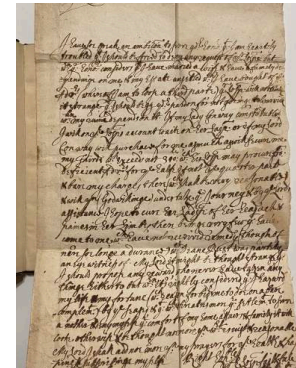
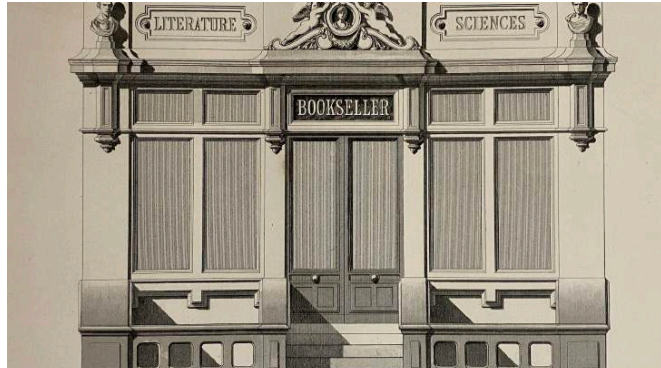


Rare Books, Manuscripts, Ephemera &c.

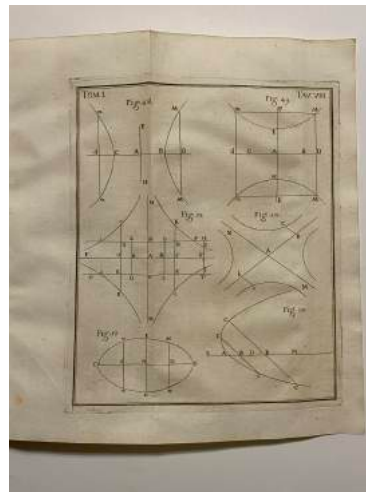
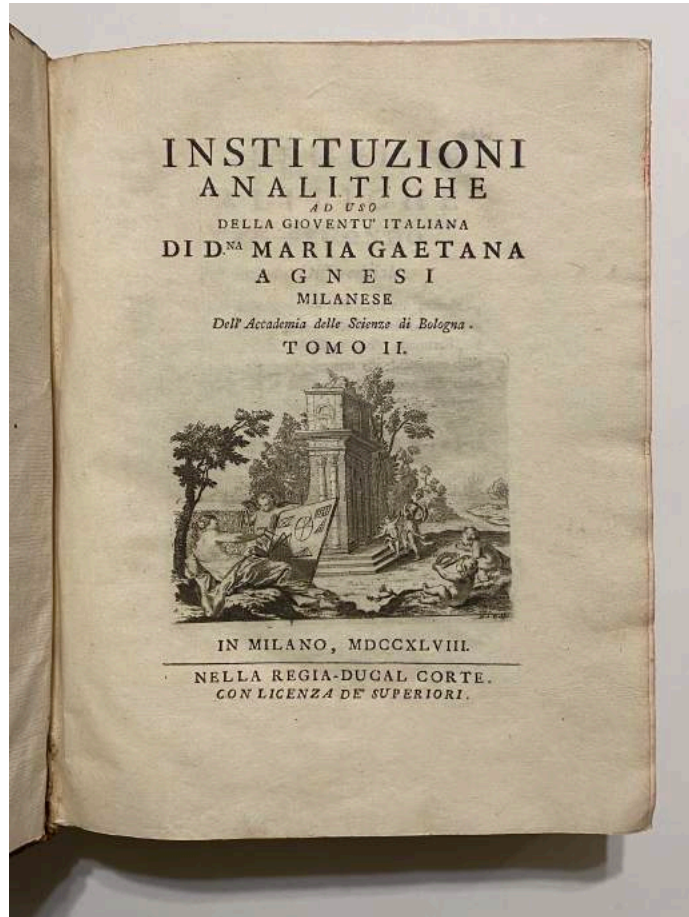
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“THE FIRST WOMAN IN THE WESTERN WORLD WHO CAN ACCURATELY BE CALLED A MATHEMATICIAN”

1 Agnesi, Maria Gaetana. *Instituzioni analitiche*, ad usi della gioventù italiana. Milan, 1748. Two volumes, complete. Contemporary with 59 engraved plates (mostly folding). Italian mottled calf, expertly rebacked. \$17,000

AN OUTSTANDING COPY OF THE FIRST EDITION IN EXTREMELY FRESH STATE, THE PAPER CRISP AND PERFECTLY CLEAN, AND WITH A SIGNIFICANT PROVENANCE. THIS WORK WAS IMMEDIATELY RECOGNIZED AS AN MASTERPIECE OF MATHEMATICAL ANALYSIS.

This is the first major work of mathematics published by a woman, Maria Gaetana Agnesi, the “Mathematician of God.” DSB justly describes her as “the first woman in the Western world who can accurately be called a mathematician.” After a decade of painstaking scholarship, Agnesi’s “*Instituzioni analitiche*” was published in 1748 and was immediately heralded throughout Europe as a completely original approach to the integrated and comprehensible treatment of algebra and mathematical analysis. . Written “for the youth of Italy,” Agnesi’s work was quite simply the best introduction to the interrelationship of integral and differential calculus. Her “*Instituzioni analitiche*” is at the same time a manual for the dissemination of the new infinitesimal calculus, and exposes the elements of algebra, algebraic equations, plane analytical geometry, differential and integral calculus, series developments, and first and second degree differential equations, as well as the treatment of plane curves.

(Continued)

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The importance of this work is attested by complete translations into French (1775) under the Privilege of the Académie Royale des Sciences, and English (1801) under the guidance of John Colson. Writing in 1873, Pietro Riccardi, the great bibliographer of the history of mathematics in Italy, pronounced the “*Istituzioni analitiche*” as “one of the first and most complete treatises on finite and infinitesimal analysis” (translation ours).

[Further information and additional images.](#)



A RARE ALMANAC WITH PORTRAITS OF SAMUEL JOHNSON, MRS. PIOZZI, MRS. FITZHERBERT, AND HER “HUSBAND” THE PRINCE OF WALES

2 Almanac, 1787. London Almanack for the Year of Christ 1787 [The Almanack Explained]. Company of Stationers, [1786]. Contemporary red morocco with blue and yellow onlays, gilt. \$1,800



We have found no other edition of the miniature London Almanac featuring engraved portrait medallions of Samuel Johnson (who died in December 1784) and Hester Thrale (i.e. Mrs. Piozzi). Thrale’s “Anecdotes of the late Samuel Johnson” had only just been published in March of 1786, no doubt contributing to a resurgence in Dr. Johnson’s popularity, while increasing her own, but at a cost: some contemporary critics savaged her work, and thus we

find it interesting that her portrait, alongside that of Johnson, appears herein. Not in the Donald & Mary Hyde Collection of Dr. Johnson at the Houghton Library. Scandalously, our Almanack contains portrait medallions of the Prince of Wales (later George IV) and his quasi-wife, the Catholic widow Mrs. Maria Fitzherbert, whom he married in secret (but in the presence of reliable witnesses) in December 1785; the marriage was illegal and rendered invalid.

[Further information and additional images.](#)

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THE FIRST AFRICAN-AMERICAN WOMAN MAGICIAN TO HEADLINE HER OWN SHOW

3 Armstrong, Ellen E. Going Fine Since 1889. Ellen E. Armstrong Magician and Cartoonist Extraordinary. 1950s. Huge broadside promotional poster (710 x 555 mm). \$1,200

ELLEN ARMSTRONG WAS THE FIRST AFRICAN AMERICAN WOMAN TO OWN AND OPERATE HER OWN PROFESSIONAL TOURING MAGIC AND ENTERTAINMENT REVUE; ALTHOUGH THIS GIANT POSTER WAS NEVER USED, IT WAS DESTINED TO BE A VEHICLE FOR GENERATING INTEREST IN HER MAGIC SHOW AMONG BLACK AUDIENCES THROUGHOUT THE UNITED STATES.

Ellen Armstrong was born in 1914, the daughter of J. Hartford and Mabel White. Her father was the son of a white slave holder; his mother was a slave. He performed magic across the South in the early 1900s and was known as "The King of Colored Conjurers." After her father's death in 1939, and facing few options to make a living, Ellen Armstrong took over the review and continued to perform in front of the same black audiences. She was first African-American woman to run an independent touring magic show, and was billed as the "Mistress of Modern Magic." Other examples of the broadside here on offer have appeared on the market, although we unsuccessful in obtaining one until last year when we purchased the present example in Boston of all places. We like it because it tells a story — a good story. Armstrong broke barriers, but her her life is poorly documented; we feel that her career merits more attention than it has thus received.

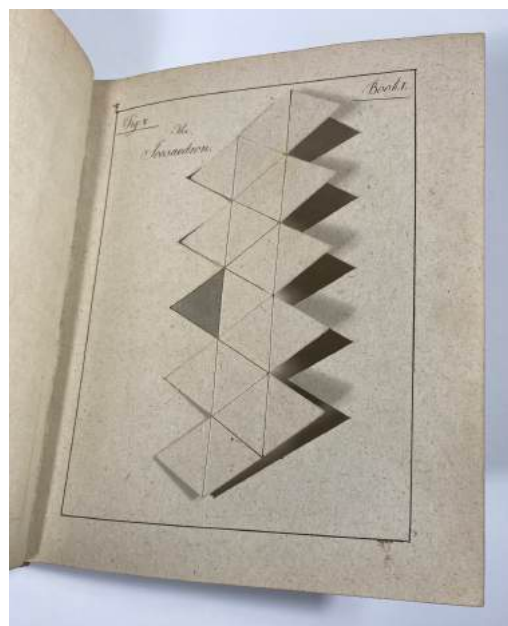
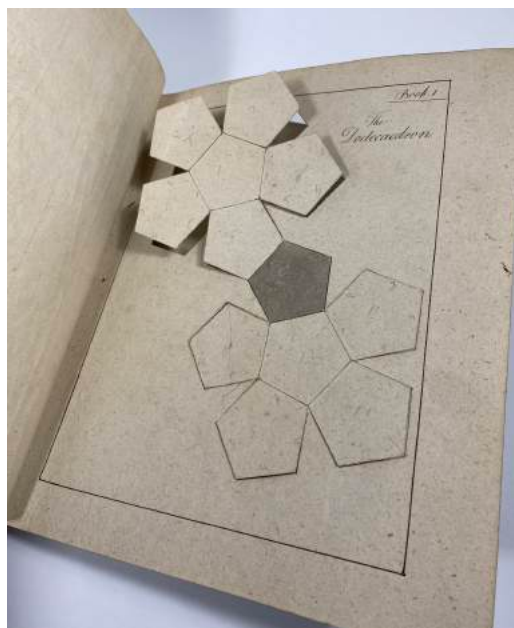
[Further information and additional images.](#)



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Indeed, many printed copies of the text have diagrams cut out and missing; the figures in our manuscript are perfectly intact. It would appear to be the only copy on the market, manuscript or printed.

When folded, the figures form exactly the solid figures of the Platonic bodies, conic sections and several portions of Euclid's elements: tetrahedron, dodecahedron, hexahedron, icosahedron, triangular prism, conic and irregular sections, and others. For each of the seven "books" there are definitions and remarks. The printed editions have instructions for folding the 42 plates; these instructions were inexplicably omitted by the scribe of our manuscript.

Cowley's work was also intended to be useful for merchants: there is an extensive list of "specific gravities" of various raw materials such as a block of marble, standard gold, copper, gun metal, brick, solid gunpowder, sand, dry boxwood, sea water and common water, cork and air.

MATHEMATICAL MANUSCRIPT WITH CUT-OUT PROJECTIONS

4 Cowley, John Lodge. [MANUSCRIPT OF SOLID GEOMETRY]. An Illustration and Mensuration of Solid Geometry; in Seven Books: Containing Forty-two Moveable Copper-plate Schemes for Forming the Various Kinds of Solids, and Their Sections. Ca. 1890. Manuscript on paper. With 42 leaves of figures on thick paper, all partially slit for use as pop-out three-dimensional figures. \$3,500

A REMARKABLE MANUSCRIPT COPY OF COWLEY'S INNOVATIVE BOOK, CONTAINING CUT-OUT PROJECTIONS OF MOVEABLE SOLID GEOMETRICAL POLYHEDRA. IN THE SERVICE OF TEACHING, THE FIGURES WERE DESIGNED TO BE REMOVED, FOLDED AND DESTROYED.

