

Decorative Prints

2 (ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE). DE ROMULO SIVE QUIRINO ROMAE CONDITORE ET ILLIUS TEMPLO (Romulus/Quirinus Roman Conditorium, or His Temple). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 36. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

3 ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE). DE TEMPIO SATURNI HODIE, ECC S.ANDRANI (Temple of Saturn, now St. Adrian on the Capitoline Hill). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 39. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

4 (ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE). DE TEMPLUM IUNONIS LUCINAE (Temple of Juno Goddess of Births). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 43. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

5 (ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE). DE MARTE ULTORE ET ILLIUS TEMPLO (Temple of Mars the Punisher). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 46. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

6 (ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE) BASILICA SIVE PORTICUS ANTONINI PII (The Portica of the Basilica that is now the Church of Antonius). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 61. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

7 ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE) BASILICA SIVE PORTICUS ANTONINI PII (The Portica of the BASILICA SIVE PORTICUS ANTONINI PII(The Portica of the Basilica that is now the Church of Antonius). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 61. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

8 (ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE). DE MARTE ULTORE ET ILLIUS TEMPLO (Temple of Mars the Punisher) As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 46. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

9 (ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE) ARCUS TRIUPHALIS GRATIANI (Arch of Triumph of Gratian). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 74. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

10 (ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE). DE ARCU DOMITIANI HODIE ARCO DI PORTUGALLO. (Domitian Arch, now the Arch of Portugal) As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 75. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

11 (ARCHITECTURE). LAURO, GIACOMO. (ROMAN ARCHITECTURE). PORTA NAEVIA ET LABICANA HODIE PORTAMAGGIO RE. (Naevia and Labicana Gate, now Maggiore Gate). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 80. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

12 **(ARCHITECTURE) LAURO, GIACOMO. (ROMAN ARCHITECTURE).** DE TEMPLO IOVIS CAPITOLINI (The Temple of Jovis Capitolini). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 29. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

13 **ARCHITECTURE) LAURO, GIACOMO. (ROMAN ARCHITECTURE).** DE TEMPLUM DEAE VESTA (The Temple of the Vestal Virgins). **ARCHITECTURE) LAURO, GIACOMO. (ROMAN ARCHITECTURE).** DE TEMPLUM DEAE VESTA (The Temple of the Vestal Virgins). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 30. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

14 **(ARCHITECTURE).LAURO, GIACOMO. (ROMAN ARCHITECTURE).** TEMPLUM SOLIS IN MONTE QUIRINALI (Temple of the Sun on Mount Quirinale) As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 32. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

15 **(ARCHITECTURE) LAURO, GIACOMO. (ROMAN ARCHITECTURE).** DE VENERE GENITRIC ET DE EIUS TEMPLO IN FORO CAESARIS (Temple of Caesar Augustus). **SS. CARMI ET DAMIANI.** As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 35. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

16 **ARCHITECTURE) LAURO, GIACOMO. (ROMAN ARCHITECTURE).** TEMPLUM PACIS APUD ULAM SACRAM (Temple of Peace). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 37. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

17 **(ARCHITECTURE).LAURO, GIACOMO. (ROMAN ARCHITECTURE).** TEMPLUM CYBELES. (Temple of Cybele). As published in a later edition of *Antiquae Urbis Splendor* (orig. 1612-1628). Pl. 38. Engraving. Image: 7 X 9 ¼. Margins: 9 ¼ x 13 ½. Includes the legend below. In fine condition. Giacomo Lauro was a printmaker active in the map and view industry of mid-sixteenth to mid-seventeenth century Rome. \$ 250

18 **BLOCH, MARCUS ELIESER (1723-1799).** 1. THE SEA COOK. THE CUNNING DOREE. 210mm x 130mm. Printed in 1805 in England. Engraved by J. Pass. Hand colored engraving. In very good condition with the binding holes on the left.

Marcus Bloch was born in Anspach. He was a medical doctor but became interested in natural history at an early age and studied intestinal worms. When he was 57, Bloch began his studies of fish. His first original work was on German fish. His study of foreign fish was based on the work of others thereby incorporating a great deal of inaccurate findings along with imaginative illustrations. He was one of the first students of fish to publish a series of fish prints. Bloch worked with many artists and J. Pass was just one of many. \$ 500

19 **BLOCH, MARCUS ELIESER (1723-1799).** THE INDIAN HUNCH BACK. BLOCH, MARCUS ELIESER (1723-1799). THE INDIAN HUNCH BACK. 130mm x 210mm. Printed in 1805 in England. Engraved by J. Pass. Hand colored engraving.

In very good condition with the binding holes on the lower margin.

