

The book cover features a white fabric background with a subtle, light-colored pattern. Overlaid on this are several dark blue, scalloped-edged shapes that resemble stylized clouds or waves. In the bottom right corner, there is a small, detailed illustration of a plant with thin, green stems and red, feathery seed heads. The title is printed in a white, serif font, centered on the page.

JAPANESE
FASHION
AND
TEXTILES

A short list of 10 items spanning 200 years of Japanese fashion and textiles: from Edo-period textile collecting to vibrant Meiji kimono designs and charming Mingei books of the Showa period.

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A truly remarkable 18th century collection of global textiles

1. [TEXTILE ALBUM] Meibutsu aya nishiki [Special textiles designs and brocades].

Single album. Copious textile samples pasted in – 105 to verso, 117 to recto (222 in total, some of which are two fragments labeled as one). Folio, measuring 400 by 255mm. Orihon binding, upper board bound in indigo paper painted in gold, lower covered in indigo suminagashi marbled paper and highly decorative gold and silver-speckled endpapers, manuscript title slip paste to upper, wrapped in naturally dyed brown silk cloth and housed in a contemporary wooden box with woven kumihimo ties, corners worn and, boards rubbed and some splitting to edge of box, all samples beautifully preserved and internally crisp, a very good copy. Unpaginated [26]pp. to both verso and recto. N.p. [Kyoto?], n.d. [but 18th century, c. 1700- 1799].

£18,000

¶ A sumptuous album containing over 220 textile fragments, carefully assembled and labelled by hand onto silver slips of paper. **While albums of textile collections are known to exist, the present example is especially fine.** It is in fabulous condition, bound luxuriously, protected in a hand-dyed silk wrapping cloth and housed within a contemporary box with beautiful kumihimo woven ties.

Based on the binding, box and quality of the textile samples themselves, we have dated this album to the eighteenth century (mid-Edo period). During the Edo period, Japan had a firm isolationist (*sakoku*) policy which meant that interactions with the outside world were strictly limited to trade. Dutch, Portuguese, British and Chinese (and by the 18th century, largely Dutch and Chinese) merchants were permitted only on the designated sites in Nagasaki, and it was through this port that foreign goods entered



Japan. Merchants brought goods not only from their own countries, but from their colonies too, be it Indian cotton, Indonesian batik or *sarasa* chintz. **This album serves as a time capsule, containing a fascinating range of textiles that were imported into Japan in the Edo-period, as well as beautiful textiles made in Japan.**

In the Edo heyday of *iki* sensibilities, a great signifier of sophistication was the adoption of imported textiles. Textiles imported by foreign merchants were incredibly expensive, and for those who could afford such cloth, they usually fashioned them into small accessories such as tobacco pouches and cloth coverings for *inro* (small cases used by men to carry things). Precious fragments were also collected and pasted into albums or folding screens. Such examples can sometimes be found in the archives of textile workshops in Kyoto, as they were used as reference materials for the artists, dyers and weavers. In the case of the present album, the luxuriousness of its production would indicate that it originally belonged to an individual private collector.

What is very special about the album is that each fragment is accompanied by a handwritten label identifying the textile type (only two



samples lack a description). Many labels say where the textiles are from and they represent a remarkable range of places: **China, Indonesia (inc. Sumatra), India, Kashmir, Persia, Syria, Bukhara (in Uzbekistan) – and from Europe – France, Italy, Spain and Greece.** Within the Japanese range of textiles, there are gorgeous examples of Nishijin woven silk, *sashiko* stitched cotton, *nishiki* brocades, and very fine silk embroidery. One page shows seven types of kumihimo cords including those used for samurai armour and specific types of *katana* swords. There is still much more fun to be had researching the textiles of this album.

