



LIST DECEMBER 2016 - SCIENCE

1. **ALBUMASAR** (Abū Ma' shar, Ja' far ibn Muḥammad al-Balkhī, 787-886). **De magnis coniunctionibus et annorum revolutionibus ac eorum profectionibus octo continens tractatus** [Kitāb aḥkām sinī'l-mawālīd and other texts]. Johannes Angelus (Johann Engel, d. 1512), ed. - Johannes Hispalensis (John of Seville, fl. mid 12th-century), transl. *Colophon*: Augsburg, Erhard Ratdolt, 31 March 1489.



4to. Collation: A–N⁸ O⁶ P⁸. 118 unnumbered leaves. With numerous astrological diagrams and woodcut illustrations in the text showing the Zodiac signs and the planets. 39-41 lines. Late 19th-century Scottish calf (signed by Kerr & Richardson, Glasgow), gilt frame on panels, spine with gilt fillets and gilt title on black label, marbled endpapers (corners and top and bottom of spine damaged, a bit rubbed, joints reinforced in interior with linen). On front pastedown bookplate of the Wican Free Public Library (its embossed stamp on the title-page and a few other leaves). Title-page soiled, outer and lower margin of about 10 leaves strongly stained, tear repaired on l. f3 with no loss, restoration on the blank margin of last leaf, otherwise a good copy.

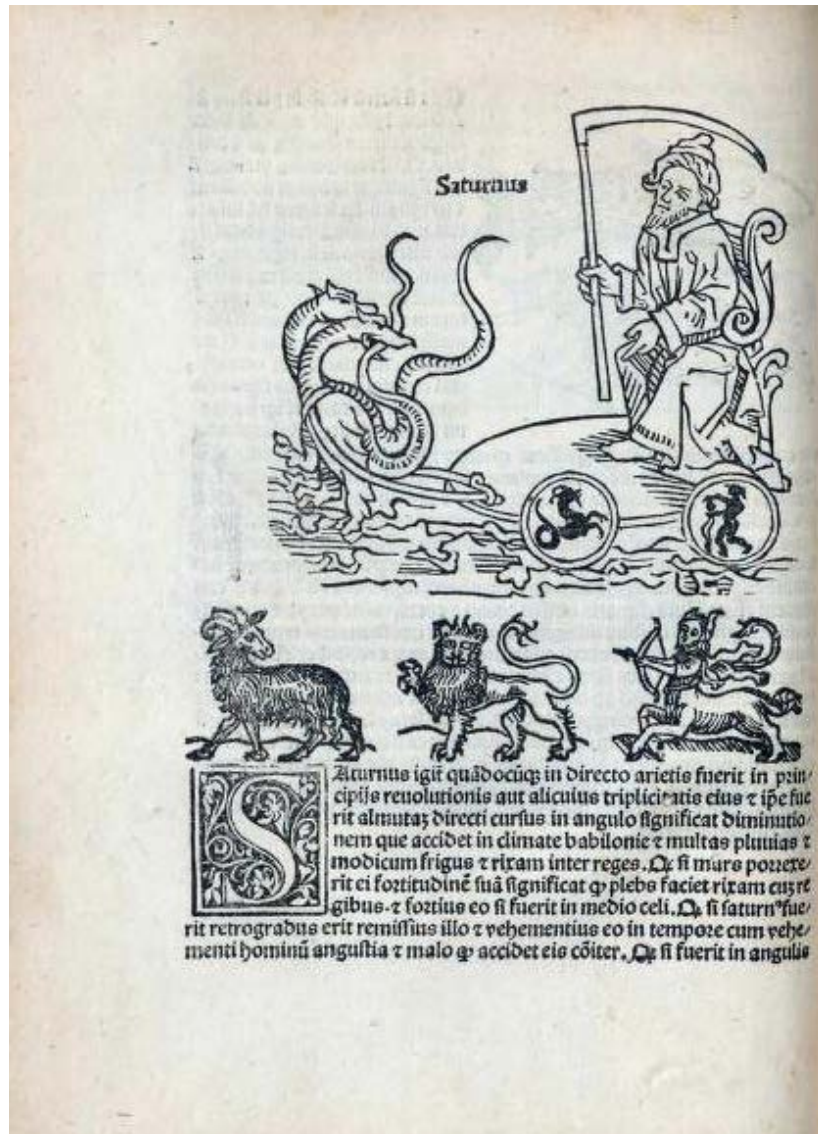
FIRST EDITION of this collection of astrological texts by the famous Persian astronomer and Islamic philosopher Albumasar, one of the greatest astrologers of the Abbasid court in Baghdad, where he spent most of his life. “His renown as an astrologer was immense, both among his contemporaries and in later times... They are practical manuals intended for the instruction and training of astrologers. As such, they exercised a profound influence on Muslim intellectual and social history and, through translations, on the intellectual and social history of western Europe and of Byzantium” (D. Pingree, *Abū Ma' shar*, in DSB, I, pp. 32-39). His fame in Europe rested upon numerous Latin translations of his astronomical works from the original Arabic.

Among his many writings, the *Kitāb aḥkām al-manā'īd*, literally the ‘Book of the annual revolutions of nativities’, which contains eight treatises regarding the great conjunctions, the annual revolutions and their origins, is one of the most successful and frequently reprinted during the 16th-century (cf. *De magnis coniunctionibus*, ed.-transl. K. Yamamoto, Leiden, 2000, 2 vols., Arabic and Latin text).

The editor of the present edition is Johann Engel von Aichach (Baviera), better known as Johannes Angelus, an astronomer who taught in Vienna and Ingolstadt, and published a very successful manual on the astrolabe.

Goff, A-360; Klebs, 39.1; GW, 836.

\$ 16,000.-



THE DISCOVERY OF THE LACTEAL VESSELS

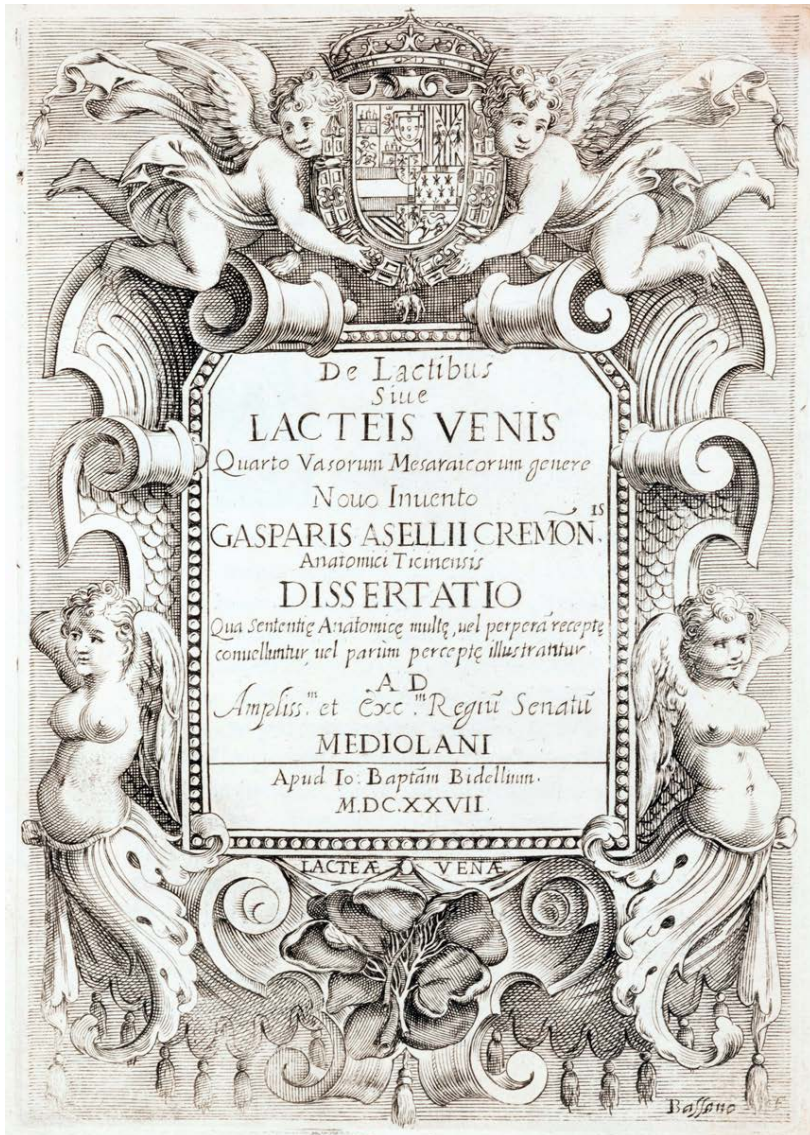
THE FIRST BOOK WITH ANATOMICAL ILLUSTRATIONS PRINTED IN COLOR

2. **ASELLI, Gaspare** (1581-1625). **De lactibus sive lacteis venis quarto vasorum mesaraicorum genere novo invento Gasparis Asellii Cremon.^{is} anatomici Ticinensis dissertatio...** Milan, Giovanni Battista Bidelli, 1627.

4to (218x176 mm). Collation: †⁴ 2†⁴ A-K⁴ 3†⁴. (16) pp., including the title-page and the author's portrait engraved by Cesare Bassano (1583-ca. 1648), 79, (9) pp. With also IV woodcut folding plates printed in black, dark red and light red, usually attributed to Cesare Bassano and Domenico Falcini. Contemporary stiff vellum, ink title on spine (lower corners and lower edge of the panels worn and rubbed, few worm holes on the spine, otherwise very well preserved). Insignificant small stain in the upper margin of the title-page, skillfully repaired wormholes on the back pastedown and flyleaves, one of which also affects the final plate, old reinforcing strips on the verso of some plates along the folding, otherwise a beautiful and very genuine copy in its original binding.

Provenance: On the front flyleaf recto two ownership's inscriptions: "Ex libris Doctoris Joseph Peregi Phisici Colleg. Mantuae 1651" (also repeated on the back flyleaf recto) and "Musei Aloysii Francisci Castellani Phil. et Med. Doct. 1752".

The second inscription refers to the important physician Luigi Francesco Castellani (1727-1794). Born in Sermide (near Mantua), Castellani graduated in medicine at the University of Ferrara in 1746. He practiced for a few years in Ferrara and Bologna, before moving back to Mantua in 1563. Later he became deputy head of the local hospital and was the first physician in the Mantua province to practice the inoculation of smallpox and to support its validity in letters to his correspondents (*Dissertazione epistolare sulla inoculazione del vaiuolo*, Milan, 1765). In 1767 Castellani was admitted in the Mantua colony of Arcadia with the name of Acasto Acarnanio. He wrote several papers for the academy and in 1767 published a short biography of Antonio Brasavola (*De vita Ant. Musae Brasavolae Commentarius historico-medico-criticus*). In his scientific papers he wrote about the unhealthiness of rice fields and the non-contagious nature of pulmonary tuberculosis. This thesis (*Sulla insussistenza del contagio tisico. Dissertazione*, Mantua, 1777) raised a lot of criticism, in particular from the physicians L. Targioni and H. Maret. Castellani was later appointed head of the



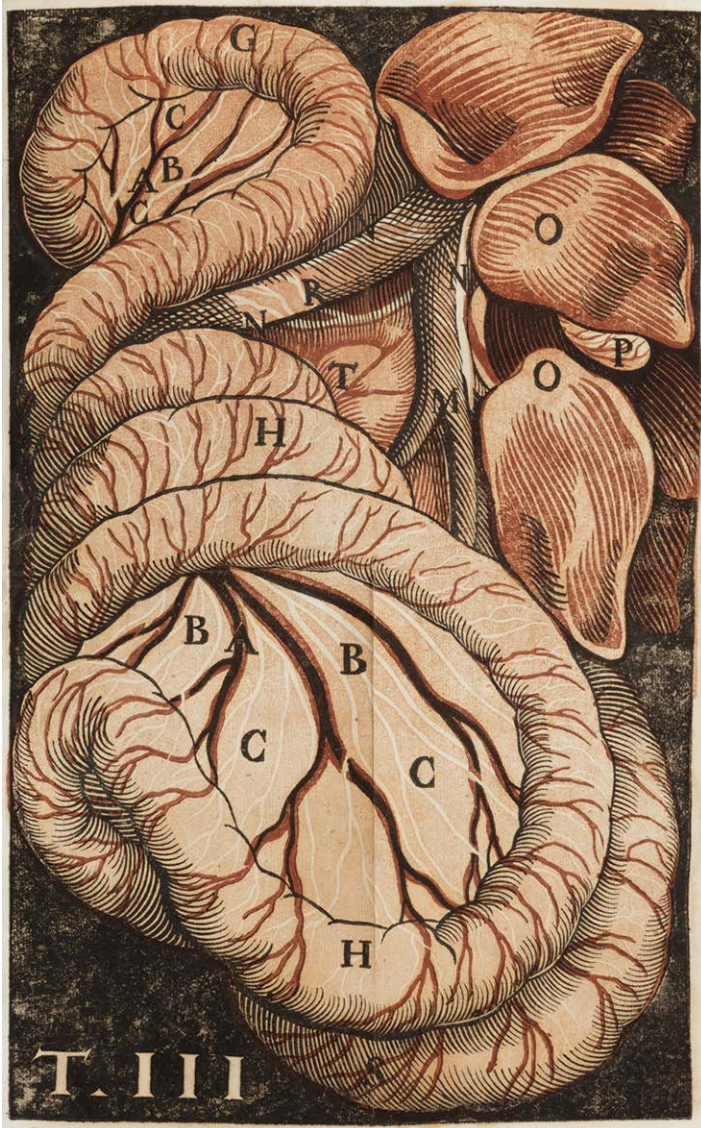
Mantua hospital and personal physician of the Duchess of Modena, Maria Teresa Cibo Malaspina. In 1781 he also started teaching medicine at the renewed Gymnasium of Mantua. He died in Mantua in 1794. Nothing is known about Castellani's collection of books and objects, that must have been conspicuous if he called it "museum" (cf. U. Baldini, *Castellani, Luigi Francesco*, in: "Dizionario Biografico degli Italiani", XXI, 1978, s.v.).

VERY RARE FIRST EDITION, published posthumously by Alessandro Tadini and Ludovico Settala and by them dedicated to the Senate of Milan, of the first scientific study of the lymphatic system and the first book with anatomical illustrations printed in color.

In the book Aselli refers the experimental researches that led him to discover the lacteals, that is the lymphatic vessels of the small intestine that absorb the digested fats and control their entry into the lymphatic system.

Gaspare Aselli, born in Cremona, studied medicine at Pavia. After moving to Milan, he exercised anatomy and surgery and in 1624 obtained the chair of anatomy at the University of Pavia. He died in Milan in 1625.

