENCES: J. T. MEDINA, *Bibliotheca Hispano-Americana*, Santiago de Chile: en casa del autor, 1898-1907, pp. 187-189; H. L. BAUDRIER, *Bibliographie lyonnaise*, Vol. IX, Lyon: Brun, 1895-1921, p. 326; J. SABIN, *Dictionary of books relating to America from its discovery to the present time*, New York: Bibliographical Society of America, 1868, pp. 558-559.

According to RBH, only one complete copy appears to have been sold at auction in the last sixty years.

Click for wider description
and HD images



42. LORY, GABRIEL THE YOUNGER. *Souvenir de la Suisse: ou Recueil de vues remarquables pour faire suite au voyage pittoresque dans l'Oberland bernois*. Neuchâtel: Wolfrath, 1829.

Folio maximo (548 x 380 mm), contemporary half morocco-binding, gilt decorations at spine.
37 HAND-COLOURED AQUATINT PLATES AFTER LORY, 35 BY HÜRLIMANN, 2 BY RORDORFF,
AND 6 ENGRAVED PLATES WITH THE VIEWS IN OUTLINE.

\$ 90,000

EXTREMELY RARE FIRST EDITION, PRINTED ON LARGE PAPER, OF LORY'S MASTERPIECE,
HIGHLIGHTING THE SWISS ALPS, THE LAKES AND THE VALLEYS OF OBERLAND.

The plates describe: 1. Vue de Lausanne et de l'Extrémité Occidentale du Lac de Geneve. 2. Vue de Clarens et de l'extrémité Orientale du Lac de Geneve. 3. Vue de Glacier du Rhone prise au passage de la Meyenwand. 4. Vue du Pont du Diable sur la route du St. Gotthard. 5. Chemin de Wessen a Ammon au dessus du Lac de Wallenstadt. 6. Vue de l'Hospice du St. Bernard. 7. Vue du Lac de Lungern, prise du Kayserstuhl. 8. Vue de la Ville de Neuchâtel prise depuis le Mail. 9. Vue de la Ville de Berne, prise sur la route de Thoune. 10. Vue de la Ville de Berne, prise de la Promenade des Remparts. 11. Vue du Château et de la Ville de Thoune. 12. Vue de la Chartreuse près de Thoune. 13. Elfénau, Maison de Campagne de son Altesse Imperiale Madame la Grande Duchesse Anne de Russie. 14. Vue de prise dans le Jardin d'Elfénau. 15. Vue de la Ville de Lucerne. 16. Le Repas Champêtre. Costumes de Lucerne. 17. Vue de la Vallée et de l'abbaye d'Engelberg, dans le Canton d'Unterwalden. 18. Vue de Château et de la Ville de Neuchâtel, prise du chemin des Parcs. 19. Vue de Lac de Neuchâtel, prise du rocher de la Tablette sur la montagne de la Tourne. 20. Vue du Lac de Lowerz, dans le Canton de Schwytz. 21. Vue de Grutli sur le Lac des quatre Cantons. 22. Auberge de Treib entre Berenried et Brunnen, sur le Lac des quatre Cantons. 23. L'Ermitage de St. Nicolas de Flue dans le Canton d'Unterwalden. 24. Maison de Paysan a Ematten dans le Canton d'Unterwalden. 25. Vue du Port de Fleulen dans le Canton d'Uri. 26. Vue de Stanz dans le Canton d'Unterwalden. 27. Vue des Bains de Pfeffers prise sur le Chemin de la Source. 28. Vue de la Ville de Belinzone dans le Canton de Tessin. 29. Vue de l'Isle de St. Pierre prise de l'Eglise de Gleresse. 30. Le Château de Grandson au bord du Lac de Neuchâtel. 31. Le Château de Habsbourg dans le Canton d'Argovie. 32. Vue du Nouveau Pont du Diable sur la nouvelle route du St. Gotthard. 33. La Chute du Rhin près de Schaffhouse. 34. Vue de la Ville de Fribourg prise de la Promenade du Palatinat. 35. Vue de la Ville de Lugano, prise du pied du Mont Salvador. 36. Vue du Bourg de Schwyz. 37. Vue du Château de Sargans.

The work was reprinted in a smaller size in 1860.

CONDITION: Light oxidations along the book, mainly on text pages. A very good copy.
REFERENCES: Longchamp, no. 1856; Mandach, p. 148; Perret, no. 2696; Bobins, no. 485.
According to RBH, only one copy sold at auction in the last 40 years, but on standard paper.



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and HD images

1864-1868
A BAKUMATSU MILITARY DEPLOYMENT PLAN
WOODBLOCK-PRINTED AND HAND-COLOURED ON «WASHI»
RELATING TO THE «CHŌSHŪ» PUNITIVE EXPEDITIONS

43. [ANONYMOUS]. 長州征伐 陣配図 (“Chōshū Seibatsu Jinpaizu – Plan of Troop Disposition for the Chōshū Punitive Expedition”). Japan, probably the Chōshū domain (present-day Yamaguchi Prefecture), Bakumatsu period, ca. 1864–1866.

Large-format map (670 × 470 mm), printed from multiple blocks on thin Japanese paper (washi), hand-coloured in brush-applied pigments. Two sheets conjoined to form a single plan, preserved with full, untrimmed margins and natural edges. Multiple original fold-lines from historical storage. Verso blank. The impression is clear and well registered. The colouring, executed by hand, displays visible brush strokes: grey washes articulate relief, green defines wooded elevations, red emphasises selected architectural structures, and blue delineates watercourses. Housed in a modern custom-made paper-covered portfolio of purple fibrous paper, with a printed label on the upper cover reading: “Old Map of Yamaguchi”.

\$ 1,000

This *jimpaizu*, or operational deployment plan, was produced during the final crisis of Tokugawa rule, when the shogunate sought to suppress the Chōshū domain in the campaigns of 1864 and 1866. Rather than a scientific survey, the sheet translates terrain into strategy: mountain ridges, river corridors, gates and fortified compounds are rendered with graphic clarity, while repeated circular devices likely indicate troop positions. The hand-colouring enhances legibility and reflects the continued vitality of Edo-period woodblock technique in administrative contexts.

Preserved in full, untrimmed margins, the map offers a rare and materially authentic witness to the Bakumatsu conflicts that precipitated the fall of the Tokugawa regime in 1868 and the emergence of Meiji imperial governance. Its significance lies in its documentary immediacy: a practical military instrument produced at the threshold between early modern feudal authority and the modern Japanese state.

CONDITION: Well preserved, with original fold-lines and minor age-toning consistent with period use.

REFERENCES: C. TOTMAN, *The Collapse of the Tokugawa Bakufu, 1862–1868*, University Press of Hawaii, 1980; M. B. JANSEN, *The Making of Modern Japan*, Belknap Press of Harvard University Press, 2000.

Yamaguchi Museum, “長州征伐 陣配図.” バーチャル収蔵庫:

(https://www.yamahaku.pref.yamaguchi.lg.jp/gallery/storage_history/2022-01-110/).

1920

THE PORTABLE WORLD:

A COLLAPSIBLE TERRESTRIAL GLOBE OF THE EARLY TWENTIETH CENTURY

44. BETTS, John. *Betts's Portable Terrestrial Globe. Compiled from the Latest and Best Authorities*. London: George Philip & Son Ltd., 32 Fleet Street; Liverpool, Philip Son & Nephew Ltd., 20 Church Street, ca. 1920.

Collapsible terrestrial globe printed in colour on eight textile gores and mounted on a folding umbrella-type metal frame (diameter ca. 400 mm; length when folded 720 mm). The globe opens by means of a radial metal mechanism with sliding runner and closes into a cylindrical form. Circular printed cartouche on the surface; preserved in the original cylindrical publisher's tube printed "BETTS'S PATENT PORTABLE GLOBE."

\$ 700

The Betts portable terrestrial globe represents an ingenious mechanical solution devised in the nineteenth century to reconcile geographic instruction with portability. By adapting the structure of the umbrella to a spherical cartographic surface, the instrument allowed a globe of substantial size to collapse into a narrow cylindrical form suitable for transport and storage, while remaining large enough for classroom demonstration.

The political geography depicted on the globe permits precise dating. The Russian capital appears as *Petrograd* (1914–1924); Ireland remains fully within the United Kingdom; the Near East is labelled *Mesopotamia* rather than Iraq; and Eastern Africa appears as *Tanganyika Territory (British Mandate)* following the League of Nations settlement of 1920. Additional markers include the Panama Canal and the continued use of the names Persia and Constantinople. Together these features indicate production around 1920–1921.

The model derives from the mid-nineteenth-century innovations of the London globe maker John Betts. After his death, the design was adopted and updated by the cartographic publisher George Philip & Son, whose educational globes and atlases were widely distributed throughout the British Empire.

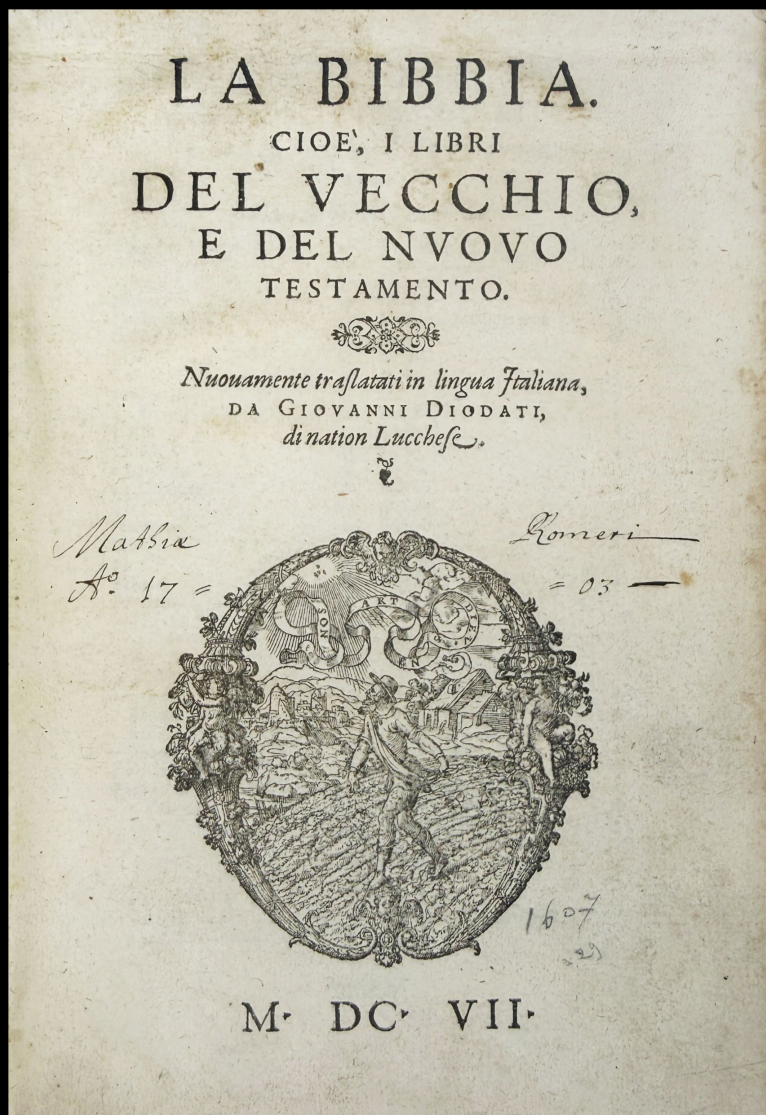
CONDITION: Small tears are present in three areas near the polar regions of the globe. The mechanical structure appears intact and functional. The original cylindrical publisher's tube is preserved, with minor losses to the printed paper covering.

REFERENCES: E. DEKKER, *Globes at Greenwich: A Catalogue of the Globes and Armillary Spheres in the National Maritime Museum*, Oxford: Oxford University Press, 1999; M. EDNEY and M. S. PEDLEY (eds), *The History of Cartography, Vol. 4: Cartography in the European Enlightenment*, Chicago: University of Chicago Press, 2020.



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Classics



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1607

FIRST EDITION OF THE FIRST ITALIAN BIBLE FROM ORIGINAL SOURCES

A CORNERSTONE OF REFORMED CULTURE AMONG ITALIAN PROTESTANTS

45. DIODATI, GIOVANNI. *La Bibbia. Cioe, i libri del vecchio, e del nuovo Testamento. Nuovamente translati in lingua Italiana da Giovanni Diodati, di nation Lucchese.* [Geneva, Jean de Tournes, under the name Johann Toresius], 1607.

4to (254 × 172 mm), contemporary blind-stamped pigskin binding over beveled wooden boards, edges stained dark blue, later paper label with title on the spine, original clasps with terminal elements lacking, pp. [4], 847, [1], 178, [2], 314, [2]. Printed in Roman and italic types, text set throughout in two columns, with extensive printed marginal notes; Hebrew and Greek characters used sporadically within the apparatus. Title page with large xylographic printer's device depicting the "Sower," accompanied by the motto *Son Art en Dieu* ("His art is in God"), anagram of the printer's name Jean de Tournes, (Mellot–Queval, no. 3668). Separate divisional title pages for the Apocrypha (f. ²2A1) and the New Testament (f. ³3A1r), each within ornamental woodcut borders. Decorative woodcut initials, xylographic headpieces and tailpieces throughout. This copy belongs to the so-called *Variant B*, in which neither the place of printing nor the publisher's name appears on the title page. *Variant A* bears the imprint "In Gineua: appresso Gio. di Tornes, 1607," while *Variant C* includes the place of printing "In Geneva" printed before the date. Signature: π^2 A–B⁸ C–Z⁴ a–2z⁴ 2A–3M⁴ ²2A–²2Y⁴ ²2Z² ²3A–²3Z⁴ ³3A–³3Q⁴ ³3R²; ff. c. 3M4v, 2Z(zZ), and 3R(rRr)2 are blank.

\$ 8,000

The 1607 Geneva Bible translated by Giovanni Diodati constitutes a decisive milestone in the history of Italian biblical literature. It is the first complete Bible in Italian translated directly from the original Hebrew and Greek texts, rather than mediated through the Latin Vulgate, and the first conceived explicitly within a Protestant, Calvinist theological framework. This philological choice, grounded in Diodati's academic training at the Genevan Academy, marks a clear rupture with earlier Italian biblical translations. Previous Protestant versions, notably those produced by Antonio Brucioli in 1530 and by Massimo Teofilo in 1552, relied largely on secondary textual traditions and did not achieve the same level of linguistic precision or doctrinal coherence. Diodati's translation, by contrast, reflects a systematic engagement with the original sources, aiming at clarity, accuracy and exegetical reliability. From its first publication, the Diodati Bible was received as the authoritative scriptural text for Italian Protestantism, particularly within Reformed communities. Its continued revision throughout the seventeenth, eighteenth and early nineteenth centuries attests to its enduring normative status and to its role as the standard biblical reference for Italian-speaking Protestants over more than three centuries.



[Click for wider description
and HD images](#)

The historical importance of Diodati's Bible is inseparable from a fundamental principle shared by both Lutheran and Calvinist traditions: the conviction that Holy Scripture, as the supreme authority in matters of faith, must be accessible to all believers in a language they can understand. Vernacular translations produced directly from the original Hebrew and Greek texts were therefore regarded as essential instruments of Protestant religious life, enabling personal reading, informed devotion and doctrinal responsibility.

Within this framework, the availability of a complete Italian Bible played a decisive role in shaping Protestant culture. It fostered literacy, encouraged private study of Scripture and supported preaching, catechesis and education grounded directly in the biblical text. For Italian-speaking Protestants, many of whom lived in exile in Swiss territories, Diodati's Bible functioned not only as a religious text but also as a powerful focus of cultural cohesion and confessional identity.

Printed in Geneva, one of the principal centers of Calvinist theology and early modern printing, the volume exemplifies the disciplined editorial and aesthetic principles of Reformed book culture. Its clear layout, structured paratext and emphasis on legibility reflect a conception of the book as an instrument of study and instruction, aligning material form, theological intent and historical function in a way that remains central to its significance for collectors and scholars alike.

CONDITION: Clasps broken; internally perfectly preserved.

PROVENANCE: 1. Engraved pictorial bookplate of *Rudolphi & Klemm*, at inside front board. 2. Handwritten ownership signature *Mattiae Romeri A. 1703* at title page. 3. From the collection of Dr Charles Caldwell Ryrie (1925–2016), American biblical scholar, former dean of doctoral studies at Dallas Theological Seminary, and distinguished collector of rare Bibles.

REFERENCES: T. H. DARLOW and H. F. MOULE, *Historical Catalogue of the Printed Editions of Holy Scripture in the Library of the British and Foreign Bible Society*, London: British and Foreign Bible Society, 1903, no. 5598; K. J. LÜTHI, *Bibel in der Schweiz und in der Welt*, Bern: Schweizerische Landesbibliothek, 1931, pp. 58–59; V. R. HOTCHKISS and C. C. RYRIE, *Formatting the Word of God: The Charles Caldwell Ryrie Collection*, Dallas: Bridwell Library, 1998, no. 6.8; J. F. CARTIER, *Bibliographie des éditions des de Tournes*, Genève: Droz, 1937, no. 731; J. D. MELLOTT and E. QUEVAL, *Répertoire d'imprimeurs/libraires XVIe–XVIIIe siècle*, Paris: Bibliothèque Nationale de France, 1997.

46. DONI, GIOVANNI BATTISTA. *Compendio del trattato de' generi e de' modi della musica. Di Gio. Battista Doni. Con un discorso sopra la perfettione de' concerti. Et un saggio a due voci di mutationi di genere, e di tuono in tre maniere d'intauolatura: e d' vn principio di madrigale de principe, ridotto nella medesima intauolatura.* Rome: Andrea Fei, 1635.

4to (200 x 150 mm), half vellum binding, boards enriched with hand-coloured paper, pp. [40], 171, [1]. Woodcut decorations and initials, coat of arms of cardinal Francesco Barberini on title page, text in Latin and Greek. At leaf Q3v: *Aggiunta con descrizione e rappresentazione in spartito dei cinque Modi o Tuoni generali denominati Dorio, Frigio, Lidio, Iastio, Eolio*; at leaf V1r: *Il principio d'un madrigale del Principe*. Signature: $\sharp^4 a-d^4 A-V^4 X^6$ (leaf b1 incorrectly numbered c1). FIVE FOLDING PLATES WITH MUSICAL NOTATIONS.

\$ 8,500

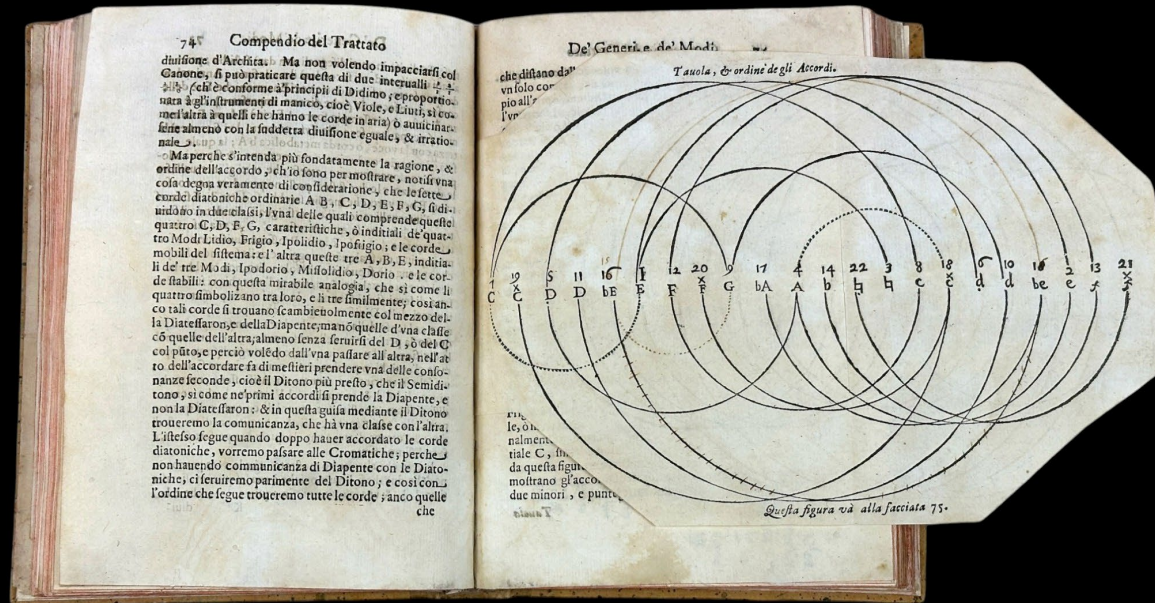
EXCEEDINGLY RARE FIRST EDITION of the musical treatise where Doni first theorized the introduction of elements of the ancient tonal system into contemporary musical practice and the need to return to the *Greek tonal system*, an ancient music theory characterized by its use of tetrachords (four-note scale segments). He suggested various modes named after Greek regions like Dorian, Phrygian, and Lydian, and the concept of octave species, which describes different arrangements of whole and half steps within an octave. He also introduced a technical improvement to the instrument known as the *Lyra Barberina*.

His theories took up the themes that Vincenzo Galilei had expressed in his *Dialogo della musica antica e moderna*. He compared the moderns to the ancients, concluding that apart from very few examples (especially Monteverdi) true chromatic compositions do not exist. Particularly notable in this work is the clear distinction that the author places between the madrigal genre and the recitative style, following the reform of the *Camerata Fiorentina*.

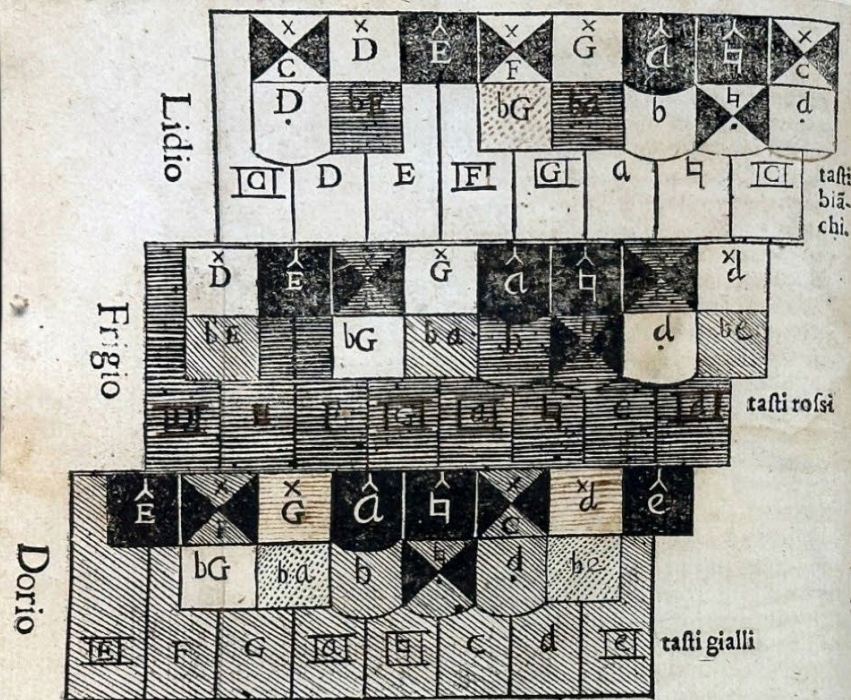
CONDITION: Wormholes restored on last 40 leaves, sometimes touching few letters; some marks of use and light waterstains along the text.

REFERENCES: C. V. PALISCA, *Giovanni Battista Doni's Interpretation of the Greek Modal System*, in *The Journal of Musicology*, 1997; Gregory, p. 76; B. Gamba, 1912; Damschroder & Williams, p. 74.

According to RBH, only one copy sold at auction in the last 50 years.



Click for wider description
and HD images



Questa figura v'è alla facciata 64.

le dette due voci metaboliche se ne sono aggiunte tre altre

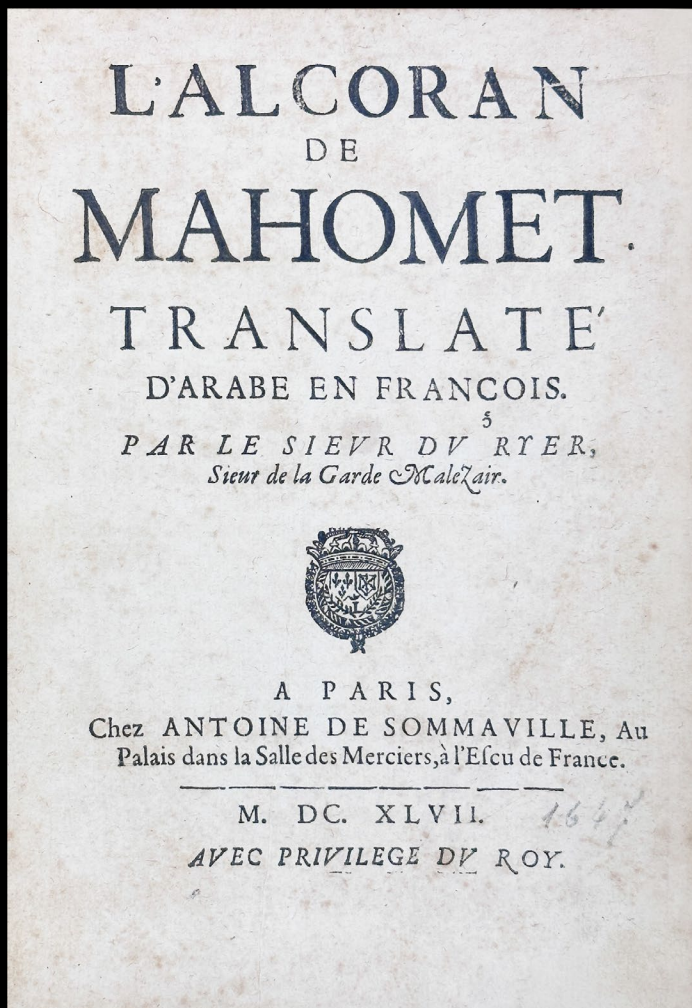
De' Generi, e de' Modi.

65

tre per ottava, cioè X D, X G, b G, in questa figura per soddisfazione di quelli che volessero più tosto due Tuoni & Sistemi soli, & più voci metaboliche per ciascuna tastatura: il che tornerà più utile per le compositioni fatte sin hora: rimanendo all'arbitrio d'ogn'vno di toglier via quelle che vorrà; come anco d'aggiugnerne dell'altre in quei luoghi che giudicherà più opportuni; purché sappia che dalle sedici in poi tutte saranno voci metaboliche, e prese da varii Tuoni; come potrà conoscere chi conterrà insieme non solo li sette, ma anco li tredici: onde con varii colori si potrebbero differenziare: Ma noi supponendo che l'uso di tre Tuoni principali, con l'aggiunta di due voci per ciascuno, sia per piacere maggiormente, dentro questi termini vogliamo contenerci. Secondo notifi, che le due voci metaboliche giudicate più necessarie bE, bA, benché si ponghino così nel Dorio, come ne gli altri due Sistemi, o tastature, non hanno le corrispondenti ne' due Tuoni superiori; ma sono proprie del Tuono Iastianio; come altroue ho mostrato; il quale perche è mezzano tra li due, Dorio, e Frigio; perciò si possono convenientemente quei due tasti mischiare di giallo, e di rosso, o farli di colore ranciato, mezzano tra li due detti.

Ma le due del Frigio, hauendo le corrispondenti nelle naturali Dorie, non occorre ascriuerle ad altri Tuoni che a quello; & per ciò si possono segnare col giallo, come s'accenna da noi con l'ombre più chiare: & per l'istessa ragione le due metaboliche del Lidio s'hanno da reputare corde proprie del Frigio; & per ciò col color di quello si contrasegnano. E ben vero, che il bE, del Dorio si troua anco tra le corde naturali del Missolidio, come s'è veduto di sopra.

I Ma



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and HD images](#)

1647

THE FIRST TRANSLATION OF THE QURAN
FROM ARABIC INTO ANY WESTERN LANGUAGE

47. DU RYER, ANDRÉ (translator). *L'Alcoran de Mahomet. Translaté d'Arabe en françois. Par le sieur du Ryer, sieur de la Garde Malezair.* Paris: Antoine de Sommaville, 1647.

4to (235 x 180 mm), contemporary full calf binding (original boards, spine renewed), title and gilt decoration at five raised bands spine compartments, pp. [10], 648, [4].

\$ 5,300

A complete translation of the *Quran* into Greek is not preserved while it was repeatedly translated into Latin. The oldest complete Latin translation was produced in Spain in the years 1142–43, at the inspiration of the Abbot of Cluny, Peter the Venerable. The translator was the English scholar Robert of Ketton, who availed himself of the assistance of a native Moorish speaker named Muhammad.

The oldest complete translation of the *Quran* into a European vernacular, namely the Italian, is in the edition issued by the Venetian printer Andrea Arrivabene (1547). Although the title asserts that the *Quran* was “newly translated from the Arabic”, the translation is actually based exclusively on the 1543 Latin edition by Theodor Bibliander, as noted by the two great Leiden philologists, Justus Joseph Scaliger and Thomas Erpenius.

CONDITION: Light waterstains at first leaves, few marks of use along the volume. A good copy.
REFERENCES: *Encyclopaedia of the Quran*, Vol. 5, Leiden: Brill, 2006, s.v. «Du Ryer»: «Du Ryer's translation of the *Quran* is the oldest complete translation of the *Quran* [from Arabic] into a European vernacular and became an unparalleled literary success, to which reprints in France and even more numerous reprints in the Netherlands during the seventeenth and eighteenth centuries testify».



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and HD images](#)

48. *Large Reliquaire à Paperoles with Descent from the Cross and Multiple Relics*. French convent work, probably Provence or southern France, ca. 1670.

Rectangular glazed reliquary tableau (250 x 325 mm; frame 330 x 400 × 45 mm), composed of rolled and gilded paper strips (paperoles) mounted on a dark ground within a black-stained wooden frame. At the centre is a hand-coloured engraving of the Descent from the Cross, surrounded by symmetrical floral compositions in quilled paper. Relic fragments, identified by handwritten banderoles, are integrated within the composition. Upper monograms IHS and MA. Under glass; later kraft backing.

\$ 3,000

This *Reliquaire à Paperoles* belongs to the most refined phase of seventeenth-century convent production, where relic veneration is articulated through highly sophisticated paper filigree work. Constructed from narrow strips of paper, gilded along their edges and meticulously rolled, curled, and assembled into spirals, volutes, and floral forms, the technique imitates precious metal filigree while adhering to the material constraints imposed on cloistered communities. Its large format and architectonic double-vase composition, centred on a hand-coloured Descent from the Cross, place it among the more ambitious survivals of the typology. The integration of multiple relics, identified by legible phylactères, is of particular significance, as such inscriptions are frequently lost, and here allow the identification of saints including Agnes, Anastasia, Constance, and Honoratus of Lérins. The conjunction of Roman catacomb saints with a major Provençal figure suggests a coherent devotional programme and supports an attribution to southern France. Produced within cloistered female communities, these works transformed humble materials into complex devotional structures through a process of repetitive and disciplined manual labour. Functioning as domestic reliquaries, they combine meditative imagery, relic presence, and ornamental richness within a unified visual field. Their fragility and the historical dispersal of convent material have limited their survival, and early examples of this scale and compositional clarity remain comparatively uncommon.

CONDITION: The object is well preserved for a work of this type. The reverse has been re-backed with modern kraft paper, indicating conservation work and potentially obscuring earlier documentary elements.

REFERENCES: J. F. LEFORT, *Les Paperoles des Carmélites. Travaux de couvents en Provence au XVIIIe siècle*, Paris: 1985; N. COURTINE, *Au cœur de la piété baroque, les reliquaires domestiques à papiers roulés*, in *Reliquaires à papiers roulés des XVIIe, XVIIIe, XIXe siècles*, Paris: 2005.

1673

EXTREMELY RARE VENETIAN MISSAL
IN A FINE CONTEMPORARY LEATHER BINDING
APPARENTLY NO COPIES IN INSTITUTIONAL LIBRARIES



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and HD images

49. ROMAN CHURCH. *Missale Romanum ex Decreto Sacrosancti Concilii Tridentini Restitutum Pii V Pontificis Maximi Iussu Editum, Clementis VIII, Urbani VIII, Alexandri VII, Clementis IX et SS D.N. Clemente Papa X Novissime Suis Locis.* Venice: apud Cieras, MDCLXXIII [1673].

Folio (384 x 258 mm), full black leather binding, single ruler with floral decoration on boards, metal plaque in the centre of the front board depicting two winged cherubs; spine with seven raised bands, pp. [40], 422, [4], 423-527, [1], CXX, [6], CXXI-CXXIII [i.e. CIII], [1]. Original clasps preserved. Title page in red and black ink with a beautiful, engraved vignette, at f. a¹ *Commune sanctorum*. Signature: +¹⁰ 2+⁸ 3+² A-2K⁸ a-e⁸ f-g⁶. 11 FULL-PAGE ENGRAVINGS: (ANNUNCIATION) SIGNED BY THE SIENESE ENGRAVER GIOVANNI MARIA FERRI AND FOUR BY GIACOMO PICCINI, FATHER OF SISTER ISABELLA. SEVERAL HISTORIATED INITIALS. PAGES OF MUSIC ENGRAVED WITHIN THE TEXT IN RED INK.

\$ 1,800

APPARENTLY THE ONLY EXISTING COPY OF THIS EDITION OF THE "MISSALE ROMANUM", the liturgical book containing all the texts for the festive and weekday masses of the liturgical year: prayers, readings, songs, blessings, *Ordinarium* and *Proprium*.

The content is normally divided into seven parts (the first part is usually limited to the calendar): Introductory section; *Proprium de tempore* with introit, collect (prayer), epistle, gradual, alleluia, gospel, offertory, secreta (2nd prayer), communio, postcommunio (3rd prayer) of each feast, from the first Sunday of Advent until Easter; *Ordinarium Missae*; Second part of the *Proprium de Tempore*; *Proprium sanctorum* (Sanctorale); *Commune sanctorum* ("Common of Saints"); *Missae votivae*.

CONDITION: Few small wormholes along the text, light marks of use; overall, a good copy.
PROVENANCE: Paper *Ex libris Luigi Carpaneto* on front pastedown.
No copy of this edition recorded on WorldCat.



[Click for wider description
and HD images](#)

1692

FIRST EDITION OF THE RENOWNED AND VERY RARE HERALDIC MANUAL
WITH ITS COMPLETE EDUCATIONAL ARMORIAL DECK OF CARDS

THE ONLY RECORDED COPY WITH ERRATA LEAF AND INCLUDING THE 53RD CARD

50. MENESTRIER, CLAUDE-FRANÇOIS. *Jeu de Cartes du Blazon*. Chez Thomas Amaulry, rue Merciere, au Mercure galant, Lyon: MDCLXXXII (1692).

8vo (128 x 80 mm), contemporary full leather binding, gilt title on leather label and gilt decoration at 4 raised bands spine compartments (worn), marbled endpapers, red speckled edges, ff. [22], pp. 256, [14-including errata] pages. Engraved frontispiece and 53 heraldic illustrations throughout the text, 52 cards for the educational deck and one additional card, discussed on pages xxv-xxix.

\$ 8,600

THE ONLY RECORDED COPY WITH THE FINAL ERRATA PAGE. The 52 plates inside the book were meant to be detached and constitute the complete deck of the *Jeu de Cartes du Blazon*. This version includes a 53rd armorial card, additional to the regular deck.

The *Jeu de Cartes du Blazon* is a seminal work on heraldry, offering an in-depth exploration of coats of arms, heraldic symbols, and the rules governing their use and interpretation. Published in Lyon in 1692 by Thomas Amaulry, a notable printer of the time, the book served both as an instructional manual and a unique educational tool through its integration with the specially designed deck of playing cards.

The text meticulously details the language of heraldry, including the meanings of colours (tinctures), figures (charges), and the complex terminology (blazon) used to describe arms. It provides a comprehensive guide to understanding and composing coats of arms, which was an essential aspect of noble identity and genealogy during the period.

Printed during the reign of Louis XIV, the *Jeu de Cartes du Blazon* reflects the heightened interest in nobility, lineage, and the codification of social status in late 17th-century France.

Heraldry was not only a means of identifying noble families but also a symbol of power and prestige. The innovative approach of combining a scholarly treatise with a practical application, through a deck of playing cards, demonstrates the era's inclination towards blending education with entertainment. This method facilitated a more engaging learning experience and allowed for the wider spread of heraldic literacy.



Click for wider description
and HD images

Each card of the deck features detailed illustrations of heraldic elements:

- Suits represented by Tinctures: The traditional suits are replaced with heraldic colors such as Or (“gold”), Argent (“silver”), Gules (“red”), and Azure (“blue”).
- Court Cards depicting nobility: Kings, Queens, and Jacks are illustrated with figures representing various noble ranks and allegorical figures embodying chivalric virtues.
- Number cards showcasing charges: Each card displays different heraldic charges like lions, eagles, *fleurs-de-lis*, and other symbols, along with their heraldic descriptions.

The cards are exquisitely engraved, highlighting the craftsmanship of the period. The deck serves a dual purpose: it functions as a standard set of playing cards for leisure and as an educational tool to familiarize players with heraldic iconography and terminology.

CONDITION: Minor flaws to the binding, scratches on the boards, and a missing piece on the upper left of the spine, missing top corner of the last index leaf with a few letters lost; besides that, internally perfectly preserved. The plates that make up the deck of cards are perfectly preserved and printed on heavy paper.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover Publications, 2021, p. 61; Y. BERESINER, *Catalogue of selected packs from the Ortiz-Patiño collection of early and transformation playing cards*, Tuthill-McElroy-Symes, 1995, no. 32; F. A. FOURNIER, *Los Naipes*, Museo Fournier, 1982, France: no. 22; H. R. D’ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906, pp. 222-223; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, p. 64.

CENSUS: WorldCat records 8 copies of this first edition with 52 cards in libraries worldwide, but all without the final errata sheet. Only the Princeton University Library records the version with 53 cards, but without the errata.

According to RBH, no complete copy at auction in the last 50 years.



Click for wider description
and HD images

1692

PLAYING IN EUROPE: A COMPLETE HERALDIC CARD DECK
IN A RARE NEAPOLITAN BOOK

51. FINÈ DE BRIANVILLE, CLAUDE ORONCE. *Giucoco d'arme dei sovrani, e degli stati d'Europa. Per apprendere l'arme, la geografia, e la storia loro curiosa. Di C. Oronce Fine, detto di Brianville. Tradotto dal francese ... da Bernardo Giustiniani veneto.* In Nap. [Naples]: nella stamperia di Giacomo Raillard, 1692.