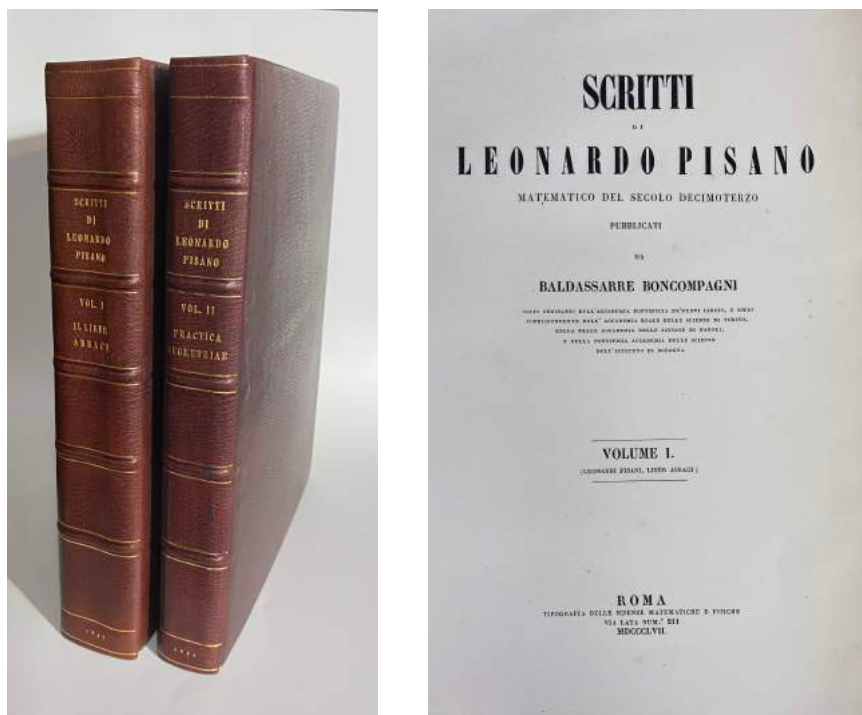
Our manuscript has all 42 plates after 3rd edition of 1788, revised by William Jones. The first edition appeared in 1758 under the title "An Appendix to Euclid's Elements." We have obtained a copy of W. and S. Jones's 1800 advertisement for the work which they priced at 18 shilling, a not inconsiderable sum in those days, no doubt on account of the price of the thick "paste-board" paper. Whereas the scribe of our manuscript is not known, the author certainly is: John-Lodge Cowley (1719-1797) was a professor of mathematics at the Royal Military Academy at Woolwich and a member of the Royal Society; he published, i.a., two remarkable books dealing with Euclidean geometry, as here.

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FIRST EDITION OF “THE FIRST COMPLETE AND SYSTEMATIC EXPLANATION OF ARABIC NUMERALS BY A CHRISTIAN WRITER”

5 Fibonacci, Leonardo (Leonardo Pisano or Leonardo of Pisa).
Scritti de Leonardo Pisano Matematico del Secolo Decimoterzo: II
Liber Abbaci; Practica Geometriae, Opuscoli. Rome, 1857-1862.
Two volumes, handsome modern brown morocco. \$20,000

EDITIO PRINCEPS OF THE WRITINGS OF FIBONACCI, THE GREATEST MATHEMATICIAN OF THE MIDDLE AGES, STILL THE ONLY COMPLETE EDITION PUBLISHED. IN THE HISTORY OF MATHEMATICS THIS UNABRIDGED EDITION OF THE LATIN TEXT IS ESSENTIAL, AND WAS THE VEHICLE BY WHICH FIBONACCI’S WORKS WERE DISSEMINATED THROUGHOUT MODERN AND CONTEMPORARY CULTURE.

Rare in private ownership. Sold at Sotheby’s forty years ago, ours is ONLY copy that has ever appeared at auction according to Rare Book Hub which currently lists more than 13 million records in the Rare Book Transactions database; furthermore, it is the only copy currently available on the market.

“In addition to the antique manuscripts, there also undeniably exists, however, a vehicle that, notwithstanding the inadequate and problematic access to the manuscript sources, has spread the text of the Fibonaccian treatise throughout modern and contemporary culture: the well known Italian mathematician and historian of science Baldassarre Boncompagni Ludovisi, in fact, in his brilliant far-reaching project which brought into focus the personality of Fibonacci, as well as his surviving works, realized and published in Rome in 1857 [i.e. THIS EDITION] what can with ample justification be defined the *editio princeps* of the entire treatise.” (Germano)

Despite the flaws in Boncompagni’s work, “it of course was a noteworthy editorial operation, especially as it made available in print to a vast number of interested parties a work which had almost fallen into oblivion and that up to that time could be consulted only from its manuscript sources, with all the difficulties and inconvenience which this could entail.” (Germano).

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SMALL ARCHIVE OF DOUBLE-IMAGE OPTICAL ILLUSIONS

6 Giovanardi, Lampridio.
Motti piacevoli dedicati
al bel sesso (and 3
additional engravings).

Together 4 items: one pamphlet and three separate engravings (see below). Paris: [The Artist], 1867.

\$1,200

Small collection of rare and curious double-image optical illusions made by the very eccentric Lampridio Giovanardi (1811-1878), an Italian ebonist, inventor, and erstwhile engraver. For the distraction and amusement of his family and friends he created, in very limited numbers, small pamphlets and engravings, all crudely executed and hastily printed, of curious optical illusions known as “quadri cangianti” (changing pictures).

Only about 25 engravings by Giovanardi are known today, including the the sheet of anthropomorphic capital letters known as the “Alfabeto Figurator” (ca. 1860) of which there is a copy at Princeton Graphic Arts and the Beinecke. Our pamphlet is entitled “Motti piacevoli dedicati al bel sesso” (Dedicated to the Fairer Sex) and was presented at the Universal Exhibition in Paris in 1867 includes various proverbs and sayings, along with 6 crudely executed woodcut double image illusions which one can observe from two sides. This pamphlet is not listed in KVK or Worldcat. The three loose engravings depict similar surrealistic optical

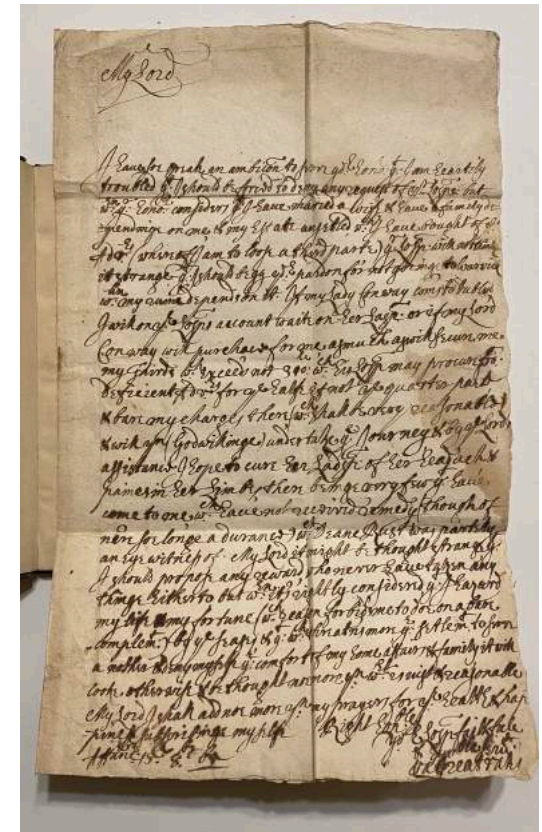
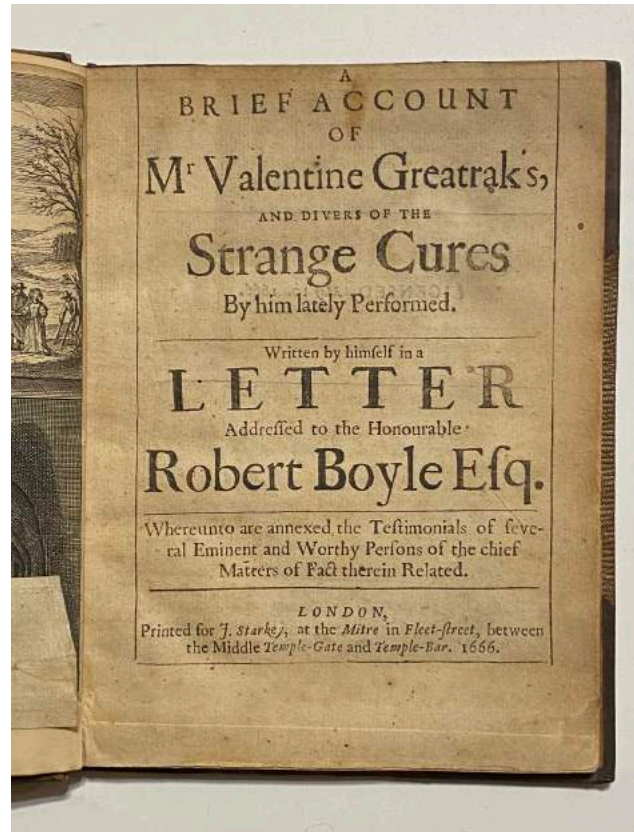
illusions: there is an image of a pelican, which (with a bit of imagination) becomes a portrait of pope Pius VII in prayer; an anthropomorphic landscape that when rotated 90 degrees appears as a man's face in the tradition of Merian, Hollar and Kircher; and a man with a billowing costume which when turned upside down can be seen as the petal of a leaf. Nava writes: “[...] Many collections [of illustrations] bound and adorned by him thus came to delight the winter evenings of his grandchildren and great-grandchildren, together with toys he himself built for his children! And at family vigils, sometimes cheered up by his witty and caustic sayings, among his relatives and friends, he amused himself by circulating certain little books of “Pleasant Sayings Dedicated to the Beautiful Gender”...in which witty proverbs, in couplets of rhymed hendecasyllables, alternate with small wooden engravings depicting heads of men, women or animals which change into a different image when the paper is turned upside down. He printed them in Paris, and collected many copies of these burlesque drawings in a separate booklet.”

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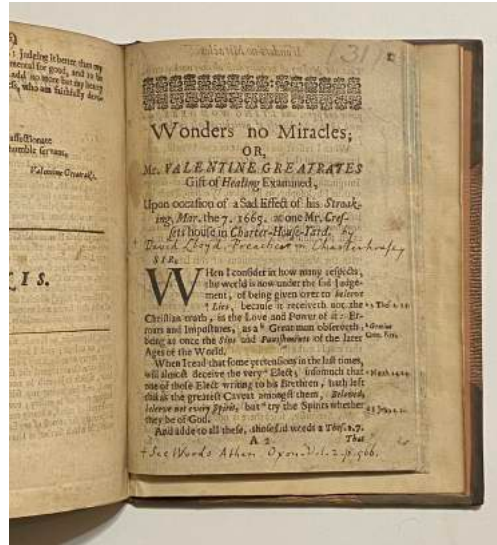
THE FIRST BOOK TO DOCUMENT THE POWER OF
SUGGESTION / HYPNOSIS / "LAYING-ON OF HANDS"
FOR TREATING PSYCHOSOMATIC ILLNESSES — WITH A
RARE ALS FROM THE AUTHOR CONCERNING HIS MOST
INFAMOUS CASE

7 Greatrakes, Valentine & Lloyd, David. A Brief Account of Mr. Valentine Greatrakes [sic], and Divers of the Strange Cures by him lately Performed. BOUND WITH: [Lloyd, David]. Wonders no Miracles. London, 1666. Together two works in one volume. BOUND WITH: autograph letter (1 page, folio, with integral address leaf, light dampstain) signed by Greatrakes to Roger Boyle, Earl of Orrery dated 15 August [16]65 (see below). On reserve

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FIRST EDITION, WITH A RARE AUTOGRAPH LETTER WHICH GIVES INFORMATION ABOUT THE LOGISTICS OF GREATRATES' MOST INFAMOUS CASE; BOUND WITH THE PAMPHLET THAT WAS LARGELY RESPONSIBLE FOR HIS SOCIAL WITHDRAWAL AND THE ABANDONMENT OF HIS HEALING PRACTICE.

"In 1666 an Irish gentleman called Valentine Greatrakes achieved brief but widespread fame as a miracle healer. Dubbed the 'Stroker,' he is widely believed to have touched and cured thousands of men, women and children suffering from a large range of acute diseases and chronic conditions. His actions attracted the attention of the King, Charles II, as well as other eminent figures at court and in the various institutions of government and learning, including the newly founded Royal Society. However, there was little consensus as to the nature and origin of his gift and, following a brief period of intense lobbying on his behalf, he retired to Ireland and relative obscurity. Greatrakes' life and career as miracle healer offers tantalising new insights into the broader issues and conflicts

affecting men and women in the years immediately after the Restoration. Through his mission to heal or 'exorcise' the sick and crippled, Greatrakes' exemplary life and character provided a template for a wider process of healing in the body politic after 1660, one that hoped to bridge the deep-seated religious and political divisions of his day." (Peter Elmer, *The Miraculous Conformist: Valentine Greatrakes, the Body Politic, and the Politics of Healing in Restoration Britain*, Oxford University Press, 2007).