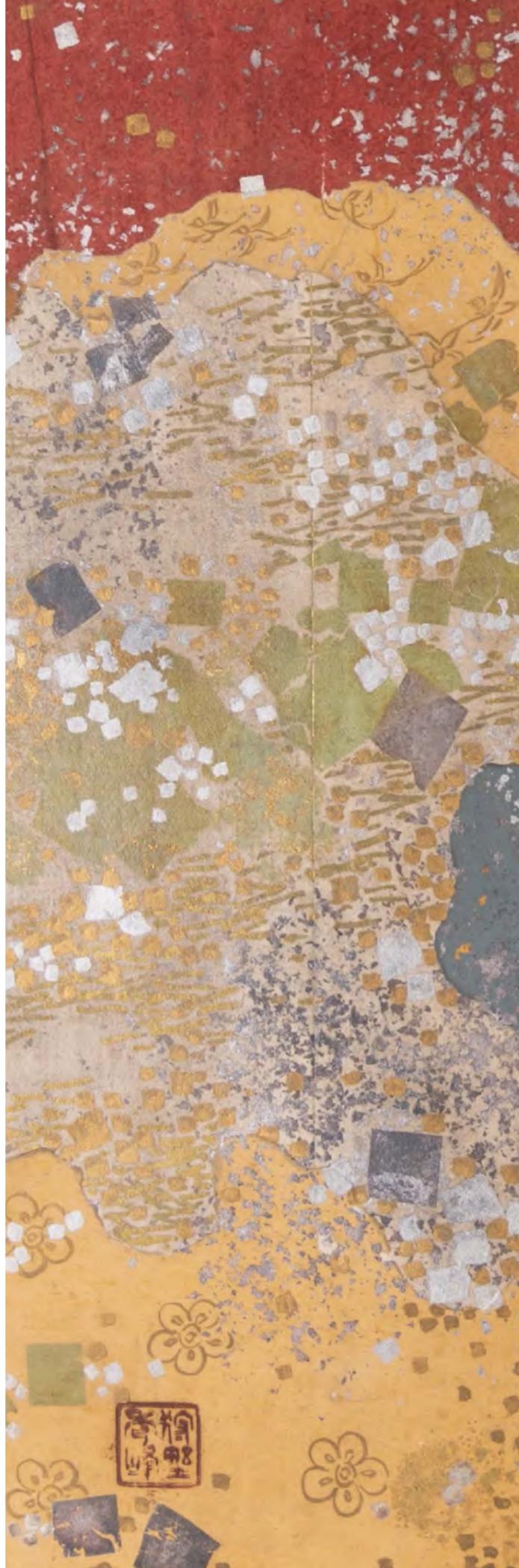
PROVENANCE & POSSIBLE USE

One mark of provenance is a (later) ownership stamp reading 'Kano Shuho', which can be found on the front endpaper. We have much reason to believe that this was the same Kano Shuho (dates unknown) who was a Kyoto-based artist, writer and collector of decorated papers and textiles.

There are a few published books accredited solely to Kano, including a book of *chiyogami* paper designs he published with Unsodo 1936 (*Chiyo-irogami*). For this book he selected fine examples of *chiyogami* paper from his own extensive collection, which were then finely reproduced in woodblock. A similar title is Kano's *Ukiyo-e kosode hyakusen* [One Hundred ukiyo-e kimono sleeve designs], published by Happodo in 1983, which also shows woodblock printed designs. As a collector, his scholarly approach is perhaps most reflected in *Meibutsu kinshu ruisan* [Collection of special brocades], published in 1939 by Benrido and co-authored with Akashi Senjin (1887-1959). This book contains photographic reproductions of antique brocade textiles, with accompanying essays.

Right

Ownership stamp of Kano Shuho to front end paper.



Crucially, Kano was one of the artists involved in Unsodo's great 10-volume series *Ayanishiki* (1916-1925), which partly shares its title with the current album. This was an extraordinary project that coincided with the opening of the Nishijin Textile Center in 1915. Working with Kyoto's finest woodblock printers at the time, Unsodo, the Nishijin Textile Center commissioned artists to paint precise facsimiles of important textiles, which were then reproduced in colour woodblock printing for each book. Kano was one of the artists who painted facsimiles, and worked on issues 1, 2, 4, 5 and 7.

For nearly a decade after its founding, the Nishijin Textile Center held exhibitions of textiles from its own collection as well as examples borrowed from well-known collectors. These formed the basis of the *Ayanishiki* series, with many of the

exhibited textiles reproduced in the book. One of the prominent lenders was Nezu Kaichiro (1860-1940), who was particularly known for his collection of Noh costumes. Recently the Nezu Museum in Tokyo held an exhibition of twenty items from the Nezu collection which were reproduced in Unsodo's *Ayanishiki*, in an exhibition titled *Ayanishiki: Textile Beauty Appreciated in Nishijin* (December 2025 – February 2026).

It is highly possible that Kano's contribution to *Ayanishiki* was not only as an artist, but as a distinguished collector of textiles too. One avenue of research would be to examine every volume of *Ayanishiki* against the present album, to see whether any of its fragments were reproduced in woodblock.

Unique.

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装束平緒組満



揚花文の唐織



描入り

吉野格子



大内桐金襴支那

竹屋町縫



格子文 唐様





ペルシヤ更紗



花樹雲竜文錦 支那



以んどきいらせ

古波トウサン 二種



蜀紅黒錦織錦 支那

A gorgeous *hyakunin isshu* with the original envelope

2. SHIBAYAMA (Mochitoyo). TOSA (Mitsusada), artist. *Hyakunin isshu* [One hundred poems by one hundred poets].

First edition thus. Colour woodblock printing throughout. Measuring 302 by 215mm. Fukuro-toji binding, original printed blue silk wrappers and title slip to upper, housed in a contemporary wooden box with title in manuscript to lid, some wear to the binding, and splitting to lower half of wooden box (but still held together), internally fine. Unpaginated [envelope bound in and used as front paste down], [55] ff. Kyoto, Yoshida Shinbee, Bunka 5 [i.e. 1808].

£4,500

¶ A superb colour woodblock production of a popular subject: the one hundred poems by one hundred poets, known as the *hyakunin isshu*. Each poet is illustrated in great detail wearing clothing that would have been contemporary to their time.

It is believed that the *hyakunin isshu* was first compiled by the nobleman and poet Fujiwara no Teika (1162-1241), who drew from his extensive knowledge of poetry from the late Heian to early Kamakura periods. Initially it was known as the *Ogura no hyakunin isshu*, based upon Teika's dwellings near Mt. Ogura in Kyoto. A highly influential work, this compilation was republished several times and during the Edo period was turned into a *karuta* card game. This essentially works as a matching game of 'snap', where a player reads one poem and the others have to quickly find the corresponding card out of the 100. To this day the *hyakunin isshu* maintains its popularity in Japan, and the poems have become synonymous with the card game.

Usually the *hyakunin isshu* poems and por-



traits are only seen on a small playing card-sized scale, and so it is unusual to find an early book of card designs that are this large. The present title was edited by Shibayama Motocho (1742-1815), a nobleman and poet, who was also a scholar of classical literature. It is a particularly lavish production where each poet has been illustrated by Tosa Mitsusada (1738-1806), a highly regarded painter of the Tosa school. The plates are finely printed in several layers of colour, allowing readers to appreciate the subtleties of Heian and Kamakura-period dress. Additionally, the present copy has been kept in a contemporary wooden box.