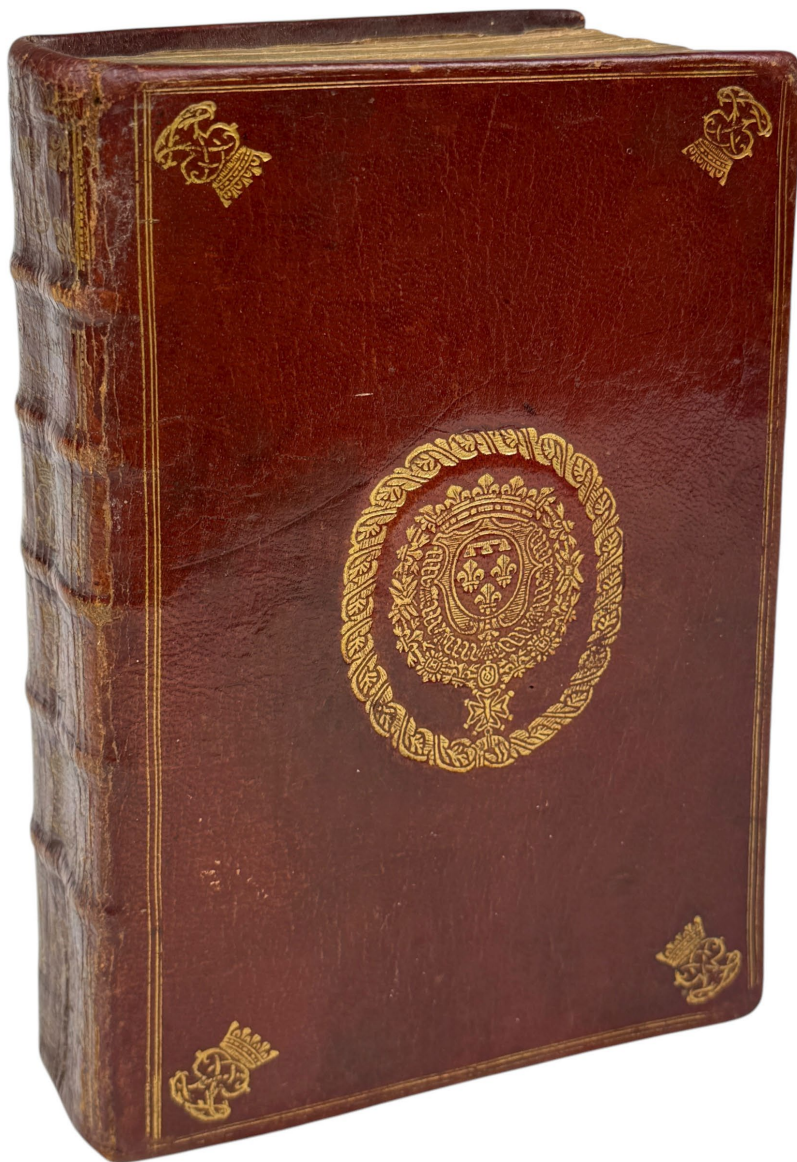
16mo (108 × 70 mm), contemporary full leather binding in plain calf, spine gilt with title and decorative tooling, pp. [24], 285, [1 blank]. Printed in Roman and Italic types, with woodcut initials and typographical ornaments. Signature: a⁴ b⁸ A–R⁸ S⁸, S8 blank. Complete with an engraved coat of arms on the verso of the title page, 52 engraved plates of coats of arms forming a full deck of heraldic playing cards, and one engraved folding plate illustrating the *Primi Elementi, o' Principii dell'Arme*. Copper engraved plates inserted throughout the text in their intended positions, each bearing a pagination reference indicating its placement.

\$ 1,000

This rare Neapolitan edition of the *Giucoco d'Arme* represents one of the most sophisticated early modern attempts to fuse heraldry, political geography and European history within the playful and mnemonic structure of a card game. Conceived in seventeenth century France by Claude Oronce Finé de Brianville and adapted for an Italian audience by Bernardo Giustiniani, the work transforms a complete deck of fifty-two playing cards into a coherent didactic system, in which each engraved “card” corresponds to a sovereign or state of Europe, accompanied by concise explanations of arms, territories and historical standing. The 1692 printing by Giacomo Raillard is of particular interest to collectors. Extremely rare, it appears to be an independent reissue of the first Italian edition of 1681, produced outside the original publishing privilege yet bearing ecclesiastical approval. Its bibliographical and historical significance lies not only in its scarcity, but in the exceptional preservation of the complete engraved apparatus, allowing the book to function simultaneously as a heraldic manual, a compendium of contemporary European power structures, and a fully playable card deck. A distinctive feature of this edition is the integration of the engraved cards within the text itself, each plate marked with a pagination reference that reinforces the unity of image and commentary. The inclusion of the large folding plate *Primi Elementi, o' Principii dell'Arme*, offering a visual synthesis of heraldic fundamentals, further confirms the work's pedagogical ambition. Situated within the broader Baroque tradition of *ludendo docere*, the *Giucoco d'Arme* stands as a remarkable example of learned play, appealing equally to historians of heraldry, collectors of early playing cards and scholars of visual pedagogy.

CONDITION: Contemporary full leather binding with abrasions and general wear. Spine gilt title rubbed. Internally well preserved, paper clean and sound, complete with all engraved plates and the folding heraldic table.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover Publications, 2021, pp. 237–239; F. A. FOURNIER, *Los Naipes*, Museo Fournier, 1982, Italy, no. 15 (1681 Edition); S. MANN, *Collecting playing Cards*, Arco, 1966, p. 122.



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[Click for 3d view of binding](#)

1720

REGENCY DEVOTION IN PRINT:

EXTREMELY RARE «SEMAINE SAINTE» FOR THE REGENT'S CHAPEL
WITH THE COAT OF ARMS OF PHILIPPE II D'ORLÉANS, REGENT OF FRANCE

52. *L'Office de la Semaine-Sainte, et de l'Octave de Pasques, en latin et en françois, à l'usage de Rome et de Paris, avec l'explication des cérémonies de l'Eglise, et quelques prières tirées de l'Écriture sainte, pour la confession & la communion.* Paris: Florentin Delaune, 1720.

8vo (190 x 120 mm), contemporary red morocco, triple gilt fillet border to boards, central gilt *supralibros* with the coat of arms of Philippe II d'Orléans, Regent of France, (*d'azur à trois fleurs de lis d'or, au lambel d'argent à trois pendants*), crowned corner ciphers, gilt spine compartments with crowned interlaced double-P cipher, the monogram typical of the Regent Philippe d'Orléans, gilt edges, marbled endpapers, pp. [4], 752.

\$ 2,100

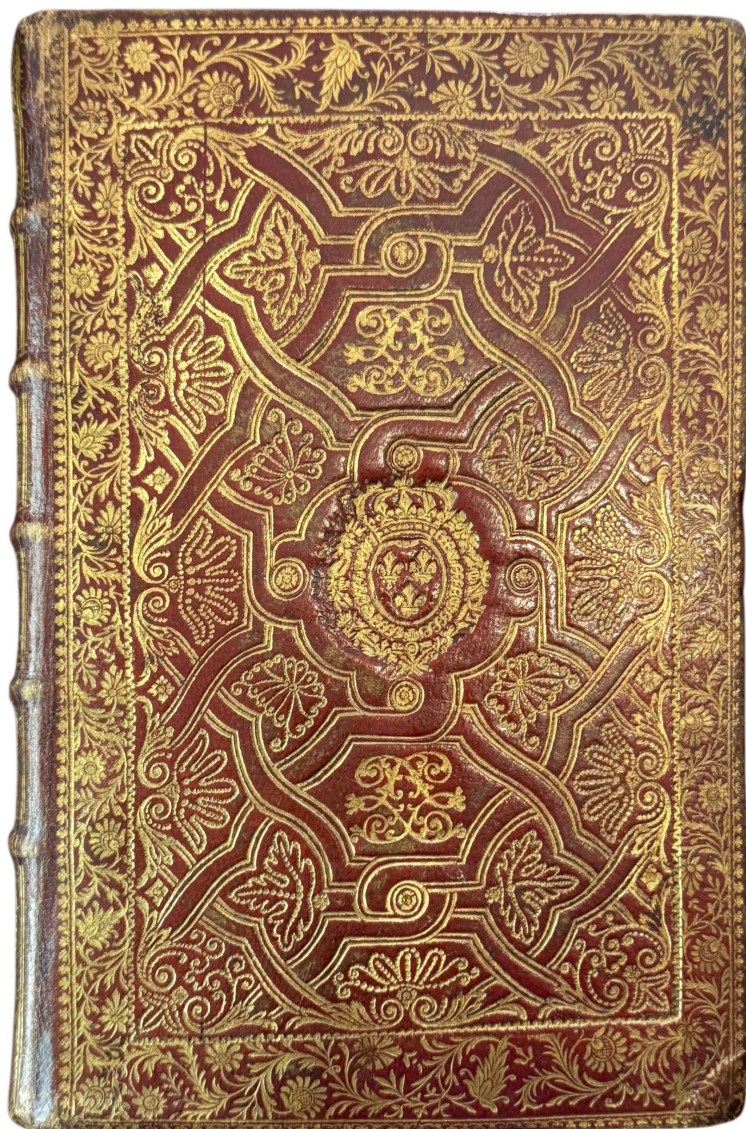
An exceptional Regency devotional Office printed for the chapel of Philippe II d'Orléans, Regent of France. This bilingual Roman–Parisian liturgy, covering Holy Week through the Octave of Easter, exemplifies early–eighteenth-century Parisian piety uniting court ceremonial with Roman orthodoxy. The edition includes an engraved frontispiece dedicated to the *Maison d'Orléans* and four full-page copperplates by Antoine Clouzier (1717), depicting the Passion and Resurrection in refined narrative style.

Issued by Delaune for the Regent's household, the work reflects the harmonization of Roman and Parisian usages promoted under the Regency. Its elegant typography and iconographic program embody the devotional aesthetics of Philippe d'Orléans's circle, where theological instruction and princely display merged. The armorial binding, bearing the Regent's crowned cipher and complete coat of arms with the *lambel* of Orléans, confirms its commission for the royal chapel. A superb and extremely rare survival of French liturgical printing at the height of the Regency.

CENSUS: No copies located in public collections beyond a single variant at McGill Library (collation entirely different); this issue apparently unique and unrecorded in WorldCat.

CONDITION: A very good copy.

PROVENANCE: Armorial binding for Philippe II d'Orléans (1674–1723), Regent of France. The frontispiece inscription *Pour la Maison de Son Altesse Royale Monseigneur le Duc d'Orléans, Régent du Royaume* corroborates a court commission.



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and HD images](#)

[Click for 3d view of binding](#)

1732

THE COAT OF ARMS OF LOUIS XV AND THE VOICE OF BELLEGARDE:
IN A RED MOROCCO «À LA FANFARE» BINDING
WITH A FASCINATING SEQUENCE OF PROVENANCES

53. JEAN-BAPTISTE MORVAN DE BELLEGARDE. *L'Office de la Semaine-Sainte, à l'usage de Rome et de Paris. En latin & en françois*. Paris: Jacques Collombat, 1732.

8vo (175 × 105 mm), red morocco «à la fanfare» with the gilt arms of Louis XV; richly gilt spine, dentelles, edges; pp. xx, 654, lx, with 6 full-page etchings, allegorical frontispiece, engraved title-page, ruled in red ink.

§ 3,300

This bilingual Latin-French edition, conceived as a refined devotional companion for Holy Week, combines liturgy, ceremonies, and meditative reflections. The elegance of typography and engravings, together with red ruling throughout, elevate the work to a devotional and aristocratic object.

Structured according to the daily offices of Holy Week, the text unites solemn Roman and Parisian rites with explanatory notes and spiritual meditations. Each section opens with an etched title, guiding the reader through prayer and ritual while reinforcing the devotional and didactic character of the volume.

The presence of Louis XV's arms on the splendid binding links the book to royal or high ecclesiastical circles, reinforcing its dual role as both liturgical tool and symbol of monarchical patronage. Bellegarde, a Jesuit and moralist, imbued the work with spiritual depth and pedagogical clarity, making it a prestigious devotional publication of the *Ancien Régime*.

CONDITION: A few light spots and minor foxing, tiny tear (no loss) on first blank, light dampstains on final leaf; binding perfectly preserved.

PROVENANCE: 1. It belonged to Isabelle Régine Stappaert (†1857), a beguine of Antwerp, with handwritten ownership note in Latin and French at verso of fly leaf. 2. Handwritten ownership inscription of the mentioned Sister Françoise on a leaf attached to the recto of flyleaf. 3. Donation handwritten note from a pater Angelinus, Wylgezegden Capucin to Isabelle Régine Stappaert on the verso of a devotional image pasted to flyleaf.

REFERENCES: Cohen, no. 761 (ed. 1741).



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and HD images](#)

1737

UNRECORDED EDITION OF THE «LITTLE OFFICE»

ADORNED WITH TEN ENGRAVINGS BY THE FRANCISCAN NUN ISABELLA PICCINI

54. *Officium Beatae Mariae Virginis. Post adventum S. PII V. Pontificis Maximi Jussu editum. Et Urbani VIII Auctoritate recognitum.* Venice: Typographia Balleoniana, 1737.

8vo (125 × 70 mm), contemporary red morocco Venetian binding, both covers decorated with a large central baroque cartouche composed of interlacing foliated sprays, volutes, grape clusters, and floral motifs within a wide gilt border of *rinceaux* and shell ornaments, spine with five raised bands, compartments gilt with floral tools, gilt edges, inner gilt dentelles, pp. xxiv, 264. Text in Latin, printed in red and black. Illustrated with ten full-page copperplate engravings signed by *Suor Isabella Piccini* or *Suor Isabella P.F.*

\$ 1,800

This Venetian edition of the *Officium Beatae Mariae Virginis* contains the canonical cycle of Marian prayers, accompanied by the Office of the Dead, the Penitential Psalms, litanies, prayers, and additional devotions of local resonance, such as the responsory to St. Anthony of Padua. The preliminary section includes papal decrees confirming the standardized text, a table for the liturgical calendar, movable feasts, and preparatory prayers, offering a complete devotional framework. The volume is distinguished by ten engravings by Suor Isabella Piccini (1644–1734), a cloistered Franciscan nun who became one of Venice's most prolific and celebrated female engravers. Her fluid Baroque compositions and expressive devotional imagery provided a powerful visual counterpart to the liturgical text, guiding meditation through the principal episodes of the Virgin's life. Although she had died by 1734, her plates continued to circulate, testifying to her enduring reputation and the high demand for her work among Venetian publishers. The 1737 edition is of the greatest rarity: no copy is recorded in the principal bibliographical databases, and this appears to be the sole surviving example. Its uniqueness, combined with refined typography and female-authored illustration, makes it an irreplaceable witness to the devotional press of eighteenth-century Venice. It stands at the intersection of liturgical authority, artistic innovation, and the rare testimony of a woman's sustained professional contribution in a male-dominated field.

CENSUS: No copy of this 1737 Venetian edition is recorded in WorldCat or other major bibliographical databases.

CONDITION: A few light spots and minor foxing: overall, a good copy in a nice original binding.



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and HD images

1740

THE RENOWNED «LIBRO D'ORE DEL PIAZZETTA»
IN ITS ORIGINAL ROCOCO VENETIAN BINDING

FIRST EDITION, WITH AN IMPORTANT PROVENANCE

55. *Beatae Mariae Virginis officium*. Venetiis, Apud Jo. Baptistam Pasquali, MDCCXL [1740].

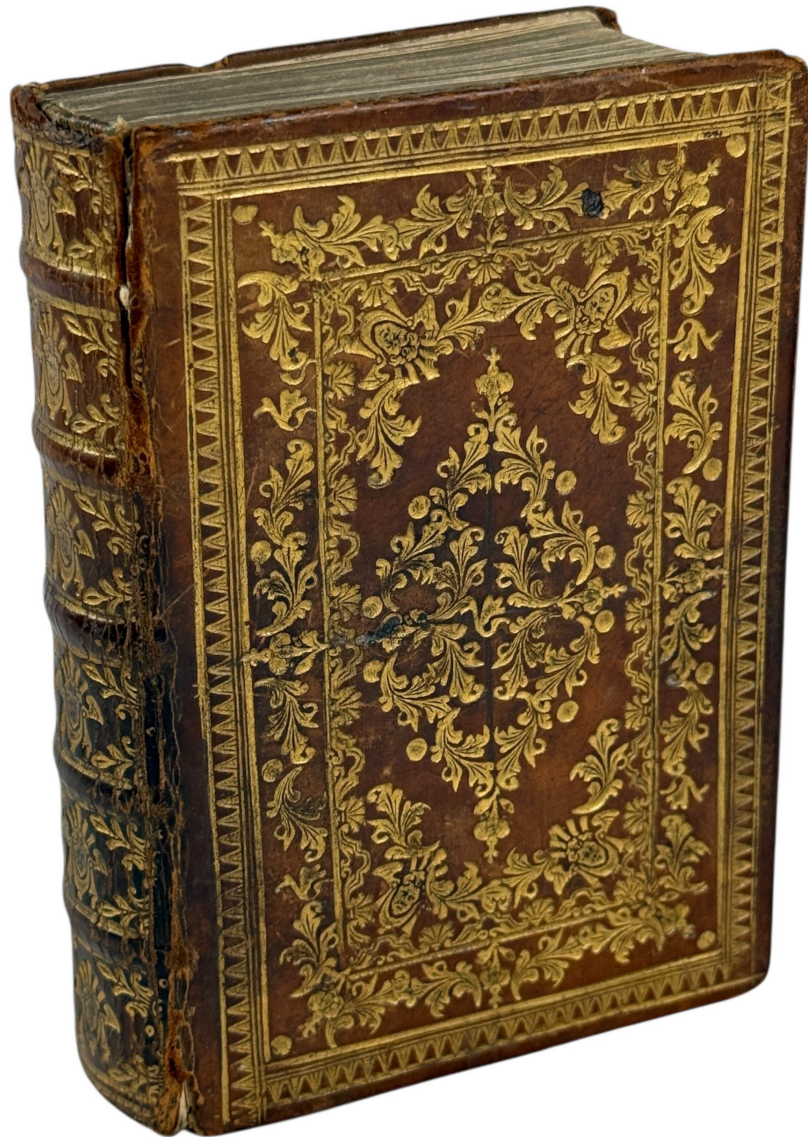
16mo (128 x 80 mm), contemporary Venetian Rococo full brown leather binding, boards gilt with concentric frames of fillets and rolls, including an outer border of repeated triangular tools, an inner rocaille and foliate frame, and a central ornamental cartouche of foliated sprays; gilt turn-ins. Spine with raised bands, compartments gilt with a repeated small tool featuring a radiant face within foliate sprays. Green velvet doublures and flyleaves. Pp. [40], 427, [5], printed on fine thin paper. Engraved frontispiece and engraved vignette on title page. Entire text engraved (“intaglio”) by Sister Angela Baroni. FIFTEEN FULL-PAGE ENGRAVED PLATES WITHIN THE TEXT AND TWENTY ENGRAVED TAILPIECES.

\$ 2,000

The 1740 Pasquali *Officium Beatae Mariae Virginis* is celebrated not for textual innovation but for its conception as a fully integrated graphic artefact and stands among the most refined achievements of Venetian Rococo book design. Conceived as a unified visual programme, the volume deliberately dissolves the traditional boundary between text and image by engraving the entire typographic body, transforming each page into both devotional text and autonomous print. Script, ornament, and narrative imagery are fused into a single aesthetic system, in which prayer is mediated through line, tone, and controlled spacing rather than movable type.

The collaboration between Giovanni Battista Piazzetta and Marco Alvisi Pitteri situates the book at the apex of Venetian illustrated production of the eighteenth century. Piazzetta's dramatic chiaroscuro, grounded in tonal masses and emotional modelling, finds an ideal interpreter in Pitteri's technically advanced burin work, characterized by parallel line systems and calibrated deepening.

The resulting images possess a painterly density rarely achieved in line engraving, allowing the devotional imagery to retain the expressive gravity of drawing while achieving the precision required for print. The volume thus functions as a portable gallery of Venetian draftsmanship, translated with exceptional fidelity into engraved form.



[Click for 3D view of binding](#)

Within the international luxury book market sustained by Venice in the first half of the eighteenth century, Pasquali's press occupied a privileged position, producing volumes conceived simultaneously as devotional instruments, artistic statements, and collectible objects for a cultivated European clientele. In this context, the *Officium* of 1740 stands as a paradigmatic example of book design as an integrated art, where illustration is not an ornamental adjunct but a structural component of meaning. The presence of Sister Angela Baroni as engraver of the text is of particular significance, representing one of the rare documented instances of female participation in high-level eighteenth-century engraving, and further reinforcing the exceptional cultural, artistic, and historical status of the volume.

CONDITION: Small defects at spine-heads and hinges; internally a fine copy.

PROVENANCE: Paper label *Ex Libris Jean Fürstenberg* on a preliminary leaf. JEAN FÜRSTENBERG (1890–1982), was German-born banker, writer, and distinguished bibliophile, active in Berlin, France, and later Geneva; creator of the *Fondation Furstenberg-Beaumesnil*, and renowned collector of rare books, fine bindings, and illustrated editions.

REFERENCES: R. PALLUCCHINI, *Mostra degli incisori veneti del Settecento*, Venice: 1941, p. 101, nos. 481–488; G. MORAZZONI, *Il libro illustrato veneziano del Settecento*, Arnoldo Forni, 2010, pp. 115–116; M. DE GRASSI, *Libri illustrati del Settecento Veneziano*, p. 85; S. BOORSCH, *Venetian Prints and Books in the Age of Tiepolo*, Metropolitan Museum of Art, 1997, no. 98.



1766

FLORENTINE FOOTBALL: THE ANCESTOR OF RUGBY!

56. BARDI, GIOVANNI. *Discorso sul calcio fiorentino d'onde si ha l'origine del calcio in generale [...]. S'aggiungono in quest'impressione i capitoli e pianta del calcio di Livorno del presente anno 1766 dato dall'inclita nazione inglese per la venuta di S.A.R. serenissima Pietro Leopoldo principe reale d'Ungheria e di Boemia, arciduca d'Austria e Granduca di Toscana e S.A.R. serenissima Maria Luisa infanta di Spagna, arciduchessa d'Austria e granduchessa di Toscana.* Livorno: Marco Coltellini, 1766.

8vo (220 x 135 mm), original printer's wrappers, title on a paper label at spine, pp. XII, 28. Printer's device at title page with dove with ear of corn in its beak and ribbon motto *Contento io non curo altro ben ne' bramo altr'esca*. ONE FOLDING PLATE (310 X 220 MM) REPRESENTING THE DISPOSITION OF THE TEAMS IN THE MAIN SQUARE OF LIVORNO (in English: "LEGHORN").

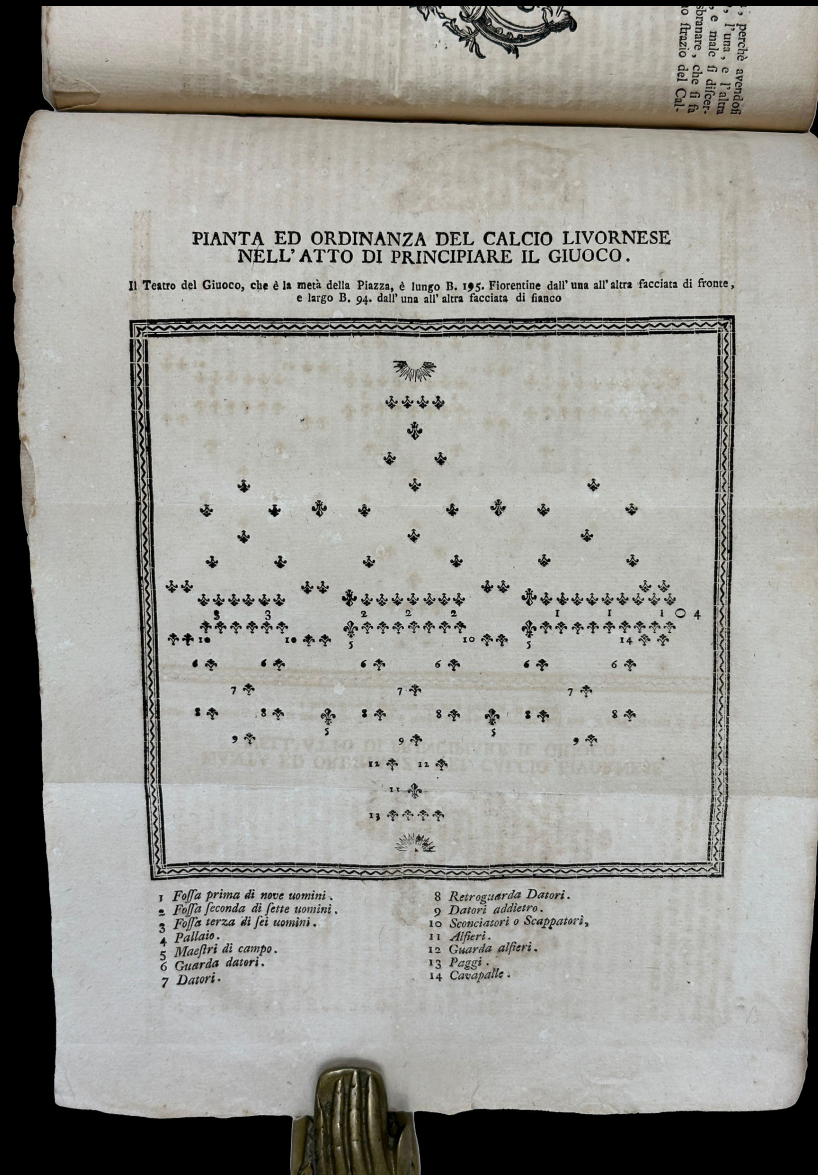
\$ 2,500

The "Florentine Football" ("Calcio Fiorentino"), heir to the tough game called *Haspatum* played by the Roman legionaries, obtained full recognition only in 1580 when Giovanni de' Bardi, count of Vernio, published his famous work *Discorso sopra il giuoco del calcio fiorentino*. The present fifth edition was published in 1766 in Livorno in honour of a game sponsored by the English merchants living and working in Livorno in the presence of the British Consul John Dick. Unusually and significantly, there were numerous British inhabitants of the city among the protagonist players and this book, containing a description of the just played game, was then donated to the various authorities. Thomas Earle, a member of a rich British family living in Livorno, one of the players in the match, is credited with having introduced the rules of the game to England where they formed the basic rules of modern Rugby.

CONDITION: A fine copy, untrimmed and in its first binding.

REFERENCES: F. P. MAGOUN JR., *Il Gioco del Calcio Fiorentino*, in *Italica*, Vol. 19, no. 1, 1942, pp. 1-21; F. INGHIRAMI, *Bibliografia storica della Toscana, Parte 1*, Poligrafia Fiesolana, 1843; M. POGGI and F. GIOVANNELLI, *Leghorn 1766. Il calcio fiorentino e l'origine del rugby*, Navicellai, 2021; A. LENSI, *Il gioco del calcio fiorentino*, Firenze: Rinascimento del Libro, 1931; G. MARTINI, *Viaggio in Toscana, 1725-1745*, Modena: Aedes, 1969.

According to RBH, no copy has appeared at auction in the last 25 years.



Click for wider description
and HD images

1800

TWO FRENCH RED-MOROCCO SMELLING-SALTS CASES
PRESERVING FACETED GLASS BOTTLES WITH SILVER-COLOURED CAPS

57. [ANONYMOUS]. *Two French Étuïs à Flacons à Sels in Red Morocco*. France, probably Paris: late eighteenth century and early nineteenth century.

Case I (allegorical, captioned) (90 × 55 × 20 mm), both faces decorated with a central oval medallion in gilt representing allegorical figures, captioned respectively “LA FORCE” and “L’AGRICULTURE,” within a gilt border of scrollwork, rosettes, and small ornamental tools. Interior lined, textile worn and partially altered in tone. Contains two glass bottles with metallic caps: one 60 mm in height × 10 mm diameter; the other 58 mm in height × 10 mm diameter.

Case II (cornucopia and globe) (90 × 53 × 18 mm), both faces decorated with a border of repeated gilt tools, floral sprays, and a central ornament incorporating cornucopia-like motifs and a terrestrial globe. Interior divided into two compartments lined in blue tabby silk (*tabis bleu*). Contains one faceted glass bottle with metallic cap, 78 × 18 × 10 mm.

\$ 1,000

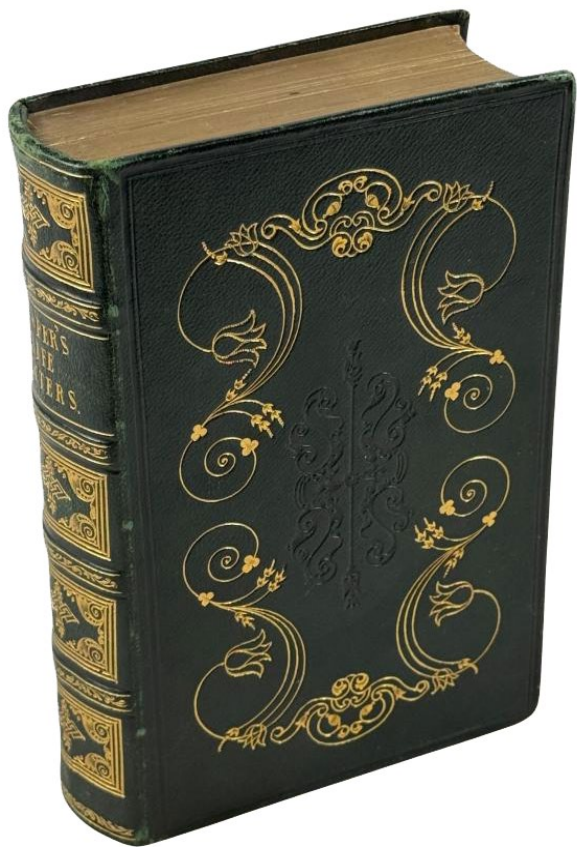
The ensemble comprises two sliding étuis produced in the refined French tradition of luxury pocket accessories, conceived in structural and decorative analogy to miniature bookbindings. Case I reflects the didactic neoclassical vocabulary that emerged in post-Revolutionary France. The explicit allegorical programme, integrating civic virtues into a portable accessory, distinguishes it from purely ornamental examples and supports a dating in the early decades of the nineteenth century. The survival of its two fitted bottles reinforces the coherence and functional integrity of the ensemble. Case II corresponds more closely to late *ancien régime* taste. Its decorative conception, centered on motifs of abundance and a terrestrial globe, aligns with Enlightenment ideals of refinement and cosmopolitan awareness. The preservation of its silk-lined, compartmentalized interior and original faceted bottle provides valuable material evidence for dating in the final third of the eighteenth century. Smelling-salts cases occupied a significant place in elite sociability, mediating between medical precaution, bodily management, and social etiquette. These two examples, spanning the stylistic transition from late eighteenth-century ornamental restraint to early nineteenth-century moral allegory, offer a concise testimony to the evolution of French luxury craftsmanship in intimate, portable form.

CONDITION: Cases and bottles well preserved, one cap exhibits tarnish and corrosion.

REFERENCES: H. R. D’Allemagne, *Les accessoires du costume et du mobilier*, Paris: Schemit, 1928; Paris Musées Collections, *Flacon de sels avec son bouchon, dans un étui en forme*, Paris: Musée Cognacq-Jay.



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and HD images](#)

1834

AN INTIMATE PORTRAIT OF WILLIAM COWPER
WITH A PERFECTLY PRESERVED ROCOCO-STYLE FORE-EDGE PAINTING

58. COWPER, WILLIAM. *The Life and Letters of William Cowper*. Edinburgh: Fraser, 1834.

8vo (290 x 120 mm), contemporary dark green calf leather binding (minimal rubbing to the edges) gilt ornamental frame surrounding a blind-stamped arabesque at boards, gilt title and rich gilt decoration at spine, pp. xvi, 174, for the first volume; f. [1], pp. xx, 416 for the second. Engraved portrait of Cowper at first volume and of his mother at second, two pastoral engravings at titlepages.

This volume is distinguished by an exquisite Rococo-style fore-edge painting, executed by a particularly skilled miniaturist. THE DELICATE SCENE, HIDDEN WHEN THE BOOK IS CLOSED AND REVEALED ONLY WHEN THE PAGES ARE FANNED, PORTRAYS AN IDYLIC PASTORAL SCENE OF FOUR ELEGANTLY ATTIRED YOUNG WOMEN IN THE MIDST OF A GATHERING NEAR PICTURESQUE RUINS, WHILE A DISTANT CAVALIER APPEARS DISTRACTEDLY INDIFFERENT TO THEIR COMPANY.

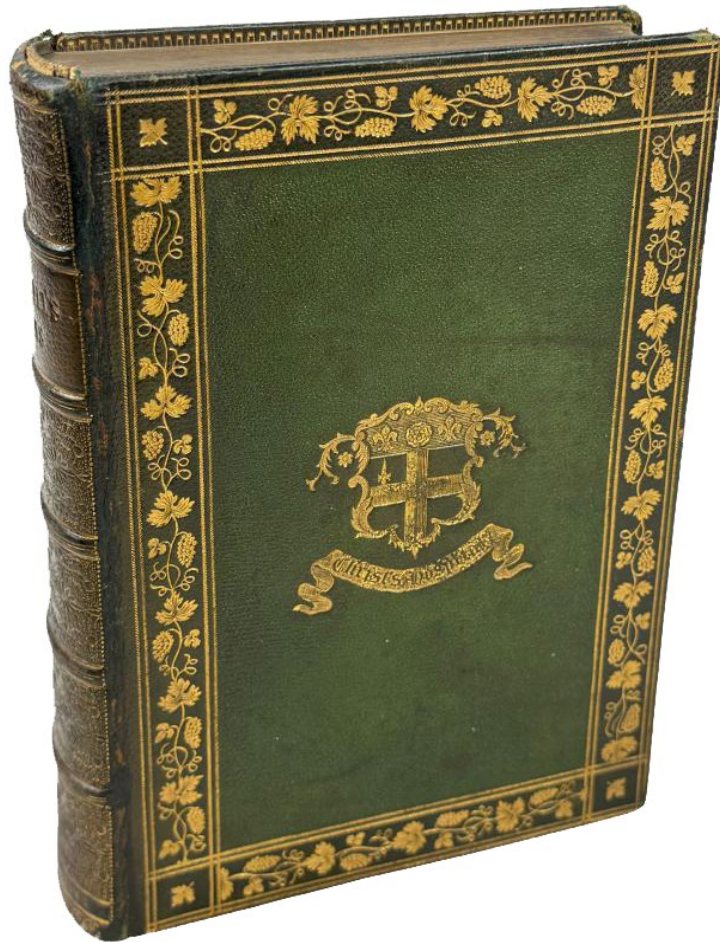
\$ 2,300

Fore-edge paintings, an artistic tradition dating back to the late Middle Ages, became particularly popular in the 17th and 18th centuries as a means of enhancing fine bindings with concealed artworks. The Rococo style, characterized by its pastoral and romantic themes, flourished in this medium, appealing to collectors who valued both literary and artistic craftsmanship. This volume's fore-edge painting, with its delicate execution and thematic harmony with Cowper's poetic sensibilities, is a testament to the enduring appeal of this art form.

CONDITION: Light foxing along the text; overall a very good copy with the fore-edge paintings perfectly preserved.

PROVENANCE: Handwritten presentation note dated 1843 at front fly-leaf.

REFERENCES: J. KING, *William Cowper: A Biography*, Durham, NC: Duke University Press, 1986.



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and HD images](#)

1843

A HANDSOME ILLUSTRATED EDITION OF CAMPBELL'S POETRY
WITH A PERFECTLY PRESERVED FORE-EDGE PAINTING

59. CAMPBELL, THOMAS. *The Poetical Works*. London: Edward Moxon, 1843.

8vo (200 x 135 mm), embossed olive-green calf leather binding with elaborate gilt boards decoration and gilt coat of arms on the front board, gilt title and decoration at spines, gilt edges, pp. IX, [1, which is blank], 379. Illustrated with a portrait frontispiece, twenty-nine steel-engraved vignettes after Turner, and thirty-seven woodcut text illustrations.

This volume is distinguished by an exquisite fore-edge painting, executed by a particularly skilled miniaturist, DEPICTING A VIEW OF EDINBURGH FROM CANONMILLS, WITH ARTHUR'S SEAT VISIBLE IN THE BACKGROUND.

§ 2,300

THIS EDITION ASSEMBLES THE ENTIRETY OF CAMPBELL'S POETIC CORPUS, reflecting the breadth of his literary contributions to the Romantic tradition. Campbell, widely celebrated for his historical and patriotic themes, infused his verse with lyricism and intellectual depth. The collection includes his major works, such as *The Pleasures of Hope* (1799), a philosophical poem exploring themes of aspiration and human suffering, and *Gertrude of Wyoming* (1809), a romantic narrative poem set against the backdrop of the American Revolutionary War. Additionally, Campbell's shorter compositions, such as *Ye Mariners of England* and *The Battle of the Baltic*, demonstrate his mastery of patriotic and commemorative verse, resonating deeply with nineteenth-century readers. His ability to merge historical narrative with refined poetic diction established him as a pivotal figure in British Romanticism.

CONDITION: Light foxing along the text, the front free endpaper is missing. Occasionally slightly spotted or browned. Minimal scuffing and bumping at the corners, joints, and bands; overall a good copy with the fore-edge paintings perfectly preserved.

PROVENANCE: 1. Gilt Coat of Arms of the Christ's Hospital at front board. 2. Antique bookseller's ex-libris at inside front board.

REFERENCES: T. H. WARD, *The English Poets: Selections with Critical Introductions by Various Writers*, London: Macmillan, 1880.



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and HD images

Click to hear the sound

1885

A MECHANICAL NURSERY MARVEL, THE FRENCH «SPEAKING PICTURE BOOK»

60. [ANONYMOUS, after THEODOR BRAND]. *Livre d'images parlantes pour amuser les chers bébés. Avec des voix caractéristiques d'enfants et d'animaux. Nouvelle édition. En vente dans les magasins de jouets.* S.l. [Germany, probably Nuremberg or the Sonneberg toy-making district], s.n., ca. 1885–1895.

4to (320 × 250 × 70 mm) mechanical “toy-book” constructed as a hollow wooden book-box, containing a sound apparatus operated by pull-strings and housing an internal card-leaf picture-book. Original publisher’s red percaline binding, the upper cover with a large mounted chromolithographed pictorial panel printed with the title *Le Livre d'images parlantes* and the line *Un livre nouveau avec des voix caractéristiques*.

The internal picture-book comprises a title leaf and an introduction leaf, followed by eight illustrated subjects, each presented as a facing text page and a full-page chromolithographed plate, namely: *Le Coq*, *L'Âne*, *L'Agneau*, *Le Nid*, *La Vache*, *Le Coucou*, *Le Bouc*, *Les Enfants*. On the illustrated pages, a printed arrow at the margin indicates the direction of the corresponding pull-string.

\$ 3,200

This celebrated “speaking” picture-book stands among the most accomplished forms of late nineteenth-century interactive enfantina, uniting chromolithographed imagery, brief French nursery verse, and a concealed bellows-and-reed apparatus within the deceptive guise of a gilt-edged volume. Conceived for sale in toy shops rather than the traditional book trade, it transforms reading into performance: each opening invites the child to coordinate eye and hand, activating the book’s “true language” through the pull-string indicated by the printed arrow. The suite of scenes, farmyard animals culminating in the children’s voices, distils an entire acoustic world of domestic life into a compact, technically sophisticated object. Particularly diagnostic, and prized by collectors, is the full configuration of nine strings for eight subjects, the final scene requiring two distinct voice effects, a design feature that distinguishes the complete model from reduced and often incomplete survivals. Demanding cabinet-making, calibration, and durable moving parts, it occupies a rare crossover territory between book history and mechanical amusements, and remains a key precursor in the prehistory of multimedia books

CONDITION: Perfectly preserved and in perfect working state.

REFERENCES: K. GUMUCHIAN, *Les Livres de L'Enfance du XVe au XIXe Siècle*. Vol. I-II, Paris: Gumuchian & Compagnie, 1930, no. 3839.

1940

DRAWING OF FIVE FRENCH POW OFFICERS IN A GERMAN OFLAG

61. J. GAUVIN. *Gravure portrait d'officiers dans un Oflag*. Germany, 1940.

Single leaf of thick grey paper (300 x 230 mm), sepia ink, signed.

\$ 500

The drawing, executed by a prisoner, depicts the portrait of five French officers from the “11e Régiment d’Infanterie” held in an unknown German camp (OFLAG) in 1940 and is signed:

À cinq hommes de génie
(du 11^e)
Souvenir de captivité

J. GAUVIN
40

«To Five Men of Genius (from 11th): Memories of Captivity- J. Gauvin / 40»

On the back of the drawing, corresponding to the portraits on the front, we find the signatures of the five officers: Roger Tibault, Richard Marins, Albert Gillet, André Marchais and Louis Garreau.