His critics charged him with charlatanry, most viciously by David Lloyd, whose "Wonders No Miracles" (the second pamphlet in our volume). Greatrakes responded by printing his "Brief account of Mr Valentine Greatrakes" (the first pamphlet in our volume) in the form of a letter to Robert Boyle, the eminent scientist. Appended to the account were 53 testimonials from respected citizens, including Robert Boyle and Andrew Marvell, who described how they had been cured by him. "In Greatrakes' memoir, minutely detailed and unmoralized accounts of various scenes of healing balance no less minute attention to the 'circumstances and causes that moved me to attempt practices of this nature'" (Lewis, p. 437).

OUR COPY CONTAINS A RARE AUTOGRAPH LETTER BY GREATRATES IN ADVANCE OF HIS MOST FAMOUS FAILURE, NAMELY THE TREATMENT OF LADY CONWAY.

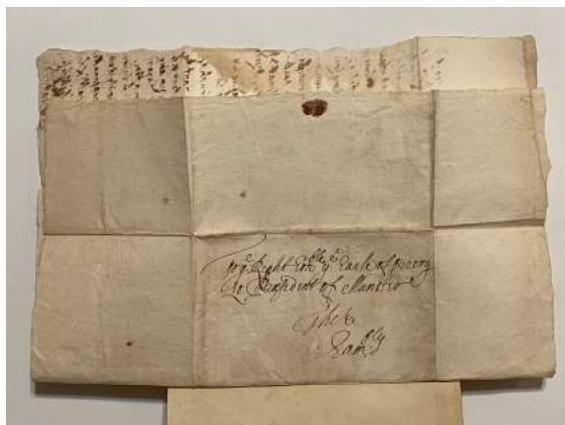
This letter was known to Daniel Starza Smith but only from its appearance at Christie's London in 1997 (see below), after which it disappeared into an Irish private collection. This is one of the very few signed Greatrakes letters that has ever appeared at auction.

(Continued)

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The present letter was written to Roger Boyle, 1st Earl of Orrery, brother of the famed Irish naturalist Robert Boyle (1627-1692) who was Greatrakes' greatest champion and to whom the present work was addressed. Greatrakes had served under the Earl Orrery in the parliamentary forces.

Writing in August of 1665,

Greatrakes requests funds from his former commander to facilitate his trip to treat Anne Conway (1631-1679), Viscountess Conway and Killultagh, for her headaches and pains in her limbs. Greatrakes discusses the financial constraints that impeded his immediate acceptance of the invitation of the Conway family. He states that he would be happy to make the trip, but only if his transport and expenses could be paid (by Boyle). Whereas Greatrakes usually treated his patients without charge, he was not always able to pay his own costs, as the present letter makes clear. In the end, Greatrakes attended Lady Conway at her home at Ragley Hall, Warwickshire, in the months of January and February 1666. The erstwhile Irish healer was paid £155 for the trip.

Lady Conway had suffered from severe headaches throughout her life, and her family spared no expense trying to cure her; a number of eminent physicians and natural philosophers were consulted, including William Harvey and Robert Boyle. "Most famously, the Conways persuaded the great Irish healer Valentine Greatrakes to attempt to cure Conway in 1666. The attempt proved unsuccessful, but gained much publicity. Physicians, philosophers and virtuosos, such as Lord Conway, Boyle, Ezekiel Foxcroft, and Henry Stubbe, were all interested in his

methods, and Greatrakes was invited to perform in front of the Royal Society." (SOURCE: Project Vox team 2019. "Anne Conway, Viscountess Conway and Killultagh." Project Vox, Duke University Libraries, online, accessed 1/28/24).

As our letter was addressed to the Earl Orrery, and not to a member of the Conway family, we are unable to explain why the letter found its way into the gigantic Conway Family Archive, which had been mouldering away until 1751 when it was discovered by Horace Walpole. Decades later, our letter, along with approximately "four dozen items" (Smith p. 119) came into the hands of John Wilson Croker (1780-1857).

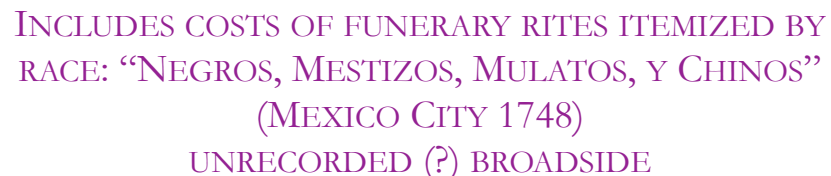
BOUND WITH: A copy of the FIRST EDITION (1666) of David Lloyd's vicious criticism of Greatrakes and his supporters. "Wonders No Miracles" was a response to Henry Stubbe's "The Miraculous Conformist" which praised the healer and his "laying-on of hands." Lloyd's pamphlet not only deeply wounded Greatrakes but it was effectively the beginning of the end of his career; he abandoned society and removed himself to his farm in Ireland, only occasionally practicing his art, and there he lived until the end of his days.

Provenance: John Wilson Croker, his sale at Sotheby's 6 May 1858, lot 84 — Richard Monckton Milnes, 1st Baron Houghton, inscribed with his monogram R.M.M. below a note in his hand stating that he purchased the Greatrakes letter from the above sale of Croker's "curiosities" — Robert, Marquess of Crewe (with his bookplate and crest on the binding) — Christie's London 26 November 1997, lot 190 (GBP 1,495) — Eamonn De Búrca — Private Collection.

[Further images and additional information](#)

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8 [Holy Metropolitan Church of Mexico]. Nos el Dean, y Cabildo Sede Vacante de la Santa Iglesia Metropolitana de Mexico, y su Arzobispado, &c. Mexico City, 1748. Letterpress broadside (56 x 37.5 cm) printed on two folio sheets, docketed in a contemporary hand. \$3,200

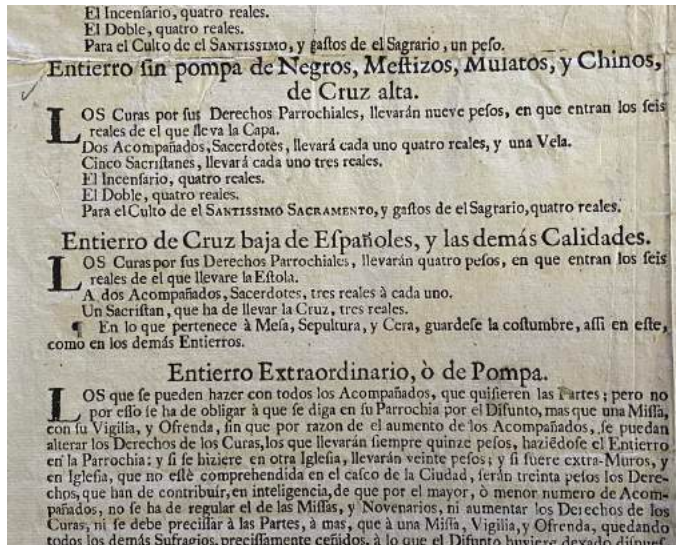
APPARENTLY UNRECORDED BROADSIDE DETAILING SPECIFIC COSTS FOR COMMON CHURCH RITUALS SUCH AS BURIALS, MARRIAGES, AND MASSES. OF PARTICULAR INTEREST ARE THE FEES ITEMIZED ACCORDING TO RACE, ONE FOR "ESPAÑOLES" AND THE OTHER FOR "NEGROS, MESTIZOS, MULATOS Y CHINOS."

Racial discrimination is pronounced as far as burials are concerned. Funeral rites for free and enslaved Blacks, Spanish-Indians, Mulatos, and Asians are only administered by the Church “sin pompa” or in other words: simple burials, without pomp. This would no doubt be helpful information for grieving families, and thanks to the excellent transparency of our broadside, the mourners who would be expected bear the cost of said funerals have these fees itemized individually; we learn that for each accompanied priest the cost is four reales plus a votive candle; the sacristan himself required three reales; a censer cost four reales; four reales for the Worship of the Holy Sacrament and expenses of the Tabernacle, etc. Thus the surviving families are here imparted with key information about the costs various accoutrements; unforeseen expenses are avoided and the wheels of commerce continue to move freely.

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The present broadside contextualizes the Church's attempts to manage the economics of both life and death in Mexico's complex racial demography, which included significant numbers of free and enslaved Black and Asian inhabitants. The text relates in often minute details church ceremonies which helped to preserve and reinforce colonial social hierarchies. Referring to "Chinos" as a separate ethnic group documents the Church's own acknowledgement of Mexico's substantial Asian / Chinese / Filipino population in the 17th and 18th centuries.

[Further information and additional images](#)

IMPOSING OFFICIAL BROADSIDE WARNING AGAINST THE DREADED "CATTLE PLAGUE" OF 1744: INCLUDES DUBIOUS STATE-MANDATED "REMEDIES"

9 [VETERINARY BROADSIDE].
Italy. Magistrate of the
Conservatory General of Health.
Il Magistrato de' Conservatori
Generali di Sanità. Sul primo avviso da
Noi ultimamente avuto, che il morbo
Epidemico denominato infiammazione
di Polmone. Turin, 26 October 1744.
Huge letterpress broadside (1070 x 360
mm). \$3,200

GIGANTIC, APPARENTLY UNRECORDED
BROADSIDE ISSUED BY THE STATE
MAGISTRATE WARNING AGAINST THE
1744 "CATTLE PLAGUE" EPIDEMIC IN
NORTHERN ITALY, A FLIMSY ATTEMPT
AT GOVERNMENTAL MANAGEMENT
AND DISEASE CONTROL.

The disease described herein was
almost certainly RIDERPEST, a highly
contagious viral infection which can
produce a 100% death rate among
herds.



(Continued)

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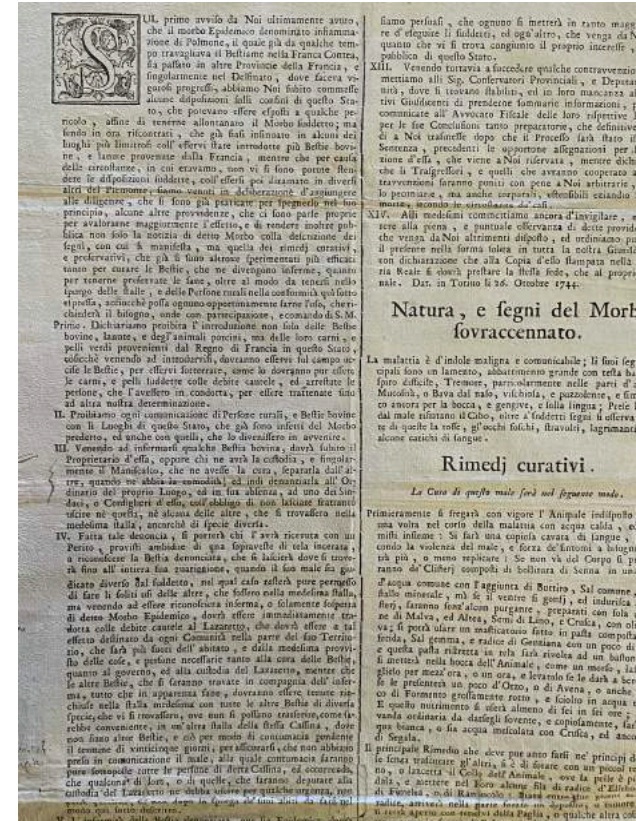
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The 1744 outbreak had been observed in The Netherlands in the months before our broadside was printed, but the Magistrate mentions only the reports from Franche Comté. While the devastating consequences of cattle plague in The Netherlands are well researched, its effects in Italy at this same time are not well-known, probably due to the comparatively low survival rate of contemporary documentation.

Indeed, no other copy of our broadside can be found. Here the Magistrate of the Conservatory General of Health gives warning signs of the infection, and preventative measures against its spread, including mandatory “lazarettos” (quarantine areas) for livestock. The “nature and the signs” of the disease is addressed, along with a dubious (and ineffectual) attempt at a remedy which involved cold water, salt, vinegar, pepper, and camphor; “Rimedi preservativi” prophylactic measures are recommended, and steps for “fumigating” (i.e. disinfecting) livestock and their owners are given.

The urgency of Magistrate’s is justified: less than 30 years earlier, through circuitous trade routes, cattle plague had spread like wildfire even the most remote regions of Eastern and Western Europe and Britain. Such trade networks had become larger and more sophisticated in order to supply food to growing urban centers.

Throughout history, outbreaks of cattle plague led to severe economic crisis: the resulting famine, inflation, civil unrest and overall moral decay destabilized societies with crippling effect, as had been seen in The Netherlands in the first outbreak of 1713-1720. Wherever and whenever cattle plague emerged, religious figures, government officials, technocrats, and the public wrested with the meaning and consequences of these disasters.