Marcus Bloch was born in Anspach. He was a medical doctor but became interested in natural history at an early age and studied intestinal worms. When he was 57 Bloch began his studies of fish. His first original work was on German fish. His study of foreign fish was based on the work of others thereby incorporating a great deal of inaccurate findings along with imaginative illustrations. He was one of the first students of fish to publish a series of fish prints. Bloch worked with many artists and J. Pass was just one of many. \$ 500

20 **BUTTERFLIES.** UNIDENTIFIED BUTTERFLY PRINT. ca. 1830-1870. Pl. 57. Hand colored engraving of butterflies and caterpillars, intricately decorated with flowers and leaves. Possibly from Humphreys and Westwood's *BRITISH BUTTERFLIES AND THEIR TRANSFORMATIONS*, 1849. \$ 300

21 **BUTTERFLIES.** UNIDENTIFIED BUTTERFLY PRINT. ca. 1830-1870. Pl. 37. Hand colored engraving of the life cycle of the butterfly (chrysalis, caterpillar, etc.), intricately decorated with flowers and leaves. Possibly from Humphreys and Westwood's *BRITISH BUTTERFLIES AND THEIR TRANSFORMATIONS*, 1849. \$ 300

22 **CRAMER, PIETER. (DUTCH).** De Uitlandsche Kapellan Voorkomende in de drie Waereld-Deelen Asia, Africa en America ... Papillions Exotiques des trois parties du Monde l'Asie, l'Afrique et l'Amerique"(BUTTERFLIES OF THE WORLD). 1775-82. 11 ½ x 9. Hand colored engraving. Cramer was a wealthy wool merchant with an avid interest in

butterflies. He had his extensive butterfly collection painted, and published the prints in BUTTERFLIES OF THE WORLD, a primary work in the history of entomology. \$ 450

23 **CRAMER, PIETER. (DUTCH).** DE UITLANDESCHE KAPELLEN (BUTTERFLIES OF THE WORLD) 1775-82. 11 ½ x 9. Hand colored engraving. Cramer was a wealthy wool merchant with an avid interest in butterflies. He had his extensive butterfly collection painted, and published the prints in BUTTERFLIES OF THE WORLD, a primary work in the history of entomology. \$ 450

24 **DEAKIN, RICHARD AND EDWARD NEWMAN.** FLORIGRAPHIA BRITANNICA; OR, ENGRAVINGS AND DESCRIPTIONS OF THE FLOWERING PLANTS AND FERNS OF BRITAIN. London., Hamilton, Adams and Co., 1848. Hand-colored engraving. Figures 1002-1004, including digitalis purpurea (foxglove), linnaea borealis (twinflower) and verbena officinalis (herb of the cross). \$ 40

25 **DEAKIN, RICHARD AND EDWARD NEWMAN.** FLORIGRAPHIA BRITANNICA; OR, ENGRAVINGS AND DESCRIPTIONS OF THE FLOWERING PLANTS AND FERNS OF BRITAIN London., Hamilton, Adams and Co., 1848. Hand-colored engraving. Figures 1118-1123, including oxytropia urlaensis and campestris (locoweeds), melilotus officinalis and leucantha (sweet clovers), and trifolium pratense and medium (red clovers). \$ 40

26 **DEAKIN, RICHARD AND EDWARD NEWMAN.** FLORIGRAPHIA BRITANNICA; OR, ENGRAVINGS AND DESCRIPTIONS OF THE FLOWERING PLANTS AND FERNS OF BRITAIN London., Hamilton, Adams and Co., 1848. Figures 411-416, including eryngium maritimum and campestre (eryngos) and bupleurum odontites and tenuissimum (thorow wax). \$ 40

27 **DEAKIN, RICHARD AND EDWARD NEWMAN.** FLORIGRAPHIA BRITANNICA; OR, ENGRAVINGS AND DESCRIPTIONS OF THE FLOWERING PLANTS AND FERNS OF BRITAIN London., Hamilton, Adams and Co., 1848. Figures 984-989, including euphrasia officinalis (eyebright), limosella aquatica (water mudwort) and several varieties of scrophularia (figwort). \$ 40

28 **DEAKIN, RICHARD AND EDWARD NEWMAN.** FLORIGRAPHIA BRITANNICA; OR, ENGRAVINGS AND DESCRIPTIONS OF THE FLOWERING PLANTS AND FERNS OF BRITAIN London., Hamilton, Adams and Co., 1848. Figures 363-368, including lobelia dortmanna (Dortmann's cardinalflower), jasione montana (sheepbit), and campanula rotundifolis and patula (bellflowers). \$ 40