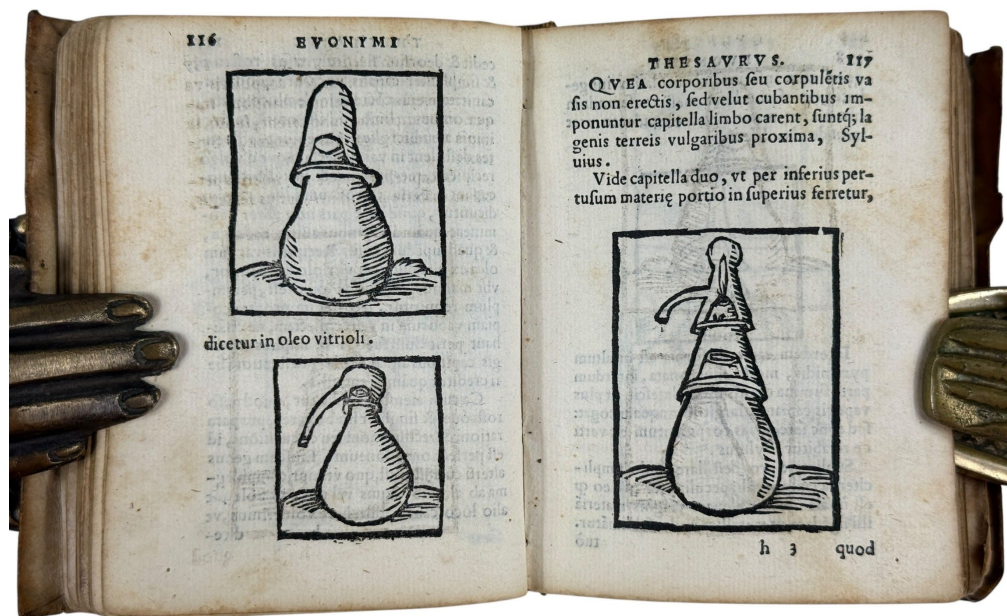
CONDITION: Perfectly preserved.

REFERENCES: S. NECKER, *Lager-und Barackenstadt*, Linz: 2013.

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and HD images](#)



Science, Pharmacology & Gastronomy



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1556

**DISTILLATION, QUINTESSENCE, AND THE EXTRACTION OF NATURE'S VIRTUES:
A RARE VENETIAN EDITION OF GESNER'S CELEBRATED THESAURUS**

62. PSEUDO-EVONYMUS PHILIATER [CONRAD GESNER], *Thesaurus Evonymi Philatri de remediis secretis. Liber physicus, medicus, & partim etiam chymicus, & oeconomicus in vinorum diversi saporis apparatu, medicis & pharmacopolis omnibus praecipue necessarius*. Venice: s.n., 1556.

16mo (105 × 80 mm), contemporary limp vellum binding, yapp edges, early sewing visible along the spine, pp. 567, [1], ff. [2 –index]. Decorative woodcut initials; running titles throughout; printed in Roman and Italic types. NUMEROUS WOODCUT ILLUSTRATIONS IN THE TEXT DEPICTING DISTILLATION FURNACES, ALEMBICS, LABORATORY APPARATUS, AND BOTANICAL SPECIMENS.

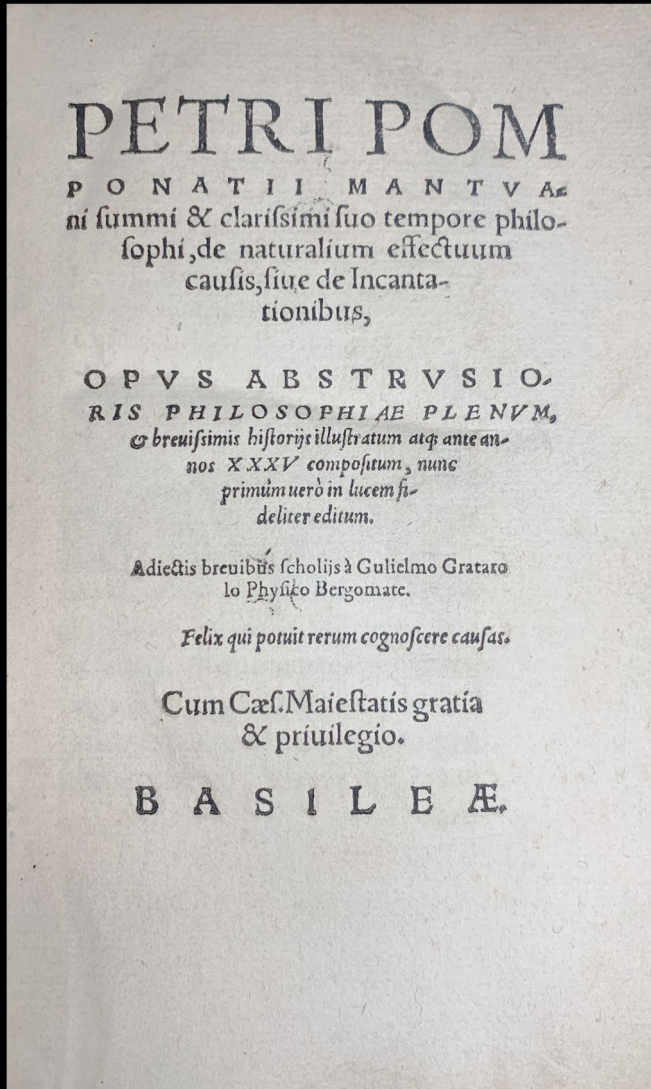
\$ 1,800

One of the earliest comprehensive printed manuals devoted to distillation and chemical medicine, Gesner's *Thesaurus Evonymi Philatri* occupies a central position in the technical literature of the Renaissance. Issued under the pseudonym "Evonymus Philater," the work synthesizes practical pharmaceutical instruction with broader reflections on the extraction of medicinal virtues from plants, minerals, and animal substances. Structured as a progressive guide to distillation, the treatise examines apparatus, preparation of materials, and the rectification of distilled liquids, while presenting numerous recipes for medicinal waters, essential oils, quintessences, and compound remedies.

The text reflects the transitional intellectual landscape of the sixteenth century, in which Galenic medicine intersected with alchemical experimentation and emerging chemical practice. The numerous woodcut illustrations of furnaces, alembics, and laboratory equipment transform the book into a practical technical guide for physicians and apothecaries, illustrating procedures that could be reproduced in workshop settings. Widely disseminated through multiple editions and translations, the *Thesaurus* played a significant role in spreading distillation techniques that became fundamental to early modern pharmacy and experimental science.

CONDITION: Contemporary limp vellum binding worn and slightly soiled; minor loss and wear at corners; spine sewing visible and partially exposed. Paper slightly browned with occasional staining and marginal spotting; otherwise internally well preserved. A sound and complete example of this small-format technical manual, preserved in its early binding.

REFERENCES: Wellcome, Vol I, nos. 2777, 2778 (for Zurich and Lyon editions).



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and HD images

1556

FIRST EDITION OF THE WORK THAT ANTICIPATED THE ENLIGHTENMENT

63. POMPONAZZI, PIETRO. *De naturalium effectuum causis, sive de Incantationibus*. [...] *Adiectis breuibus scholijs à Gulielmo Grataro lo Physico Bergomate. Felix qui potuit rerum cognoscere causas*. Basel: [at colophon: Per Henrichum Petri, 1556].

8vo (175x110 mm), near contemporary limp vellum, handwritten author name in sepia ink at spine, pp. [16], 349, [3]. Five large woodcut initials and woodcut printer's device at verso of last leaf.

\$ 14,000

SCARCE FIRST EDITION OF ONE OF THE MOST AUDACIOUS WORKS OF EARLY MODERN PHILOSOPHY in which Pomponazzi dismantles the medieval belief in supernatural causes and explains miracles, apparitions, and magical events through the regular operations of nature. Composed in 1520 but printed only after his death by his disciple Gratarolo, the *De Incantationibus* constitutes a decisive step toward the secularization of knowledge and the rise of scientific empiricism.

With lucid Aristotelian reasoning, Pomponazzi denies divine intervention in natural phenomena, asserting that every effect in the physical and spiritual world stems from immutable natural laws. This radical position, which eroded the theological foundations of miracle and prophecy, profoundly influenced Renaissance natural philosophy and anticipated the intellectual temper of the Enlightenment. The work's posthumous publication in Basel was itself an act of defiance: Gratarolo's preface acknowledges the peril of printing a treatise so openly contrary to Church doctrine. Immediately condemned and placed on the *Index Librorum Prohibitorum*, it nevertheless circulated widely among physicians, natural philosophers, and reformist thinkers. *De Incantationibus* thus became a milestone in the emancipation of science from theology, paving the way for later rationalist thought and for the experimental method that would culminate in Galileo.

CONDITION: Excellent, crisp copy in original vellum; minor contemporary annotations; occasional light spotting.

PROVENANCE: Early private Italian ownership (unidentified ink ex-libris on title).

REFERENCES: Wellcome, Vol. I, no. 5153; Thorndike, Vol. V, pp. 108–109; P. MARTIN, *Pomponazzi: Radical Philosopher of the Renaissance*, Antenore, 1986, pp. 254–56; B. P. COPENHAVER and C. B. SCHMITT, *Renaissance Philosophy* (1992), p. 105; Douglas, *Philosophy and Psychology of Pomponazzi*, OPUS, 1910, p. 299.

64. GIUSEPPE SANTINI. *Ricettario medicinale di M. Giuseppe Santini lucchese, speciale al Corallo, utilissimo a medici, et a speciali*. [...]. Serravalle di Vinetia: Appresso Marco Claseri, ad istanza di Gio. Battista Ciotti, Libraro dell'Aurora in Vinetia, 1604.

4to (184 x 135 mm), contemporary paper-covered binding, pp. [20], 504, large woodcut vignette on title-page, three full-page woodcuts in the text depicting distillation furnaces. Signature: a⁸ A-Hh⁸ b² (second part of the index bound at the end).

\$ 4,400

FIRST AND ONLY ITALIAN EDITION of a substantial vernacular pharmaceutical manual intended for physicians and apothecaries. Santini's *Ricettario* stands among the most practical products of early modern medical printing, transferring the operative knowledge of the *specieria* into an ordered and usable printed form. Explicitly divided into three parts, the work proceeds from the formation and duties of the apothecary, to the technical foundations of weights, measures, and substitutes, and finally to a wide repertory of compound remedies. This clear internal structure distinguishes the volume from a simple collection of receipts and presents it instead as a coherent handbook for professional use. The third and largest section gathers an extensive range of preparations, including electuaries, syrups, oils, ointments, plasters, cerates, trochaics, pills, powders, conserves, distilled waters, medicinal honeys, and compound sugars, together with the principal operations required for their preparation. Particularly attractive is the alphabetical table of medicaments, which records such compounds as *Elettuario di gemme*, *Elettuario rosato*, *Pillole di lapide lazuli*, *Trochisci di vipera*, *Unguento apostolorum*, *Cerotto di bettonica*, *Olio di scorpioni*, and *Siroppo di fumoterre*, while also preserving the authority of the traditional pharmaceutical canon through references to Mesue, Galen, Avicenna, and Rasis. Issued in the vernacular and produced within the commercial orbit of Giovanni Battista Ciotti, the book belongs to the wider movement by which technical and scientific knowledge was made accessible beyond the strictly academic sphere. The rapid appearance of a German translation in 1606 confirms its practical value and its early diffusion beyond Italy.

CONDITION: Light marks of use, more pronounced on some internal leaves; old restorations affecting the text; overall, a good copy.

REFERENCES: V. PUGLIANO, *Pharmacy, Testing, and the Language of Truth in Renaissance Italy*, in *Bulletin of the History of Medicine*, Vol. 91, no. 4, 2017, pp. 679-715; M. FIRPO, *Ciotti, Giovanni Battista*, *Dizionario Biografico degli Italiani*, Roma: 1981; *Dispensatorium medicum*. Oder: *Guldene Apoteck*, Erfurt: 1606, record in *Kallimachos Fachtexte*; F. ROTELLI, *Exotic Plants in Italian Pharmacopoeia (16th-17th Centuries)*, in *Medicina nei Secoli*, Vol. 30, no. 3, 2018, pp. 827-880.

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and HD images

65. KEPLER, JOHANNES. *Dioptrice seu Demonstratio eorum quae visui & visibilibus propter Conspicilla non ita pridem inventa accidunt. Praemissa Epistola Galilaei dei ijs, quae post editionem Nuncij side., ope Perspicilli nova & admiranda in coelo deprehensa sunt.* Augustae Vindelicorum [Augsburg]: David Frank, 1611.

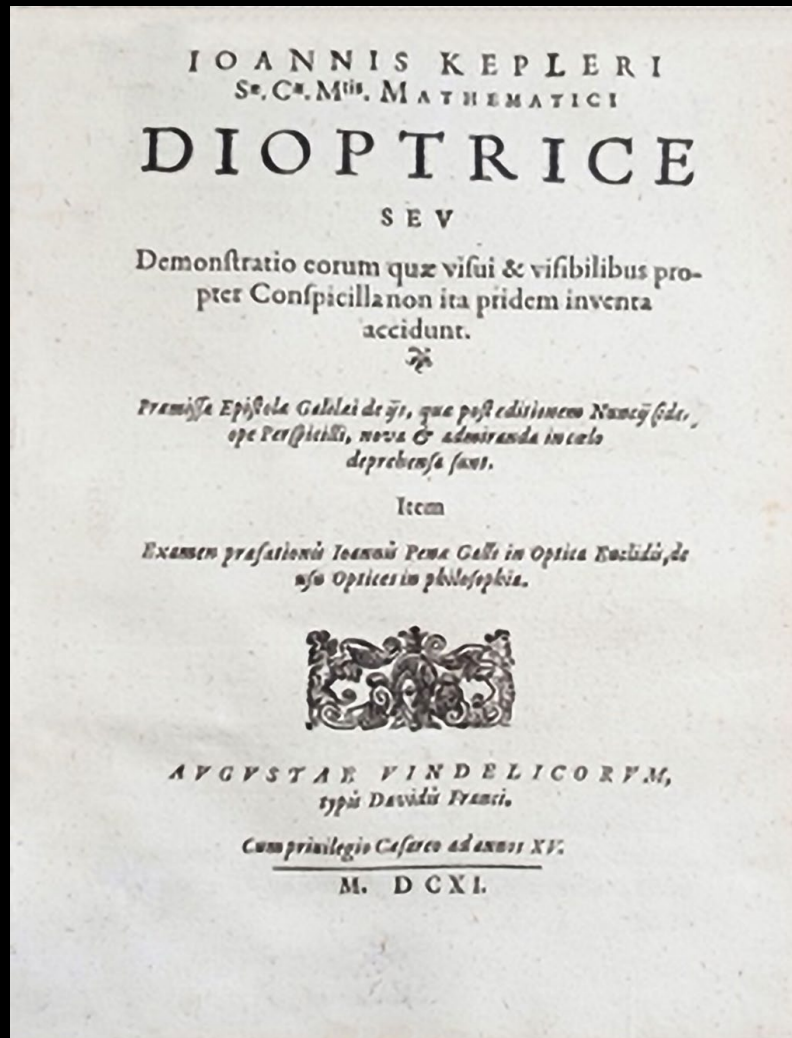
Small 4to (194x145 mm), contemporary limp vellum, traces of ties, ff. [4] pp. 80, ff. [2] including the Errata leaf. Several woodcut diagrams in text.

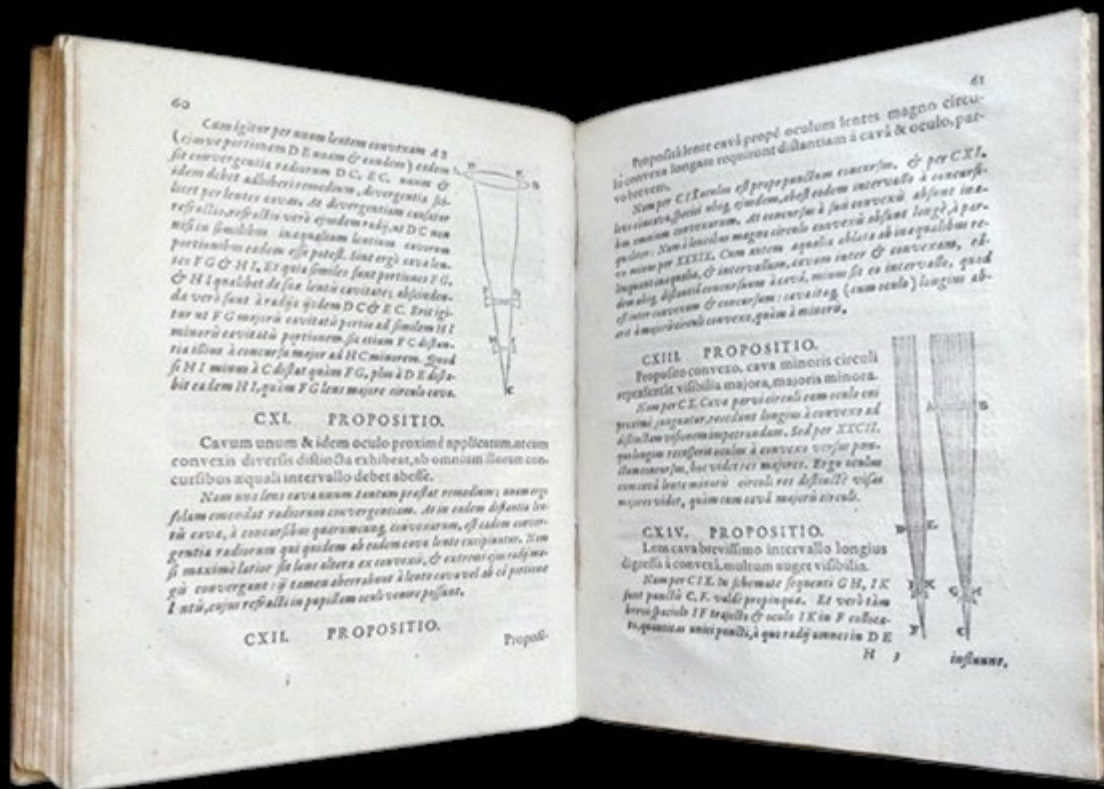
\$ 85,000

FIRST ABSOLUTE EDITION OF THE FOUNDATIONAL WORK ON MODERN OPTICS, THE FIRST SYSTEMATIC TREATISE ON THE PRINCIPLES OF OPTICAL SCIENCE GROUNDED IN MATHEMATICAL ANALYSIS. In this landmark work, Kepler explains for the first time the theory of image formation through refraction, offering a complete geometrical treatment of how lenses bend light and how this affects vision and visibility. The book significantly expands upon his earlier work on optics, introducing a comprehensive theory of lenses, including convex and concave forms, and correcting misconceptions dating back to antiquity. Most notably, Kepler describes the functioning of the astronomical (or inverting) telescope, which would become the model for most scientific telescopes until the 18th century. He does not claim the invention of the instrument, but he is the first to explain theoretically how the combination of convex and concave lenses produces a magnified, inverted image—a key insight into early optical instrumentation.

The extensive preface discusses Galileo's telescopic discoveries and their revolutionary implications for astronomy, particularly in support of the Copernican system. Kepler enthusiastically acknowledges the impact of Galileo's *Sidereus Nuncius* and includes a series of five letters exchanged between Galileo and himself, dating from 13 November 1610 to 26 March 1611, in which the two discuss their observations and the implications of the telescope.

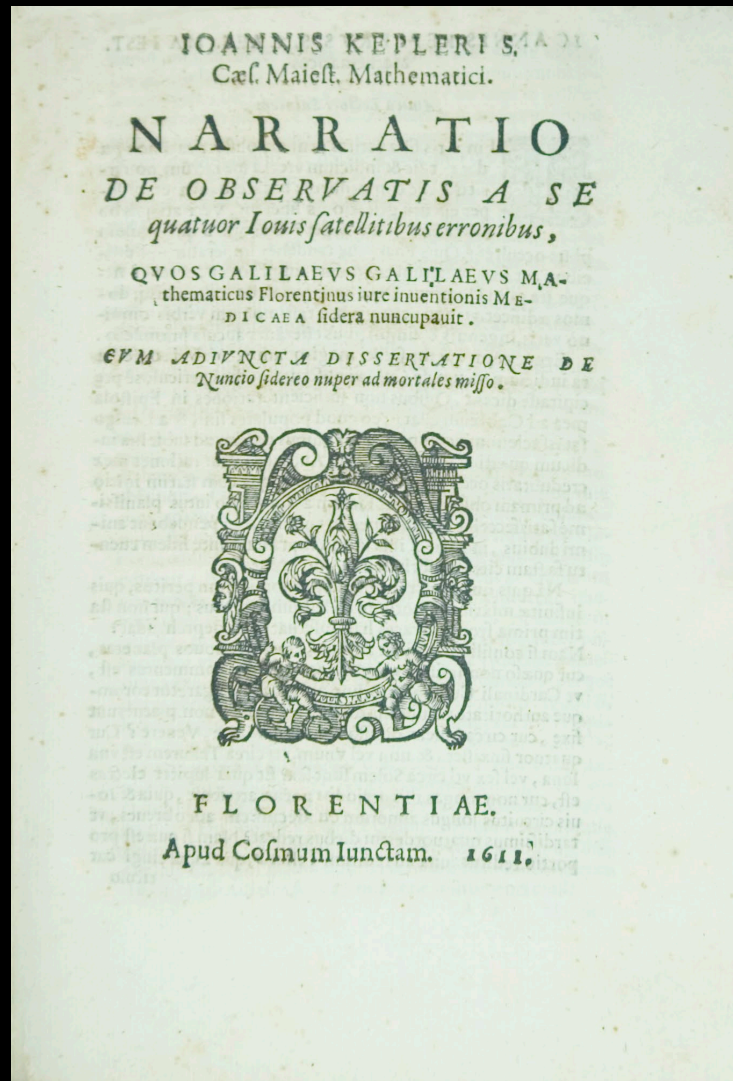
The *Dioptrice* laid the groundwork for the mathematical optics of the modern era and influenced both the development of astronomical instrumentation and the later work of scientists such as Descartes, Huygens, and Newton. It remains one of the cornerstones in the history of optical science.





CONDITION: A perfect, unsophisticated copy.

REFERENCES: Cinti, 31. Caspar, 40. Honeyman V, 1788: «He was virtually the founder of the modern science of dioptrics». King, *The History of the Telescope*, pp. 44-45: « Kepler obtained a telescope in 1610, a gift from Ernest, Archbishop of Cologne, and in his *Dioptrice* (1611), Kepler discussed its theory. In this work he enlarged upon his ideas on refraction and wrote about the anatomy of the eye. He described, for the first time, the defect of spherical aberration and stated that it could be overcome by giving optical surface hyperboloidal forms. [...] He showed, also for the first time, that before an object can be seen distinctly, its image must be sharply formed on the retina [...]. In the *Dioptrice* we find first mention of a refracting telescope with a positive eyepiece». Zinner, 4320. PMM 112 (showing the second edition).



1611

«KEPLER SAW YOUR STARS: YOU WON, GALILEO»

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 ONLY 9 COPIES RECORDED IN WORLDWIDE PUBLIC LIBRARIES

66. KEPLER, JOHANNES. *Ioannis Kepleri S. Cæs. Maieft. mathematici. Narratio de obseruatis a se quatuor Iouis satellitibus erronibus, quos Galilaeus Galilaeus mathematicus Florentinus iure inuentionis Mediceae sidera nuncupauit. Cum adiuncta Dissertatione de Nuncio sidereo nuper ad mortales misso.* Florence: Cosimo Giunti, 1611.

4to (205x150 mm), modern quarter morocco, pp. [8]. Woodcut Giunti device at title-page.
 Collation: A⁴ [\$2 signed].

\$ 16,500

EXCESSIVELY SCARCE FIRST ITALIAN EDITION OF THE FUNDAMENTAL KEPLER'S WORK ON JUPITER'S SATELLITES, THE EARLIEST SUPPORT TO GALILEO'S THEORIES. THE SMALL TREATISE IS THE NARRATIVE OF THE OBSERVATION, DAY BY DAY, OF THE PASSAGE OF THE JUPITER'S SATELLITES, THAT KEPLER OBSERVED WITH A TELESCOPE SENT BY GALILEI TO HIS PROTECTOR, THE KÖLN ELECTOR.

In 1609, Galileo improved the construction of a new telescope and, in the first months of 1610, Galileo Galilei—using this powerful telescope—discovered four satellites orbiting Jupiter, making observations so revolutionary to bring down the entire framework of astronomy and Aristotelian-Ptolemaic cosmology. He reported his discoveries in *Sidereus Nuncius* [«Starry Messenger»] (1610), THE FIRST SCIENTIFIC TREATISE BASED ON OBSERVATIONS MADE THROUGH A TELESCOPE IN WHICH HE sought the opinion of Kepler continuously attacked by the scientific community. It contains the results of Galileo's early observations of the Moon, the stars, and the moons of Jupiter. In observing the stars, Galileo reported that he saw at least ten times as many stars through the telescope as with the naked eye, and he published star charts of the belt of Orion and the Pleiades showing some of the newly observed stars. Also, when he observed some of the “nebulous” stars in the Ptolemaic star catalogue, he saw that rather than being cloudy, they were made of many small stars. From this, he deduced that the *nebulae*, and the Milky Way itself, were collections of stars too small and far away to be resolved into individual stars by the naked eye. In the last portion of *Sidereus Nuncius*, Galileo reported his discovery of FOUR OBJECTS THAT APPEARED TO FORM A STRAIGHT LINE OF STARS NEAR JUPITER. He gave illustrations of the relative positions of Jupiter and its moons as they appeared nightly from late January through early March 1610. From the fact that they changed their relative positions from night to night, but always appeared in the same straight line near Jupiter, he deduced that they were four bodies in orbit around Jupiter.



The Jupiter's satellites seen by Galileo and confirmed by Kepler

In 1610 Kepler heard and read about Galileo's discoveries with the telescope. Kepler responded enthusiastically with a short published reply, *Dissertatio cum Nuncio Sidereo* [«Conversation with the Starry Messenger»]. He endorsed Galileo's observations and offered a range of speculations about the meaning and implications of Galileo's discoveries and telescopic methods, for astronomy and optics as well as cosmology and astrology.

Later that year, when he obtained the use of a suitable telescope, KEPLER PUBLISHED HIS OBSERVATIONS OF JUPITER'S SATELLITES under the title *Narratio de Observatis Quatuor Jovis Satellitibus* («Narration about Four Satellites of Jupiter observed») printed in 1611 in Frankfurt by Palthenius and in Italy by Giunti. Both these tracts changed the history of astronomy, being the first enormous support to Galileo, whose discoveries were doubted or denied by many. Galileo must have been much relieved about the support he had been given by Kepler since, prior to the publication of the present *narratio*, Galileo was the only person to have seen the Jovian moons and many people did not believe him.

The famous verse of the British poet Thomas Segeth «Keplerus tuus tua sidera vidit. Vicisti, Galilæe» («Your [friend] Kepler saw your stars. You won, Galileo») was THE FIRST IMPORTANT GALILEO'S CONSECRATION OF THE SCIENTIFIC WORLD: the statement wittily resumed the known phrase with which the Emperor Julian the Apostate had once recognized the victory of Christianity and of Jesus «the Galilean».

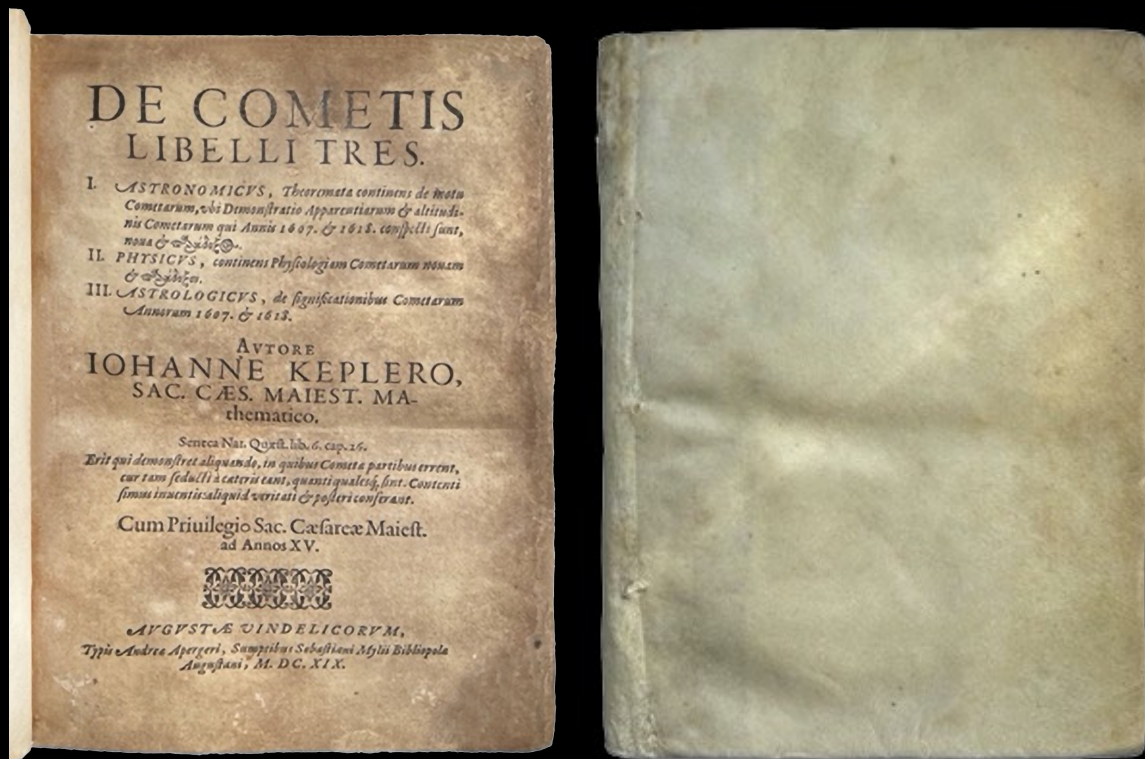
CONDITION: Usual, minor foxing; otherwise, a fine copy.

PROVENANCE: Owen Gingerich Collection.

REFERENCES: Only 9 copies recorded in worldwide public libraries: 5 copies in Italy, and 4 copies out of Italy (all in US libraries). M. CASPAR, *Bibliotheca Kepleriana*, 38 (the reference to the *adiuncta Dissertatione*, to which the *Narratio* is a preface, is carried over from the title page of the Frankfurt edition, which likewise did not include it. This edition also does not include the epigrams by Thomas Segeth appended to the text of the Frankfurt edition).

DNB: «Not until August 1610 was Kepler's great desire to use a telescope satisfied, when Elector Ernest of Cologne lent him one. From 30 August to 9 September, Kepler observed Jupiter; he published the results in *Narratio de Jovis satellitibus* [in Frankfurt], a booklet that was quickly reprinted in Florence. It provided a strong witness to the authenticity of [Galileo's] new discoveries».

G. GRASSI, *Union catalogue of European astronomical observatories*, p. 370. J.J. Lalande, *Bibliothèque astronomique*, p. 155. M. BIAGIOLI, *Galileo's Instruments of Credit: Telescopes, Images, Secrecy*, Chicago University Press, 2006, p. 38 ff. J. DOBRZYCKI, *The Reception of Copernicus' Heliocentric Theory*, Torun, 1973, p. 229 ff.



1619-1620

THE TELESCOPE AND THE COMETS

67. KEPLER, JOHANNES. *De Cometis libelli tres*: I. *astronomicus, theoremata continens de motu cometarum ubi demonstratio apparentiarum et altitudinis cometarum qui annis 1607 et 1618 conspecti sunt* [...] II. *physicus continens physiologiam cometarum* [...] III. *astrologicus de significationibus cometarum annorum 1607 et 1618*. Augsburg: Aperger for Mylius, 1619-1620.

3 parts in a volume in small 4to (199x141 mm), contemporary limp vellum, ff. [4], pp. 1-98 for the first part; ff. [3], pp. 99-110 for the second part; ff. [3], pp. 111-138, f. [1, blank] for the third part. Complete with the final blank. The three parts of the work are continuously paginated, although each of the second and third parts has its own separate title page. 5 FOLDING PLATES OF WHICH TWO BEAR ENGRAVED DIAGRAMS AND THREE CONSIST OF TYPOGRAPHIC TABLES; SEVERAL WOODCUT FIGURES IN THE TEXT.

\$ 26,000

FIRST COLLECTED EDITION, LARGELY ORIGINAL, OF KEPLER'S THREE TREATISES ON COMETS, EXAMINED FROM ASTRONOMICAL, PHYSICAL, AND ASTROLOGICAL PERSPECTIVES, BASED ON HIS STUDIES OF THE GREAT COMETS OF 1607 —LATER IDENTIFIED AS HALLEY'S COMET— AND 1618.

In this work, Kepler seeks to move beyond the Aristotelian framework, which considered comets not as celestial bodies but as atmospheric phenomena. Contrary to Galileo, who maintained that comets originated from the Earth's atmosphere, Kepler argued that they are spherical, transparent celestial objects that reflect sunlight.

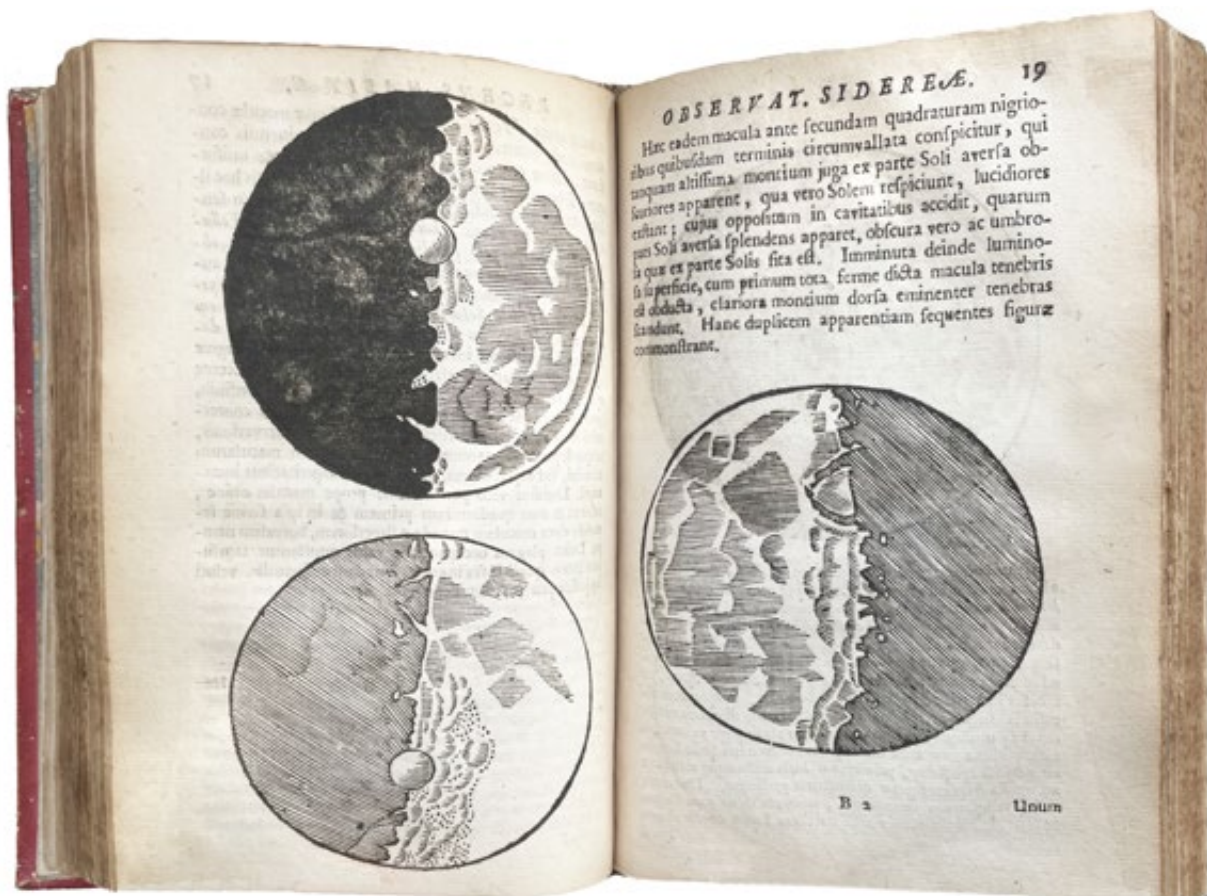
When Kepler published his first study on comets in German language (1607), he soon sought to issue a Latin version to reach a wider scholarly audience. However, difficulties arose almost immediately. Upon submission of the completed manuscript to the censors of the theological faculty in Leipzig—where the work was to be printed—objections were raised concerning the passage where Kepler attempted to reconcile the motion of the comets with a theological interpretation of celestial phenomena. Only after Kepler revised and softened the problematic sections did the faculty finally grant permission to print. Nonetheless, the publication was further delayed by the negligence of the printers and by the death of Professor Tanckius, who had been appointed to oversee the work. As a result, the treatise never reached the public. In 1618, a year marked by the appearance of three prominent comets, Kepler revisited his earlier manuscript. He expanded it substantially, incorporating detailed analyses not only of the comet of 1607 but also of the new comets of 1618. In the final section, entitled *Significationes Cometarum*, he appended extensive reflections on the astrological significance of these celestial events.



CONTENT: The first treatise (*De cometis I. astronomicus*) presents theorems on the motion and trajectories of comets, including a folding diagram illustrating Halley's Comet; the second (*II. Physicus*) focuses on their physical nature, formation, and the composition of their tails; the third treatise (*III. Astrologicus*), originally published in German but here augmented, addresses the astrological interpretation and historical influence of the comets of 1607 and 1608.

CONDITION: Usual browning, especially to the first quire; otherwise, a fine copy.

REFERENCES: Caspar 60: «Als Kepler i. J. 1607 seine dt. Kometenschrift veröffentlicht hatte, wollte er sie alsbald auch in lat. Sprache herausgeben. Dabei ergaben sich jedoch sofort Schwierigkeiten. Als der fertige Text den Zensoren der theolog. Fakultät in Leipzig, wo der Druck erfolgen sollte, vorgelegt wurde, erhoben diese gegen eine Stelle des Buches Einwände. Kepler, der aus den Beobachtungen eine geradlinige Bewegung der Kometen herleiten zu können glaubte, suchte diese Bewegung mit dem Versuch einer Sinndeutung der auffallenden Himmelserscheinungen dadurch zu vereinigen, dass er die Bewegung v. eigens zu diesem Zweck erschaffenen Geistern besorgt werden liess... Erst als er den Text abgeschwächt hatte..., wurde die Druckerlaubnis gegeben. Da sich der Druck noch ausserdem durch die Nachlässigkeit der Drucker verzögerte u. der Prof. Tanckius in Lzg., der ihn betreuen sollte, während der Arbeit starb, kam die Schrift nicht an die Öffentlichkeit... Als nun im Schicksalsjahr 1618 drei Kometen am Himmel erschienen, holte Kepler seine alte Schrift wieder hervor, ergänzte sie durch eine eingehende Bearbeitung nicht nur des früheren Kometen vom J. 1607, sondern auch dieser neuen u. fugte im letzten Tl., der über die *Significationes Cometarum* handelt, diesbezügliche Ausführungen über die neuen Kometen hinzu». Honeyman, 1798. Zinner 4739. Gardner 615. Thorndike VII, p. 23. Not in Houzeau-Lancaster. T. HEIDARZADEH, *A History of Physical Theories of Comets* (2008); M. BEECH, *The Wayward Comet* (2016).



1653

GALILEO'S SIDEREUS NUNCIUS

THE FIRST ABSOLUTE WORK DESCRIBING TELESCOPIC OBSERVATIONS

68. GASSENDI, PIERRE-GALILEI, GALILEO-KEPLER, JOHANN. *Institutio Astronomica Juxta Hypo-theses Tam Veterum quàm Recentiorum. Cui Accesserunt Galilei Galilei Nuntius Sidereus et Johannis Kepleri Dioptrice. Secunda Editio priori correctior.* London, Jacob Flesher for William Morden, 1653.

