

HONG KONG 2026

Hong Kong 2026

From East to West

For the first time, Fold the Corner is proud to be exhibiting in the wonderful city of Hong Kong.

This catalogue of sixty highlights celebrates books from around the world, from Canada to England and across to China. There are some exceptionally special highlights: One of the rarest and most sought-after books in sporting history, the first volume of John Wisden's cricketing almanack, published in 1864 and one of just 75 known surviving copies (item 1); a proof copy of Eric Ambler's 'Passage of Arms', inscribed by Ian Fleming to his friends 'The King and Queen of Hong Kong' during his travels to Asia in 1959 (item 2); an inscribed copy of Fleming's 'For Your Eyes Only' (item 3); a signed copy of Len Deighton's first ever spy novel (item 7) and a very early publisher's file copy of '25 Cricket Stories', including a series of early works by P. G. Wodehouse (item 8).

I am also delighted to be joined by my good friend, the writer and illustrator Charles van Sandwyk, who will be bringing a collection of never before-seen books, engravings, and illustrations directly to the fair. On Saturday 5th and Sunday 6th December, please join us at stand 3, where Charles will be giving a short talk, and will be available to sign purchases directly afterwards.

We cannot wait to see you there. For any queries or purchases, please do contact me directly using the details below.

60 ITEMS, OFFERED BY FOLD THE CORNER
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foldthecornerbooks.co.uk

Contents

Prices are in pounds sterling. Hong Kong dollar prices are given as a guide, converted at the European Central Bank reference rate of 19 November 2026 (£1 = HK$10.32) and rounded up.

1 Highlights — ITEMS 1–8

1	WISDEN, John. The Cricketer's Almanack for the year 1864	£20,000	HK$206,375
2	FLEMING, Ian. 'Thrilling Cities' together with 'Passage of Arms'	£17,500	HK$180,575
3	FLEMING, Ian. For Your Eyes Only. Five Secret Exploits of James Bond.	£12,000	HK$123,825
4	VAN SANDWYK, Charles. Tree Whispers	£12,000	HK$123,825
5	VAN SANDWYK, Charles. Fables and Fairytales	£8,000	HK$82,550
6	CARROLL, Lewis. Alice's Adventures in Wonderland	£5,950	HK$61,400
7	DEIGHTON, Len. The Harry Palmer Series: The IPCRESS File; Horse Under Water; Funeral in Berlin; Billion-Dollar Brain	£2,950	HK$30,450
8	WODEHOUSE, P. G. et. al.. 25 Cricket Stories	£2,500	HK$25,800

2 China and General — ITEMS 9–30

9	[AI DAO WOMEN'S BIBLE SCHOOL]. Legends of Ancient China, Myths and Folklore, Filial Sons of Old China	£1,000	HK$10,325
10	[QUEEN VICTORIA]. The British Almanack of the Society for the Diffusion of Useful Knowledge, for the Year of our Lord 1879, being the third after Bissextile [bound with] The Fifty-Second Year. Companion to the Almanack; or, Year-Book of General Information for 1879	£850	HK$8,775
11	CHURCHILL, Winston. An original telegram to the Lt Commanding Officer in the First Battalion Worcestershire Regiment in Kluang	£850	HK$8,775
12	SMITHERS, Leonard C.. The Transmigrations of the Mandarin Fum-Hoam (Chinese Tales)	£750	HK$7,750
13	[CARTER, Howard]. ALS from Alexander Scott to Howard Carter regarding the pigmentation in the tombs	£750	HK$7,750
14	[LIUPENG, Su], attributed.. Sage Reading the Book of Changes	£750	HK$7,750
15	[SAUNDERS, William]. Barbier en plein veiu. Ils sont par douzaines dans les rues.	£700	HK$7,225
16	[CANADIAN PRESBYTERIAN MISSIONARIES]. A collection of 25 mostly photographic lantern slides.	£600	HK$6,200
17	ARNOLD, Julean. China Through the American Window	£550	HK$5,675
18	BAX, Clifford. Twenty Chinese Poems	£500	HK$5,175
19	[POP UP BOOK]. Peeps into Fairy Land. A Panorama Picture Book of Fairy Stories.	£500	HK$5,175
20	SNOW, Edgar. Red Star Over China	£400	HK$4,150
21	[MEDIEVAL MANUSCRIPT FORGERY]. Nativity Scene; 'Gloria in excelsis Deo et in terra pax homi'.	£350	HK$3,625
22	COWDEN-CLARKE, Mary. [The Thane's Daughter]	£300	HK$3,100
23	CULIN, Stewart. The Game of Ma-Jong. Its Origin and Significance	£250	HK$2,600
24	[NAPOLEON]. Manuscript Transmitted from St. Helena, by an Unknown Channel. Translated from the French.	£250	HK$2,600
25	[MAP OF EUROPE]. Chinese Handpainted Manuscript Map of Europe	£225	HK$2,325

26	CHAPMAN, J.. Tchien-Lung, Emperor of China who gave Audience to the British Embassy in 1793	£200	HK$2,075
27	LUGGAGE LABEL. Hong Kong Hotel	£100	HK$1,050
28	LUGGAGE LABEL. Peninsula Hotel Kowloon	£100	HK$1,050
29	LUGGAGE LABEL. The Gloucester Hotel Hong Kong	£100	HK$1,050
30	[SMOKING]. Hong Kong Stop Smoking Badge	£50	HK$525

