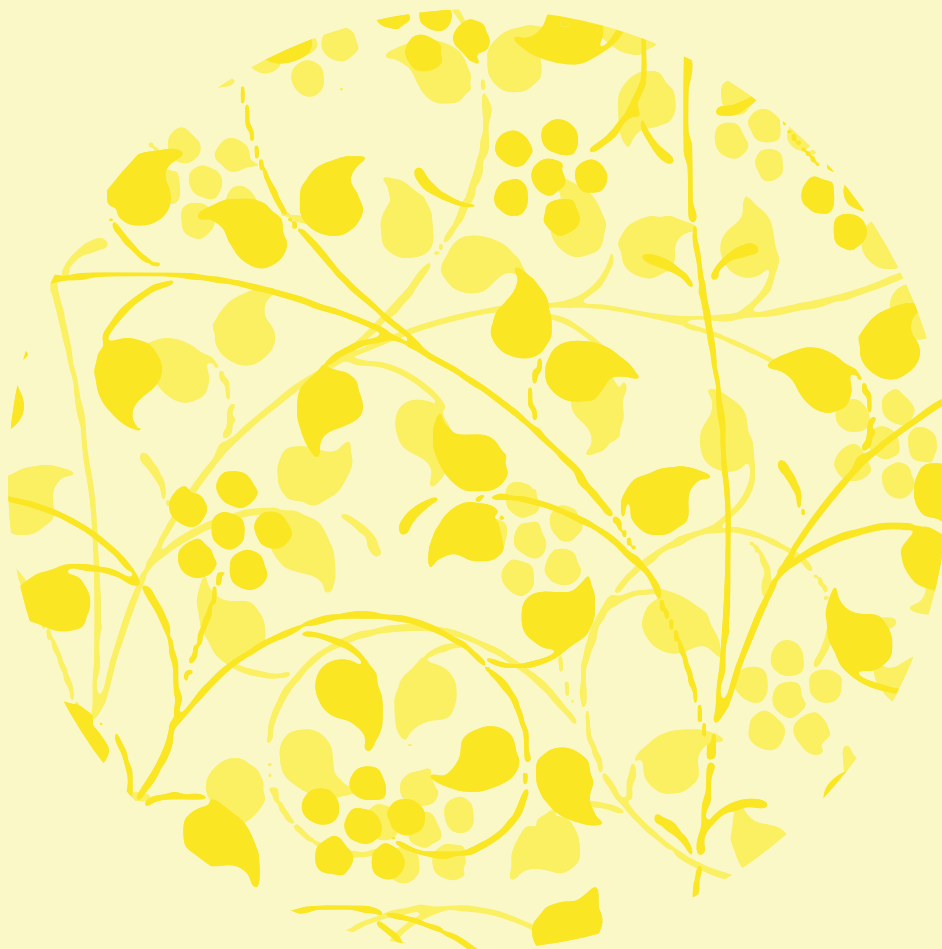


# FIRSTS

## HONG KONG

luciusbooks  
STAND NUMBER 8



**HONG KONG  
MARITIME MUSEUM**

11 MAN KWONG ST,  
CENTRAL PIER NO.8, HONG KONG

**6 - 8 DECEMBER 2024**

FRI 6 DEC, 4PM - 8PM  
SAT 7 DEC, 12PM - 7PM  
SUN 8 DEC, 12PM - 4PM

# FIRSTS HONG KONG

Lucius Books are pleased to be exhibiting at Firsts Hong Kong 2024. This catalogue showcases a selection of the items we'll be bringing to the fair. All are available for purchase prior to the opening of the event, so please do get in touch by telephone or email if you see something of interest. We look forward to meeting many of you at the bookfair, where you can find us at Stand 8.

Bookfairs in 2025 include:

## **CALIFORNIA INTERNATIONAL ANTIQUARIAN BOOKFAIR**

7 - 9 Feb, Pasadena Convention Center, California, USA

## **ABAA NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR**

3 - 6 April, Park Avenue Armory, New York, USA

## **FIRSTS LONDON**

15 - 18 May, Saatchi Gallery, King's Road, London, UK

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### **Shop Opening Hours:**

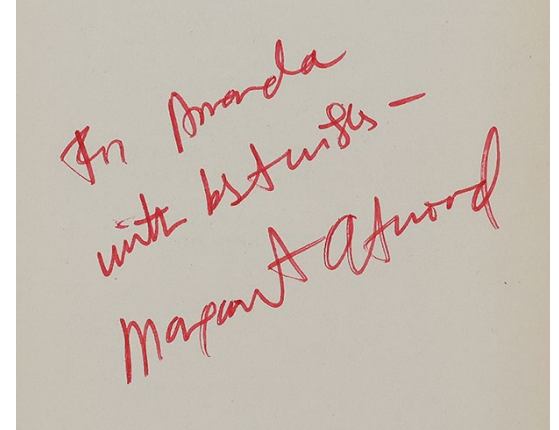
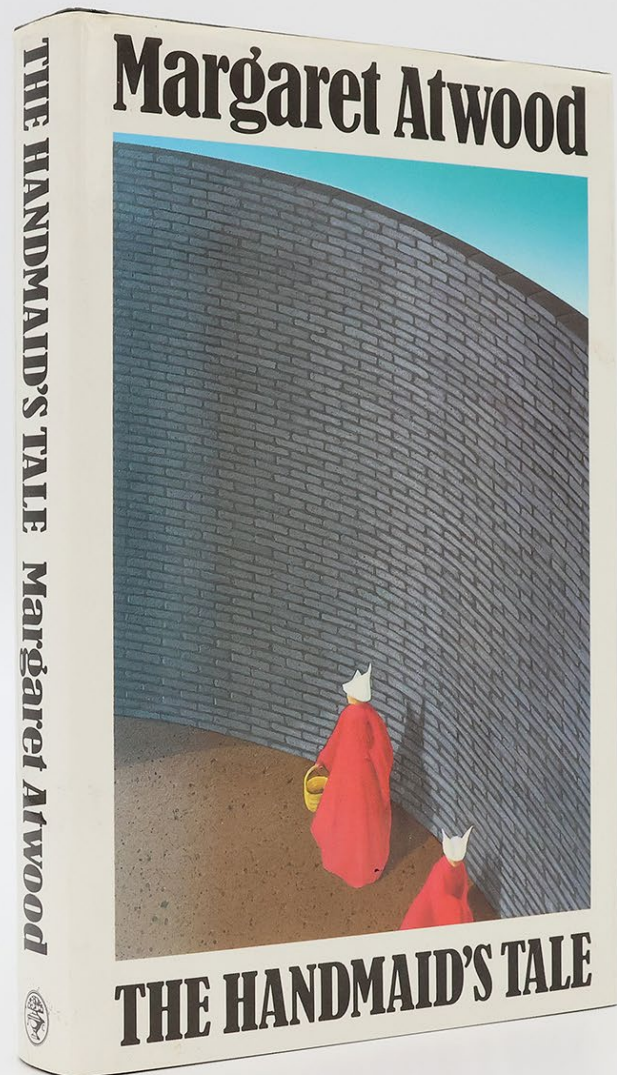
Monday to Saturday 10am - 6pm  
Sunday 11am - 4pm

**Catalogue:** James Hallgate, Ian Prince,  
Poppy Connor - Slater, Jasmine Nixon

**Photography:** Monica Polisca

**Design:** Jasmine Nixon





**1 / ATWOOD, Margaret: THE HANDMAID'S TALE**

London: Jonathan Cape. 1986

First UK edition, first printing. Signed by the author. Publisher's original black cloth with gilt titles to the spine, in the Fred Marcellino illustrated dustwrapper. A fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents, with toning to the paper-stock are otherwise clean throughout without previous owner's marks. Complete with the lightly creased dustwrapper that is otherwise without fading, loss or tears. Not price-clipped (£9.95 to the lower front flap).

**HKD18,220 / £1,850**

*Inscribed by the author in red ink on the half title "For Amanda / with best wishes - / Margaret Atwood". Winner of the first Arthur C. Clarke Award, shortlisted for The Booker Prize and nominated for the 1986 Nebula Award, Atwood's futuristic feminist dystopian novel has been the basis for film and Emmy Award winning screen adaptations. [24997]*

**2 / BAWDEN, Edward: A SELECTION OF INTERESTING MENUS**

*Original Artwork. c.1935*

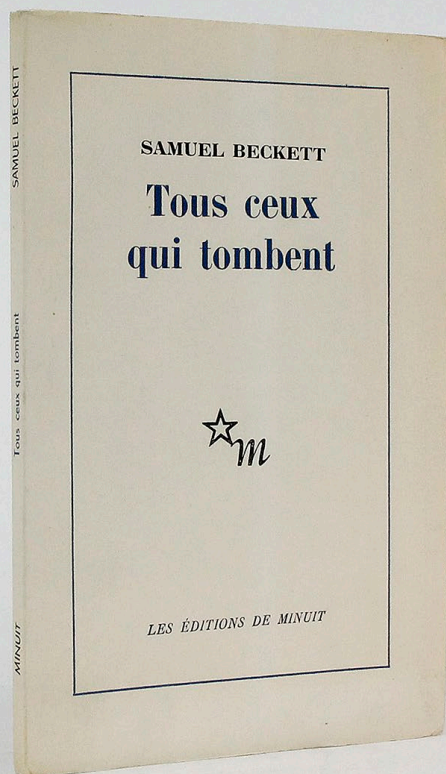
Pen, ink and watercolour on paper. 22 x 14cm. A wonderful original artwork, featuring a hot air balloon most probably created for Fortnum and Mason. Folded in the form of a brochure. The image is in very good condition with a little rubbing to the extremities. The fold is worn with a small split (not affecting the image). A very attractive piece.

**HKD22,160 / £2,250**

*Provenance: Estate of Stanley Jones MBE, Artist And Master Lithographer.  
Edward Bawden (1903-89) was a master printmaker, illustrator, watercolourist and designer and is today recognised as one of the most influential artists of his generation. He is perhaps best-known for his commercial work for companies such as Twinings and Fortnum & Mason, and his linocuts depicting everyday England. [26206]*







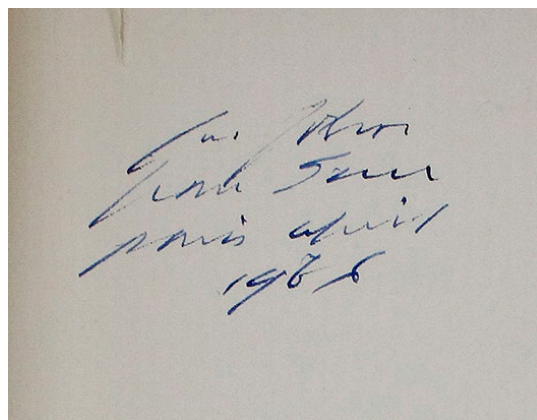
**3 / BECKETT, Samuel; translated by PINGET, Robert: TOUS CEUX QUI TOMBENT [ALL THAT FALL] PIÈCE RADIOPHONIQUE.**

Paris: Les Editions de Minuit. 1957

Limited edition (issued simultaneously with the first trade edition). Inscribed by Samuel Beckett to his publisher John Calder. One of seventy copies printed on Marais pure linen rag paper, this copy is no. 23. Crown 8vo, pages untrimmed and uncut. Stitch-bound. Original paper wraps lettered and ruled in blue and black to front and rear panels. A fine, unread copy, the binding square and firm, the contents and wraps bright and clean. Housed in a custom folding blue and white cloth box lined with marbled paper, lettered and ruled in gilt to a red leather label affixed to the spine. A lovely association copy.

**HKD23,640 / £2,400**

Inscribed by Beckett in blue ink to the front endpaper, "For John / from Sam / Paris Avril / 1966". The recipient, John Calder (1927-2018), the author's friend and his long-standing UK publisher, issued all Beckett's prose from the 1950s until (and after) the author's death in 1989 (the dramatic works were handled by Faber and Faber). 'All That Fall' was written for the BBC Third Programme (it wasn't commissioned, but "suggested"). In a letter to Nancy Cunard (4 July 1956), Beckett writes "Saw Barry of BBC TV who is interested in the mime (and why not?) and am told Gielgud wants a play for 3rd Programme. Never thought about radio play technique but in the dead of t'other night got a nice gruesome idea full of cartwheels and dragging of feet and puffing and panting which may or may not lead to something." The play was finished (in English) by September, the autograph copy ("Ussy September 1956") bearing the title, "Lovely Day for the Races" (a clue to the Irishness of the play). The finished and retitled play, directed by Donald McWhinnie, with Mary O'Farrell and J. G. Devlin as Maddy Rooney and her blind husband, Dan, was broadcast on the Third Programme on Sunday 13 January, 1957. The play, unusually naturalistic for its author, is suffused with memories of and allusions to his Foxrock childhood. First published in the US by Grove Press with the Faber edition following in August, the French translation is credited to Beckett's friend and fellow playwright, Robert Pinget, though Federman and Fletcher note that Beckett (as usual when he wasn't the sole translator) "thoroughly revised the text" before its publication in October 1957. (Federman and Fletcher 146.1). [23230]

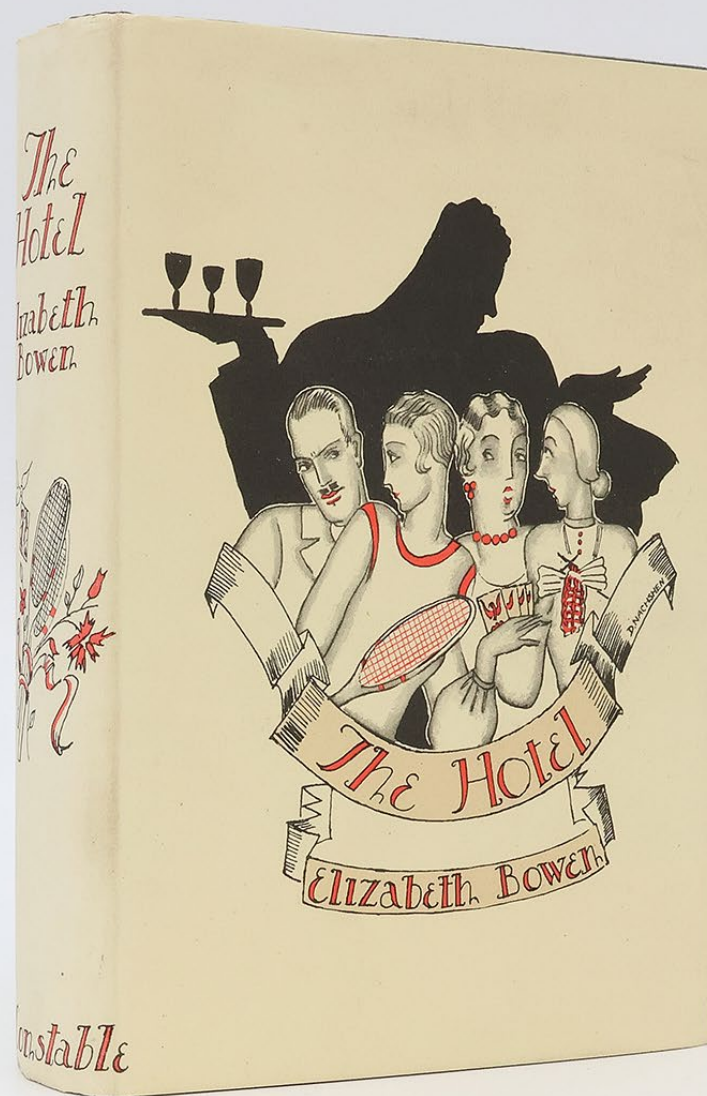


**4 / BOWEN, Elizabeth: THE HOTEL** London: Constable and Company Ltd. 1927

First edition, first printing. Original blue cloth lettered and ruled in violet to the upper board and spine, in the Donia Nachsen illustrated dustwrapper. A striking, very near fine copy, the binding square and firm, the cloth fresh, the contents bright and clean throughout, without inscriptions or stamps. The faintest spotting visible to the page block. Complete with the remarkably vibrant, sharp and clean original dustwrapper, without fading, tears, or even any nicks to speak of. Not price-clipped and correctly priced 7/6 net to the front flap. An uncommonly beautiful copy of the author's first novel. Vanishingly scarce in the dustwrapper.

**HKD64,030 / £6,500**

'The Hotel', Bowen's first novel, was written during the two years she was living at 73 Knights Lane, Kingsthorpe, in Northampton where, newly-wed, she had moved with her husband Alan Cameron in 1923. Her two earlier books (both of short story collections), 'Encounters' (1923) and 'Ann Lee's and Other Stories' (1926) had been published by Sidgwick & Jackson, but for 'The Hotel' Bowen moved to Constable. In her invaluable biography of Bowen, Victoria Glendinning quotes from a letter Rose Macaulay sent to Michael Sadleir at Constable in July, 1926: "I believe Curtis Brown [the agent Macaulay and Bowen shared] is sending you 'The Hotel', a novel by Elizabeth Bowen, who wrote two very clever books of short stories [...] This is only to say that I've just read 'The Hotel' and thought it extraordinarily clever and good!" Sadleir read it for himself and was equally impressed. The novel, set among a group of English guests staying in a hotel on the Italian Riviera (where Bowen herself had spent the winter of 1921), is clearly indebted to Forster's 'A Room With A View' and Woolf's 'The Voyage Out' (her own debut novel); Bowen's voice, however, is already distinct. Glendinning asserts that "[t]he important thing about 'The Hotel' is that it is very, very funny [, and] for a first novel it is extraordinary." The book was published on 18 August 1927. Owing to the destruction of the publisher's records during the war, no record survives of the number of copies printed. There is, however, evidence that a second impression was needed by October the same year. (Victoria Glendinning, *Elizabeth Bowen: A Biography* [London: 1977]; Sellery and Harris A3a.). [26306]







**5 / BURNETT, Frances Hodgson; illustrated by ROBINSON, Charles:**  
**THE SECRET GARDEN** London: William Heinemann. 1911

First UK edition in book form and the first Charles Robinson illustrated edition, first printing. Publisher's original green cloth with titles and illustrations in gilt to the upper board and spine. Top edge green. Illustrated endpapers. Illustrated with 8 beautiful full page colour plates by Charles Robinson complete with captioned tissue guards, as well as a black and white design to the title page and a vignette to the half title. A lovely near fine copy, the binding square and firm with just minor rubbing to the extremities, the cloth and gilt bright and fresh. The contents, with a previous owner's inscription to the half title are otherwise clean throughout. All of the plates and tissue guards remain in fine condition. The green top edge is bright and without fading. A lovely example in entirely original condition, scarce thus.

**HKD27,090 / £2,750**

*The Secret Garden was originally serialised in The American Magazine, beginning in Autumn 1910; the first edition in book form was first published simultaneously in the summer of 1911 by Frederick A. Stokes in New York (with illustrations by M. B. Kork) and by William Heinemann in London (with illustrations by Charles Robinson). [24023]*



**6 / BURNS, Robert; illustrated by STRANG, William; illuminated by COCKERELL, Florence Kingsford Cockerell; ASHBEE, C. R. [Charles Robert]: TAM O'SHANTER** London: Essex House Press / Edward Arnold. 1902

First edition thus. Limited edition. Original vellum boards with gilt titles to the spine and a blind-stamped 'Soul is Form' rose design to the upper board. Printed on vellum, in Caslon type. Wood-engraved frontispiece by William Strang. Hand-coloured initials by Florence Kingsford Cockerell throughout. A very near fine copy, the binding square and firm with a light scuff to the upper board and some dustiness to the spine. The contents are clean throughout and without stamps or inscriptions. The slipcase is sound with light rubbing at the extremities.

**HKD22,160 / £2,250**

*Issued in a limited edition of 150 copies, of which this example is numbered 59. The Essex House Press was founded by Charles Robert Ashbee and Laurence Hodson following the closure of William Morris' Kelmscott Press in 1897. Ashbee bought the Kelmscott Press's Albion printing presses after William Morris's death, and employed one of the Kelmscott compositors, Thomas Binning. In 1902 "a bindery was established in the Guild, under the direction of Annie Power, who had been a student of Douglas Cockerell" (Crawford, p.400). The present work is the seventh in the Essex Press's 'Great Poems Series'. The illuminated initials were provided by Florence Kingsford Cockerell (1871-1949), one of the leading book illuminators of the English arts and crafts movement. Kingsford Cockerell studied calligraphy under Edward Johnston and predominantly worked for the Ashendene Press. [26350]*







**7 / CARROLL, Lewis; pseudonym of DODGSON, Charles Lutwidge Dodgson; illustrated by TENNIEL, John; binding by GLADSTONE, Charles Elsdén: ALICE'S ADVENTURES IN WONDERLAND and THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE**

*London: Macmillan and Company. 1866 and 1872*

First editions. Two volumes. Finely bound by Charles Elsdén Gladstone in elaborately decorated full brown morocco, the spines with 5 raised bands and titles in gilt. Gilt decorated inner boards, marbled endpapers. Binder's initials stamped in gilt to the lower inner front board. All edges gilt. The publisher's cloth bound in as the front and rear pastedown of Through the Looking Glass. Illustrated with frontispieces and 90 illustrations across the two volumes by John Tenniel. The four page leaflet 'To All Child Readers of Alice In Wonderland', originally issued loosely laid in to first editions of Through the Looking Glass, has been retained and bound in. Some spotting and a couple of tiny closed tears to the margins of Alice's Adventures in Wonderland, otherwise a fine set.