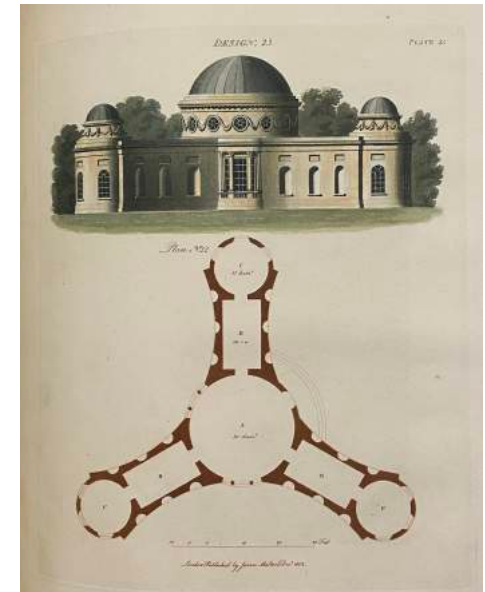
Students and scholars of socio-economics in the Early Modern era would do well to incorporate primary sources of veterinary history in their research.

[Further information and additional images](#)

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Rare Books, Manuscripts, Ephemera &c.

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OBSCURE DESIGNS FOR RURAL GOTHIC “TINY HOUSES” — A RARE HAND-COLORED COPY, PRESERVED IN EXTREMELY FRESH STATE

10 [GOTHIC ARCHITECTURE]. Malton, James. A Collection of Designs for Rural Retreats as Villas. Principally in the Gothic and Castle Styles of Architecture. London, 1802 or 1803. Complete with aquatint half-title and 34 plates of which 29 are stunningly hand-colored. Contemporary calf.

\$12,000

EXQUISITELY HAND-COLORED COPY, RARE THUS. Only edition of this very little-known, beautifully illustrated volume of imaginative designs of country “tiny houses” houses and small castles in the neo-Gothic style. In his own words the author / artist asserted that the goal of the present

work was “to reject the Grecian and Roman mode of fabrick, for more picturesque forms, and less expensive decoration.” The influence of Uvedale Price was in evidence here, with landscapes becoming wilder (i.e. more picturesque), and with unusual architectural designs and plans; see for instance the bizarre three-sided villas and castles with their elongated domes and wings. The designer, James Malton, was not only an engraver but a watercolorist; was the present copy hand-colored by him? According to Hardie, “Malton as a topographical draughtsman had few equals, and the plates have a distinction of their own in addition to their value as an architectural record.”

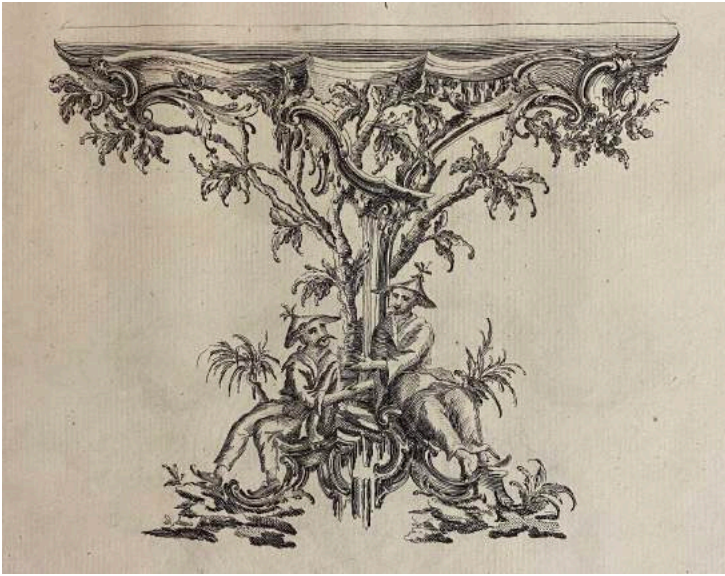
According to Rare Book Hub, which currently lists more than 13 million records in the Rare Book Transaction database, no hand-colored copy of Malton’s *Collection of Designs for Rural Retreats* has ever appeared at auction.

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AMONG THE EARLIEST ENGLISH ROCOCO DESIGNS, WILDLY EXUBERANT, BEING “THE FORERUNNER OF CHIPPENDALE”

11 [ENGLISH ROCOCO DESIGNS]. Matthias Lock and H. Copland. A new book of ornaments: consisting of tables, chimnies, sconces, spandles, clock cases, candle stands, chandeliers, girandoles, &c. London, 1768. Second edition. Complete with 12 leaves including half-title, engraved throughout. In very fresh state, with fine impressions of all the plates. \$12,500

MATTHIAS LOCK WAS THE FIRST ENGLISH DESIGNER TO CAPTURE THE SPIRIT OF THE FRENCH HIGH ROCOCO; HE INSPIRED THOMAS CHIPPENDALE AND WAS LIKELY TO HAVE BEEN HIS MENTOR.

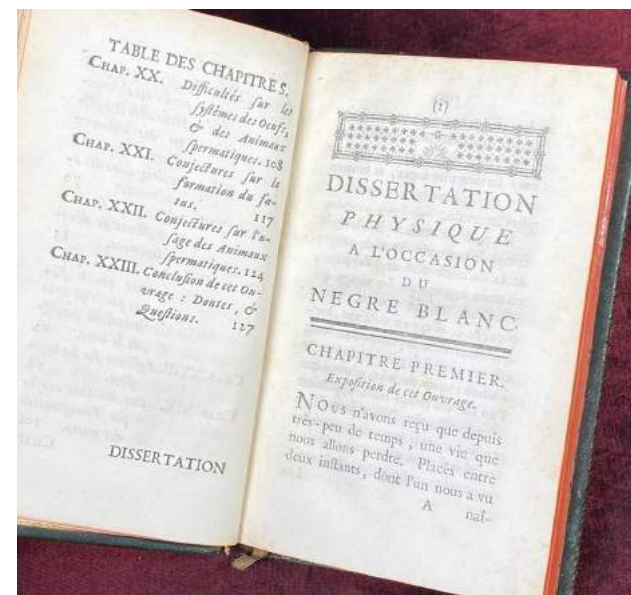
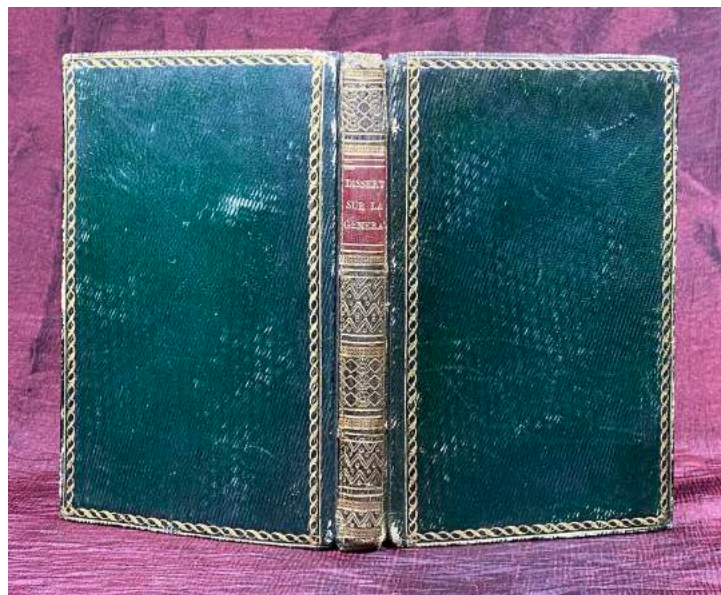
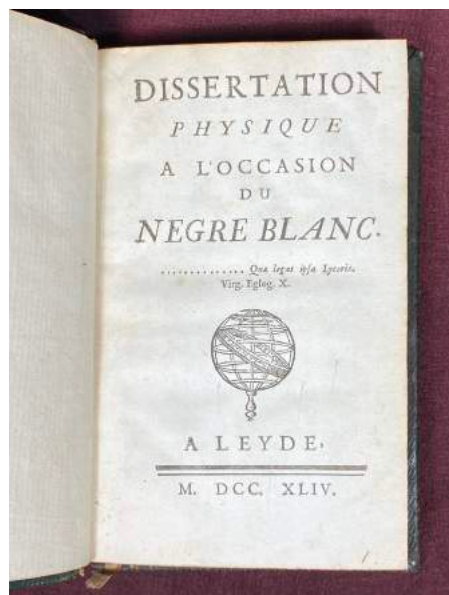
These imaginative and exuberant designs are indicative of Lock's seemingly effortless style. “His scrolls, dragons, flowers, masks, birds and Chinese men are all handled with a zest and freedom rare in the English product, with a strong dash of asymmetry. [...] This evidence of an ability to teach design, combined with Lock's activity as a Rococo designer from the early 1740s, makes him a better candidate than Darly as Chippendale's mentor” (Jervis, p. 302). Our suite of twelve engravings is absolutely complete; it is one of a series of rare but important publications by Lock which presented a distinctly “British” form of Rococo scrollwork and ornament to designers and furniture makers, its influence broad and considerable.

[Further information and additional images](#)

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PROMPTED BY THE SIGHT OF AN ALBINO NEGRO BOY IN PARIS: AN EARLY WORK ON HUMAN GENETICS AND HEREDITY, ANTICIPATING DARWIN AND MENDEL

12 [GENETICS AND HEREDITY]. Dissertation Physique a l'Occasion du Negre Blanc. Leiden (i.e. Paris?) 1744. Early 19th-century green glazed boards, calf spine richly gilt. \$2,500

FIRST EDITION OF ONE OF THE EARLIEST AND MOST IMPORTANT WORKS IN THE HISTORY OF GENETICS, SIGNIFICANTLY ANTICIPATING THE IDEAS OF DARWIN AND MENDEL OVER A CENTURY LATER.

Inspired by the appearance in Paris of an albino negro boy, Maupertius, a French mathematician and philosopher, here expresses with great erudition his theory of bi-parental heredity.

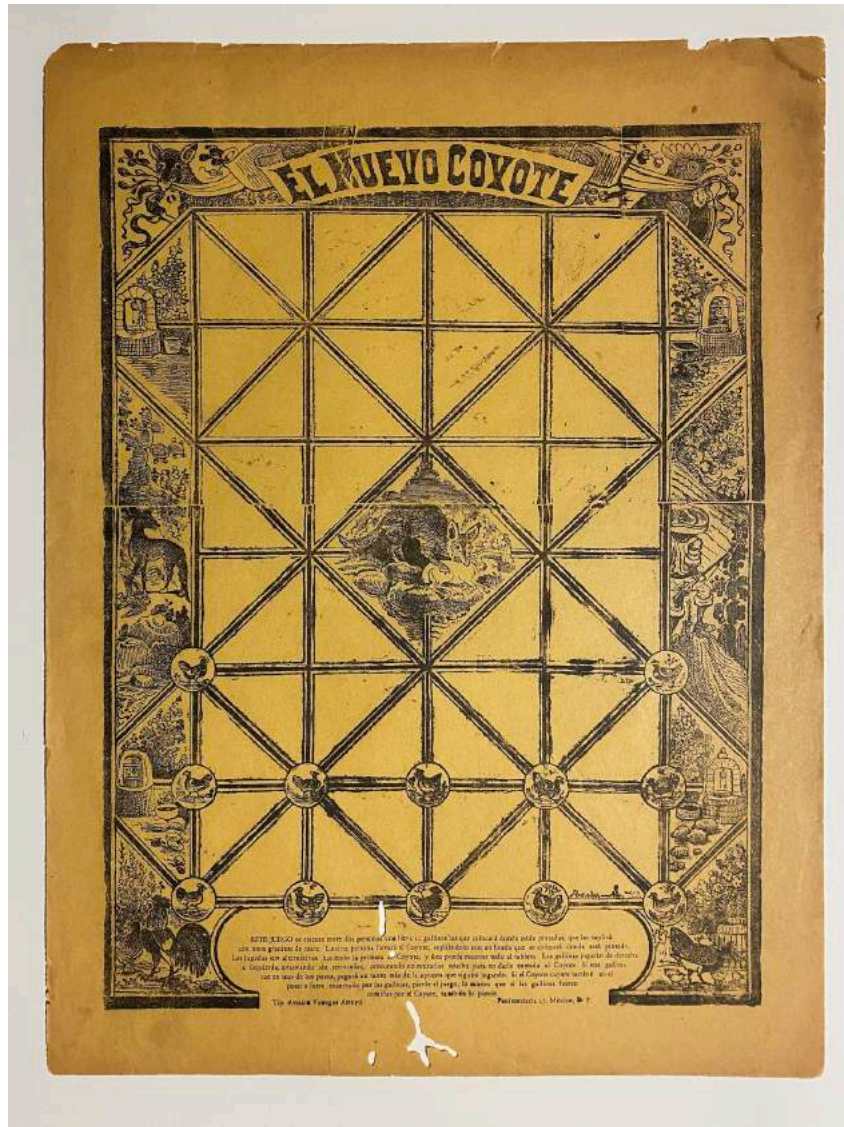
“Maupertuis was years ahead of his time in many aspects of biology, particularly embryology and genetics. His arguments against the then-prevailing theory of preformation and for epigenesis were so close to the idea of evolution that he is a true forerunner of Darwin and Mendel. His theories and observations are contained in this work, which he may have had published anonymously to avoid repercussions from Church authorities.” (Elmas, *Heirs of Hippocrates*).