3 Charles van Sandwyk

ITEMS 31–60

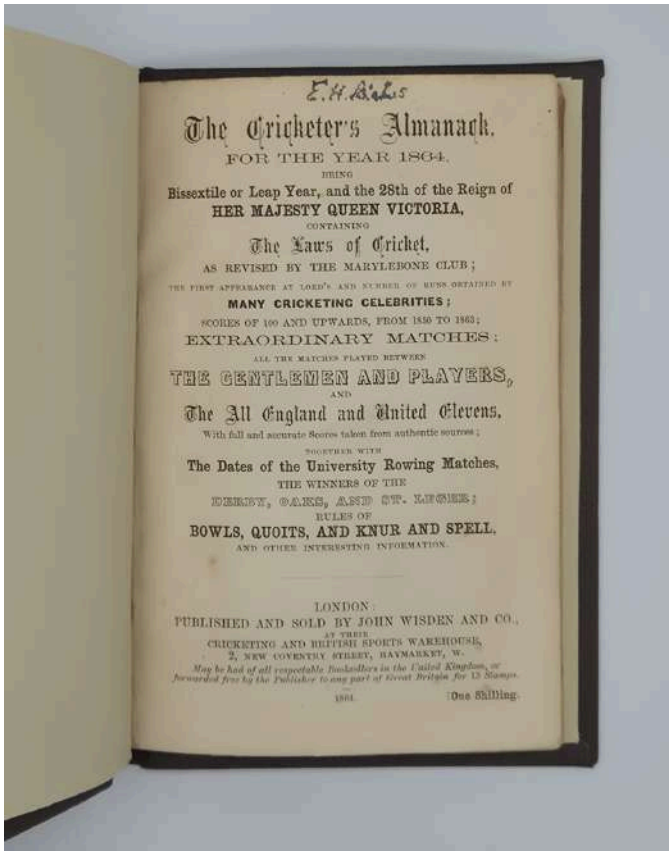
31	GRAHAME, Kenneth. The Wind in the Willows	£2,950	HK$30,450
32	VAN SANDWYK, Charles. Spirit Owl	£1,500	HK$15,500
33	VAN SANDWYK, Charles. ‘Life is Grand’	£1,000	HK$10,325
34	VAN SANDWYK, Charles. ‘Portrait of the Artist as a Young Mouse’	£1,000	HK$10,325
35	VAN SANDWYK, Charles. Crescent moon with clouds and shooting stars	£900	HK$9,300
36	VAN SANDWYK, Charles. Bee emerging from egg	£750	HK$7,750
37	VAN SANDWYK, Charles. Mouse reading by Candlelight	£500	HK$5,175
38	VAN SANDWYK, Charles. Time Flies	£500	HK$5,175
39	VAN SANDWYK, Charles. Full Moon Eyes	£400	HK$4,150
40	VAN SANDWYK, Charles. Toadstool Tea	£400	HK$4,150
41	VAN SANDWYK, Charles. Ratty with Picnic Basket	£350	HK$3,625
42	VAN SANDWYK, Charles. The Meaning of Mice	£325	HK$3,375
43	VAN SANDWYK, Charles. The Meaning of Mice	£295	HK$3,050
44	VAN SANDWYK, Charles. Fah-nama-nama-nama-lah. A Tale of One Elephant and Three Continents	£250	HK$2,600
45	VAN SANDWYK, Charles. Canadian Content	£150	HK$1,550
46	VAN SANDWYK, Charles. Mr Rabbit’s Symphony of Nature	£150	HK$1,550
47	VAN SANDWYK, Charles. Will O’ the Wisps. Observed, pictured and rhymed	£130	HK$1,350
48	VAN SANDWYK, Charles. Tree Whispers	£125	HK$1,300
49	VAN SANDWYK, Charles. After Glow	£120	HK$1,250
50	VAN SANDWYK, Charles. An Unexpected Gift	£120	HK$1,250
51	VAN SANDWYK, Charles. An original, handmade Christmas decoration showing two images from the Folio Society edition of ‘Alice in Wonderland’	£120	HK$1,250
52	VAN SANDWYK, Charles. An original, handmade Christmas decoration showing fawn and two red-breast robins	£100	HK$1,050
53	VAN SANDWYK, Charles. An original, handmade Christmas decoration showing a mouse holding a glass of red wine and another with Christmas antlers	£100	HK$1,050
54	VAN SANDWYK, Charles. Betwixt and Between. The Art and Influence of Charles van Sandwyk.	£100	HK$1,050
55	VAN SANDWYK, Charles. Yours Truly	£80	HK$850
56	VAN SANDWYK, Charles. Six Bookplates, Four Bookmarks, & One Lovely Poem	£75	HK$775
57	VAN SANDWYK, Charles. Father Christmas Dresses Chiefly in Red	£7.50	HK$80
58	VAN SANDWYK, Charles. Bartholomew is partial to the colour green	£7.50	HK$80
59	VAN SANDWYK, Charles. Greeting's cards	£6	HK$65
60	VAN SANDWYK, Charles. Beaver with Holly	£6	HK$65

ONE

Highlights

Items 1–8

1



ONE OF THE RAREST AND MOST SOUGHT-AFTER CRICKETING VOLUMES IN PUBLISHING HISTORY. ONE OF JUST 75 KNOWN SURVIVING EXAMPLES.

WISDEN, John. *The Cricketer's Almanack for the year* 1864

London: Published and sold by John Wisden & Co., 1864. pp. [xvii], 14-112.

£20,000
HK$206,375

Stock no. 1800339

SCAN TO VIEW

Small 8vo., sympathetically rebound in full brown buckram, with new endpapers; spine titled and dated in gilt; pp. [xvii], 14-112; lacking the original publisher's pink wrappers, as is common; previous owner's name neatly written in ink to head of title but otherwise clean, and complete; with slight even toning and the occasional spot, outer edges perhaps a little roughly opened but still an exceptional example, with all original pages present and no facsimile leaves.

The **true first edition**, and the genuinely **rare first example of a Wisden cricketing almanack**. This first edition bears the singular apostraphe 'Cricketer's Almanack', which was changed to the plural ('Cricketers') in 1870. This is due to the fact that annual cricket statistics alone could not yet fill the volume, and so the contents also charmingly include general almanack curiosities; the phases of the moon, important dates, and winners of the Derby and Oaks.

Born in Brighton in 1826, the cricketer John Wisden made his debut for Sussex in 1845, and during his sporting career played almost all of his cricket in England, mostly for Sussex, but once for Kent and three

times for Middlesex. Initially a fast roundarm bowler (before overarm was permitted), his pace slowed in later years so he bowled medium pace, and he also bowled slow underarm. At just 5ft 4 inches, he was nicknamed 'Little Wonder'/'Little Jack' and later the 'Cardinal', and he was known as one of the best all-rounders of his day. Perhaps most famously, in 1850 while playing for the South against the North at Lord's, he achieved something which has never been repeated in first-class cricket; bowling unchanged through the entire innings and bowling out all ten batsmen. He retired from English cricket in 1863.

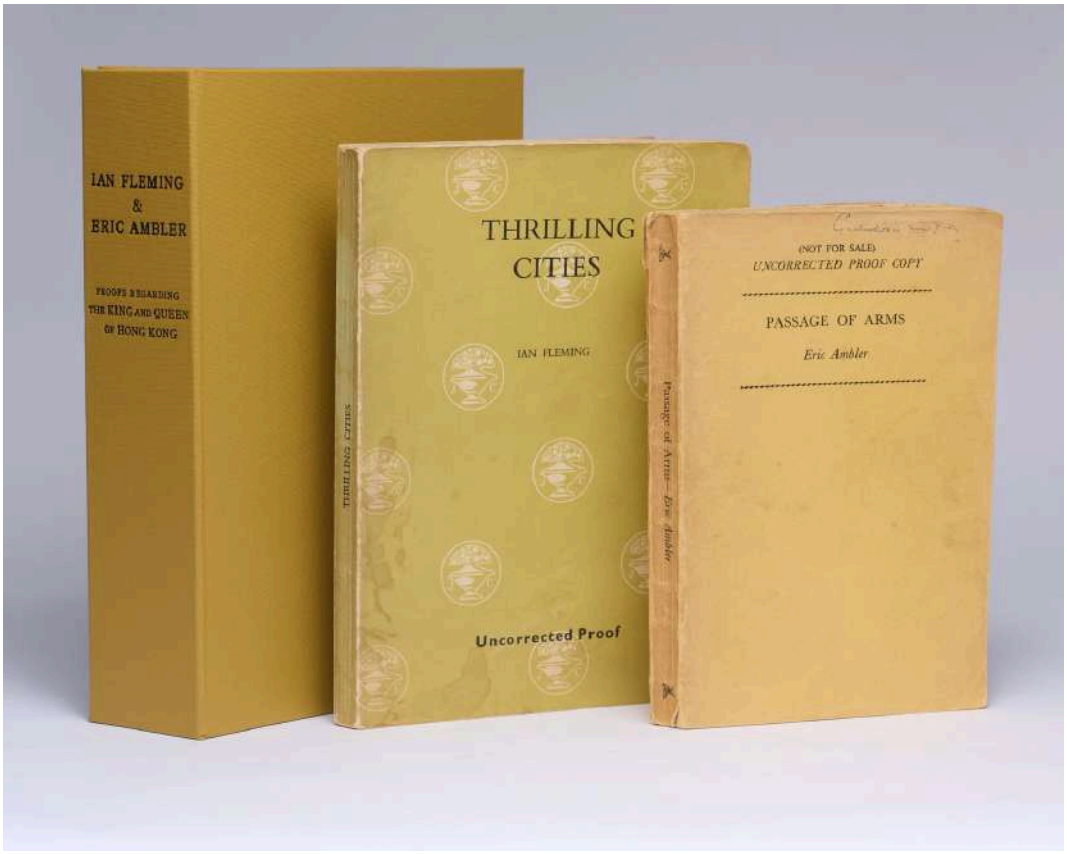
In 1855 Wisden partnered with John Lillywhite, opening a high-end sporting goods and cigar shop in the heart of London, which quickly became a hub for amateurs, professionals and touring teams, and well-known for its high-quality handcrafted bats, balls and sporting attire. At the same time, he also spotted a gap in the market. During the mid to late 19th century, there became a growing desire in Victorian society for sporting trivia. Fred Lillywhite's 'Guide to Cricketers' was already in circulation, which offered the laws of the game, including yearly updates, but Wisden saw the opportunity for a direct competitor, one which would bring together an authoritative, centralised record of scorecards, laws, and major matches. After the partnership dissolved, 'Wisden's Cricketing Almanack' was launched, the year after Wisden retired from professional sport. First appearing in paperback form with pink wrappers, Wisden edited the volumes himself until the 1870s, when mounting health issues caused him to look for a new editor.