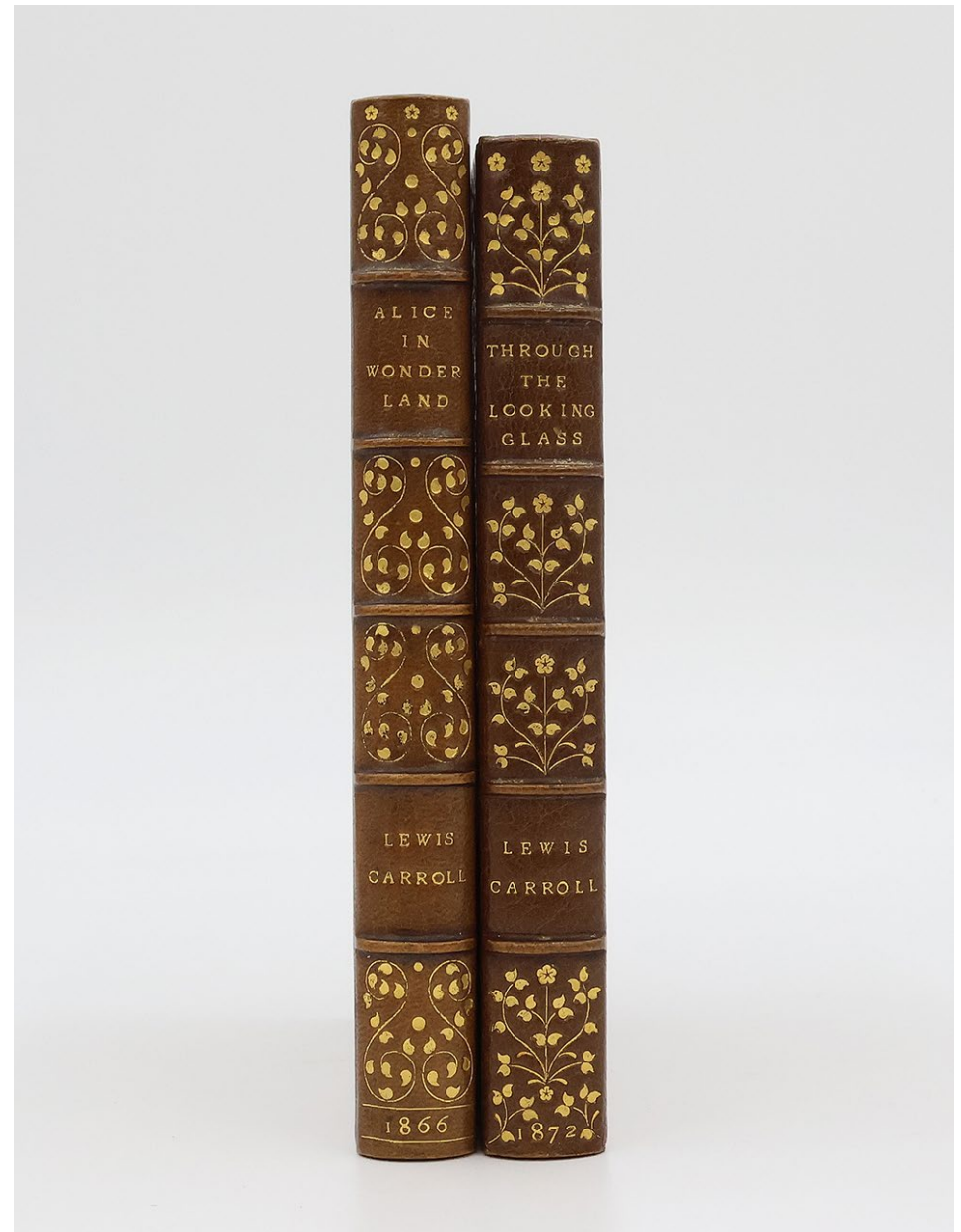
**HKD197,000 / £20,000**

*Alice's Adventures in Wonderland is the first published edition, the second overall: the book was originally printed in Oxford at the Clarendon Press in June 1865, but was suppressed when Carroll heard that the book's illustrator was dissatisfied with the quality of the printing. He recalled the few pre-publication copies he had sent out to his friends and donated them to hospitals, where most perished. Only 23 of those original "1865 Alices" are now extant, mostly in institutional holdings, thus creating one of the most famous black tulips of book collecting. The book was entirely reset by Richard Clay for the present authorized Macmillan edition, the earliest edition that can be realistically obtained. Although dated 1866, the edition was in fact ready*

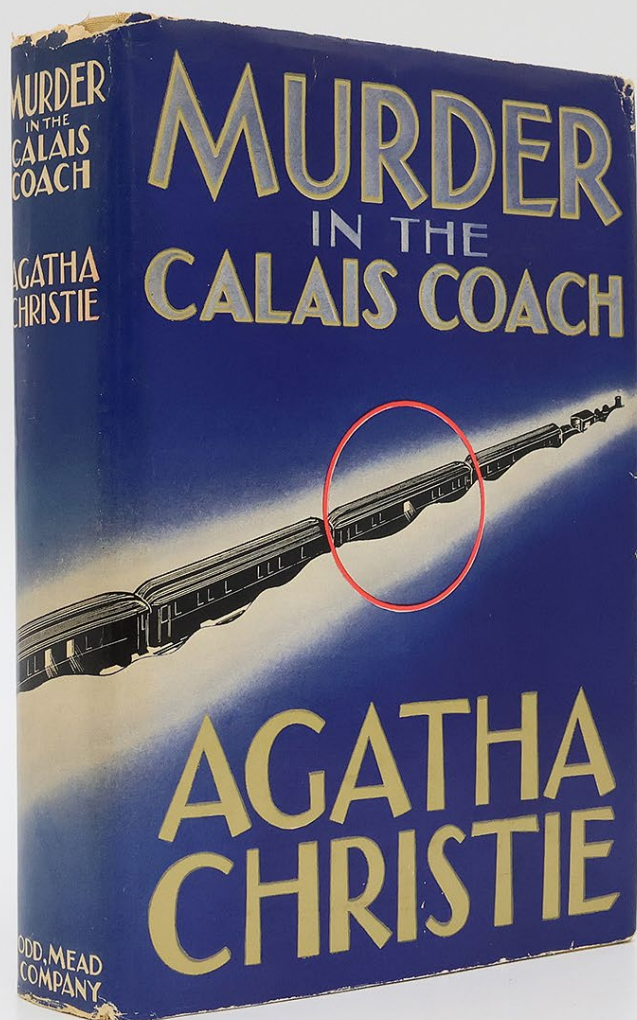
by November 1865, in time for the Christmas market, and was published in a print run of 4,000 copies. The copy of *Through the Looking-Glass* is the first edition; like its predecessor, it was published for the Christmas market and bears the following year's date in its imprint. It was actually published in December 1871, in an edition of 9,000 copies.

Charles Elsdon Gladstone (1855-1919), the creator of these exquisite bindings, had a long and distinguished naval career, during which he rose through the ranks from Midshipman to Commander. Service papers record his expertise in advanced submarine weaponry and photography. That he was reportedly engaged in covert intelligence gathering recently prompted P. J. M. Marks, the British Library's Curator of Western Bookbindings, to refer to Gladstone as "a bookbinding James Bond", 007 another ex-Navy Commander with access to cutting edge technology and working undercover. Gladstone's bookbinding activities – his overcover work, if you will – appear to have been a labour of love, there being no evidence that he profited, or sought to, from such work (his navy salary and pension were both generous). While researching Gladstone, Marks was unable to uncover the origins or development of his impeccable craftsmanship, skills ordinarily requiring years of apprenticeship under an established binder. Marks did, however, find Gladstone's name "included in the annals of specialist societies relating to microscopy and optical magic lanterns, interests which suggest he had a keen eye and feeling for accuracy." And an eye for accuracy was clearly imperative for the intricacy and precision of Gladstone's elaborately tooled book designs, each stamped discreetly with the initials C. E. G. in gilt to the verso (undercover) of their upper boards.

(P. J. M. Marks, 'The mysterious Captain Gladstone, RN – a bookbinding James Bond?' The British Library 'Untold Lives' blog, 28 May 2020) [26216]







**8 / CHRISTIE, Agatha: MURDER IN THE CALAIS COACH. [Murder on the Orient Express].** *New York: Dodd, Mead and Company. 1934*

First American edition of this Hercule Poirot mystery, published in the UK under the title *Murder on the Orient Express*. Publisher's original tan cloth with titles in black to the upper board and spine, in the Clayton Rawson illustrated dustwrapper. Illustrated endpapers, fore-edge untrimmed. An excellent near fine copy, the binding square and firm, the cloth with minor darkening to the extremities and a couple of mild production creases to the upper board. The contents are clean throughout and without inscriptions or stamps. Complete with the lightly rubbed and nicked price-clipped dustwrapper that has tiny chips at the head of the spine and is otherwise bright and without fading or tears. A scarce title in dustwrapper, especially so in this, original condition.

**HKD83,730 / £8,500**

*(Hubin). [24271]*

Agatha Christie

**9 / CHRISTIE, Agatha: PASSENGER TO FRANKFURT**

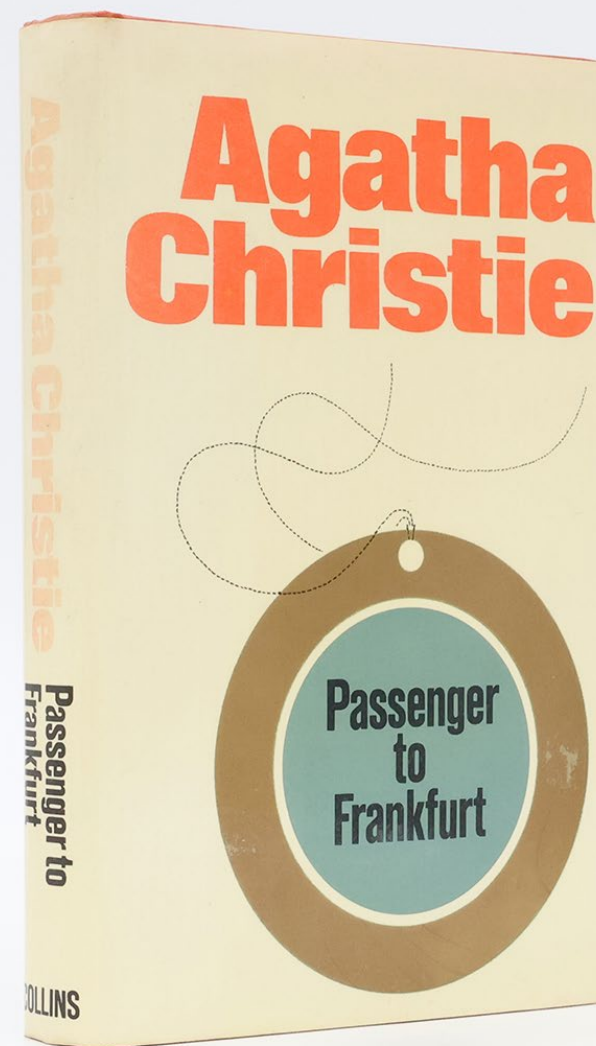
London: Collins, The Crime Club. 1970

First edition, first printing. Signed by the author. Publisher's original red cloth with gilt titles to the spine, in dustwrapper. A near fine copy, the binding square and firm with minor bumping at the spine tips and corners, the cloth a touch faded to the spine. The contents are clean throughout and without previous owner's marks. Complete with the very clean original dustwrapper that remains without loss or tears but with the red lettering on the spine faded to a pale pink. Not price-clipped (£1.25 net / 25s net to the lower front flap).

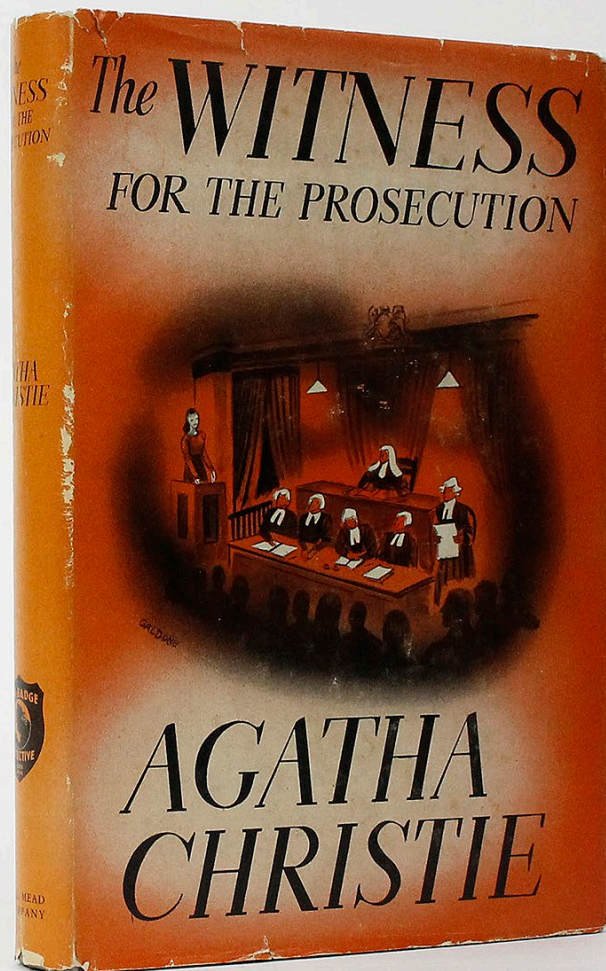
**HKD36,940 / £3,750**

*Signed by Agatha Christie in black ink on the front end paper. The last of Agatha Christie's spy novels, the publication marking her 80th birthday and (by counting up both UK and US short-story collections to reach the desired total), also advertised as her 80th book. Signed copies are scarce.*

*(Hubin; Wagstaff & Poole; Curran, John: The Hooded Gunman). [23963]*







**10 / CHRISTIE, Agatha: WITNESS FOR THE PROSECUTION And Other Stories.** New York: Dodd, Mead and Company. 1948

First edition, first printing. Publisher's grey cloth with red titles to the upper board and spine, in dustwrapper. An excellent near fine copy, the binding square and firm with minor rubbing to the spine tips, the cloth and titles bright and fresh. The contents, with a few faint spots to the endpapers are otherwise clean throughout and without inscriptions or stamps. Complete with the very good rubbed and nicked dustwrapper that has a tiny chips to the spine tips and some spotting to the rear panel and flaps. Correctly priced \$2.50 to the upper front flap. An excellent example of a scarce title for which there is no equivalent British publication (although all of the stories were published in the UK over three different collections). An attractive example, scarce thus.

**HKD18,220 / £1,850**

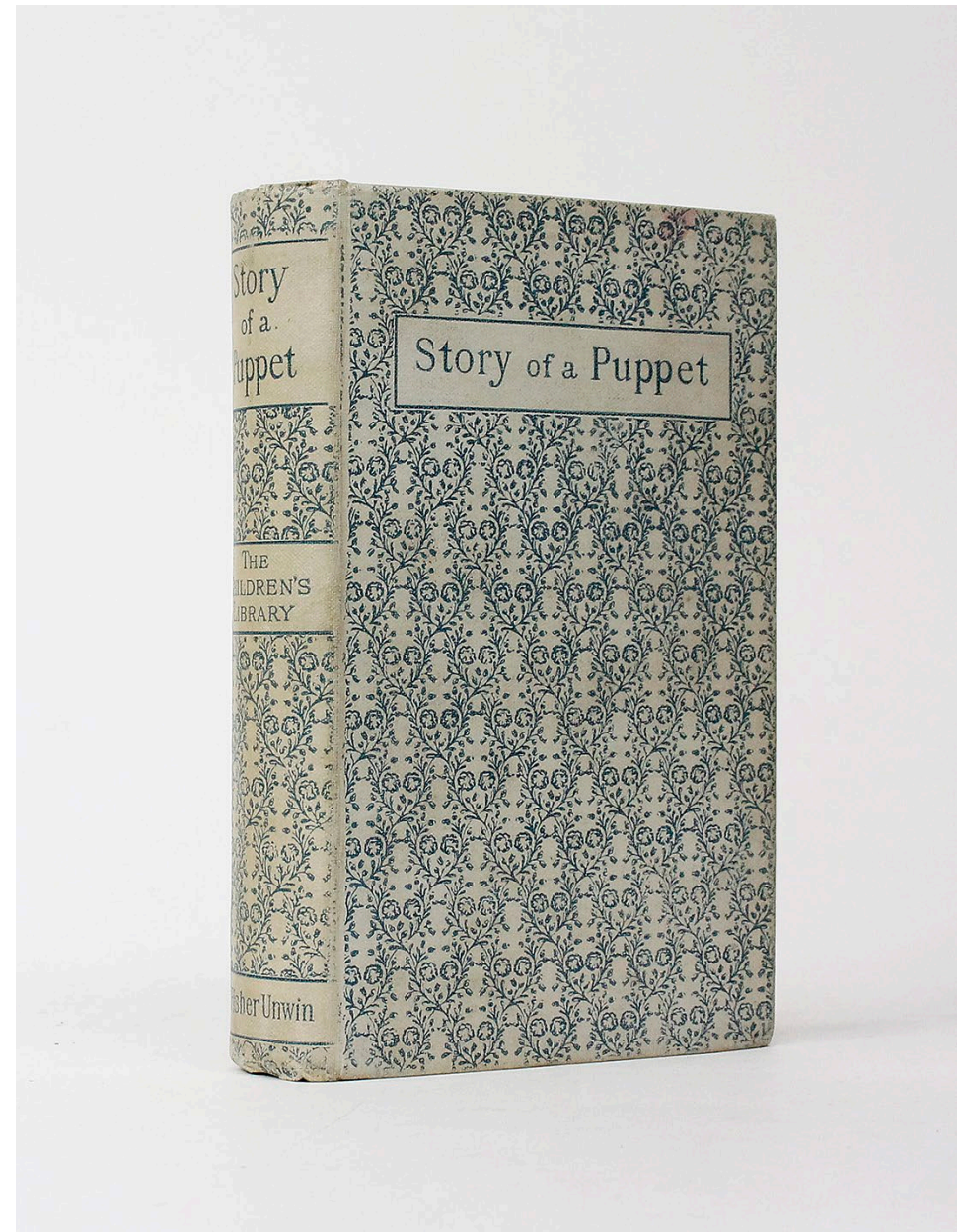
*A collection of 11 short stories comprising Accident; The Fourth Man; The Mystery of the Blue Jar; The Mystery of the Spanish Shawl; Philomel Cottage; The Red Signal; The Second Gong; Sing a Song of Sixpence; S.O.S.; Where There's a Will; The Witness for the Prosecution (which was the basis for the 1957 multi Oscar nominated film starring Tyrone Power, Marlene Dietrich, Charles Laughton, and Elsa Lanchester). Hercule Poirot appears in "The Second Gong" otherwise all stories feature unique characters. [23963]*

**11 / COLLODI, Carlo; pseudonym of LORENZINI, Carlo; illustrated by MAZZANTI, Enrico: THE STORY OF A PUPPET, OR THE ADVENTURES OF PINOCCHIO** London: T. Fisher Unwin. 1892

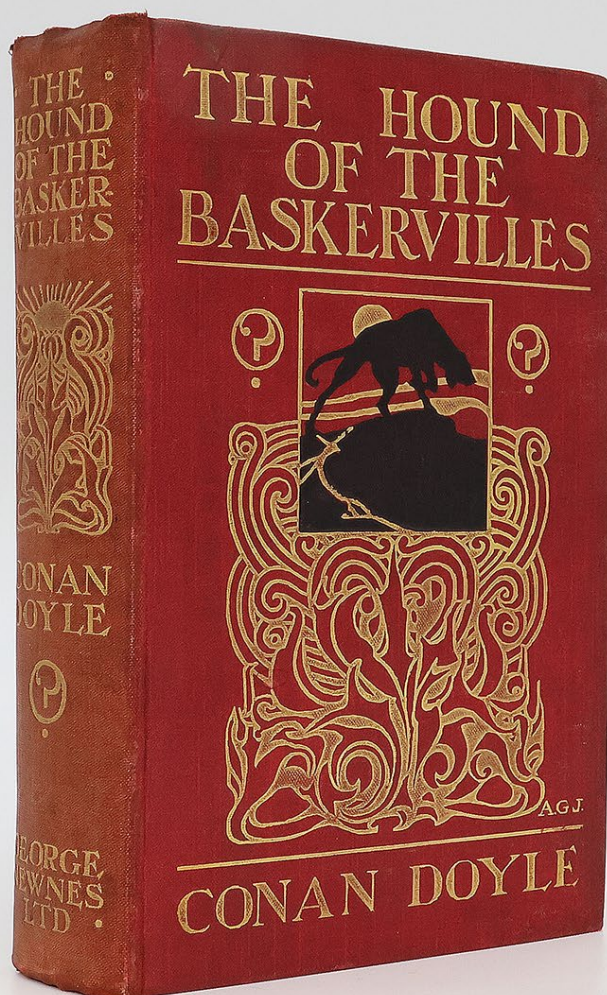
First edition in English. Publisher's original light grey cloth decorated and with titles in blue. Small 8vo. All edges decorated blue. Illustrated with a tissue guarded frontispiece and drawings throughout the text by Enrico Mazzanti (mis-spelt as C. Mazzanti on the title page). Illustrated half title and title page printed in black and red. An excellent near fine copy, the binding firm with just minor rubbing to the extremities, the spine a little rolled. The cloth, with three small brown spots to the lower board is otherwise bright and fresh. The contents, with minor spotting to the endpaper and half title are otherwise clean throughout and without inscriptions or stamps. Small paper flaw to the bottom of page 209 not affecting the text. A really quite exceptional example, in entirely original condition of a notoriously fragile production.