"Among the last to continue the preeminent northern Italian traditions of anatomy and physiology, Aselli studied medicine at the University of Padua with Giambattista Carcano Leone, himself a pupil of Gabriele Falloppio. He subsequently obtained a position with the Spanish army in Milan that allowed him sufficient leisure for research. The context in which Aselli studied and experimented was one of considerable intellectual excitement, and although he died young, he was nonetheless able to make some important contributions to the history of medicine. In 1622, while performing vivisection on a dog, Aselli chanced upon the lacteal vessels, which had gone virtually unnoticed since Galen and Erasistratus reported their documentation by Hippocrates and Aristotle. Aselli's achievement was not only to have 'rediscovered' these vessels but to have clarified their nature and function. However, Aselli's *De lactibus sive lacteis venis* is important also as a landmark in the history of anatomical illustration: it may well be the first publication to use colored illustrations in the service of scientific clarity. The four chiaroscuro woodcut charts that accompany the text use color - black, dark red, light red, and the natural white of the paper - to distinguish more precisely the different types of vessels from one another. Although *De lactibus sive lacteis venis* probably had no influence on Harvey, its findings were confirmed later in the seventeenth century by such anatomists as Nicolaas Tulp, Guerner Rolfinck, and Johann Vesling. Aselli's work also significantly influenced Jean Pecquet's vascular researches. The color-printed woodcuts illustrating the first edition of *De lactibus sive lacteis venis* have been

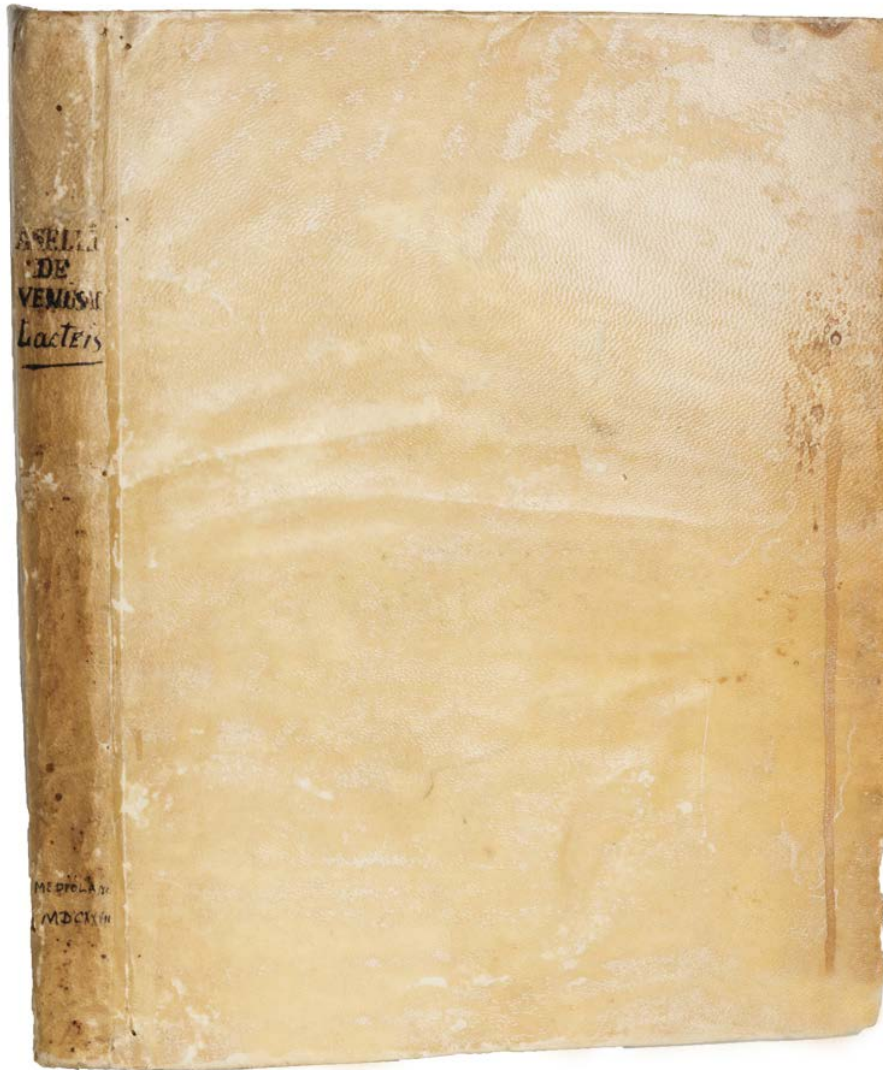


attributed to Cesare Bassano, who engraved the title and the portrait of Aselli for this edition and who was also a wood-engraver, or to Basano's associate Domenico Falcini. Preparatory drawings and proofs for the plates are preserved at the College of Physicians of Philadelphia. Aselli's work was reprinted in Basel in 1628, in Leiden in 1640, and in Amsterdam in 1645 (the last in Adriaan van de Spiegel's *Opera quae extant omnia*). In all of these later editions, the illustrations were reduced in size and printed in black only from copperplate engravings" (H.F. Norman, *One Hundred Books Famous in Medicine*, New York, The Grolier Club, 1995, no. 26).

The book is extremely rare on the market. Only three copies sold at auction over the past fifty years: Sotheby's 1992; the Haskell Norman copy 1998; Evans-Friedman copy 2001.

G. Aselli, *De lactibus sive lacteis venis nono invento Gasparis Asellii*, P. Franceschini, ed., Milan, 1972 (facsimile reprint of the first Milan 1627 edition); Norman, 76; *Heirs of Hippocrates*, 453; Lilly Library, *Notable Medical Books*, 61.

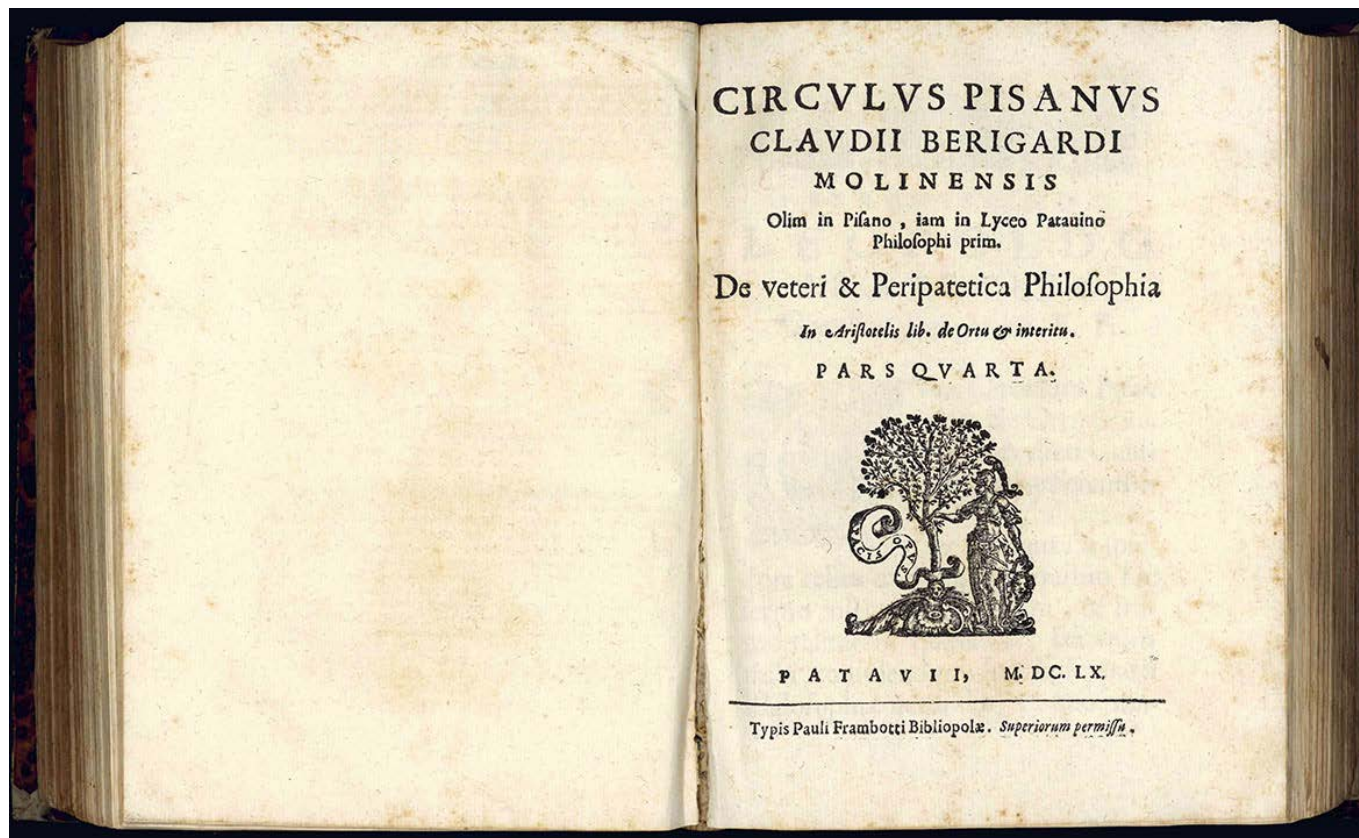
\$ 95,000.-



3. **BÉRIGARD, Claude Guillermet de** (ca. 1590-1663). **Circulus Pisanus Claudii Berigardi Molinensis olim in Pisano, jam in Lyceo Patavino philosophi prim. De veteri et peripatetica philosophia in Aristotelis libros octo Physicorum. Quatuor de cœlo. Duos de ortu & interitu. Quatuor de meteoris, & tres de anima... Opus in hac secunda editione auctius & retractatius.** Padua, Paolo Frambotto, 1660.

Six parts in one volume, 4to (220x160 mm); early 19th-century half calf, richly gilt decorated spine with gilt title on red morocco label; (20), 64, (2 blank), (6), 65-203, (3 blank), (6), 205-353, (3 blank), (6), 357-538, (2 blank), (4), 541-583, (1 blank), (6), 585-729, (25) pp. Lacking 2 blank leaves (before pp. 357 and 585). At the beginning of the volume are wrongly bound (12) leaves of index which do not belong to this edition. Every part opens with a separate title-page bearing the printer's device. Part 2, 3, 4 are dated 1660, while parts 1, 5, 6 are dated 1661. With decorated initials, head- and end-pieces. With the author's portrait on l. ++4v engraved by Giovanni Giorgi and many diagrams in the text. Contemporary

ownership's inscription on the second front fly-leaf: "Hic liber est Ippoliti de [not readable]". A few gatherings browned, some marginal foxing, but a very good, crisp copy.



SECOND GREATLY ENLARGED EDITION. The work is based on Bérigard's lectures at the University of Pisa. Compared to the first edition, which had appeared at Udine in 1642-43, this new edition was completely revised and substantially augmented.

The *Circulus pisanus* is a dialogue between Charilaus, a follower of Aristotelian philosophy, and Aristaeus, who upholds pre-Socratic philosophy (in particular the atomism of the so-called Ionians philosophers, i.e. Anaximander, Empedocles and Anaxagoras). The book is thus titled in memory of the "disputationes circulares", i.e. the academic disputations which played an important part in the author's teaching at

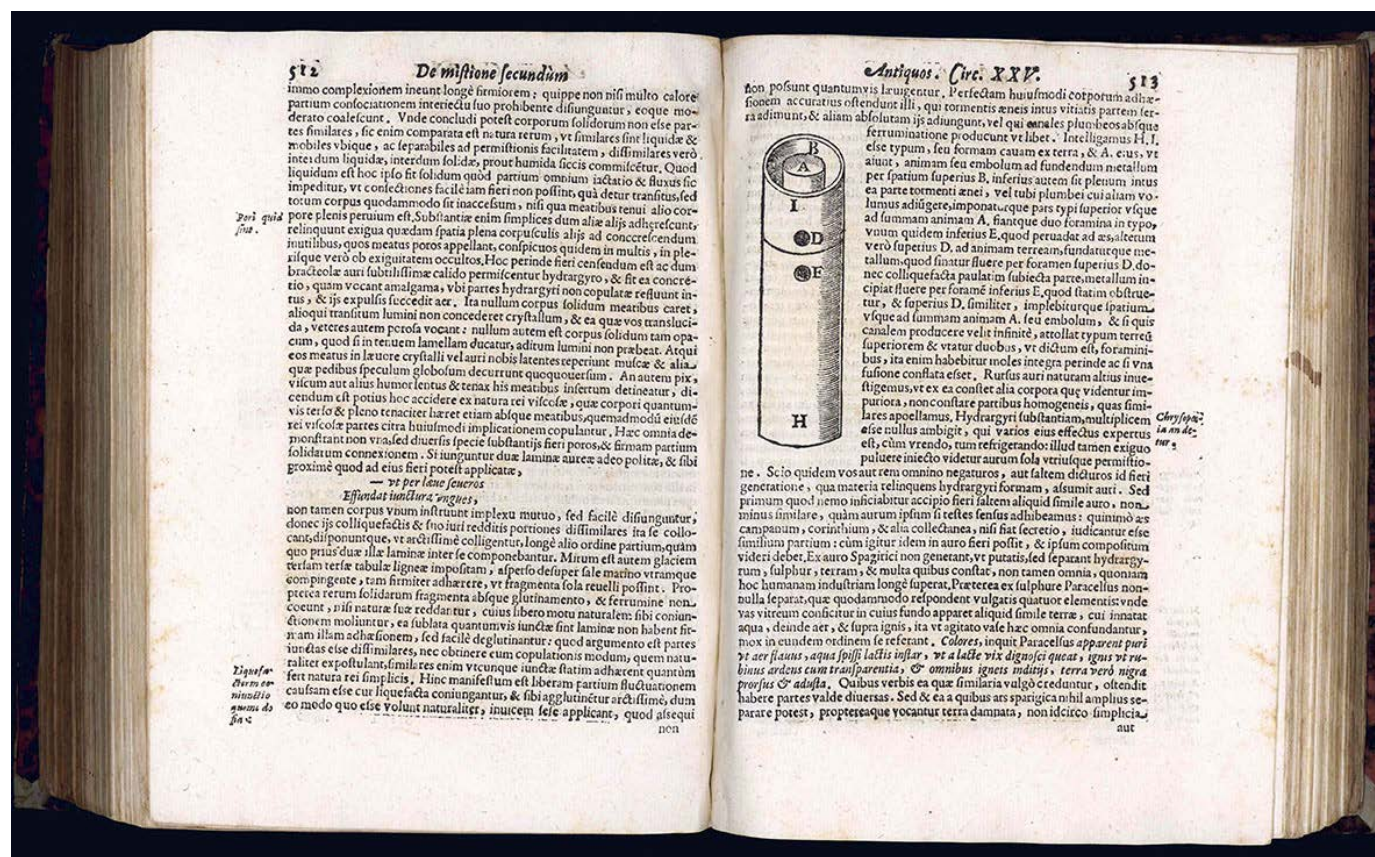
the University of Pisa. Because atomism as well as the new astronomical discoveries had been condemned, Bérigard was very cautious about how he recovered ancient doctrines and dealt with the new philosophy. Even though officially he safely remained within the limits of the traditional thought, Bérigard is clearly familiar with the particulate (probably Cartesian) and experimental (Galilean) forms of the new philosophy. He describes many experiments in his book, including those on vacuum and the fall of bodies.

Claude Guillermet Bérigard (or Beauregard or, Italianized, Berigardo) was born at Moulins in France around 1590, even though other sources (Niceron) set the date at 1578. He studied medicine and philosophy and took a degree in “artibus” at the University of Aix-en-Provence. He lived for a while in Lyons and Paris, before moving in 1625 to Tuscany, possibly summoned by Christine de Lorraine. From 1627 to 1638 he taught in Pisa, then from 1639 to the end of his life in Padua. In 1632 he published the *Dubitaciones in Dialogum Galilaei Galilaei*, the first written attack against Galileo’s *Dialogo sopra i due massimi sistemi del mondo*. Bérigard, who must have known Galileo personally, always praised Galileo (there is a *Galilaei encomium* on p. 563 of the *Circulus Pisanus*), but remained firmly convinced of the earth’s immobility.