The almanack was first sold directly from the shop near Leicester Square, which Wisden had retained during his split from Lillywhite. Appearing alongside cricket bats and althletic gear, it was first priced one shilling, and at first both Wisden and Lillywhite were in fierce competition with one another, scrambling for score cards, county club subscriptions and advertising revenue from bat-makers and tailors. While initially it seemed as though Lillywhite had the upper hand, it was Wisden who ultimately prevailed. Historians credit the almanack's ongoing success, in part, to the takeover of Sydney H. Pardon in 1891. After the publishing rights had changed hands multiple times Sydney, along with his brother Charles, made a series of significant changes to the volumes, adding sharp, witty commentaries of the games, 'Six Great Bowlers of the Year' and the infamous 'Notes by the Editor'. These additions proved extremely popular, and by 1900 James Lillywhite's Annual was quietly absorbed into Wisden.

Hardback copies first became available from 1896, and it was not until 1938 that the instantly-recognisable yellow linen covers were introduced, under the editorship of Stewart Caine. The first dustwrapper appeared in 1965. Since its inception, Wisden has become the longest-running sports annual in history, with an unbroken run of one hundred and sixty years, surviving (though of course heavily impacted by) both World Wars. It is widely referred to today as the 'Bible of English Cricket'.

First published in an extraordinarily small print run, surviving copies are extremely scarce. There are thought to be only twenty five extant copies in original wrappers, and fifty rebound, as in this example, known to be in circulation today.

2



INSCRIBED BY IAN FLEMING TO HIS FRIENDS, 'THE KING AND QUEEN OF HONG KONG'

FLEMING, Ian. *'Thrilling Cities' together with 'Passage of Arms'*

London: Jonathan Cape/Heinemann, 1959/1963.

£17,500
HK$180,575

Stock no. 1800320

SCAN TO VIEW

FLEMING, Ian.

Thrilling Cities.

London: Jonathan Cape, 1963

8vo., publisher's original green paper wraps, decorated with the repeat pattern of the publisher's Cape device in white; lettered in black to both covers and spine; pp. [vii], 8-221, [iii]; with 48 pages of black and white captioned and numbered photographs in two sections of 12 leaves; a few damp marks and spots to covers; spine a little rubbed and creased; with some light spotting to the fore-edge occasionally extending onto prelims; no dustwrapper, otherwise an excellent survival.

Uncorrected proof copy, printed in a run of just 175 copies as noted by Gilbert.

[together with]

AMBLER, Eric.

Passage of Arms.

London: Heinemann, 1959

Small 8vo., pale yellow card wraps, lettered and lined in black to upper cover and spine, with two publisher's devices to the head and foot of backstrip; pp. [viii], 253, [iii]; with mild shelf lean, rubbing to the edges of covers, particularly affecting spine, which has some short splits to head and foot; previous owner's pen annotation to upper cover [Customer's copy?]; and some finger marks, possibly Fleming's, to the upper cover; internally clean, save some spotting to the fore-edge, just slightly extending to endpapers. A very good, scarce example.

Uncorrected proof copy, this example **inscribed by Ian Fleming to the front free endpaper in pencil: 'To the King & Queen of Hong Kong'** and **signed 'Ian Fleming Nov. 1959.'**

Both books are now housed in a custom-made mustard yellow clamshell case with black card interior and division with ribbon pull, lettered in black to the backstrip.

It was in 1957 that Ian Fleming, hot on the heels of 'The Diamond Smugglers' (in which he investigated a smuggling ring operating out of South Africa), began his research for a new non-fiction series. Originally titled 'Round the World in Eight Adventures', the concept was one of treasure hunting. "I have the adventures more or less mapped out", he wrote at the time, "a real treasure hunt that is going on in the Seychelles, the Great Cave of Niah in North Borneo, gold-smuggling in Macao, and so forth, and I shall take a Leica". The resulting journey, which took in Hong Kong, Macao, Tokyo, Honolulu, Los Angeles, Las Vegas, Chicago and New York, was completed with a motor tour across Europe in the Summer of 1960, when Fleming set out in his Thunderbird through Hamburg, Berlin, Vienna, Geneva and Monte Carlo. It was published in two separate series in The Sunday Times before being collected together in book form in 1963, and included an 'Incidental Intelligence' section for each chapter, in which Fleming listed notable hotels, restaurants, clubs and night life.

Fleming's first stop on his tour was Hong Kong, and as part of his journey he writes to page 15 of Thrilling Cities: "I had armed myself for the flight with the perfect book for any journey - Eric Ambler's wonderful thriller *Passage of Arms*, a proof copy which had been given to me by Mr Frere of Heinemann's for the trip. I had only been able to read a few pages and I was now determined to get back to it." He further remarks to a fellow passenger that he "was sorry but I simply must read my book as I had to review it. The lie was effective and my companion went off to sleep hogging more than his share of the arm-rest." Passage of Arms follows Girija Krishnan, an Indian clerk, who after discovering a cache of arms in the Malaysian jungle, attempts to improve his fortunes by finding a buyer. Drawing in a host of characters including American tourists (who act as sellers), a trio of Chinese brothers and a sleazy British former soldier, the novel was indeed the perfect choice for Fleming's journey, being set in Malaya and other Asian countries including Hong Kong, Sumatra and Singapore.

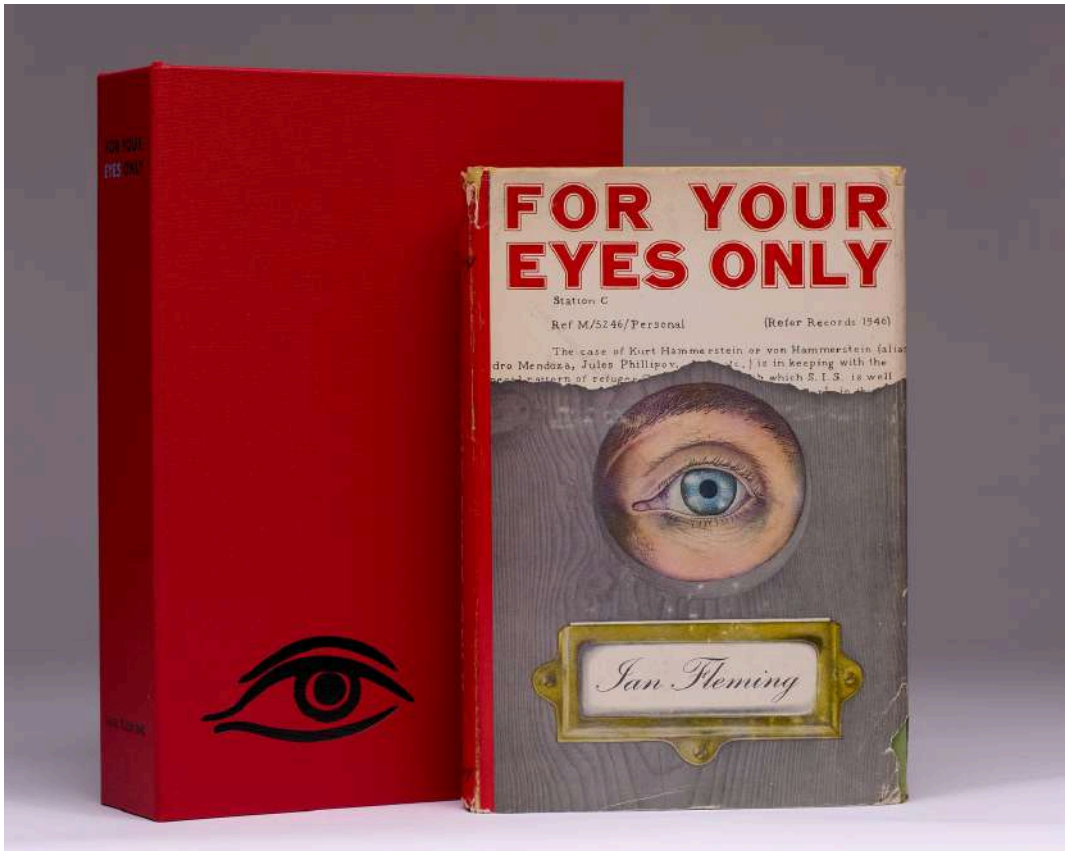
Fold the Corner has this precise copy Passage of Arms available for sale here. With finger marks likely to belong to Fleming himself to the upper cover, he has inscribed the book to his friends, 'The King and Queen of Hong Kong' who are almost certainly Mr and Mrs Hugh Barton, friends with whom Fleming stayed during his time in the city. Barton was a British Hong Kong businessman who served as chairman and managing director of Jardine Matheson from 1953 to 1963. Rising from the rank of tea taster to one of the most important and powerful figures in Hong Kong, Barton presided over a time in which Jardine Matheson was at the peak of its economic and political height. "Hugh Barton is perhaps the most powerful surviving English taipan (big shot) in the Orient" Fleming here offers by way of explanation. "They say that in Hong Kong…power resides in the Jockey Club, Jardine Mathesons, the Hong Kong and Shanghai Bank, and Her Majesty's Government in that order. Hugh Barton, being a steward of the Jockey Club, Chairman