What is especially remarkable about this copy is that it has also preserved the original publisher's envelope. Online there are three digitised copies in Japanese institutions of this edition (Waseda, Tokyo University and the National Institute of Japanese Literature). However, none of these copies have a title page or similar pasted to the front endpaper. Upon inspection, what seems to have happened is that the original envelope was bound in (possibly when the book was restitched) and pasted to the front endpaper. This is made clear by the seam on the inside, as well as its decorative design.

Only 2 copies listed outside of Japan in OCLC (University of California LA + Berkeley). The Museum of Fine Art Boston also lists a copy on their database.



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Designs for woven textiles, before and after Jacquard in Japan

3. [UNKNOWN ARTISTS] and UMEHARA (Chobei)

A collection of three weaving pattern scrapbooks, including **Orimono kodai zu** [Album of antique woven textile designs]

3 vols. Manuscript ink and watercolour on paper, vol.1 containing a textile sample. Various sizes; vol.1 measuring 275 by 220mm, vol.2 measuring 325 by 225mm., vol.3 measuring 325 by 215mm. Crude fukuro-toji binding, card wrapper to third volume, all volumes working books and well-worn as a consequence, good. Unpaginated. Kyoto?, privately published, one volume attrib. to Umehara shoten, n.d. [but c.1817– 1926].

£2,500

¶ A wonderful collection of three working albums of abundant designs for woven textiles. Dating from the early nineteenth century (Edo period), the albums show an enormous range of original designs, carefully gridded and hand-painted.

This is a collection of three separate but thematically related albums from a single owner, who we have not been able to identify. The earliest album in the collection contains some manuscript annotations which show that many of the designs were for auspicious dates (we find *ko-getsu kichi-nichi* written frequently). One note states 'Bunka 14' (1817), and the style of writing also indicates a nineteenth-century hand. While jacquard looms had existed by this point, they were only introduced to Japan in 1873. Before then, weavers had to be able to produce mathematically precise woven designs without any automation. After jacquard, the punchcard system of weaving became more widely used by Kyoto's weavers of luxurious Nishijin cloth.

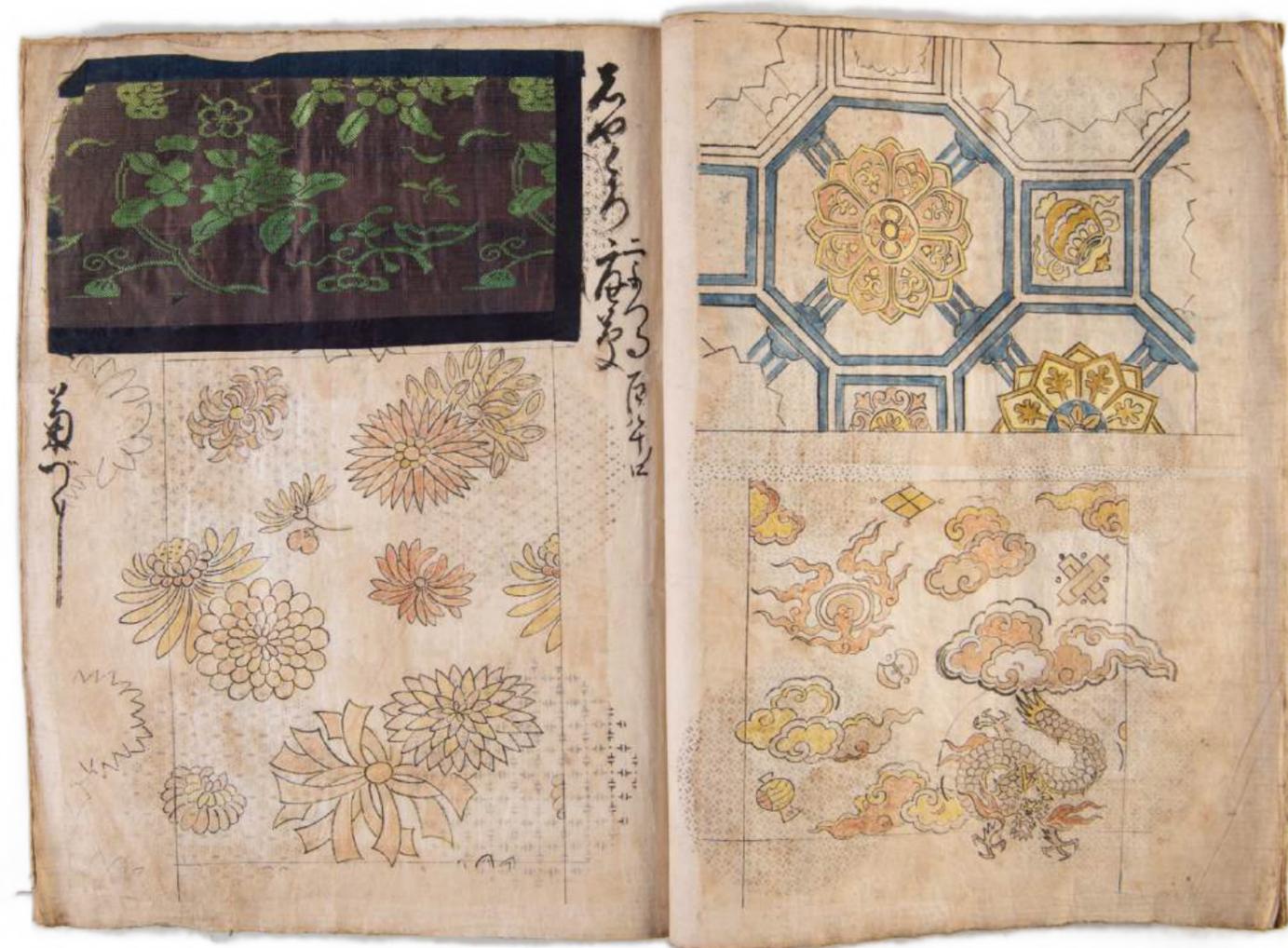
Crucially, jacquard technology allowed for much



more complex designs, which is visible in the other two albums. In the second album we see more intricate designs with a bit more of a Meiji feel. There is a playful design of koi carps swimming through nets and on another page we see a design using roman letters.