Many scientists of the time are mentioned with admiration in the present work: Galileo, Torricelli, Viviani, Cabeus, Bourdin, Boulliau, Mersenne, Descartes, Digby, Kircher, Thomas Bartholin, Borelli, Copernicus, Harvey, and Hobbes. Gassendi is also quoted; although the re-

lationship between the latter and Bérigard is not very clear, it is certain that the second edition of the *Circulus* shows the influence of Gassendi’s *Syntagma philosophicum* (1658). It should be also noted that as early as 1633 Mersenne and Peiresc called Gassendi’s attention to the *Dubitaciones*. However, Bérigard explicitly points out the difference between his atomism and that of Gassendi.

Though its author seems reluctant to fully cross the borders of the old philosophy, the *Circulus Pisanus* is undeniably a tribute to the new experimental sciences: beside the aforementioned Galileo’s eulogy, the Copernican hypothesis is mentioned and “accepted” (the author says that the only way it can be confuted is through the authority of the Bible); the experiments of Torricelli are used to deny the vacuum only on the basis of the fact that God is everywhere and therefore

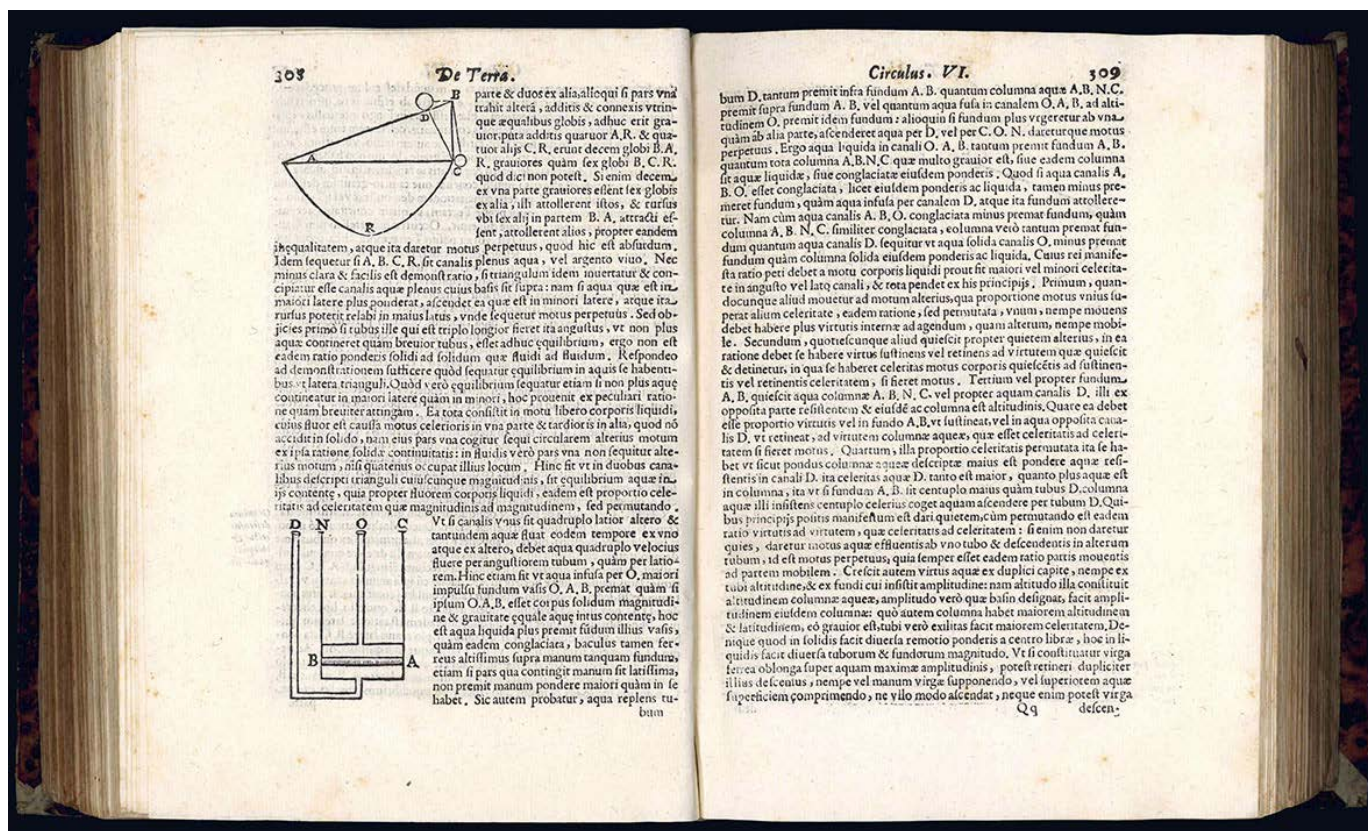


the void cannot exist; the praise of the telescope or the comment on *De Luna* become an exposition of Copernicus' and Galileo's doctrines.

Cf. P. Ragnisco, *Da Giacomo Zabarella a Claudio Berigardo, ossia prima e dopo Galileo nell'Università di Padova*, in: "Atti Ist. Veneto Scienze, Lettere e Arti", ser VII, V, 1893-94, I, pp. 477-518; A. Favaro, *Oppositori di Galileo, IV: Claudio Berigardo*, in: "Atti Ist. Veneto Scienze, Lettere e Arti", LXXIX, 1919-20, II, pp. 39-92; A. Cecchini Degan, *Nuovi studi su Claudio Berigardo*, Padua, 1971; G. Stabile, *Claude Bérigard (1592-1663). Contributo alla storia dell'atomismo seicentesco*, Rome, 1975; G. Santinello, et al., *Models of the History of Philosophy. I: From its Origins in the Renaissance to the "Historia Philosophica"*, Dordrecht, Boston & London, 1993, p. 147 and fl.; R. French, *William Harvey's Natural Philosophy*, Cambridge, 2006, p. 246 and fl.

Carli & Favaro, 277; D.B.I., VII, pp. 388-89; Hirsch, I, p. 348; D.S.B., II, pp. 12-14.

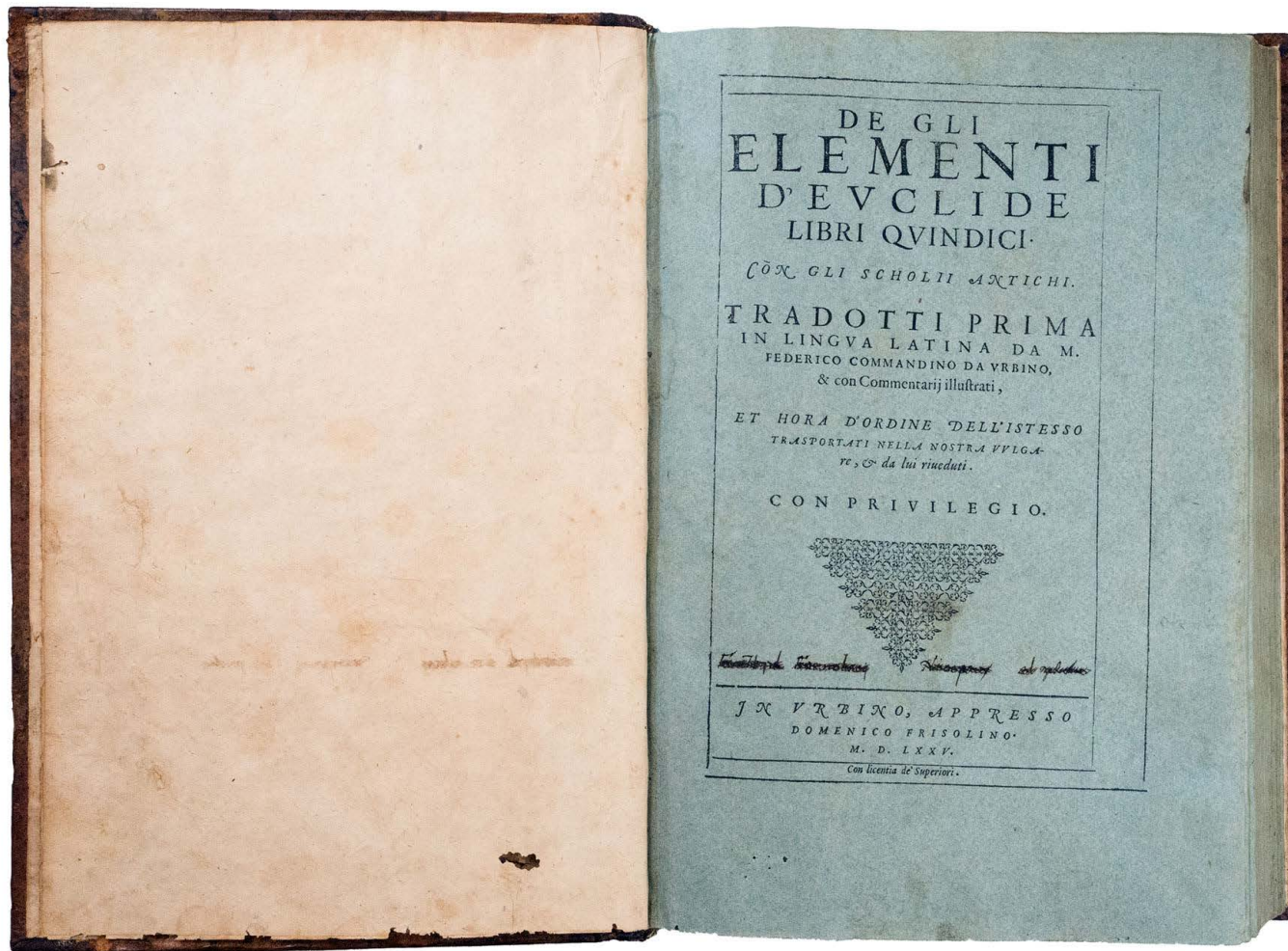
\$ 8,500.-



PRINTED ON BLUE PAPER

4. **EUCLID** (fl. 300 BC)—**COMMANDINO, Federico** ed. (1509-1575). **De gli elementi di Euclide libri quindici**. Urbino, Domenico Frisolino, 1575.

Folio (306x211 mm); (8), 278 leaves. Early 17th-century calf, panels ruled in gilt, spine in six compartments with gilt decorations and gilt title. On front pastedown engraved bookplate by Conte della Trinità. Like all blue paper copies, this copy was probably given as a gift to an important person. Unfortunately the ownership' inscription on the title-page has been anciently inked out and it is hardly readable. A very fine, unsophisticated copy.



EXTRAORDINARY COPY PRINTED ON BLUE PAPER of the first edition of the Italian translation of Euclids' *Elements*. The translator and commentator is the humanist and mathematician Federico Commandino. Luxury copies of 16th-century scientific books are unusual and were surely intended for presentation.

In 1565 Commandino received the visit of John Dee, who gave him a manuscript Latin translation of an Arabic work related to Euclid's *On Divisions*. Commandino published this Latin translation and added a short treatise of his own to condense and generalize the discussion in the manuscript (Pesaro, 1570). A few years later, at the request of his ruler's son, Commandino translated Euclid's *Elements* into Latin and published it, with an extensive commentary, at Pesaro in 1572. Then, in 1575, for those of his countrymen who did not know Latin, Commandino supervised a translation into Italian of the *Elements* together with his

commentary, which he entrusted to some of his students.

Descended from a noble family of Urbino, Commandino studied philosophy and medicine for ten years at the University of Padua, but he took his medical degree from the University of Ferrara. He then returned to his birthplace, practiced for a while medicine, but soon after he turned to his true vocation: editing, translating, and commenting on the classics of ancient Greek mathematics. Gaining renown thereby, Commandino was appointed private tutor and medical adviser to the duke of Urbino. The duke, however, was married to the sister of a cardinal; and the latter persuaded Commandino to be his personal physician in his intellectually stimulating household in Rome.

Commandino translated into Latin and wrote commentaries on Archimedes' *Measurement of the Circle*, *Spirals*, *Quadrature of the Parabola*, *Conoids and Spheroids*, and *Sand-Reckoner*. In 1558 he edited and published Ptolemy's *Planisphere*. In 1562 in Rome he printed Ptolemy's *Analemma*, adding a commentary and an essay of his own *On the Calibration of Sundials of various types*.

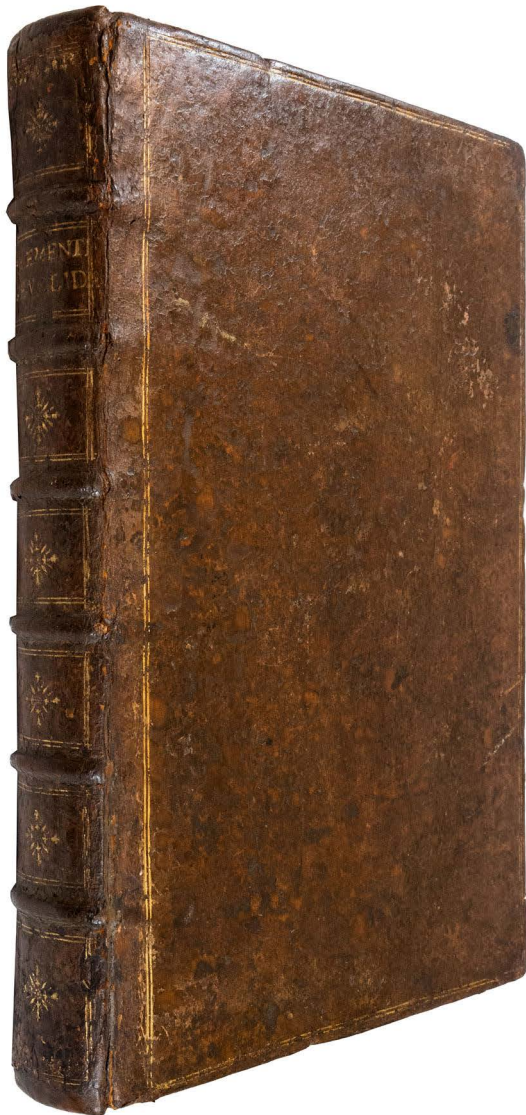
Commandino's only other original work, dealing with the center of gravity of solid bodies, was published in 1565 at Bologna, of which his patron had become bishop the preceding year. Commandino's interest in this topic was elicited by Archimedes' *Floating Bodies*. The same text brought him also to study Apollonius' *Conics*, Pappus, and Serenus' *Section of a Cylinder* and *Section of a Cone*.

After his patron's death in 1565, Commandino returned to Urbino, where he could live more quietly. He resumed his former activities, however, after being visited by John Dee, as mentioned above. In 1572 he published at Pesaro his Latin translation of and commentary on Aristarchus' *Sizes and Distances of the Sun and Moon*, with Pappus' explanations.

Commandino's Latin translation of Hero's *Pneumatics* (Urbino, 1575) was seen through the press by his son-in-law immediately after his death. From a nearly complete manuscript, his faithful pupil Guidobaldo del Monte published then Commandino's Latin translation of and commentary on Pappus' *Collection*, books III-VIII (Pesaro, 1588).

Commandino was at the center of the the sixteenth-century rediscovery of Western mathematics, which was emerging swiftly from a millennial decline (cf. E. Rosen, *Commandino, Federico*, in D.S.B., s.v.).