of Jardine's, Deputy Chairman of the Hong Kong and Shanghai Bank and a member of the Governor's Legislative Council, has it every way".

It is therefore perhaps unsurprising that Fleming would refer to the Bartons as Hong Kong's 'King and Queen', and that he would inscribe Ambler's proof to a couple he not only admired, but would put him up during the first leg of his world tour. It is likely that he did so as a parting gift to them, before continuing his tour on to Macao.

A rare opportunity to own these two proof copies, scarce in and of themselves, but with this inscription and association, unique thus.

3



WARMLY INSCRIBED BY FLEMING "THE REST WILL HAVE TO WAIT"

FLEMING, Ian. *For Your Eyes Only. Five Secret Exploits of James Bond.*
New York: The Viking Press, 1960. pp. [viii], 3-218.

£12,000
HK$123,825

Stock no. 900064

SCAN TO VIEW

Large 8vo., two-tone green and yellow coloured cloth, with publisher's Viking Longboat device printed in red to upper board; lettered in red to backstrip; contained in the original unclipped printed dustwrapper ($3.50 to front flap) designed by Richard Chopping; pp. [viii], 3-218; a near-fine copy, with boards a touch faded in places and some pushing to spine tips; a couple of small bumps to corners and one to upper edge of rear board, affecting a couple of the last few pages; otherwise a very clean example; the dustwrapper very good with some shelf wear, rubbing and darkening to folds; some nicks, chips and short closed tears to edges; the longest tear running 4cm along the rear flap fold; the largest chips to head and foot of spine, not affecting lettering; completely unrestored. The book now housed in a custom-made bright red clamshell case by Wyvern Bindery, with eye device to the upper cover in black, and lined in dove-grey suede.

First U.S. edition, first printing. This copy warmly inscribed by the author to the front free endpaper to an unknown recipient: "The rest will have to wait" x Ian". Similar inscriptions have been noted in other copies. For this title, Fleming had recently moved from his previous U.S. publisher, Macmillan, to Viking after recommendations from his friends Graham Greene and Peter Quennell. The American edition was

produced in a larger format to the U.K., and thus utilised slightly amended artwork for the wrapper. It was published just a few months after its counterpart in England.

A lovely example of the first U.S. edition of Fleming's short story collection, which was his eighth to feature James Bond. The stories in order are:

From a View to a Kill (where Bond investigates the murder of a motorcycle dispatch rider and the theft of his top secret documents). Fleming sets the majority of the work in Paris, and mentions a series of cafes and restaurants with which he was intimately familiar in real life, along with the character of Mary Ann Russell, based on his former girlfriend Maud Russell.

For Your Eyes Only (where Bond is sent on a voluntary assignment to track down and kill the assassin of two of M's friends). Fleming took the title for this story from the stamp which used to adorn secret papers in the early days of the war, thus leaning on his Naval Intelligence experience.

Quantum of Solace (where Bond is told the story of his dinner companions and their failed relationship). A homage to his friend Somerset Maugham, it is the most personal of the stories, taking influence from his own marriage, which was at the time going through a particularly turbulent period. The title takes its name from the degree of comfort needed in a relationship for love to remain; when it reaches zero, love will fail.

Risico (where Bond travels to Italy in order to investigate the smuggling of narcotics to England). The Lido chase scene is a nod to one of Fleming's heroes Thomas Mann, who used the same stretch of beach in Italy in his novella Death in Venice.

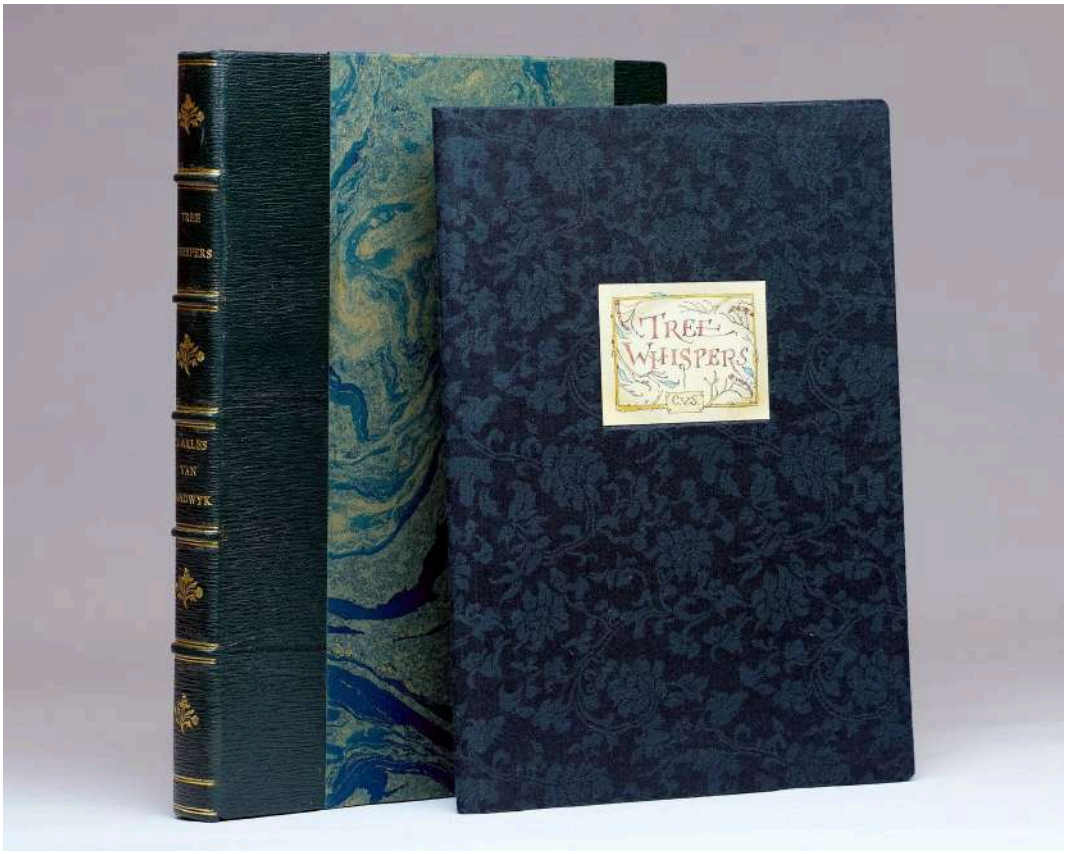
and

The Hildebrand Rarity (set in the Seychelles, where Bond aids a millionaire in his search for a rare fish, the latter who is subsequently murdered). Fleming was a keen diver and bird watcher, and had initially travelled to the location in order to conduct a treasure hunt, searching for the hoard of French pirate Olivier Levasseur.