The final, and mostly likely latest, album is clearly linked to Umehara Chobei, a Kyoto-based kimono merchant/wholesaler. Each drawing is stamped and many pages contain the business' official stamp. On the cover there is a partially filled-out label which would indicated this one of several design reference books in the company. It is also printed 'Taisho' but a year and date has not been filled out – it is unclear whether the book was made in the Taisho period or earlier. However from the title, it is clear that the album references 'antique' designs rather than modern designs from the Taisho period, which are stylistically very distinctive. It should also be noted that Umehara Chobei was the family business in which the famous Western-style (*yoga*) painter Umehara Ryuzaburo (1888-1986) grew up.

All three albums unique.





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A rare Unkindo title

4. NAKAMURA (Gyokushu).
Miyama no shiori [Guide to the heart of
the mountains].

First edition. 2vols. Each plate printed in colour woodblock, one fold out plate in the beginning of first volume. Measuring 250 by 180mm. Fukuro-toji binding, original mica-printed paper wrappers with title slips to upper, wear to binding and small, marginal worming not affecting plates, a very good set overall. [2], [fold-out], 24; 25-50, [advertisements], [colophon], [advertisements] pp. Kyoto, Unkindo, Meiji 34 [i.e. 1901].

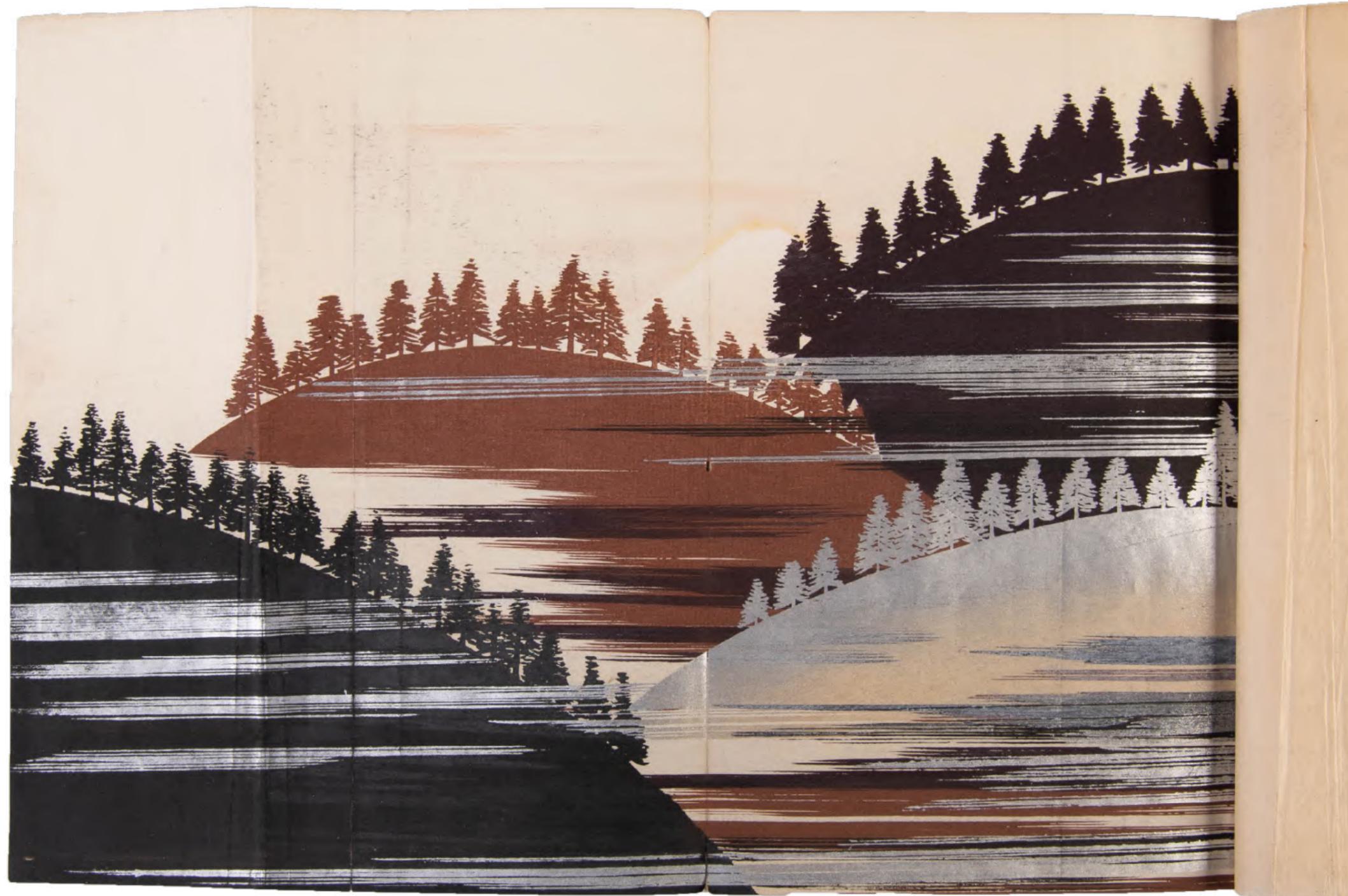
£3,500

¶ A rich collection of botanical textile motifs designed by Nakamura Gyokushu, exquisitely printed by Honda Ichijiro of Unkindo.