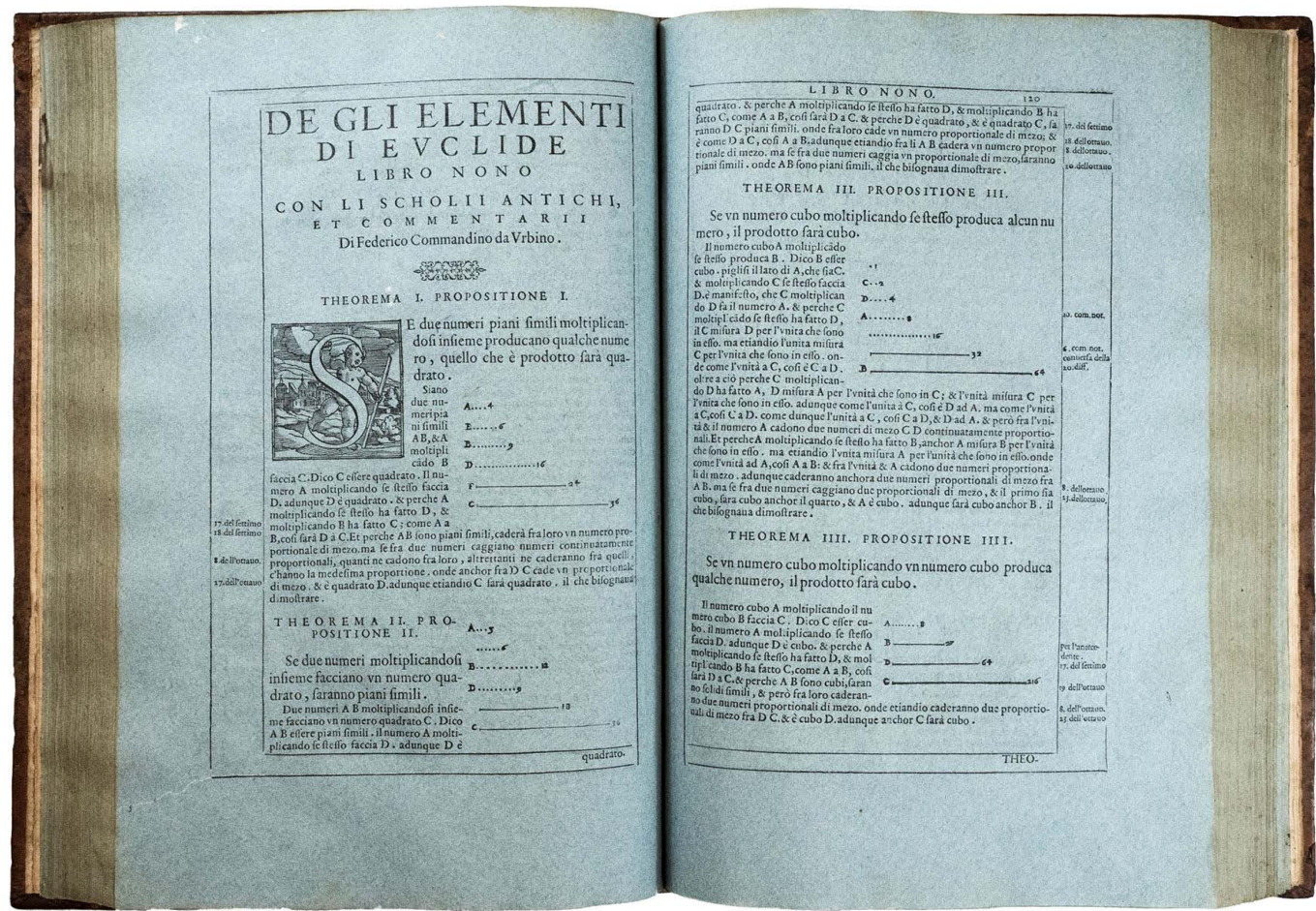
Blue paper manufacture. "The first recorded mention of blue paper appeared in northern Italy in the year 1389. Only around one hundred years later, blue paper started to be used by Italian artists, and its popularity for various purposes has continued over the following centuries... The first book printed on blue paper was published in 1514 in Venice by Aldus Manutius... Throughout the 16th century, blue papers occur in Venetian special book editions... The manufacture of blue paper remained relatively unchanged before the introduction of aniline dyes. The coloring and sizing methods varied



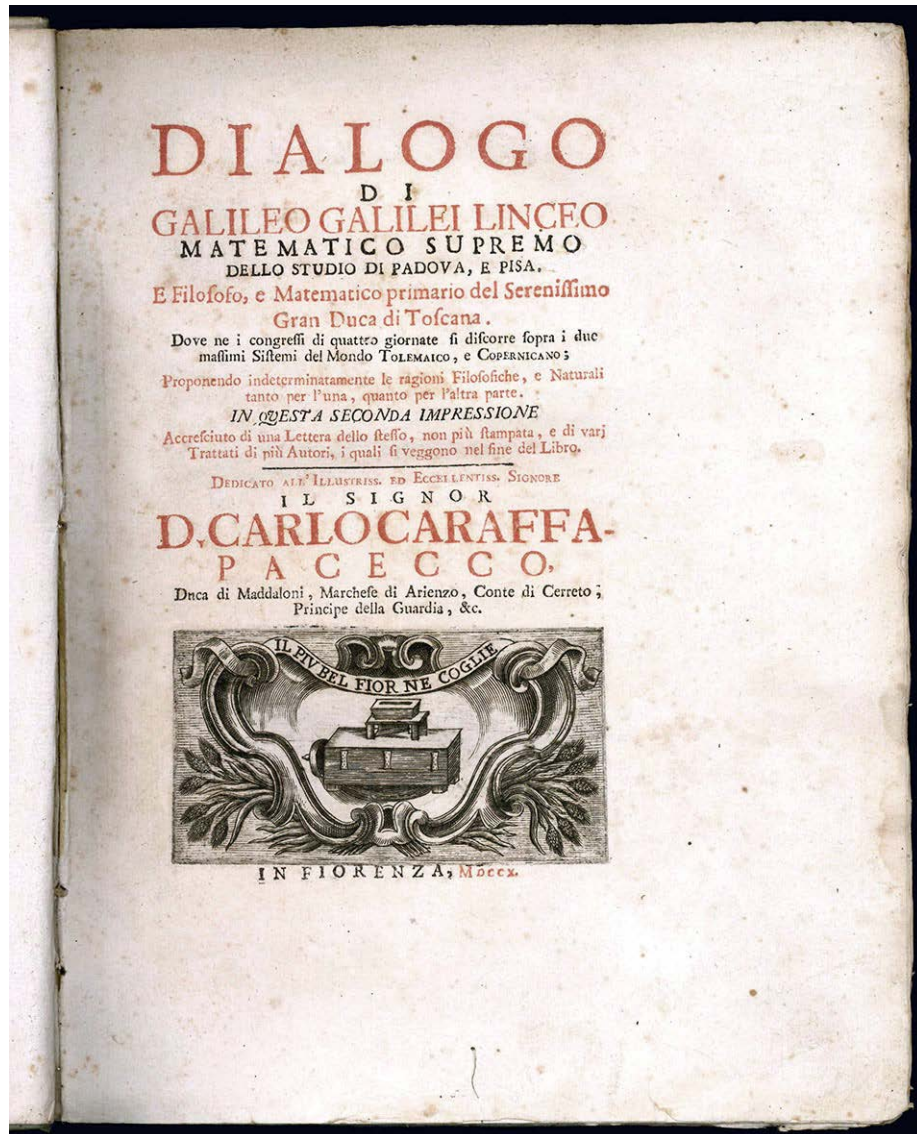
depending on the intended purpose of the blue paper... The simplest and probably oldest method of blue paper production only required the processing of assorted blue colored rags. The fabrics were colored with various dyes such as: indigo obtained from the native European woad plant, *Isatis tinctoria*; imported indigo produced from Asian plants of the genus *Indigofera*; imported South American logwood or campeachy; and the native European litmus or turnesol. Indigo does not require a mordant, but the other dyes are fixed onto the fibers with the aid of metallic salts such as alum or copper sulfate... Papermakers probably started early on to dye the paper pulp during processing in order to achieve more intense colors... The pigments smalt, Prussian blue, indigo, and synthetic ultramarine were added to the pulp during beating. Their retention in the pulp is due to their physical rather than chemical interaction with the fibers” (I. Brückle, *Historical Manufacture and Use of Blue Paper*, Paper delivered at the Book and Paper specialty group session, AIC 21st Annual Meeting, May 31-June 6, 1993, Denver, Colorado).

Adam E, 995; C.T. Davis, *The Manufacture of Paper: being a description of the various process for the fabrication, coloring and finishing of every kind of paper*, Philadelphia, 1886; F. Viatte, *Sublime Indigo. Exhibition Catalog*, Marseille, 1987; W. Weiss, *Blaues Papier für Druckzwecke*, in: “Gutenberg Jahrbuch”, 1956 (special edition).

\$ 28,000.-



5. **GALILEI, Galileo** (1564-1642). **Dialogo... Dove ne i congressi di quattro giornate si discorre sopra i due massimi Sistemi del Mondo Tolemaico, e Copernicano... In questa seconda impressione accresciuto di una lettera dello stesso, non più stampata, e di vari Trattati di più Autori...** Florence [i.e. Naples], n.pr., 1710.



Two parts in one volume, 4to (285x221 mm); contemporary stiff vellum, lettering piece on spine (a few small round holes on the back panel); pp. (12), 458, (30: index); (2), 83 [recte 81], (1 blank). Title printed in red and black with at the center the engraved emblem of the Accademia della Crusca, sectional title for part two, numerous woodcut diagrams in the text. Some occasional browning and foxing, light stain on p. 427/428, wormtracks and wormholes on the blank margin of several leaves, never affecting the text and mostly repaired. A stunning large-paper copy, still uncut with deckle edges, on average 50/60 mm higher and wider than a normal copy, and twice as thick as the ordinary issue.

VERY RARE LARGE-PAPER ISSUE of the second Italian edition of Galileo's famous *Dialogo sopra i massimi sistemi del mondo* (a page-by-page reprint of the first 1632 edition), and the first Italian printing of Galileo's *Lettera scritta alla granduchessa di Toscana* ('Letter to the Grand Duchess Christina'), first published in Strasbourg in 1636, which contains Galileo's epoch-making defense of the independence of science from religion.

The *Dialogo* was condemned immediately after its publication and put on the Index. It was therefore omitted from the first edition of Galileo's *Opere*, which appeared in Bologna in 1655-1656, and also from the Florence 1718 edition of his works. The present printing was published without *imprimatur*, hence the false imprint place and the anonymous printer. The edition was edited by Lorenzo Ciccarelli, who disguises himself under the anagram of 'Cellenio Zacclori', and is dedicated to Duke Carlo Caraffa-Pacecco.

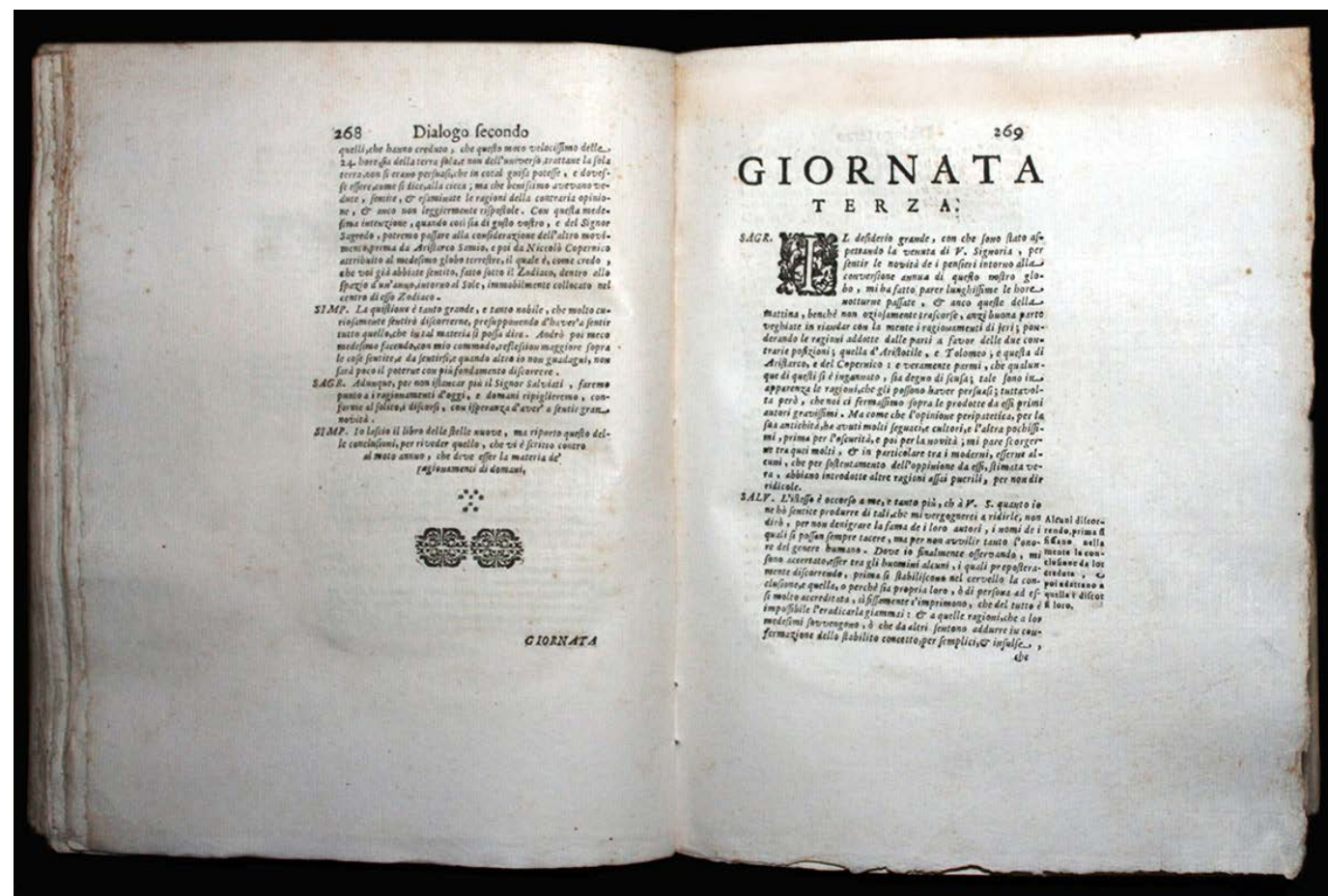
Beside the *Lettera scritta alla granduchessa di Toscana* (pp. 1-35), the second part of the volume contains other prohibited texts that were not easy to find in early 18th-century Italy, as well as the Inquisition's sentence against

Galileo and his abjuration. The texts included are: Paolo Antonio Foscarini's *Lettera sopra l'opinione de' Pittagorici, e del Copernico, della mobilità de la terra, e stabilità del sole, e del nuovo Pittagorico sistema del mondo* (first printed in 1615), the first Italian work to openly advocate the Copernican theory, whose copies were confiscated and burned in 1616 (pp. 36-68); Johannes Kepler's preface to the *Astronomia nova* (1609), *Perioche ex Introductione in Martem* (pp. 69-74); *Excerptum ex Didaci Stunica Salmanticensis commentariis in Job, editiones Tolotanae, ap. Joannem Rodricum, Anno 1584* (pp. 74-76); *Sententia Cardinalium in Galilaeum et abjuratio eiusdem, excerptae ex J. B. Riccioli Almagesto Novo* (pp. 76-80); and the *Abjuratio Galilaei* (pp. 80-81). This second section was also published separately using the same type setting (cf. Carli & Favaro, 414).