In 1954, following the success of the American television adaptation of Casino Royale, Fleming was approached by CBS, who suggested that he write a series of 32 episodes for them. Due to air over a two year period, Fleming initially agreed to thirteen episodes based on seven new stories, plus recycled ideas from his already published novels. The proposed shows never made it into production and instead were adapted into this series of five short stories, Fleming's first foray into the genre using the character of Bond.

A wonderful copy with a personal inscription. Scarce with these attributes.

4



AN ORIGINAL MANUSCRIPT POEM, CALLIGRAPHICALLY LETTERED AND ILLUSTRATED IN WATERCOLOUR

VAN SANDWYK, Charles. *Tree Whispers*

Deep Cove, British Columbia, 2025. [pp. xxxi].

£12,000
HK$123,825

Stock no. 900076

SCAN TO VIEW

8vo., bound in decorative full navy floral cloth; with onlaid manuscript label in colour to upper board; blue-green marbled endpapers; outer edges untrimmed; unpaginated [pp. xxxi] with three additional miniature inserts bound in; hand lettered, drawn, penned and painted by the author on antique cream, white and grey papers; manuscript throughout; with decorative titles, borders, vignettes and illustrations both full page and interspersed within text, featuring reading insects, owls, moonlit landscapes, hedgehogs and various tree folk; fine, as issued, complete in the custom-made green morocco and marbled clamshell case; lettered and lined in gilt, with five raised bands and floral vignettes gilt in compartments.

A HAND DRAWN, LETTERED, PAINTED AND BOUND MANUSCRIPT of Charles Van Sandwyk's celebrated poem, *Tree Whispers*. The book was originally published in 2015 in a deluxe edition of 120 copies, of which 50 were reserved for the patrons of the High Branch Society. An unnumbered trade edition followed the same year.

Charles van Sandwyk has devoted much of his adult life to the quiet study and contemplation of the natural world. With a deep love of nature and the array of creatures which inhabit the earth, this wonderful

poem celebrates the magic and mystery of the woods, and, perhaps, how trees would speak, should we listen hard enough.

From The Bible, to Shakespeare, to Tolkien, trees have been anthropomorphised for centuries. The Gospel of Mark speaks of "Men as trees, walking", and, perhaps most closely to the style of Van Sandwyk's drawings are those of Arthur Rackham, who portrayed them as "bristly, twisted, anthropomorphic trees that appear as the guises of Elves and other supernatural beings." Here, the illustrator brings them even more to life; reading books, strumming harps, and spinning spider webs, all in his unique and intricate style.

Produced specially for Fold the Corner in the early months of 2025 at the author’s own home in British Columbia, Canada, this is a one-of-a-kind manuscript. Alongside the hand-written poem, beautifully penned in his long, flowing hand, illustrations depict stag beetles adorned with fresh green leaves, penning poems and other songs; contemplative owls; scenes of forests and mountainscapes under the face of a moon and stars embellished in gold; anthropomorphosised tree and twig folk, some playing instruments; and other creatures simply enjoying a ride on the back of a falling leaf.

"The ghostly trees

Whisper forest tales

Upon pages

Made of their being"

Unique.

5



VAN SANDWYK, Charles. *Fables and Fairytales*
[British Columbia], [2024].

£8,000
HK$82,550

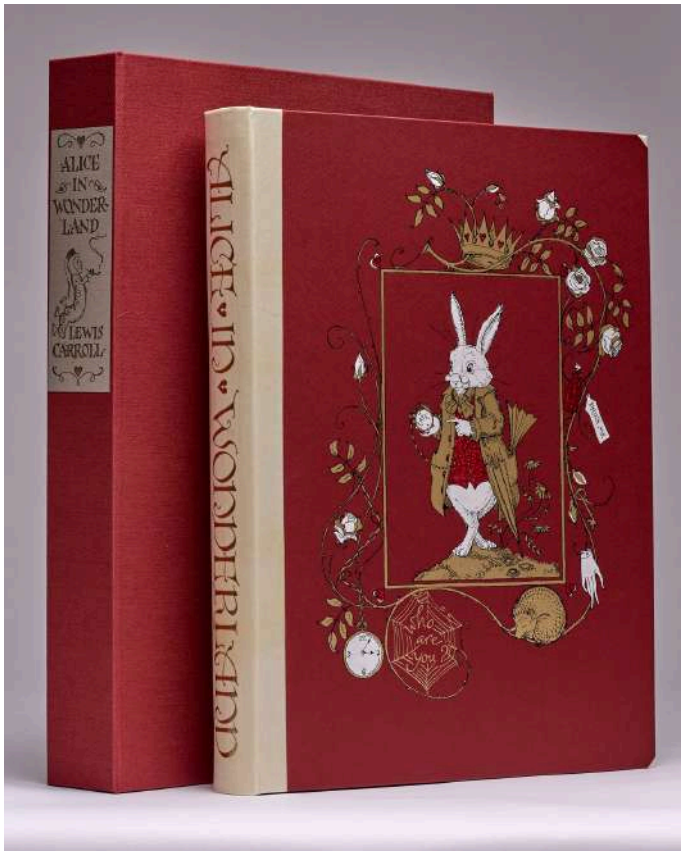
Stock no. 900125

SCAN TO VIEW

Original pen and watercolour illustration; framed and glazed (frame measures 24.5 x 29.5 x 3cm approx, image measures 11.5 x 18cm approx); the watercolour showing a sleeping dragon with red and blue spines, tightly curled around a flowering tree; a crow holding a piece of cheese in its beak watching warily from the branches above, alongside a frog prince holding a golden ball; with a castle in the distance; all held in a grey card mount with gilt and hand-drawn border; in turn within a gilt frame custom-made especially for the illustrator, adorned in 18 carat gold and carved with vines and flowers; fine, a wonderful image.

Signed by the illustrator to the lower left hand corner. The crow alludes to Aesop's fable of the fox and the crow; the frog to 'The Frog Prince' by the Brothers Grimm.

6



FROM VAN SANDWYK'S PERSONAL COLLECTION

CARROLL, Lewis. *Alice's Adventures in Wonderland*

London: The Folio Society, 2016. pp. [vi], 5-160, [viii].

£5,950
HK$61,400

Stock no. 900020

SCAN TO VIEW

Folio, quarter vellum over red paper-covered boards with vellum tips, spine lettered typographically in gilt, upper board with the iconic image of the white rabbit and his pocket watch surrounded by a highly decorative border showing roses, crowns, hedgehogs, spider webs lettered 'who are you?' and more, printed in black, white, gold and metallic red; highly decorative endpapers showing vignettes from the book; pp. [vi], 5-160, [viii]; with decorative frontis showing a portrait of Alice as well as an additional 10 tipped-in plates in full colour, nine onlaid colour illustrations, and numerous others in black and white throughout, including full and double page, as well as decorative initials and borders in gold; a fine, unread copy, until recently kept unopened, contained in the original glassine wrapper, the custom-made red cloth slipcase with paper label to spine, the publisher's brown paper wrapping and in the original publisher's cardboard box, with printed label to one edge.