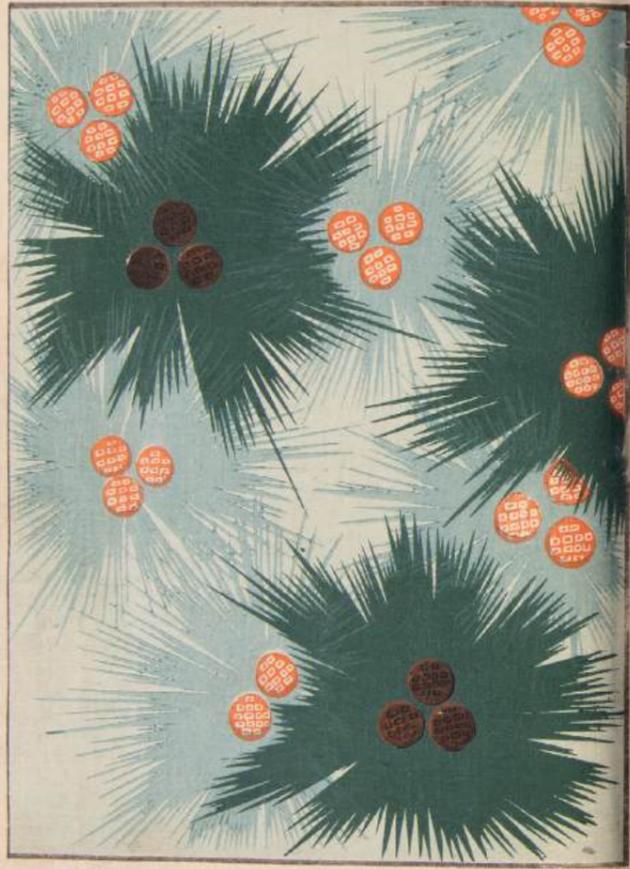
The first volume opens with a beautiful fold-out print of a mountainscape, and in the following pages we are taken into the heart of the mountain (the titular 'Miyama'). Each of the prints shows a different natural motif, ranging from snow-topped pine trees to spiky chestnuts and more abstracted florals. It is a fabulous array which shows off the very best of Meiji period woodblock printing, which was characteristically vibrant and highly innovative. Many of the prints shimmer with mica, which has also been used for the binding.

The story of the publishers is also worth noting. The Honda brothers were well-established art book publishers and printers in Kyoto, who entered a fierce rivalry which resulted in two different companies - Unkindo and Unsodo. They eventually merged in 1906 under the Unsodo name, and so books before this date printed by Un kin do are especially rare.

Only 2 copies in OCLC (NDL Tokyo and National Gallery of Art Library, DC)



子のおらか七等



冬の掃雪入世六等



茅丸の踏ふね三廿等



Luxurious yet playful textile designs

5. KOBAYASHI (Gyokunen). Tama kagami [Mirror of Treasures]

First edition. 2 vols. Each plate printed in colour woodblock, one fold out plate in the beginning of each volume. Measuring 255 by 184mm. Fukuro-toji binding, original printed paper covered card wrappers, some chipping to binding of vol.1, paper faintly toned in places, overall a near fine set. Unpaginated [fold-out], [26]; [fold-out], [28]pp. Kyoto, Fujisawa Shuppan-bu, Meiji 34 [i.e. 1901].

£2,800



¶ A fine example of Meiji period woodblock printing, with fabulously original designs for textiles by Kobayashi Gyokunen (dates unknown).

What is quite surprising is that, despite the luxurious printing of this book and its intricate designs, not much seems to be findable about the artist Kobayashi Gyokunen, other than a small number of books that are attributed to him between 1901 and 1904. Clearly he was a Kyoto-based artist who collaborated with the local publishers Unkindo and Fujisawa Bunjiro.

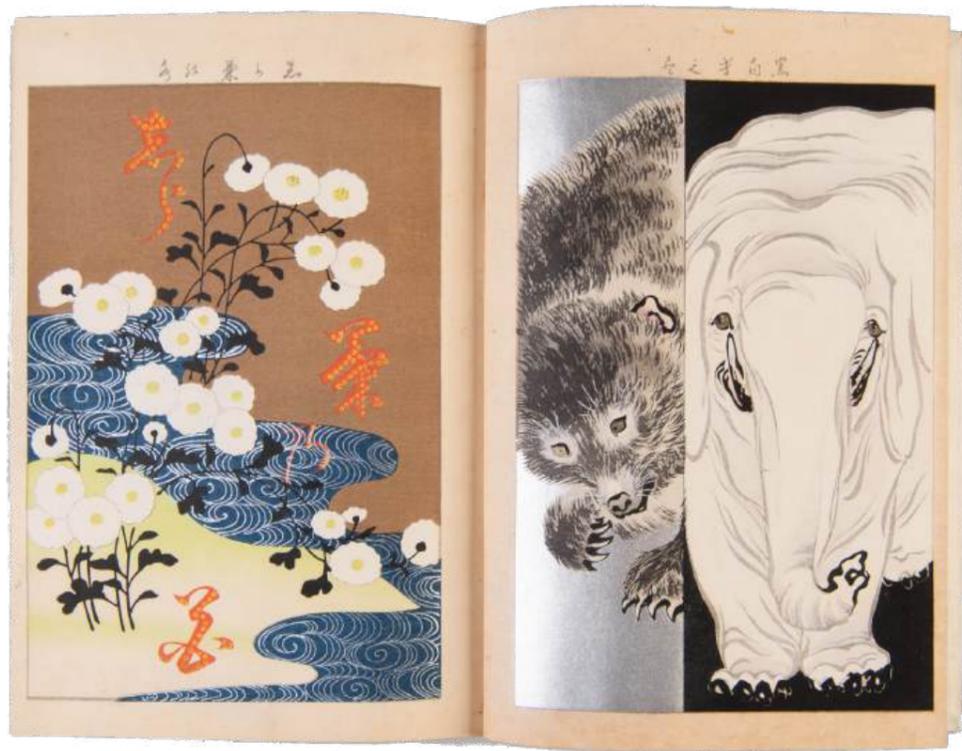
In context – from the end of the nineteenth century, publishers in Kyoto began to produce extremely lavish, woodblock-printed pattern books for kimono and textile designs, tying into the local craft tradition of luxury textiles. The most famous publisher was Unsodo, but there were also smaller publishers who were catering to the same market. The present book is an example of one of the lesser known publishers, Fujisawa Shuppan-bu. In the colophon it is noted that it was both published and printed by Fujisawa Bunjiro.