[Further information and additional images](#)

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POR EL INMORTAL SEÑOR POSADA

13 [MEXICAN GAME]. Posada, José Guadalupe. El Nuevo Coyote ("A New Game of Coyote and Chickens"). Mexico City [ca. 1900]. Broadside (400 x 297 mm), relief etching on thin paper. \$750

COMBINING ELEMENTS OF CHINESE "GO" AND CHECKERS, THIS GRIM "NEW" BOARD GAME BY POSADA CANNOT BE SURPASSED AS AN EXPRESSION OF HIS PLAYFUL MACABRE ART.

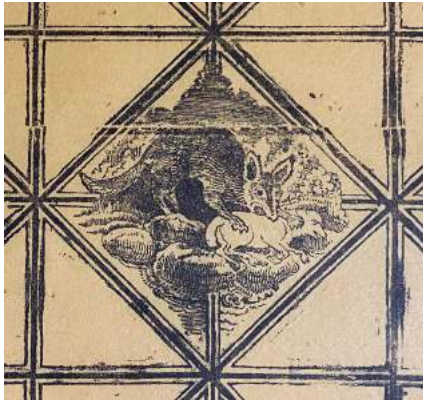
There are two players in this version of "Fox and Geese"; the objective of Player One (the coyote) is to eat the chickens; the objective of Player Two is to impede the movement of the coyote in order to avoid being eaten. When the coyote jumps over a chicken (in the manner of checkers), the latter is considered eaten. Also as in checkers, more than one jump is allowed per move. Player Two starts with twelve chickens and must manipulate the pieces (in the manner of Go) so that the coyote is cornered and can no longer jump. The central illustration depicts a moment of predation in which a coyote is violently attacking and eating a sheep.

José Guadalupe Posada (1852-1913) was quite simply the most important Mexican graphic artist of all time. He showed talent for printmaking from a very young age, joining the print studio of José Trinidad Pedroza in 1870, and there learning engraving and lithography. With his mentor he moved to León (Guanajuato) and established a printing business, but tragedy struck which León was completely flooded in 1888 and they lost everything. Posada moved to Mexico City, and there he would remain for the rest of his days. For more than twenty years he produced broadsides and penny cartoons for the publisher Antonio Vanegas Arroyo (as here), and his virulent political cartoons number in the thousands. *(Continued)*

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Indeed, Posada's illustrations for newspapers and periodicals are absolutely legion. While in the 1880s his work was heralded as the preeminent graphic art of Mexico, at the time of his death he had fallen into obscurity and was buried in a pauper's grave. Nonetheless, his "calaveras" (skulls and skeleton caricatures) are without equal and it is with good reason that he has been described as the Mexican Goya and Mexican Daumier. (See the Clark Art

Institute exhibition of "José Guadalupe Posada: Symbols, Skeletons, and Satire, 7/66/22 - 10/10/22).

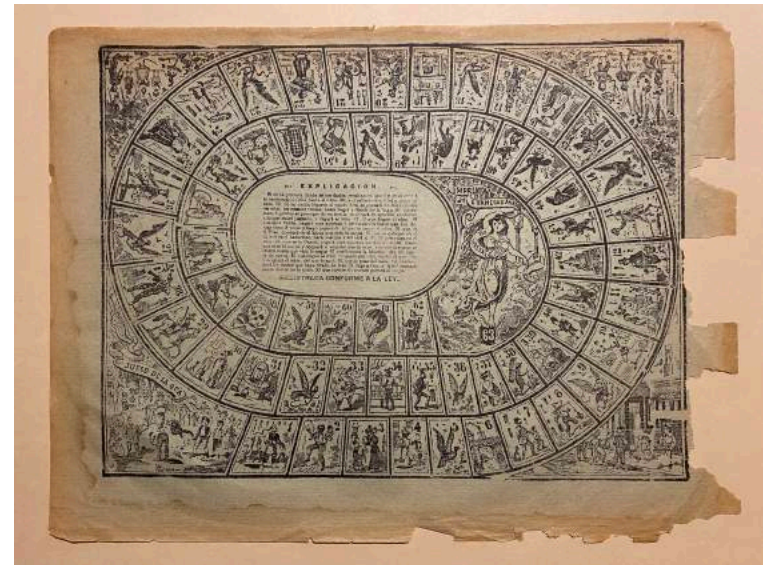
[Further information and additional images](#)

14 [MEXICAN GAME]. Posada, José Guadalupe. Juego de la Oca ("Game of Goose"). Mexico City [ca. 1900]. Broadside (400 x 303 mm), relief etching on thin pale blue paper. \$800

ANOTHER EXAMPLE OF ONE OF POSADA'S MANY EXCELLENT BOARD GAMES. THE "JUEGO DE LA OCA" (GAME OF THE GOOSE) CAN BE TRACED BACK TO 15TH-CENTURY ITALY.

"Posada was a master of the miniature! Even at scale of the Juego de la Oca, Posada's figures are brimming with character, delight, and mischief." (Clark Art Institute).

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15 [MEXICAN GAME]. Posada, José Guadalupe. Los Charros Contrabandistas (“Charro Smugglers”). Mexico City, [ca. 1900]. Broadside (403 x 303 mm) printed on thin rose paper. \$800

NEAR-FINE POSADA GAME PRINTS SELDOM APPEAR ON THE MARKET AS THE PAPER WAS (AND IS) INCREDIBLY THIN, AND THE GAMES WERE HEAVILY USED AND REUSED TO PIECES BY GAMERS OF ALL AGES.

The present print is Posada’s VARIATION on the “Juego de la oca” (Game of the Goose), here featuring Mexican smugglers on horseback (hence the game’s name: “Los Charros Contrabandistas”); these cowboy crooks lasso all 64 circular spaces, and the players most move past some of Posada’s most enduring icons: beginning at the Scorpion at the top left, the player must move past the skull-and-crossbones smuggler at the bottom right; along the way Posado introduces different characters, good, bad, and ugly. Be careful not to land on the final space, “la Calavera” because if you do: YOU LOSE.

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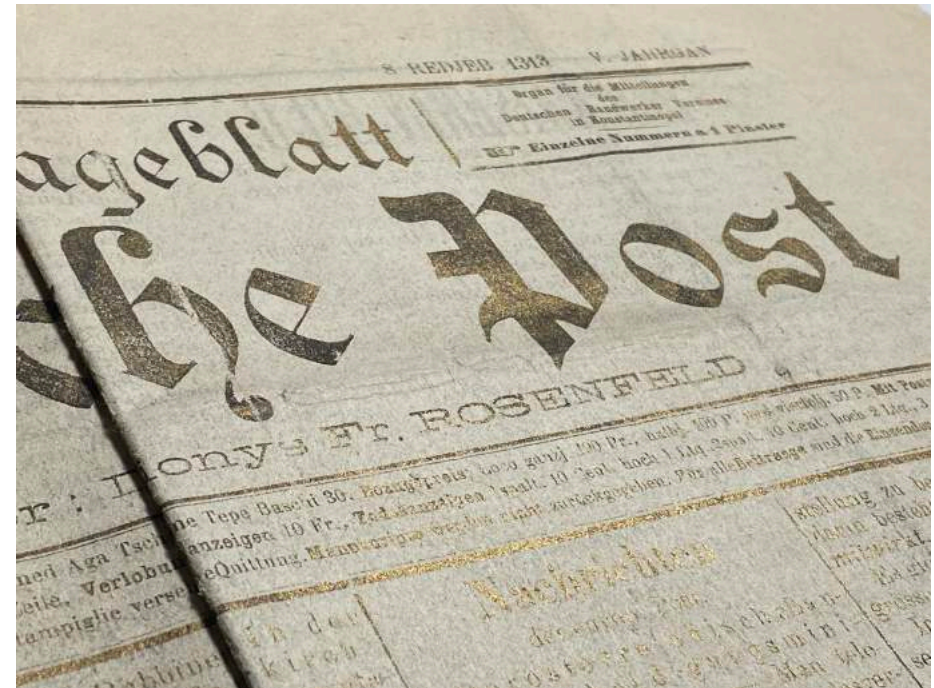
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EAST MEETS WEST: ISTANBUL NEWSPAPER PRINTED IN GOLD (CHRISTMAS EVE 1895)

16 Rosenfeld, Dionys (editor). Deutsches Tageblatt / Osmanische Post (no. 642). Istanbul, 24 December 1895. Folio, 6 pp., loose as issued. Printed in dark gold color, some of which is quite dark. \$900

SPECIAL GOLD-PRINTED CHRISTMAS EDITION OF A GERMAN-LANGUAGE NEWSPAPER, PRINTED IN ISTANBUL, AND ISSUED BY A JEWISH PUBLISHER. THIS CURIOUS ARTIFACT VIVIDLY CONTEXTUALIZES THE INTERSECTIONS OF EAST-WEST CULTURES IN THE LATE 19TH CENTURY.



With reports on the latest events in the Ottoman Empire, Europe, and America, as well as poetry and literary commentary. The advertisements on the final pages are primarily for European goods, such as Viennese and Munich beer, cognac, clothing and bread, mostly produced or imported by German, Jewish, Slavic, and probably Croatian merchants and manufacturers residing in Istanbul.

While no copy of this newspaper can be located in Worldcat, “Deutsches Tageblatt / Osmanische Post” apparently started publication in Istanbul in 1890. KVK locates two issues of the newspaper at KU Leuven, both printed in 1895 (neither of which were printed in gold).

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1920s JAPANESE CORPORATE BRANDING: FASHION IN THE SERVICE OF COMMERCE

17 [JAPANESE DEPARTMENT STORE FABRICS]. Shirokiya Gofukuten Zuanka (Clothing Store). Shiroki gonomi ("Shiroki's taste"). Tokyo, 1921. [25] leaves, complete. Traditional fukurotoji binding. \$1,400

PRESCIENT 1920s JAPANESE FABRIC AND KIMONO DESIGNS FOR CORPORATE IDENTIFICATION THROUGH FASHION, PREFIGURING AMERICAN CORPORATE BRANDING ON CLOTHES IN THE 1960s AND 70s. OF GREAT INTEREST TO HISTORIANS OF FASHION, COMMERCIAL DESIGN AND MARKETING.

This is a remarkably early record of Japanese fashion design in the service of commercial branding, being a rare catalogue of 50 custom designed woodblock printed designs for Tenugui handcloths, furoshiki wrapping cloths, coats, and so on, all produced by the Shirokiya Gofukuten clothing store. Most of the designs feature the name of a

corporation or company; designs for Sapporo Beer, Dunlop, a Taiwanese bank, and the Ōkura Shoten bookshop are featured alongside those for a hospital, an onsen, ryōkan hotels, and electricity, insurance, makeup, and clothing companies. Shirokiya was a major kimono shop based in Tokyo and one of the city's first department stores.

During the Taishō Era, at which time our catalogue was published, corporate branding and advertising began to be seen as an important economic field and went through extensive development an art form, a career

path, and a necessity for marketing. Companies began to invest in their advertising, and establish in-house advertising departments.

The interrelationship between fashion and commercial branding in Japan during the 1920s has yet to be adequately explored.

OCLC locates no copies located outside of Japan.

[Further information and additional images](#)



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BIZARRE JAPANESE DEPICTION OF COLUMBUS'S SHIP APPROACHING THE BAHAMAS BY THE "SERVANT OF THE GHOSTS"

18 Tsukioka Yoshitoshi (illustrator). Mansi (Mansio), Marcello.
Koronbusu no Yū ("Columbus's Bravery"). Original color-
printed woodblock (216 x 265 mm). Tokyo: Tsuji Keiji, 1888.
\$650

HIGHLY CURIOUS JAPANESE WOODBLOCK-PRINTED DEPICTION OF
BAHAMAN "SAVAGES" SHRIEKING IN TERROR AT THE SIGHT OF
COLUMBUS APPROACHING IN THE SANTA MARIA.

While Japanese renditions of scenes of American history are legion, we have been unable to trace an example similar to ours. The artist was the powerfully imaginative Tsukioka Yoshitoshi (1839-1892) who is well known for his eerie, occasionally frightening settings and bizarre people (and ghosts), blood, sex, and crime. It is possible that the present illustration was inspired by the ominous entrance of Commodore Perry's "Black Ships" that entered Edo Bay in 1853, when the artist was 14 years old, an event that changed everything, just as the emergence of Columbus's ship had done 361 years earlier.

In the 1860s, as Japan continued to destabilize and deteriorate socially and economically, Yoskitoshi's illustrations became more and more violent. He suffered a nervous breakdown in 1872; he abandoned his art career and lived in abject poverty. One year later he resumed his work which is decidedly less brutal but still strange and wonderful — as here.



The agony of the "savage natives" in our print anticipated Yoskitoshi's work of "Thirty-Six Ghosts and Strange Apparitions" which he completed in 1892. Upon its completion, Yoskitoshi suffered his final nervous breakdown; he died later that year in the Sugamo Asylum. He was 53 years old.