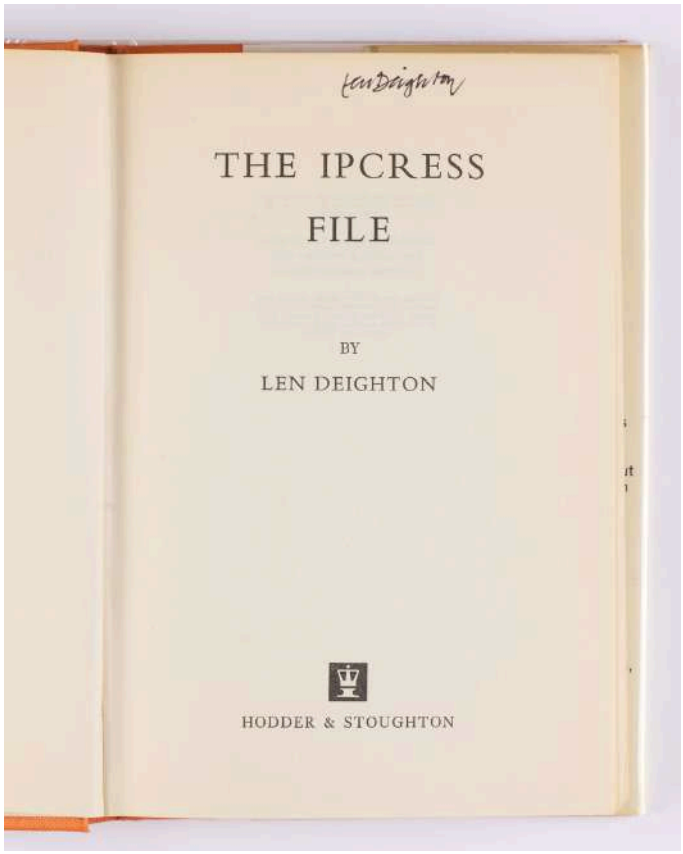
Special, limited sesquincentenary edition, limited to one thousand copies each containing an original copperplate engraving signed and numbered by the artist in December 2015. This copy numbered 'XI/XXX', **the artist's own personal copy**, with an additional manuscript note from van Sandwyk ascertaining the fact loosely tipped-in.

A beautifully-produced edition of Carroll's children's classic, one of the best-known stories of the Victorian period. Inspired by a 'golden afternoon' boating on the river in Oxfordshire, in which Carroll passed the time telling stories to the daughters of his friend Henry Liddell (Alice, Lorina and Edith), the tale follows the titular character as she travels down a rabbit hole to a dream-like world, where she meets a hookah-smoking caterpillar, a grinning cheshire cat, a mad hatter and many other characters which have now been embedded in the consciousness of popular culture. The book has never been out of print, and has been translated into 174 languages worldwide.

With the original first edition of 1865 featuring wood engravings by John Tenniel, this edition was published to celebrate 150 years since the original publication. Here, Van Sandwyk has taken great pains to preserve the integrity of the original Alice, whilst adding his own interpretations. Illustrations include the caterpillar puffing on a shisha pipe; frog footmen in curly judges wigs delivering letters from a royal mail parcel (hanging from a snail); a gryphon dozing under a tree with a book entitled 'Croquet: The Queen's Rules' and a plate of Battenberg by his side, and of course the classic scenes of the Mad Hatter's tea party, playing cards painting the roses red, and others. "This is Wonderland as it was meant to be seen", the publishers write, "with eccentric charm and dreamlike detail".

A sumptuous publication, possibly the most beautiful edition of this work ever to be printed.

7



WITH THE AUTHOR'S DEBUT SPY NOVEL HERE SIGNED

DEIGHTON, Len. *The Harry Palmer Series: The IPCRESS File; Horse Under Water; Funeral in Berlin; Billion-Dollar Brain*

London: Hodder & Stoughton Limited/Jonathan Cape, 1962.

£2,950
HK$30,450

Stock no. 1800287

SCAN TO VIEW

8vos., 4vols; publisher's bright orange, red, black and navy boards, respectively; Vol I with spine lettered and lined in gilt with publisher's device to foot; Vol II lettered in gilt to spine with Cape device; upper board with black stamp design and embossed 'Downgraded to Unclassified'; Vol III the same but with stamp design in Navy; Vol IV with white strip of braille to the outer edge; together in the instantly recognisables dustwrapper (unclipped, 15/-, 16/-, 18/- and 21s net to front flaps) designed by Raymond Hawkey, the final volume with the iconic silver design; the books near-fine, the boards bright and unmarked; ever-so-slight toning to the text blocks, and paste-downs very mildly offset, with one of two tiny spots; Vol III slightly bumped to corners; the wrappers very good to near fine, with just a little toning and creasing, Vol I with very small tide mark to the foot of spine, Vol II with some light rubbing to foot of spine and a crease to the laminate on the inside flap slightly obscuring the price; Vol III with some light abraision and chipping mostly affecting spine tips; Vol IV with a little rubbing and creasing, some deeper creases to the inside front flap, light chipping to head of spine just touching the title lettering.

First editions all. Volume I is a second impression, neatly **signed by the author** to the title page. This edition was printed in the same month as the first, and predates the U.S. edition by a year. In this set, *Horse Under Water* also contains the original crossword insert, which remains blank.

"I was earning enough money as an artist to write anything I chose. I chose a spy novel", Deighton famously wrote of 'The IPCRESS file' in 1966. Inspired in part by Raymond Chandler, one of his favourite writers, Deighton set about writing. The result centred around an unnamed British spy (later christened Harry Palmer in the film adaptation), whose mission to find a missing biochemist becomes a journey to the heart of a dark and deadly conspiracy. From seedy London clubs to Soviet Russia, islands in the Pacific, Hungary and back to London, Deighton later revealed in 1992 that the true inspiration for the novel came from his real-life neighbour Anna Wolkoff, a Russian emigré who collaborated to spy for Germany during the Second World War. In May 1940 she was arrested and charged with violating the Official Secrets Act, and an eleven-year old Deighton witnessed her being taken away by MI5 agents in an unmarked police car.

For the dustwrapper, Deighton recruited the help of his friend Raymond Hawkey to create a stylish, steamy design evoking the feel of the 1960s. The pair had first met at the Royal College of Art, where they had both won scholarships. Deighton was delighted with the result, but the publishers were appalled, refusing to pay Hawkey more than 15 of his promised 50-guineas fee for the 'disgusting' design. Deighton made up the balance. Shot with a photographic technique known as 'high-key', the jacket would later be regarded as one of the most significant moments in modern book design history.