The 'Dialogue on the Two Chief Systems of the World' is universally considered as Galileo's scientific and literary masterpiece. To support the new Copernican conception of the universe without attracting the suspicions of the Inquisition, the author arranged the text as a four-day dialogue between three participants, Salviati, Sagredo and Simplicio (representing respectively a radical, a conservative and an agnostic), in which both theories of the universe are apparently discussed impartially.

After years of being forbidden to teach the Copernican theory, Galileo was given the opportunity to express these views by the new pope, Urban VIII, who had been his friend and patron for more than a decade. Galileo was thus granted a permission to write a book about the Copernican heliocentric theory, providing that the arguments in favour of the Ptolemaic view were equally debated.

The use of the dialogue allowed Galileo to cast the work as a hypothetical discussion and thus to explore the Copernican model without breaking the pope's parameters. The censors were easily deceived and the book received in 1630 an *imprimatur* (printed at the title-page verso). Nevertheless, in 1633 Galileo's enemies dragged him to Rome, where he was tried in front of the Inquisition and forced to abjure, while the *Dialogo* was put on the Index, where it remained listed until 1757. Condemned to life



imprisonment, the sentence was then commuted to permanent house arrest.

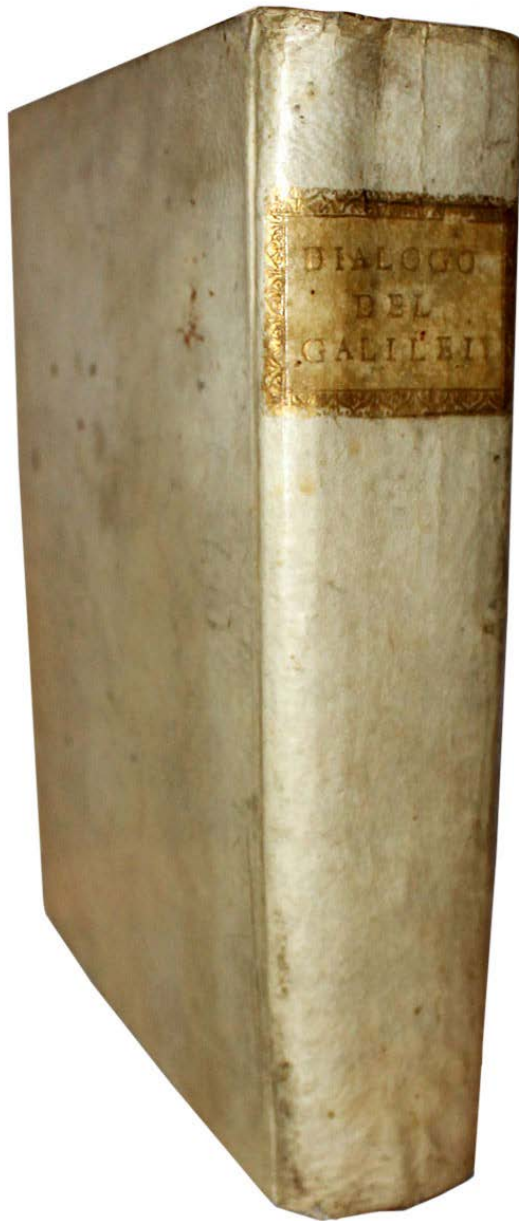
The *Sidereus nuncius* had had little circulation since its publication in 1610 and from 1615 Galileo was officially obliged to not express any ideas on astronomy. The *Dialogo* was conceived then as an appeal to the great public (this explains the choice of the vernacular instead of Latin) and as a breaking of this silence.

The work displays all the major recent discoveries on astronomy and proves the correctness of the Copernican cosmological system, refuting what has always constituted the main objection against it, namely the idea that, if the earth revolves around the sun, this should be verifiable through the motion of terrestrial objects, which would inevitably be affected by the earth revolution. Thanks to his investigations on the motion of the falling bodies, Galileo demonstrated the falsity of this objection and showed that the movement of the earth makes sense both in astronomy and philosophy (i.e. physics). The *Dialogo*, more than any other work, made the heliocentric system a commonplace.

The *Dialogo* was quite soon translated into Latin by Matthias Bernegger and published in Leiden and Strasbourg in 1635 (Elzevier press) under the title *Systema cosmicum*. Reprints appeared in Lyons in 1641, in London in 1663 and in Leiden in 1699. This Latin version greatly contributed to the circulation of the work in the learned world. An English version was printed in London by William Leybourn in 1661.

Carli & Favaro, 413; Cinti, 168; Riccardi, I, 512; Wellcome, III, 83.

\$ 8,500.-



“THE FIRST ORIGINAL WORK ON OBSTETRICS PUBLISHED IN ENGLAND BY AN ENGLISHMAN” (HAGELIN)

6. **HARVEY, William** (1578-1657). **Exercitationes de generatione animalium. Quibus accedunt quaedam de partu: de membranis ac humoribus uteri: & de conceptione. Autore Guilielmo Harveo Anglo.** Londini, typis Du-Gardianis [Elzevier], impensis Octaviani Pulley in coemeterio Paulino, 1651.



4to; (2 blank), engraved frontispiece, (26), (2 blank), 301, (3, the last two blank) pp. Woodcut vignette on the title-page. Woodcut decorated initials and headpieces. Contemporary calf, unidentified gilt coat-of-arms at the center of the panels (with the motto, only partly readable, “TOTA SS MF ED PAS”), spine with five raised bands, inked title on paper label and the letters PB in gilt at the foot (joints cracked). On front paste-down bookplates by Giorgio Borio. Old library stamp on frontispiece leaf recto, faded. Browned throughout owing to the quality of the paper, slightly spotted on the upper margin of the last quires.

FIRST EDITION of Harvey’s most important work on conception, embryology and birth, the chapter *De partu* being “the first original work on obstetrics published in England by an Englishman. The very rare first edition, published in London in quarto, was followed in the same year by three editions printed in Holland, all in smaller format” (Hagelin, *The Womans booke*, p. 47). The frontispiece shows Jove seated on pedestal, opening an egg to release all creation.

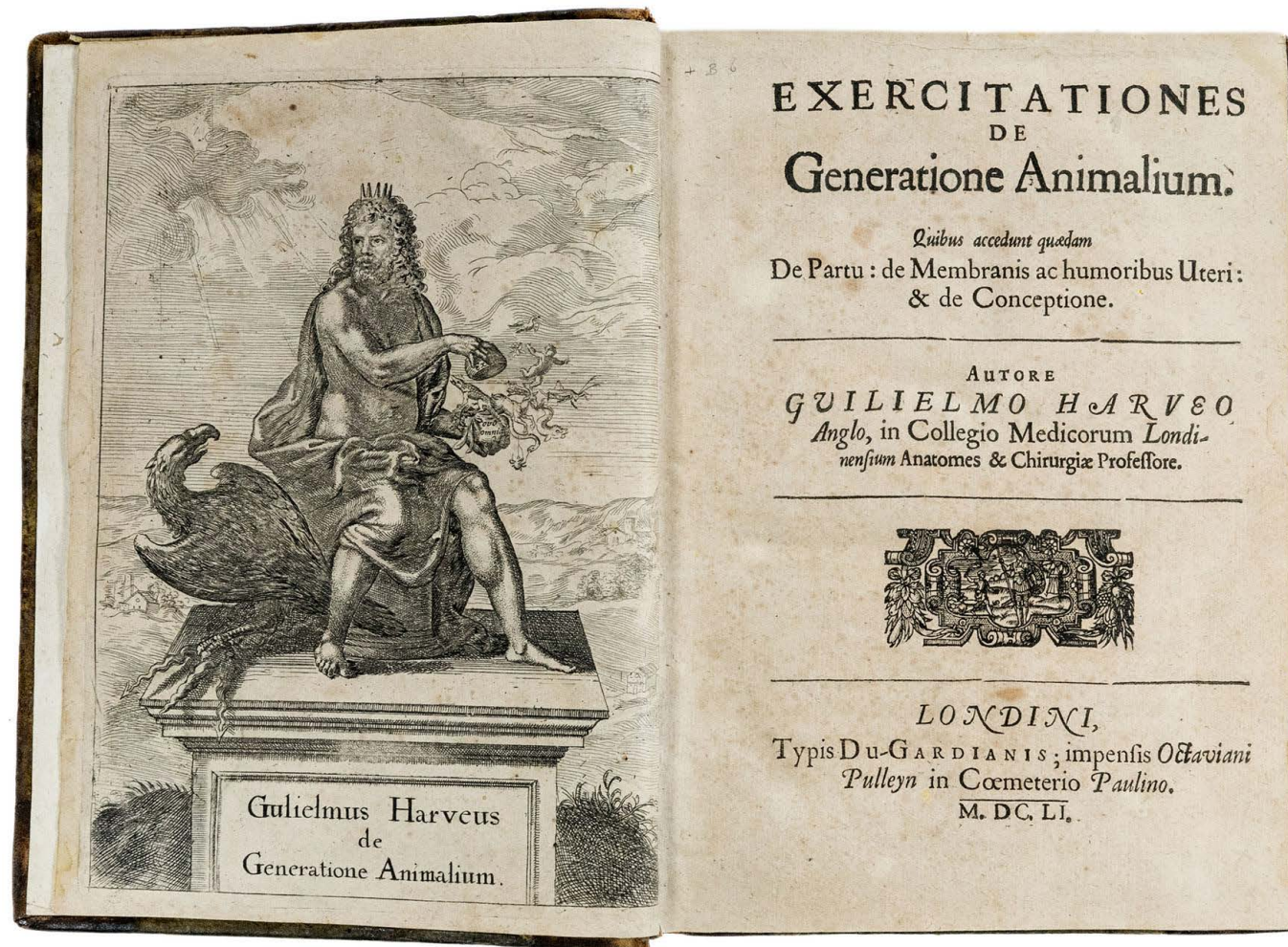
“After the publication of *De motu cordis*, Harvey turned his attention to the study of generation. Even if Harvey had not discovered the circulation of the blood, his remarkable work on embryology would have placed him in the front ranks of biological scientists. Without benefit of the compound microscope, his work was necessarily limited; nevertheless, nothing comparable had been done since Aristotle. He disbelieved the previously held doctrine of “preformation” of the fetus, maintaining instead that it precedes from the ovum by gradual building up of its parts. Always slow to publicize his findings, Harvey was only after some years persuaded by his friend, Sir Georg Ent, to put them into print. The first edition was printed in London in 1651” (*Heirs of Hippocrates*, 271).

“William Harvey’s work on obstetrics *De partu*... appeared as part of his *Exercitationes*. This work shows that Harvey, though not primarily an obstetrician, had practical

knowledge of midwifery, and emphasizes the value of Paré's work on the management of difficult labours" (Eccles, *Obstetrics and Gynaecology in Tudor and Stuart England*, p. 13).

Garrison-Morton, 467; Keynes, 34; Waller, 4118; Wellcome, II, p. 219; Wing, H-1091.

\$ 9,500.-



7. **HENRION, Francesco** (fl. end of the 18th cent.). **Arte Di scorrere a piacere negli Spazi aerei con le Macchine Aerostatiche, di Francesco Henrion Architetto Pittore Consistente nella Copia del Progetto da esso spedito all'Accademia di Scienze, Arti, e Belle Lettere di Lione in Francia In soluzione del Quesito da essa proposto richiedendo con il medesimo La Maniera la più sicura, La meno dispendiosa, e La più Efficace p[er] dirigere a Piacere le Macchine Aereostatiche.** Autograph manuscript on paper, Florence, 1785.



232x173 mm. I+37+II leaves. Contemporary foliation in the upper outer corner (the last leaf wrongly numbered 27). Written in brown ink. With 12 numbered drawings in ink (10 in text, 2 as folding plates, 421x291 mm). Contemporary sprinkled calf over pasteboards, covers within blind-ruled fillet, smooth spine with title lettered in gilt vertically on morocco label, marbles pastedowns and flyleaves, green silk bookmark, red edges. A very good copy.

Remarkable discovery of an important autograph manuscript by the engineer, architect and mineralogist from Pistoia Francesco Herion, the most important Italian balloonist of his time. In 1784, only seven months after Joseph and Étienne Montgolfier's first launch of their 'globe volant', Hernion launched an 'aerostatic globe' from the Ponte alla Carraia in Florence by releasing a skin-covered frame held over iron filings in a solution of sulphuric acid. The manuscript here presented contains a detailed description in twelve *articoli* or chapters of this 'macchina areostatica'. It was written by Henrion in 1785 in an attempt to gain the 1,200 livres prize offered by the Académie des Sciences, Arts et Belles Lettres of Lyon for the essay illustrating the most efficacious and least expensive manner of steering balloons.

The Bibliothèque municipale de Lyon owns the manuscript that Henrion sent to the Lyon Academy (Ms PA 231; cf. Delandine, *Manuscripts de la Bibliothèque de Lyon*, no. 1233, "Ce manuscrit d'une belle écriture [...] fut adressé à l'Académie de Lyon qui avoit proposé, en 1785, un prix sur ce sujet, et il forma le n. 99 du concours"). The Lyon manuscript is also divided in twelve chapters but contains only ten drawings. The manuscript described here, though presented by Henrion as a copy of the 'project' sent to the Lyon Academy,

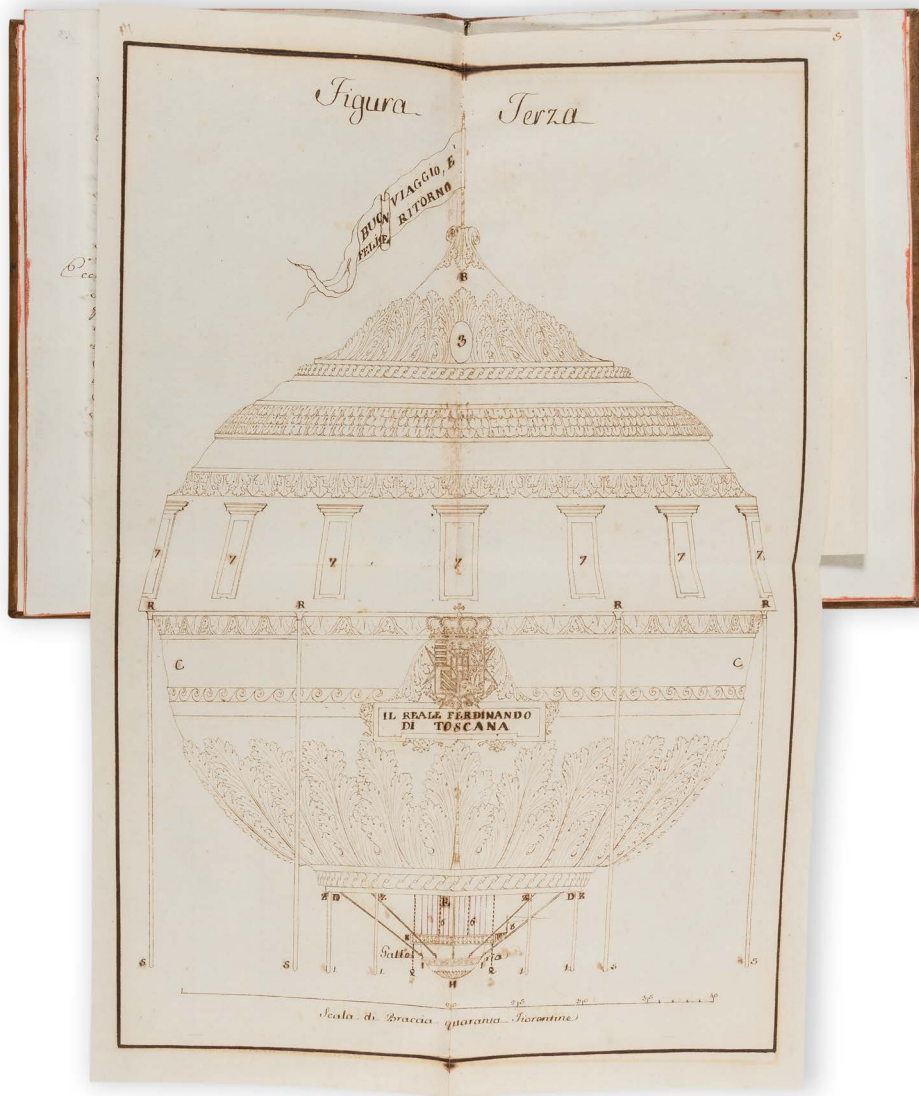
has two additional drawings. Furthermore, on fol. 9r there is a space left blank for inserting a portrait of 'Signor de Mongolfier', never realized by the author. He added instead a pencilled note 'In questo spazio deve esservi il ritratto di Mongolfier da me tralasciato p[er] non averlo'.