**HKD44,330 / £4,500**

*Issued in the publisher's 'The Children's Library' series, this is the first edition in English of a canonical work of children's literature. Translated from the Italian by Mary Alice Murray. "One of the best known fantasies, and the most popular children's book to come out of Italy. The story was written for a Rome children's magazine, the Giornale dei bambini, where the first instalment appeared on 7 July 1881. It was published as a book in 1883 under the title Le Avventure di Pinocchio: Storia di un burattino (History of a Puppet), and quickly became a best-seller. Lorenzini's publisher is said to have made a fortune out of it, but Lorenzini himself died too early to witness its international success. Almost nothing else in children's literature equals Pinocchio for wildness of invention" (Carpenter, Humphrey; Prichard, Mary: The Oxford Companion to Children's Literature). [23971]*







**12 / CONAN DOYLE, Arthur; illustrated by PAGET, Sidney: THE HOUND OF THE BASKERVILLES** *London: George Newnes. 1902*

First edition in book form, first printing. Publisher's original red cloth with gilt and black titles and design to the front and spine. Illustrated with 16 full page plates by Sidney Paget. An attractive very good or better copy, the binding square and firm with some bumping at the spine tips and a very short split at the upper spine fold. The gilt is bright, the cloth, lightly faded to the spine and with a few minor marks and some wrinkling to the rear board. The contents are entirely complete and without loose or torn pages. There is some spotting to the endpapers, prelims, and closed text block edge, otherwise the contents are clean throughout and without inscriptions or stamps. Housed in a bespoke, red cloth solander case. An attractive example in original condition.

**HKD36,940 / £3,750**

*Sherlock Holmes' most famous case, and as those before before it, originally serialised in magazine form. A Haycraft Queen Cornerstone. (Green and Gibson A26a). [26308]*

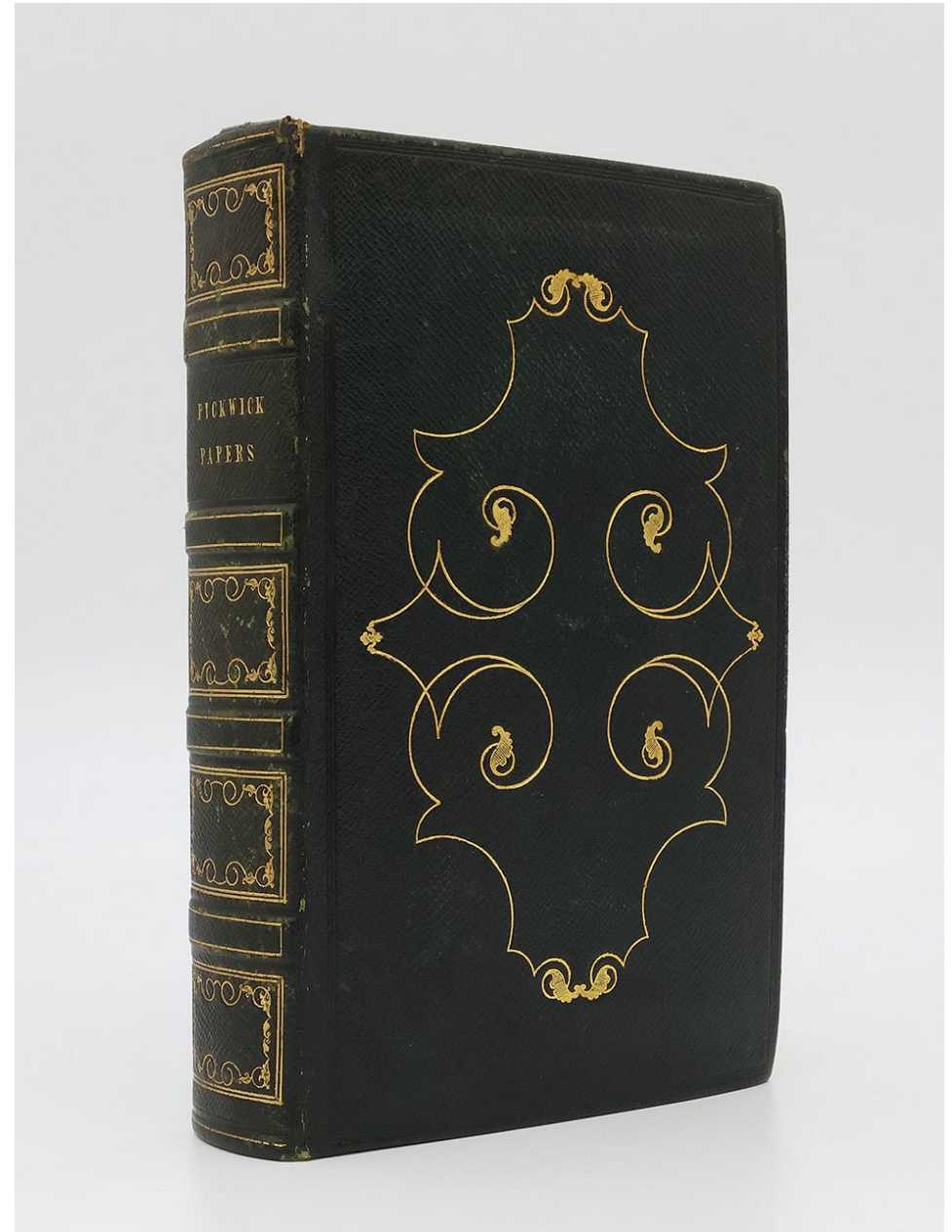
**13 / DICKENS, Charles; illustrated by SEYMOUR, Robert; BUSS, Robert William; BROWNE, Halbot Knight "Phiz": THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB** *London: Chapman and Hall. 1837*

First edition, early issue. Contemporary full green morocco, possibly a presentation or publisher's 'super deluxe' binding, decorated in gilt to the upper and lower boards. Four wide gilt ruled raised bands, gilt decorated compartments and titles in gilt to the spine. Gilt decorated board edges and inner dentelles. All edges gilt. Bound from the parts. Engraved frontispiece, vignette title and 41 plates [43 in total, as called for]. First state of engraved title page (Veller) and the two suppressed plates by R. W. Buss present (facing pages 69 and 74). All 7 Seymour plates are present as called for and the Phiz plates are in the earliest state (page numbers, without publisher's imprint). A very good copy indeed, the binding square and firm with minor wear to the extremities, small nick (without loss) to the upper left corner of the front board. Tiny retailer's label 'G. Simms, Manchester' to the upper left corner of the front pastedown, the ownership name of 'L. Garnett' in ink to the front endpaper and a pencilled name 'C. Garnett Esq' to the head of the title page. The plates are spotted and darkened at the edges to various degrees; the text pages with just the odd spot of foxing to the margins are otherwise clean throughout.

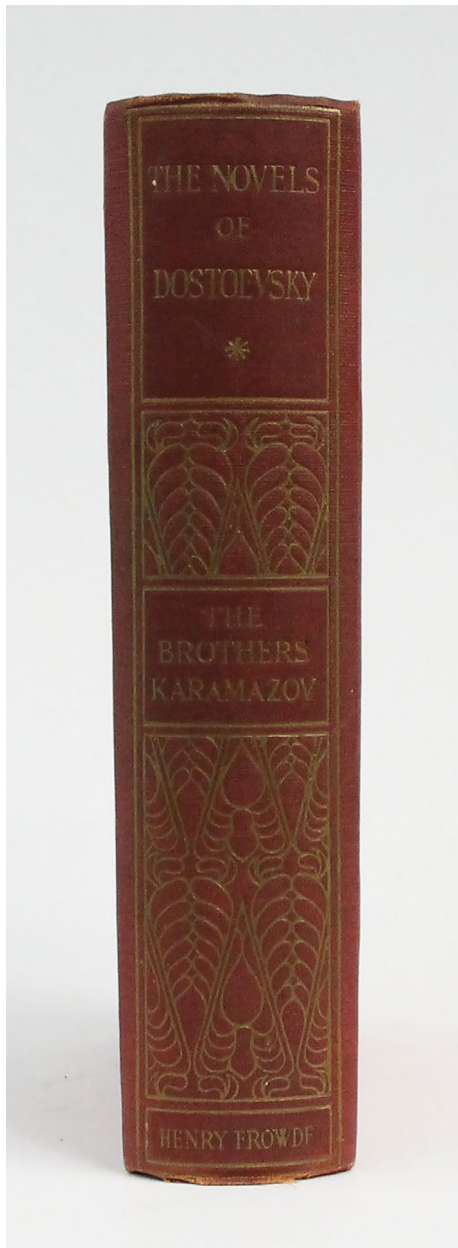
**HKD14,780 / £1,500**

*An attractive, entirely unsophisticated example of Dickens' first novel, in the earliest state, containing the suppressed Buss plates and six of the seven Hatton and Cleaver first issue points within the text (that of p.25, noted as present in only one copy). First published in 19 monthly parts over 20 months between March 1836 and October 1837.*

*(Smith: Dickens in Original Cloth Vol. I, 3; Hatton and Cleaver: A Bibliography of the Periodical Works of Charles Dickens). [25304]*







**14 / DOSTOEVSKY, Fyodor; translated by GARNETT, Constance: THE BROTHERS KARAMAZOV. A Novel in Four Parts and an Epilogue.**

*London: William Heinemann in association with Henry Frowde. 1912*

First edition in English. Colonial issue. Publisher's original red cloth with titles and decoration in gilt to the spine, blind stamped circular design to the upper and lower board. Lower page edges un-trimmed. An excellent better than very good copy, the binding square and firm with a little rubbing and bumping to the extremities. The contents are entirely complete and without loose or torn pages. The contents, with the previous owner's small Toronto address label to the front endpaper and a very faint marginal stain to page 553, are otherwise remarkably clean and bright throughout. Housed in a bespoke quarter black morocco solander case. A lovely example, which due to the weight of the 850 page text block and relatively thin binding, makes copies in collectable original condition exceptionally scarce in commerce.

**HKD83,730 / £8,500**

*The first English translation of this major work of Russian literature, and the first in a series of translations of Dostoevsky's work by Constance Garnett. One of at least three known binding variants [no priority established], this copy with 'The Novels of Dostoevsky' to the upper spine and the imprint of the London publisher Henry Frowde at the bottom [presumably they purchased the colonial edition publishing rights], but retaining the William Heinemann blind-stamp to the lower board and the William Heinemann sheets in entirety. [15918]*





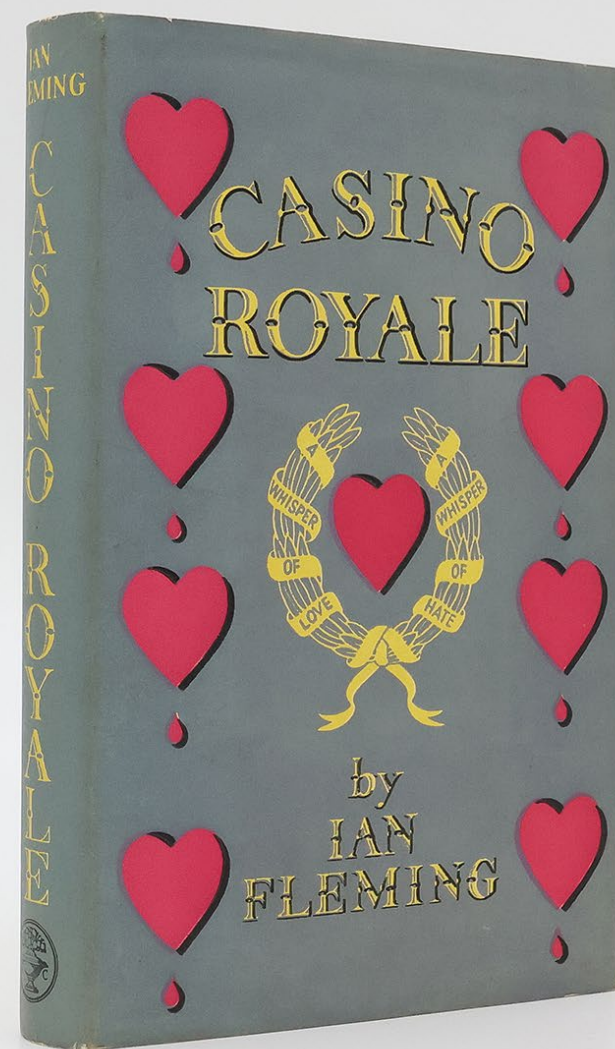


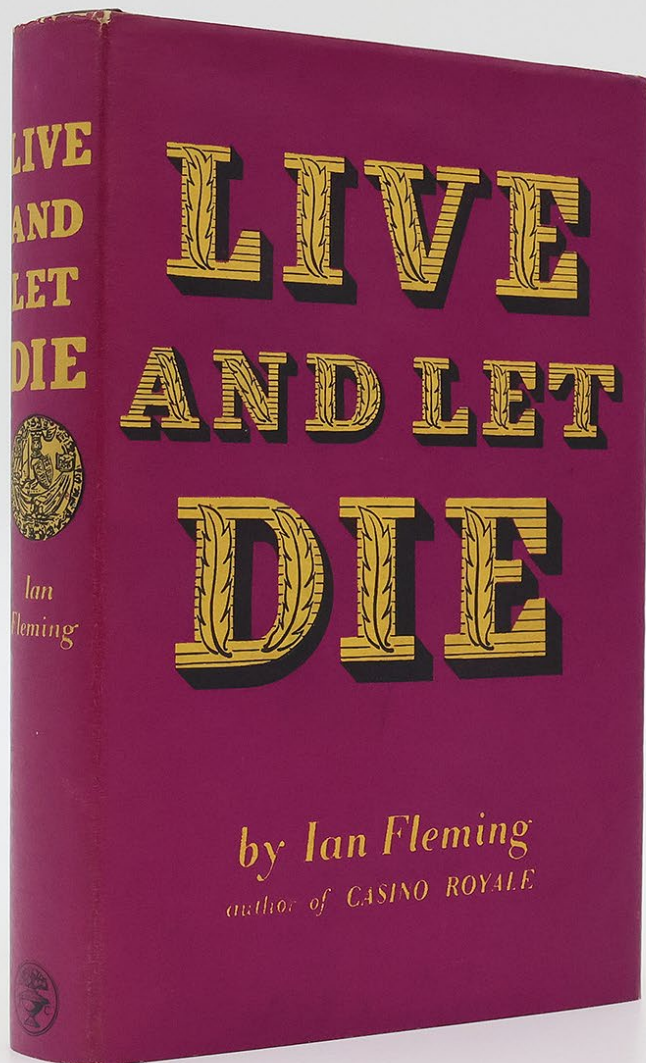
**15 / FLEMING, IAN: CASINO ROYALE** *London: Jonathan Cape. 1953*

First edition, first printing. Publisher's original black cloth with red titles to the spine and heart motif to the upper board, in the author designed, Kenneth Lewis illustrated dustwrapper. A very near fine copy, the binding firm and tight, the cloth and titles fresh and bright. The contents with just a hint of spotting to the front endpaper are otherwise clean throughout and without inscriptions or stamps. Complete with the very lightly rubbed dustwrapper that has a tiny closed tear to the upper rear spine fold and mild toning to the rear panel but remains bright and without loss. Not price-clipped (correctly priced 10s 6d net to both the front and rear flap). A superb example, without repair or restoration.

**HKD541,750 / £55,000**

*The author's first book, introducing the British secret agent 007, James Bond. Of the 4728 copies of the first edition bound for sale, only 3000 carried this first state dustwrapper. Much, (as many as half) of the first printing went into the public library system. [Gilbert A1a 1.1] [25570]*





**16 / FLEMING, IAN: LIVE AND LET DIE** *London: Jonathan Cape. 1954*

First edition, first printing, [first state] of the second James Bond novel. Publisher's original black cloth with bronze titles to the upper board and spine, in the Kenneth Lewis illustrated dustwrapper. A very near fine copy, the binding firm, the cloth bright and fresh. The contents are clean throughout and without inscriptions or stamps. The closed top edge of the text block just a little dusty. Complete with the lightly rubbed correct first state dustwrapper, that has some mild toning to the rear panel and flap edges and is otherwise without fading, loss or tears. Not price-clipped (10s 6d net to both the front and rear flap). A very attractive example in entirely original condition and in its most desirable primary state.

**HKD192,080 / £19,500**

*The first issue dustwrapper omits the credit to the dustwrapper artist Kenneth Lewis. This was noticed roughly two thirds of the way through the print-run and the artist credit overprinted onto the flap for the remainder of the first edition. As such there were no more than 5,300 copies of first issue printed. [Gilbert A2a (1.1)]. [25572]*

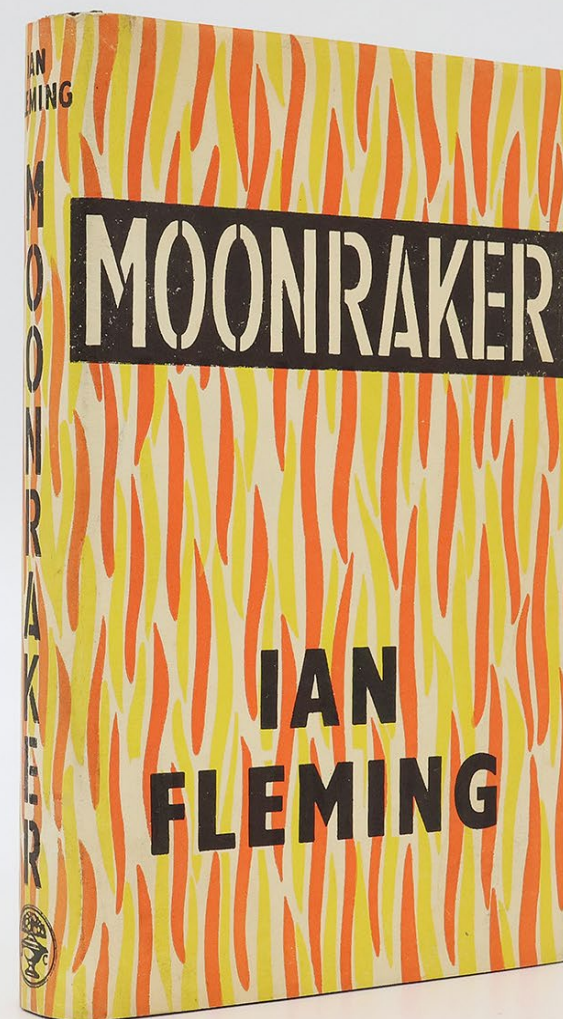


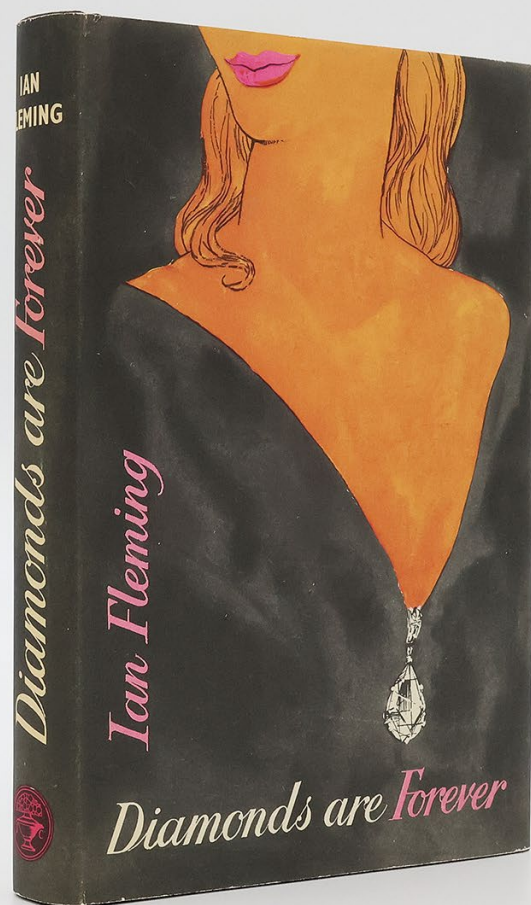
**17 / FLEMING, IAN: MOONRAKER** *London: Jonathan Cape. 1955*

First edition, first printing. Publisher's original black cloth with silver titles to upper board and spine, in the Kenneth Lewis illustrated dustwrapper. An excellent near fine copy, the binding square and firm with a little bumping at the spine tips, the cloth bright and fresh. The contents are clean throughout and without inscriptions or stamps. The closed text block edge just a little toned. Complete with the lightly rubbed dustwrapper that has a couple of small foxing spots and small marks to the flap edges and is otherwise without fading, loss or tears. The underside of the dustwrapper is a little toned and marked (not visible to the printed side). Not price-clipped (10s 6d net to the front and rear flaps). The toughest of all Fleming first editions to find without fading to the spine. A very attractive example.

**HKD184,690 / £18,750**

*The third novel in Ian Fleming's James Bond series. This example of the book in the second of Gilbert's two variant states, with "shoot" spelled correctly on page ten. Published on 7th April 1955 in an edition of 9,600 copies (including both variants). [Gilbert A3a (1.2)]. [25573]*



**18 / FLEMING, IAN: DIAMONDS ARE FOREVER**

*London: Jonathan Cape. 1956*

First edition, first printing. Publisher's original black cloth with silver titles and diamond to the upper board and spine, in the Pat Marriott illustrated dustwrapper. A very fine copy, the binding square and tight, the cloth bright and fresh. The contents are clean throughout and without inscriptions or stamps. Complete with the fine original dustwrapper that has a tiny closed tear to the top edge of the front flap and remains without fading or loss. Not price-clipped (12s 6d the front flap, but with a 'British Book Centre' paper label over the printed price). A spectacular seemingly unread example.