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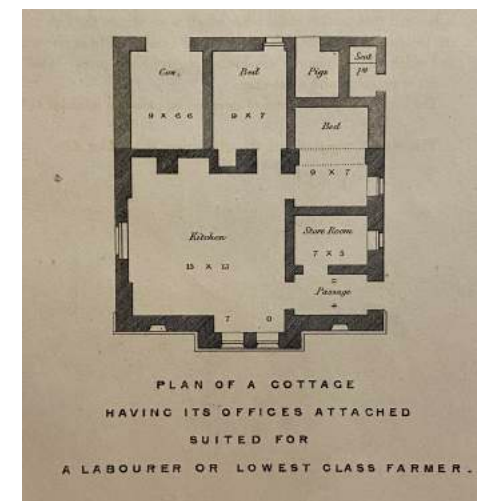
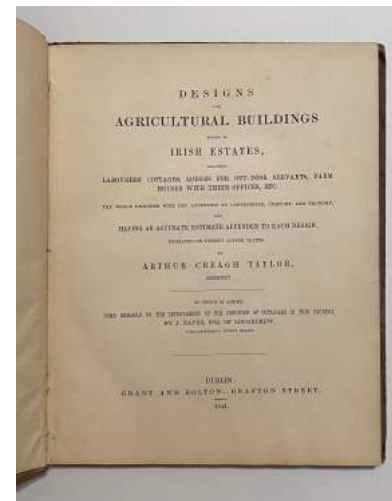
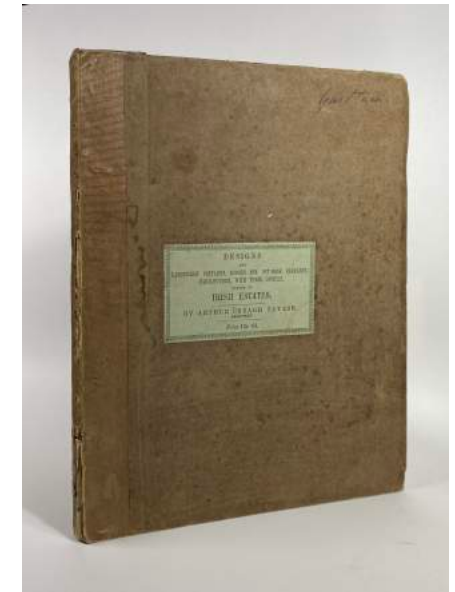
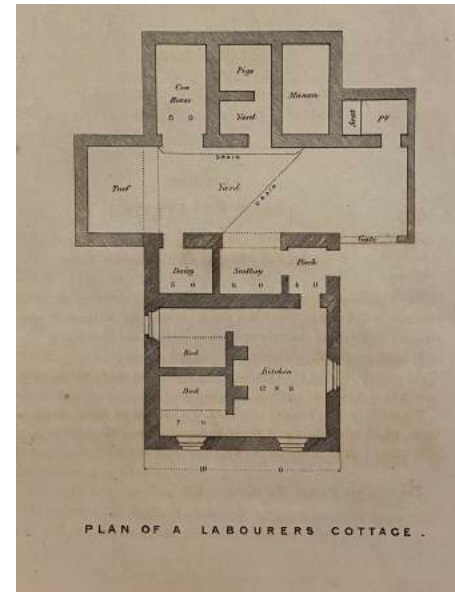
FROM MANURE IN THE NEXT ROOM TO AN ACTUAL BEDROOM

19 [FARM LABORERS' HOUSES]. Taylor, Arthur Creagh. Designs for agricultural buildings suited to Irish estates: including labourers' cottages, lodges for out-door servants, farm houses with their offices, etc. Dublin, 1841. Complete with 20 plates, all with accompanying letterpress descriptive texts. Original boards. \$3,200

RARE AND VERY LITTLE KNOWN BOOK OF DESIGNS FOR THE HOUSES OF IRISH AGRICULTURAL LABORERS AND THEIR FAMILIES, SOME OF WHOM WOULD BE SLEEPING NEXT TO MANURE AND LIVESTOCK. ONLY SLIGHTLY LESS RUDE ARE THE DESIGNS FOR THE HOUSES OF FARMERS, TRADESMEN, AND FORESTERS.

We have observed considerable interest from social and architectural historians in the habitats and living conditions of the working poor in Ireland and beyond. Taylor's "Designs" reflects the growing concern of Irish estate owners and landed gentry in being able to keep farm laborers working peasants tied to their lands. David Fitzpatrick, in his "Disappearance of the Irish Agricultural Labourer, 1841-1912," describes the drastic changes in the Irish lower classes that were initiated by the Great Famine. But Taylor's "Designs" are of particular importance as they were published in 1841, before generally accepted onset the Great Famine (1845), and reflect landowners' growing anxiety about the reduction of Irish agricultural laborers, unaware that truly epic diaspora would soon follow.

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AUTHOR'S ANNOTATED COPY: HIS "DISCOVERY" OF AN
UR-ALPHABET FROM WHICH ALL SUBSEQUENT ALPHABETS
ORIGINATED, INCLUDING EGYPTIAN HIEROGLYPHS

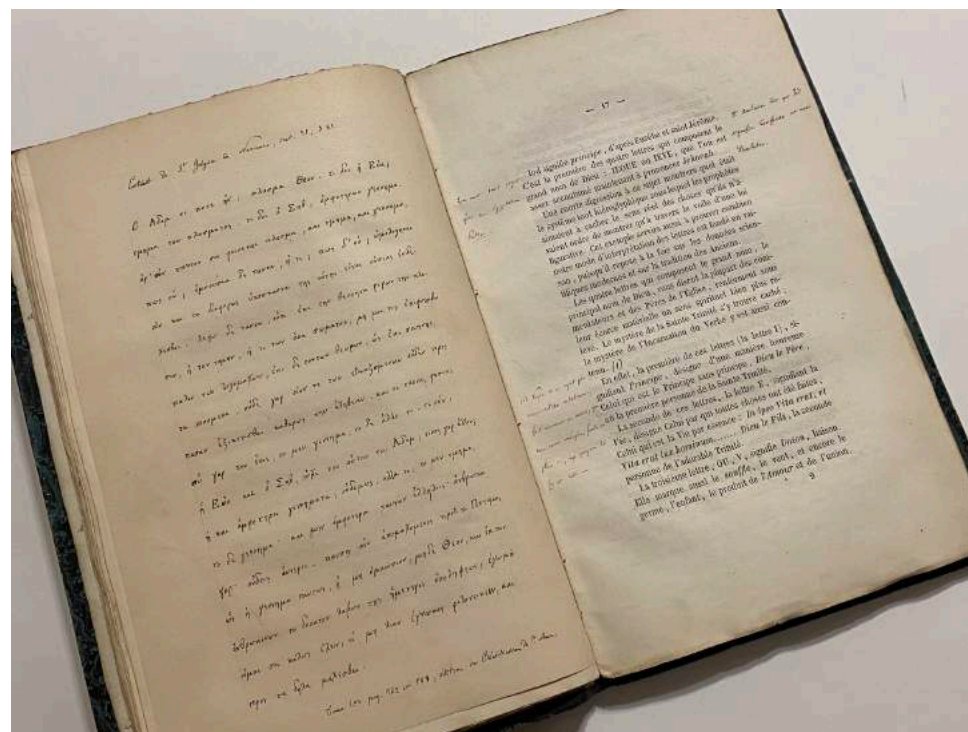
20 [ANCIENT ALPHABETS]. Van Drival, Eugène. Grammaire comparée des langues bibliques. Together 2 vols., both interleaved, vol. 1 with numerous annotations in the margins and on (otherwise blank) interleaved sheets. Contemporary French quarter basane. \$950

THE AUTHOR'S OWN INTERLEAVED COPY WITH ADDITIONS AND CORRECTIONS IN VOL. 1, INTENDED TO BE INCORPORATED INTO THE SECOND EDITION.

Here Eugène Van Drival, a well respected and extremely prolific orientalist and philologist, argues that the art of writing, and the many forms of alphabets, may have originated from one "Ur-alphabet" which went through centuries of alterations through time and necessity. Several scholars had been already been working on such a theory (notably Lamb, Joshua Prinsep, and M. Forster) but Van Drival attributes not only Hebrew, but all Semitic tongues generally (including Greek and Latin), to what he describes as the original hieroglyphic alphabet of Egypt.

To illustrate his "discovery," our author arranges, in separate pages in a perpendicular column, each body of hieroglyphic signs which represent one alphabetic letter. In side columns he presents the Egyptian Prototype, its derivative, or imitative letter, the property of many Eastern Alphabets. Van Drival suggests commonalities, a resemblance to the (assumed) Parent Model. His theory of a subsequent derivation from this one root merits cautious examination.

Through a completely novel approach, our author "proves" his theory by translating the Lord's Prayer into the Phoenician (i.e. Samaritan tongue),



and printing it on transparent paper. The letters are to be examined from right to left (according to Eastern usage); by turning over the page and reading the letters transparently from left to right (according to Western usage) the text becomes an antiquated Latin version of the Pater Noster. Juxtaposing the Lord's Prayer is the Phoenician alphabet according to Montfaucon and others, asserting that Phoenician and Latin letters belong to the same form. Van Drival then provides a lithograph of alphabets that read from left to right (Greek, Coptic, ancient Greek) with a "secret alphabet" in Latin of various periods.

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COMMERCIAL ART DECO DESIGNS CELEBRATING FREE-SPRITED JAPANESE “MODERN GIRLS”

21 Japanese Harmonica Sheet Music. Tokyo, 1930.
Together 4 items (265 x 190 mm).
\$1,250

A SMALL ASSEMBLAGE OF FABULOUS ART DECO COMMERCIAL ART, BEING FOUR HARMONICA SCORES MARKETING EXPRESSLY TO “MOGA,” OR FREE-SPRITED JAPANESE “MODERN GIRLS” OF THE EARLY 30S.

The present harmonica scores were clearly intended for cosmopolitan Japanese MOGA, Japan's first recognizable youth culture: these young women rejected traditional kimonos and conservative societal values to embrace mass consumerism and Western cultural imports such as Hollywood films, department stores, dance halls, jazz orchestras, pants, cigarettes, and the modern city. MOGA began to wear their hair (and their skirts) short in the style of American flappers, while men dressed as dandified French garçons. These women removed themselves from the previous state-mandated expectations and laws: while exuding a sense of independence, MOGA attracted widespread criticism, but their influence remains to this day.

MOGA were Japan's equivalent of America's Flappers, Germany's Neue Frauen, France's Garçonnnes, and China's Modeng Xiaojie. The advent of the “modern girl” in Japanese society cannot be overestimated: MOGA were financially and emotionally independent, consumeristic, and sexually liberated.



The present Art Deco sheet music designs reflect the commercialization of MOGA: the bold graphics depict confident-looking women in a loosely fitted (western) button-up shirt; a woman in fashionable 1930s attire enjoys some alcohol; a woman with slightly reddish hair is provocatively posed in front of a night sky; and finally a woman in black lace gazes at the viewer coquettishly. Furthermore, in our collection the musical instrument is of western origin, and the music scores themselves open up in the “western” manner.

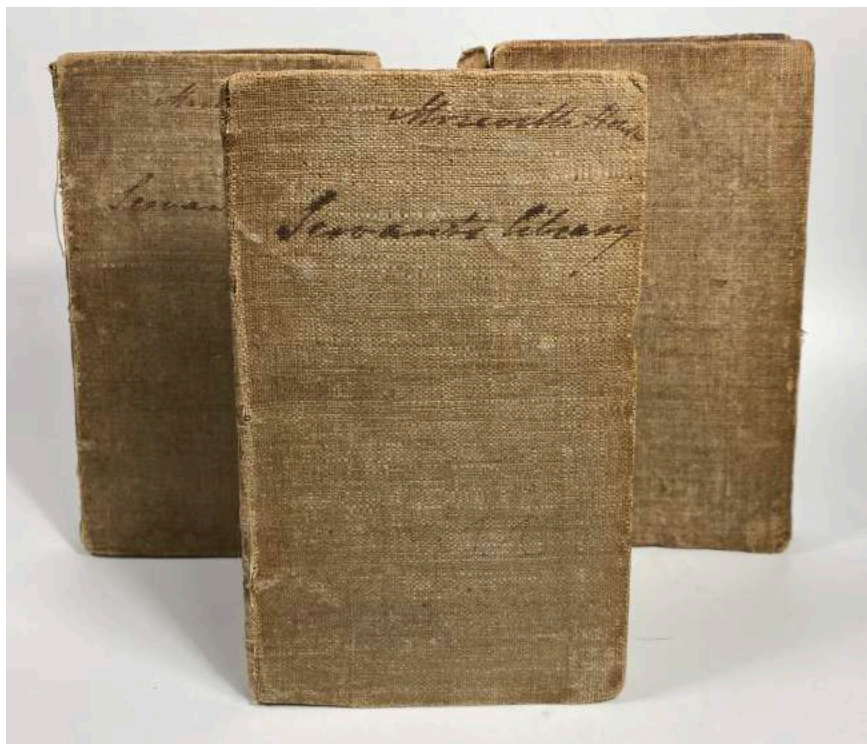
These items perfectly contextualize MOGA within the craze for Hollywood films and American fashion, mass production and mass consumption, and the growing consumer market for “modern girls.”