We can only presume that Henrion made a copy of the text sent to the 'Signori Componenti della rispettabile Accademia' (fol. 37v) for his patron, Pietro Leopoldo I Gran Duke of Tuscany.

Little is known about the life of Henrion, a somehow mysterious figure who wrote on many different subjects. On aerostatic balloons he published *Breve memoria sopra la possibilità della direzione delle macchine aereonautiche colla quale possa l'uomo ottenere il dominio dell'aria, come lo ha della terra e dell'acqua* (Florence, Gaetano Cambiagi, 1787), *Metodo per costruire e dirigere le macchine aereostatiche* (Florence, Pietro Allegrini, 1788), and *Fondamenti teorico-pratici dell'arte aereonautica* (Florence, Pietro Allegrini, 1789).

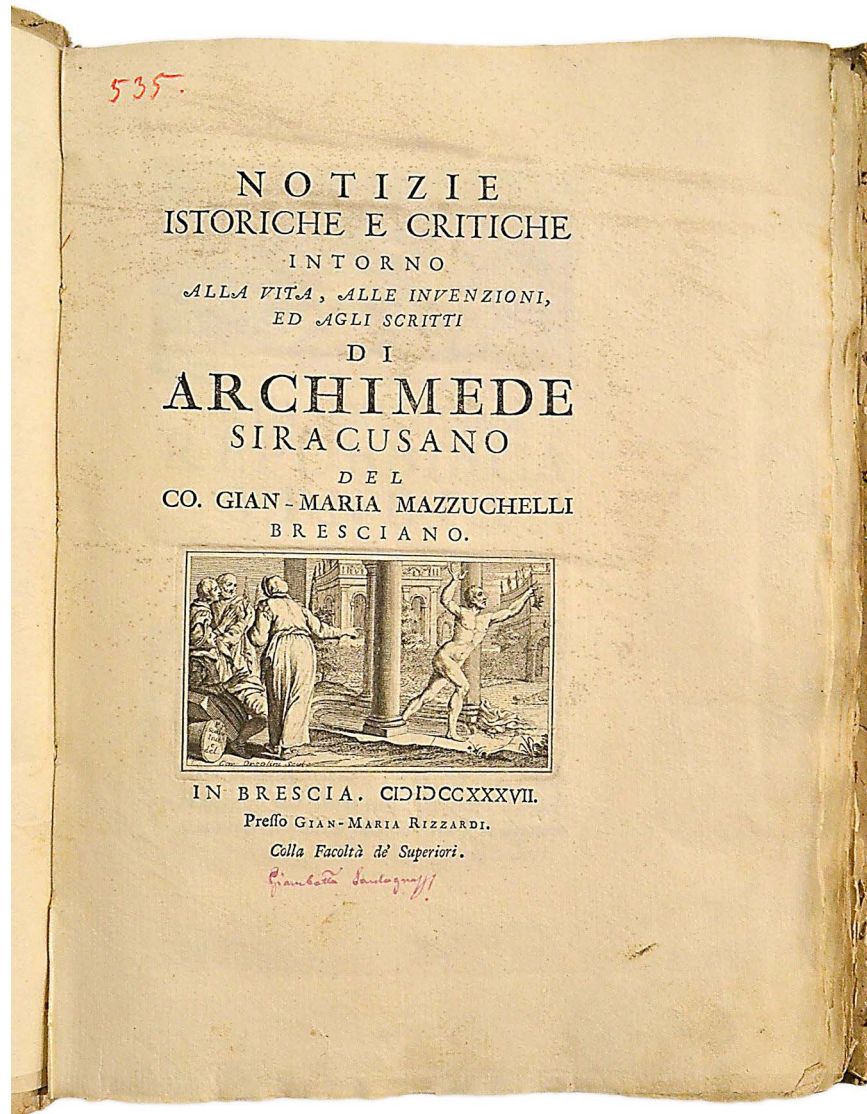
A.-F. Delandine, *Manuscripts de la Bibliothèque de Lyon*, Lyon, 1812, III, no. 1233; M. R. Lynn, *The Sublime Invention. Ballooning in Europe, 1783-1820*, London, 2010, p. 16.

\$ 15,000.-



8. **MAZZUCHELLI, Giovanni Maria** (1707-1765). **Notizie istoriche e critiche intorno alla vita, alle invenzioni, ed agli scritti di Archimede Siracusano del co. Gian-Maria Mazzucchelli bresciano.** Brescia, Giammaria Rizzardi, 1737.

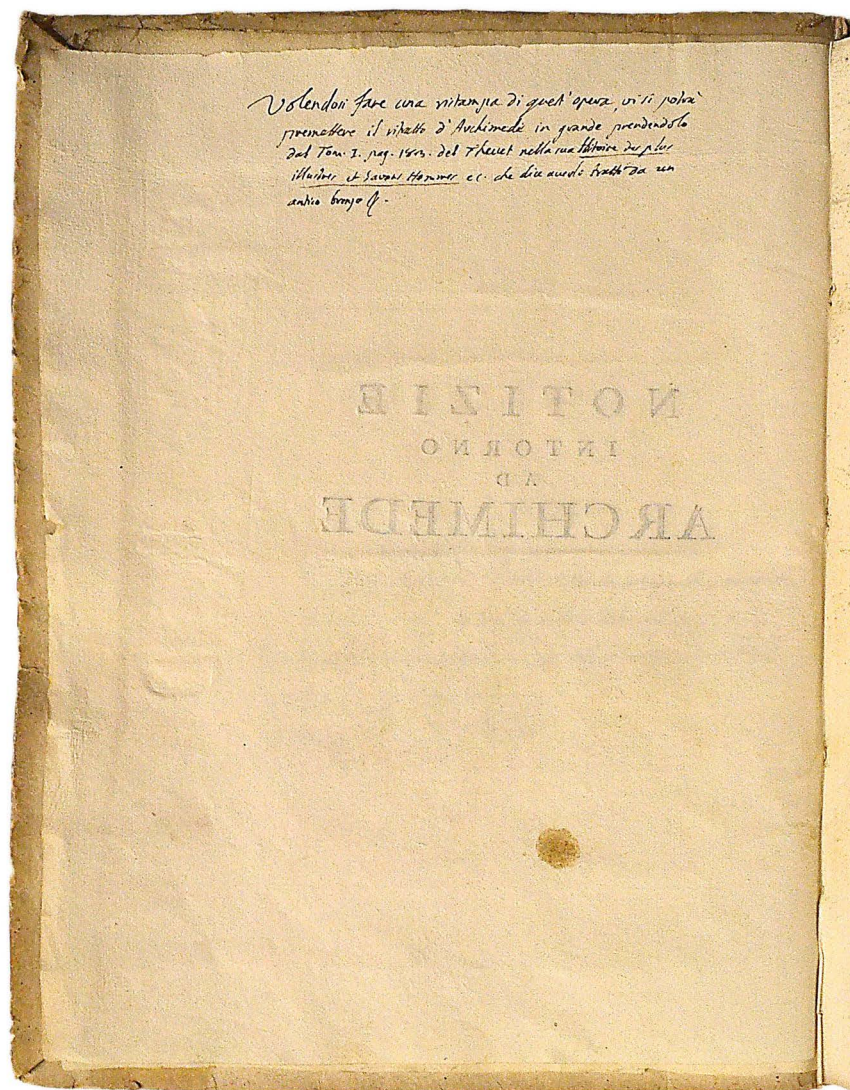
Large 4to (310x223 mm); contemporary cardboards, ink title on spine; (16), 128 pp. and 4 engraved plates. With an engraved vignette on the title-page and engraved initials and head- and tailpieces (P. Scalvino dis.-C. Orsolini inc.). The volume is entirely interleaved, alternating a leaf of printed text with one or two blank leaves. A fine copy, uncut with deckle edges.



PROVENANCE. On the front pastedown is the ownership's inscription by the author ("Ex libris Jo. Mariae Mazzuchelli"); below the note "1 febr. 1907 acquistato in Modena dal Prof. Ferdinando Tacoli. Federico Paletta", and a pasted shelf-mark. On the front flyleaf recto there are two bibliographical annotations by the author, quoting reference works on Archimedes such as the *De Archimede mathematicorum principe* by Johann Andreas Schmidt (Jena, 1683) that should be carefully examined for a new edition of the present work. On the half-title verso is a note by Mazzucchelli, which says: "Volendosi fare una ristampa di quest'opera, vi si potrà premettere il ritratto d'Archimede in grande prendendolo dal Tom. I pag. 183 del Thevet nella sua *Histoire des plus illustres et savants hommes*, ec. che dice averla tratta da un antico bronzo" ("Wishing to prepare a new edition of this work, a portrait of the author could be added at the opening of the volume, taking it from vol. I p. 183 of Thevet's *Histoire des plus illustres et savants hommes*, in which he says it comes from an old bronze"). On the title-page, in red ink, later ownership's inscription "Giambattista Sardagna" and the number "535".

ANNOTATIONS. The extensive annotations, all by the same hand, that of Mazzucchelli, are found in the margins, among the lines, and also on the blank leaves inserted in the text. The first note is on l. *3r ("Ho trovato di poi che lo Stollio a car. 388..."; "I later found out that Stollius at l. 388..."). The annotations were probably made at different stages using different inks (red, light brown and dark brown) and contain corrections, additions to the printed text and to the printed notes, translations into Latin of Greek passages, and quotations. Mazzucchelli quotes from journals like the "Galleria di Minerva",

the “Giornale de’ Letterati d’Italia” and the “Acta Eruditorum”, and from the works of many authors such as Leandro Alberti, Bernardino Baldi, Bayle, Lipsius, Voss, Montfaucon, Thevet, Schmidt, Newton, Galileo, and others. Galileo is mentioned on the blank leaf facing p. 22: “Quando si avesse a ristampare questo libro sopra Archimede converrà osservare e riferire ciò che dice il Galileo nella Bilancetta, dove spiega...” (“When this work on Archimedes will be reprinted, it should be quoted what Galileo refers in the *Bilancetta*, when he says...”); then again on p. 115: “Il Galileo diceva che non avrebbe volto a far l’opera De sphaera et cylindro in cento anni, ma a dimostrarla come il Torricelli, in mille” (“Galileo used to say that he wouldn’t have been able to write *De sphaera et cylindro* in a hundred years, let alone to demonstrate it, as Torricelli did, in a thousand years”), referring to the work *De sphaera* published by Torricelli in 1644. On the blank leaf facing p. 29 there is a note which says: “Quanto è notato di rosso viene stimato superfluo dal Sig. Girol. Tartarotti in lettera 30 settembre 1736” (“What is underlined in red is believed superfluous by Mr. Girolamo Tartarotti in a letter dated 20 September 1736”). On the blank leaf facing p. 92 another note regarding Tartarotti makes us assume that the work was submitted to him by the author for revision. Substantial revisions and additions are also in the final part which contains the bibliography of the printed editions and known manuscripts of Archimedes’ works. On the blank leaf at p. 123 a note says that Ambrogio Camaldolese wrote about a manuscript containing a work by Archimedes on war instruments called “De instrumentis bellicis et aquaticis” which was in the hands of a certain Ranuzzio from Bologna, but Mazzuchelli concludes that this was probably only a boast. The last note can be found in the index on the blank leaf facing p. 127. Finally, on the back pastedown, Mazzuchelli refers to positive reviews of his work, appeared in the “Acta eruditorum” of Leipzig (August 1740), in volume III of Arisi’s *Cremona literata* (published in 1741) and in the “Novelle Letterarie di Venezia” of the year 1737.



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FIRST AND ONLY EDITION. This is an exceptional surviving, the author’s own copy prepared with blank interleaves and extensively annotated and corrected by him in view of a reprint, as Mazzuchelli explicitly says on several occasions. This new edition, however, never appeared, even though the author was only 30 when he published the first edition. It is presumable that the annotations were written between 1737, when the volume was printed, and 1741, the year in which appeared the *Cremona literata*, mentioned in the final note.