3 works bound in a large 8vo volume (174x110 mm), attractive early 18th century Venetian rococò binding in pink Morocco profusely decorated with gilt rococo tools, five raised binds spine with gilt decorations at compartments, marbled fly-leaves, ff. [8], pp. 199, [1, blank] for the *Institutio*; pp. 50 for the *Nuncius*; pp. 51-173, [1, blank] for the *Dioptrice*. General title-page printed in red and black, three other separate title-pages for each work. 4 WOODCUT PLATES DEPICTING PLEIADES, ORION'S BELT, PRAESEPE, AND THE ORION NEBULA, WOODCUT ILLUSTRATIONS AND DIAGRAMS IN TEXT. THE TEXT IS ALSO ILLUSTRATED WITH VARIOUS ASTRONOMICAL DIAGRAMS AND FIGURES DEPICTING THE SURFACE OF THE MOON AS GALILEO OBSERVED IT DURING HIS FIRST TELESCOPIC EXPLORATIONS.

\$ 19,000

THIRD EDITION OF GALILEO'S SIDEREUS NUNCIUS, FIRST PUBLISHED IN VENICE IN 1610, AND CONSIDERED THE FOUNDING TEXT OF THE MODERN ASTRONOMY. "Galileo's 'Starry Messenger' contains some of the most important discoveries in scientific literature. Learning in the summer of 1609 that a device for making distant objects seem close and magnified had been brought to Venice from Holland, Galileo soon constructed a spy-glass of his own which he demonstrated to the notables of the Venetian Republic, thus earning a large increase in his salary as professor of mathematics at Padua.

Within a few months he had a good telescope, magnifying to 30 diameters, and was in full flood of astronomical observation. Through his telescope Galileo saw the moon as a spherical, solid, mountainous body very like the earth- quite different from the crystalline sphere of conventional philosophy.

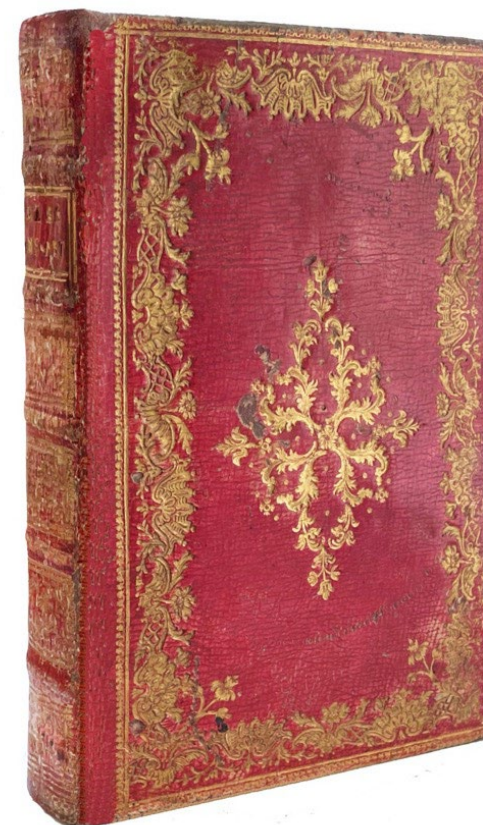
He saw numberless stars hidden from the naked eye in the constellations and the Milky Way. Above all, he discovered four new 'planets', the satellites of Jupiter that he called (in honor of his patrons at Florence) the Medicean stars. Thus, Galileo initiated modern observational astronomy and announced himself as a Copernican" (PMM, 113).

This edition also contains Gassendi's *Institutio Astronomica* and the second corrected edition of Kepler's *Dioptrice*.

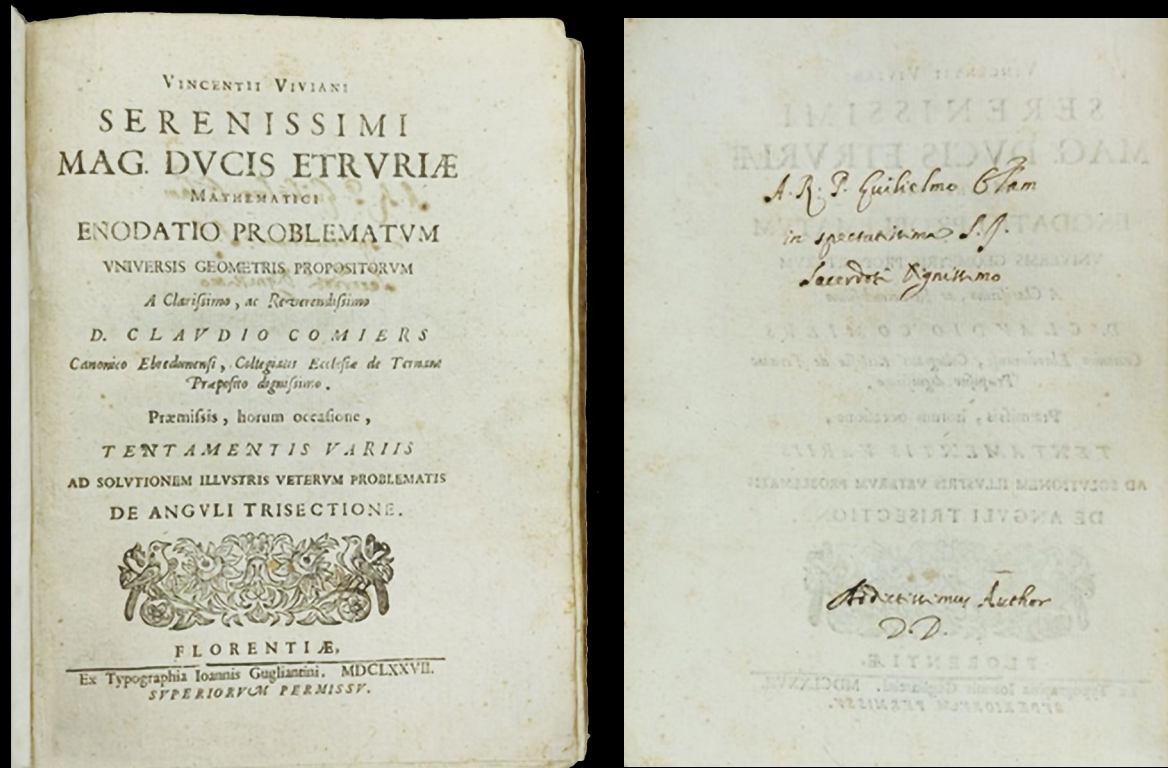


CONDITION: Amusing and precious copy, very fine.

PROVENANCE: 1. A not identified, long astronomical inscription on verso of the last leaf. 2. The style of the binding is typical of those commissioned for cultured Venetian ladies in the 18th century.



REFERENCES: Carli-Favaro 52. Cinti 128. Riccardi I, 508. Caspar 93. Houzeau & Lancaster 9925. Wing G291 (variant with the coma on the third line of the title). Sotheman I, p. 73 (1448). ESTC R27380.



1677

GALILEO'S LAST ASSISTANT
AUTOGRAPH DEDICATION OF THE AUTHOR

69. VIVIANI, VINCENZO. *Enodatio problematum universis geometris propositorum a [...] D. Claudio Comiers [...] Praemissis, horum occasione, Tentamentis variis ad solutionem illustris veterum problematis de anguli trisectione*. Florence: ex typographia Ioannis Gugliantini, 1677. 4to (218x168 mm), contemporary *cartonato alla rustica*, pp. [12], 63, [1, blank]. FOUR ENGRAVED PLATES AT THE END OF THE VOLUME, INTERLEAVED BY BLANK LEAVES.

\$ 9,500

FIRST EDITION OF A COLLECTION OF SOLUTIONS TO MISCELLANEOUS GEOMETRICAL PROBLEMS INCLUDING THE TRISECTION OF AN ANGLE WITH THE AID OF AN EQUILATERAL HYPERBOLA OR A CONCHOID. The *Enodatio* ("Resolution") is structured as a response to a series of geometric challenges posed by Clodio Comiers and uses the occasion to undertake a detailed investigation into the classical problem of the trisection of an angle—one of the famous unsolved problems of ancient Greek geometry. In the course of this treatise, Viviani explores a wide range of geometrical constructions, presenting rigorous demonstrations and attempting innovative methods of resolving the trisection problem, all within the framework of classical Euclidean geometry. The work is richly detailed and shows Viviani's deep command of both ancient sources and contemporary mathematical advancements.

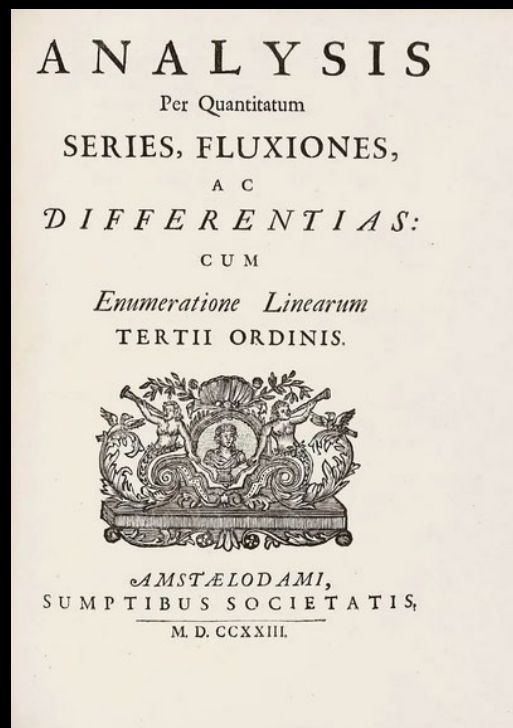
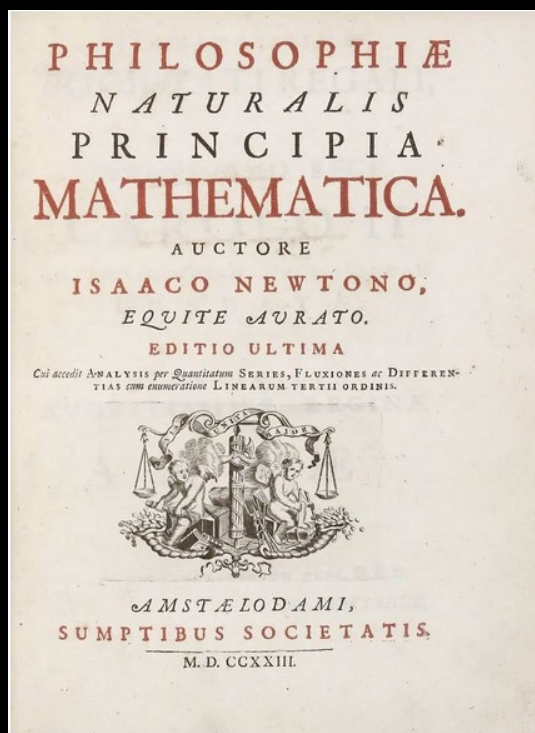
Though not directly concerned with astronomy or optics, this work is deeply embedded in the intellectual context of post-Galilean science and in the present catalogue because Viviani was Galileo's last pupil and most devoted follower, preserving his manuscripts, defending his legacy, and applying his methods. Even in a purely mathematical treatise such as this, Viviani's approach reflects Galileo's emphasis on mathematical rigor and clarity. The increased precision in geometric reasoning was part of a broader scientific revolution in which tools like the telescope, first used by Galileo in 1609, challenged the Aristotelian worldview and required new mathematical models to describe optical and physical phenomena. In particular, geometrical understanding of angles, proportions, and constructions played a crucial role in the design and interpretation of optical instruments, including the telescope. Viviani's detailed work on angle trisection can be seen as part of the broader renewal of interest in geometrical problems inspired by the needs of modern science and it reflects the continued vitality of post-Galilean science in Florence and exemplifies the role of rigorous geometry in supporting the scientific revolution initiated by instruments like the telescope.

VINCENZO VIVIANI (1622–1703) was Galileo's last disciple, studying with him for 3 years until the latter's death in 1642. He later became court mathematician to Ferdinand II, Grand Duke of Tuscany.

CONDITION: A very fine and unsophisticated copy.

PROVENANCE: Autograph dedicaton of Vincenzo Viviani *A. R. P. Gulielmo Klam* [?] *Addicissimus Author D[onum]. D[edit]* on verso of half-title.

REFERENCES: Riccardi II, 627. DSB XIV, pp. 48–50. OPAC SBN UFIE\002713. USTC 1751838.



1723

THE MOST COMPLETE EDITION OF NEWTON'S «PRINCIPIA MATHEMATICA»
BOUND WITH THE FIRST SEPARATE EDITION OF ANALYSIS ON THE HIGHER MATHEMATICS

70. NEWTON, ISAAC. *Philosophiæ Naturalis Principia Mathematica* [...]. *Editio ultima*. Amsterdam: Sumptibus Societatis, 1723.

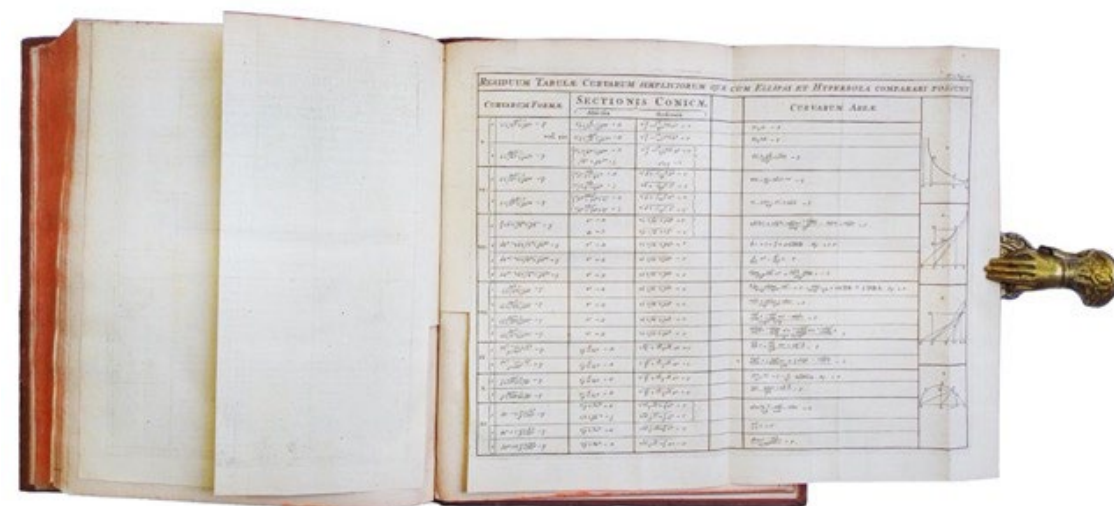
[BOUND WITH:] NEWTON, ISAAC. *Analysis per Quantitatum Series, Fluxiones ac Differentias: cum Enumeratione Linearum tertii ordinis*. Amsterdam: Sumptibus Societatis, 1723.

4to (255 x 204 mm), 18th century blond calf, five raised bands spine decorated with a flowered decoration (sympathetically re-backed), red edges, marbled fly-leaves, pp. [28], 484, [8] for the *Principia Mathematica*; pp. [12], 107 for the *Analysis*. Two title pages (the first printed in red and black) with vignettes. Introduction by E. Halley and preface by the editor, Roger Cotes, who attacks Cartesian philosophy still in vogue in the universities. THREE FOLDING PLATES: ONE FOLDING PLATE IN THE FIRST WORK AND TWO FOLDING PLATES AT THE END OF THE SECOND WORK; MANY WOODCUTS IN THE TEXT FOR THIS EDITION THAT WAS A MAJOR UNDERTAKING, REQUIRING THE CUTTING OF NEW WOOD-BLOCKS FOR THE FIGURES AND A NEW SETTING OF TYPE.

\$ 18,000

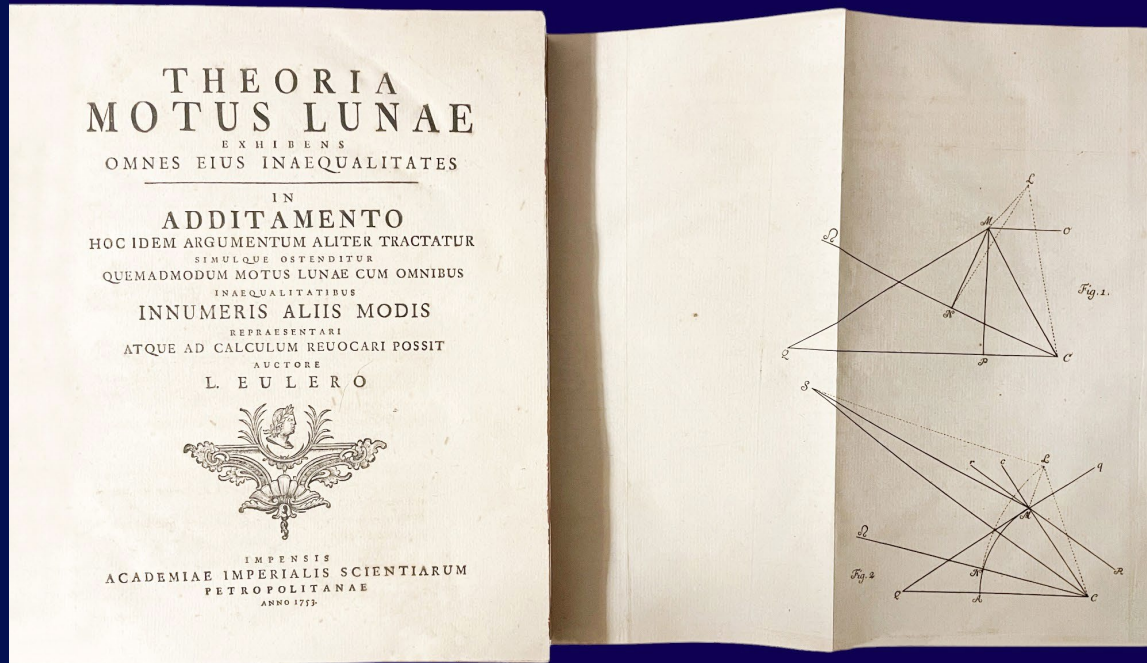
THE LAST REVISED EDITION OF THE «PRINCIPIA MATHEMATICA» PUBLISHED DURING NEWTON'S LIFETIME: the only one containing the first separate edition of his «analysis per quantitatum series», Newton's first independent treatise on the Higher mathematics, with the invention of the calculus. First published in London in 1687 the *Principia* states Newton's laws of motion, forming the foundation of classical mechanics, his law of universal gravitation, a derivation of Kepler's laws of planetary motion and his mathematical methods, now included in the field of calculus. The 1723 edition is considerably increased, containing extracts from four letters of Newton and especially his following four tracts: *De analysi per aequationes infinitas* (first published by Jones in 1711), *De quadratura curvarum* and *Enumeratio linearum tertii ordinis* (published with the «Opticks» in 1704), and the *Methodus differentialis*.

The edition also contains a revised conclusion, a second preface by Newton and considerable additions, the chapters on the lunar theory and the theory of comets being much enlarged. The edition includes (*Principia*, p. 481) the «General Scholium», not present in the first edition, wherein Newton used what became his famous expression: «Hypotheses non fingo» («I formulate no hypotheses»). This Amsterdam reprint corrects a few errors made in the printing of the second edition and precedes the third edition by twelve years.



CONDITION: Usual light foxing but a fine copy.

REFERENCES: Gray, *Bibliography of Newton*, 12. Wallis, *Newton and Newtoniana*, 12. Sotheran, *Second Supplement*, volume I, 5672. Horblit 78 (1687 edition). Not in Babson and see Babson, 207 (for the Analysis).



1753

FIRST EDITION OF EULER'S THEORY
ON THE MOTION OF THE MOON

71. EULER, LEONHARD. *Theoria motus lunae exhibens omnes eius inaequalitates*. St. Petersburg, Academia Imperialis Scientiarum, 1753.
4to, contemporary half calf on colored paperboards, paper label with handwritten title on four raised bands spine, pp. viii, 347, [1]. ONE FOLDOUT ENGRAVED PLATE CONTAINING TWO GEOMETRIC DIAGRAMS.

\$ 8,200

VERY RARE FIRST EDITION OF EULER'S THEORY OF THE MOTION OF THE MOON, A MILESTONE IN CELESTIAL MECHANICS AND A KEY DEVELOPMENT IN THE APPLICATION OF NEWTONIAN PHYSICS TO ASTRONOMY.

This seminal work helped lay the foundation for later advancements in orbital mechanics, influencing both scientific progress and practical applications such as navigation and space exploration. Euler aimed to develop a precise mathematical model to describe lunar motion and its irregularities, an issue of great importance in the 18th century for astronomy, navigation, and timekeeping. Euler's *Theoria Motus Lunae* applies Newtonian mechanics to the complex problem of the Moon's orbit, incorporating perturbations caused by gravitational interactions, particularly those of the Earth and the Sun. This was a crucial step toward the later refinements of lunar theory by other mathematicians such as Laplace and Lagrange.

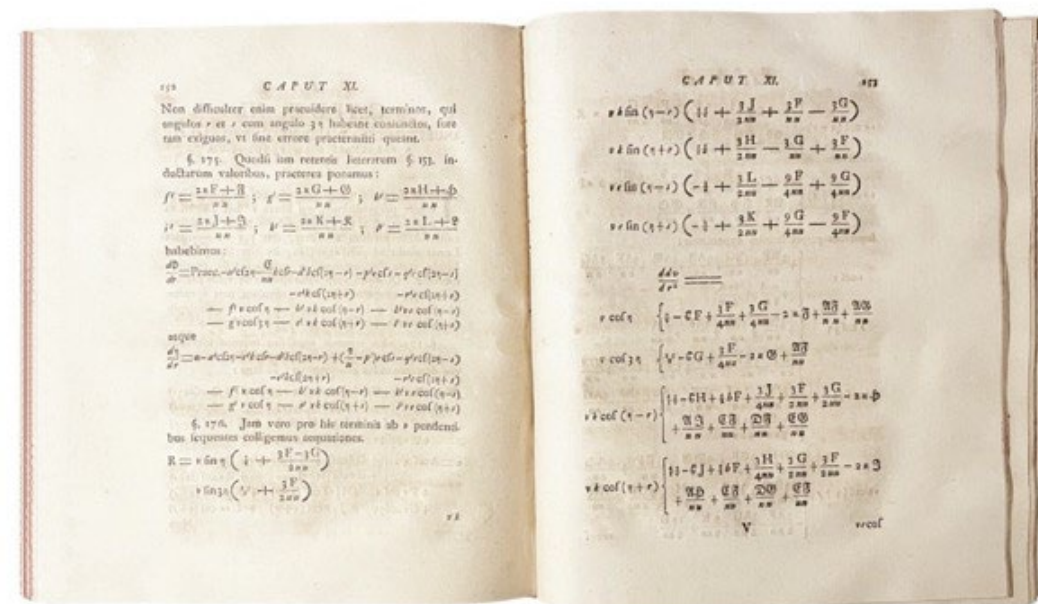
The work contributed significantly to the development of celestial mechanics, providing equations that would later be refined for improved accuracy in predicting lunar positions. The accurate determination of the Moon's position was essential for the longitude problem, crucial for maritime navigation in the 18th century. This treatise laid the groundwork for later advancements in lunar theory, influencing subsequent efforts to refine astronomical tables used for determining the Moon's position with increasing accuracy.

LEONHARD EULER (1707–1783) was a Swiss mathematician, physicist, and astronomer, regarded as one of the greatest mathematicians of all time. Born in Basel, Switzerland, he studied under Johann Bernoulli and made groundbreaking contributions to mathematical analysis, number theory, fluid dynamics, and celestial mechanics. Euler spent much of his career at the Imperial Academy of Sciences in St. Petersburg and later at the Berlin Academy, where he worked under Frederick the Great.



Despite becoming blind in his later years, he continued to produce an astonishing amount of influential work, dictating formulas and proofs from memory. Euler introduced modern mathematical notation and contributed to development of calculus, particularly differential equations and function theory.

CONDITION: A very fine copy.



REFERENCES: Enestrom 187: «Durch die gekronte Preisschrift Clairauts [Theorie de la lune], uber die Euler ein Gutachten der Akademie ubersandte, veranlasst worden». Poggendorff I, 690. Sotheran, Suppl. II, 3098. Honeyman 1068. Borst 50. DSB IV, 481: «In 1751 he had written his own *Theoria motus lunae* (published in 1753), in which he elaborated an original method of approximate solution to the three-body problem, the so-called first Euler lunar theory. In the appendix he described another method which was the earliest form of the general method of variation of elements. Euler's numerical results also conformed to Newton's theory of gravitation».

72. LEGALLOIS, CÉSAR JULIEN JEAN. *Expériences sur le principe de vie, notamment sur celui des mouvements du cœur, et sur le siège de ce principe, suivies du rapport fait à la première classe de l'Institut sur celles relatives aux mouvements du cœur*. Paris: Chez D'Hautel, libraire, rue de la Harpe, no. 80, près le Collège de Justice, 1812.

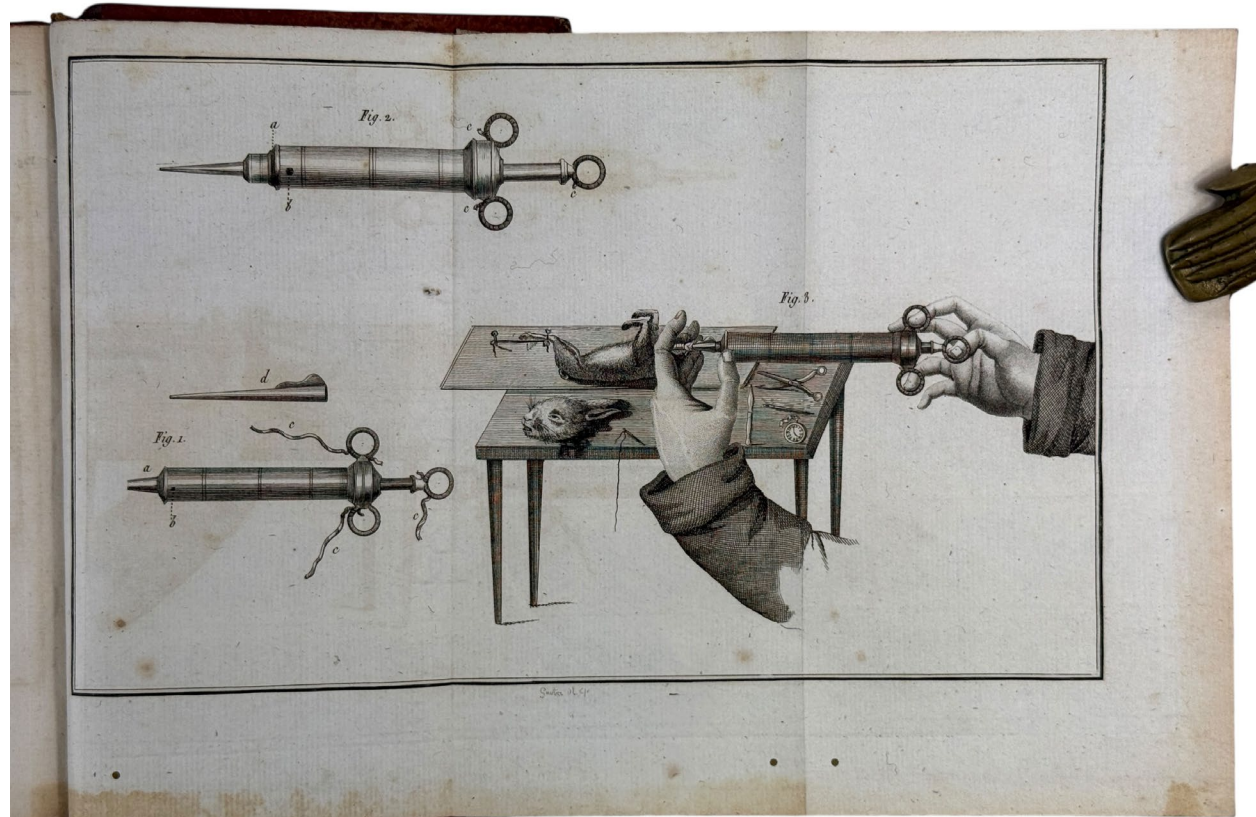
8vo (203 × 127 mm), contemporary French half calf binding over hand-coloured paper boards, smooth spine gilt with horizontal fillets and red morocco lettering-piece, edges speckled red, pp. [6], [i], ii–xxiv, [1], 2–364, [2], complete with half-title, title, dedication leaf, final errata leaf. Text printed in Roman type, with occasional italic, ornamental rules, and typographic headpieces. The folding plate depicts experimental apparatus and a vivisectional scene involving a rabbit, illustrating syringes, cannulae, and instruments employed in physiological experiments on respiration and cardiac function.

\$ 1,000

This first autonomous edition represents one of the foundational works of early nineteenth-century experimental physiology. In *Expériences sur le principe de vie*, Legallois advances a rigorously experimental investigation into the mechanisms governing respiration and cardiac motion, seeking to identify the physiological seat of vital functions within the nervous system. Through a systematic programme of animal experimentation, including decapitation, nerve ligature, and artificial pulmonary insufflation, he argues for the central role of the spinal cord and medullary centres in sustaining life. The integration of the official *Rapport* of the First Class of the *Institut Impérial* confers exceptional institutional authority upon the work, situating it at the forefront of contemporary physiological research. Frequently cited for its analysis of the vagus nerve and for the revival of the neurogenic theory of cardiac action, last articulated by Borelli, the volume occupies a pivotal position between the legacy of Haller and the emerging neurophysiology of the nineteenth century. The folding engraved plate, conceived as a functional and didactic instrument, visually documents the experimental procedures and reinforces the close relationship between laboratory practice, institutional science, and medical publishing in Napoleonic Paris.

CONDITION: Binding with cracked joints, losses of leather at the spine, and surface wear to the boards. The internal text is perfectly preserved. The folding engraved plate is complete and clean, with marginal worming not affecting the engraved surface.

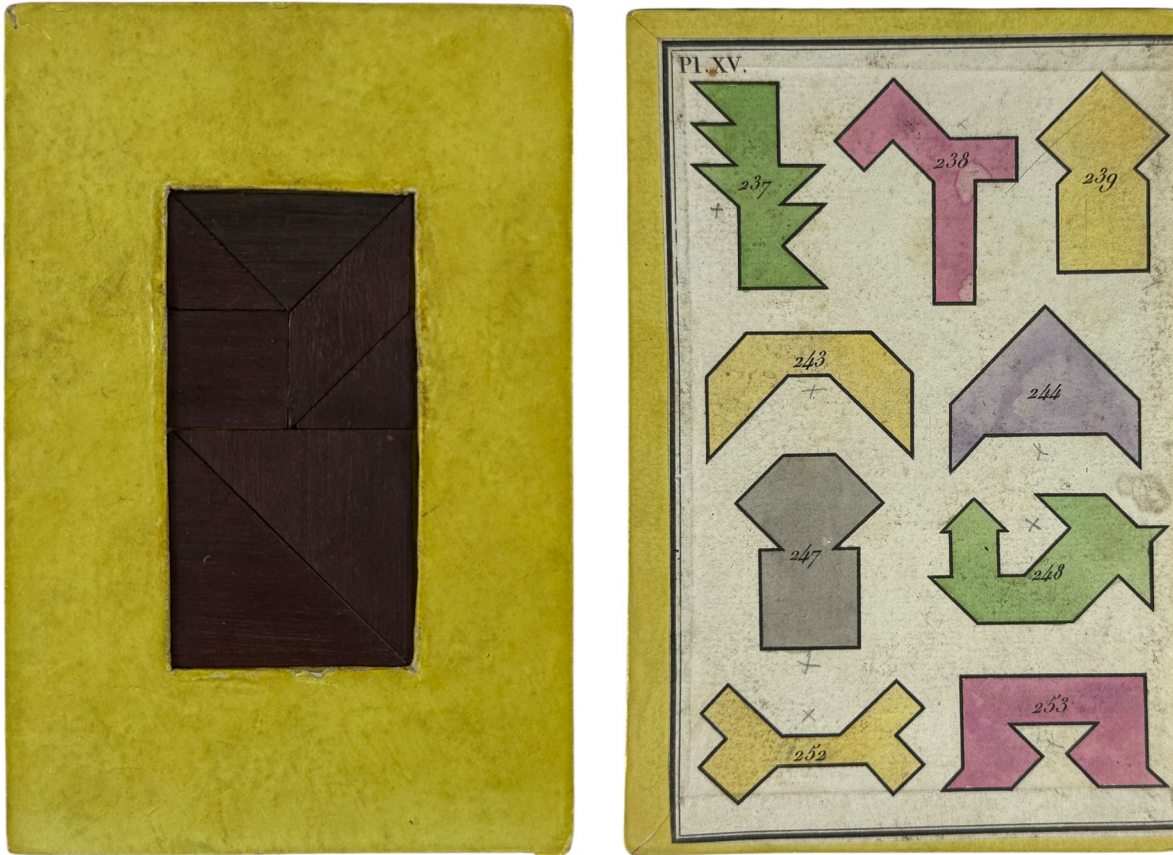
REFERENCES: Garrison & Morton, no. 928; Heirs Of Hippocrates, no. 1251; Wellcome, Vol. III, p. 479; WALLER, no. 5679.



[Click for wider description
and HD images](#)

1817

«ÉNIGMES CHINOISES»: THE FIRST FRENCH «TANGRAM» PUBLICATION
COMPLETE WITH BOOKLET, BOARDS, WOODEN PIECES, AND ORIGINAL SLIPCASE



[Click for wider description
and HD images](#)

73. [TANGRAM]. *Enigmes Chinoises*. À Paris, chez Grossin, rue Saint-Honore, no. 314 pres Saint-Roch. De l'imprimerie de Didot le Jeune, 1817.

12mo, slim pamphlet (140 × 90 mm), yellow cardboard binding, pp. 4, with engraved frontispiece and two engraved plates of tangram problems, plates bearing the deposit notice *déposé à la Don. Gle. de la librairie*. Issued together with six separate engraved problem boards (142 × 95 mm), printed on both sides, hand-coloured, and mounted on thin card, uniformly edged in yellow glazed paper. Accompanied by an original recessed yellow glazed paperboard tray (142 × 95 mm), containing the complete set of seven original wooden tangram pieces. All elements housed in the original printed yellow glazed paper slipcase (141 × 100 × 15 mm).

\$ 4,000

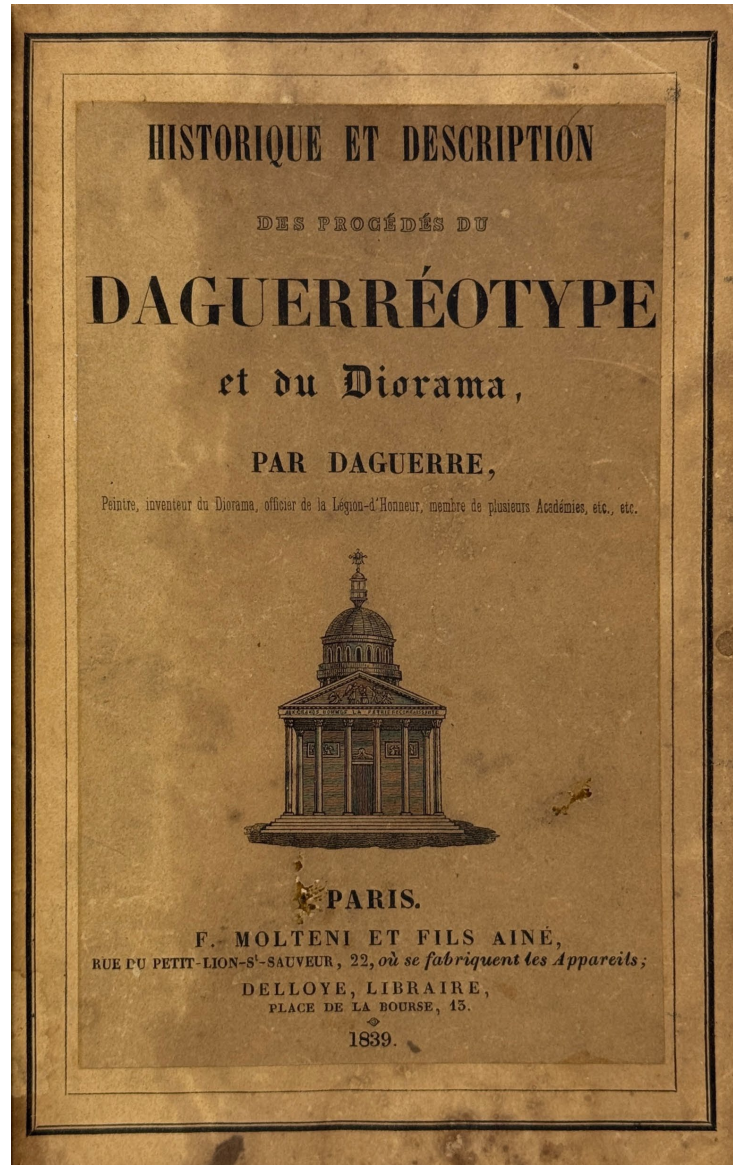
Énigmes chinoises is the earliest known continental European publication devoted to the Tangram, the geometric dissection puzzle of Chinese origin based on the recomposition of a square into seven elementary pieces. Issued in Paris in 1817, contemporaneously with the first English edition published in London, it represents the foundational moment in which the Tangram entered European intellectual and recreational culture.

The work introduces the puzzle not as a mere curiosity, but as a form of *géométrie récréative*, combining combinatorial reasoning, spatial imagination, and controlled difficulty. The booklet frames the Tangram as an exercise suited equally to solitary reflection and social play, capable of generating “several thousand combinations”, each conceived as an intellectual enigma requiring the use of all seven pieces. This conceptual programme reflects contemporary pedagogical ideals that valued structured play as a means of cultivating attention, ingenuity, and self-esteem.

Materially, the publication stands out for its integrity and ambition. The independent, double-sided engraved and hand-coloured problem boards were designed for active manipulation rather than passive consultation, while the recessed tray and original slipcase transform the ensemble into a self-contained book-object at the intersection of print, game, and educational instrument. Complete survivals of this fragile ensemble are rare, and its status as the first French articulation of the Tangram secures its importance in the history of recreational mathematics and early puzzle culture in Europe.

CONDITION: Light marks of use: overall in very good condition.

REFERENCES: J. SLOCUM, *The Tangram Book: The Story of the Chinese Puzzle with Over 2000 Puzzles to Solve*, New York: Sterling, 2003; E. WALLIS, *The Fashionable Chinese Puzzle*, London: J. & E. Wallis, 1817.



[Click for wider description
and HD images](#)

1839

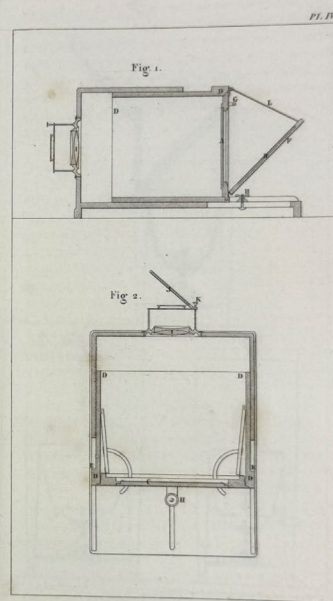
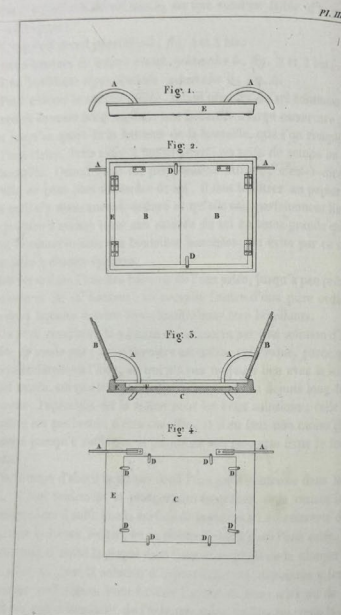
THE INCUNABLE OF PHOTOGRAPHY, FIRST EDITION FOURTH ISSUE
FIRST PUBLISHED COMPLETE RECIPE FOR PRINTING A PHOTOGRAPH

74. DAGUERRE, LOUIS JACQUES MANDÉ. *Historique et description des procédés du daguerréotype et du diorama par Daguerre, peintre, inventeur du Diorama, officier de la Légion d'honneur* [...]. Paris: Molteni et Fils aîné, et Delloye, libraire, 1839.