[Further information and additional images](#)

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SAMMELBANDS FROM A LOST “SERVANTS’ LIBRARY” OF WHICH ONLY TWO OTHER VOLUMES ARE KNOWN

22 A total of 32 Irish Chapbooks bound in 3 volumes, two of which were originally in the “Servants’ Library” of Moreville House Warwickshire. All 32 chapbooks were printed and sold in Dublin (!) by Ann Watson and William Watson for the Cheap Repository for Religious and Moral Tracts. Contemporary canvas linen over boards, spines numbered in MS “3,” “4,” and “5.” *Sold*

AN EXCITING DISCOVERY: 32 CHEAPLY PRINTED IRISH CHAPBOOKS FROM A LOST “SERVANTS’ LIBRARY” IN WARWICKSHIRE, OF WHICH ONLY TWO OTHER VOLUMES ARE KNOWN, BOTH IN THE BODLEIAN.

Book historians have only recently sought to include different social classes in our study of early-modern readership in Europe and elsewhere; some of the most insightful work on the elusive 19th-century servants’ libraries has been undertaken by Melanie Bigold, Jan Fergus, Mark Purcell, and others. According to Bigold, only a few examples of 19th-century servants’ libraries exist, and in addition to the amazing list of 131 titles held in the servants’ library at Alnwick Castle, Northumberland, she refers specifically to the two Moreville House Sammelbands at the Bodleian (Vet. A6 e.2755 and Vet. A5 e.6858); our discovery of two more volumes from Moreville brings the total number of chapbooks from this particular servants’ library to 32. Bigold also mentions the 25 titles at the National Trust’s Felbrigg Hall (there the servants’ library is still extant).

It was not unusual for those who retained servants to give books to the people in their employ who could actually read. What is unique, however, is the existence of a dedicated library, as here. That the contents of our volumes and the Bodleian are all chapbooks designed to improve the moral values of the reader leads us to suggest that the present library was being shaped for the “good” of the servants.

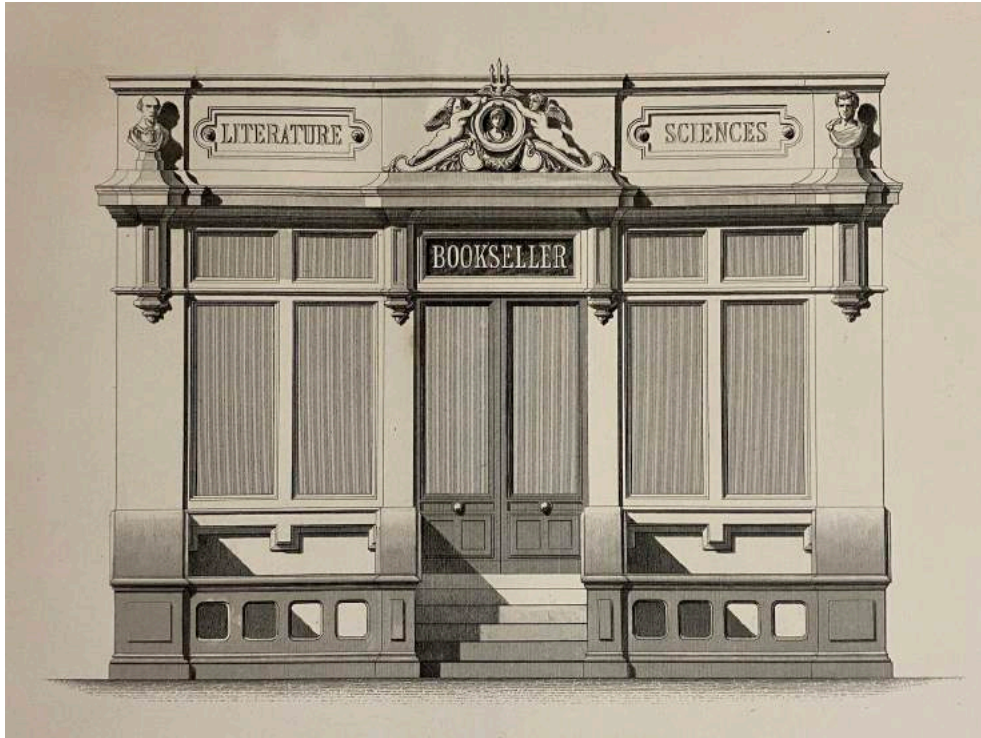
The two Moreville House volumes in the Bodleian likewise contain 8 chapbooks each, and all were printed in Dublin by Ann Watson and her late husband William Watson (junior) for the Cheap Repository for Religious and Moral Tracts, as here. Like ours, they are bound in rough canvas with handwritten “Moreville House Servants’ Library” on the front cover. In our two volumes are bound 10 chapbooks printed by Ann Watson and 6 by William Watson, and most of them have Ann and William’s price-lists.

[Further information and additional images](#)

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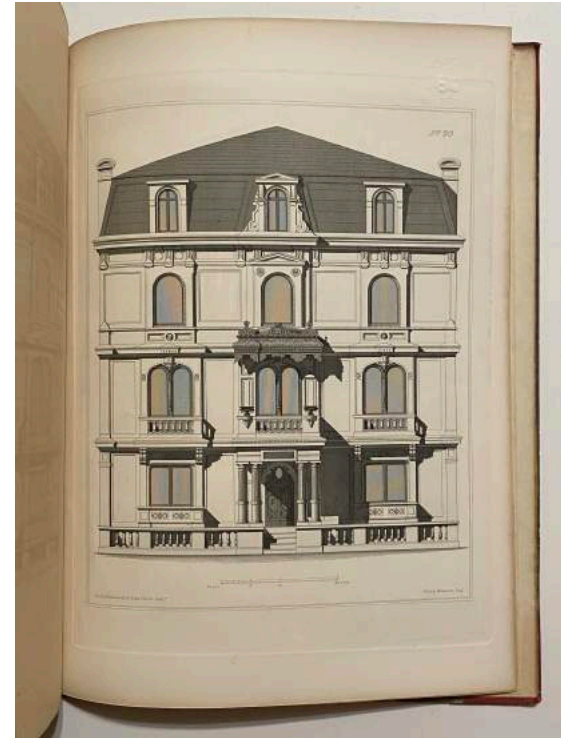
Rare Books, Manuscripts, Ephemera &c.

New Acquisitions offered on the occasion of the California Book Fair, in San Francisco, 9-11 February 2024, by Michael Laird Rare Books



HIGH VICTORIAN NEO-GOTHIC AND NEO-CLASSICAL DESIGNS IN THE SERVICE OF COMMERCE (BOOKSHOPS AND PRINTSHOPS INCLUDED)

23 [VICTORIAN STREET ARCHITECTURE]. Victor Delassaux and John Elliott. Street Architecture. A Series of Shop Fronts and Facades. Characteristic of and Adapted to Different Branches of Commerce. London, 1855. Large folio, complete with 22 steel-engraved plates. Original publisher's 3/4 red cloth over illustrated boards. \$1,500



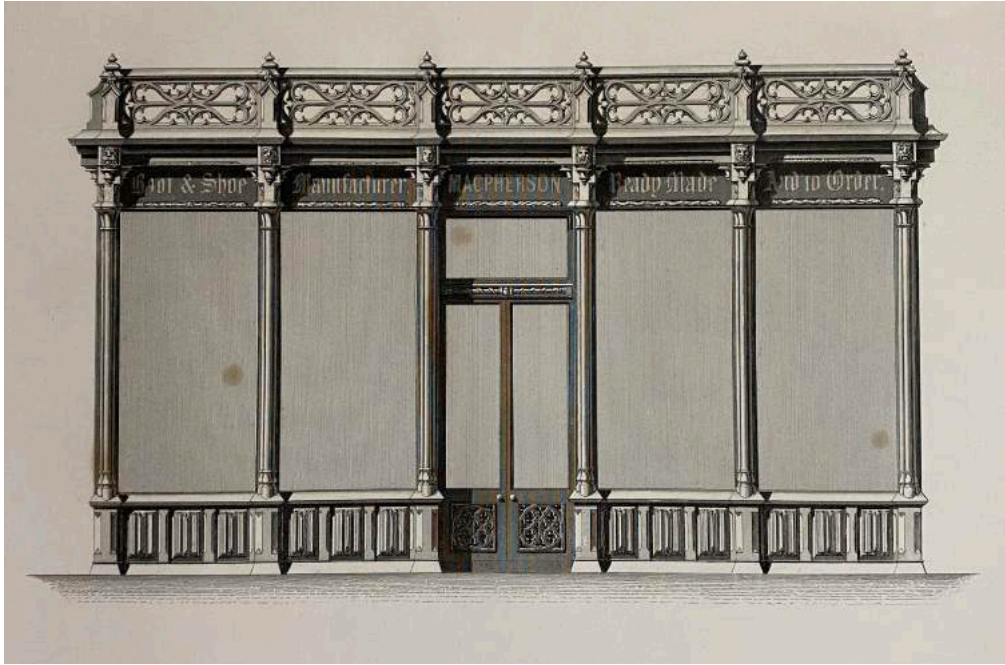
UNJUSTLY OBSCURE VOLUME OF COMMERCIAL VICTORIAN "STREET ARCHITECTURE" PRESENTED BY TWO LITTLE KNOWN ARCHITECTS. THE FABULOUS PLATES IN OUR COPY ARE APPARENTLY PRINTED ON THICK PAPER AND ARE LARGELY DEVOID OF THE PERSISTENT FOXING THAT MARS MOST COPIES.

Street architecture was the most conspicuous expression of the high Victorian neo-Gothic and neo-Classical style, and in this way our volume is a veritable "time capsule."
(Continued)

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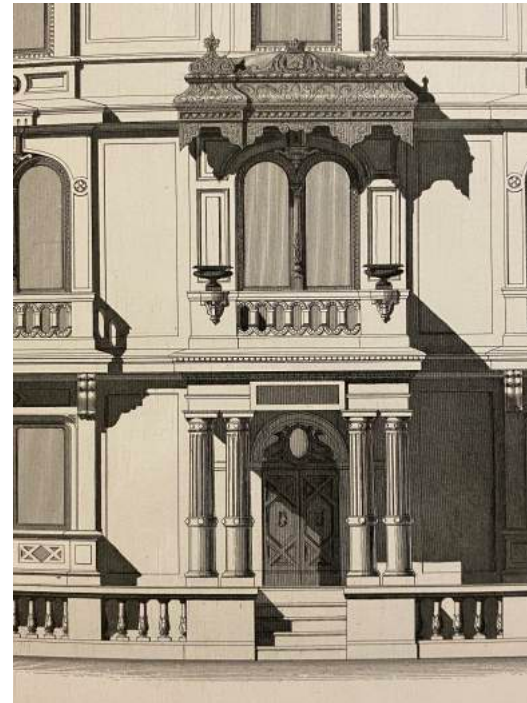
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"Victor Delassaux and John Elliott's 'Street Architecture' contains 22 plates of sometimes extraordinary designs, and true to the book's subtitle they are directly related to the merchandise on sale. The practical requirements of trade are cleverly connected with the advantageous display of various merchandise in designs that accommodate a wide variety of contingencies. [...] These plates and their descriptions show Delassaux and Elliott refining symbolism of a traditional sort, using a combination of whimsy and common sense in effective merchandising ploys" (SOURCE: Julia Scalzo, "Street Architecture": Nineteenth-Century Urban Buildings and the British Architectural Profession, Univ. Toronto PhD Thesis, 2000, pp. 39-40).

The designs for shop fronts or facades depicted herein are: a Butcher's shop, Poulterer or bird Fancier, Publishing Bookseller's shop, Grocer and

tea dealer's shop, Hosiers and Outfitter's shop, Boot and Shoemaker's warehouse, Jeweler's shop, Chemist and druggist's shop, Upholsterer's establishment, a Nurseryman, Florists & Seedsman's shop and greenhouse, Publishing Printseller's shop, Showroom & House, Retail Bookseller's shop, Laceman's shop, Paper hanger's warehouse, Hotel and assembly rooms, Wholesale and retail drapery establishment, Wine and spirit warehouse, and finally a Private house. The exceptionally fine and technically perfect steel-engravings were executed by Philip Brannon, a brilliant choice, as may be seen in his minute details of shading and shadow.