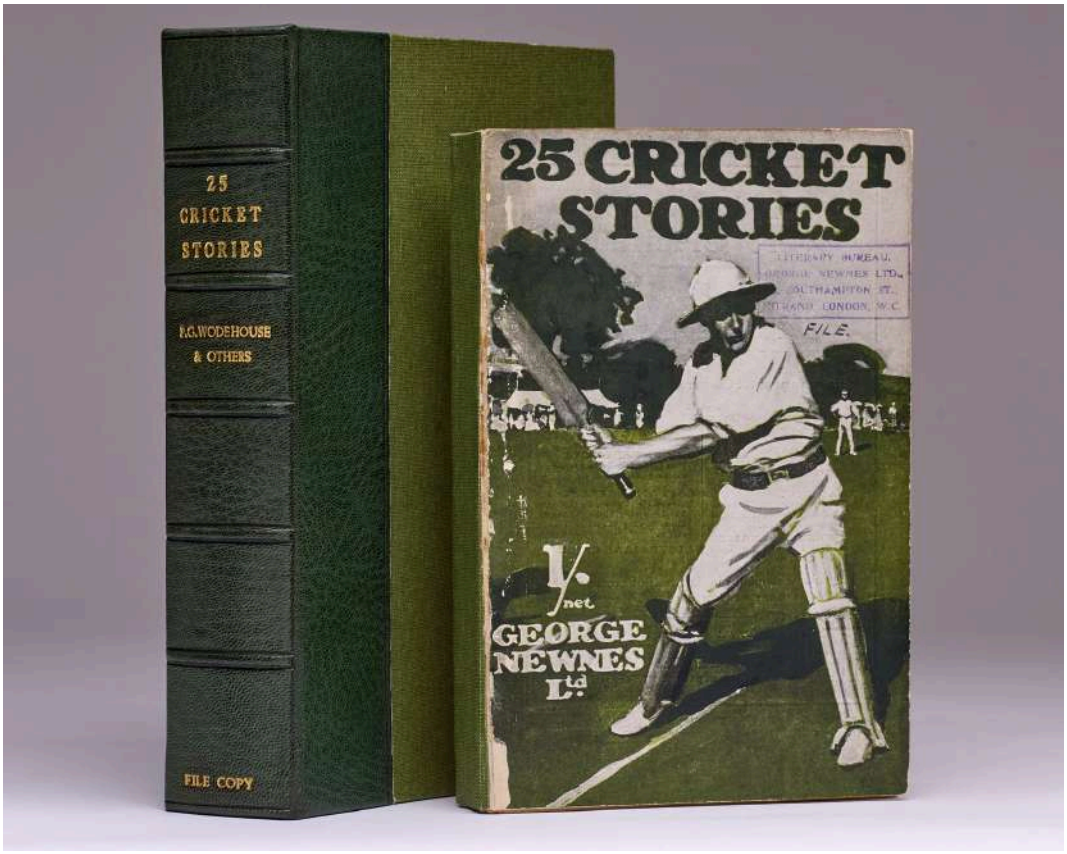
In 1965, the book was adapted into film, in a deliberately downbeat alternative to the Bond movies. It brought further recognition of the imperturbable talents of Michael Caine, who played the role of Harry. The adaptation went on to win a BAFTA for Best British Film, and it was later included in the BFI 100 - the one hundred best British films of the twentieth century. In 2022, the book was also the source for a much-applauded six-part series on ITV.

Three further books followed. *Horse Under Water* appeared in 1963, and is predominantly set in a small fishing village in Portugal, where the British Intelligence agent must once again navigate murder, drug trafficking, blackmail and neo-Nazi plots which threaten to undermine the resident's otherwise peaceful existence. *Funeral in Berlin* (1964) continues the thread when the protagonist travels to Germany to arrange the defection of a Soviet scientist (but is double-crossed in the process). And in *Billion-Dollar Brain* (1966) the action begins in Helskini with a murdered journalist, where our hero must stop a Texan billionaire's anti-Communist network from releasing a deadly virus which threatens global destruction.

A wonderful set, with the first volume especially difficult to find signed thus.

"*I spy a man to put Bond out of business*" (Dustwrapper, *The IPCRESS File*).

8



THE PUBLISHER'S ORIGINAL FILE COPY

WODEHOUSE, P. G. et. al.. *25 Cricket Stories*

London: George Newnes Limited, [1909].

£2,500
HK$25,800

Stock no. 900050

SCAN TO VIEW

8vo., original publisher's card wraps featuring an image in white and green of a cricketer swinging a bat; 'Fry's Cocoa' advertisement to lower; sometime sympathetically rebacked in dark green cloth; pp. [v], 6-208, with additional advertisements to inside covers and p. [i-ii]; **the publisher's original file copy, stamped 'Literary Bureau, George Newnes Ltd., Southampton St., Strand, London, W. C.'** in purple to the front cover, with 'file' written underneath in black ink; a little rubbed and scuffed along spine with slight loss to the card at hinges; glue and tape repair evident to the gutters of the first two pages; otherwise a lovely example, the text block a little toned, as is common, with publisher's marginal annotations in the same hand throughout, perhaps containing references to where they might be later published. Now housed in a custom-made and felt-lined clamshell case, quarter green morocco over green cloth boards; spine with five raised bands and lettered direct in gilt.

A lovely collection of humorous cricketing tales, of which **P. G. Wodehouse contributes four stories, three appearing here for the very first time in book form**: 'Tom, Dick and Harry' (p. 7); 'The Wire-Pullers' (p. 40), 'The Lost Bowlers' (p.78); and 'How Pillingshot Scored' (p.118). The tales represent relatively early works in the Wodehouse canon, written in the same year as 'Mike' (A & C Black). Further contributors include the

rather wonderfully named W. M. Elkington, Mottram Gilbert, G. G. Farquhar, Astion Belvangan, H. St John Seamer, W. Frank Bartlett, A. W. Pendyn, Arthur D. Wood, S. B. Reid, Harold Scholfield, H. Harvey, Eden Wharton, Oliver Strange, Alfred B. Cooper, H. Hervey, Sybil Read, Sam Berry, Onslow Deane, Harold Macfarlane and D. L. A. Jephson.

Each of the four stories are typically Wodehouse-ian. 'Tom, Dick and Harry' follows two boys as they argue over who will win the affections of Dolly Burn - and vow to settle the matter with a good old-fashioned game of English cricket. 'The Wire-Pullers' is written from the perspective of a seventeen year-old girl who, coming of age, attempts to persuade her father to spend the winter with her in London - to which he readily agrees (as long as he makes fifty in the upcoming cricket match). 'The Lost Bowlers' discusses a rather competitive match between the Weary Willies and Marvis Bay; and 'How Pillingshot Scored' covers the titular character's attempts at getting out of a last-minute midterm exam - by participating in an essential cricket match.

A scarce work indeed for collectors of P. G. Wodehouse or cricketing-related fiction more generally.

"*It is the boast of the Weary Willies that against Marvis Bay they never fail to get their own back*"

TWO

China and General

Items 9–30

9



[AI DAO WOMEN'S BIBLE SCHOOL]. *Legends of Ancient China*, *Myths and Folklore*, *Filial Sons of Old China*

[Chefoo]: [Self-help Department, Women's Bible School, Presbyterian Mission], [c. 1930].

£1,000
HK$10,325

Stock no. 1800321

SCAN TO VIEW

8vo., 3 vols; comprised of two portrait and one oblong, bound in decorative silk brocade showing various countryside scenes and figures; black thread xianzhuang stitching; outer edges untrimmed; pale green endpapers; each voluime containing eight silhouettes behind mounted tissue guards, the corresponding stories printed to the glassines with titles in both English and Chinese; a little bubbling and waterstaining to the endpapers; tissues occasionally creased and a little browned, endpapers beginning to come away in 'Filial Sons' and a small red stain to the upper cover but otherwise excellent survivals all, seldom found in a set, as thus.