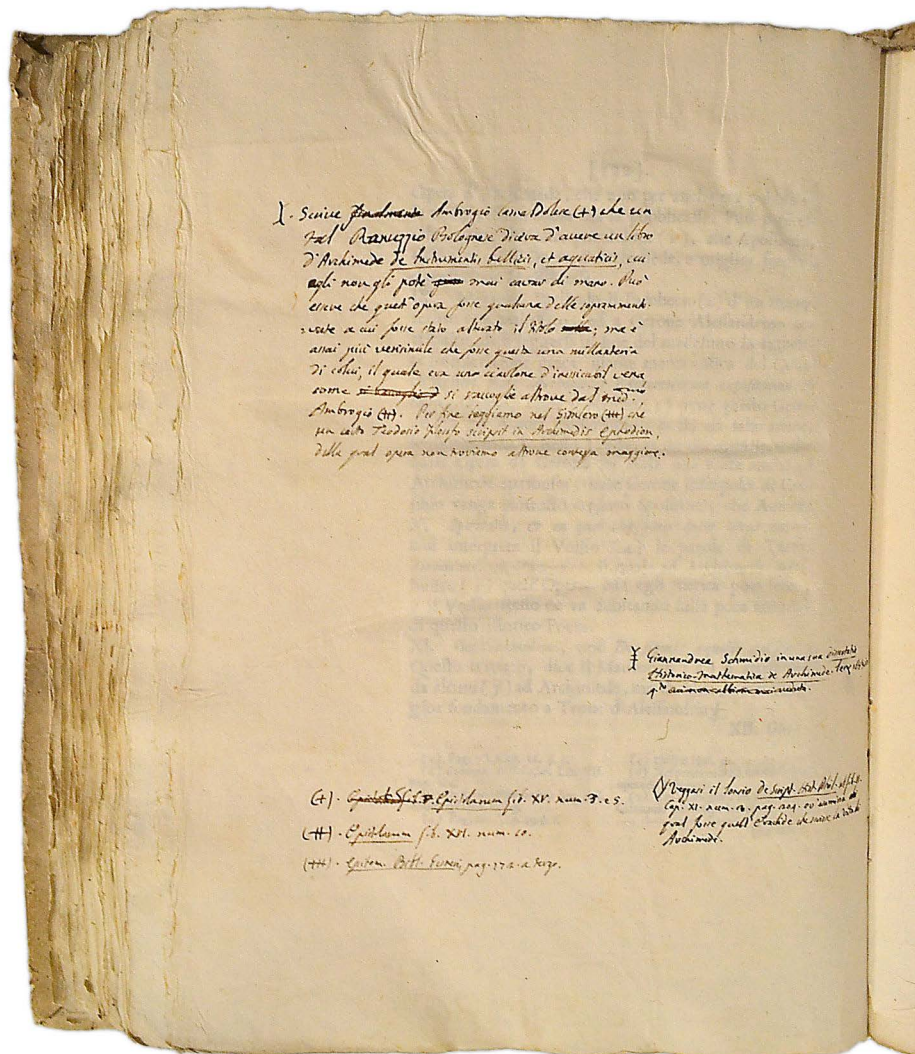
Among Mazzucchelli's manuscript works, preserved in the 10 volumes of the *Memorie letterarie* (Vat. lat., 9271-9277, 9281-9283), is a reply (dated January 29 1538) to a letter (dated January 15, 1738) of the abbot Filippo Garbelli about the life of Archimedes (cf. Rodella, *op. cit.*, p. 112, no. 32).

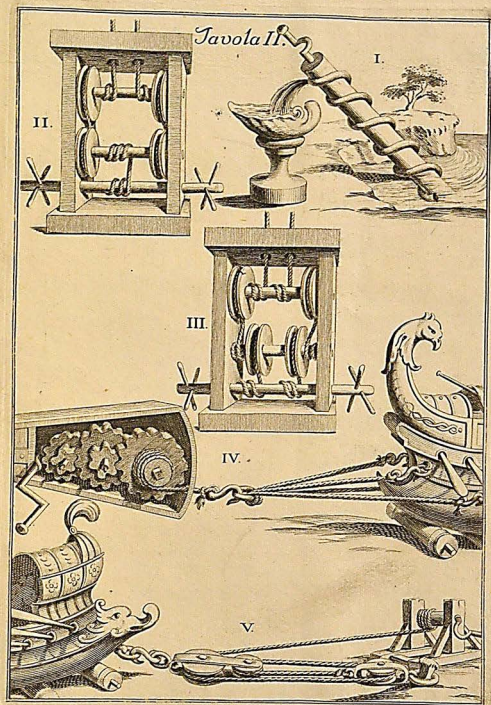
Giammaria Mazzucchelli is a prominent figure on the 18th-century Italian literary scene. Born in Brescia in 1707 into a noble family, he studied in Bologna at the Jesuits' college, where he became a pupil of the great erudite F.S. Quadrio. He privately studied Greek, Latin, French, modern philosophy, geometry and mathematics. Following his father's will, in 1726 he moved to Padua to study law under G. Alaleona. Back

to Brescia in 1728, in a very short time he created a vast network of cultural relationships in his hometown (with personalities like G.B. Chiaramonti, A.M. Querini, and G.B. Rodella) as well as in other Italian towns. He became acquainted with G. Tartarotti, S. Bettinelli, A. Calogerà, G. Baretti, F. Algarotti, L.A. Muratori, A. Zeno, S. Maffei, G. Parini, just to mention the most important names.

Already at an early age, Mazzucchelli conceived the idea of writing a vast bio-bibliographical work on the Italian writers. He then started rigorously and consistently collecting material on many authors and their works for this very ambitious project that was later called *Scrittori d'Italia*.

Meanwhile, in 1737, he published the present work on Archimedes, in which he was able to show his knowledge of Greek, mathematics and geometry, and that brought immediately upon him the attention of the academic world.





\$ 5,800.-

Mazzucchelli had also a large collection of medals (partially published in the book *Museum Mazzuchellianum*, Venice, 1761-63) and a private museum of minerals and vegetables. He died in 1765 for the consequences of a horse accident (cf. P. Lasagna, *Mazzuchelli, Gian Maria*, in: “Dizionario Biografico degli Italiani”, LXXII, 2008, s.v.).

[illegible]

(Quando si avesse a ristampare questo libro sopra Archimede conviene osservare e scrivere ciò che dice il Galileo nella Bilancetta, dove spiega quasi conforme alla mente di Simon Stevinus d'Archimede cosa a questo punto. Forse della prefaz. all' Ediz. ultim. delle Opere del Galileo vi sono alcune notizie a quest' proposito.)

THE FIRST PRINTING OF GALILEO'S CONDEMNATION AND ABJURATION IN THE ORIGINAL ITALIAN

9. [GALILEIANA]. **POLACCO, Giorgio** (1570-c. 1650). **Anticopernicus catholicus, seu De terræ statione, et de solis motu, contra systema Copernicanum, catholicæ assertiones. Auctore Giorgio Polacco Veneto.** Venice, Guerigli, 1644.

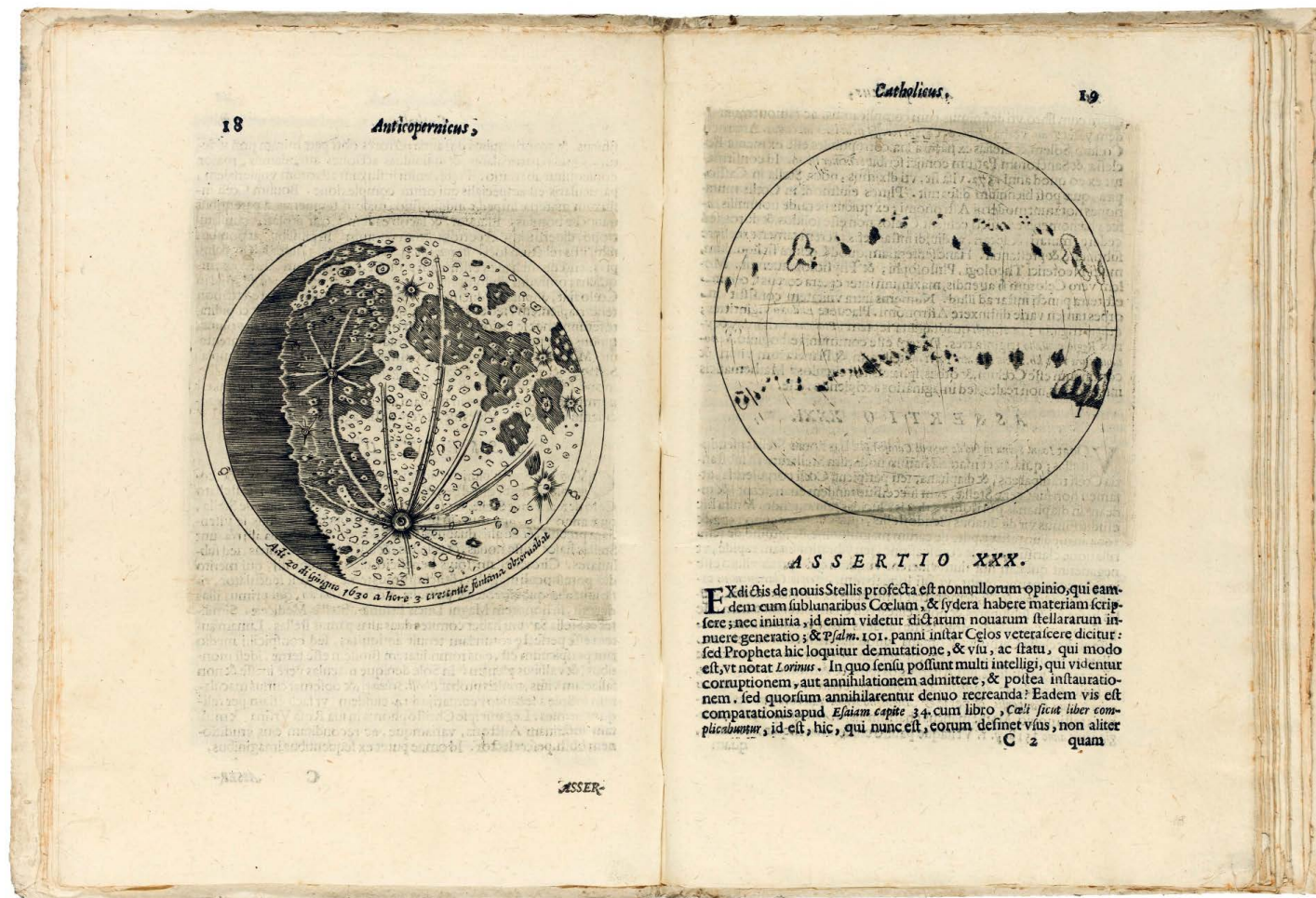
4to. (8), 107, (1 blank) pp. With three large astronomical engravings on the title-page and at pp. 18-19 (showing the moon and sun spots). Re-cased in old boards. Title-page a bit soiled, old repair to the last leaf with no loss of text, otherwise a very good, wide-margined copy.

RARE FIRST EDITION, containing 195 theses (*assertiones*) relating astronomy to the Bible and the teaching of the Catholic Church, which

demonstrate Polacco's wide reading and erudition. Polacco, a Venetian priest, hails the condemnation of Copernicanism by the Church in 1616 and Galileo's forced recantation of 1633. He cites in full, publishing them for the first time, Galileo's condemnation and abjuration in their original Italian version (pp. 69-76, Assertio CXXXIII) (cf. A. Poppi, *Astronomia e Bibbia nell' "Anticopernicus catholicus" di Giorgio Polacco 1644*, in: "Ricerche sulla teologia e la scienza nella Scuola padovana del Cinque e Seicento", Catanzaro, 2001, pp. 231-244).

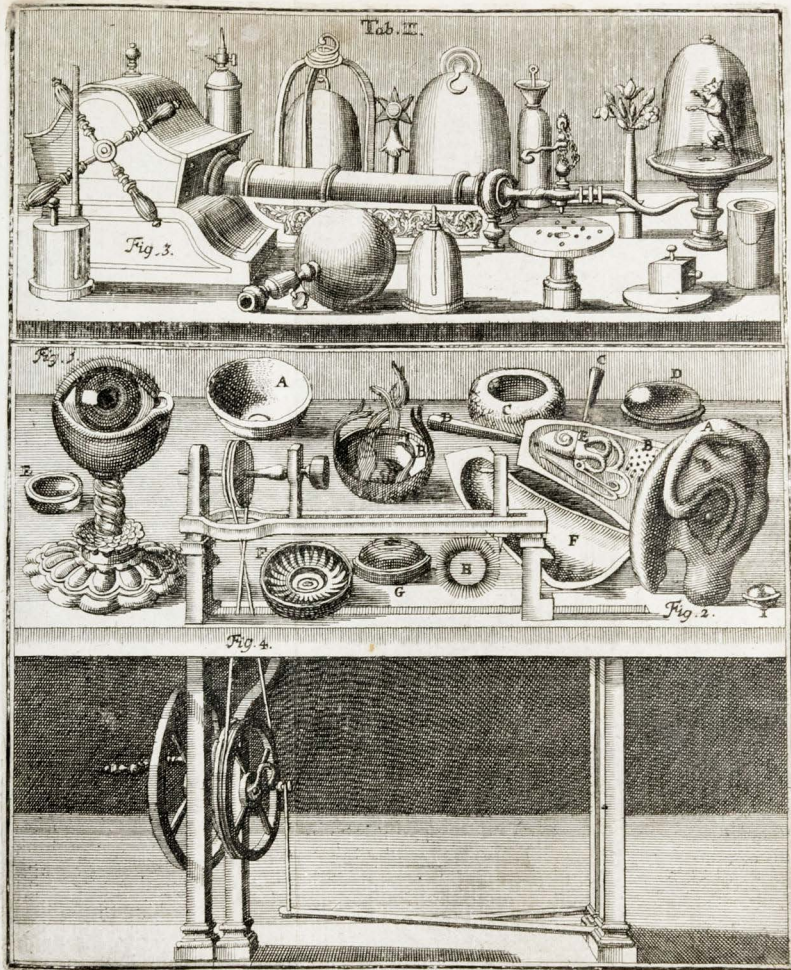
Riccardi, II, 290; Carli-Favaro, no. 202; Cinti, 113.

\$ 38,000.-



10. **TEUBER, Johann Martin** (fl. 1st half of the 18th cent.). **Kurtzer Unterricht von der Dreh-Kunst... des berühmten Herrn Johann Martin Teubers.** Regensburg, Seiffart, 1730.

4to; (4) ff., 52 pp., 3 folding plates (the first is a group portrait of Teuber dynasty, signed by Andreas Geyer). Bound in contemporary brown speckled boards. Some inconsequential discoloration, otherwise a fine copy, with excellent, dark strikes of the plates.



EXTREMELY RARE FIRST EDITION of what is probably the first book on turning by a practitioner. Teuber was known for the ornate silver objects very popular in Bavarian churches (altar candlesticks, monstrances etc. as well as decorative elements for interiors, balustrades etc), but also such secular artifacts as anatomical models, planispheres etc. The plates show the machinery required for turning as well as some of the firm's wares, as the work was certainly published as a promotional vehicle for the firm, comparable to the illustrated book of the Vatican silversmith Giuseppe Giardini (*Disegni Diversi*, Rome 1714).

Teuber wrote this book to self-promote his activity pretending that it was written on his behalf by a certain Christian Drexel, which is clearly a pseudonym of the author, who plays with the terms Drechsler (turner in German) and Drexel. The book underwent many following editions in which the name Drexel disappears.