**HKD98,500 / £10,000**

*The fourth James Bond novel of which 14,604 copies of the first edition were*



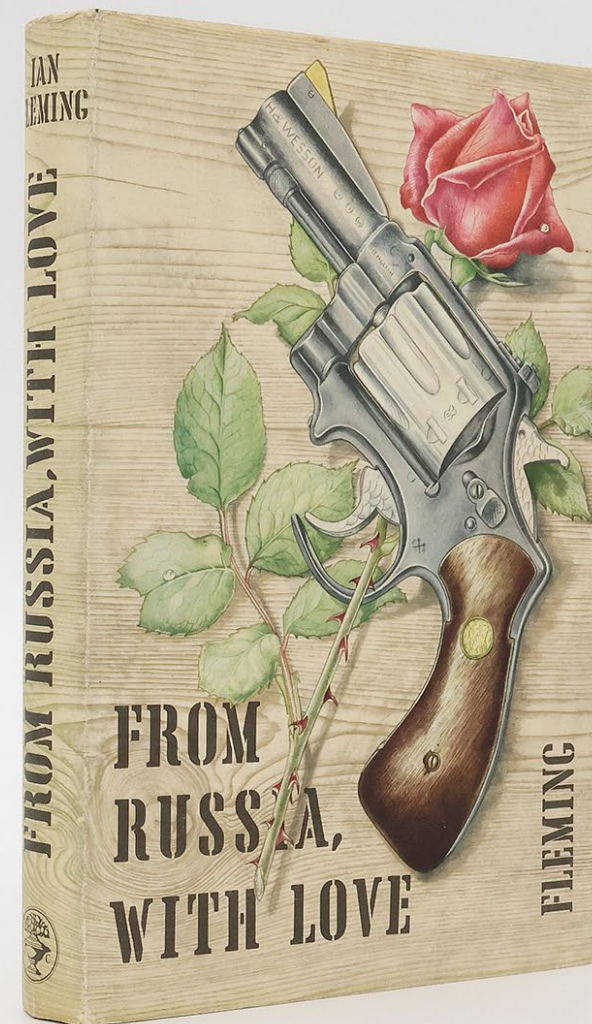
**19 / FLEMING, IAN: FROM RUSSIA WITH LOVE**

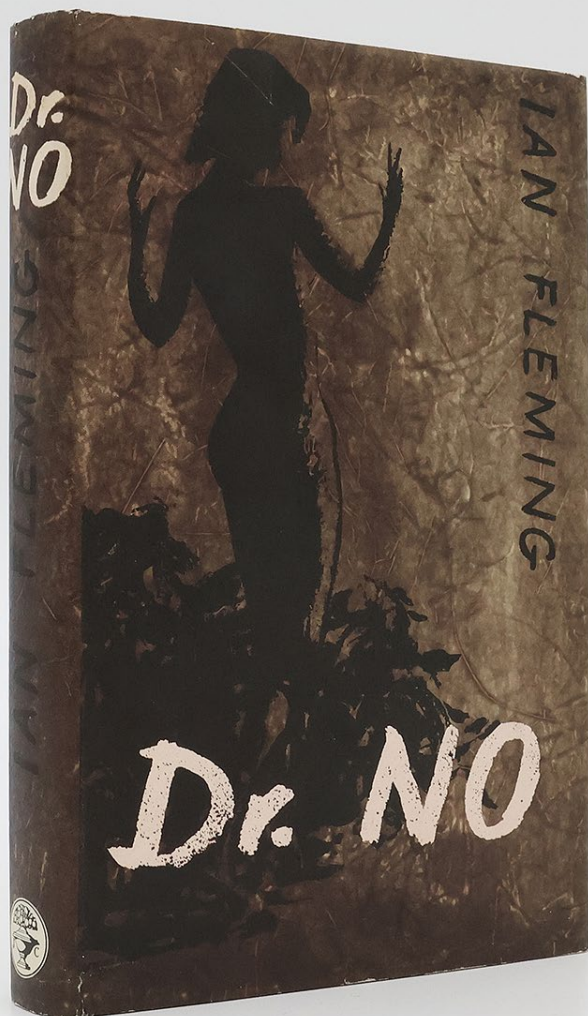
*London: Jonathan Cape. 1957*

First edition, first printing. Publisher's original black cloth with titles and rose design in silver and red to the upper board and spine, in the Richard Chopping illustrated dustwrapper. A fine copy, the binding firm and square, the cloth bright and fresh. The contents are clean throughout and without foxing, inscriptions or stamps. Complete with the near fine lightly rubbed dustwrapper that remains without fading loss or tears. Correctly priced 13s 6d net to the front flap. A superb example.

**HKD93,580 / £9,500**

*The fifth of Ian Fleming's James Bond novels and the first to feature the unmistakable dustwrapper artwork of Richard Chopping. 14,087 copies of the first edition were printed. [Gilbert A5a (1.1)] [25575]*





**20 / FLEMING, IAN: DOCTOR NO** *London: Jonathan Cape. 1958*

First edition, first impression, first state binding. Publisher's original plain black cloth with titles to the spine in silver, in the Pat Marriott illustrated dustwrapper. A near fine copy, the binding square and firm with some bumping at the spine tips, the cloth with a small faint white mark to the upper board is otherwise bright and fresh. The contents are clean throughout and without inscriptions or stamps. Complete with the lightly rubbed dustwrapper that has a single tiny closed tear to the upper rear spine fold (previously secured with a piece of tape to the underside, no longer present) and is otherwise bright and without loss. Not price clipped (13s 6d net to lower front flap).

**HKD27,090 / £2,750**

*First impression, first state binding without the silhouette to upper board seen on most copies. Of the 19,515 copies of the first edition printed, only 3,495 were issued in the first state binding (which statistically makes it scarcer than Casino Royale). [Gilbert A6a (1.1)] [25577]*



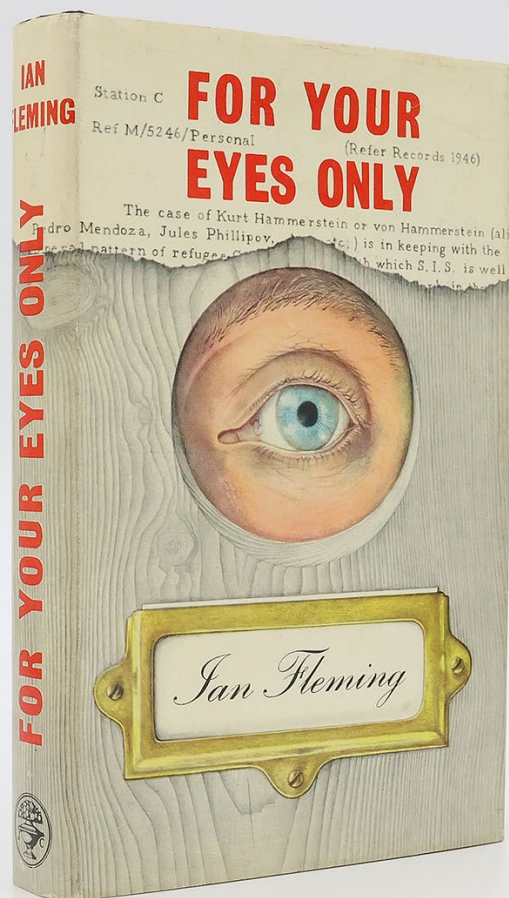
**21 / FLEMING, IAN: GOLDFINGER** *London: Jonathan Cape. 1959*

First edition, first printing. Publisher's original black cloth with blind-stamped skull with gilt eyes to upper board and titles in gilt to the spine, in the Richard Chopping illustrated dustwrapper. A fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents are clean throughout and without inscriptions or stamps. Complete with the fine original dustwrapper that remains without fading, loss or tears. Not price-clipped (15s net to the lower front flap). A spectacular example.

**HKD44,330 / £4,500**

*The seventh James Bond adventure of which 24,250 copies of the first edition were printed. [Gilbert A7a (1.2) second state of binding without the small indentation to the upper left of the skull]. [25579]*





## 22 / FLEMING, IAN: FOR YOUR EYES ONLY

London: Jonathan Cape. 1960

First edition, first printing. Publisher's original black cloth with white eye design to the upper board and titles in gilt to the spine, in the Richard Chopping illustrated dustwrapper. A lovely fine copy, the binding square and firm, the contents are clean throughout and without inscriptions or stamps. Complete with the fine, price-clipped dustwrapper that is otherwise without fading, loss or tears. Not price-clipped (15s net to the front flap). A superb example.

**HKD29,550 / £3,000**

*The eighth title in Ian Fleming's James Bond series and the first short story collection. Comprising 'From a View to a Kill'; 'For Your Eyes Only'; 'Quantum of Solace'; 'Risico'; 'The Hildebrand Rarity'. [Gilbert A8a (1.1)]. [25580]*

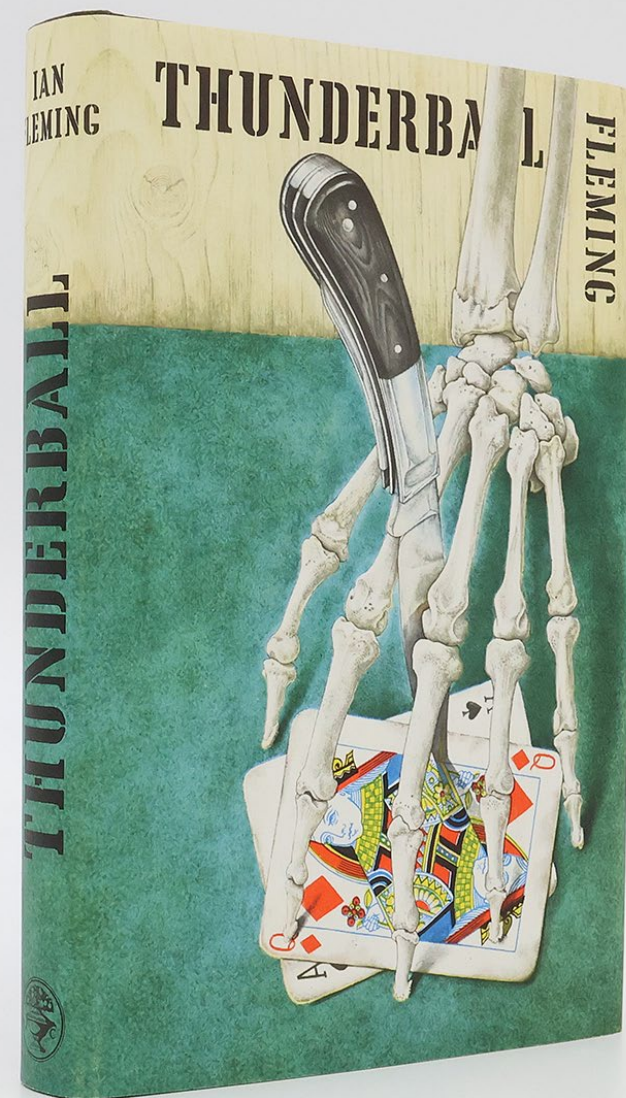


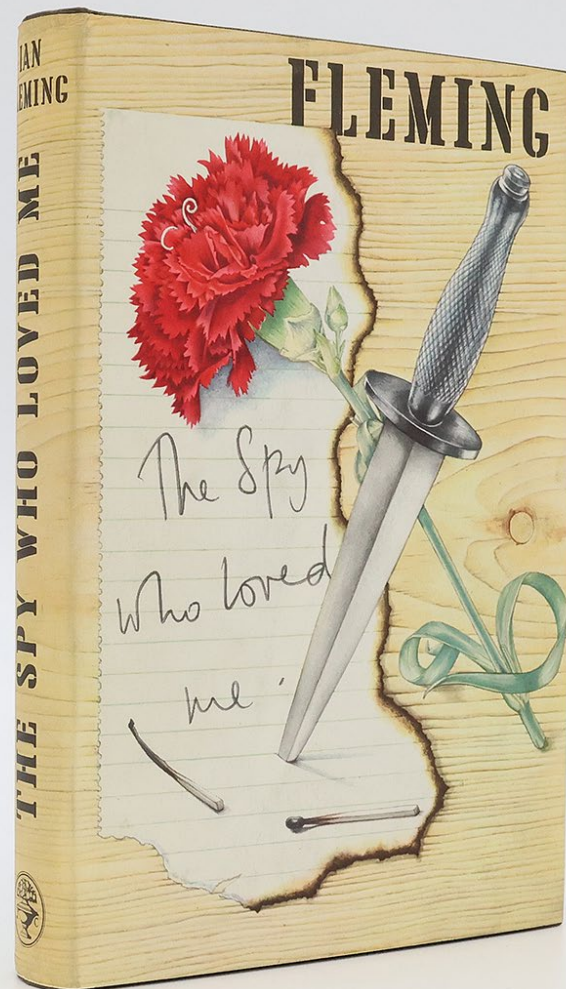
**23 / FLEMING, IAN: THUNDERBALL** *London: Jonathan Cape. 1961*

First edition, first impression. Publisher's original black cloth with blind-stamped skeletal hand design to upper board and titles in gilt to the spine, in the Richard Chopping illustrated dustwrapper. A fine copy, the binding square and firm, the cloth bright and fresh. The contents are clean throughout and without inscriptions or stamps. Complete with the fine original dustwrapper that remains without fading, loss or tears. Not price-clipped (15s net to the lower front flap). A spectacular, as new example.

**HKD27,090 / £2,750**

*The ninth book in Ian Fleming's James Bond series. [Gilbert A9a (1.1)] [25581]*





## 24 / FLEMING, IAN: THE SPY WHO LOVED ME

*London: Jonathan Cape. 1962*

First edition, first impression. Publisher's original black cloth with blind-stamped dagger, the blade in silver to upper board, titles in silver to the spine, in the Richard Chopping illustrated dustwrapper. A fine copy, the binding square and firm, the cloth bright and fresh. The contents are clean throughout and without inscriptions or stamps. Complete with the fine and bright first issue dustwrapper that remains without fading, loss or tears. Not price-clipped (15s net to the front flap). A spectacular, as new copy.

**HKD27,090 / £2,750**

*The tenth book in Ian Fleming's James Bond series. [Gilbert A10a (1.1) State A].*



FIRST PUBLISHED 1963  
© 1963 BY GLIDROSE PRODUCTIONS LTD

*This special edition  
is limited to 250 numbered  
copies only for sale, each  
signed by the author*

COPY NUMBER

219

*Ian Fleming*

FIRSTS HONG KONG 2024

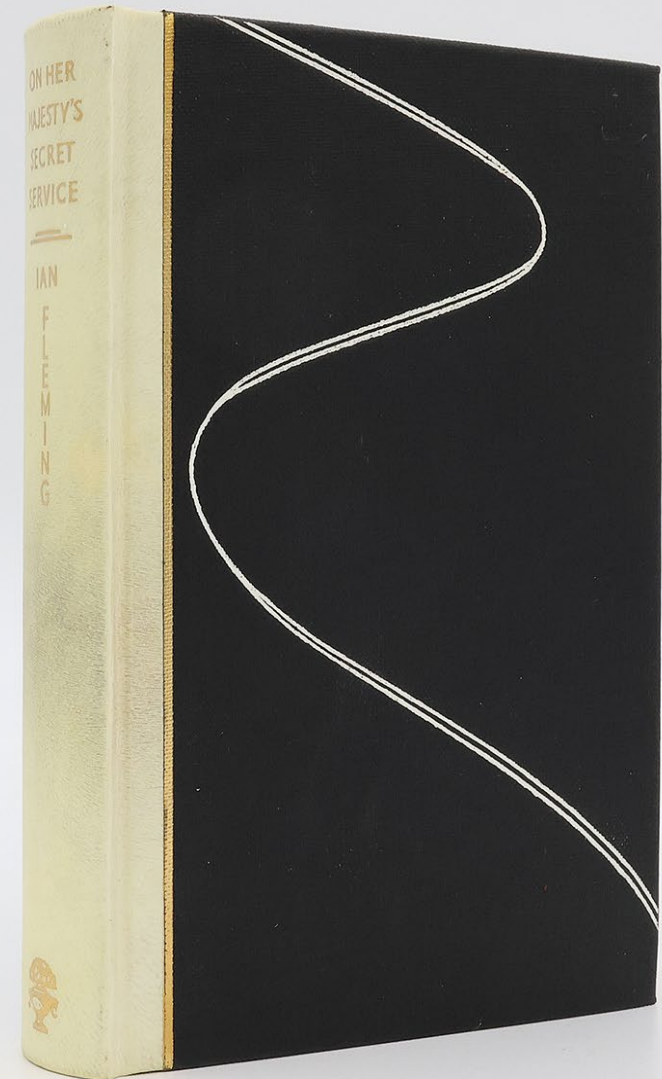
## 25 / FLEMING, IAN: ON HER MAJESTY'S SECRET SERVICE

London: Jonathan Cape. 1963

First edition, first printing. Signed Limited Edition. Publisher's original quarter vellum over black boards, white ski tracks to the upper board, titles in gilt to the spine. Top edge gilt. Colour frontispiece of the author by Charles Amherst Villiers. Complete with the original clear plastic cover. A very near fine copy, the binding square and tight, the vellum spine with a little darkening towards the centre. The contents are spotlessly clean throughout and without previous owner's marks. Complete with the very good, often discarded or replaced original folded plastic cover that is a little wrinkled to the fold edges and has a slither of loss to the top edge of the rear panel.

**HKD123,130 / £12,500**

*The only one of Ian Fleming's James Bond books to be published in a signed edition. Issued in a limited edition of 250 copies, this example is hand numbered 219 and signed by Ian Fleming in blue ballpoint pen on the limitation page. There were an additional 35 copies marked "presentation" reserved for the author and publisher's private distribution. [Gilbert A11a]. [25583]*





## 26 / FLEMING, IAN: YOU ONLY LIVE TWICE

London: Jonathan Cape. 1964

First edition, first printing, second state. Publisher's original black cloth with silver titles to the spine and gilt to the upper board, in the Richard Chopping illustrated dustwrapper. A fine copy, the binding square and tight, the cloth bright and fresh. The contents are clean throughout and without inscriptions or stamps. Complete with the fine original dustwrapper that is entirely without fading, loss or tears, the pink petals to the spine retaining strong colour. Not price-clipped (16s. net to the front flap). A spectacular, as new example.

**HKD7,390 / £750**

*The book is in the second state with 'First published March 1964' to the copyright page. "Both the first and second state were available from publication date and constitute the first impression" [Gilbert A12a (1.3)]. [25584]*





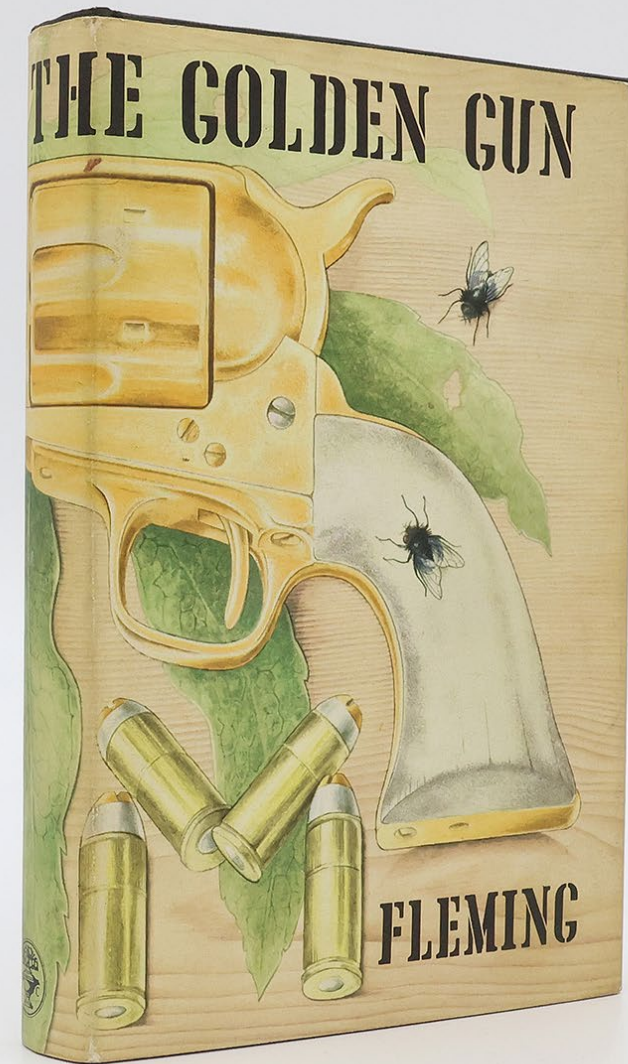
## 27 / FLEMING, IAN: THE MAN WITH THE GOLDEN GUN

London: Jonathan Cape. 1965

First edition, first impression. Signed association copy, acquired from the dustwrapper artist Richard Chopping. Publisher's original black cloth with bronze titles to the spine, in the Richard Chopping illustrated dustwrapper. Green patterned endpapers. A very near fine copy, the binding square and firm, the cloth and bronze titles bright and fresh. The contents, with the ownership signature of Richard Chopping to the front endpaper are otherwise clean throughout and without further inscriptions or stamps. Complete with the lightly rubbed and creased dustwrapper that is ever so slightly darkened to the extremities and remains without loss or tears. A fabulous association copy.