8vo (210 × 135 mm), nineteenth-century marbled paper cartonnage, original printed and illustrated front wrapper preserved and remounted inside, renewed endpapers. ff. [2], pp. 79, [1]. SIX LITHOGRAPHED PLATES HORS TEXT ON SEPARATE LEAVES. No portrait frontispiece in this Molteni issue; the portrait appears only in later issues.

\$ 6,500

Daguerre's manual stands as the foundational printed charter of photography, the first publication to articulate a fully standardized and operational method for producing permanent images through chemical and optical means. Issued within months of the public disclosure of the daguerreotype, it offered practitioners not an experimental outline but an authoritative and complete technological system. The work translates a formerly esoteric set of laboratory trials into a reproducible craft by codifying each phase, from the meticulous polishing of silvered copper plates to controlled iodization, calibrated exposure, mercury development, fixation in common salt, and the final presentation of the image under glass. The six lithographed plates, exceptional for their precision and clarity, confer a workshop character upon the book, allowing artisans, opticians, and instrument makers to replicate the apparatus exactly as Daguerre intended. What distinguishes the volume historically is the convergence of science, government, and visual culture that it embodies. The inclusion of the law of 15 June 1839, Arago's authoritative scientific report to the Chamber of Deputies, Gay-Lussac's chemical justification, and Niépce's foundational *Notice sur l'héliographie* establishes the book as more than a technical manual. It becomes an officially validated instrument of scientific communication, embedding the daguerreotype within a legislative and institutional framework unprecedented in the early history of technology. In doing so, it affirms priority, fixes terminology, and secures public access, transforming an invention rooted in private experiment into a civic resource destined for immediate global dissemination. The manual also traces the intellectual lineage and conceptual logic behind the process. Daguerre's introduction and historical notices connect the chemical stabilization of the photographic image to his earlier work for the Diorama, where controlled light, perspective manipulation, and optical illusion shaped his understanding of luminous transitions.



[Click for wider description
and HD images](#)

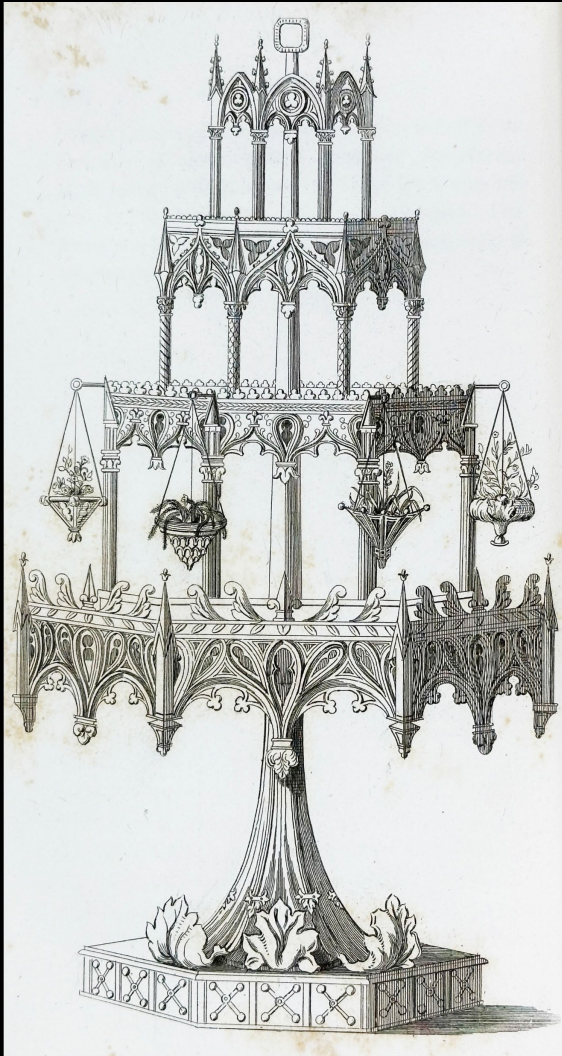
By explicitly linking scenic art and photographic technique, the book highlights the continuity between theatrical optics and the emergent aesthetics of early photography, demonstrating that the daguerreotype arose not merely from chemical innovation but from a decades-long investigation into the behaviour of light. Niépce's letters further illuminate the partnership that underpinned the discovery and clarify the progression from heliography to the mature daguerreotype, reinforcing the historiographical significance of the volume.

As a printed object, this 1839 first edition circulated in four imprint issues, all deriving from a single setting and sharing identical text and plates. The Molteni issue, associated with an optician and apparatus supplier, reflects the book's immediate integration into commercial photography, providing clients with a house-imprint guide to the new technique. This simultaneity of scientific authority and market readiness helped accelerate the medium's diffusion: within months dedicated studios emerged, scientific expeditions adopted the daguerreotype, and urban, architectural, and portrait imagery became reproducible with unprecedented fidelity.

The book's impact was therefore transformative. It furnished a universal technical language that enabled rapid teaching and standardization, serving as the benchmark against which all subsequent refinements, from thiosulfate fixation to faster lenses and more sensitive plates, were measured. Artistically and culturally, it helped redefine the boundaries between representation, observation, and documentation, inaugurating a mode of image production that reshaped visual culture, scientific inquiry, and the recording of the modern world. Through its synthesis of procedural clarity, institutional endorsement, and conceptual vision, Daguerre's manual stands as the incunabula of photography, the printed locus where a new medium found both its structure and its future trajectory.

CONDITION: Light foxing throughout; overall a very good copy of a rare issue.

REFERENCES: J. CARTER and P. H. MUIR, *Printing and the Mind of Man*, no. 318b, London: Cassell, 1967; J. NORMAN, *The Haskell F. Norman Library of Science and Medicine*, San Francisco: Norman Publishing, 1991, no. 569; H. D. HORBLIT, *One Hundred Books Famous in Science*, New York: Grolier Club, 1964, no. 21a; H. GERNSHEIM, *The History of Photography*, London: Thames and Hudson, 1969, pp. 70–71; P. HARMANT, *Daguerre's Manual, a Bibliographical Enigma*, in *History of Photography*, Vol. 1, 1977, pp. 79–83; J. HANNAVY, *Encyclopedia of Nineteenth-Century Photography*, New York: Routledge, 2013, pp. 363–366; *The Haskell F. Norman Library of Science and Medicine*, Auction Catalogue, New York: Christie's, 1998, no. o1004 (first edition, second issue), estimate \$6,000–8,000.



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and HD images

1847
ONE OF THE MOST COMPLETE FRENCH
GASTRONOMY TREATISES OF THE 19TH CENTURY

75. ETIENNE, M. *Traité de l'office, par M. Etienne, ancien officier de l'Ambassade d'Angleterre, Officier de Mme la Princesse de Bagration, à Paris. Avec dessins gravés sur acier.* Paris: chez l'Auteur, 1847.

2 parts in 1 volume in 8vo (215 x 135 mm), contemporary half calf binding, gilt title and decorations at spine, pp. [8], 112, 222, for the first part; pp. [2], IV, 40, 12, 20, 220, [2-errata] for the second. AUTHOR'S SIGNATURE AT VERSO OF FRONTISPIECE; 7 FULL PAGE COPPER PLATES ILLUSTRATING AN OVEN AND VARIOUS PIECES OF CONFECTIONERY AND DESSERTS.

\$ 750

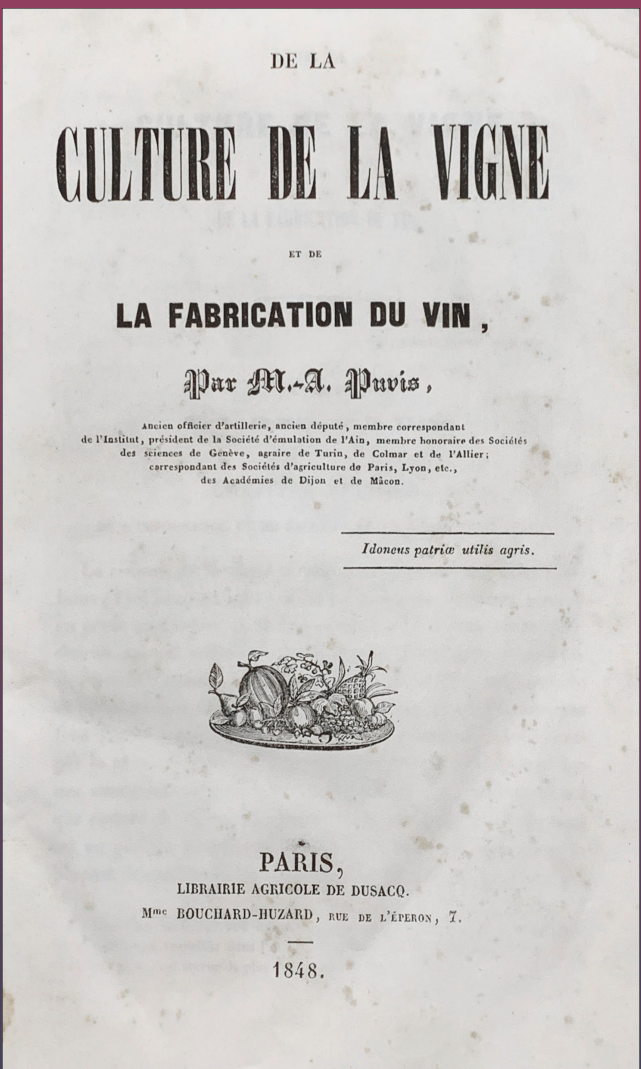
ILLUSTRATED SECOND EDITION of the most complete treatise on cooking of the 19th century with a large and complete section devoted to pastries, ice creams and sweets, hors d'oeuvres, sugar (icing of dessert pieces, biscuits, macaroons, bites, petit fours, marzipans, soufflés etc.), preserves, ice creams, candies, etc.

In the introduction the author describes in detail the prerogatives of the kitchen manager at the service of noble families, the importance of his skills, and the attention paid to table setting and floral decoration.

CONDITION: Light foxing and marks of use along the text; overall, a good copy.

REFERENCES: Bitting, pp. 147-148; Vicaire, 347; OBERLÉ, *Fastes*, 208; Cagle, 187.





[Click for wider description
and HD images](#)

1848

A VERY RARE COLLECTION OF TREATISES
ON WINEMAKING AND VINE CULTIVATION

76. PUVIS, MARC-ANTOINE. *De la culture de la vigne et de la fabrication du vin par M.A. Puvis*. Paris: Librairie agricole Dusacq, M^{me} Bouchard-Huzard, 1848.

[BOUND WITH:] PUVIS, MARC-ANTOINE. *Des différens moyens d'amender le sol*. Paris: Madame Huzard, 1837.

[BOUND WITH:] THACKERAY, THOMAS JAMES. *Observations sur le fumier de basse-cour, les engrais artificiels, la construction des granges et le labourage profond*. Paris: a la librairie agricole de Dusacq, 1847.

3 works in a volume in 4to, (220 x 140 mm), contemporary half calf on hand-coloured paper, gilt author's name at spine, ff. [2], pp. 318 for first work; pp. 212 for the second; pp. 104 for the third.

\$ 800

A RARE SAMMELBAND OF THREE AGRICULTURAL TREATISES DEVOTED TO VITICULTURE, VINIFICATION, SOIL IMPROVEMENT, AND NATURAL OR ARTIFICIAL FERTILISERS. The first work is the most important, written by the renowned agronomist and member of parliament Marc-Antoine Puvis [1776-1851], member of the Ain Agricultural Society, discussing the importance of wine making and vine cultivation in France, the influence of climate and soil, different vineyards (Côte-d'Or, Hermitage), influence of the grapes quality on the quality of the wines, search for new varieties of vines by the seedlings, plantation of the vine, size and disbudding, proving and uprooting, fertilizers and amendments, synonymy and variety of grapes.

The second part is entirely dedicated to oenology, harvesting, de-stemming and crushing, hydrometer, oenometer, production of red wines and white wines, conservation and clarification of the wines, conditioning and improvement, bouquet and flavor with a comparative analysis of Burgundy wines.

The third treatise can be considered a manual on benefits and way of use of different fertilizers, as: cattle droppings, horse urine, cow dung, guano, peat, bran, marl, saltpeter and nitrate of potash, sulphate of ammonia.

CONDITION: Light foxing and marks of use along the text; overall, a good copy.
REFERENCES: M. BAILLY, *La Maison rustique du XIXe siècle*, Paris: 1881.

1912

FROM DAGUERRE TO LUMIÈRE
UNOPENED «AUTOCHROME PLATES» IN ORIGINAL PACKAGING
WITNESS TO THE FIRST COLOUR PROCESS

77. *Autochrome Lumière Plates*. A. Lumière & ses fils, Lyon–Monplaisir; Union Photographique Industrielle (Lumière & Jougla), Paris: ca. 1912.

Rectangular cardboard box containing four glass photographic plates, format $6\frac{1}{2} \times 9$ cm (90 × 65 mm), preserved in its original brown paper wrapping, intact and unopened. The upper label, printed in black and red, bears the designation *Société Anonyme des Plaques & Papiers Photographiques A. Lumière & ses fils, Lyon–Monplaisir*, the product name *Plaques Autochromes*, the format “ $6\frac{1}{2}$ –9,” and the statement *Permettant l’obtention directe de la photographie des objets avec leurs couleurs*. A green trademark vignette *Autochrome Lumière–Marque Déposée* is affixed at upper right. The fabrication number 916 is stamped, with red overprint *À employer avant fin Octobre 1912*. A second printed label on the outer wrapper, headed *Union Photographique Industrielle–Établissements Lumière & Jougla réunis – 82, rue de Rivoli, Paris*, includes technical instructions concerning improved packaging introduced from fabrication no. 600 onward.

\$ 500

An unopened box of four *Autochrome Lumière* plates, preserving, in its original state, the first industrially viable colour photographic process. Unlike the numerous surviving exposed autochromes, this example retains the material and chemical structure of the process prior to use, offering direct evidence of its manufacture and intended function. The intact packaging, with fabrication number 916 and “use before” date of October 1912, provides rare chronological precision and defines the object as a primary document of the material history of colour photography. Introduced in 1907, the Autochrome transformed colour photography into a practical medium through a single exposure. Its additive mosaic structure required controlled conditions of storage and handling, reflected in the instructions printed on the packaging. The dual Lumière–Jougla labelling places the object in the immediate aftermath of the 1911 merger, a key moment in the consolidation of the photographic industry. Within the broader history of photography, it stands in continuity with the work of Louis Jacques Mandé Daguerre, extending the principle of the direct image into colour before the advent of reproducible processes.

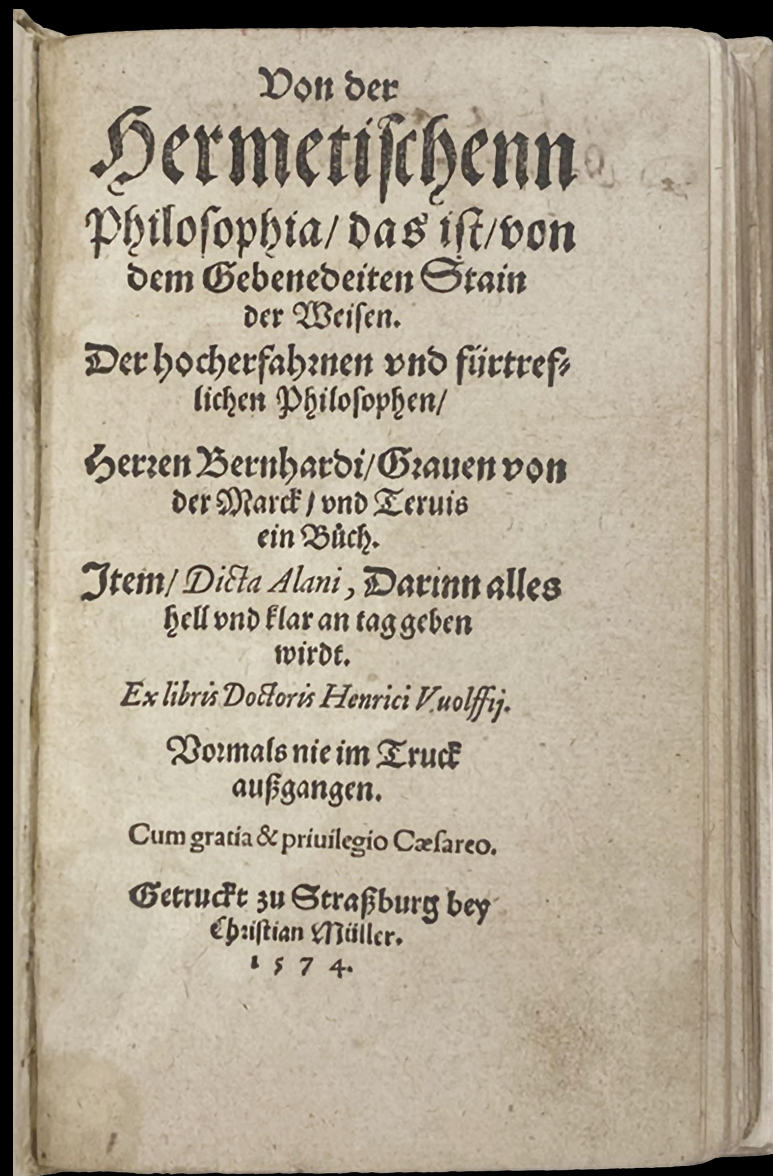
CONDITION: Moderate age wear, with surface soiling, slight abrasions, and minor corner compression; labels remain legible and largely intact. Original wrapping appears unopened. Internal plates not examined.

REFERENCES: B. LAVÉDRINE and J. P. GANDOLFO, *The Lumière Autochrome*, J Paul Getty Museum, 2013; J. WOOD and M. FORESTA, *The Art of the Autochrome*, 1993.



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and HD images

Hermeticism, Occult, Games & Magic



1574

FIRST GERMAN EDITION OF TREVISAN'S HERMETICA PHILOSOPHIA

78. BERNARDUS TREVISANUS. *Von der Hermetischenn Philosophia, das ist, von dem Gebenedeiten Stein der Weisen. Der hocherfahrenen und fürtrefflichen Philosophen, Herren Bernhardi, Grauen von der Marck, und Teruis ein Buch. Item Dicta Alani, darinn alles hell und klar an tag geben wird.* Straßburg: Müller, 1574.

8vo, (160 x 100 mm), later stiff vellum with handwritten title to spine, ff. [100].

\$ 4,000

EXTREMELY RARE FIRST GERMAN EDITION OF TREVISAN'S HERMETIC PHILOSOPHY ON THE ALCHEMICAL PROCESS FOR CREATING PHILOSOPHERS' STONE.

The work was first published in Latin in 1567 with the title *Peri Chemeias*.

BERNARD TREVISAN was a legendary Italian alchemist who lived from 1406-1490. It is said that he was born to a noble family in Padua and spent his entire life spending his family fortune in search of the Philosopher's stone. He also has been identified with Eberhard von der Marck-Aremberg (1305-1387), a law graduate and clergyman, who became chorbishop of Cologne.

According to the legendary account on his life, he worked with minerals and natural salts using distillation and crystallization methods borrowed from Geber and al-Razi. When these failed, he turned to vegetable and animal material, finally using human blood and urine. He gradually sold his wealth to buy secrets and hints towards the stone, most often from swindlers. He traveled all over the known world, including the Baltics, Germany, Spain, France, Vienna, Egypt, Palestine, Persia, Greece, Turkey, and Cyprus, to find hints left by past alchemists. His health had been deteriorating, most likely from the fumes he had created with his alchemy. He retired to the Island of Rhodes, still working on the Philosopher's stone until his death.

CONDITION: A very fine copy.

REFERENCES: Muller 608, 21; Ferguson I, 101; Brüning, 477 (this very rare German edition) and see Brüning 382: «Die Alchemie des Bernhard (1406-90) wird von Peuckert u.a. als 'vorparacelsisch' bezeichnet, da sie die reine Schwefel-Quecksilber-Theorie als Basis hat, die ja die 'Chymische Hochzeit' illustriert. Mit Paracelsus kommt dann noch das 'Sal' als ein Drittes hinzu». VD 16, B 2011. IA 117.641.



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1585

ASTROLOGICAL MEDICINE AND HUMAN DESTINY:
THE RECONCILIATION OF ASTROLOGY, MATHEMATICS, AND MEDICINE

THE RARE ROMAN TREATISE ON CLIMACTERIC YEARS

79. DE ROSSI, GIUSEPPE. *Discorso sopra gli anni climacterici*. Roma: Bonfadino e Diani, 1585.

4to (218 x 160 mm), limp vellum binding, pp. [4], 74, [2-the last is blank]. ONE TABLE OF «AFRIDARIE»; TWO FULL-PAGE TABLES WITH VOLVELLES; PRINTER'S DEVICE AT LAST LEAF.

\$ 2,800

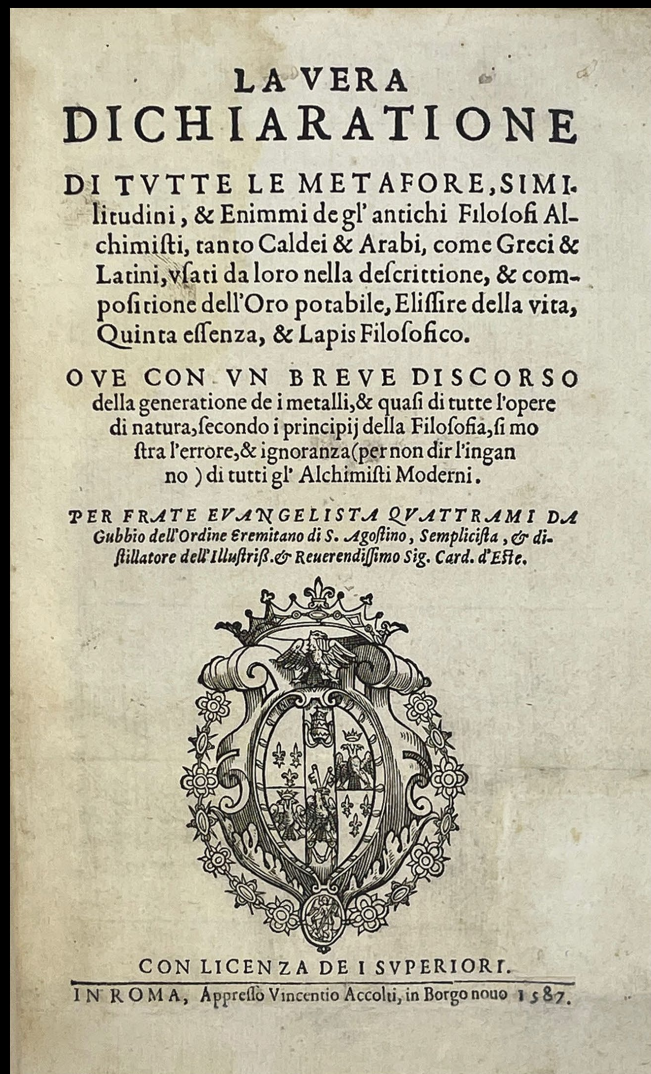
FIRST AND ONLY EDITION of this rare Renaissance treatise devoted to the doctrine of the “climacteric years,” the critical ages in human life believed to be governed by astrological and numerological cycles. Drawing on classical sources as well as contemporary astrological practice, Giuseppe De Rossi investigates how planetary transits, especially those of Saturn in aspect to the Moon, coincide with perilous phases in human existence. The work is among the few Italian sixteenth-century attempts to reconcile astrology, mathematics, and medicine in the study of human vulnerability across the span of life. ITS ORIGINALITY LIES IN THE COMBINATION OF THEORETICAL EXPOSITION WITH PRACTICAL COMPUTATIONAL TOOLS, INCLUDING VOLVELLES AND TABLES, ENABLING READERS TO DETERMINE SUCH CLIMACTERIC INTERVALS FOR THEMSELVES.

The volume opens with a dedicatory epistle and preliminary matter, followed by seventy-four pages of text. De Rossi's central argument affirms that human life is punctuated by recurrent climacteric thresholds, traditionally every seventh year, culminating in the sixty-third year, considered the most dangerous. These cycles are reconstructed through astronomical and cabalistic calculations, centred on the influence of malefic planets, particularly Saturn, in their relation to the Moon within the natal horoscope.

CONDITION: Usual scattered browning due to the quality of the paper; overall, an excellent copy.

PROVENANCE: 1. Ownership signature *Giuseppe Caurenti 1618* at title page. 2. Handwritten annotations and underlining throughout the text.

REFERENCES: L. THORNDIKE, *A History of Magic and Experimental Science*, Vol. VI, p. 139; G. CANTAMESSA, *Astrologia e medicina nel Rinascimento*, pp. 271–72; *Short-Title Catalogue of Italian Books 1465–1600 in British Collections*, no. 589; R. DURLING, *Catalogue of Sixteenth Century Printed Books in the National Library of Medicine*, no. 3950.



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1587

THE TRANSLATION OF ESOTERIC ALCHEMICAL LANGUAGE
INTO MORE DIRECT EXPLANATIONS AND THE DECEPTIONS OF FALSE ALCHEMISTS

80. QUATTRAMI, EVANGELISTA. *La vera dichiarazione di tutte le metafore, similitudini, & enimmi de gl' antichi filosofi alchimisti* [...]. In Roma: appresso Vincentio Accolti, 1587.

4to (220 x 160 mm), ancient limp vellum binding (remounted), pp. [24], 230, [26], Coat of Arms of Cardinal Luigi d'Este at title page, xylographic head letters and decorations.

\$ 1,700

FIRST EDITION OF AN ALCHEMICAL TREATISE AIMING TO CLARIFY THE METAPHORS, SIMILES, AND ENIGMAS EMPLOYED BY THE ANCIENT PHILOSOPHERS-ALCHEMISTS.

In the intellectual climate of the late 16th century, alchemy was often veiled in allegorical language, symbolic imagery, and cryptic references, making it challenging for contemporary readers to penetrate its theoretical and practical teachings. Quattrami's work responds directly to this difficulty: it provides a systematic exposition that "translates" esoteric alchemical language into more direct explanations, thus illuminating the philosophical and spiritual foundations of the tradition. By stripping away the "enigmatic veil," Quattrami seeks to highlight the pursuit of spiritual perfection alongside the more practical quest for transmutation. In his treatise, Quattrami frequently emphasizes the importance of a correct symbolic interpretation of alchemical metaphors and enigmas, reaffirming that true alchemy is based on the knowledge of natural, moral, and spiritual principles. He condemns those who misuse hermetic theories to gain illicit benefits or to deceive the powerful: anyone who merely promises artificial gold or infinite riches is inevitably an impostor.

In doing so, he underscores the moral and religious dimensions that Renaissance thinkers frequently ascribed to alchemy: the alchemist's own moral purification and adherence to Christian ideals were seen as prerequisites for success in the laboratory.

CONDITION: Lower margin of title page restored; restoration at lower external margin of title page (likely removing an ownership stamp); small stains on pp. 13–17; internal margin of leaf II2 strengthened with a paper stub; some marks of use throughout the text, yet a fascinating copy of a rare alchemical treatise in its original vellum binding.

PROVENANCE: Ancient paper shelf-mark pasted on spine; a few early handwritten annotations in the text.

REFERENCES: Olschki I, 33; Adams Q-8.

81. MYLIUS, JOHANN DANIEL. *Tractatus III. Seu Basilica philosophica continens lib. III.* Frankfurt: Jennis, 1618.

4to (200 x 150 mm), contemporary limp vellum, handwritten title in sepia ink at spine, ff. [44], pp. 272, 44. 18 COPPER PLATES (6 FOLDED), 13 TEXT ENGRAVINGS (11 FULL-PAGE), AND ONE LARGE FOLDING PLATE BY MATTHÄUS MERIAN.

\$ 15,800

RARE FIRST EDITION OF THE THIRD FINAL SECTION OF MYLIUS'S "OPUS MEDICO-CHYMICUM", AN EXTENSIVE TREATISE ON ALCHEMICAL AND MEDICAL PRINCIPLES. This *Basilica philosophica* is dedicated to the philosophical aspects of alchemy, with a particular emphasis on the philosopher's stone and its medicinal applications. It meticulously explores alchemical vessels, furnaces, and the cryptic allegories found in the writings of earlier alchemical authorities. Mylius's work stands at the intersection of medical theory and alchemical practice, reflecting the intellectual climate of the early 17th century, where medicine, natural philosophy, and the quest for transmutation were deeply interconnected.

The final part is divided into three books:

Book I provides an exposition on the philosopher's stone, its properties, and its role as the universal medicine (*panacea universalis*). It references both classical and contemporary alchemical sources, elucidating their cryptic formulations.

Book II describes the practical apparatus of alchemy, detailing the structure and function of furnaces, vessels, and laboratory equipment necessary for alchemical operations. The engravings by Merian vividly illustrate these instruments, offering one of the period's most detailed visual documentations of early modern laboratory practices.

Book III examines obscure passages in the texts of previous alchemical writers, seeking to clarify their meaning and practical applications. The culmination of this section is the rare folding plate by Merian, depicting the celestial and terrestrial spheres within an alchemical framework, symbolizing the unity of the microcosm and macrocosm.

CONDITION: Light marks of use, faded waterstain along the volume, pages browned due to the quality of the paper; overall, a good copy.

PROVENANCE: Paper ex-libris pasted on the inside back board.

REFERENCES: J. FERGUSON, *Bibliotheca Chemica*, Vol. I, p. 120; D. DUVEEN, *Bibliotheca Alchemica et Chemica*, p. 419; L. THORNDIKE, *A History of Magic and Experimental Science*, 1958, VII, p.177.



[Click for wider description
and HD images](#)



Click for wider description
and HD images

82. MYLIUS, JOHANN DANIEL. *Anatomia Auri, sive Tyrocinium Medico-Chymicum*. Frankfurt: Lucas Jennis, 1628.

4to (200 x 160 mm), later limp vellum, ff. [14], pp. 304, 27, [1]. Additional engraved title-page, woodcut device on title-page, engraved arms of Frankfurt opposite the dedication. Numerous woodcut illustrations and typographical ornaments.

\$ 13,600

RARE FIRST EDITION OF THE VALUABLE ALCHEMICAL TREATISE THAT EXPLORES THE ROLE OF GOLD IN BOTH MEDICINAL AND PHILOSOPHICAL CONTEXTS. Divided into five distinct sections, the work examines the metaphysical and practical aspects of gold, discussing its preparation, medical applications, and its connection to the legendary philosopher's stone. The treatise stands at the intersection of Paracelsian medical thought and Renaissance alchemical traditions, aiming to bridge ancient knowledge with contemporary medico-chemical practices. Noteworthy for its systematic approach, *Anatomia Auri* compiles both classical and contemporary alchemical theories, making it a crucial work for understanding early modern medicinal alchemy.

The text is structured into five sections, each focusing on a different aspect of gold's alchemical and medical significance: the first section establishes the harmony between the celestial sun and terrestrial gold, presenting a philosophical discussion on the nature of gold and its dual role in alchemy and medicine. Mylius examines historical perspectives and the evolving debates regarding the classification and properties of gold. The second section compiles an extensive collection of ancient and contemporary medicinal recipes incorporating gold as an essential ingredient. These formulations draw upon medieval and Renaissance medical traditions, emphasizing their reputed therapeutic benefits. The third section is devoted to the preparation of potable gold, distinguishing between vulgar (common) and philosophical (esoteric) methods. Mylius provides detailed processes for refining and rendering gold into a consumable elixir, believed to possess unparalleled curative properties. The fourth section discusses the medical applications of potable gold, providing case studies and theoretical explanations of its purported efficacy in treating ailments. This section aligns with Paracelsian notions of chemical medicine and reinforces gold's importance as a universal remedy. The final section expands on the concept of the philosopher's stone, exploring its mythical and practical aspects. Mylius offers a synthesis of various philosophical and chemical traditions, presenting a vision of alchemy as both an empirical science and a spiritual pursuit.

CONDITION: Light marks of use, pages browned due to the quality of the paper; overall, a very good copy.

PROVENANCE: Handwritten annotation along the text, mainly in the last part.

REFERENCES: L. THORNDIKE, *A History of Magic and Experimental Science*, 1958, VII, p.178.



1636

APPARENTLY UNRECORDED EDITION OF LULL'S TREE OF SCIENCE

UNKNOWN TO ROGER-DURANT

PREVIOUSLY LOCATED IN THE MYSTICAL HOUSE OF SAINT MARY MAGDALENE

83. LLULL, RAMÒN. *Arbor Scientiae venerabilis et caelitus illuminati patris Raymundi Lulli Maioricensis. Opus nuperrime recognitum revisum & correctum.* Lyon: Jean Pillehotte for Jean Caffin et François Plaignard, 1636.

4to (225 x 158 mm), contemporary stiff vellum with handwritten title to spine, marbled edges, pp. [6] 681, [19]. Text in Latin on two columns. 16 FULL- AND HALF-PAGE WOODCUT ILLUSTRATIONS REPRESENTING SEVERAL "TREES OF KNOWLEDGE".

\$ 9,300

APPARENTLY UNRECORDED EDITION OF LLULL'S "ARBOR SCIENTIAE", AN ENCYCLOPAEDIC VERSION OF LLULL'S "ARS MAGNA".

The *Arbor Scientiae* is the exoteric version of his *Ars Magna* and consists of sixteen parts, or the sixteen Trees of Knowledge. The first fourteen trees constitute the hierarchy of reality: elemental, vegetal, sensual, imaginal, human, moral, imperial, apostolic, celestial, angelic, "eviternal" (pertaining to life after death), maternal (pertaining to the Virgin Mary), divine and human (pertaining to Jesus), and divine (pertaining to God) trees. The last two trees, the tree of examples and the tree of questions, show how to take concepts from the first fourteen trees and formulate examples and questions in order to further investigate the properties of reality.

Each of the sixteen trees has a homologous internal structure, so that the presentation of all branches of knowledge unfolds harmoniously, showing the interrelationships and links between the different levels of reality: thus, all trees begin with a description of the general principles of each sector of knowledge, principles which are always the same, namely those of the "Ars Magna".

CONDITION: Uniformly toned, but a very good copy.

PROVENANCE: 1. Several contemporary and 18th century ownership inscriptions (crossed out) to title-page: *Ad dusum* [sic] *fratris* [...]. 2. *Ex libris Gerdt[illegible] presbyter [?] Massiliensis*. The word "Massiliensis" suggests that at least one former location of the book previously was in the town Marseille (France). 3. 18th century oval stamp (faded) with a central cross (possibly of a monastic order).



4. Inscription *Domus S M[ari]e Magdalene Urbis* to the lower blank margin of title-page. This last and only legible inscription is referred to the *domus urbis* (“house of the town”) of Mary Magdalene, possibly the Dominican convent at Plan-d’Aups-Sainte-Baume (near Marseille). The little town was transformed by the discovery on 12 December 1279, in the crypt of Saint-Maximin, of a sarcophagus that was proclaimed to be the tomb of Mary Magdalene: her cult was assiduously cultivated by Charles II of Anjou, who founded the massive Gothic Basilica of St. Mary Magdalene, placed under the new teaching order of Dominicans. The founding tradition held that relics of Mary Magdalene were preserved here: after landing in the Camargue, Mary Magdalene came to Marseille and converted the local people. Later in life, according to the founding legend, she retired to this cave in the Sainte-Baume mountains where she supposedly died. The tomb of Mary Magdalene is the most mystical place in Provence and the third most important tomb in Christianity after that of Mary in Ephesus and Peter in Rome.

REFERENCES: USTC 6904532 records only one copy, but indicating it as “Lost Book” (possibly the present one). Unknown to Rogent-Durant, *Bibliografía de les Impressions Lullianes* (Barcelona, 1927), who mentions two 1635 issues (no. 210 and 211) and the 1637 edition (no. 212).



ZACHARIÆ BRENDELII
Med. Doct. & Prof. Publici
C H I M I A
IN ARTIS FORMAM REDACTA,
Ubi præter Methodum addiscendi
ἐγχειρίσις Chemicas facillimam, disquisi-
tio curata de famosissima præparatione,
AURI POTABILIS
instituitur.

Editio secunda correctior, & auctior,
post obitum Autoris,
Consilio
WERNERI ROLFINCK
Hamburgensis Phil. & Med. Doct. Practicæ
& Chimiæ Professoris iterum luci tradita, cum
ejusdem præfatione.



J E N Æ.

Sumtibus JOHANNIS REIFFENBERGERI,
Anno M.DC.XLI.

1641

THE DISTILLATION OF POTABLE GOLD
THE FOUNDER OF PHYTOMEDICINE

84. ZACHARIAS BRENDDEL THE YOUNGER called BRENDELIUS. *Chimia in Artis forma redacta*. [...] *Editio secunda correctior, & auctior, post obitum Autoris, Consilio Werneri Rolfinck*. Jena, Johannis Reiffenberger, 1641.

8vo (150x110 mm), later limp vellum with handwritten title to spine, ff. [8] pp. 175, ff. [8]. Text in Latin.

\$ 2,600

VERY RARE SECOND, ENLARGED, AND REVISED EDITION OF ONE OF THE EARLIEST SYSTEMATIC ATTEMPTS TO ORGANIZE THE EMERGING SCIENCE OF CHEMISTRY ACCORDING TO THE PEDAGOGICAL METHODS OF THE UNIVERSITY. Brendel sought to present chemistry not as a secret art or a branch of alchemy, but as a structured discipline with its own logic, instruments, and procedures, devoted to the service of medicine. His ambition, shared with contemporary iatrochemists such as Oswald Croll and Andreas Libavius, was to reconcile the traditional Galenic understanding of the body with the new chemical philosophy inspired by Paracelsus. The work is divided into two principal sections. The first sets forth an accessible or systematic method for learning chemistry, addressing the classification of substances, laboratory apparatus, and the operations of separation and purification, particularly distillation, sublimation, and coagulation. Brendel describes distillation as both an empirical and philosophical act: the means by which the “hidden virtues” of matter are liberated and rendered perceptible to human reason. In this view, distillation serves not merely as a mechanical process but as a metaphor for intellectual purification, elevating chemistry from a craft to an *ars liberalis*. The second and most celebrated part is the *Disquisitio curata de famosissima præparatione Auri Potabilis*, a learned inquiry into the nature, preparation, and medicinal efficacy of potable gold, the elixir that had fascinated natural philosophers since the late Middle Ages. Brendel approaches the topic with critical caution, distinguishing the speculative exaggerations of alchemists from the more sober applications of chemical extraction to medicine. He discusses the dissolution of gold by *aqua regia*, its refinement through multiple distillations, and its administration in minute quantities as a tonic believed to restore vital spirits and balance humors. For Brendel, *aurum potabile* epitomized the iatrochemical ideal: the union of natural philosophy and medical practice through the transformative power of art and fire. Published posthumously and edited by his colleague Werner Rolfinck, this second edition of 1641 reflects the institutionalization of chemistry within the academic framework of the University of Jena, one of the earliest centers in Europe to establish a *Collegium Chymicum*. The work’s success, particularly in the Dutch universities, where it saw further dissemination, testifies to its influence in shaping the early modern understanding of chemistry as both an experimental and theoretical science. The *Chimia in Artis formam redacta* thus stands as a bridge between the mystical aspirations of Renaissance alchemy and the rational empiricism of seventeenth-century chemistry — a work in which distillation, dissolution, and the search for potable gold become both technical procedures and symbols of the purification of knowledge itself.