29 **DEAKIN, RICHARD AND EDWARD NEWMAN.** FLORIGRAPHIA BRITANNICA; OR, ENGRAVINGS AND DESCRIPTIONS OF THE FLOWERING PLANTS AND FERNS OF BRITAIN London., Hamilton, Adams and Co., 1848. Figures 1184-1189, including six different varieties of hypericum (St. John's wort). \$ 40

30 **DUBOURG, M.** THE COLISEUM. PL.12. From the Views of The Remains of Ancient Buildings in Rome and its Vicinity. c. 1820. Hand-colored lithographs with extant binding and accompanying text. Image: 9 x 12¼. Margins: 12¾ x 15½. \$ 300

31 **DUBOURG, M.** THE COLISEUM (FROM PL. 12). PL. 13. From the Views of The Remains of Ancient Buildings in Rome and its Vicinity. c. 1820. Hand-colored lithographs with extant binding and accompanying text. Image: 9 x 12¼. Margins: 12¾ x 15½. \$ 300

32 **FUCHS, LEONHARD (1501-1566).** THE GREAT HERBAL OF LEONHART FUCHS; DE HISTORIA STIRPIUM COMMENTARII INSIGNES PL. 577, OPHIOGLOSSUM, NATERZUNGLIN,1543. (Annotation in French) LANGUE DE SERPENT. Original hand colored woodcut from Neue Krueterbuch. Basle 1543. 375mm x 204mm. Meyer did the drawings, Heinrich Fullmauer transferred them to the woodblocks and they were cut by Veit Rudolph Speckle. The original books were issued in 2 volumes and illustrated with 511 woodcuts. Fuchs established a standard of botanical illustration that has lasted to the present day and over 100 species were illustrated for the first time. \$ 550

33 **FUCHS, LEONHARD (1501-1566).** THE GREAT HERBAL OF LEONHART FUCHS; DE HISTORIA STIRPIUM COMMENTARII FUCHS, INSIGNES. PL. 476, LICHEN, STEIN LEBERFRAUT Basle, 1543. (Annotated in French "HEPATIGUE"). Original hand colored woodcut from Neue Krueterbuch. 375mm x 204mm. Meyer did the drawings, Heinrich Fullmauer transferred them to the woodblocks and they were cut by Veit Rudolph Speckle. The original books were issued in 2 volumes and illustrated with 511 woodcuts. Fuchs established a standard of botanical illustration that has lasted to the present day and over 100 species were illustrated for the first time. \$ 450

34 **GOLDSMITH, OLIVER.** A HISTORY OF THE EARTH AND ANIMATED NATURE London and Edinburgh., Pub. by A. Fullarton & Co., 1850. Hand colored engraving of 9 butterflies Pl. XXXIX. 140mm x 233mm with small margins. Oliver Goldsmith (1728-1774) was an accomplished poet, playwright and biographer who also had an abiding interest in the natural world. The first edition of his extensive natural work was published in 1774, and it was instantly popular. Several

editions and reprints followed well into the nineteenth century. Judging by the size of the plate, this print is most likely from the 1850 edition published by A. Fullarton. Freeman 1334. \$ 300

35 **GOLDSMITH, OLIVER.** A HISTORY OF EARTH AND ANIMATED NATURE. London and Edinburgh., Pub. by A. Fullarton & Co., c.1850. Hand colored engraving of 6 butterflies, Pl XL. 140mm x 233mm with small margins. Oliver Goldsmith (1728-1774) was an accomplished poet, playwright and biographer who also had an abiding interest in the natural world. The first edition of his extensive natural work was published in 1774, and it was instantly popular. Several editions and reprints followed well into the nineteenth century. Judging by the size of the plate, this print is most likely from the 1850 edition published by A. Fullarton. Freeman 1334. \$ 300

36 **KELLY, THOMAS.** UNIDENTIFIED INSECT PRINT. London., Thomas Kelly., Ca. 1810-1830. 9" x 7.5" with small margins. Hand-colored engraving of several different insect species including butterflies and dragonflies. The caption at the bottom reads "London: Thomas Kelly & Co." Thomas Kelly was a prolific British publisher in the nineteenth century. Judging by the size, it is possible that this print comes from Charles Macintosh's THE NEW IMPROVED PRACTICAL GARDENER AND MODERN HORTICULTURIST. \$ 300

37 **LEMAIRE (CHARLES), M. SCHEIDWEILER AND LOUIS VAN HOUTTE.** FLORE DES SERRES ET DES JARDINS DE L'EUROPE. Ca. 1845-1888. Hand-colored lithograph. 13 ¼" x 9.5". FLORE DES SERRES... was a lavish Belgian periodical devoted to botany. It was primarily the brainchild of nurseryman Louis Van Houtte, and it ceased when he died in 1888. This beautiful and vividly-colored plate from one of the issues depicts Musa Zebrina, or the blood banana, native to Indonesia. \$ 200