**HKD73,880 / £7,500**

*The Man With the Golden Gun* was the last novel to be written by Ian Fleming, who died before making his final revisions. Posthumous publication was on 1st April 1965. "The ambitious cover design gave Chopping much trouble, as he could not show the whole of the gun on the front panel for fear of it being too small. He therefore had to extend it across to the rear panel, thus becoming the wraparound cover art. Without Fleming's instructions Chopping had more of a free rein in the dust-jacket design, which could now include some of his trademark flies. The idea of the snake's skull also came from Chopping, who was a lover of reptiles and amphibians and picked up on the symbolic appearance of a rainbow boa in the final showdown" - Jon Gilbert, *Ian Fleming: The Bibliography*. Provenance: acquired from Richard Chopping by Peter L. Stern (c.1987); private US collection. [Gilbert A13a (1.3 First impression, first issue, second state, binding B)], preceded only by the issue of 940 copies with the gilt stamped gun on the upper board. [25585]







**28 / FRENCH, Annie: EX LIBRIS DESIGN: WOMAN IN A PLAID DRESS.**

*Original artwork. [c.1910]*

An original ink drawing of a woman in a full-skirted, tiered plaid dress reaching for a book on a shelf, created as a design for a bookplate. "Ex libris" is written on the shelf, with space for a name. Signed on the bottom right corner. The drawing has been cut out along the border and affixed to a sheet of paper which has then been window mounted and framed. The artwork measures 11 cm x 17.5 cm and the frame measures 28.5 cm x 34.5 cm. In very good condition, with a few small spots to the sheet of paper that the drawing has been tipped on to, the drawing itself remaining unaffected.

**HKD27,100 / £2,750**

*A beautiful drawing by the Scottish artist Annie French (1872-1965), featuring her classic subjects of romantically dressed women and detailed patterns. French attended and later taught at the Glasgow School of Art alongside her contemporaries Margaret and Frances MacDonald and Jessie M. King at a time when Scottish art and design was enjoying a period of particular innovation and renown. The Glasgow School's distinctive collective style helped to shape the aesthetics of the British Art Nouveau and Arts and Crafts movements at the turn of the twentieth century and beyond. [26369]*



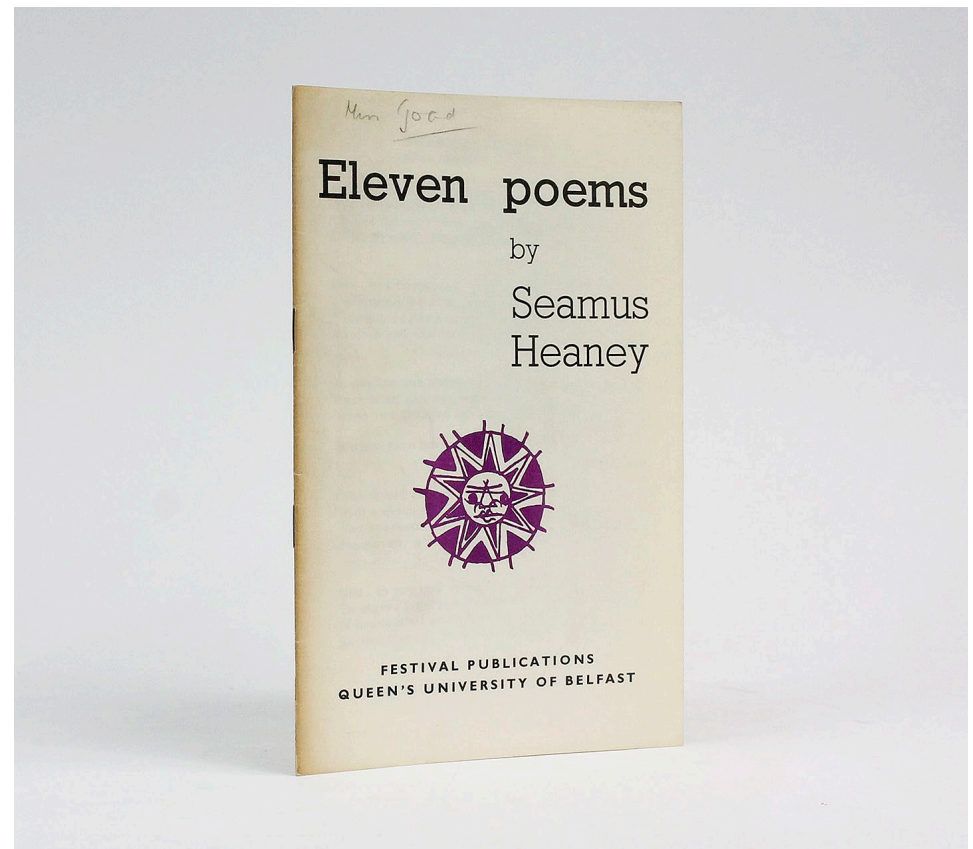
**29 / HEANEY, Seamus; [GOAD, Rosemary]: ELEVEN POEMS***Belfast: Festival Publications. 1965*

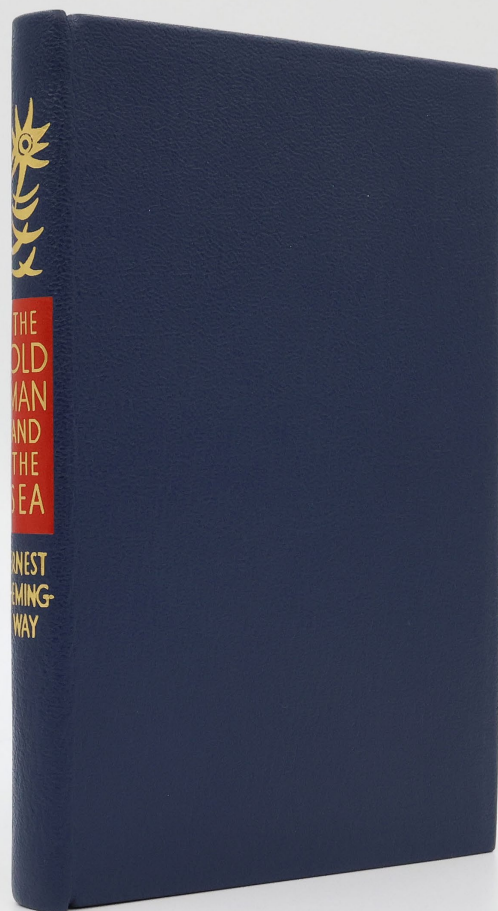
First edition, first issue with the purple nine-pointed sun figure to the front panel. This copy belonged to Rosemary Goad (1921-1998), a director at Faber and Faber who would later become a close friend of the poet. Goad's name is written in pencil to the upper left corner of the front panel in what appears to be Heaney's hand. Original stapled wrappers lettered in black to front and rear panels. A very near fine copy, the binding strong, the pages flat, with no traces of spotting. The lightly toned wraps are a little darker near the spine fold. Housed in a bespoke quarter black morocco solander case. The rear panel explains that this pamphlet "is one in a series to be published monthly and to include [list of nine poets including, Heaney, Michael Longley, and Derek Mahon]", each volume priced "Two shillings and sixpence [...]; subscription for series one pound (including postage)". A lovely association copy of the poet's scarce first individual publication.

**HKD86,190 / £8,750**

*Published in November 1965, 'Eleven Poems' preceded 'Death of a Naturalist' (1966), Heaney's first full collection for Faber and Faber by seven months. All except one of the poems ('Peter Street at Bankside') printed in the pamphlet would later appear in the larger volume, and the publisher's statement at the end of 'Eleven Poems' acknowledges Faber, with whom Heaney was already under contract, "for permission to print these poems from 'Death of a Naturalist.'" Heaney was at the time on the committee of the Belfast Festival and "In 1965", he later recalled, "there was still a touch of the ad hoc and the improvisatory about proceedings, so when I suggested a pamphlet series to Michael [Emmerson, who ran the Festival], it was a done deal in a minute and the booklets were brought out with very little fuss. The first three [Mahon's, Heaney's and Longley's] are collectors' items now, of course [...]. They look as if they were just xeroxed and stapled; but they were the start of something." Heaney's contribution was warmly praised by John Carey in the New Statesman ("assured [...] masterly").*

*This copy of 'Eleven Poems' belonged to Rosemary Goad, who joined Faber and Faber in 1953 as a secretary, assisting the editor Charles Monteith (and initially sharing a room in the office with Valerie Fletcher, who would soon become Valerie Eliot). Goad became the first female Faber director in 1970, retiring in 1988. Seamus Heaney would become a friend, inscribing copies of each of his books to Goad and even writing a poem for her when she retired. This copy of Heaney's early pamphlet has the name 'Miss Goad' written in pencil to the upper corner of the front panel. The handwriting appears to be that of the author. Monteith had written to Heaney in June 1965 (five months before 'Eleven Poems' was issued) to accept 'Death of a Naturalist' for publication, so he was still a new face in London. (Dennis O'Driscoll, 'Stepping Stones: Interviews with Seamus Heaney' [London, 2008]; Toby Faber, 'Faber & Faber: The Untold Story of a Great Publishing House' [London 2019]; Brandes and Durkan A1a.)*



**30 / HEMINGWAY, Ernest: THE OLD MAN AND THE SEA**

*London: Jonathan Cape. 1952*

First UK edition, first printing. Bound by Stephen Conway in full blue leather, the spine blocked in red and with title and decoration in gilt resembling that of the original cloth design. Top and fore-edge gilt. Hand-sewn endbands. The publisher's original cloth retained and bound in at the rear. A fine copy.

**HKD10,840 / £1,100**

*A beautifully presented first edition of Ernest Hemingway's masterpiece. [25090]*



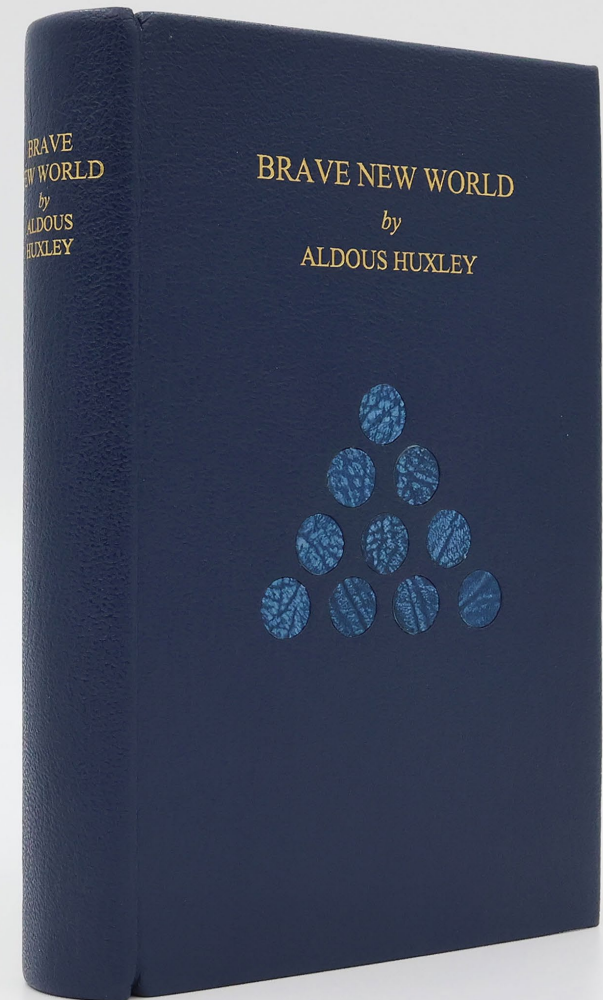
**31 / HUXLEY, Aldous: BRAVE NEW WORLD**

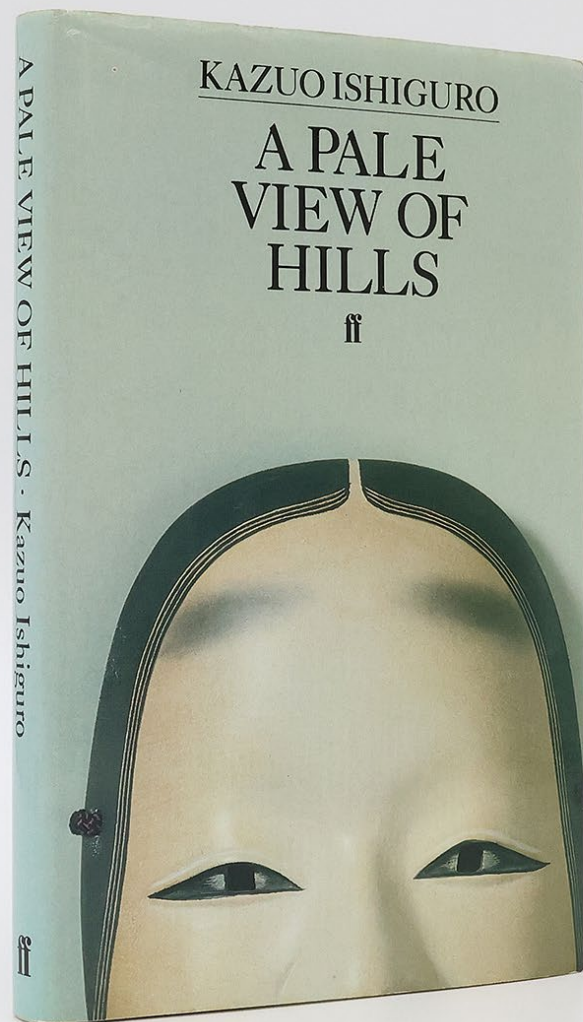
*London: Chatto and Windus. 1932*

First edition, first printing. Bound by Stephen Conway in full blue leather with a pyramid design inlaid in marbled blue leather circles to the upper board, titles in gilt to the upper board and spine. Hand-sewn endbands. Top edge gilt. A fine copy, the binding square and firm. The contents are clean throughout and without inscriptions or stamps.

**HKD12,310 / £1,250**

*A beautifully presented first edition of a classic of dystopian fiction. Consistently voted amongst the top 100 novels published in the 20th century. (Eschelbach and Shober 10). [25092]*





# A Pale View of Hills

Kazuo Ishiguro

*Kazuo Ishiguro*

## 32 / ISHIGURO, Kazuo: A PALE VIEW OF HILLS

London: Faber and Faber. 1982

First edition, first printing. Signed by the author. Original pale blue cloth lettered in gilt to the spine, in the dustwrapper designed by Pentagram. A very near fine copy, the binding square and firm, the contents clean and bright throughout. Very light spotting to the upper edge of the page block. Complete with the very near fine dustwrapper, the front panel a touch rubbed to the upper outer corner, with a faint (barely visible) diagonal crease to the upper edge. Not price-clipped (£6.25 net to the front flap). A lovely, sharp copy.

**HKD27,090 / £2,750**

*Signed by Kazuo Ishiguro in black ink to the title page. The author's first novel is the the story of Etsuko, a middle-aged Japanese woman living alone in England. Haunted by the recent suicide of her eldest daughter, she recalls and relives a particular summer in Nagasaki after the war. It was winner of the 1982 Winifred Holtby Memorial Prize. "A delicate, ironic, elliptical novel [...] what one remembers is its balance, halfway between elegy and irony." (New York Times Book Review). [26065]*



To Pjtea & Felix  
 With the Artists' love  
 Tokyo. Oct 19<sup>th</sup> 1922

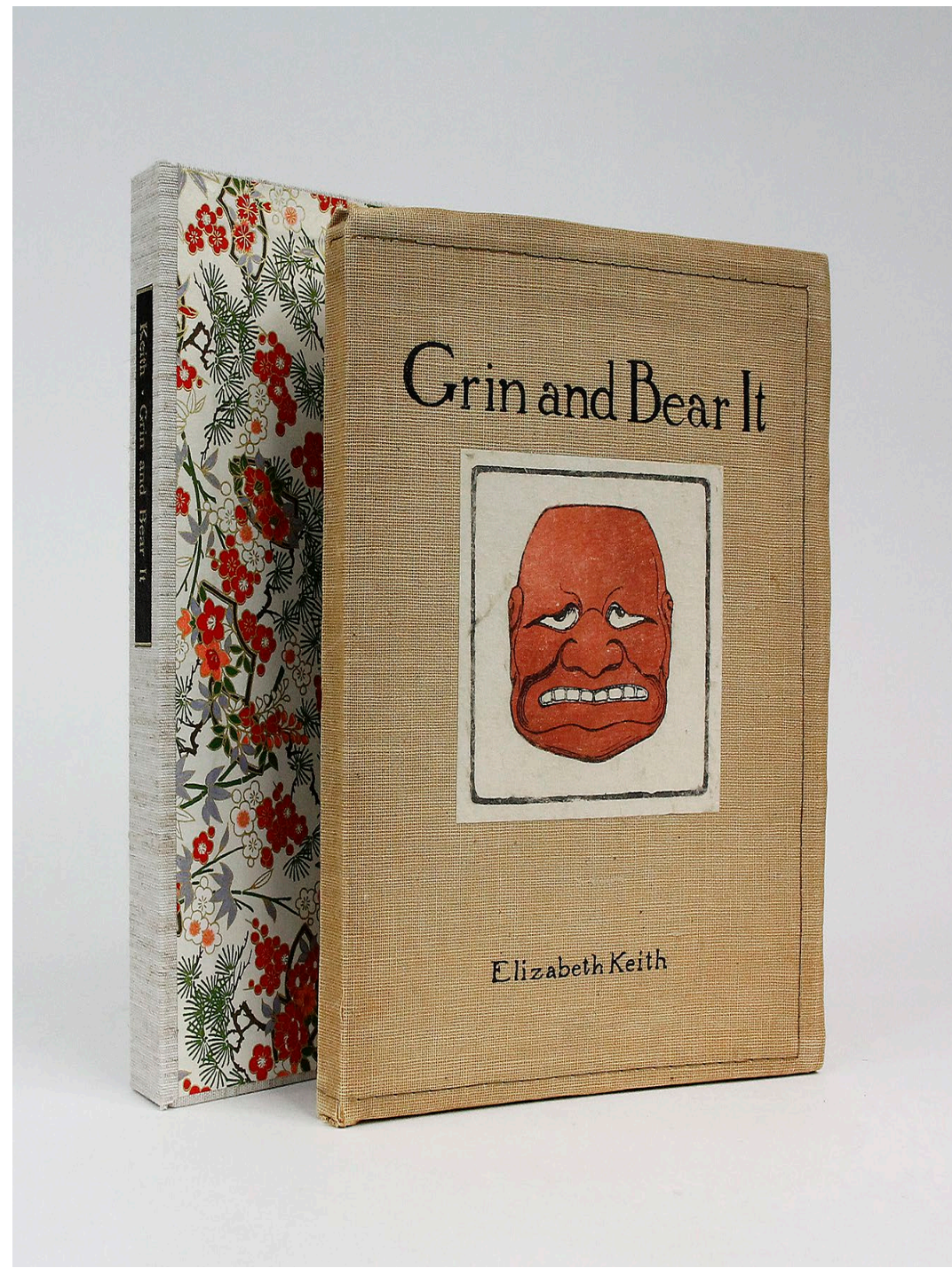
**33 / KEITH, Elizabeth: GRIN AND BEAR IT; together with TWO INSCRIBED HAND MADE CHRISTMAS CARDS FEATURING THREE ORIGINAL WOODBLOCK PRINTS and a SIGNED PORTRAIT PHOTOGRAPH.**

*Tokyo: The New East Press. 1917*

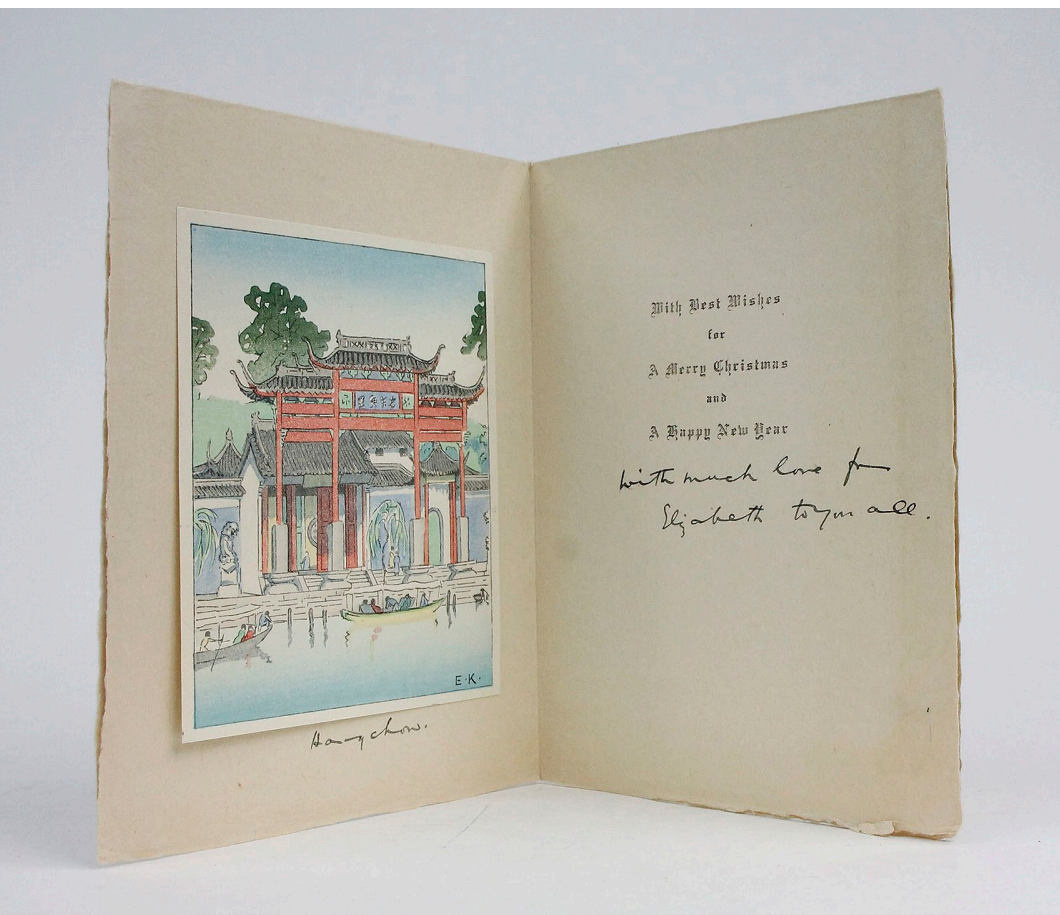
First edition, first printing. Inscribed presentation copy of the Scottish artist, writer and print-maker's first book. Publisher's original yapped cloth covers with titles in black and a woodblock illustration on paper to the upper cover. With sixty-two colour illustrations portraying sardonic caricatures of Tokyo's social luminaries, after watercolour paintings by Elizabeth Keith. An excellent near fine copy, the binding square and firm, the cloth clean and bright with minor wear at the spine tips. The contents are clean throughout and without previous owner's marks. Inner front hinge is cracked but holding. Housed in a bespoke cloth and paper solander case. Very scarce.