CONDITION: A fine and unsophisticated copy.

REFERENCES: Krivatsy, 1762. V.F. BRÜNING, *Bibliographie der alchemistischen Literatur*, 1655. VD17 39:141114U.

85. FROMMANN, JOHANN CHRISTIAN. *Tractatus de fascinatione novus et singularis, in quo fascinatio vulgaris profligatur, naturalis confirmatur, et magica examinatur* [...]. Nuremberg, W. M. Endteri & J. A. Endteri Haeredum, 1675.

A thick volume in-4to, pp. [78], 1067, [45]. Text in Latin. Roman, Italic, Greek and Hebrew type. Title page printed in red and black, woodcut initials and tail-pieces. ENGRAVED FRONTISPIECE REPRESENTING VARIOUS KIND OF ENCHANTMENTS, SEVERAL WOODCUTS OF TALISMANS IN THE TEXT.

\$ 2,000

FIRST AND SOLE EDITION OF THE MOST EXTENSIVE AND COMPLETE TREATISE EVER PUBLISHED DEVOTED TO CHARMING, NATURAL OR MAGIC OR DIABOLICAL.

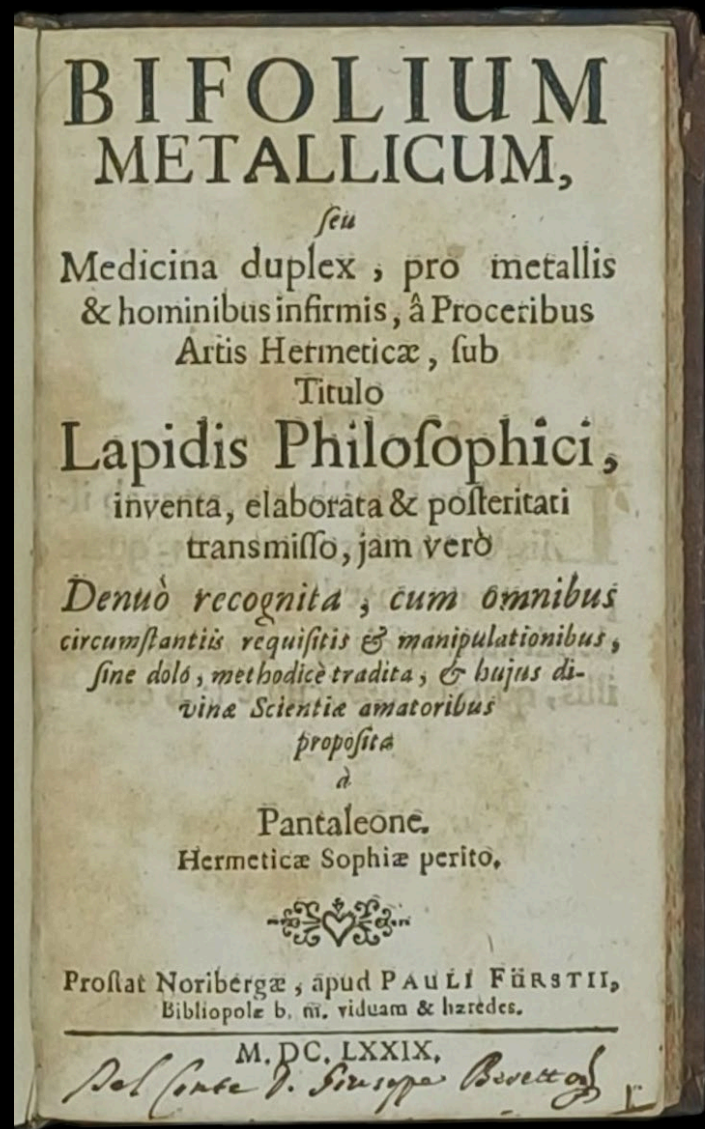
The belief in the power of fascination, the ability to influence or bewitch another through the gaze, has persisted across cultures and historical periods. From Virgil's Eclogues, where Menalcas laments that his lambs have fallen victim to the evil eye, to Franz Mesmer's theories of animal magnetism, the notion of an invisible force exerted through sight or presence has long captured the imagination of thinkers. The sixteenth and seventeenth centuries witnessed the publication of numerous treatises on fascination, including Vairo's *De Fascino* (1589) and Gutiérrez's *Opusculum de Fascino* (1653). Among these, Frommann's *De fascinatione* stands out as one of the most exhaustive and wide-ranging studies on the subject offering a unique perspective on Fascination. Frommann expanded the traditional understanding of fascination beyond humans and animals, as described by the ancients, arguing that vegetables, minerals, and even inanimate objects could be affected by this mysterious force. His work is remarkable not only for its scholarly rigor but also for the eccentricity of some of its claims. In Appendix IV, for example, he attempts to prove that the devil is God's monkey, a striking assertion that reflects the interplay of theology, folklore, and early scientific thought.

A particularly noteworthy aspect of Frommann's treatise is its fusion of rationalist and supernatural discourse. While fascination was traditionally believed to result from the gaze of the spellcaster, Frommann rejects the idea that sight, voice, or touch alone could directly exert magical influence. Yet, despite this skeptical stance on direct magical influence, Frommann remains firm in his belief in the reality of diabolical intervention.

CONDITION: Some neat repair to the blank margin of frontispiece.

REFERENCES: Caillet, 4241. L. THORNDIKE, *A history of magic and experimental science*, VIII p. 573-575. USTC 2548673.





1679

EXCEPTIONALLY RARE PANTALEON'S SET OF ALCHEMICAL WORKS
ON PHILOSOPHERS' STONE, ON TRUE HERMETIC ART AND ON PHILOSOPHICAL MERCURY
ONLY ONE OTHER COMPLETE SET KNOWN

86. PANTALEON. *Bifolium Metallicum seu medicina duplex, pro metallis & hominibus infirmis, a proceribus Artis Hermeticae, sub titulo Lapidis Philosophici inventa. Denuo recognita, cum omnibus circumstantiis requisitis & manipulationibus proposita, a Pantaleone, Hermeticae Sophiae perito.* Nuremberg: Widow and heirs of Paul Fürst, 1679.

[BOUND WITH:]

PANTALEON. *Examen alchymisticum quo ceu Lydio lapide, adeptus a Sophista et verus philosophus ab impostore dignoscuntur.* Nuremberg: Widow and heirs of Paul Fürst, 1679.

[BOUND WITH:]

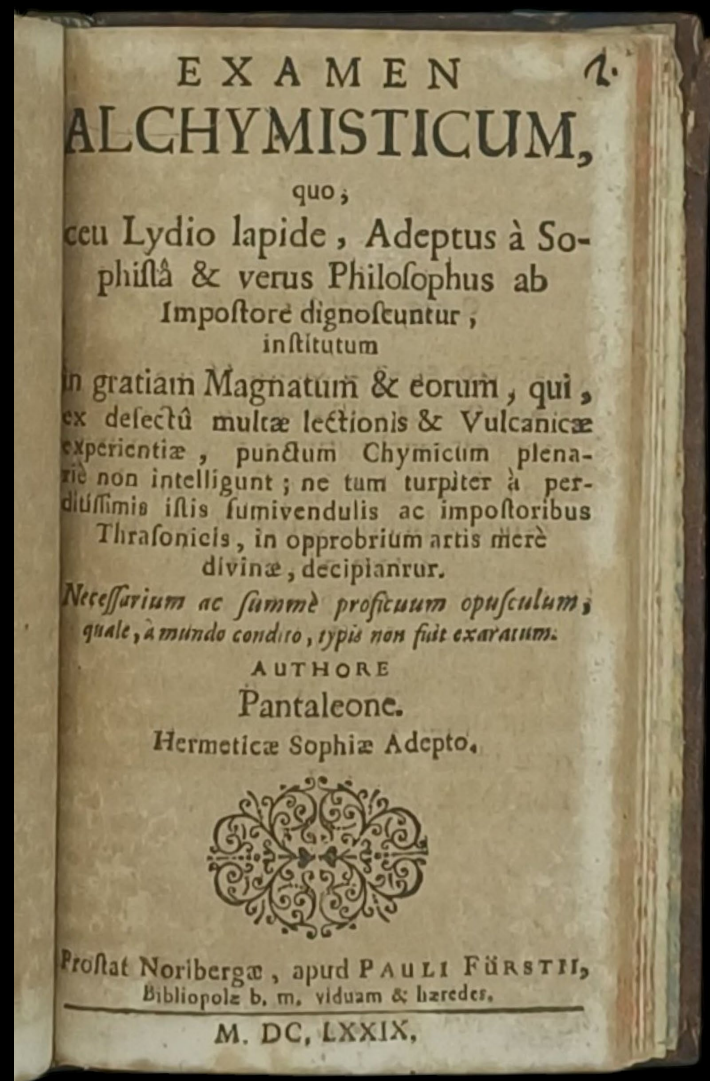
PANTALEON. *Tumulus Hermetis apertus: in quo ad Solem Meridianum sunt vivendae, antiquissimorum sophorum absconditae veritates physicae & recentiorum quorundam erroneae opiniones de laudatissimo illo liquore Mercurio Philosophorum.* Nuremberg: Widow and heirs of Paul Fürst, 1684.

3 works bound together in 8vo (150 x 85 mm), contemporary calf, gilt title and gilt decoration to five raised bands spine, red sprinkled edges, pp. 55 for the first work; pp. 43 (i.e. 44), [4] for the second work; pp. [4], 49, [2] for the third work.

\$ 2.800

THE SECOND COMPLETE SET KNOWN OF THE THREE EXCEPTIONALLY RARE HERMETIC-ALCHEMICAL WORKS OF PANTALEON BOUND TOGETHER.

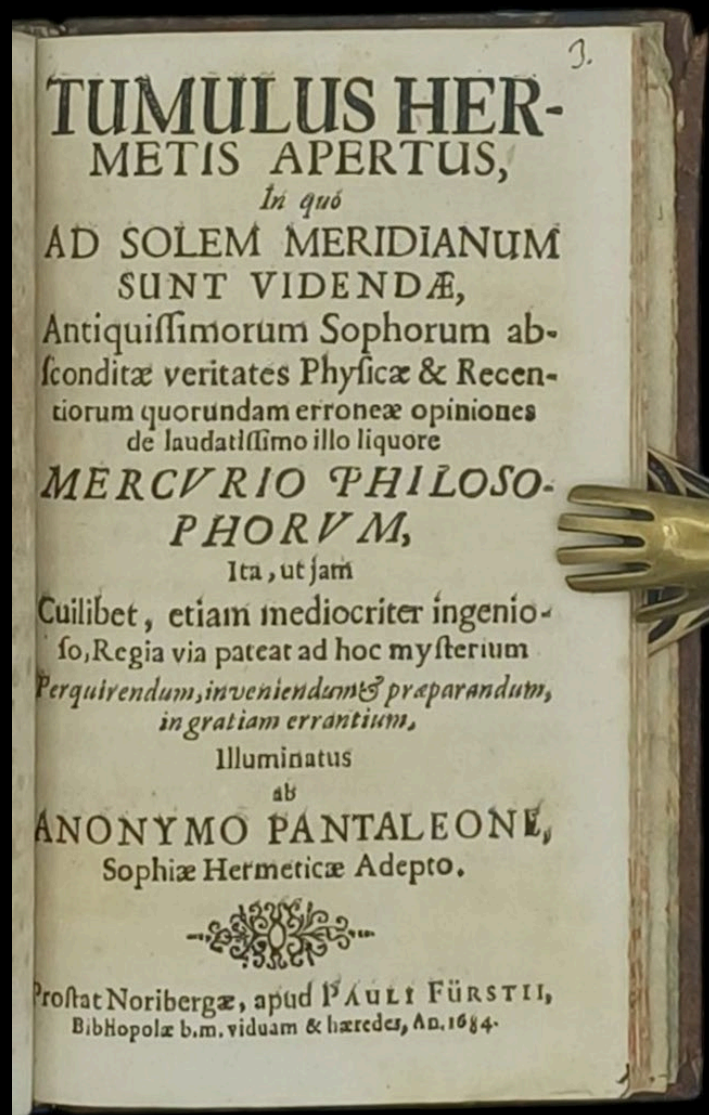
1) Second revised edition of *Bifolium Metallicum*, a treatise belonging to the tradition of practical and speculative Hermetic literature dealing with THE PREPARATION AND PROPERTIES OF THE PHILOSOPHER'S STONE and related substances. The title describes the text as a "double medicine" (*medicina duplex*) intended both for metals and for sick human bodies, reflecting a central doctrine of early modern alchemy according to which the same perfected substance could operate in two domains: the transmutation and perfection of metals and the restoration of health in the human body. This conceptual parallel between metallic and human physiology was a standard element in alchemical and Paracelsian thought of the sixteenth and seventeenth centuries. The expression *Bifolium Metallicum* ("metallic bifolium" or "double metallic leaf") reflects the treatise's central theme of a twofold efficacy: the same alchemical preparation is presented as capable of acting both in metallurgy (transforming or perfecting metals) and in medicine (healing diseases).



Such a dual function corresponds to the long-standing alchemical idea of the universal medicine, widely discussed in seventeenth-century Hermetic literature. Within the history of alchemy, the Bifolium Metallicum represents an example of the genre of Hermetic medical-metallurgical treatises that attempted to systematize the preparation of a universal substance capable of acting both upon metals and upon the human body, reflecting the theoretical unity that early modern alchemists posited between natural philosophy, medicine, and metallurgy.

2) Second revised edition of *Examen Alchymisticum* ("alchemical examination") the treatise proposes CRITERIA BY WHICH THE READER MAY DISTINGUISH A TRUE ADEPT OF THE HERMETIC ART FROM A SOPHIST, and a genuine philosopher from an impostor. Pantaleon's instructions intended to function metaphorically "like a Lydian stone", that is, like the classical touchstone used to test the purity of metals. The text therefore belongs to a genre of polemical and methodological alchemical writings that sought to define standards of authenticity within the practice of alchemy. Within this framework, Pantaleon's work presents itself as a critical instrument for evaluating claims to alchemical knowledge, especially those relating to the possession or preparation of the philosopher's stone. Treatises of this type frequently address the widespread problem of fraud, secrecy, and false practitioners that surrounded alchemy in the seventeenth century. By proposing signs or criteria through which genuine knowledge might be recognized, the author situates himself within a tradition of Hermetic writers who attempted to defend the legitimacy of alchemy against accusations of deception while simultaneously warning readers against charlatans and pseudo-alchemists.

3) Third revised edition of *Tumulus Hermetis apertus* ("The Opened Hermetic Tomb"), a treatise devoted to THE NATURE OF PHILOSOPHICAL MERCURY. The title places the treatise within the long-standing Hermetic tradition that traced alchemical knowledge to the legendary figure Hermes Trismegistus, considered in early modern alchemy the primordial source of philosophical and chemical wisdom. The metaphor of the "opened tomb" evokes the recovery or revelation of ancient knowledge previously hidden or concealed. The work aims to bring to light "the hidden physical truths of the most ancient sages", presenting them "in the full light of the midday sun" (ad Solem meridianum), a phrase commonly used in Hermetic literature to indicate the clarification or unveiling of obscure doctrines. At the same time, the treatise undertakes a critique of "certain erroneous opinions of more recent authors" concerning the substance known in alchemy as the philosophical mercury (Mercurius Philosophorum).



The philosophical mercury occupies a central place in alchemical theory. In the literature of the seventeenth century, it was frequently described as a fundamental or primordial substance involved in the generation and transformation of metals and closely associated with the preparation of the philosopher's stone. Pantaleon's treatise is therefore concerned with clarifying the nature and correct understanding of this substance while rejecting interpretations that the author considers mistaken. The *Tumulus Hermetis apertus* circulated within the broader corpus of German alchemical literature of the later seventeenth century and was subsequently incorporated into major compilations of Hermetic writings, including large collections of alchemical texts printed in the eighteenth century. The work represents an example of the polemical and doctrinal literature of early modern alchemy, in which authors sought to clarify the theoretical foundations of the Hermetic art and defend particular interpretations of its central substances and principles.

CONDITION: Light marks of use; overall a good copy.

PROVENANCE: 19th century ownership inscription *Del Conte d. Giuseppe Beretta* to title page. Giuseppe Beretta (1804–1837) was an Italian engraver and draughtsman active in the early nineteenth century, associated with the artistic milieu of Lombardy during the period of Romantic historical painting. Giuseppe Beretta was not himself a count. The occasional confusion was caused by the subject of his most famous engraving *L'estremo giorno del Conte di Carmagnola*, executed between 1834 and 1838 after the painting by Francesco Hayez, one of the leading representatives of Italian Romanticism.

REFERENCES: 1. *Bifolium Metallicum*. VD17 12:650487P. USTC 2654180 (6 copies, not in OPAC). Rare Book HUB records only one passage in auction of the 1676 edition (Sotheby's, 1961, sold for £ 10). 2. *Examen Alchymisticum*. VD17 75:652223S. USTC 2695770 (9 copies). OPAC UM1E025003. Rare Book HUB records only one passage in auction of the 1676 edition (Bangs, June 5th 1895) 3. *Tumulus Hermetis*. VD17 75:652233Y. USTC 2684317 (6 copies). OPAC NAPE065818. Rare Book HUB records only one passage in auction of the 1676 edition (Sotheby's 1955).

Ferguson, *Bibliotheca Chemica*, 1906: I, p. 453 (and II, 164–166). Hoover Collection: no. 334 (1676 edition). Neu, *Chemical, Medical & Pharmaceutical Books*, 1965, p. 99. Thorndike, *History of Magic*, 1923–58, Vol. 8, p. 378. Caillet, 8273. Duveen 448 and 449. Dorbon, 3454.

K.C. SCHMIEDER, *Geschichte der Alchemie*, Halle: 1832, p. 442 ff. Bolton, *Bibliography of Chemistry*, 1893, p. 1037. R.W. SOUKOUP, *Chemie in Österreich*, Böhlau: 2007, p. 440.

Only another set, bound in vellum, and containing these same three editions (1679, 1679, 1684) has been offered in the rooms of Sotheby's ("The very extensive and important Library of early books and manuscripts. relating to Alchemy & the Occult & Physical Sciences. The Property of M. Lionel Hauser", Paris, April 16th, 1934). Never appeared separately.

87. L.D.S. *Astrologia natis sive Chiromantiae facultatis logos dissertus*. («Astrology of the Newborn and a Treatise on the Power of Palmistry»). [Italy: 1680].

4to, contemporary cartonato alla rustica over marbled boards, ff. [94]. Manuscript on paper, text in Italian written in sepia ink. 83 FULL-PAGE PEN DRAWINGS REPRESENTING BOTH HANDS AND ILLUSTRATING THE VARIOUS LINES, MARKS, AND MOUNTS, INTENDED TO BE READ AND INTERPRETED—TOGETHER WITH THE OVERALL SHAPE OF THE HANDS, BY THE CHIROMANCER IN ORDER TO PREDICT CHARACTER AND FUTURE DESTINY.

\$ 9,500

UNPUBLISHED MANUSCRIPT DEVOTED TO THE FORBIDDEN ART OF PALMISTRY.

The author prudently identifies himself only through his initials L.D.S., since at the time of its composition the practice of palmistry was prohibited in Italy following the papal edict promulgated by Pope Sixtus V, which confirmed earlier prohibitions issued by Pope Paul IV. Palmistry was classified among the seven forbidden arts, together with necromancy, geomancy, aeromancy, pyromancy, hydromancy, and spatulamancy. During the late Renaissance it was strongly opposed by the Church, and its practice was eventually suppressed. Beyond the standard repertory of the Life, Head, and Heart lines, the manuscript offers a remarkably systematic treatment of the planetary “mounts” at the base of the fingers and along the palm, associating each relief of flesh with specific temperaments and destinies, from Jupiter’s ambition and honor to Venus’s amorous inclinations and Saturn’s gravity of character. The careful full-page drawings show each hand in isolation, with the main lines, secondary signs, stars, crosses, and breaks minutely indicated, so that even subtle variations in length, depth, and curvature could be correlated with longevity, health, profession, and the likelihood of sudden or violent death, in accordance with contemporary chiromantic doctrine. In this way the work aligns itself with the most ambitious seventeenth-century attempts to present chiromancy as a rational “science of the hand,” closely linked to physiognomy and astrology rather than to mere popular divination.

PROVENANCE: The author’s autograph copy.

REFERENCES: Unknown to bibliographical records.



SCIENTIFIC EXPERIMENTATION AND THE FALL OF ASTROLOGICAL CREDIBILITY:
THE EXCLUSION OF ASTROLOGY FROM UNIVERSITIES

88. MONTANARI, GEMINIANO. *L'Astrologia convinta di falso col mezzo di nuove esperienze, e ragioni fisico-astronomiche, o sia la caccia del frugnolo. Scritta a S. E. il Sig. D. Gio. Francesco Gonzaga, Duca di Sabioneta, Principe di Bozolo, &c.* Venice: per Francesco Nicolini, 1685.

4to (230 x 160 mm), contemporary limp vellum, gilt title on leather label to spine, sprinkled edges; pp. XIV [i.e. XVI], 158 [i.e. 160, with pp. 131–132 repeated in pagination]. Portrait of the author bound out of signature, appended at the end of the *Proemium* (misbound); planetary table on I3v; woodcut headpieces and decorative initials. Signature: A⁴ B⁴ A–P⁴ Q–R⁶ S–T⁴.

\$ 1,800

A landmark in the scientific dismantling of astrology, Montanari's *L'Astrologia convinta di falso* applies experimental method and astronomical reasoning to expose the fallacies of celestial influence. Written during his tenure as professor in Bologna and Padua, it reflects the intellectual transformation that expelled astrology from academic teaching and aligned natural philosophy with empirical science.

At the heart of the treatise lies the *Frugnuolo* almanac, an ingenious hoax begun in 1669 at the Panzano Observatory, whose predictions, drawn entirely by lot, revealed through satire the arbitrariness of astrological practice. By transforming parody into proof, Montanari demonstrated that observation and controlled experimentation, not superstition, must govern scientific inquiry. Beautifully printed by Francesco Nicolini, the work combines elegant typographic design with the clarity of its argument, offering collectors a rare and defining document of Italy's scientific revolution.

CONDITION: Light marks of use and foxing on a few leaves, small crack between spine and front board; overall a very good copy.

PROVENANCE: 1. Paper ex libris affixed to the front pastedown, with armorial bearings and the inscription *Ex libris Marchionis Salsae*. 2. *Ex libris* on the *recto* of the front flyleaf, with the inscription *Sapere Aude*. 3. Paper ex libris on the rear pastedown, *Comme je Fus*.

REFERENCES: Gamba, 2019; Houzeau and Lancaster, 5325; Riccardi I(ii), 175; Vinciana, Autori Italiani del '600, no. 1593; L. THORNDIKE, *A History of Magic and Experimental Science*. Vol. VIII, New York: Columbia University Press, 1958, pp. 341–344.

L'ASTROLOGIA

CONVINTA DI FALSO

ALL'ILLVSTRISSIMO, ET ECCELLENTISSIMO
PRENCIPE, E SIGNORE

IL SIGNOR
DVCA DI SABIONETA PRENCIPE
DI BOZOLO, &c.

ILLVSTRISSIMO, ET ECCELLENTISSIMO
PRENCIPE.

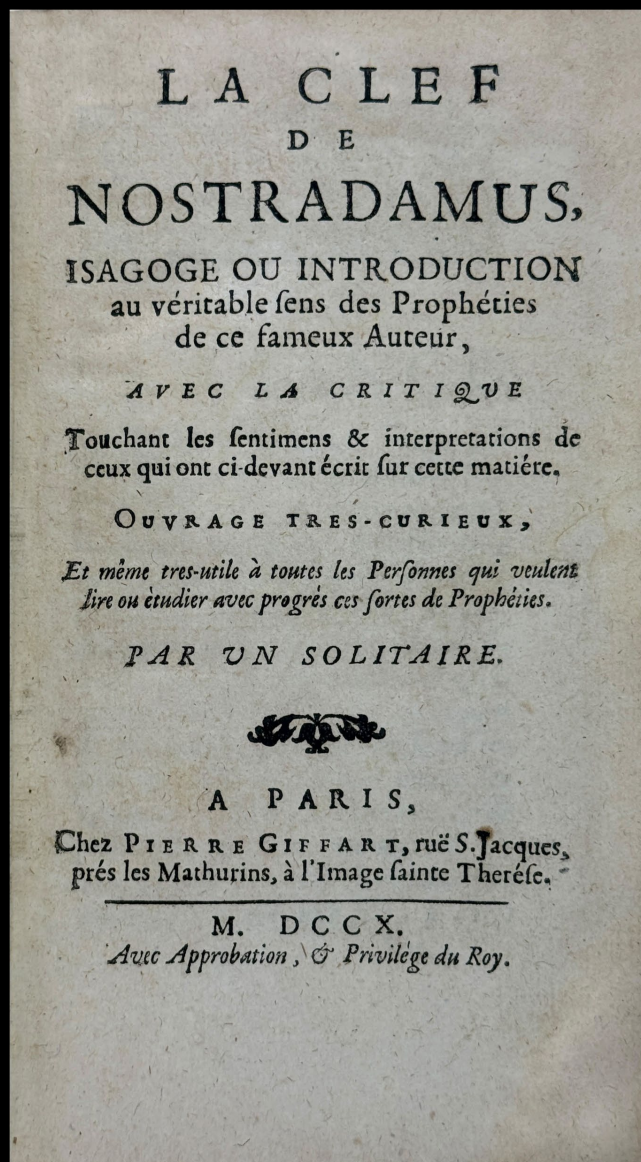


Trà la Pag. VIII. , c IX.



Io fossi certo di render così ben persuaso il restante del Mondo d'una verità, che con questa Lettera io sono per ricoprire agl'occhi di tutti, come lo sarà l'Eccellenza Vostra, che ha fortita vn'anima di così eccellenti perfezioni dotata, che con maravigliosa chiarezza tutto il Vero. e Scibile velocemente comprende. io mi dispenerei forse dallo indirizzare all'E. V. sola, quella Scrittura, e la farinerei al Mondo tutto, poichè altri Temi non mi mancherebbono, col quali potessi restituire al Mondo medesimo la gloria, che io mi fo di essere Scrittore ad vn Principe di così riarite condizioni; ma perchè io piglio a disingannare la maggior parte degli'huomini d'un inganno, che gli è così caro, e che tanto da loro viene

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and HD images



Click for wider description
and HD images

1710

A PHILOLOGICAL KEY TO PROPHECY:
LE ROUX'S ATTEMPTS TO DISCIPLINE NOSTRADAMUS
BY GRAMMAR RATHER THAN BY FANTASY
WITH A HANDWRITTEN AUTHENTICATION NOTE FROM THE AUTHOR

89. ANONYMOUS [BUT JEAN LE ROUX]. *La clef de Nostradamus* [...]. Paris: chez Pierre Giffart, rue S. Jacques, près les Mathurins, à l'Image sainte Thérèse, Avec Approbation & Privilège du Roy, 1710.

12mo (175 × 100 mm), contemporary full brown calf, spine with five raised bands decorated with small gilt tools, red speckled edges, pp. LI, [5], 469, [3]. Typographical ornaments throughout, including headpieces. Text in French with frequent Latin quotations.

\$ 2,300

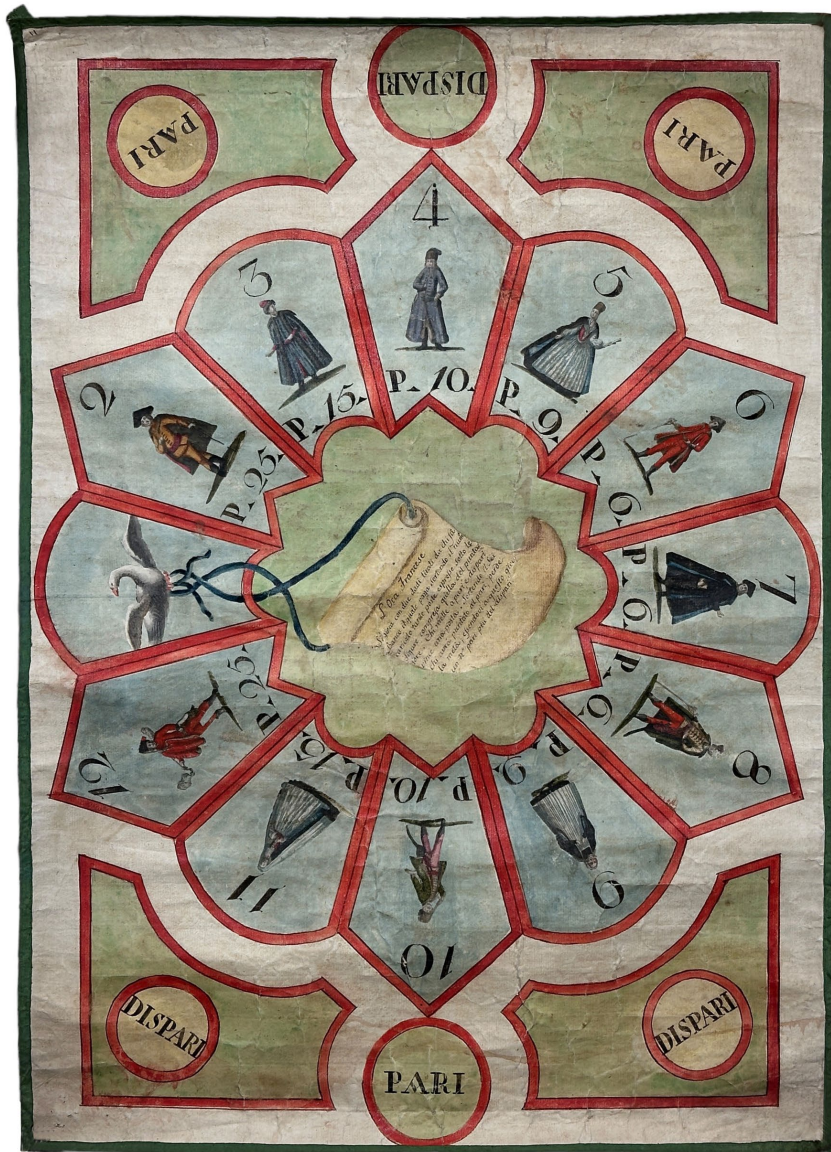
First and only edition of Jean Le Roux's systematic attempt to impose philological discipline on the interpretation of Nostradamus. Conceived explicitly as an *isagoge*, the work presents itself not as a new prophetic reading, but as a methodological gateway designed to correct what the author identifies as the fundamental error of earlier commentators, namely the substitution of imaginative conjecture for grammatical analysis. Rejecting event-driven and speculative exegesis, Le Roux treats the obscurity of the quatrains as a linguistic problem rather than a prophetic mystery. He grounds his "key" in syntax, orthography and rhetorical structure, analysing archaisms, ellipses, inversions and latent Latin constructions as deliberate stylistic strategies. Selected quatrains are subjected to close grammatical reconstruction, with interpretation permitted only after textual coherence has been restored, thereby reversing the dominant hermeneutic practice of Nostradamian commentary.

Printed in Paris in 1710 under royal privilege, *La clef de Nostradamus* reflects an early Enlightenment effort to rationalize inherited authorities without rejecting them outright. Its significance lies not in producing new predictions, but in redefining prophecy as a textual object governed by rules of language. Within the history of Nostradamian reception, the work occupies a distinctive position as one of the earliest attempts to transform prophecy into a problem of philology, pedagogy and controlled meaning.

CONDITION: Partial cracking to the joints, rubbing to corners, and a small tear at the extremity of the caps; internally a very good copy. Complete with the final publisher's catalogue.

PROVENANCE: Manuscript inscription on p. 161, *R. de Louvicamp, VI, 6, DCLXxVIII, DCLXXVIII*. This inscription corresponds to the known practice of authorial authentication associated with Jean Le Roux, intended to distinguish genuine copies of the work.

REFERENCES: Caillet, no. 6579; Chomarat, p. 428; Dorbon, no. 2661; R. Benzara, pp. 284–290.



Click for wider description
and HD images

1750

A VERY RARE HAND-DRAWN AND WATER-COLOURED «DICE GAME WITH RULES»

90. [BOARD GAME]. *L'oca francese* ("The French Goose"), [Italy]: ca. 1750.

Paper sheet applied on canvas with green border (550 x 765 mm), playing field drawn in sepia ink and water-coloured in green and blue, with red borders, forming various numbered boxes with etched images applied. Box 1 features the image of a flying goose supporting the handwritten scroll at the centre of the board with the rules of the game.

\$ 5,000

The present game belongs to the genre called *Giochi di Dadi con Regole* ("Dice Games with Rules"), which were very popular in Italy between the late 17th century and the mid-18th century, played with two (or more) dice and a printed or, as in our case, drawn and water-coloured board. Within the specific variants, they all derive from *Biribisse*, which can be considered an ancestor of roulette. The game is akin to a lottery and consists of betting money on a box on the board, represented by a number (as in our case) or by an image. The dealer rolls the dice or draws a small image from a box; if the box on which you have bet is selected, you win.

The small etched images applied on the numbered boxes of the board are an interesting example of a decorative style that developed in the late 18th century in Veneto, largely thanks to the Remondini family. It is known as *Lacca Povera*, and it is a type of decoration of an object—particularly a piece of furniture—made by covering it entirely with small prints, then finishing it with shellac. This technique was not only used to embellish furniture but also to adorn curious and commonly used objects, such as snuff boxes and fans, and, in our case, a game board. The favorite subjects of these prints were minute figures, flowers, landscapes featuring groves and rivers, and gallant scenes. The use of similar or identical images is also recorded for the illustration of lotto and tombola cards (Ericani).

CONDITION: Light marks of use; overall, in very good condition.

REFERENCES: D. DOMINI, *Giochi a Stampa in Europa*, Ravenna: Longo Editore, 1985, pp. 25-27; G. ERICANI, *Stampe per la lacca povera*, in: *Remondini. Un editore del settecento*, 1990, p. 226.



Front lighting



Backlit

[Click for wider description
and HD images](#)

1750

HET PLEIN, THE HAGUE: A DAY AND NIGHT VISION IN AN EIGHTEENTH-CENTURY «VUE D’OPTIQUE»

91. VUE D’OPTIQUE. *Het Plein in The Hague*. Netherlands: ca. 1750–1780.

Copperplate engraving (410 × 250 mm) in a black cardboard frame (440 x 310 mm), stencil colouring. Manuscript title on verso: *Het Plein in S’ Hage*. The sheet is perforated along numerous windows and architectural apertures, designed to create suggestive nocturnal illuminations by backlighting with candle or lantern (the so-called “day-and-night prints”). Colours remain vivid and fresh, with the perforations complete and intact.

\$ 400

This print belongs to the genre of *vues d’optique*, designed to be viewed through a zograscope (an optical device with a convex lens and an inclined mirror). Printed in reverse to restore correct perspective when seen through the instrument, these views emphasised the three-dimensional effect, with accentuated vanishing lines and captions often rendered in multiple languages to ensure international appeal.

The vivid stencil colouring was carefully devised to appear even more brilliant through the lens. An additional and particularly striking feature of this specimen is the perforation of the sheet, a rarer but highly desirable practice enhancing the illusion by simulating lit candles, moonlight, illuminated windows, and nocturnal reflections. When observed with backlighting, the scene transformed into a veritable spectacle of lights.

The engraving depicts the celebrated square *Het Plein*, at the heart of The Hague and adjoining the *Binnenhof*, seat of the Dutch government. Created in 1632 on the site of the former garden of the Counts of Holland, *Het Plein* became an emblematic urban space, surrounded by patrician palaces and administrative buildings.

The view presents the tree-lined square animated with figures and soldiers in parade, with the façades of the buildings carefully perforated to reproduce luminous effects.

A crucial element for dating the print is the absence of the equestrian monument to William the Silent, which was erected at the centre of the square only in 1848.

CONDITION: Perfectly preserved.

REFERENCES: M. PRÉAUD, *Les estampes populaires françaises au XVIIIe siècle*, Paris: Gründ, 1980; R. BALZER, *Optical Amusements: Magic Lanterns and Other Transforming Images*, New York: 1987; G. FÜSSLIN, *Der Guckkasten: Einblick, Durchblick, Ausblick*, Stuttgart: Füsslin Verlag, 1995.



Front lighting



Backlit

Click for wider description
and HD images

1750
DAY AND NIGHT AT THE ROMAN FORUM:
A PERFORATED «VUE D'OPTIQUE»

92. VUE D'OPTIQUE. *Vue perspective de l'Arc de Triomphe, ou se passa la Furieuse Proscription sous le Triumvirat d'Antoine, d'Octave et de Lepidus à Rome.* Paris or Rome: ca. 1750–1780.

Copperplate engraving printed in reverse (430 × 300 mm), hand-coloured, perforated for illumination.

\$ 450

This remarkable *vue d'optique* depicts a Roman square framed by monumental arcades, leading to a triumphal arch surmounted by a quadriga. The scene, enriched with statues, obelisks, and fountains, refers to the violent proscriptions of Antony, Octavian, and Lepidus, but is rendered through the lens of eighteenth-century fantasy architecture. The foreground is animated with elegantly dressed figures, blurring antiquity with the contemporary civic life familiar to the Enlightenment viewer.

Designed for the zograscope, the print was engraved in reverse to restore correct perspective and to heighten the sense of spatial depth. Its stencil colouring remains vivid and was carefully chosen to intensify when seen through the optical lens. A rarer and striking feature of this specimen is the perforation of façades, windows, and architectural details, intended for illumination with candle or lantern. When backlit, the view transforms into a nocturnal spectacle of flickering lights, simulating moonlit skies and glowing interiors, a prized effect in salons and optical cabinets.

Produced between 1750 and 1780, such perforated day-and-night views were issued by leading Parisian publishers like Chéreau and Basset, though Italian and Roman ateliers also catered to the same market. They reveal the Enlightenment's fascination with Rome as a symbol of imperial grandeur and moral exempla, while uniting entertainment, artistry, and the science of optics.

CONDITION: Perfectly preserved.

REFERENCES: M. PRÉAUD, *Les estampes populaires françaises au XVIIIe siècle*, Paris: 1980; R. BALZER, *Optical Amusements: Magic Lanterns and Other Transforming Images*, New York: 1987; G. FÜSSLIN, *Der Guckkasten: Einblick, Durchblick, Ausblick*, Stuttgart: Füsslin Verlag, 1995.



1750-1850

THE GRAND TOUR IN THE DRAWING ROOM
A ZOGRASCOPE WITH SIX HAND-COLOURED OPTICAL VIEWS

93. *Zogrscope*, optical diagonal magnifying viewer for engraved perspective views, Paris: ca. 1850.

[TOGETHER WITH:]

Six hand-coloured engraved optical views (*vues d'optique*), Paris: various publishers, ca. 1750.

Pedestal-mounted zogrscope in turned hardwood (height approx. 620 mm), with adjustable column and pivoting viewing head fitted with a large convex lens and diagonal reflective element. Accompanied by six hand-coloured engraved optical views on laid paper (ca. 1750), published in Paris by Daumont, Basset, and Huquier fils, depicting views of Venice, Rome, and Spain, (430 × 330 mm).

\$ 2,200

This ensemble brings together a complete zogrscopic viewing apparatus and a coherent group of mid-eighteenth-century Parisian optical views, forming a refined example of domestic visual culture at the intersection of science and spectacle. The zogrscope operates through the combined action of a convex magnifying lens and a diagonal reflective plane, enlarging the engraved image while correcting its orientation and intensifying the perception of depth. This configuration explains the distinctive visual language of the accompanying prints, characterized by exaggerated perspective, strong orthogonals, and reversed inscriptions, all calibrated for optimal viewing. The six views, issued by leading Parisian publishers including Daumont, Basset, and Huquier fils, depict emblematic sites of Venice, Rome, and Spain, translating the experience of the Grand Tour into a controlled domestic setting. Monumental architecture, formal gardens, and animated staffage figures are orchestrated to produce theatrical compositions that achieve their full effect under magnification. The ensemble encapsulates a broader cultural phenomenon in which printmaking, optical science, and the desire for mediated travel converged, allowing cultivated audiences to explore distant places without leaving the drawing room.