38 **LEMAIRE (CHARLES), M. SCHEIDWEILER AND LOUIS VAN HOUTTE.** FLORE DES SERRES ET DES JARDINS DE L'EUROPE. Ca. 1845-1888. Hand-colored lithograph. 13 ¼" x 9.5". FLORE DES SERRES... was a lavish Belgian periodical devoted to botany. It was primarily the brainchild of nurseryman Louis Van Houtte, and it ceased when he died in 1888. This beautiful and vividly-colored plate from one of the issues depicts Sarracenia Flava, the carnivorous yellow pitcher plant. \$ 200

39 **(MUSHROOMS). BULLIARD, PIERRE.** HERBIER DE LA FRANCE.PLANTE DE LA FRANCE. BOLETUS EXSICCABILIS, PEDICULO LATERALI, PILEO OBLIQUATO... Tinted engraving, Pl. 7.1780-93. Image: 9 x 6 ¼". Wide margins. Tinted engraving, Pl. 7. Pierre Bulliard is considered a pioneer in mycological studies, and he produced some of the most accomplished botanical plates of the eighteenth century. For these plates, he line-etched an outline of the mushrooms, then used three tinted plates to achieve the color. \$ 250

40 **(MUSHROOMS). BULLIARD, PIERRE.** HERBIER DE LA FRANCE.PLANTE SUSPECTE DE LA FRANCE. LE BOLET CORIACE. 1780-93. Image: 9 x 6 ¼". Wide margins. Tinted engraving, Pl. 28. Pierre Bulliard is considered a pioneer in mycological studies, and he produced some of the most accomplished botanical plates of the eighteenth century. For these plates, he line-etched an outline of the mushrooms, then used three tinted plates to achieve the color. \$ 250

41 **(SHELLS) PERRY, GEORGE.** CONCHOLOGY OR THE NATURAL HISTORY OF SHELLS. MONOPLEX.. Pl. 3.Pub by W. Miller., 1811. Image: 12 ¾ x 9". Margins: 16 ¼ x 10 ¾". Hand colored aquatint. When it was published, George Perry's book on shells was ridiculed for its eccentric taxonomy and fanciful coloring. However, it has now been accepted as a serious scientific work, and Perry's shell names are still in use today. The prints of shells are vibrantly colored, and are the only conchological prints made by aquatint. See Classic Natural History of Prints (Shells) and Nissen ZBI 3134.

550.00 \$ 550

42 **(SHELLS) PERRY, GEORGE.** CONCHOLOGY OR THE NATURAL HISTORY OF SHELLS. CONCHOLOGY OR THE NATURAL HISTORY OF SHELLS.STROMBUS.Pl. 12.Pub by W. Miller. 1811. Image: 12 ¾ x 9". Margins: 16 ¼ x 10 ¾". Hand colored aquatint. When it was published, George Perry's book on shells was ridiculed for its eccentric taxonomy and fanciful coloring. However, it has now been accepted as a serious scientific work, and Perry's shell names are still in use today. The prints of shells are vibrantly colored, and are the only conchological prints made by aquatint. See Classic Natural History of Prints (Shells) and Nissen ZBI 3134. \$ 550

43 **(SHELLS) PERRY, GEORGE.** CONCHOLOGY OR THE NATURAL HISTORY OF SHELLS. Pub by W. Miller. ARGONAUTA. Pl. 42.Pub by W. Miller., 1811. Hand colored aquatint, Pl. 42. 12 ¾ x 9". When it was published, George Perry's book on shells was ridiculed for its eccentric taxonomy and fanciful coloring. However, it has now been accepted as a serious scientific work, and Perry's shell names are still in use today. The prints of shells are vibrantly colored, and are the only conchological prints made by aquatint. See Classic Natural History of Prints (Shells) and Nissen ZBI 3134.

ne \$ 550

44 **(SHELLS) PERRY, GEORGE.** CONCHOLOGY OR THE NATURAL HISTORY OF SHELLS. ARANEA. Pub by W. Miller., 1811. 12 ¾ x 9". Hand colored aquatint, Pl. 45. When it was published, George Perry's book on shells was ridiculed for its eccentric taxonomy and fanciful coloring. However, it has now been accepted as a serious scientific work,

and Perry's shell names are still in use today. The prints of shells are vibrantly colored, and are the only conchological prints made by aquatint. See Classic Natural History of Prints (Shells) and Nissen ZBI 3134.