**HKD44,330 / £4,500**

*Inscribed in black ink on the front endpaper "To Pjtea and Felix / With the artist's love / Tokyo. Oct. 19th 1922". Loosely laid in are two hand-made Christmas cards: the first a single sheet of handmade paper, folded in four with two woodblock prints tipped in (one hand titled in ink "Hang Chow"), stamped "With best wishes / for / A Merry Christmas / and / A Happy New Year" underneath which Keith has inscribed in black ink "With much love from / Elizabeth to you both"; the second card is a single piece of plain card, folded in*







two with a tipped in woodblock print to the outer cover, inscribed in black ink inside “A happy xmas to you both / Elizabeth + Jessie M. Keith / Tokyo. 1936. / Imperial Hotel”. Additionally laid in is black and white portrait photograph inscribed in black ink to the lower right corner “Yours affectionately / Elizabeth” and in pencil (in Japanese) to the reverse.

Elizabeth Keith, watercolorist, illustrator, and print-maker, was born in Aberdeenshire on 30 April 1887, moving to London with her family in childhood. Despite a lack of formal art education, she developed into a talented watercolourist. Her first trip to Japan in 1915 was with her sister, Jessie, who married J. W. Robertson Scott, a Tokyo based publisher with the New East Press. Intending it to be a short visit, Elizabeth remained in Asia for nine years travelling in Japan, China, Korea, and the Philippines, drawing inspiration from the landscape, temples, and daily life, sketching constantly.

In 1917, the Peer’s Club of Tokyo asked Scott to produce a book to raise money for the Red Cross. The result (coinciding with Elizabeth’s first exhibition of paintings), was ‘Grin and Bear It’. The book [and exhibition] of sixty-two watercolour illustrations portraying sardonic caricatures of Tokyo’s social luminaries, whilst infuriating many of the figures represented, gained her significant attention for her artistry. The publisher Shōzaburō Watanabe became interested in Elizabeth’s work after attending her 1919 exhibition of Korea paintings, collaborating to and produce a woodblock print of “East Gate, Seoul by Moonlight”. The partnership would lead to the production and publication of over 100 prints. Although almost all of her prints were executed at Watanabe’s traditional shin-hanga workshop, Keith participated in every part of the process and even carved some of her own blocks. She depended upon Watanabe for the production and distribution of her artwork.

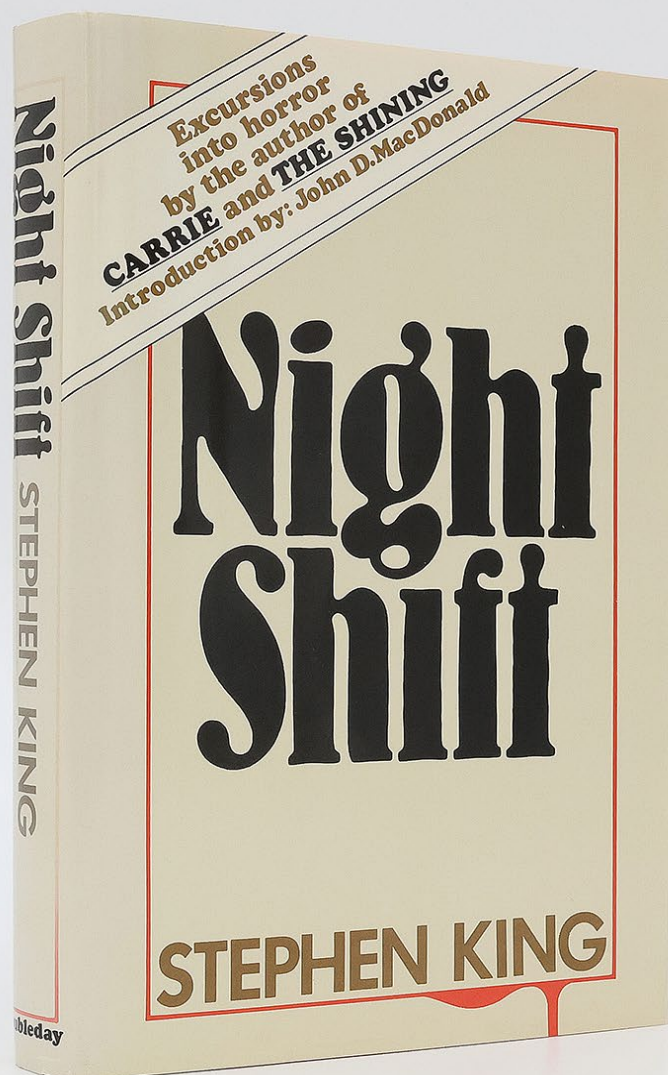
After leaving Japan in 1924, Elizabeth began mastering the techniques of colour etching and continued to produce prints from sketches she had made in Asia. As a printmaker and watercolourist, she gained an international reputation and exhibited to great acclaim in Britain (Queen Elizabeth, The Queen Mother bought several prints) and the United States.



*Her last visit to Japan was in 1936 after which exhibitions continued until pre-war tension in Japan forced her to cancel her shows. The market for Asian-influenced art completely deteriorated and by the late 1930s Keith was no longer able to support herself with the sale of her work. Despite the virtual abandonment by collectors and friends, Keith continued painting and making prints of the landscapes and people she loved, and during the war she raised funds for Chinese women affected by Japan's military violence. In 1946, she and Jessie published 'Old Korea: Land of the Morning Calm', a celebration of the country and people who had welcomed them throughout the 1920s and 1930s. The book included criticism of Japan's colonization of Korea before and during the war.*

*Elizabeth Keith exhibited with the Royal Institute of Painters in Watercolour, the Royal Academy, the International Society, and the Royal Society of Artists. Her work is represented in the collections of the British Museum, London; the Dayton Art Institute, Ohio; the Jordan Schnitzer Museum of Art, University of Oregon, Eugene; the Honolulu Museum of Art, Hawaii; the Metropolitan Museum, New York; the National Gallery of Canada, Ottawa; the Musée Guimet, Paris; the Rhode Island School of Design Museum, Providence; the McNay Art Museum, San Antonio, Texas; and the Fine Arts Museums of San Francisco, California. Her portfolio consists of more than a hundred woodblock prints and about a dozen color etchings. She died in London, England in 1956. [22929]*





**34 / KING, Stephen: NIGHT SHIFT** New York: Doubleday and Company. 1978

First edition, first printing. Publisher's original red paper-covered boards and black cloth with titles gilt titles to the spine, in the Fred Marcellino designed dustwrapper. A very near fine copy, the binding square and tight, bright and fresh. The contents, with just a hint of spotting to the pastedowns are otherwise clean throughout and without inscriptions or stamps. Complete with the fine original dustwrapper that is without fading, loss or tears. Not price-clipped (\$8.95 to the upper front flap). A superb copy.

**HKD29,060 / £2,950**

*The author's first collection of short stories, of which 16 were previously published in magazine form, and four: 'Jerusalem's Lot', 'Quitters Inc', 'The Last Rung on the Ladder' and 'The Woman in the Room' are printed here for the first time. The first printing, of which approximately 12,000 copies were issued, is identifiable by the 'first edition' statement on the copyright page and 'S52' publisher's code to the gutter of page 336 (as here). [26319]*

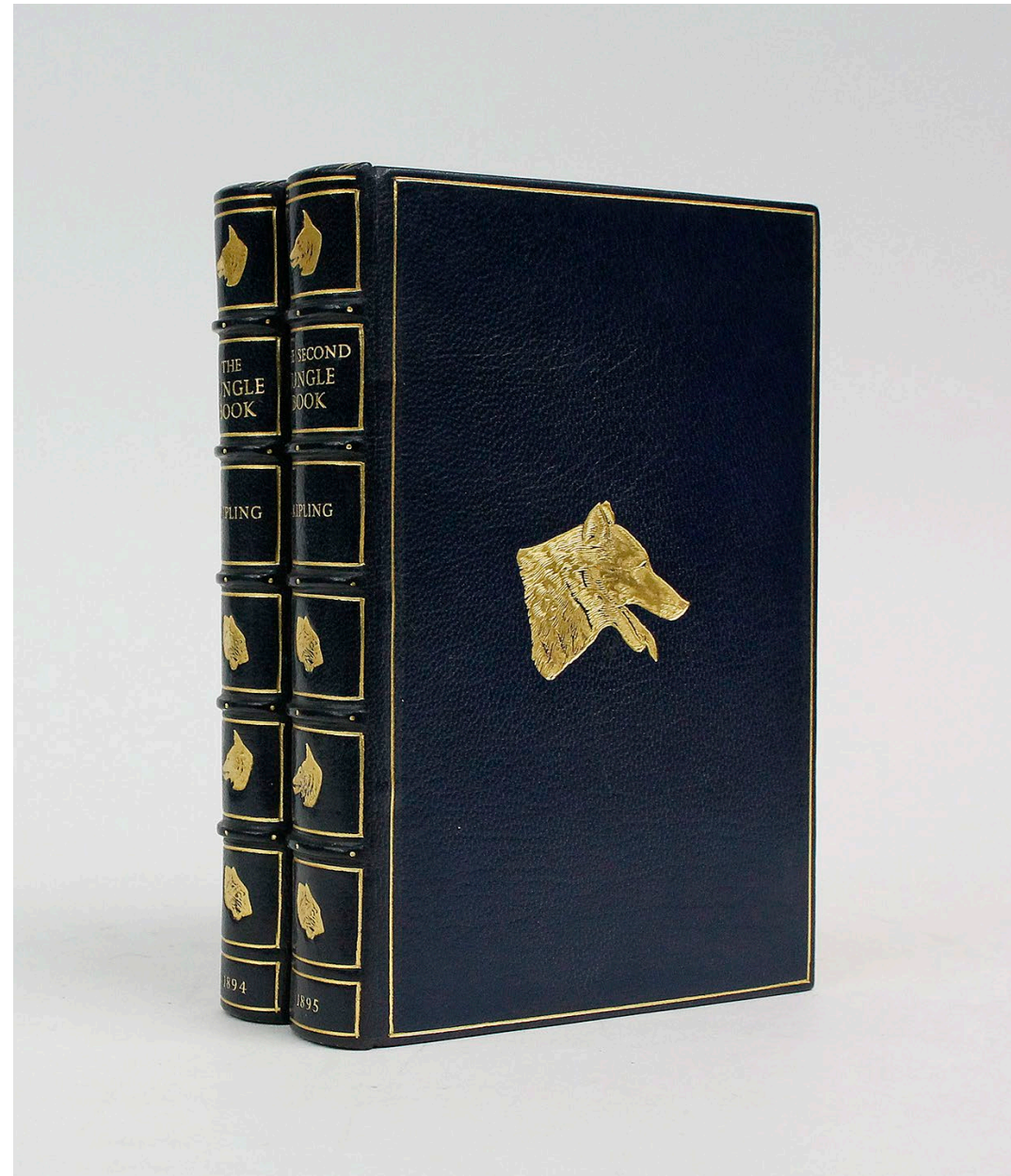


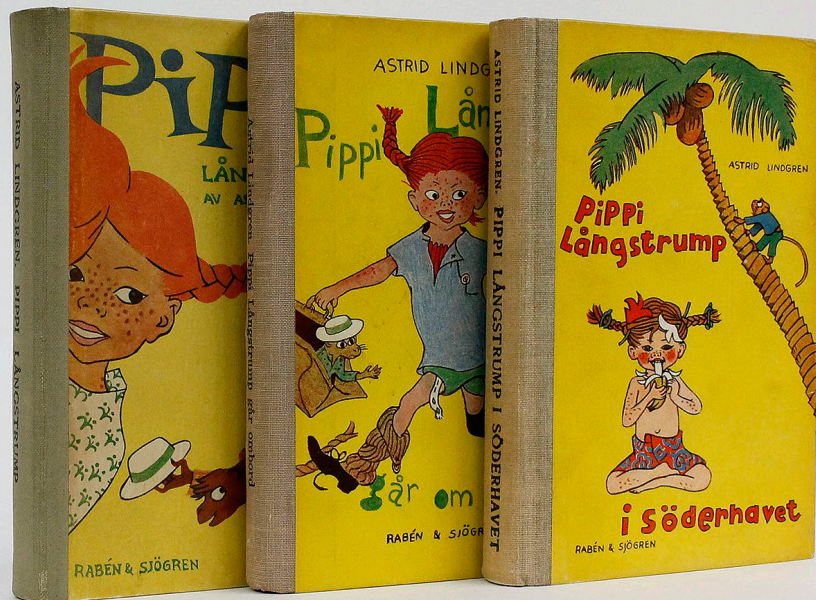
**35 / KIPLING, Rudyard; illustrated by KIPLING, J. L.; DRAKE, W. H.; and FRENZENY, P.: THE JUNGLE BOOK together with THE SECOND JUNGLE BOOK** London: Macmillan & Company Ltd. 1894 & 1895

First edition in book form, first printing of both volumes. With the tipped in signature of Rudyard Kipling. Bound by Bayntun-Riviere in full navy blue morocco illustrated and ruled in gilt to the upper and lower boards; five raised bands, gilt ruled and illustrated compartments, titles in gilt to the spines. Gilt decorated board edges, inner dentelles triple ruled in gilt. Marbled endpapers. All edges gilt. Publisher's original cloth bound in at the rear of each volume. 'The Jungle Book' with an engraved frontispiece by William Henry Drake (complete with tissue guard as issued) and many illustrations throughout the text by the author's father John Lockwood Kipling, William Henry Drake and Paul Frenzeny. 'The Second Jungle Book' with numerous illustrations throughout the text by John Lockwood Kipling and a single page of publisher's adverts at the rear, as issued. A fine set, the bindings square and tight, without fading or wear. The contents are clean and bright throughout, without foxing or previous owner's inscriptions. Both volumes are housed in a blue cloth, ribbon pull slipcase.

**HKD44,330 / £4,500**

*Tipped in at the front free endpaper of The Jungle Book is a slip of paper signed in black ink by the Nobel Prize winning author, Rudyard Kipling. A beautifully presented, appealing set of this classic of nineteenth-century children's literature, charting the adventures of the "man-cub" Mowgli and his jungle-dwelling friends. [23763]*





**36 / LINDGREN, Astrid; illustrated by NYMAN, Ingrid: PIPPI LÅNGSTRUMP; PIPPI LÅNGSTRUMP GÅR OM BORD; PIPPI LÅNGSTRUMP I SÖDERHAVET. [English titles: Pippi Longstocking, Pippi Goes on Board, and Pippi in the South Seas]. Stockholm: Rabén and Sjögren. 1945, 1946 and 1948.**

First edition, first printing of the three Pippi Longstocking novels. Publisher's pictorial paper covered boards, grey or brown cloth spines with titles stamped in black. Illustrated with full page line drawings by Ingrid Nyman. A very near fine set, each volume in a remarkable, original state of preservation. The bindings with just mild rubbing and a few small scuffs to the extremities remain bright, square and tight. The contents, with the unavoidable toning to the cheap paper stock are otherwise clean throughout and without previous owners' marks. Very scarce thus.

**HKD32,010 / £3,250**

*A wonderful set of first editions in the eponymous series of children's books by the Swedish author Astrid Lindgren. After being rejected by the publishing firm Bonniers in 1944, Lindgren's manuscript 'Pippi Långstrump' was accepted for publication by Rabén and Sjögren in 1945. The novel was an immediate success in Sweden, prompting two further titles in 1946 and 1948. By the end of the 1940s, 300,000 copies had been sold, saving the publisher from impending financial ruin. In January 2017 Astrid Lindgren was calculated to be the fourth most translated children's writer after Enid Blyton, Hans Christian Andersen and the Brothers Grimm. In 2002 the Norwegian Nobel Institute listed the first novel as one of the "Top 100 Works of World Literature", based on polling one hundred authors from 54 countries. The Pippi Longstocking books form the basis of numerous film, television and radio adaptations. [22269]*



**37/ MACRAE, Julia; BRIGGS, Raymond; BROWNE, Anthony; LAWRENCE, John; PROVENSEN, Alice and Martin; BARTON, Byron et al.: ORIGINAL ARTWORKS GIVEN TO JULIA MACRAE ON THE OCCASION OF HER 50TH BIRTHDAY AND THE 5TH ANNIVERSARY OF JULIA MACRAE BOOKS**

*Original Artwork. 1984*

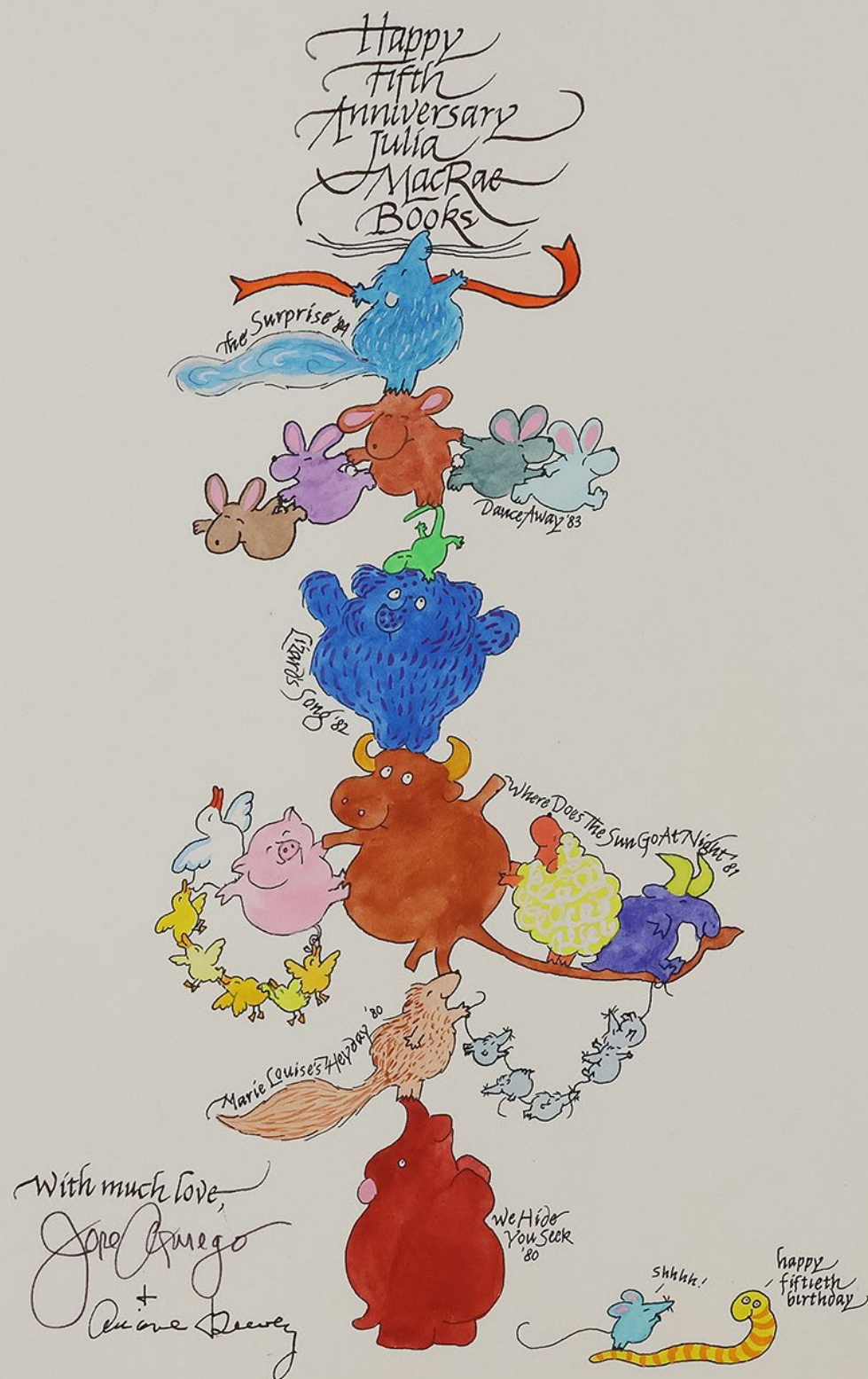
A remarkable presentation of 23 original artworks in various mediums on paper or card, loose sheets in a card folder which is housed in a quarter leather solander box with "Julia Macrae 23 December 1984" in gilt on the spine. Artworks have been contributed by Raymond Briggs, John Lawrence, Anthony Browne, Nancy Tafuri, Harold Jones, Ann Jonas, Alice and Martin Provensen, Ron Maris, Arnold and Anita Lobel, Holly Keller, Lenore and Erik Blegvad, Byron Barton, Gavin Rowe, Charles and Florence Martin, Juan Aruego and Ariane Dewey, Janet Rawlins, Valerie Littlewood and Juliet and Charles Snape. A few pieces have a little rubbing and slight creasing at the edges, they are otherwise in fine condition, remaining clean and bright and without loss. Also included are eight pages of hand written and typed birthday wishes from Macrae's friends. The solander box is in near fine condition, with just a little fading at the spine and the top edge of the leather on the front panel.