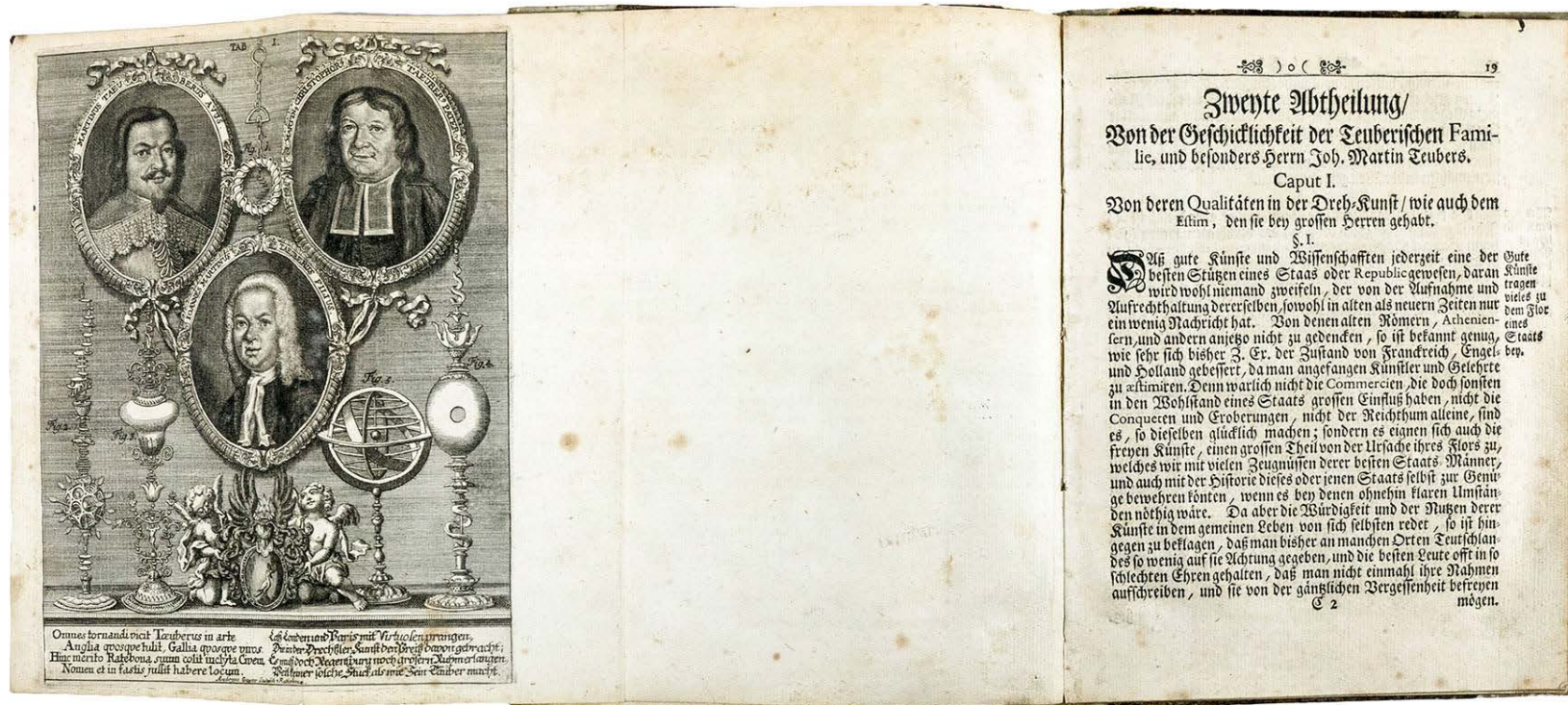
The work is part of an understudied corpus of books in the 18th century in which an artisan or craftsman writes a learned book about a traditionally humble profession in order to raise its prestige as well as their own social standing. It is claimed not to be a mechanical art but a 'Kunst'. Very likely some of these books were commissioned by the craftsman, as the learning (as here) is well beyond someone with limited education.

The work discusses the origin of "turning", its practice by noble Bavarians as a hobby, and includes enough technical information about the process and mechanics of turning that it could be used as a guide by other craftsmen or amateurs. This too represents a departure in the

history of manufacture, in which technical information was carefully guarded. The work also includes a history of the three generations of the Teuber family - again a promotional ploy.

OCLC, 251681569 (only two copies in America, Princeton and Berkeley).

\$ 3,200.-



11. [VILLIFRANCHI, Giovanni (d. 1614)]. **Descrizione della barriera, e della mascherata, fatte in Firenze a' XVII. et a' XIX. di Febbraio 1612 al serenissimo signor Prencipe d'Urbino.** Florence, Bartolomeo Sermartelli and brothers, 1613.



4to (mm 212x148); contemporary vellum over boards, lettered-piece on spine, blue edges (endleaves strongly browned, bookblock slightly detached from the spine); (4), 122 pp. Printer's device on the title-page. A very good, genuine copy, only slightly browned, from the library of Giovanni Domenico Berio Marquis of Salza (or Salsa, d. 1791) and his son Francesco Maria (1765-1829) (their engraved bookplate on front pastedown) and from the library of William Humble Ward, Earl of Dudley (1867-1932) (his coat-of-arms on the back pastedown), whose library was sold in 1907 (cf. *Catalogue of the library of the Earl of Dudley, at 7 Carlton Gardens, S.W.*, 1907, preserved in a manuscript copy now at the Grolier Club in New York City).

FIRST EDITION, dedicated by Giovanni Villifranchi to the prince of Urbino Francesco Maria II della Rovere, of this report on the Medici festivities organized for the Carnival of 1612.

The work includes musical pieces (the notes as usual were printed separately on loose sheets) by O. Rinuccini, A. Adimari, G. Cicognini, A. Salvadori, and Villifranchi himself.

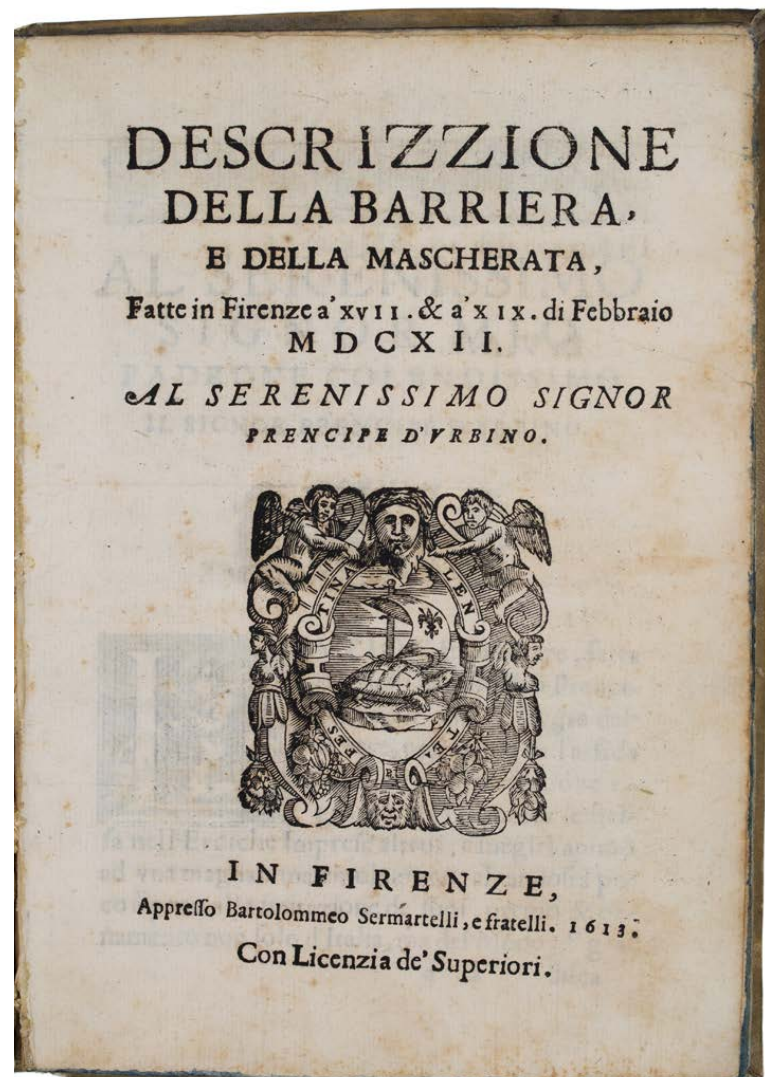
On p. 32 Galileo Galilei is mentioned for his discovery of the satellites of Jupiter, which were staged for the first time in the allegorical representation of the planets (cf. A. Solerti, *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637*, New York-London, 1968, pp. 69-72).

“Although Galileo was not successful in his first attempts to tie the court writers to his wagon, the Medicean stars eventually became an integral part of the discourse of the court. The medal celebrating Galileo's discovery of the satellites was eventually struck. Jupiter sitting on a cloud with the four stars circling about him was presented as an emblem of Cosimo II, whose effigy occupied the other side of the medal. The stars were represented in sonnets, in theatrical machines, in operas, in medals, and in frescoes celebrating the divine pedigree of the house of Medici. We encounter them again in the most important court spectacle of the carnival of 1613 [i.e. 1612] - the barriera of 17 February. It began at two o'clock Florentine time in the theater of the Pitti Palace in front of a selected courtly audience. After a virtuoso display of spectacular theatrical machines and effects designed by the court engineer Giulio Parigi, the spectacle deployed its mythological plot. Cupid set his own realm over Tuscany, inaugurating a Golden Age, but peace was soon threatened. Cupid and his knights (six court pages) were faced by a

monstrous dragon spitting flames and smoke and twelve Furies led by Nemesis. Although the dragon, Nemesis, and the Furies were eventually made to disappear into a trap conveniently connected to hell, Cupid and Tuscany were not safe yet. Sdegno Amoroso (Disdain of Love) and his five ferocious and barbarous looking “Egyptian knights” jumped on stage from the hellmouth. A new tilt began, but peace and Tuscany’s Golden Age were quickly re-established by divine (Cosimo I’s?) intervention. Thunder was heard, and Jupiter arrived on a shimmering cloud

(part of a very complicated machine that changed in appearance as it moved about the stage). Jupiter was not alone: ‘Down below, among the clouds, appeared the four stars that circle Jupiter discovered by Galileo Galilei from Florence, Mathematician to His Highness, with the marvellous spyglass, and like the ancients who transposed to the sky their greatest heroes, he - having discovered these stars - called them Medicee, and has dedicated the first to His Most Serene Highness, the second to Prince Don Francesco, the third to Prince Don Carlo, the fourth to Prince Don Lorenzo’. The machine brought Jupiter close to the grand duchess, to whom he sang an aria; then it slowly disappeared from the stage. In the process the four Medicean stars turned into four flesh-and-blood knights: ‘After Jupiter finished his song some thunders were heard, the cloud vanished and there appeared four stars which soon turned into four knights who stood up’. The Cyclops (who had come on stage right before Jupiter’s arrival) handed thunderbolts to the four knights. With such weapons, they were ready to start the new joust in Jupiter’s name. The name of the tilt was ‘The Arrival of the Knights of the Medicean Stars’. Peace soon followed. The ladies in the audience joined the knights on stage and the final ball began. The rest of the city had its share of the Medicean stars: two days later a simpler version of the barriera went through the city as a carnival procession. The Medicean stars, together with the Furies and Nemesis, were in the second troupe of the pageant.

Probably as a result of the Bellarmino’s admonition to Galileo in 1616 and of Cosimo II’s declining health and control over cultural and political policies, Galileo’s discoveries did not continue the career in the Medici mythology they had begun so brilliantly. Their visibility declined even further after 1621 when - following Cosimo II’s death - the Grand Duchess Cristina and her counsellors took over the government of Tuscany and the management of court culture. Carnival festivals were played down, and sacred comedies became the dominant genre. Moreover, the lack of an actual prince (Ferdinand II would reach majority only in 1628) made it difficult to develop new prince-centered cultural productions. Jupiter was unemployed” (M. Bi-

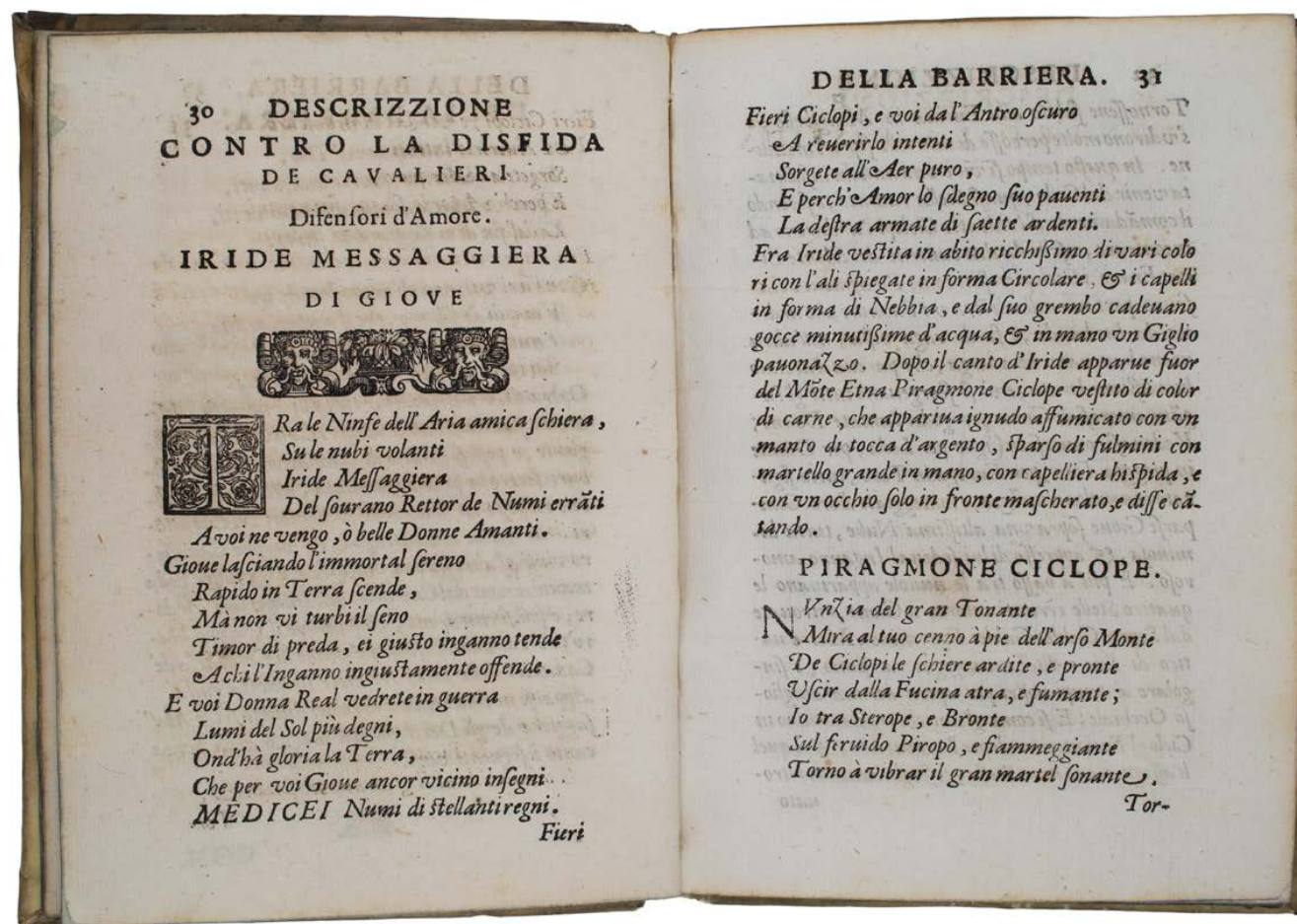


agioli, *Galileo the Emblem Maker*, in: "Isis", 81 1990, pp. 249-250).

Giovanni Villifranchi, a poet and a priest from Volterra, was secretary to Virgilio Orsini, Duke of Bracciano. He wrote pastoral plays, dramas and occasional poems. He died in 1614 while sailing towards Naples.

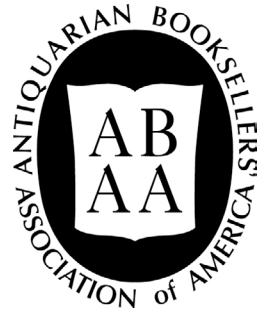
Catalogo unico, IT\ICCU\BVEE\052518; S.P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII^e siècle conservés dans les bibliothèques de France*, Paris, 1984, VIII, p. 118.

\$ 6,200.-





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