The books themselves contain beautiful illustrations of kimono designs. Each volume opens with a fold-out plate, richly printed with mica. The design range from more classic botanical motifs to more playful, modern motifs showing shogi pieces as well as Western-style dolls and samurai.

Extremely rare. Only one copy in OCLC (NDL Tokyo).







One of only 50 reprints by Serizawa of his first self-published book

6. SERIZAWA (Keisuke). **Wasome egatari** [Illustrated book of Japanese Dyeing].

Second edition, no.20 of 50 copies, signed. 16 double-page colour stencil prints on Izumo washi paper. 8vo. Fukuro-toji binding, original blue paper wrappers with printed title slip, cream paper chemise with printed title, housed in a custom (later) indigo-dyed cloth covered chitsu, some tape residue to inside of chitsu, a near fine copy. Unpaginated [30], [colophon]pp. Tokyo, Privately Published, dated Showa 14 [i.e 1939].

£2,000

¶ The first of Serizawa's self-published books; an illustrated guide to *katazome* stencil dyeing, for which he was most known. The first edition was printed in an edition of 115 copies in 1936, and owing to the popularity of this title Serizawa reprinted it in a smaller edition of 50 copies in 1939. The format and stencils are the same, but the binding uses a navy blue paper stock and the colour palette used for the hand-colouring is more muted than the first edition.

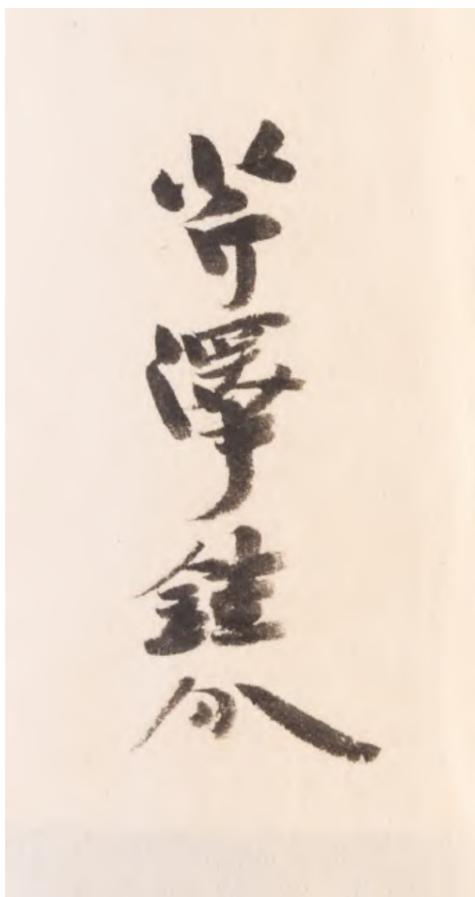
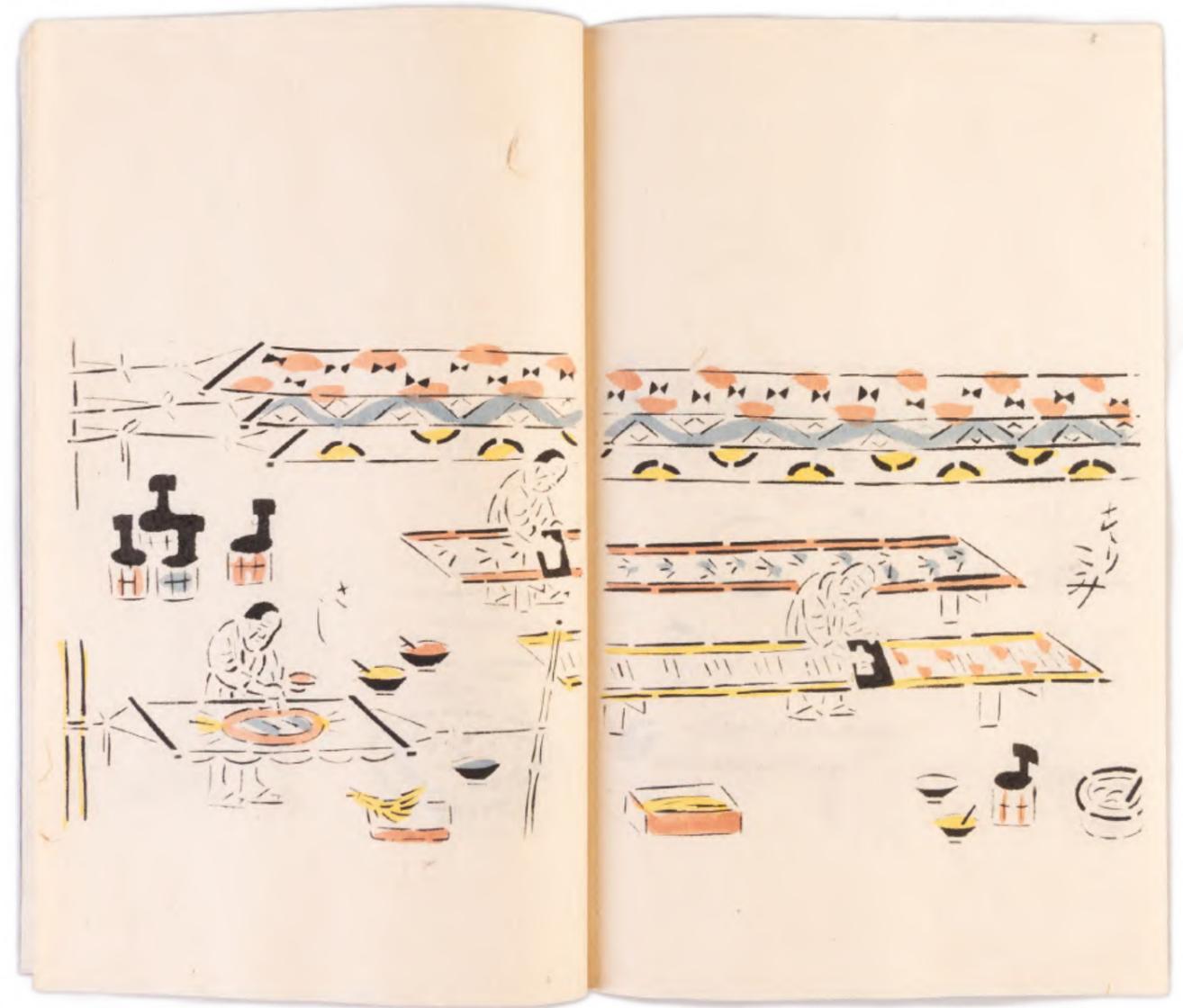
The present work masterfully combines Serizawa's unique visual sensibilities with his love of traditional crafts. Though he had designed book bindings and contributed illustrations to publications before 1936, it is particularly poignant that he made *katazome* textiles the subject of his first self-published work.