**HKD184,690 / £18,750**

*Julia Macrae was a highly influential, significant figure in children's publishing who was instrumental in the exposure and success of many beloved authors and illustrators such as Raymond Briggs, Alan Garner, Anthony Browne and Michael Foreman. Early in her career she worked at Constable, Collins and Hamish Hamilton where she was eventually asked to join the board, making her one of the first women in publishing to achieve such a position. In 1979 she formed her own imprint 'Julia Macrae Books' which operated for 20 years and allowed her to freely exercise her keen instincts and tendency for risk taking, for which she was so well known (for example, whilst at Hamish Hamilton she*







championed Briggs' 'The Snowman' and 'Fungus the Bogeyman', which were viewed as perilously unconventional choices by fellow publishers at the time). She also formed connections with American publishers and authors, bringing new work from the USA to the UK for the first time. This wonderful collection of original artwork was created and collected in honour of both Macrae's 50th birthday and the 5th anniversary of the Julia Macrae Books imprint. The illustrations themselves are very beautiful, displaying the exceptional skill and flair typical of giants of the children's illustration industry such as Brown and Briggs, and the visual and textual tributes to Macrae (many of the designs are structured around birthday cakes, balloons and blackbirds, a symbol used by Julia Macrae Books) tell a warm story of a vibrant and pivotal era in children's publishing. A truly unique collection. [25593]



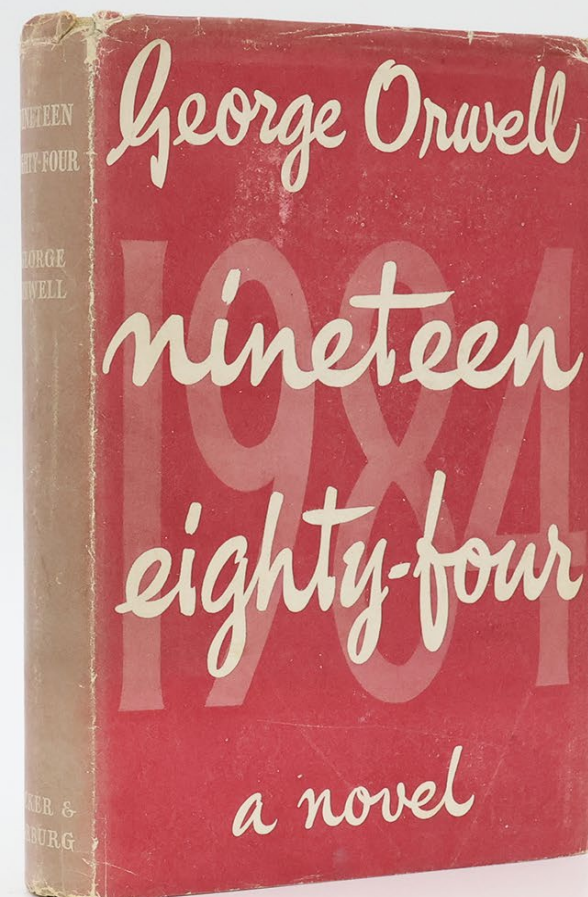


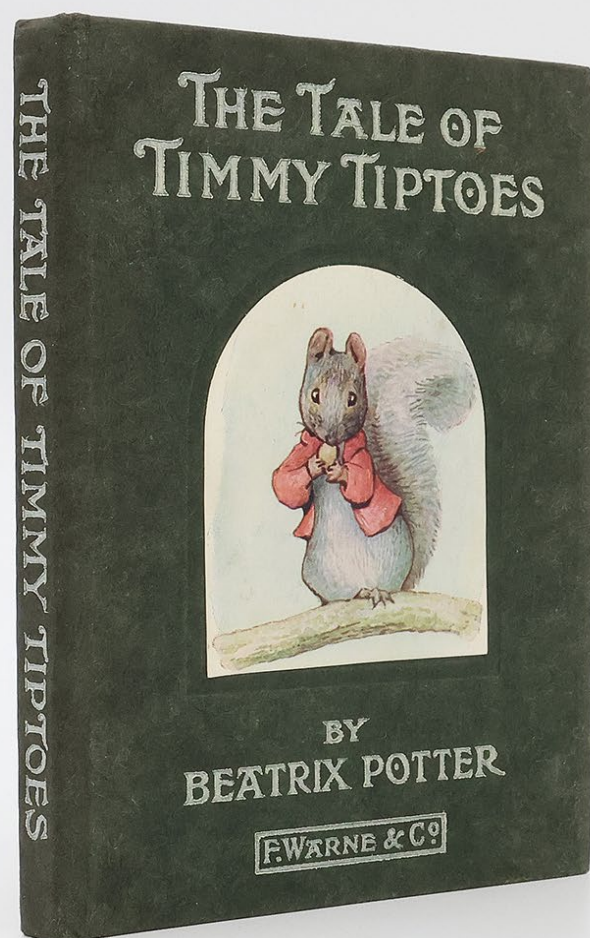
**38 / ORWELL, George; pseudonym of BLAIR, Eric Arthur: NINETEEN EIGHTY-FOUR** London: Secker and Warburg. 1949

First edition, first printing. Publisher's original green cloth with red titles to the spine, in the maroon Michael Kennard designed dustwrapper. Top edge purple. An excellent near fine copy, the binding square and firm, the cloth bright and fresh with a little fading to the extreme edges. The contents are clean throughout and without inscriptions or stamps. The text block edge is a little toned with a few spots of foxing to the top edge, the purple however remains vivid and without fading. Complete with very good rubbed and nicked dustwrapper, that has a couple of small chips with associated creasing to the upper tip of the habitually faded spine. The present example, in entirely original condition, does retain some of its red colour to the spine panel rendering the white titles still legible and is therefore uncommon thus. Not price-clipped (10s net to the lower front flap). Housed in a bespoke grey and black quarter morocco solander case.

**HKD98,500 / £10,000**

*The first printing of Nineteen Eighty-Four was published on 8th June 1949, the 25,000 copies issued in two colours of dustwrapper, identical in all but the background colour of the upper panel and spine, one being green, the other maroon. Although no precedence has been established, the maroon would appear to be scarcer of the two and is considered the more desirable. (Fenwick A12a). [24183]*





**39 / POTTER, Beatrix: THE TALE OF TIMMY TIPTOES**

*London: Frederick Warne and Co. 1911*

Publisher's original dark green paper covered boards with pictorial paper inlay to the upper board, titles in white to the upper board and spine. Illustrated in colour throughout. A very near fine copy, the binding bright, square and firm with just a hint of rubbing at the edges. The contents are clean throughout and without inscriptions or stamps. A very attractive example in entirely original condition.

**HKD6,900 / £700**

*The first two printings, issued in October and November 1911 are believed identical. (Linder p.429). [25167]*



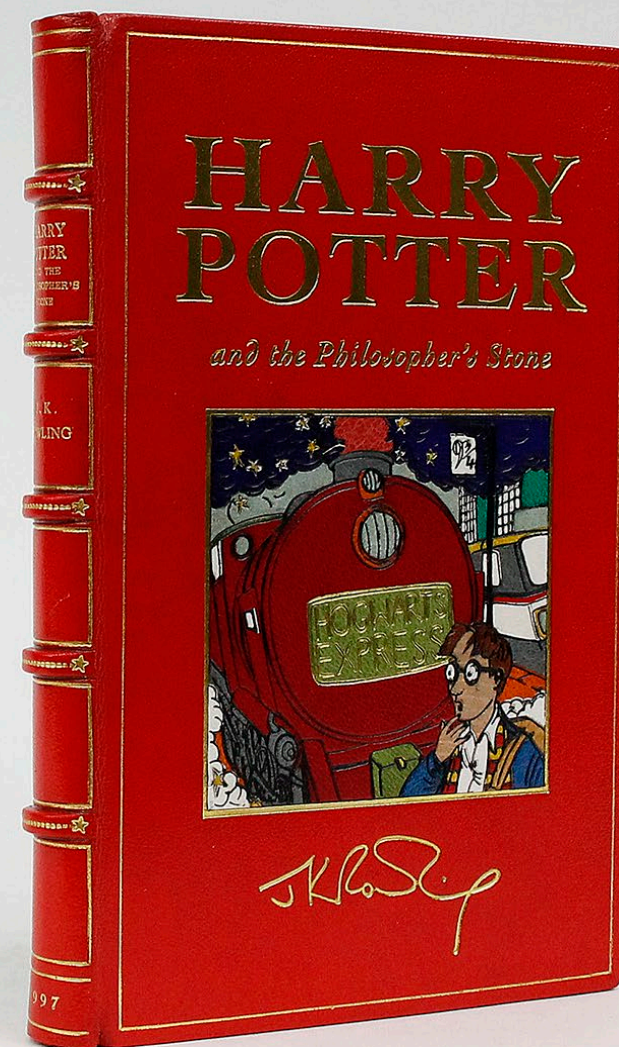
#### 40 / ROWLING, J. K.: HARRY POTTER AND THE PHILOSOPHER'S STONE

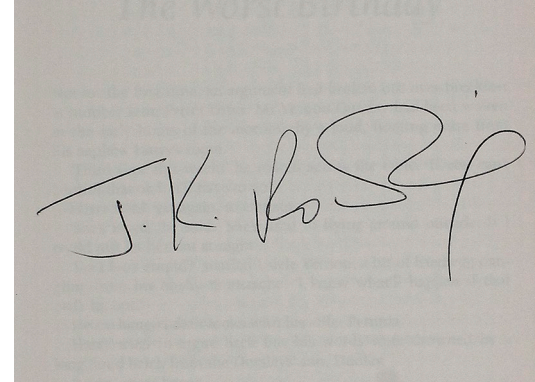
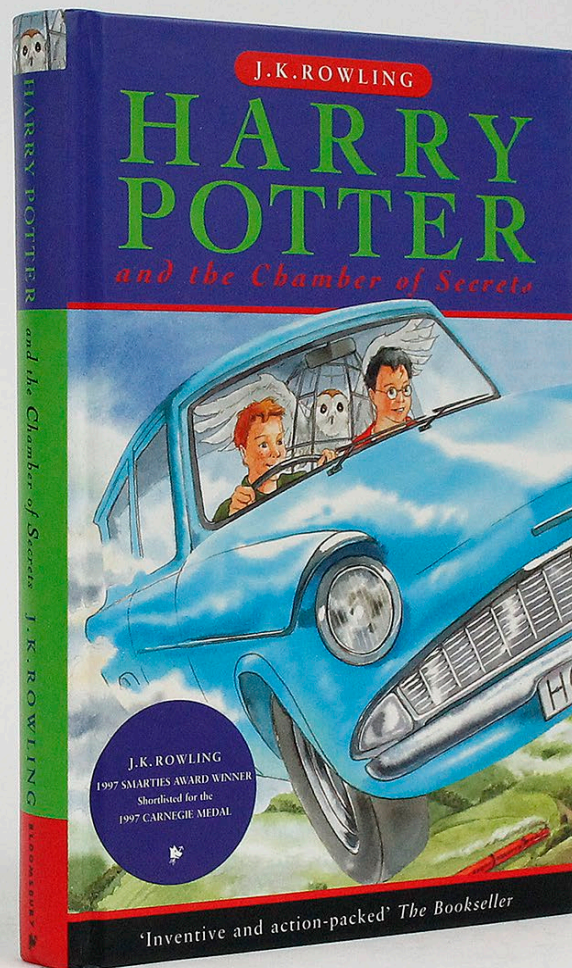
London: Bloomsbury. 1997

First edition, first impression of the first Harry Potter book. Finely bound by the Chelsea Bindery in red morocco spine and front cover, purple morocco rear cover, spine lettered and decorated in gilt, raised bands, panel to front cover after the original cover design in coloured onlays with title and author's facsimile signature in gilt; rear cover gilt ruled with figure of Dumbledore in various coloured onlays with gilt and silver stars; ivory moiré silk doublures and endpapers; edges silver with hologram stars. Housed in a bespoke red cloth, felt lined, flat-backed solander case with titles in gilt to the spine. A superb example, the binding square and tight. The contents, with a few foxing spots to the edge of the early and last pages are otherwise fine throughout and without inscriptions or stamps.

HKD172,380 / £17,500

*With all the requisite first printing points: Bloomsbury imprint, 10-down-to-1 number line, copyright Joanne Rowling, and the repeated "1 wand" on the list of equipment on p. 53. The first and scarcest of the Harry Potter books in a sumptuous binding. [22769]*





**41 / ROWLING, J. K.: HARRY POTTER AND THE CHAMBER OF SECRETS**

*London: Bloomsbury. 1998*

First edition, first printing. Signed by the author and by the dustwrapper artist. Publisher's original matt laminated pictorial boards, in the Cliff Wright illustrated dustwrapper. A fine copy, the binding square and firm, the boards bright and fresh. The contents are clean throughout and without foxing, inscriptions or stamps. Complete with the fine original dustwrapper that remains without fading, loss or tears. Not price-clipped (£10.99 to the lower front flap).

**HKD83,730 / £8,500**

*Signed by J. K. Rowling (in 1998) in blue ink on the dedication page. Signed by the dustwrapper artist Cliff Wright in blue ink on the rear panel of the dustwrapper. A superb example of the true first edition, first printing of the second Harry Potter book. (Errington A2a). [23043]*



**42 / SEARLE, Ronald: WELCOME HOME!** *Original artwork. 1982*

Pen, ink, watercolour and colour pencil on illustration board. 31 x 22.5cm. Signed lower left in blue, with a presentation inscription "Hooray! Love & kisses from Mo & Ronald" in black ink, dated 22nd January 1982 in green pencil. In fine condition. Mounted framed and glazed.

**HKD64,030 / £6,500**

*A bold and beautiful example of one of Searle's inimitable cat drawings. Typically amusing and evocative, the present work was made for the artist's North American agent in celebration of his return home. John W. Locke established the New York based John Locke Agency (later John Locke Studio) in 1935 and in doing so helped transform the aesthetics of American illustration by introducing satiric European illustrators and cartoonists to magazines, book publishers and advertising agencies. A passion for Expressionism and Surrealism led him to represent some of the most astute satirists and visual storytellers in Europe, including Ronald Searle and Roland Topor from the UK, André François and Folon from France. Among American illustrators, Edward Gorey was perhaps his most renowned client. Together with his wife Margery ("Midge") he ran the John Locke Studio until 1997. [21351]*





**43 / SHAFRAZI, Tony (introduction); essays by PINCUS-WITTEN, Robert; DEITCH, Jeffrey; SHAPIRO, David; illustrated by HARING, Keith; designed by FRIEDMAN, Dan: KEITH HARING TONY SHAFRAZI GALLERY EXHIBITION CATALOGUE.** New York: Tony Shafrazi Gallery. 1982

First edition, first printing. Publisher's original bright pink card covers with Keith Haring's 'Three Eyes' illustration in black on the upper panel. Spiral bound. 23 x 23cm. Illustrated profusely throughout, with a portrait frontispiece and 135 plates, most of which are full page, with 16 plates in full colour. Offset printed on a variety of matte and gloss papers. A near fine copy, the binding firm, with a little rubbing to the extremities and a few light marks to the covers, the rear cover is mildly rubbed. The contents are clean and bright throughout, with a tiny nick to the fore-edge of the rear page and is otherwise without inscriptions or stamps. An attractive example.

**HKD24,630 / £2,500**

*A striking catalogue produced to coincide with Keith Haring's seminal exhibition at the Tony Shafrazi Gallery in 1982. The first edition (as here) was issued in an edition of 2000 copies. A second edition of 5000 copies (so marked) was called for in 1983. Documenting Haring's work in the early 1980's, it features examples of his varied output, including sculptures, subway drawings, colouring book pages, large scale murals and mixed media work, alongside essays on the artist, studio photographs and bibliography. A beautifully designed catalogue and comprehensive look at the artists early and most influential work. [26328]*



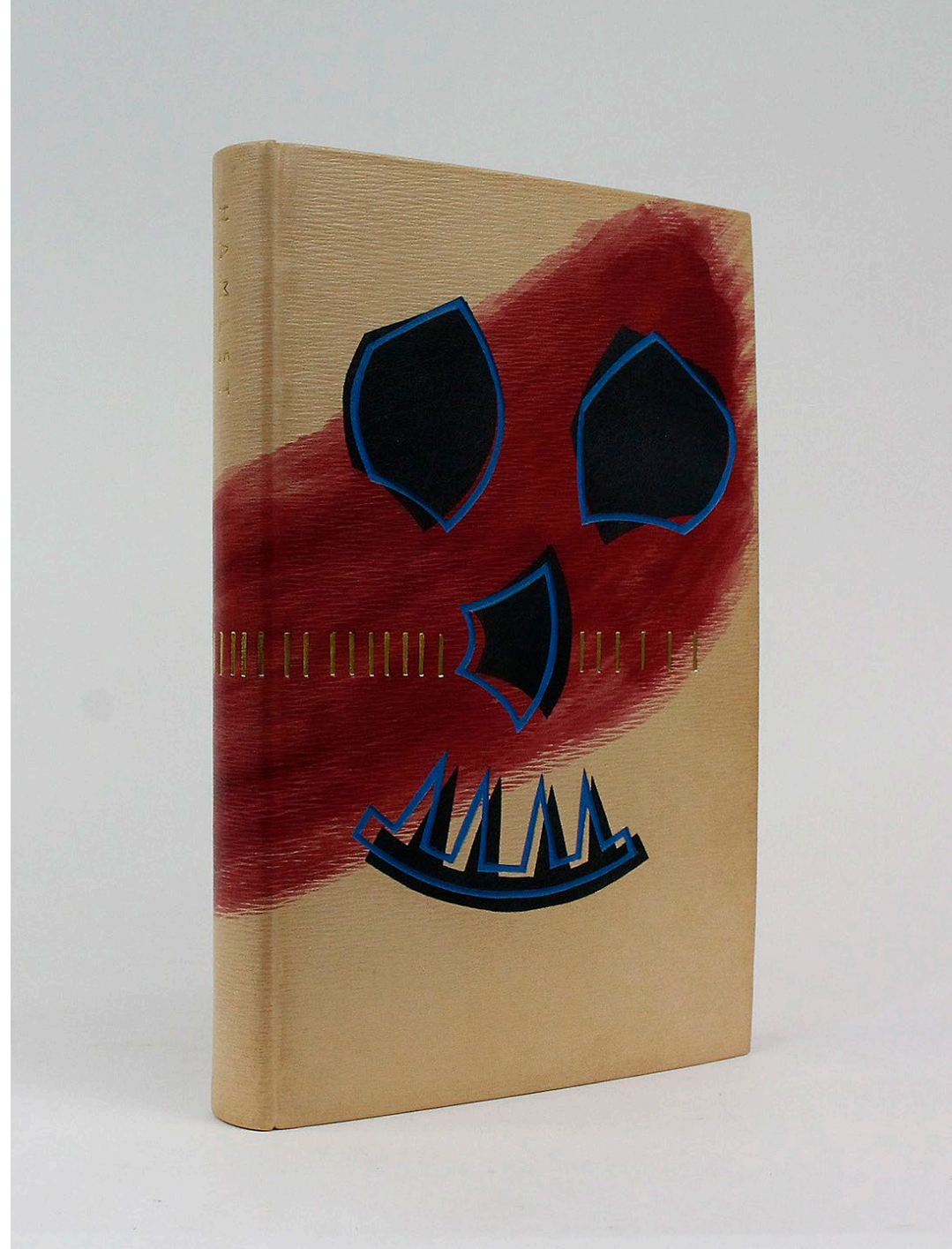
**44 / SHAKESPEARE, William: HAMLET, Prince of Denmark.**

*Alpignano, Italy: Alberto Tallone. 1978*

Limited edition. Unique designed binding by Glenn Bartley. Full tan goatskin, hand-dyed with black morocco onlays and incisions painted with acrylic. Gold and blind tooling. Silk pastedowns, gilt decorated inner dentelles, felt endpapers. All edges red. Printed on Magnani paper. The text is set in 12 point Tallone type, engraved by Charles Malin in Paris. A fine copy. Housed in a bespoke black cloth solander case, titles in gilt on a blue morocco label to the backstrip.

**HKD22,160 / £2,250**

*Issued in a limited edition of 525 copies, comprising 360 printed on Magnani paper, 160 printed on Amatruda paper and 5 on Japan Hosho paper. This example on Magnani is printed 'copy not for sale' on the limitation page. An exquisitely printed fine press edition of Shakespeare's Hamlet in a unique binding by the multi-award winning bookbinder (now Head of the Royal Bindery in Windsor Castle), Glenn Bartley. [25870]*

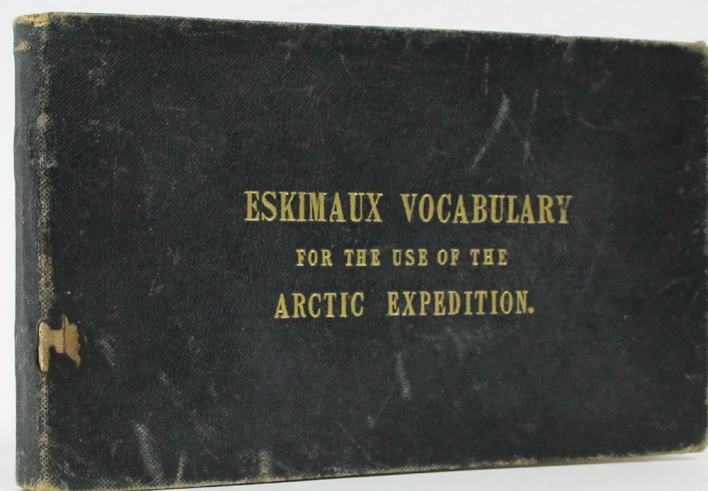


**45 / WASHINGTON, John: ESKIMAUX AND ENGLISH VOCABULARY, For the Use of the Arctic Expedition. Published by Order of the Lords Commissioners of the Admiralty. London: John Murray. 1850**

First edition, first printing. Oblong 8vo. Original black cloth with titles in gilt to the upper cover and anchor design in blind to the rear. A very good copy, the binding firm with a minor area of loss to the cloth to the upper cover near the spine and a little rubbing to the extremities. The contents, with a contemporary ownership inscription (ending "\*\*\*\*\* Island / Black Sea / Dec. 1856") partially erased to the front pastedown, the first free front endpaper excised, a few small pencil annotations to one text page at the rear and a little toning to page edges, are otherwise in good order and clean throughout. Housed in a bespoke quarter black morocco solander case.