550.00

\$ 550

45 **SHELLS) PERRY, GEORGE.** CONCHOLOGY OR THE NATURAL HISTORY OF SHELLS. TURBO. Pub by W. Miller., 1811. Image: 12 $\frac{3}{4}$ x 9". Margins: 16 $\frac{1}{4}$ x 10 $\frac{3}{4}$ ". Hand colored aquatint, Pl. 49. When it was published, George Perry's book on shells was ridiculed for its eccentric taxonomy and fanciful coloring. However, it has now been accepted as a serious scientific work, and Perry's shell names are still in use today. The prints of shells are vibrantly colored, and are the only conchological prints made by aquatint. See Classic Natural History of Prints (Shells) and Nissen ZBI 3134.

550.00

\$ 550

46 **(SHELLS) PERRY, GEORGE.** CONCHOLOGY OR THE NATURAL HISTORY OF SHELLS. CYPRAEA. Plate 20. Pub by W. Miller., 1811. Image: 12 $\frac{3}{4}$ x 9". Margins: 16 $\frac{1}{4}$ x 10 $\frac{3}{4}$ ". Hand colored aquatint, Pl. 20. When it was published, George Perry's book on shells was ridiculed for its eccentric taxonomy and fanciful coloring. However, it has now been accepted as a serious scientific work, and Perry's shell names are still in use today. The prints of shells are vibrantly colored, and are the only conchological prints made by aquatint. See Classic Natural History of Prints (Shells) and Nissen ZBI 3134.

\$ 550

47 **(SHELLS) PERRY, GEORGE.** CONCHOLOGY OR THE NATURAL HISTORY OF SHELLS. CASSIS. Pl. 33. Pub by W. Miller., 1811. Image: 12 $\frac{3}{4}$ x 9". Margins: 16 $\frac{1}{4}$ x 10 $\frac{3}{4}$ ". CASSIS. Hand colored aquatint, When it was published, George Perry's book on shells was ridiculed for its eccentric taxonomy and fanciful coloring. However, it has now been accepted as a serious scientific work, and Perry's shell names are still in use today. The prints of shells are vibrantly colored, and are the only conchological prints made by aquatint. See Classic Natural History of Prints (Shells) and Nissen ZBI 3134.

\$ 550

48 **WOODVILLE, WILLIAM.** MEDICAL BOTANY WITH PLATES OF ALL THE MEDICINAL PLANTS...IN THE MEDICAL CATALOGUES OF THE MATERIA MEDICA. Plate 233, Tropaeolum majus (An herbal squash). 1794. From 274 hand colored engraved plates by J. Sowerby. 185mm x 135mm. "William Woodville is noted for his early advocacy of the theory of vaccination and for these excellent volumes on Medical Botany" (Hunt, 716). "This work contains systematic and general descriptions of all the plants in the catalogues of the materia medica published by the Royal Colleges of Physicians of London and Edinburgh, and is illustrated with excellent plates drawn and engraved by James Sowerby" (Henrey, I, p. 30).

\$ 350

49 **WOODVILLE, WILLIAM.** MEDICAL BOTANY WITH PLATES OF ALL THE MEDICINAL PLANTS IN THE MEDICAL CATALOGUES OF THE MATERIA MEDICA... . PLATE 94, juniperus sabina. 1794. From 274 hand colored engraved plates by J. Sowerby. 185mm x 135mm. "William Woodville is noted for his early advocacy of the theory of vaccination and for these excellent volumes on Medical Botany" (Hunt, 716). "This work contains systematic and general descriptions of all the plants in the catalogues of the materia medica published by the Royal Colleges of Physicians of London and Edinburgh, and is illustrated with excellent plates drawn and engraved by James Sowerby" (Henrey, I, p. 30).

\$ 350

50 **WOODVILLE, WILLIAM.** (DOG ROSE OR HEP TREE) MEDICAL BOTANY WITH PLATES OF ALL THE MEDICINAL PLANTS IN THE MEDICAL CATALOGUES OF THE MATERIA MEDICA.... Plate 139, Rosa canina, (DOG ROSE OR HEP TREE)1792. From 274 hand colored engraved plates by J. Sowerby. 185mm x 135mm. "William Woodville is noted for his early advocacy of the theory of vaccination and for these excellent volumes on Medical Botany" (Hunt, 716). "This work contains systematic and general descriptions of all the plants in the catalogues of the materia medica published by the Royal Colleges of Physicians of London and Edinburgh, and is illustrated with excellent plates drawn and engraved by James Sowerby" (Henrey, I, p. 30).

\$ 350