Serizawa's most known works typically feature bold, graphic shapes that fill the space (be they pictorial or typographic). The present title beautifully shows his earlier artistic style, which is far more sparse in its composition. In the book Serizawa celebrates the craft of stencil-dyed textiles with stencil-printed illustrations, both of which he achieved to an exceptional standard.

Following this work, Serizawa continued to produce books that celebrated traditional Japanese crafts. In 2023, the Keisuke Serizawa Museum in Shizuoka (where he was born) celebrated his life as a book-maker with an exhibition of 20 out of the 50 books he produced. The present title featured prominently, as a highlight of his bibliography.

In the case of the present copy, a later owner has wonderfully protected the book in a stencil-dyed indigo cloth covered case, an entirely appropriate pairing.

Very rare. No copies of this edition in OCLC.





An ode to Kihachijo textiles, stencil dyed in the same colours

7. OKAMURA (Kichiemon) *Kihachijo senshoku oboegaki* [Notes on Kihachijo dyeing and weaving].

First edition, no.12 of 25 copies. Printed entirely in katasome stencil dye. Measuring 287 by 182mm. Fukuro-toji binding, original reddy brown paper wrappers with printed title slip to upper, cream paper chemise also with printed title slip, minor worming to spine and upper corner slightly bumped, overall a very good copy. Unpaginated [40]pp. Tokyo, privately printed, Showa 18 [i.e. 1943].

£2,500



¶ Okamura's adventures in dyeing and silk weaving on the island of Hachijo.

Between 1937 and 1938, Okamura had travelled to Hachijo island, which sits in the Izu archipelago. Hachijo is well known for its distinctive woven cloth known as *kihachijo*. Its distinguishing feature is the beautiful, warm yellow tone – hence the kanji for *ki* in *kihachijo*, which means yellow – as well as a yellowy brown tone and black dye. To achieve these three natural dye colours, locals harvest jointhead arthraxon for the brighter yellow, birch for the muted brown and Japanese chinquapin for the black. Kihachijo continues to be dyed and woven today, and tourists can visit the Hachijo Mingei Yamashita shop and workshops.

Okamura's evocative book opens with a map of Hachijo island, followed by the journey of the silk-spinning, to dyeing and weaving. We are shown local women and men hard at work, highlighting the physically demanding nature of textile craftsmanship. Cleverly, Okamura has used three colours to dye this book – yellow, brown and black – a reference to the colours used in *kihachijo* textiles.

No copies in OCLC. This is an extremely rare Okamura title, limited to 25 copies (as opposed to his usual limitation of 100). In the colophon Okamura notes how copy nos. 1-10 are fully coloured, copies nos. 11-18 are 'half-coloured' and the remaining 7 copies are in black. The present copy is no.12, one of the half-coloured copies.

It is interesting to note the timing of this book: Okamura self-published it during the Second World War, when materials were scarce.





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A catwalk of stylish couples

8. KAWAKAMI (Sumio). Futarizure [Couples].

First edition, no.7 of 20 copies, signed. Hand-coloured woodblock throughout. 320 by 227mm. Fukuro-toji binding, original quarter blue paper over card wrappers, hand-coloured woodblock printed title slip, dust jacket with printed title slip, housed in a (later) decorative paper-covered chitsu folding case, a fine copy. Unpaginated, [6]ff. Tochigi, privately printed, Showa 22 [i.e. 1947].

£3,000



¶ A series of stylish couples, printed and hand-coloured in a large format by Kawakami.