**HKD184,690 / £18,750**

*A rare field guide to the Eskimaux language designed for the use of Arctic explorers and published with the specific purpose of assisting those in search of John Franklin's famous, ill-fated last expedition which had disappeared five years before. As its author, John Washington (1800-1863), a Royal Navy officer and founding member of the Royal Geographical Society of London, states in the preface: "the following Vocabulary is compiled for the use of the Arctic Expeditions fitted out at the expense of the British Government to carry relief to Sir John Franklin and his companions. It was begun specially with a view to the Behring Strait Expedition, as we learn from the accounts of Cook, Kotzebue and Beechey, that much intercourse took place during these voyages with the natives of the north-western coast of North America. It may prove useful to the Expedition about to sail for Lancaster Sound". A practical work, it was designed "to furnish every officer and leading man in the Arctic expeditions with a book of ready reference that he can carry in his pocket without inconvenience", providing an overview of Eskimaux grammar and listing many hundreds of useful words and phrases, translating these from English into three categories of words and phrases, translating these from English into three categories of Inuit dialect: "Labrador, or Eastern", "Winter Island and Iglulik, or Central", and*





"Kotzebue Sound, or Western". It also contains specimen dialogues, including sections titled: "On first meeting with natives", "Enquiries as to strange ships", "Enquiries as to the coast, ice, food, sledges, dogs, &c.", "Notice of reward for news of missing ships" and "Dialogue with a sick man". Within these an explorer could learn how to translate phrases such as "I want to buy twelve good dogs" and "We are going to travel over the ice / Will you go with us as a guide?". Particularly striking are the examples specifically relating to the search for the Franklin expedition: "We are in search of two English ships / Which have been five years in the ice / Have you heard anything of such ships? / Make it known among all the Eskimos or Innuits / That the Queen of England will give a large reward / To any of the Innuits who will bring news of them". Notably, in 1854, it was indeed through talking with Inuit hunters that the Scottish explorer John Rae became the first to learn of the expedition's fate - how both ships had become icebound and how the men, after attempting to reach safety on foot, had succumbed to cold, with some even resorting to cannibalism. The partially erased inscription in the present copy is difficult to decipher, although during this period Washington, first as deputy then as principal Hydrographer of the Royal Navy, had been tasked with gathering information as to the state of the Russian Baltic Fleet and so its reference to the Black Sea likely indicates that it belonged to one of his colleagues similarly involved in monitoring or combating the Russian Navy during the period of the Crimean War. As reflected by its rarity, it was certainly a book of which only a small number of copies were produced and these would have largely found themselves in the hands of those directly involved in naval exploration.

An essential piece of kit for the nineteenth century polar explorer, and a fascinating and evocative piece of Arctic history.

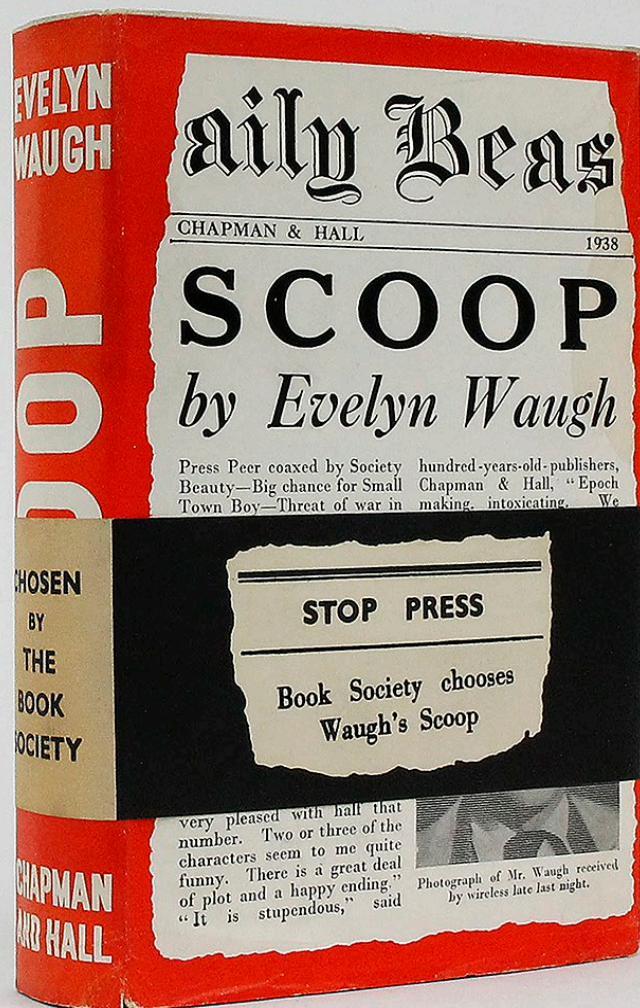
(Sabin 101906; Tourville 4750; Wickersham 2737). [24079]

80

ENGLISH AND ESKIMAUX VOCABULARY.

| English.             | Labrador, or Eastern.       | Winter Island and Iglalik, or Central. | Kotzebue Sound, or Western. |
|----------------------|-----------------------------|--|-----------------------------|
| Smile, he does       | kung-awok                   | .                                      | i-glau-i-ruk W.             |
| Smoke (also fog)     | iser-luk                    | is-sik                                 | i-shak                      |
| —, it does           | iser-lukpok                 | is-sik-pok; pi-u-ók-                   | .                           |
| Smooth               | mannik-pok                  | man-ni-ra [pok                         | .                           |
| Snail                | akkup-piyok                 | .                                      | .                           |
| Snake, a (as carved) | kug-lugi-ak                 | .                                      | malli-gú-yak                |
| Snare for birds      | kong-esek-suit              | ni-yak                                 | she-ran-nan                 |
| Sneeze, you do       | taggi-ukpok                 | tág-io-putik                           | tak-o-ok-tok W.             |
| Snipe                | akping-ak                   | .                                      | nak-tu-o-lit                |
| Snore, he does       | sinnád-larpok               | kam-ú-iwok                             | kam-ú-i-ruk W.              |
| Snow                 | kannék; ap-put (snow on the | áp-put                                 | .                           |
| —, it does           | kannék-pok [ground          | kan-ni-ak-pok                          | .                           |
| — drift              | an-niyo                     | nátti-rú-ik                            | .                           |
| — bunting            | .                           | kópen-o-ák-a-u                         | .                           |
| — goose              | nerlek                      | kang-uk                                | .                           |
| Snuff                | nak-taut                    | .                                      | .                           |

A is to be sounded as in the English word *father*; a, dotted, as the u in *but*; e, as in *there*; i, as in *ravine*; o, as in *more*; u, as in *flute*; ai, as i in *time*; au, as ow in *how*; ok, as *oak*;



**46 / WAUGH, Evelyn: SCOOP. A Novel About Journalists.**

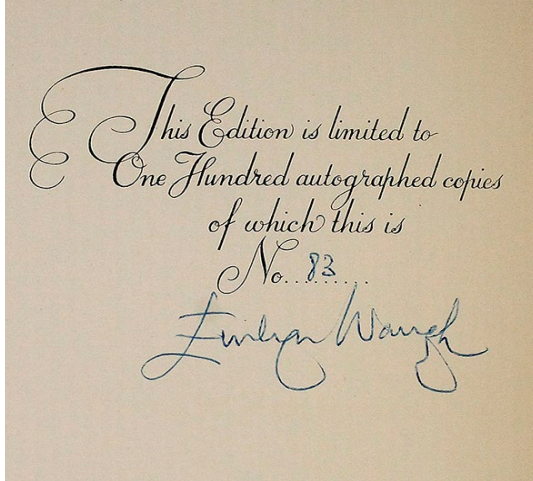
London: Chapman and Hall. 1938

First edition, first printing. Original snakeskin effect cloth boards with gilt titles to the spine, in the first state dustwrapper. A superb fine copy, the binding square and tight, the cloth and gilt bright and fresh. The contents are clean throughout and without foxing, inscriptions or stamps. Publisher's postcard loosely laid in. Complete with the exceptionally bright, very lightly rubbed dustwrapper that has a couple of tiny nicks at the fold corners and a faint stain to the right edge of the upper panel. Not price-clipped (7s 6d net to the lower front flap). Retaining the original publisher issued wraparound band. Housed in a bespoke black cloth solander case.

**HKD182,230 / £18,500**

*A stellar example of the earliest state of the first edition (with the '8' in the publication date indistinct and "as" the last word on page 88), in the uncommon first issue dustwrapper. This dustwrapper was quickly withdrawn after the threat of legal action from Daily Express owner Lord Beaverbrook who was furious at the similarity of the Daily Beast masthead with his own. [23182]*



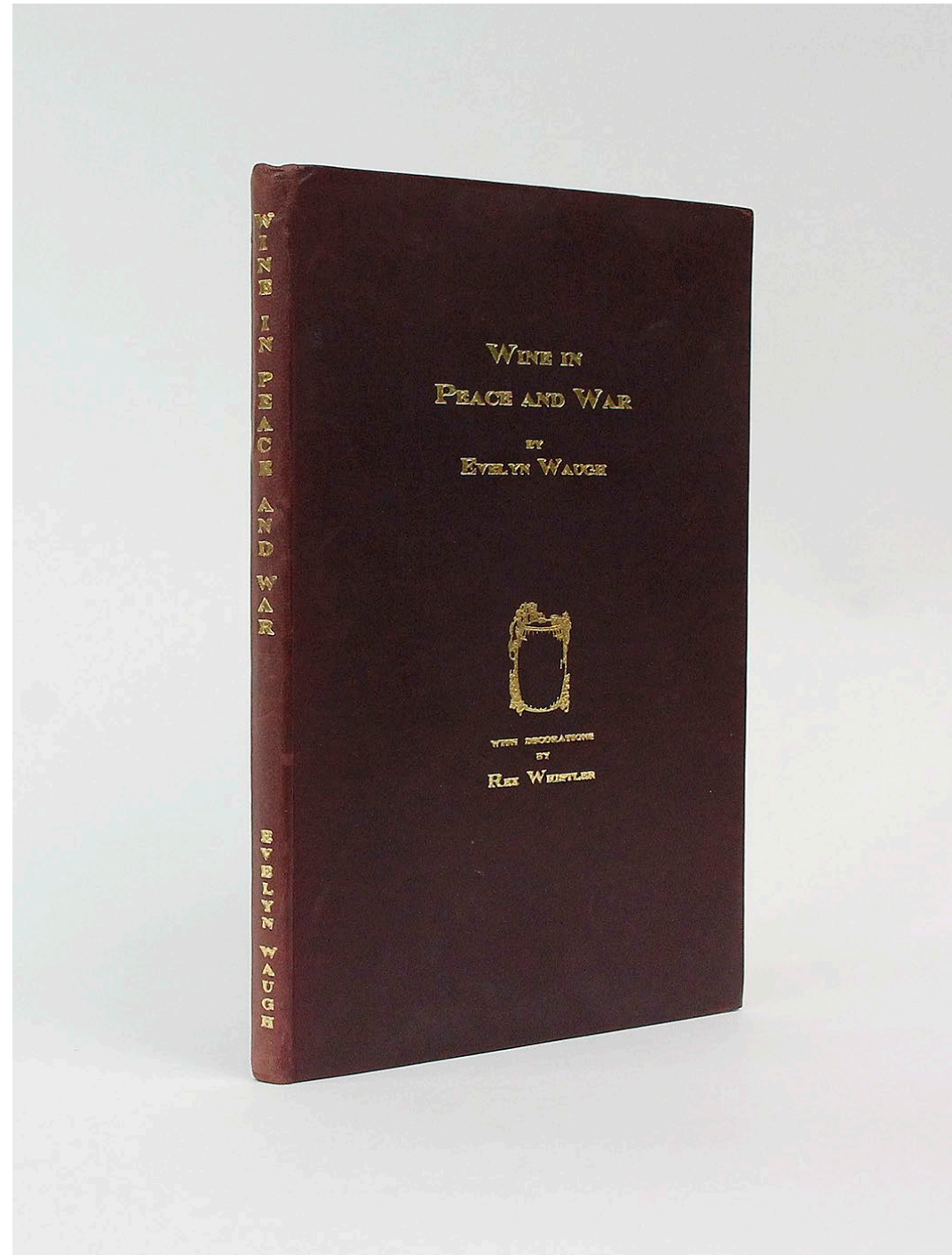


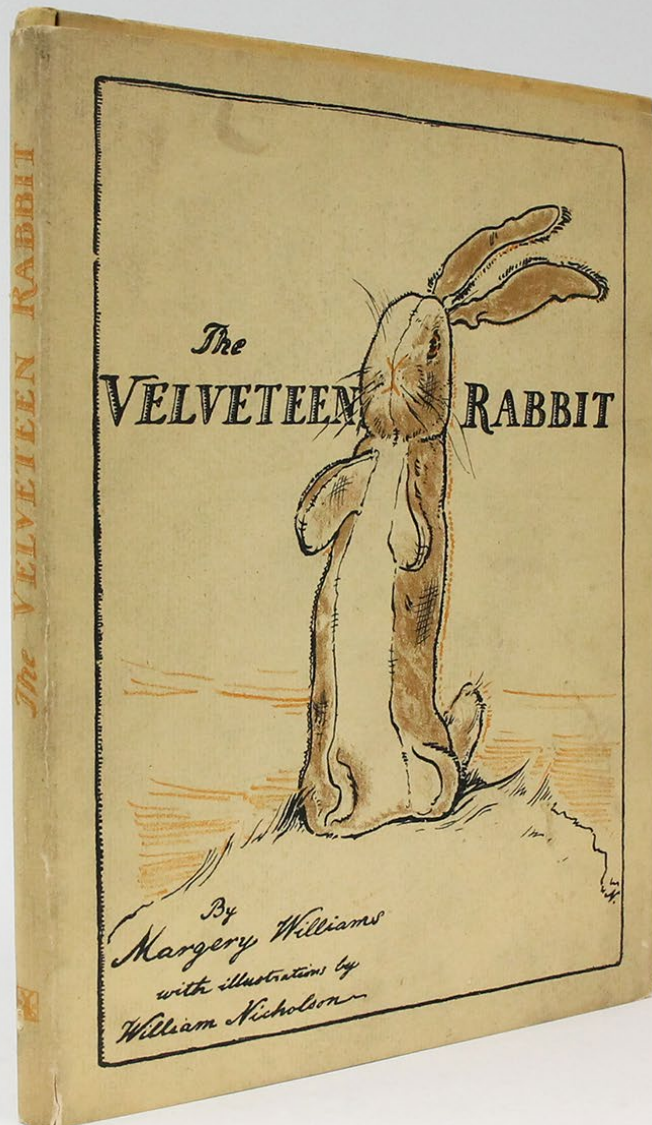
**47 / WAUGH, Evelyn; illustrated by WHISTLER, Rex: WINE IN PEACE AND WAR** London: Saccone & Speed Ltd. [1947]

First edition, first printing. Signed limited edition. Publisher's binding of full claret sheep with titles in the gilt to the spine. With two colour illustrations by Rex Whistler. An excellent near fine copy with just light rubbing at the extremities of the ever so slightly faded spine. The contents are clean throughout and without previous owner's marks. A very attractive example, the binding of which is prone to heavy wear and loss. An essay commissioned by Evelyn Waugh's London vintners Saccone & Speed.

**HKD31,520 / £3,200**

*Issued in a limited edition of only 100 numbered copies, this copy numbered 83 and signed in blue ink by Evelyn Waugh on the limitation page. A trade edition was published later the same year. [22111]*





**48 / WILLIAMS, Margery; illustrated by NICHOLSON, William:**  
**THE VELVETEEN RABBIT** London: William Heinemann; New York:  
 George H. Doran Company. 1922

First edition, first printing, American issue. Publisher's original pictorial paper-covered boards in dustwrapper. Illustrated with four full page and three double page richly coloured lithographs by William Nicholson. A superb, very near fine copy, the binding square and firm, without paper loss and with a little bumping at the lower edge. The contents are spotlessly clean throughout and without previous owner's inscriptions or stamps. Complete with the near fine, very lightly rubbed and dusty dustwrapper that has a couple of tiny nicks at the folds without loss. Both the book and the dustwrapper are entirely without repair or restoration. Housed in a bespoke quarter morocco solander case.

**HKD172,380 / £17,500**

*This copy is the earliest state of the American issue, the printed paper covered boards a slightly different shade and a few millimetres taller than the UK issue. Correctly dated 1922 and with the addition of George H. Doran to the title page, "Printed in Great Britain" to the reverse. Identical dustwrappers (printed in three colours with William Heinemann logo at the base of the spine) were used in both the UK and US issues, as here.*

*A beautiful example of a children's classic that has been reprinted many times, but never to the quality of this first edition. [20410]*

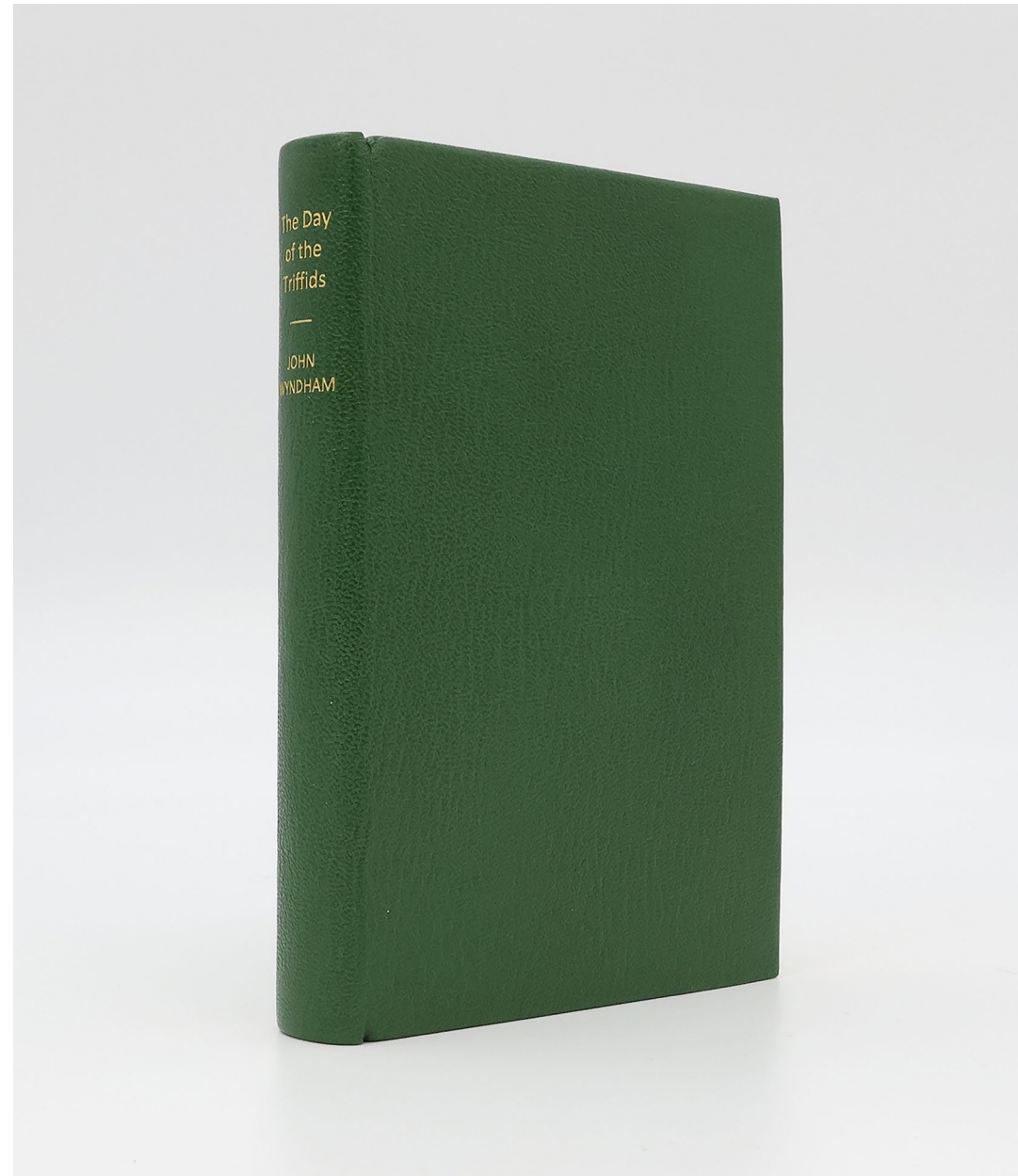


**49/ WYNDHAM, John; pseudonym of HARRIS, John Wyndham Parkes  
Beynon Lucas: THE DAY OF THE TRIFFIDS** *London: Michael Joseph. 1951*

First UK edition, first printing. Bound by Stephen Conway in full green morocco with gilt titles to the spine. All edges gilt. Original publisher's cloth spine retained and bound in at the rear. A fine copy, the binding square and tight, the contents clean throughout and without inscriptions or stamps.

**HKD7,390 / £750**

*A beautifully presented first edition of one of the undisputed highlights of 20th Century British Science Fiction. (Bleiler; Locke: A Spectrum of Fantasy). [25091]*





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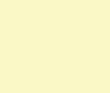
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