CONDITION: The zogrscope is structurally complete and fully functional, with minor wear to the wooden surfaces. The original mirror is preserved but replaced with a modern element for optimal viewing. The six optical views show light toning and handling marks, with fresh and well-preserved colours suitable for optical use.

REFERENCES: G. FÜSSLIN, *Der Guckkasten: Einblick, Durchblick, Ausblick*, Zurich: Füsslin Verlag, 1995; R. BALZER, *Optical Amusements and Other Transforming Images*, New York: 1987; H. HECHT, *Pre-Cinema History*, London: Bowker-Saur, 1993; R. HYDE, *Panoramania*, London: Trefoil Publications, 1988.

1780-1820

HAND-PAINTED ITALIAN «BIRIBISSI» GAMBLING BOARD ON CANVAS:
THE GAMBLING CULTURE BETWEEN LOTTERY AND CASINO PRACTICE

94. *Gioco Reale del Biribissi*. Italy: ca. 1780-1820.

Square gaming board (700 × 680 mm), hand-painted on canvas and laid down on a rigid support, framed under glass. The recto features a 6 × 6 grid of thirty-six pictorial compartments with Italian captions, surrounded by structured betting fields in red and black indicating rows, columns, parity, colours, and positional wagers. Executed in tempera or similar medium on textile. The verso is reinforced with green textile panels, suggesting an originally foldable construction later stabilized.

\$ 5,500

This refined *Biribissi* board represents a complete and visually elaborate example of an extraction-based gambling system positioned between lottery traditions and early casino practices. The articulated layout combines pictorial compartments with a sophisticated network of betting fields, enabling both direct and combinatory wagers, while structurally ensuring the banker's advantage, a defining feature of such games. The iconographic programme, remarkably preserved in its entirety, forms a coherent visual repertory in which natural motifs, animals, allegorical figures, and theatrical characters coexist. The presence of figures from the *Commedia dell'arte*, such as Pantalone, Pulcinella, and Arlecchino, alongside allegories like Fortuna and Speranza, reinforces the conceptual link between play, chance, and fate, while situating the object within the broader visual culture of eighteenth-century Italy. Closely related to the French *biribi* and *cavagnole*, the *biribissi* was widely diffused across Europe from the seventeenth century onward, particularly in domestic environments despite recurrent legal restrictions. Within this context, such boards functioned not merely as gaming devices but as instruments of sociability and spectacle, reflecting the circulation of shared visual motifs across playing cards, popular prints, and theatrical imagery. The present example, distinguished by its scale, material execution on canvas, and survival in coherent condition, stands as a rare and significant document of this intersection between gaming practice and visual culture.

CONDITION: The board shows overall wear consistent with prolonged use. The painted surface presents abrasions, areas of discoloration, and minor losses, while the inscriptions remain largely legible. The support has been stabilized through mounting onto a rigid panel and reinforced on the verso. The object remains structurally sound and visually coherent, with its iconographic programme substantially intact.

REFERENCES: J. GELLI, *Piccola Enciclopedia di Giochi e Passatempi*, Milano: Hoepli, 1922; T. BRUNETTI, *Il Biribisso: un gioco d'azzardo tanto amato e tanto proibito*, 1986.

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95. [ANONYMOUS]. *German pictorial rebus sheet*, [Germany]: ca. 1842.

Oblong broadside, German text in rebus form (270 × 105 mm), printed in black within an ornamental typographic border and ruled throughout with horizontal writing-lines intended for copying the deciphered text. The composition alternates typographic letters, musical staves functioning as letter-values, and small line-cut vignettes, including an arm, a mountain, a goose, an ear of grain, a sickle, a wooden box or chest, a sieve with a heap of sand, a radiant sun-face, a Janus head, a perching bird, and a pocket watch. The recto bears a contemporary or near-contemporary manuscript inscription in brown ink reading “Herrn von Schnitzer.” The verso preserves additional faint manuscript inscriptions, including the clearly legible phrase “im Jahr 1842.”.

\$ 1,000

This structured *Bilderrätsel* encodes what appears to be a practical address and evening appointment through a refined interplay of image, typography, and musical notation. The sheet was conceived as an interactive object: its ruled lines anticipate the fair copying of the decoded text, transforming decipherment into a material act and situating the print between didactic exercise and cultivated sociability. Particularly noteworthy is the integration of musical staves as letter-values, extending the nineteenth-century *Lautzeichen* principle and demanding from the reader a coordinated visual and phonetic literacy.

The most probable reconstruction reads as a four-line address and invitation, “An Herrn von Schnitzer... Den [...] Januar, abends um [7] Uhr”, a formulation directly supported by the manuscript addressee on the recto. As an example of German single-sheet ephemera, the broadside belongs to a class of prints intended for circulation and use rather than preservation. Surviving specimens such as this are therefore significant witnesses to vernacular reading practices and the visual-verbal culture of the mid-nineteenth century.

CONDITION: Distinct central fold-lines; surface soiling and scattered stains; minor edge wear.

REFERENCES: T. VOGT, *Rebus 1843–2018*, Berlin: Kunstsaale, 2019; Bayerische Staatsbibliothek München, *Einblattdrucke und Einblattdruck-Kalender*, collection overview (online); Kunstsammlungen der Veste Coburg, *Katalog: Illustrierte Flugblätter*, online catalogue.



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INTERACTIVE VIEWER SIMULATING THE TRANSITION BETWEEN STANDARD AND
BACK-LIT ILLUMINATION, AS ORIGINALLY EXPERIENCED THROUGH THE POLYORAMA

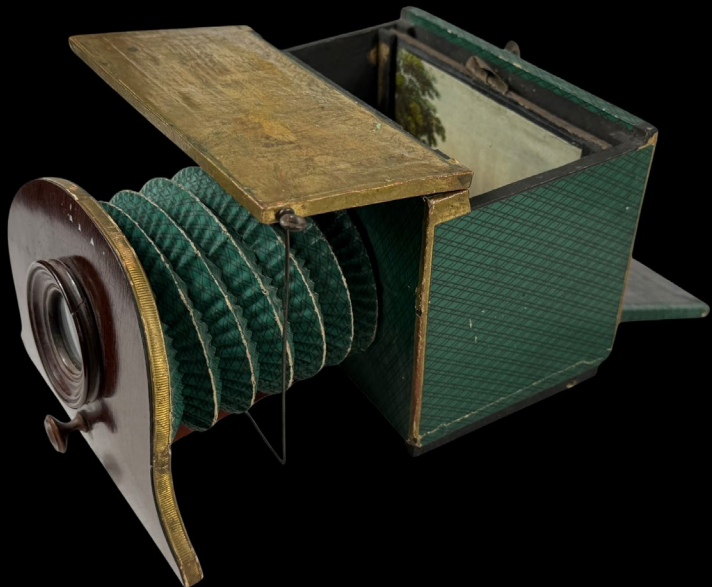


Day view



Night view

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1850

DOMESTIC OPTICAL ENTERTAINMENT IN MID-NINETEENTH-CENTURY PARIS:
THE SMALL-SIZE «POLYORAMA PANOPTIQUE» AND ITS TRANSFORMING VIEWS

96. LEFORT, PIERRE-HENRI AMAND (INVENTOR). *Polyorama Panoptique*. Paris: Lemaire, opticien, ca. 1850.

Small-format Polyorama Panoptique, rectangular wooden viewing box (160 × 250 × 130 mm), covered with green patterned paper, with gilt-edged paper label on the hinged upper lid. Mahogany front panel with moulded ocular surround and single circular lens (31 mm diameter), fitted with collapsible green paper bellows for focus adjustment. Hinged lid and rear aperture for light modulation, allowing alternation between reflected and transmitted illumination. Interior vertical slot for image panels. Lid label bearing the designation “Brevet d’Invention S.G. du Gouv.” Accompanied by ten original transforming picture panels, each on its original wooden mount, image area approx. 144 × 97 mm, hand-coloured, with perforations and translucent passages for day-and-night effects.

\$ 2,400

The Polyorama Panoptique stands among the most sophisticated forms of nineteenth-century domestic optical entertainment, translating the visual spectacle of public dioramas into an intimate apparatus intended for private use. Through the controlled alternation of front and back illumination, each panel undergoes a carefully orchestrated transformation, most often from daylight to nocturnal scene, activating windows, architectural interiors, ceremonial lighting, and urban atmospheres. This small-format example belongs to the most compact of the three standard sizes produced, yet fully embodies the mature technical principles of the type. Its reduced scale enhances the immediacy of viewing, reinforcing the Polyorama’s role as a personal theatre of light rather than a collective spectacle. Preserved with a complete and thematically coherent set of ten original panels, the present example is particularly notable for its integrity and visual balance. The subjects form a deliberate itinerary of power, modernity, and spectacle, juxtaposing Parisian monuments, emblematic European capitals, imperial Saint Petersburg, an orientalist interior from Algiers, and the strategic naval arsenal of Toulon. From a technical standpoint, the panels demonstrate a refined integration of hand colouring, selective opacity, and perforation, with nocturnal effects structurally embedded within the compositions rather than applied decoratively.

CONDITION: Light wear to paper covering; the ten panels generally well preserved, with minor edge wear, small losses, and light surface abrasions; colours vivid; bellows intact.

REFERENCES: R. BALZER, *Optical Amusements*, New York: Harry N. Abrams, 1987; B. VERREYCKEN, *Der Guckkasten*, Marburg: Jonas Verlag, 2015; L. MANNONI, *The Great Art of Light and Shadow: Archaeology of the Cinema*, Exeter: University of Exeter Press, 2000.

INTERACTIVE VIEWER SIMULATING THE TRANSITION BETWEEN STANDARD AND
BACK-LIT ILLUMINATION, AS ORIGINALLY EXPERIENCED THROUGH THE POLYORAMA



Day view



Night view

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1850

A THEATRE OF LIGHT IN A BOX

MEDIUM-SIZE «POLYORAMA PANOPTIQUE» BY LEMAIRE, WITH SIX ORIGINAL SLIDES

97. LEFORT, PIERRE-HENRI AMAND (INVENTOR). *Polyorama Panoptique*. Paris: Lemaire, opticien, ca. 1850.

Wooden box optical viewer, (220 × 150 × 140 mm when closed, extending to approximately 300 mm with bellows), covered in green and black patterned paper with gilt-stamped label. Front panel in polished mahogany with round ocular lens and focusing bellows of blackened paper. Hinged upper lid and rear trapdoor for light modulation. Lid label reading “Brevet d’Invention S.G^{te} du Gouv^t” (Sans Garantie du Gouvernement). With six original hand-coloured lithographic paper slides mounted in thin wooden frames, each approximately 170 × 220 mm, with selective perforations and reverse painting to produce a dual day-and-night effect under alternated reflected and transmitted light.

\$ 3,000

The *Polyorama Panoptique* represents one of the most refined expressions of nineteenth-century domestic optical entertainment, translating the monumental visual transformations of Daguerre’s Diorama into an intimate, portable format intended for private viewing. Patented in Paris in 1849 by Pierre-Henri Amand Lefort and commercially produced by the optician Lemaire, the device embodies the period’s fascination with images in metamorphosis, where scientific principles of light and optics were harnessed to create poetic and theatrical effects within the bourgeois interior. Through a simple yet ingenious system of shutters, bellows and rear illumination, each view reveals two distinct visual states. In reflected light the image appears as a conventional daytime scene, while backlighting activates a nocturnal transformation in which windows, lanterns, fires or celestial elements glow with striking realism. The six surviving slides preserved with this example demonstrate both technical sophistication and aesthetic ambition, combining meticulous hand-colouring, reverse painting and perforation to achieve convincing effects of depth, atmosphere and temporal change.

The surviving slides reflect the visual culture of mid-nineteenth-century Europe, privileging urban spectacle, architectural display, and the theatrical transformation of light.

CONDITION: Light wear to the paper covering, minor defects and small restorations to some slides, still enjoyable. Overall, well preserved, colours vivid, bellows intact.

REFERENCES: R. BALZER, *Optical Amusements: Magic Lanterns and Other Transforming Images. A Catalog of Popular Entertainments*, New York: Harry N. Abrams, 1987; B. VERREYCKEN, *Der Guckkasten*, Marburg: Jonas Verlag, 2015; L. MANNONI, *The Great Art of Light and Shadow: Archaeology of the Cinema*, Exeter: University of Exeter Press, 2000.



Day view



Night view

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1850

A THEATRE OF LIGHT IN A BOX

LARGE-SIZE «POLYORAMA PANOPTIQUE» WITH SEVEN ORIGINAL TRANSFORMING VIEWS

98. LEFORT, PIERRE-HENRI AMAND (INVENTOR). *Polyorama Panoptique*. Paris: Lemaire, opticien, ca. 1850.

Wooden box viewer (210 × 380 × 140 mm closed, extending to 210 × 380 × 360 mm with bellows), with front ocular panel in stained hardwood, shaped at the base and fitted with a circular viewing lens (84 mm diameter), retained within a concentric wooden mount, with a small pull beneath the lens. Extending green paper bellows, intact. Hinged upper lid for reflected light and rear opening for transmitted illumination. Interior darkened to enhance contrast. Seven original hand-coloured lithographic paper slides mounted in thin wooden frames (each approx. 250 × 190 mm), with selective perforations and reverse painting to create a dual day-and-night effect under alternated reflected and transmitted light.

\$ 4,600

The *Polyorama Panoptique* is among the most accomplished forms of nineteenth-century domestic optical entertainment, translating the spectacle of the public diorama into a portable device for private interiors. Its visual transformation is achieved through the controlled alternation of reflected and transmitted light, whereby daylight scenes shift into nocturnal effects by means of perforation, masking and reverse painting. In this large-format variant, the impact is notably enhanced. The framed transparencies approach the scale of cabinet pictures, reinforcing both visual presence and collecting importance. The seven views form a coherent programme centred on modern urban spectacle and illumination. Subjects such as *La Tamise – Le Tunnel (Londres)* highlight contemporary fascination with engineering and metropolitan experience, while Temple Bar, the Café des Ambassadeurs and the Parc de St. Cloud evoke the choreography of illuminated public space. The *Canal de Canton, Fête des Lanternes* extends this interest to the imagined “exotic night”, making light itself the central theme.

CONDITION: The viewer is overall in good, honest condition, with expected wear to the green paper covering at edges and corners. The green bellows are intact and structurally sound. The wooden ocular panel shows surface wear consistent with handling. Lid and rear illumination elements are present and functional. One view, *La Tamise – Le Tunnel (Londres)*, is in very good condition. Three framed plates show glued joints. Three further plates exhibit unrestored cuts.

REFERENCES: R. BALZER, *Optical Amusements: Magic Lanterns and Other Transforming Images. A Catalog of Popular Entertainments*, New York: Harry N. Abrams, 1987; B. VERREYCKEN, *Der Guckkasten*, Marburg: Jonas Verlag, 2015; L. MANNONI, *The Great Art of Light and Shadow: Archaeology of the Cinema*, Exeter: University of Exeter Press, 2000.

1850

CONCEALED DESIRES REVEALED BY CANDLELIGHT:
EROTICISM HIDDEN IN A PLAY OF TRANSPARENCIES

RARE FRENCH TRANSLUCENT EROTIC DECK OF CARDS

99. *The Forbidden Translucent Deck*. S.l. [but France, plausibly Paris]: s.n., s.d. [but ca. 1850].

52/52 cards (90 × 58 mm), engraved and hand-coloured; French-suited pack (Spades, Hearts, Clubs, Diamonds), with round corners. The surface design conforms to the conventional structure of a nineteenth-century French pack, with pips on the numeral cards and costumed court figures of historicising character. The distinctive technical feature consists in the presence, on each card, of a concealed image that becomes legible when the card is held against a strong light source, thereby revealing an erotic scene integrated into, and visually activated by, the ostensibly conventional composition.

\$ 5,000

This remarkable deck belongs to the small and historically significant corpus of so-called translucent playing cards, objects conceived around the deliberate coexistence of two visual registers. In ordinary light the pack appears entirely conventional, presenting the familiar structure of a French-suited deck with orderly pip arrangements and court figures rendered in the historicising idiom typical of mid-nineteenth-century card design. Only when the cards are held against a strong light does their concealed programme emerge, revealing that each card has been carefully constructed to contain a second image integrated within the material structure of the pasteboard.

In the present example the erotic imagery constitutes not a secondary embellishment but the conceptual foundation of the entire pack. The suit cards function as compositional frameworks in which the pip arrangements subtly organise the hidden scenes. When illuminated from behind, the colours intensify and disclose a sequence of erotic vignettes concealed beneath the apparently innocent design. The court cards display an even more elaborate conception. Their gestures, posture, and distribution of empty space have been calculated so that, under backlighting, the figures interact directly with the concealed imagery. Kings, queens, and knaves appear to participate in or become implicated within the revealed scenes, producing a striking transformation between the decorous surface and the explicit image disclosed by light. The deck therefore demonstrates a refined synthesis of graphic planning, colour application, and technical control over the translucency of the paper support.



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(Disclaimer: Some of the following images depict erotic scenes, presented with artistic intent. They may offend the sensibilities of some viewers and should only be viewed by informed and consenting adults)

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(Disclaimer: Some of the following images depict erotic scenes, presented with artistic intent. They may offend the sensibilities of some viewers and should only be viewed by informed and consenting adults)

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Translucent erotic decks occupy a distinctive position within the wider nineteenth-century tradition of transformation imagery. Whereas most transformation packs rely on graphic wit or the playful reinterpretation of suit signs, these examples achieve their effect through the physical properties of their construction. By exploiting layered paper and controlled translucency, the designer created an image that exists in latent form until activated by transmitted light. The viewer's act of holding the card before a candle or lamp becomes an essential part of the visual experience, transforming the deck from a simple gaming implement into a small instrument of optical performance.

This mechanism situates such objects within the broader culture of nineteenth-century visual experimentation, a milieu fascinated by illusions, optical devices, and image transformations that anticipated later pre-cinematographic entertainments. At the same time, translucent erotic packs are recognisably French in character and are closely associated with the discreet Parisian environment in which refined erotic novelties were conceived and privately circulated. Their distribution was likely limited to specialised urban contexts connected with the commerce of sophisticated erotic objects, notably districts such as Montmartre.

The disparity between their probable original diffusion and the relatively small number of surviving examples is therefore unsurprising. The intimate mode of use, the necessity of exposing the cards to candlelight to activate the hidden scenes, and the moral vulnerability of erotic material frequently led to damage, destruction, or deliberate suppression. Complete surviving packs are consequently rare. The present example thus possesses a dual significance for collectors: it represents both a technically accomplished artefact of mid-nineteenth-century popular print culture and a rare material witness to the discreet and ephemeral urban market for erotic imagery in France during the period of the July Monarchy and the early Second Empire.

CONDITION: Some marks of use on few cards; overall, well preserved.

REFERENCES: T. DENNING, *Translucent Playing-cards*. Birmingham: Denning, 1976; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 66-67; D. HOFFMANN and M. DIETRICH, *Pikante Blätter*, Dortmund: Harenberg, 1982; K. F. JENSEN, *Eroticism on Playing Cards, 1940-1990*, Roskilde: Ouroboros, 1990; S. WINTLE, *Translucent Playing Cards, The World of Playing Cards: [Translucent Playing Cards](#) — [The World of Playing Cards](#)*.



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1860

“HOLD TO THE LIGHT”: A COMPLETE GILT-EDGED AMERICAN TRANSLUCENT PACK,
REVEALING HIDDEN COMIC VIGNETTES AND ENGLISH PROVERBS

A RARE SURVIVAL AT THE INTERSECTION OF GAMING AND OPTICAL AMUSEMENT

100. *Translucent Playing Cards*. New York: ca. 1860.

52/52 cards (83 × 51 mm), printed in colour (red and blue) on translucent paper pasteboard engineered to permit transmission of light, gilt edges. French suits (hearts, diamonds, clubs, spades), without indices. Courts full-length and single-ended. Backs plain white. The Ace of Spades bears an ornamental typographic composition consisting of a decorative central spade device framed by a symmetrical arabesque cartouche printed in blue line within a rectangular border. Suits rendered in highly stylised ornamental form: clubs and spades in blue, hearts and diamonds in red, all designed with a distinctive fleur-de-lis-derived graphic structure. Courts printed in two colours, showing standing figures in contemporary romanticised costume. Original box present.

The deck possesses the distinctive structural feature of translucent construction: when held to a strong light the transparent cards reveal concealed comic illustrations accompanied by captions or wordplay. Several of these captions may contain offensive imagery or language reflective of the attitudes of their time.

\$ 4,600

This rare American pack belongs to the small and technically remarkable class of nineteenth-century translucent playing cards, conceived as hybrid objects combining the practical function of a gaming deck with the optical surprise of hidden imagery revealed through transmitted light. Under normal viewing conditions the cards appear entirely conventional, but when placed against a strong light source each card reveals a concealed vignette accompanied by a short English caption or proverb. The linguistic and proverbial character of these texts situates the deck firmly within an Anglophone cultural context and accords with the attribution to New York recorded in the Hochman classification.

Such translucent packs occupy a distinctive niche within the history of playing-card manufacture. Their fascination lies not only in novelty but in the technical ingenuity required to embed a second pictorial layer within the structure of the card while preserving its ordinary appearance during play. Surviving complete examples are uncommon, owing both to the fragility of the materials and to the repeated handling encouraged by their curiosity value.



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The deck follows the standard structure of the fifty-two-card pack in French suits, yet its design shows a distinctive decorative coherence. The pip cards employ stylised suit symbols derived from the fleur-de-lis motif, lending the pack a refined ornamental character. The black suits are printed in blue rather than black, while the red suits appear in a warm red tone, producing the typical bichromatic palette associated with mid-nineteenth-century printing economies. The courts appear as single full-length figures rendered in romanticized historical costume, aligned with the continental iconographic tradition rather than the later Anglo-American double-ended format. Jacks carry halberds or staffs, Kings display regal insignia, and Queens appear in elaborately stylised dress.

The Ace of Spades serves as the principal decorative card of the pack. Instead of bearing a maker's imprint it presents a symmetrical typographic ornament centered on a large spade device enclosed within an arabesque cartouche, a form typical of decorative mid-nineteenth-century card design.

The most remarkable feature lies in the concealed pictorial layer embedded within each card. When held before a strong light source the transmitted illumination reveals finely printed interior scenes accompanied by short captions or proverbial sayings. The images appear reversed or partially mirrored depending on the orientation of the card, indicating that the illustrations were specifically designed to be viewed through the translucent paper.

The hidden vignettes illustrate familiar English aphorisms and moral observations, transforming the deck into a miniature anthology of visualized proverbs. Scenes corresponding to sayings such as "Forbidden fruit is always the best" or "A bird in the hand is worth two in the bush" combine humorous narrative imagery with moral commentary, a formula widely encountered in nineteenth-century popular print culture.

Transparent playing cards such as this belong to the broader nineteenth-century culture of optical amusements. During this period a widespread fascination developed for images that changed or revealed themselves under particular lighting conditions, including transparency prints, dissolving views and shadow pictures. Within this context the present deck represents an ingenious application of optical surprise to the familiar structure of the playing card pack, placing it at the intersection of gaming, popular printing and early forms of interactive visual entertainment.

CONDITION: A few cards with spotting or damp-soiling at the corners; otherwise in very good condition.
REFERENCES: T. DENNING, *Translucent Playing-cards*, Birmingham: Denning, 1976; T. DAWSON and J. DAWSON, *The Hochman Encyclopedia of American Playing Cards*, Stamford: U.S. Games Systems, 2000, no. O20c; C. HARGRAVE, *A History of Playing Cards and a Bibliography of Cards and Gaming*, New York: Dover, 1966; W. GURNEY BENHAM, *Playing Cards: History of the Pack and Explanations of Its Many Secrets*, London: Spring Books, 1931.



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1860-1870

RARE NINETEENTH-CENTURY FRENCH MAGNETIC BOARD GAME
MEANT TO TEACH CHILDREN GEOGRAPHY

101. *L'Hirondelle Savante* («The Learned Swallow»). Paris: Léon Saussine, 1860-1870.

Cardboard box (275 × 225 mm), hand-coloured lithographed game board mounted on glass, incorporating a central magnetic spinning mechanism; accompanied by two printed twelve-sided discs. Original cardboard box with lithographic illustration by H. Jannin on the lid. Mechanical travel game. A swallow mounted beneath the glass plate functions as a magnetic pointer, activated through rotation of the discs, its beak indicating answers to printed geographical questions. Instructions in French on the inner lid.

\$ 3,000

An ingenious and rare example of mid-nineteenth-century educational play, this magnetic game embodies the convergence of pedagogy, mechanical innovation, and popular visual culture. Designed to teach geography through interaction, it transforms the act of learning into a performative and quasi-automated experience, anticipating later developments in interactive entertainment. The magnetic swallow, hidden beneath the glass and guided by rotational discs, introduces an element of controlled chance that both instructs and fascinates, aligning the object with a broader tradition of scientific toys and didactic instruments.

Produced by Léon Saussine, one of the most inventive French game manufacturers of the period, the work reflects the transition from earlier printed educational tables to increasingly sophisticated mechanical systems. Saussine's workshop, heir to the legacy of Hugues-Marie Duru, operated at the intersection of craftsmanship, industrial production, and pedagogical ambition, distributing games through specialized commercial networks and participating in international exhibitions. The present example belongs to a lineage of patented magnetic devices that exemplify the technical ingenuity of the period.

Beyond its function as a teaching tool, the game holds particular significance for collectors as an early form of interactive media, in which image, mechanism, and user engagement converge. Its survival in complete and functional condition, together with the original illustrated box, places it among the most desirable examples of nineteenth century educational amusements.

CONDITION: Small defects at box edges; overall, a very good, fully functional copy.

REFERENCES: Musée du Jouet, Poissy, inv. 81.13.11.1-2; Musée national de l'Éducation, Rouen, inv. 1979.35856; Musée des Civilisations de l'Europe et de la Méditerranée (MUCEM), Marseille, inv. 1990.39.105; A. KOLI, *Collection de jeux anciens*, entry *Saussine, Le jeu de l'oie au musée du jouet*, Ville de Poissy: 2000.



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1860

A PARISIAN MAGAZINE AND THE CULTURE OF EARLY MOVING IMAGES:
A DOMESTIC OPTICAL APPARATUS FOR STROBOSCOPIC ANIMATION

102. *Pantinoscope with six double-sided animation discs*. Paris: *Journal des Demoiselles*, ca. 1860.

[TOGETHER WITH:]

A group of four Phenakistoscope animation discs and a later slotted viewing disc. France: ca. 1840.

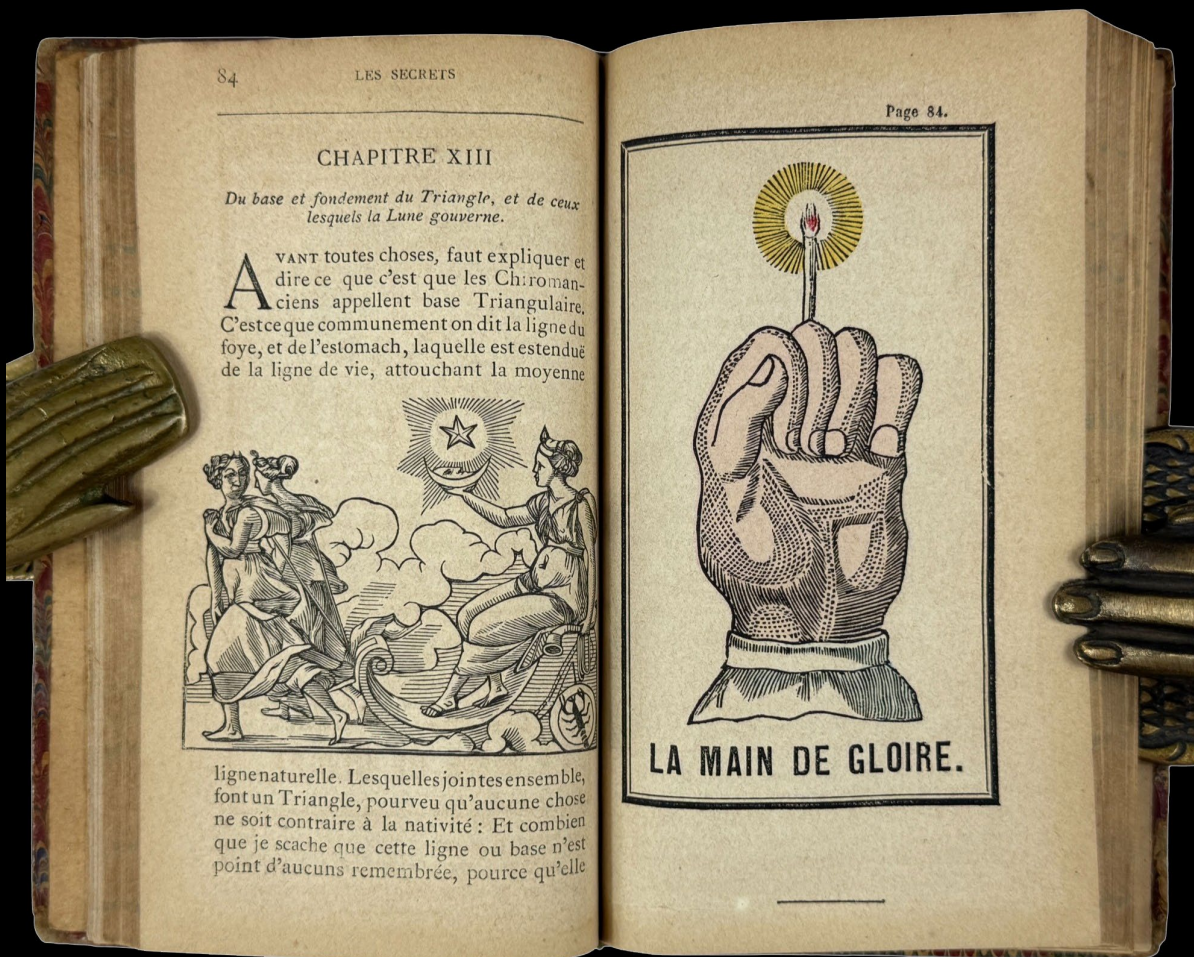
Large circular stroboscopic shutter disc in blackened card (diameter 330 mm) with ten radial viewing slits and a central polychrome printed label reading *Pantinoscope – Journal des Demoiselles – 1 Boulevard des Italiens*. Mounted on a turned wooden handle with bent metal rod allowing manual rotation. Accompanied by six interchangeable lithographed animation discs in stiff card (diameter 230 mm), printed recto-verso in two colours, providing twelve animated sequences, each with central square mounting aperture. Also included are four larger phenakistoscope animation discs (diameter 330 mm), printed on one side, together with a later slotted viewing disc in black card.

\$ 2,500

Issued in Paris by the influential *Journal des Demoiselles*, this Pantinoscope represents a refined mid-nineteenth-century adaptation of the Phenakistoscope, one of the earliest devices capable of producing convincing illusions of motion from sequential images. Mounted on a hand-held rotating handle and viewed through radial slits in front of a mirror, the apparatus transforms successive drawings into a continuous animated sequence through the stroboscopic interruption of vision. The survival of six double-sided discs producing twelve distinct animations offers an unusually rich repertory of scenes typical of early optical entertainments, including musicians, acrobats, jugglers, and mechanical movements designed for seamless cyclical motion. The association with the *Journal des Demoiselles*, a Parisian periodical devoted to the cultural education of young bourgeois women, situates the device within the cultivated sphere of domestic optical amusements that flourished during the formative decades of pre-cinematic visual culture.

CONDITION: Pantinoscope in very good overall condition; the six double-sided animation discs show moderate wear with scattered spotting, light staining, and minor creasing, chiefly at the edges and around the central mounting apertures.

REFERENCES: L. MANNONI, *Le Grand art de la lumière et de l'ombre: Archéologie du cinéma*, Paris: Nathan, 1994.



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1868

UNCOMMON EDITION OF THE PETIT ALBERT GRIMOIRE
THE MOST INFAMOUS AMONG THE GRIMOIRE CORPUS

103. ALBERTUS MAGNUS. *Les secrets merveilleux de la magie naturelle du Petit Albert: tirés de l'ouvrage latin intitulé, Alberti Parvi Lucii libellus de mirabilius naturae Arcanis et d'autres écrivains philosophes, enrichis de figures mystérieuses, d'astrologie, physionomie, etc.* Lyon : chez les héritiers de Beringos frates à l'enseigne d'Agrippa, DCCCLXVIII (1868).

12mo (155 x 90 mm), contemporary half-calf binding, marbled paper boards, spine with four raised bands, gilt title on a black leather label, pp. 180. Printed in roman type with ornamental initials. Illustrated throughout with numerous engraved figures, diagrams, and typographical tables. SIX ENGRAVED PLATES, HAND-COLOURED AT THE TIME.

\$ 1,800

Le Petit Albert is among the most notorious and widely circulated grimoires of the European *books of secrets* tradition. Though spuriously attributed to the medieval scholar Albertus Magnus, the work enjoyed immense popularity in France from the late seventeenth through the nineteenth century, presenting itself as a practical compendium of natural magic, empirical observation, and everyday knowledge. The text is organized as a progressive exploration of the hidden correspondences linking the human body, nature, and fortune. It opens with physiognomy and chiromancy, illustrated with engraved diagrams intended to guide the interpretation of bodily signs and planetary influences. These divinatory arts lead toward operative practices, notably the talismanic section featuring the celebrated *Main de Gloire*, a macabre magical instrument reputed to immobilize those before whom it is displayed. Subsequent chapters expand into a wide-ranging collection of natural-philosophical questions and practical recipes. Optical and physiological curiosities coexist with agricultural advice, household remedies, artisanal techniques, and methods for managing materials, crops, animals, and insects. A substantial portion of the work is devoted to cosmetics, perfumery, and bodily care, presenting preparations intended to preserve beauty, whiten the complexion, strengthen teeth, and restore youthful appearance. This hybrid compilation reflects the intellectual culture of popular natural philosophy, in which empirical observation, inherited doctrine, and symbolic speculation intersect. The authority of Albertus Magnus ensured the work's enduring prestige, while its accessible format secured a wide readership among artisans, rural practitioners, and domestic readers seeking practical means to influence the uncertainties of daily life.

CONDITION: Light marks of use; overall a good copy.

REFERENCES: S. DE GUAITA, *Stanislas de Guaita et sa Bibliothèque Occulte*, Paris: Dorbon, 1899; J. FERGUSON, *Bibliotheca Chemica: A Catalogue of the Alchemical, Chemical and Pharmaceutical*, James MacLehose and Sons, Glasgow: 1906, Vol I, 17.

1870

PAPER THEATRE OF THE AMERICAN NATION

FROM COLUMBUS TO CORNWALLIS IN A CRANK-TURN:
AN EDUCATIONAL MOVING PANORAMA FOR THE PARLOUR

104. MILTON BRADLEY & CO. *The Historiscope: A Panorama & History of America*. Springfield, Massachusetts: Milton Bradley & Co., ca. 1868–1875.

Small model theatre toy, card covered with coloured lithographed paper (205 × 130 × 50 mm). The façade, richly printed in polychrome, presents a theatrical proscenium with boxes, draperies and footlights, echoed by the lid label bearing the title. Within the box, two horizontally mounted wooden rollers with simple cranks support a continuous translucent paper strip, approximately 140 mm in height and 2200 mm in total length, composed of conjoined lithographed segments hand finished in watercolour and bodycolour. Twenty-four framed vignettes appear on the strip, separated by narrow blank interstices, viewed through the aperture in the proscenium when backlit. Original ancillary materials, including the booklet *The Historiscope Lecture*, a broadside poster and mock admission tickets, are not present.

\$ 2,100

Conceived as a domestic counterpart to the monumental moving panoramas of the nineteenth century, the *Historiscope* transforms a theatrical spectacle into an intimate parlour device that allows its operator to control the unfolding of national history.

Its twenty-four scenes form a canonical sequence from discovery to Revolutionary triumph, distilling complex narratives into emblematic tableaux that reflect the moral didacticism of late Victorian educational play. Bradley's design, with its decorated proscenium and mirrored spectators, frames the panorama as both performance and lesson, situating the child simultaneously as audience and interpreter.

Within this miniature theatre, historical episodes are rendered as vivid, self-contained images whose succession invites reflection on the construction of American identity. The selection of subjects privileges European exploration and Anglo-American heroism, while presenting Indigenous peoples as picturesque figures rather than historical agents, thereby revealing the ideological filters through which nineteenth-century America visualized its past. Such narrative simplification, though typical of didactic toys of the era, provides valuable insight into the cultural anxieties and aspirations shaping national memory in the post Civil War decades.



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The toy embodies a confluence of technological innovation, chromolithographic refinement and pedagogical theory. By reducing public panoramas to a crank-driven strip for domestic use, Bradley captured the era's fascination with sequential imagery, anticipating later pre-cinematic devices. The translucent paper, episodic joins and bright hand colouring underscore the hybrid character of the Historiscope as both manufactured object and visual narrative, while its mechanisms exemplify the period's broader interest in interactive learning.

The conception of the toy aligns with the educational ideals of Pestalozzi and Fröbel, whose emphasis on sensory engagement and structured play informed Bradley's work within the emerging kindergarten movement. Marketed as a tool for shared storytelling in the lamplit parlour, the Historiscope offered families a means of reinforcing civic virtue, perseverance and patriotic sentiment. Its omissions and emphases reveal the selective processes by which historical consciousness was shaped for young audiences, making the toy not merely an entertainment but a cultural document that encapsulates nineteenth-century intersections of pedagogy, nationalism and visual culture.

CONDITION: The box is structurally sound, with expected rubbing and small abrasions to edges and corners consistent with use as a children's toy. A small loss to the upper margin of the second scene; the final scene is partly pasted to the roller with a resulting small loss; a long horizontal tear, now discreetly repaired, runs through approximately five scenes; and one of the joins between strips has been carefully reinforced.

REFERENCES: J. L. PETERSON, *The Art and Commerce of Nineteenth Century Visual Education: The Historiscope and the Milton Bradley Company*, in *Getty Research Journal* 6, 2014, pp. 175–184; American Revolution Institute Of The Society Of The Cincinnati, *The Historiscope by Milton Bradley & Co.*, 2025; Princeton University Library, Cotsen Children's Library, *The Historiscope*, *Graphic Arts*, *Graphic Arts Collection Blog*, 2 Mar. 2018, *Graphic Arts*; O. HUMMER, *Look>>> A Historiscope*, *The Huntington Library*, 2 Oct. 2015; D. STREET, *The Historiscope*, *Streets of Salem website*, 9 Apr. 2015.

1870

SCIENTIFIC MAGIC IN THE PARLOUR
INVISIBLE FORCES AND DOMESTIC AMUSEMENT IN 19TH-CENTURY AMERICA

105. *Chiromagica, or The Hand of Fate. Magnetic question-and-answer oracle game.* New York: McLoughlin Brothers, ca. 1870.

Square wooden box (295 × 295 mm), with sliding lid bearing a chromolithographed label of a magician in an architectural and scientific interior, with globe, books, and instruments; imprint “McLOUGHLIN BRO’S., N.Y.” at lower margin. Interior with glass-covered circular playing surface, comprising a central instruction medallion and surrounding answer ring; beneath, a pivoting hand-shaped pointer on a central axis. Complete with three double-sided circular question discs (No. 1–3) and three interchangeable answer sheets for different thematic series. All printed elements in chromolithography, with neo-Gothic ornamental borders.