According to the bibliography, Kawakami printed a few of the couples from the same blocks which he presented as a triptych at the second Rengo bijutsuten in 1948 (a group show of contemporary artists). The Emperor and Empress visited this exhibition, and it was noted that they stopped to comment on Kawakami's piece.

Kawakami had a fascination with couples and dress. Many of his books, especially those on the theme of 'nanban' ('southern barbarians', but really an antiquated term for Western foreigners) included illustrations of couples, arm in arm, wearing a variety of flamboyant clothing. The present book is especially vibrant, and the larger format allowed Kawakami to depict clothing with finer details and more colouring. Though there is no text, there is a vague storyline as the couples move from traditional kimono, to Western dress and a hybrid of the two.

It is worth noting that there are variations with the printed title slip on the binding. In the case of the present copy, the title is in hiragana and the illustration shows two birds in flight. Other extant examples of the title slips show the title is in roman letters 'HVTARIZVRE', with a depiction of Adam and Eve walking away from a discerning Angel Gabriel.

Extremely rare, especially in such fine condition. No copies in OCLC.



二人連れ



The song of the *tafu* weaver

9. OKAMURA (Kichiemon). Saitoro sashi no uta [A Song of Saitoro-sashi]

First edition, one of 50 copies, signed. Katazome stencil dyed throughout, plus 3 woven textile samples tipped in. Measuring 300 by 192mm. Fukuro-toji binding, original crinkled pearlescent paper wrappers with printed title slip to upper, housed in a brown folding card case also with printed title slip, case slightly rubbed, the book itself a fine copy. Unpaginated [30], [colophon]pp. Tokyo, privately printed, Showa 36 [i.e. 1961].

[With:] OKAMURA (Kichiemon) and NAKAMURA (Kimiyo), trans. **A Song of Saitorosashi**. First edition. 8vo. Staple bound booklet in paper wrappers, some toning to wrappers, otherwise a fine copy. Unpaginated [13]pp. Tokyo, Far Eastern Book-Sellers, 1961.

£1,200



¶ A book inspired by Okamura's trip to Abe, in Shizuoka, and the coarsely woven *tafu* cloth that is made there. This book is slightly unusual in two ways; it is one of 50 copies, as opposed to Okamura's more common limitation of 100, and it is printed on much thicker, textured handmade paper than his other works.

Shizuoka is particularly known for a type of coarsely woven textile known as *tafu*. As Okamura explains, weavers in the Koshu area weave *tafu* from wisteria fibres, whereas mulberry fibres are more commonly used in the mountain villages of Suruga and Enshu. This is very subtly illustrated in the opening of the book where the samples have been tipped in: looking closely at the printed white areas, behind the sample on the right-hand side is a wisteria plant, and behind the two samples on the left-hand side is a mountain motif. *Tafu* is similar to *shifu*, however in the case of *tafu* the fibres are spun into thread that can be woven, whereas with *shifu* the fibres are made into paper which is then cut into thin strips.

In the book, Okamura romantically illustrates *tafu* weaving in Shizuoka, where the craftspeople are surrounded by nature and mischievous animals. The text is Okamura's song of *saitoro-sashi*, which is transcribed and translated in the accompanying booklet.

Very rare. Only 3 copies in OCLC (NDL Tokyo, UC Santa Barbara and Swarthmore College).





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Natural and man-made beauty, admired together

10. KAWAKAMI (Sumio). Ranpu to onna [Lamps and Women]

First edition, no.19 of 50 copies, signed. Printed entirely in woodblock, each plate hand coloured. Measuring 152 by 130mm. Fukuro-toji binding, original red paper wrappers with hand-coloured woodblock print pasted to upper, black gloss paper folding card case printed in woodblock with metallic ink, housed in a batik textile covered chitsu folding case with title slip in holograph, a fine copy. Unpaginated [34]pp. Tochigi, privately printed, Showa 40 [i.e. 1965].

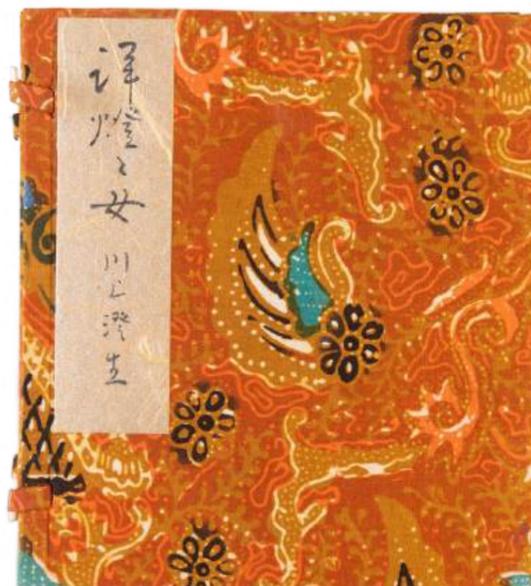
£2,500

¶ A beautiful copy of this intimate little book.

For Kawakami, lamps were a theme that he continued to return to in his books. They symbolised the sense of enlightenment that came with the opening of Japan in the Meiji period (1868-1912), when there was a great influx of cultural and technological influence from the West. He was also fascinated by the earlier period of *nanban* 'southern barbarians' (but essentially Western traders) who travelled to Japan in the 17th century and brought with them unusual goods.

While there is no narrative text in the present book, each page shows a woman stood next to a lamp, perhaps a symbol of natural and man-made beauty paired together. The present book touches upon Kawakami's fascination with early Western interactions with Japan history, and one plate depicts a Western (possibly Dutch) woman next to a lamp.

Extremely rare. No copies in OCLC.







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