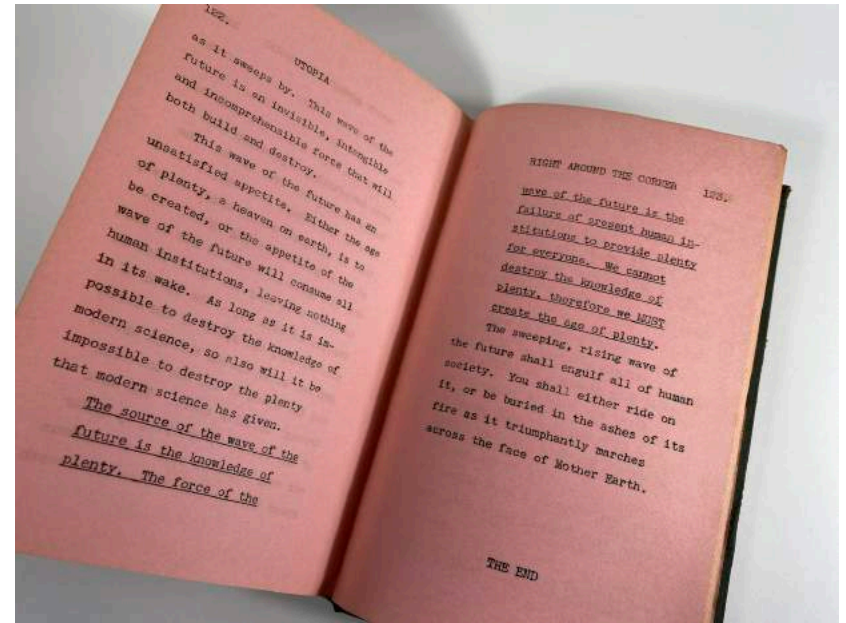
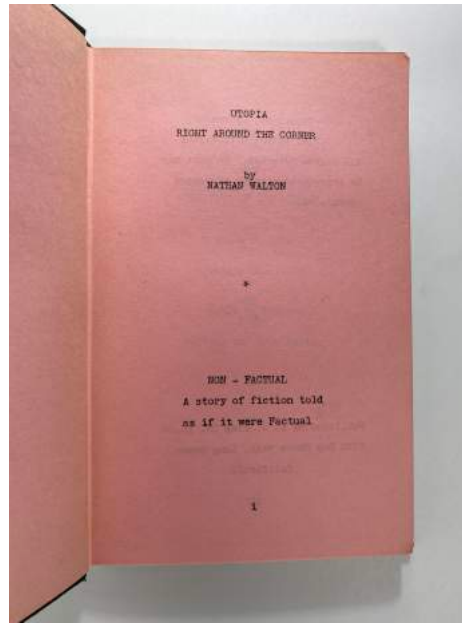
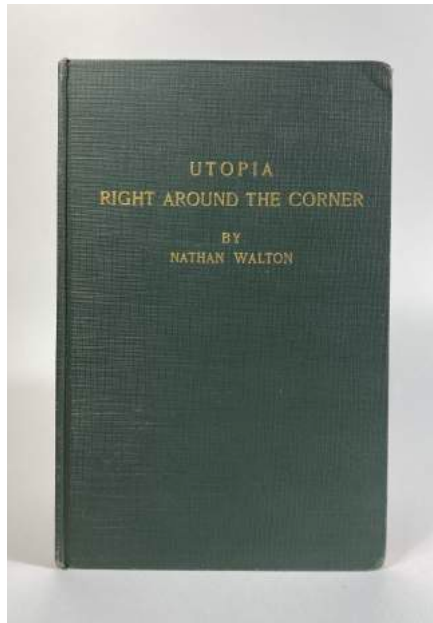
In a remarkable section on "Designs in Domestic Gothic," our architects harken back to the ecclesiastical architecture of Middle Ages, and "how readily this style admits of application to Street Architecture." They offer proposed designs for commercial facades in the fully developed Victorian neo-Gothic style, here represented in the facade of a Grocer's shop, a Hosiers and Outfitter's shop, and a Boot and Shoemaker's warehouse.

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UNKNOWN CALIFORNIA UTOPIAN LITERATURE NO COPY IN CALIFORNIA (?)

24 Walton, Nathan. Utopia Right Around the Corner. Non-factual. A story of fiction told as if it were Factual. 8vo. Mimeograph printing on pink paper. Original green cloth. \$500

Of this weird “Utopian” book there is apparently no copy in California libraries (!) and it is not found in such venerable Utopian / SciFi collections such as Penn State (Arthur O. Lewis Collection), UC Riverside (Eaton Collection), Harvard, and Texas A&M University.

John Clute, in his epic “Encyclopedia of Sci-Fi,” describes it as a “Future history beginning in 1942” in which Henry Wallace (Roosevelt’s vice president from 1941-1945) would succeed FDR as president, presumably after the latter’s death. The result of their New Deal economic programs would motivate “a small group of social scientists” to create an “Age of Plenty” in the form of a socialist utopia. Under Wallace this was rapidly realized by a “Scientific Governing Machine,” massive expenditures of the state, and lucrative alliances with big business.

This appears to be the only known book written by Nathan Walton.

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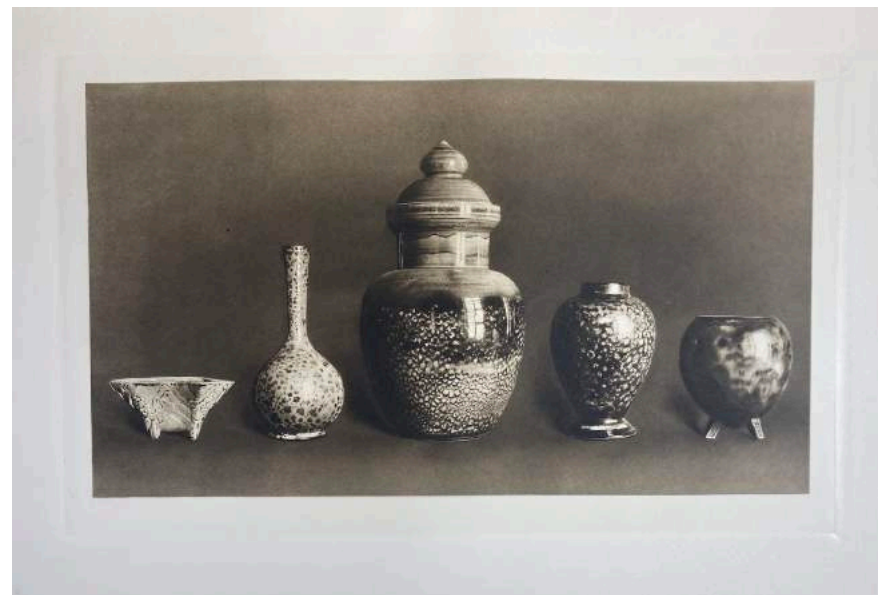
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Original edition of the official account of the Russian Imperial Porcelain Manufactory at St. Petersburg, 1906

25 [RUSSIAN IMPERIAL PORCELAIN FACTORY 1744-1904]. Wolf [i.e. Vol'f], Baron Nikolai Borisovich von. Imperatorskii farforovyi zavod: 1744-1904 / La Manufacture Imperiale de Porcelaine à St. Petersburg. Large and very heavy folio (370 x 275 mm). Complete with photogravure frontispiece, 12 mounted heliographs, 1 chromolithograph, 493 monochrome illustrations and 8 line drawings in the text. Mid-twentieth century (Swedish?) half calf, original wrappers bound in. \$6,500

MASSIVE AND MAGNIFICENT STATE-SPONSORED PUBLICATION, BEING THE OFFICIAL HISTORY OF THE IMPERIAL RUSSIAN PORCELAIN MANUFACTORY, PROFUSELY ILLUSTRATED, AND STILL UNSURPASSED.



Ours is a complete copy in excellent condition, completely unspoiled, with all tissue guards present which are essential as they identify the heliogravure plates opposite. This work remains indispensable for historians of Imperial Russian porcelain and is perhaps the most monumental illustrated history of its subject. Still frequently cited, it is a fact that most copies of this original edition, whether in public or private collections, are in some way defective and/or damaged, unlike ours.

“The history of this enterprise [i.e. Imperial porcelain manufactory] is an important part of the general history of the Russian applied arts and is of great help for students of the national crafts of the 18th-19th centuries. [...] The book had a limited circulation. It is difficult to find a copy of it in a decent state” (Vengerov, *Staraia Russkaia Kniga*, 78).

(Continued)

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Treated chronologically according to the reigns of the Czars, this fundamental work documents the Imperial Porcelain Factory in St. Petersburg during 260 years; the factory was founded in 1744 by the chemist Dmitry Ivanovich Vinogradov by order by Empress Elisabeth, daughter of Peter the Great. During its first decades, the factory manufactured exclusively for the Romanov family and the Imperial Court.

[Further information and additional images](#)



100 Plant Specimens from
Japan's Highest Mountains
(1903-1910) meticulously
catalogued and preserved

26 [JAPANESE
HERBARIUM].
Yokohama Nursery Co.,
Ltd. Plantae Alpicolae
Japonicae (Fasc. I: 1-100). Folio (39 x
26 cm). Together 100 specimens
mounted on large folio sheets,
housed in original loose boards.
\$6,800

ASTONISHING COLLECTION OF ONE
HUNDRED CUTTINGS OF JAPANESE
ALPINE PLANTS GATHERED BY THE PIONEERING HORTICULTURALISTS
AT THE YOKOHAMA NURSERY, GATHERED BETWEEN 1904 AND 1920
FROM SOME OF JAPAN'S HIGHEST MOUNTAINS.

Each specimen in the collection is housed in a folded leaf of washi paper and is accompanied by a printed label filled out by hand. Information on each label includes the name of the specimen in Latin and Japanese, the mountain on which it grows, and the month and year of collection.

The cuttings are preserved in REMARKABLY GOOD CONDITION, with almost no defects. The specimens were collected from over twenty mountains, some of which rank amongst the highest in Japan, including Mt. Fuji, Mt. Ontake, Mt. Akanagi, and Mt. Nantai. This is a unique 'hand-picked' compilation by the most prominent Japanese nursery of the Meiji period.
(Continued)

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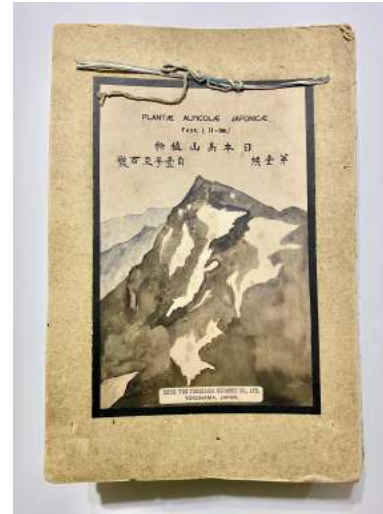


A recent and very useful assessment of the significance of the Yokohama Nursery is given by Stephen Sinon in "Plant Talk: Yokohama Nursery Catalogs" (online at the New York Botanical Gardens website: Inside Our Collections, 5/5/21). The Yokohama Nursery continues to flourish to the present day. According to the nursery's own website, the firm was founded in February 1890 as the "Limited Liability Yokohama Ueki Shokai" with Uhei Suzuki as the

representative. The nursery became the first Japanese trading company to import and export plants, and opened a branch office in San Francisco. In Oct. 1893, the firm changed name to Yokohama Nursery Co., Ltd.

MUST BE SEEN TO BE FULLY APPRECIATED.

[Further information and additional image](#)



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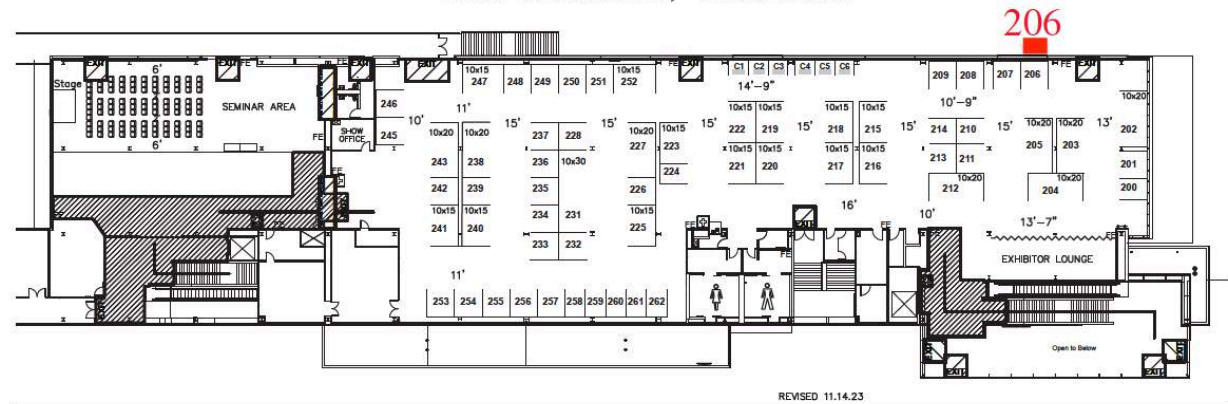
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*Oh pretty Petals, we will miss your illuminated gazing
Remember us now that you are with your forever family*

California International Antiquarian Book Fair
February 9-11, 2024
Pier 27 - Level 2
San Francisco, California



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Welcome to our new customers: please remit with order or provide suitable trade references. All prices are net; shipping charges and applicable sales tax extra. Foreign accounts to be paid in U.S. Dollars, either by wire transfer by check drawn on a U.S. bank (charges may apply). Trade discounts are extended upon a strictly reciprocal basis.



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