\$ 2,300

A refined and technically ingenious example of late nineteenth-century American parlour culture, *Chiromagica* embodies the convergence of popular science, illusion, and domestic entertainment. Its concealed magnetic mechanism, imperceptible to the user, produces the illusion of autonomous response, transforming a simple interrogative game into a theatrical experience of uncertainty and revelation. The structured system of interchangeable question discs, organised by thematic domains, reflects a clear pedagogical intention, embedding knowledge within a controlled framework of play. At the same time, the invisible operation of magnetism situates the object within a broader cultural fascination for unseen forces, particularly electricity and magnetism, which permeated both scientific discourse and domestic amusements of the period. The richly chromolithographed lid, depicting a magician surrounded by instruments of learning, reinforces this dual identity, presenting knowledge as both rational and enigmatic. Produced by McLoughlin Brothers, a leading innovator in American colour printing and juvenile publishing, the game exemplifies the firm’s ability to unite visual sophistication with mechanical ingenuity. Complete examples such as the present one, preserving all discs and inserts within a fragile and interactive format, are of notable rarity.

CONDITION: Moderate wear to edges and minor abrasions to the chromolithographed lid, still vivid and well preserved. Complete with glass, pointer, and discs, showing light foxing and small losses consistent with use; overall in very good condition.

REFERENCES: *McLoughlin Brothers. Fifty-Eighth Annual Catalogue of Paper and Linen Toy Books, Games, Novelties, &c.*, New York: 1906; *American Antiquarian Society, Games Collection: McLoughlin Brothers*, Worcester: no. AAS_519270.



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demonstration of the “magic!”](#)



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1870-1900

AN AUTOMATED TEACHER IN THE PARLOUR
A MAGNETIC QUESTION-AND-ANSWER DEVICE BY LÉON SAUSSINE

106. *Le Petit professeur d'histoire. Jeu de questions-réponses magnétique*. Paris: Léon Saussine, ca. 1870-1900.

Square cardboard box (approx. 260 × 260 × 55 mm), with chromolithographed lid depicting the "Petit professeur." Inside, a printed game board with historical scenes centers on a glass-covered aperture containing a concealed rotating mechanism with a pointer figure. Around it are seven small compartments holding 21 printed answer slips. Two octagonal question cards complete the set. The system operates through a hidden magnetic and mechanical guidance linking each question to its corresponding answer.

\$ 3,000

This rare magnetic educational game by Léon Saussine represents a sophisticated form of late nineteenth-century interactive pedagogy, in which mechanical ingenuity is deliberately concealed to simulate autonomous knowledge. The user selects a question from the octagonal cards and places it at the center of the board, where a marked point triggers the internal system. Beneath the glass aperture, an invisible magnetic guidance mechanism directs the movement of the pointer figure toward the correct answer. The correspondence between question and response is entirely pre-coded within the structure of the device, yet the operation unfolds as if the figure were reasoning in real time. The answer is not displayed directly but must be retrieved from one of the surrounding compartments, reinforcing the sequence of action and discovery.

Such objects were designed for domestic use within educated bourgeois households, where instruction was increasingly combined with amusement. Saussine's magnetic games belong to a broader category of didactic devices that sought to engage memory, attention, and curiosity through interaction rather than passive reading. At the same time, they reflect a wider cultural fascination with invisible forces, including magnetism and electricity, which in the nineteenth century were often perceived as both scientific phenomena and sources of wonder.

In this context, the game may be understood not only as an educational tool, but as a controlled illusion device, operating at the intersection of pedagogy, scientific entertainment, and mechanical curiosity.

CONDITION: Perfectly preserved, complete, and in working order.

REFERENCES: *L'aventure des jeux Saussine. De l'Uzège à Paris*, Uzès: Musée Georges Borias, 2018; MNE, Musée national de l'Éducation, Rouen: ref. 1979.35838; MUCEM, Musée des Civilisations de l'Europe et de la Méditerranée, Marseille: ref. 990.39.45. Collection Alain Rabussier, *Jeux Anciens De Collection*.

107. *Théâtre mécanique panorama*, sheets nos. 610–611–612 (“Mechanical Paper Theatre with Moving Panorama”). Épinal: Pellerin & Cie, ca. 1878.

Large-format mechanical construction set composed of three lithographed sheets on stout paper (488 × 391 mm), printed in colour and finished by stencil colouring (pochoir). The ensemble comprises an architectural theatre façade richly ornamented with classical columns, draperies, masks, and musical attributes; a complete series of numbered mechanical components, including wheels, cylinders, axles, supports, and sliding elements; several continuous paper bands intended to circulate within the structure; and a panoramic décor titled *Vue de Constantinople*, accompanied by curtains and lateral wings designed to create spatial depth. The sheets include detailed printed instructions and assembly diagrams. The set is preserved uncut and unmounted.

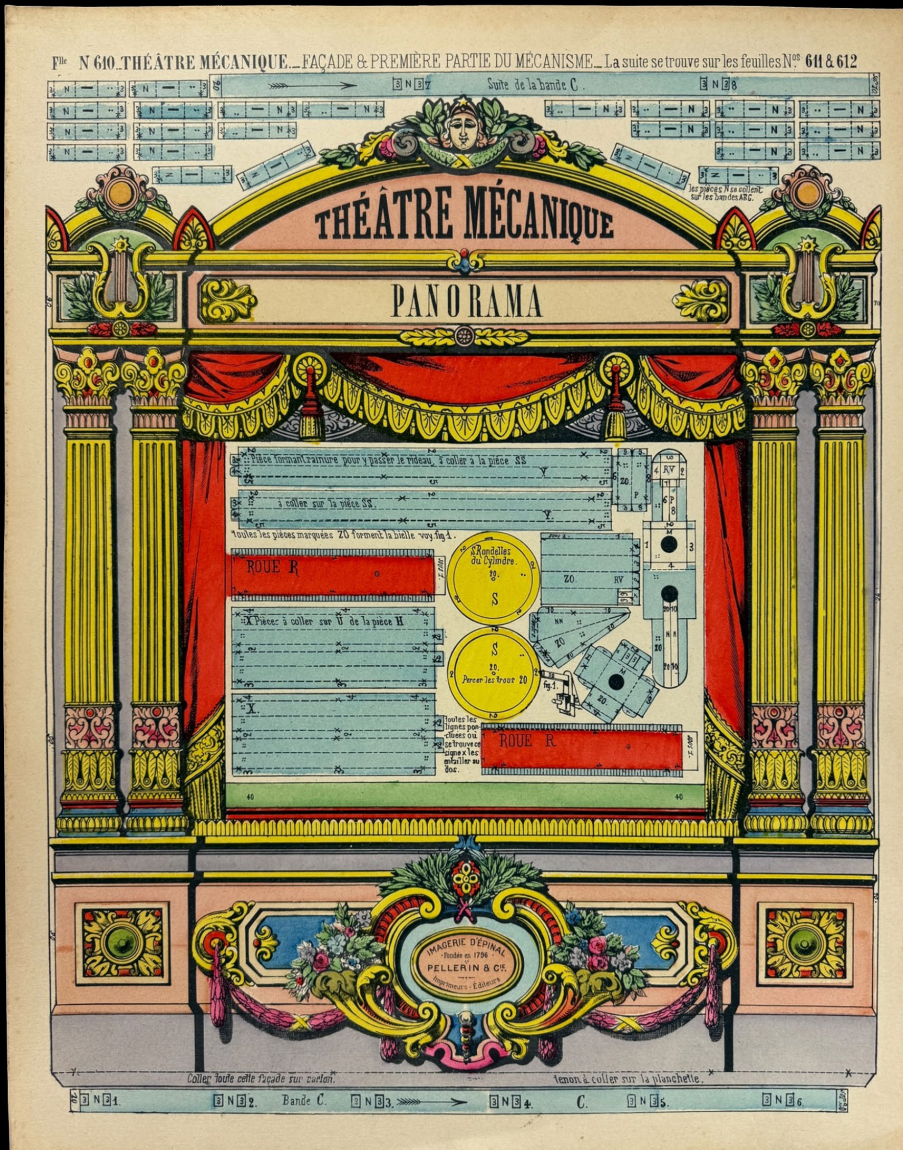
\$ 1,000

This late nineteenth-century construction represents a refined example of mechanical paper theatre, conceived as a miniature stage animated through a hand-driven mechanism. Issued by the Imagerie d'Épinal, it embodies the convergence of popular print culture, technical ingenuity, and domestic entertainment, transforming static imagery into controlled motion. The system of rollers and continuous bands translates the logic of the moving panorama into a compact, interactive device, allowing images to traverse the stage within a fixed architectural frame.

The Constantinople setting situates the object within the broader nineteenth-century fascination with distant and exotic geographies, offering a form of visual travel mediated through manual operation. While distinct from optical instruments, the theatre participates in the same cultural impulse to animate the image and to explore sequential representation. Preserved here in uncut state, the set retains its full documentary and functional integrity, providing rare insight into the material and conceptual processes by which movement was introduced into printed imagery in the pre-cinematic era.

CONDITION: The sheets are preserved in uncut state, with minor marginal wear, light age-toning, and occasional handling marks. No significant losses or restorations are apparent from visual inspection. The survival of all components intact and unassembled is particularly noteworthy, as such objects were typically cut and used, resulting in a high rate of attrition.

REFERENCES: G. SPEAIGHT, *The History of the English Toy Theatre*, London: Studio Vista, 1969; E. HUHTAMO, *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles*, Cambridge: MIT Press, 2013.



1880-1890

ITALIAN «BIRIBISSI» TRADITION IN PRINTED FORM:
A LARGE-SCALE LOTTO BOARD FROM BOLOGNA

108. TREBBI, CESARE MAURO. *Lotto Reale*. Bologna: Canetoli, ca. 1880-1890.

Large square printed gaming board (830 × 830 mm), composed of a chromolithographically printed sheet mounted on two rigid cardboard panels, vertically hinged to allow folding. The surface is arranged as a central grid of 36 numbered compartments disposed in a 6 × 6 matrix, each containing a finely executed vignette depicting human figures, animals, rural scenes, architectural elements, and allegorical motifs. Each compartment is identified by a number enclosed within a small circular cartouche. The perimeter is organised as a structured system of betting fields printed in polychrome, bearing the inscriptions: *pari* (even), *dispari* (odd), *dentro* (inside), *fuori* (outside), *bianco* (white), *rosso* (red), *passa* (high), *manca* (low), together with a sequence of nine circular fields numbered 1–9. Lower margin with printed trade imprint: “Presso G. Canetoli, Negoziante di Mobiglie, Bologna”, and signed within the composition by Cesare Mauro Trebbi “C.M.Trebbi f.”. Verso showing the original two-panel construction, with later mounting and framing elements.

\$ 2,800

This *Lotto Reale* board represents a large-scale and visually refined example of late nineteenth-century Italian gambling culture, belonging to the *biribissi* tradition of extraction-based games. Designed by Cesare Mauro Trebbi and distributed in Bologna, it reflects the transition from regulated or semi-public gambling practices to domesticated forms of leisure embedded within bourgeois interiors.

The structure of 36 pictorial compartments, combined with a complex system of peripheral betting categories, reveals a mature probabilistic model derived from early modern gaming systems. The use of imagery rather than purely numerical identifiers enhances memorisation and introduces a theatrical dimension, transforming the act of play into a visual and narrative experience. Produced within the context of Bologna’s active lithographic industry, the board exemplifies a coordinated collaboration between artist, printer, and commercial distributor. Its scale, chromatic richness, and preserved imprint position it at the intersection of decorative print, ludic device, and material culture of domestic entertainment, while also bearing witness to the persistence of regulated gambling practices within private settings.

CONDITION: Surface generally well preserved, with strong colour retention. Minor wear and handling marks consistent with use. Later framing and backing elements present on the verso.

REFERENCES: J. GELLI, *Piccola Enciclopedia di Giochi e Passatempi*, Milano: Hoepli, 1922; T. BRUNETTI, *Il Biribisso: un gioco d'azzardo tanto amato e tanto proibito*, Milano: 1986.



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1885

RARE XIX CENTURY MAGNETIC BOARD GAME BY SAUSSINE
MEANT TO TEACH THE HISTORY OF FRANCE TO KIDS

109. *Histoire de France — Jeu magnétique*. Paris: Léon Saussine, lithographie Roche, 1885.

Cardboard box (333 x 260 x 60 mm) hand colored lithographed game plan on a glass plate with a magnetic spinning mechanism in the centre and four (out of the original five) 12-sided discs (diameter 92 mm) in different colours, containing an historical question in each of the 12 segments.

\$ 1,000

This rare magnetic educational game by Léon Saussine exemplifies a sophisticated form of late nineteenth-century didactic entertainment, in which historical instruction is mediated through concealed physical principles. The player selects a question from one of the coloured discs and places it at the centre of the board, activating a hidden magnetic system beneath the glass surface. The figure of Marianne, functioning as a magnetic needle, rotates and comes to rest indicating the correct answer within the corresponding-coloured circle.

Although entirely predetermined, the operation unfolds as if guided by an autonomous force, transforming a fixed correspondence into an apparent act of reasoning. The requirement that the question be oriented in a precise position reinforces the ritualized nature of the interaction, while the separation between question, indicator, and answer enhances the perception of an invisible process at work.

Such games, patented by Saussine in 1870, belong to a broader category of magnetic question-and-answer devices designed for bourgeois domestic education. They combine visual appeal, mechanical curiosity, and intellectual engagement, reflecting a contemporary fascination with magnetism as both scientific phenomenon and source of controlled illusion. Situated at the intersection of pedagogy and scientific amusement, they anticipate later forms of programmed response systems and interactive learning, making them of particular interest for collectors concerned with the early history of mediated knowledge and mechanical simulation.

CONDITION: Light marks of use, one of the original discs is missing; overall, in very good condition and perfectly working.

REFERENCES: MUCEM, Musée des Civilisations de l'Europe et de la Méditerranée, Marseille: 1990.39.37 et 1999.29.9; MJP, Musée du Jouet, Poissy: 992.52.25.

1889

THE «BLOW BOOK»: A RARE REMARKABLE TOOL FOR MAGICIANS AND CONJURERS

DO NOT FOOL WITH THE MAGICIAN ...
OR THE IMAGES IN YOUR BOOK WILL VANISH BY MAGIC!!

110. HENRIOT [HENRI MAIGROT]. *Album magique à surprises et changements à vue*. Paris: Marpon et Flammarion, s.d. [but 1889].

Oblong 16mo (145 x 200 mm), richly decorated embossed printer's paper binding with gilt decorative images on boards, unpaginated. ILLUSTRATED WITH 70 ORIGINAL DRAWINGS BY HENRIOT. THE IMAGES ARE GROUPED INTO 10 SETS: 5 ACCESSIBLE BY FLIPPING THROUGH THE BOOK FROM LEFT TO RIGHT, AND THE OTHER 5 FROM RIGHT TO LEFT.

\$ 4,400

This ingenious *livre à surprises* represents a notably refined stage in the long evolution of the blow book or *gauckel-tasche*, transforming what was once a conjurer's secret prop into a sophisticated interactive object at the intersection of bookmaking, spectacle and mechanical illusion.

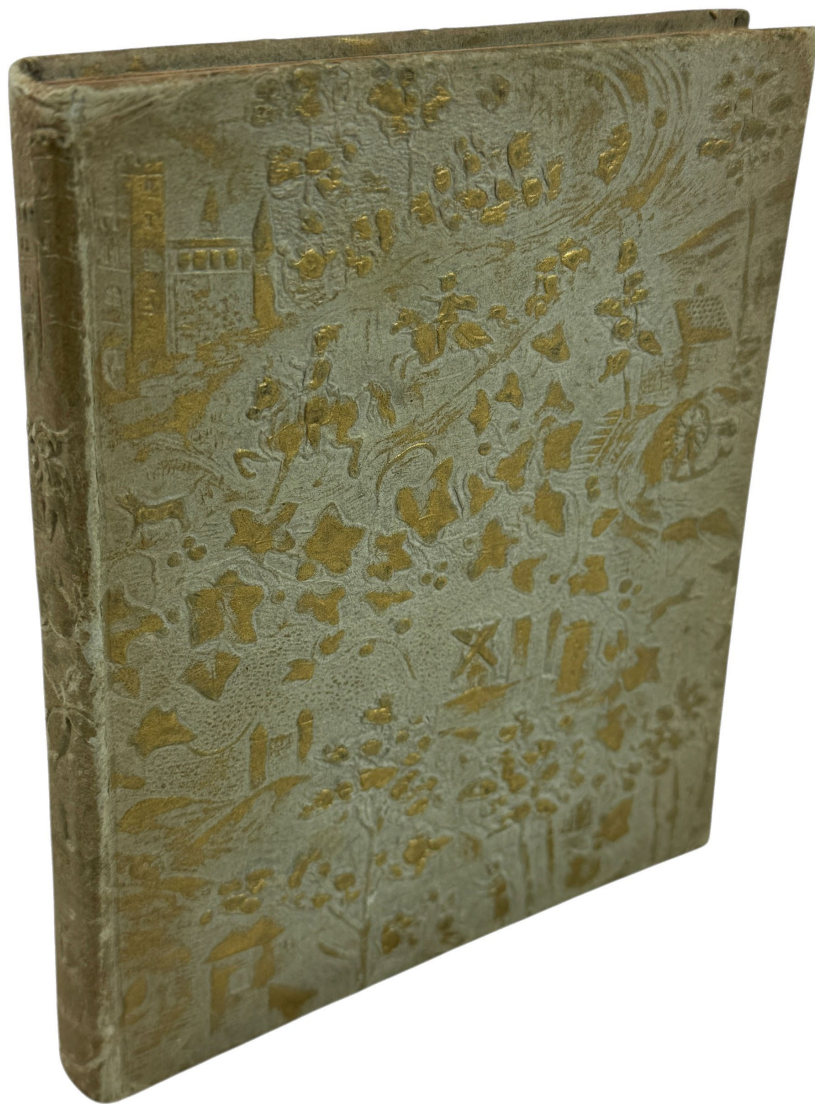
Henriot's seventy colour lithographs were conceived not as static illustrations but as elements of a controlled visual sequence, activated by the performer's precise manipulation of thumb-notched page edges. Through this mechanism, the reader elicits sudden metamorphoses that shift from costumed figures to devils, shadow plays, military types and humorous vignettes, revealing the artist's flair for caricature and theatricality.

The *Album magique* responds directly to the fin-de-siècle fascination with visual trickery, animated imagery and domestic entertainment. Its seamless functioning without visible mechanical parts underscores its conceptual elegance, allowing the structure of alternating page widths to generate transformations with surprising fluidity.

By engaging the reader as an operator, the work dissolves the boundary between viewer and performer, anticipating later optical entertainments where interactivity becomes central. In this sense, Henriot's book participates in a broader cultural trend that celebrated illusion as a form of cultivated amusement and positioned the printed object as an active rather than passive medium.



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The blow book belongs to a tradition documented from the sixteenth century onward, when scholars such as Cardano marvelled at its ability to reveal “diverse images from a single book,” and practitioners like Prévost, Scot and Schwenter codified its secrets for a growing circle of European conjurers. Over the following centuries, this simple yet ingenious device circulated widely in both artisanal and popular contexts, its alternating-width pages enabling itinerant magicians to present successive image cycles with seemingly effortless legerdemain. Within this lineage, Henriot’s interpretation is distinguished by its artistic sophistication and its integration of humour, caricature and narrative suggestion.

Produced at a time when industrial lithography enabled brighter colours and greater precision than earlier hand-coloured models, the *Album magique* represents a decisive point of convergence between pre-modern conjuring traditions and the emerging culture of printed visual entertainment. The finely coordinated interplay between structure and imagery suggests an awareness of contemporary optical devices, from shadow theatres to early motion experiments, situating the work as a precursor to animated books and proto-cinematic forms.

Viewed within this broader context, Henriot’s contribution is more than a clever reprise of an old magician’s trick. It highlights the persistence of performative reading practices into the modern era and demonstrates how late nineteenth-century artists and publishers revived early illusionistic techniques to satisfy a public increasingly attuned to novelty, humour and mechanical ingenuity. The *Album magique* thus emerges as a rare and culturally resonant example of how the history of magic, caricature and optical science could be synthesized within the humble but dazzling format of an interactive book.

CONDITION: A very good and clean copy.

REFERENCES: R. SCOT, *The Discoverie of Witchcraft*, 1584; Anonymous, *Hocus Pocus Junior: The Anatomie of Legerdemain*, 1635; R. JAY, *The Magic Book: An Inquiry into the Venerable History & Operation of the Oldest Trick Conjuring Volumes, Designated “Blow Books”*, Whitney Museum of American Art, 1994; B. M. STAFFORD and F. TERPAK, *Devices of Wonder: From the World in a Box to Images on a Screen*, Getty Publications, 2001; T. DUSSERT and M. WALBECQ, *Les 1001 vies des livres*, 2014; T. DUSSERT and M. WALBECQ, *Livres à transformations*. Paris: Librairie Blaziot, 2012; M. TOMATIS, *La Magia dei Libri*, Editrice Bibliografica, 2015.

1890

THE «BLOW BOOK»: A RARE REMARKABLE TOOL FOR MAGICIANS AND CONJURERS
DO NOT FOOL WITH THE MAGICIAN...
OR THE IMAGES IN YOUR BOOK WILL VANISH BY MAGIC!!

111. [ANONYMOUS]. *Magic-Book — Zauberbuch – Livre de la magie*. S.l. [but Germany or Austro-German area], s.n., sd. [ca. 1890–1910].

Small 8vo (110 × 75 mm), original chromolithographed printed wrappers, stitched, ff. [24], mechanically cut at the fore edge with five thumb-notches forming five distinct flipping divisions. Printed throughout in colour lithography, without hand-colouring.

\$ 1,000

This refined miniature example represents the late industrial phase of the *gauckel-tasche* or “blow book,” one of the earliest interactive printed devices in European conjuring culture. The trilingual title signals international circulation, while the chromolithographed wrapper, depicting an oriental magician surrounded by theatrical attributes, situates the object within the visual rhetoric of fin-de-siècle illusionism. The fore edge is engineered into five alternating thumb-notched divisions which, when manipulated, generate ten possible outcomes: eight illustrated sequences and two blank ones. The blank divisions are structurally essential, allowing the performer to display the volume as empty before inviting spectators to “blow” upon it, after which different pictorial cycles mysteriously appear. The illusion depends not on hidden apparatus but on precision cutting and controlled manual dexterity, embodying a tradition documented since Cardano in the mid-sixteenth century and systematized across France, England and Germany in the late Renaissance. By the nineteenth century, such books formed part of itinerant conjurers’ repertoires, bridging printed matter and theatrical instrument. This example, compact yet mechanically complete, represents the mature industrial culmination of a device rooted in early modern natural philosophy and the culture of staged deception.

CONDITION: Original printed wrappers slightly worn, with a small loss at the lower margin of the front wrapper and minor weakness along the fold. A persistent stain is visible along the lower margins of the leaves. In several instances, minor losses occur at the extreme lower edge, apparently resulting from ink acidity that has caused small areas of paper fragmentation. Overall, in good general condition, retaining complete operational performance.

REFERENCES: R. JAY, *The Magic Book: An Inquiry into the Venerable History & Operation of the Oldest Trick Conjuring Volumes, Designated “Blow Books”*, Whitney Museum of American Art, 1994; B. M. STAFFORD and F. TERPAK, *Devices of Wonder: From the World in a Box to Images on a Screen*, Getty Publications, 2001; T. DUSSERT and M. WALBECQ, *Les 1001 vies des livres*, 2014; T. DUSSERT and M. WALBECQ, *Livres à transformations*. Paris: Librairie Blazot, 2012; M. TOMATIS, *La Magia dei Libri*, Editrice Bibliografica, 2015.



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demonstration of the “magic!”



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a video of the game

1896

JEU MAGNÉTIQUE: A PERFECTLY WORKING FORTUNE-TELLING ORACLE
THE WISE LITTLE DONKEY PREDICTS YOUR FUTURE!

112. [MAGNETIC GAME]. *Le Petit âne savant sait prédire l'avenir*. Paris: Léon Saussine - Antoine Desolle, 1896.

Wood and cardboard box (280 x 220 x 70 mm), with a chromolithograph on the lid illustrated by A. Desolle. Inside, a decorated glass plate with eight boxes containing small cards bearing answers to the questions. Beneath the plate is a magnetic needle shaped like a donkey's head, responsible for the movement that indicates the responses; 2 twelve-sided discs (8.3 cm in diameter) with color-printed "arabesque" style designs to activate the mechanism.

\$ 2,800

Magnetic games are generally question-and-answer based, often with educational purposes, while this particular specimen belongs to the Divination Series, intended for esoteric and fortune-telling practices.

In the particular case of this game, the two supplied discs serve different functions. The first presents fortune-telling questions about the player's future; the second poses amusing questions, to which the wise little donkey responds with sagacity and impertinence.

CONDITION: Perfectly preserved and in working order.

REFERENCES: MNE, *Musée national de l'Éducation*, Rouen: ref. 2012.03750; MUCEM, *Musée des Civilisations de l'Europe et de la Méditerranée*, Marseille: ref. 1990.39.23 et 2001.74. Collection Alain Rabussier (Jeux Anciens De Collection):

(<http://www.jeuxanciensdecollection.com/>).



1900-1908

CELESTIAL MECHANICS FOR THE MODERN ASTROLOGER:
A RARE ANALOGUE ASTROLOGICAL MACHINE
BETWEEN NINETEENTH-CENTURY SCIENCE AND ESOTERIC TRADITION

A PRE-1908 VARIANT NOT RECORDED IN CURRENT INSTITUTIONAL COLLECTIONS

113. FISCHER, ANTON. *Sternen-Uhr. Astrologisches Instrument zur Berechnung von Horoskopen* ("Astrological instrument for the calculation of horoscopes"). München, A. Fischer, s.d. (but before 1908).

Circular analogue volvelle-type calculating device (diameter ca. 360 mm), composed of a colour-printed zodiacal base disc with eleven concentric, independently rotatable calibrated discs, fitted with two metal indicators and nine transparent celluloid indicators. Original publisher's box with the address *Bandstr. 4, München 23*; central label with *D.R.G.M. Nr. 926055*.

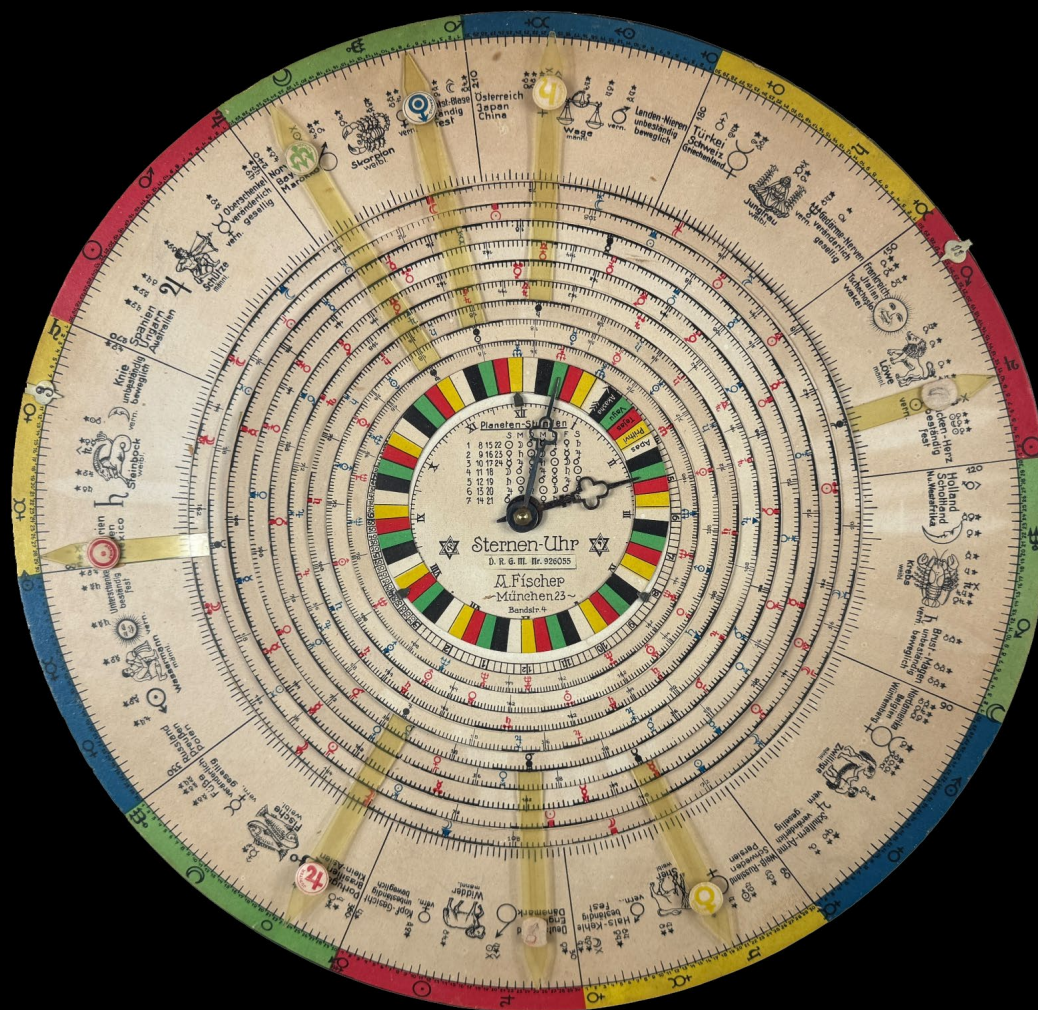
\$ 1,800

Conceived as a practical tool for the construction and visualisation of horoscopes, the *Sternen-Uhr* functions as a compact analogue computing device, coordinating time, date and planetary data derived from ephemerides. The accompanying materials, including *Raphael's Astronomical Ephemeris*, document its use within professional and semi-professional astrological practice around 1900. The present example represents an early address-state preceding Fischer's relocation to Schellingstraße, documented by the coexistence of *Bandstr. 4* on the instrument and a later stamped address on the instruction sheet. No institutional holdings are currently recorded for this pre-1908 state.

CONDITION: The main disc exhibits light overall browning and slight warping. Of the twelve original marginal metal clips, only three survive (nos. 3, 9, and 11). The original box shows wear consistent with use but remains intact.

REFERENCES: Deutsche Nationalbibliothek, catalog record for *Astrologische Sternen-Uhr / Anton Fischer* (<https://d-nb.info/560474083>); N. Campion, *A History of Western Astrology, vol. II: The Medieval and Modern Worlds*, London: Continuum, 2009.

CENSUS: A single institutional example is presently identifiable with certainty in the Deutsche Nationalbibliothek (Leipzig and Frankfurt am Main), catalogued as *Astrologische[?] Sternen-Uhr* under Anton Fischer, bearing the address-state "Schellingstr. 108" and dated [1925], described as a device of approximately 35 cm in diameter.



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and HD images



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[Click for video of
device working](#)

1910

“HOME CINEMA” OF THE EDWARDIAN ERA:
A REFINED TABLETOP APPARATUS PATENTED BY THE LUMIÈRE BROTHERS
TRANSLATING SEQUENTIAL PHOTOGRAPHS
INTO ANIMATED SPECTACLE WITHIN THE DOMESTIC INTERIOR

114. *Kinora, table-top cinematographic picture viewer.* Bond’s Ltd., 138 New Bond Street, London: ca. 1910.

[TOGETHER WITH:]

6 reels by Kinora Co. Ltd., London: ca. 1910-1914.

Oak base platform with moulded edge (120 × 310 × 130 mm), supporting a hinged upright and integrated geared mechanism with hand-crank and turned wooden handle, black-painted steel viewing hood embossed “The Kinora”; circular metal retailer plaque inset into the base reading “Patented throughout the world” and “Bond’s Ltd., 138 New Bond St., W.”; steel arm and spindle for reel mounting. Together with six Kinora picture reels, each approximately 125 mm in diameter, composed of sequential photographic cards mounted radially around a central metal hub stamped “Kinora Co. Ltd., London,” and numbered: 435, 526, 547, 4396, 4413, 4419.

\$ 4,500

The Kinora represents one of the most refined and conceptually sophisticated domestic embodiments of early moving-image technology prior to the general diffusion of projection apparatus in private interiors. Invented and patented by Auguste and Louis Lumière in February 1896, the system translated the experimental logic underlying the *Cinématographe* into a compact mechanism designed for individual viewing rather than public exhibition. Instead of employing celluloid film and projected light, it relied upon radially mounted photographic cards whose rapid mechanical succession generated the illusion of motion through the physiological principle of persistence of vision.

Marketed in London by Bond’s of New Bond Street, a prominent photographic retailer serving an affluent clientele, the present example belongs to the mature pre-war phase of Kinora production. Its integrated gearing, embossed hood, and retailer’s plaque attest to a fully standardised commercial model rather than to an early or transitional prototype. The survival of six numbered reels further situates the apparatus within a coherent distribution network, reflecting a structured catalogue of subjects intended for cultivated domestic consumption.



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device working](#)

The six reels offer a representative cross-section of Kinora imagery: staged illusion (Magician swallowing sword), maritime ceremony (Launch of a boat), zoological display (Elephants in water), domestic vignette (Gardener with hose), wartime mobilization (World War I soldiers marching to war), and early aviation (Biplane taking off and landing). Collectively, these subjects articulate the device's dual identity as refined parlour entertainment and medium of topical visual culture. They reflect Edwardian fascination with spectacle, empire, mechanized warfare, and technological progress, while preserving ephemeral moments of everyday life within a mechanically repeatable visual format. In operation, the user mounts a reel upon the horizontal spindle and actuates the hand-crank, which engages an internal geared mechanism. This system advances each photographic card in rapid succession behind the viewing aperture, while the black-painted hood shields ambient light and directs the observer's gaze. The controlled progression of sequential images, governed by precise mechanical calibration, produces the illusion of continuous movement through the principle of persistence of vision. The experience is intimate and individual, requiring no projection, combustible film stock, or theatrical infrastructure. Positioned historically between nineteenth-century optical amusements and fully developed cinematic projection systems, the Kinora occupies a distinctive transitional locus in the genealogy of visual media. It represents a domesticated adaptation of chronophotographic principles originally explored by the Lumière brothers, transforming scientific experimentation into a reproducible object for cultivated interiors. In this respect, it belongs to the broader phenomenon of the domestication of spectacle, analogous to stereoscopy and other optical devices that translated optical science into refined domestic entertainment. The destruction of the Kinora factory by fire in 1914, followed by the rapid ascent of amateur cine cameras and projection systems, effectively curtailed production and concluded a brief yet conceptually significant chapter in pre-cinematic technology. The present ensemble, complete with six thematically varied reels preserved within their original retail framework, constitutes a coherent and representative example of this Lumière-derived domestic apparatus at the height of its commercial and cultural development.

CONDITION: The apparatus is structurally complete and in perfect working order; the six reels remain structurally coherent, with stamped metal hubs intact.

REFERENCES: B. ANTHONY, *The Kinora: Motion Pictures for the Home, 1896–1914*, Hove: Projection Box, 1996; H. V. HOPWOOD, *Living Pictures: Their History, Photo-production and Practical Working*, London: Optician and Photographic Trades Review, 1899; F. A. TALBOT, *Moving Pictures: How They Are Made and Worked*, London: Heinemann, 1914; AA.VV., *Exposing the Film Apparatus: The Film Archive as a Research Laboratory*, Amsterdam University Press, 2021.

1913

JEU MAGNÉTIQUE: A PERFECTLY WORKING FORTUNE-TELLING ORACLE
THE WHITE ELEPHANT PREDICTS YOUR FUTURE!

115. [MAGNETIC GAME]. *L'Éléphant blanc prédit l'avenir*. Paris: Léon Saussine, 1913.

Original cardboard box (263 x 240 x 50 mm), hand-colored lithographed game plan on a glass plate with a magnetic spinning mechanism in the centre and two 8-sided discs (83 mm in diameter) with coloured printed *arabesque* style designs to spin the mechanism, 8 boxes with chromolithographic illustrated lids containing 6 small pieces of paper each, with the answers to the divination questions. Lithographic illustration on the lid depicting the square of a city in the Far East, where a fortune-teller elephant performs in front of adoring onlookers.

\$ 2,800

These games exploit the magnetic properties, which had been known for a long time and were well described in the *Encyclopédie* by Diderot and D'Alembert. In the chapter on *Amusemens de physique*, it is explained how the attractive power of magnets could be used to create a game.

Magnetic games are generally *question and answer*, often with educational purposes, while this particular one belongs to the *Divination Series*.

The player who wishes to question the Fortune-Telling Elephant chooses a question from the various ones printed on the discs, e.g. *Ferai-je un voyage?* ("Will I take a trip?"). The player then places the disc on the playing surface so that the question is aligned with the words *Place de la demande*.

The elephant's trunk, represented inside the box under the glass plate, acts as a magnetic needle. As soon as the question disc is positioned, the mechanism rotates, and the trunk points to one of the 8 boxes. Upon opening the box and taking out the first of the small paper notes, the player can read the answer to the question.

The note is then placed at the bottom of the pile, and the box is closed, ready for another question.

The game belongs to the category of magnetic games, patented by Saussine in 1870.



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1921

A PORTABLE CINEMATOGRAPH TO ENTERTAIN WITH MUSIC AND MOVING ACTIONS

116. LÉON SAUSSINE. *Ombro-Cinema*. Paris: Saussine, 1921.

Wood and paper box with metal insert (450 x 320 x 110 mm) and a central opening resembling a stage, containing all the components to perform an innovative moving shadow theatre, better seen when lighted from the background. Inside the box are four rolls for staging the moving-shadow spectacle.

\$ 3,200

THE MECHANISM BEHIND THE OMBRO-CINEMA, DESIGNED TO GIVE THE ILLUSION OF CONTINUOUS MOTION, WAS PATENTED BY SAUSSINE IN 1921.

The animated theatre, operated by two cranks, is powered by a hand-wound spring mechanism with a music box for sound effects. The mechanism is designed to hold two vertical rollers that wind a strip of paper featuring anthropomorphic and zoomorphic figures. The words of the story are printed at the very bottom of the back of the scroll so that it can be read by the person cranking the box. Over time, Saussine produced 10 different rollers to be used in the Ombro-Cinema. Looking from the front of the theatre, as the paper strip moves, the screen's grid successively masks each figure, showing one position after another and creating the illusion of movement, which is characteristic of this type of optical toy, in this case enhanced by the music from the music box.

The box retains four original scrolls:

- No 1 - *Scènes de rues*
- No 2 - *Aventures de Marius*
- No 6 - *Nice Carnival*
- No 7 - *Au cirque*

THE IMAGE ROLLS ARE VERY DELICATE AND PRONE TO BREAKING AND WEAR; THEREFORE, IT IS VERY RARE TO FIND A THEATRE WITH SO MANY SCROLLS STILL INTACT.

CONDITION: Perfectly preserved, with 4 original scrolls.

REFERENCES: MJP, Musée du Jouet, Poissy: ref. 78.45.5.1; MUCEM, Musée des Civilisations de l'Europe et de la Méditerranée, Marseille: ref. 2000.4.2; G. BEUCHET. *L'aventure des jeux Saussine de l'Uzège à Paris*. Uzès: Musée Georges Borias, 2018, p. 47.



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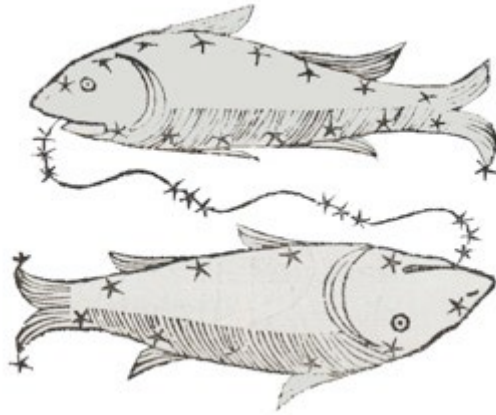
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