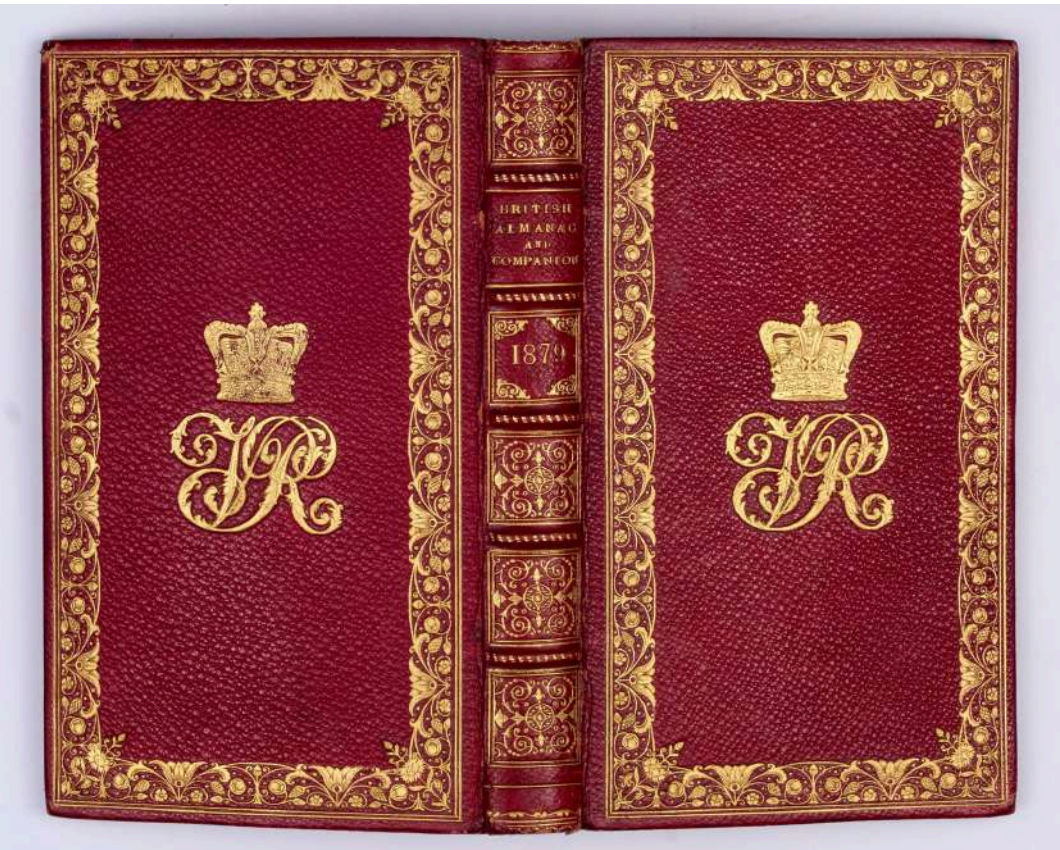
A wonderfully intricate collection showcasing a series of papercuts made by students of the Ai Dao Women's Bible School in Chefoo. The stories range from the mythical to the moral. *Filial Sons of Old China* contains *Lao Lai Dzi, The Tactful*; *Meng Dzung or Why we have Bamboo Sprouts in Winter*; *Shun Dih*; *Djang Si*; *Wong Poh*; *Wong Siang* and *Wu Meng*. *Legends of Ancient China* contains *Wen Yen Beh and the Lost Ball*; *Djang Liang and Whang Hsi Gung*; *Han Hsin and Hsiao Nien*; *Outwitting the Wang Shen*; *The Friend who Failed*; *How the Frogs got their Croak* and *Story of Si Mah Gwang*. *Myths and Folklore* contains

The Herd Boy and the Weaving Maiden; *How Molo Stole the Lovely Rose-Red*; *Sky O'Dawn*; *The Lady of the Moon*; *Politeness Pays*; *The Spirit Bird* and *The Theft of the Dragon Pearl.*

The Ai Dao Women's Bible School was a missionary educational institution attached to the American Presbyterian Mission in Chefoo (now Yantai, Shandong Province), China. Operating at the Temple Hill mission compound during the 1930s, the school is best remembered today for its Self-Help Department, where Chinese female students produced intricate handmade papercut albums to fund their education. Alongside religious instruction, the institution focused on educating local women and providing practical vocational support, and the present cutouts drew on traditional Shandong folk paper-cutting techniques, where intricate silhouettes were cut through multiple layers of colored paper before being separated and mounted onto silk, linen, or into brocade-bound albums. Such a practice has been carried out in this area of China for hundreds of years, with the cutouts traditionally pasted onto windows or walls during Chinese New Year.

Each copy of these books are **unique and handcrafted**, with varying cover designs.

10



BOUND FOR QUEEN VICTORIA WITH HER CYPHER TO BOTH BOARDS

[QUEEN VICTORIA]. *The British Almanack of the Society for the Diffusion of Useful Knowledge, for the Year of our Lord 1879, being the third after Bissextile [bound with] The Fifty-Second Year. Companion to the Almanack; or, Year-Book of General Information for 1879*

London: The Company of Stationers, 1879. pp. [iii], 2-287, [iii].

£850
HK$8,775

Stock no. 900146

SCAN TO VIEW

8vo., bound by Harrison & Sons in full period roan, double ruled with elaborately decorative floral borders, fully gilt to spine in compartments and lettered direct to second and third; embossed in gilt with the cypher of Queen Victoria to the centre of both boards; all edges gilt and edges of boards similarly stamped; pale yellow endpapers; pp. [iii], 2-287, [iii]; an excellent, fresh and near-fine example, the edges of boards ever-so-slightly rubbed, particularly along the spine; some faint offsetting, spotting and marks to endleaves and prelims; and a couple of scratches to the gilt edges; otherwise clean.

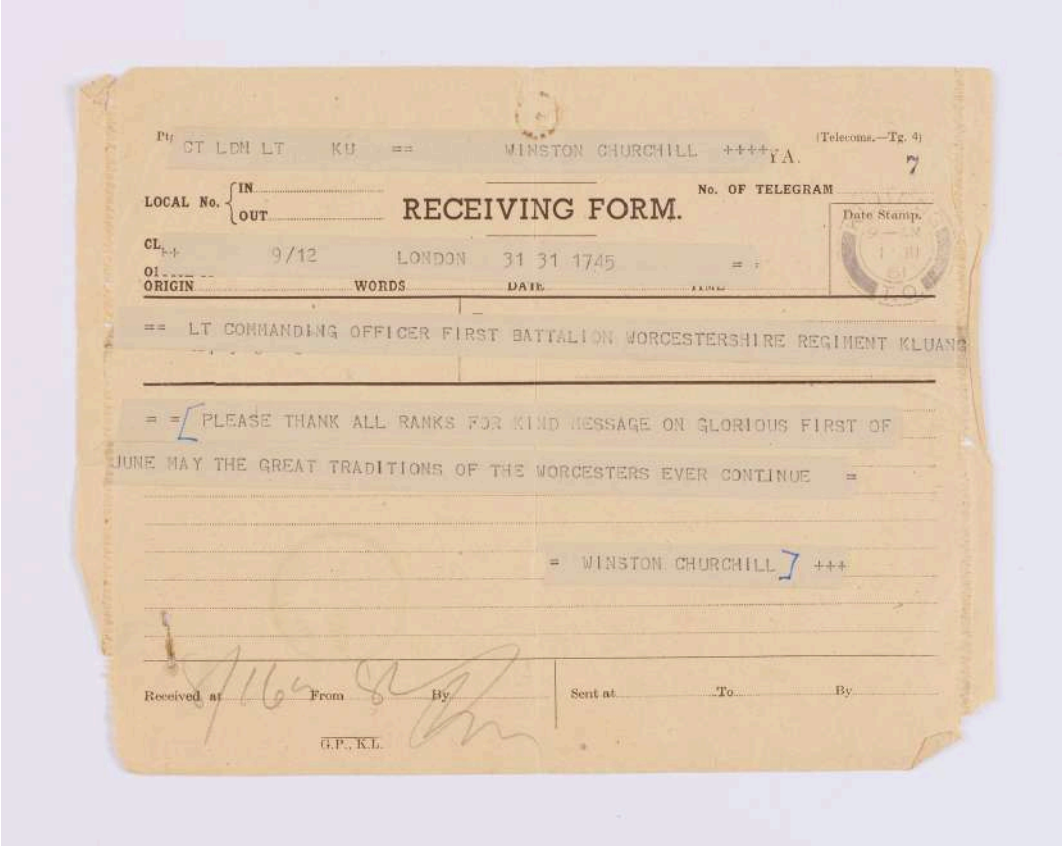
A fabulous example of this late 19th century almanack, bound for Queen Victoria, Britain's second longest reigning monarch. Printed towards the end of her 63-year reign, the almanack contains tables of sun rises and sun sets, tidal and moon charts, government, peerage, army, navy, and church figures lists, and a host of other information including London cab fares and museum opening times. The companion volume, which would have been bound contemporaneously, contains additional longer articles on world events

such as the Paris Universal Exhibition, developments in Electrical lighting and the telephone, and scientific discoveries from the previous year, such as comet observations, arctic expeditions, and the artificial production of precious stones. As with all almanacks of this period, the information contained would have proved invaluable, especially to a Queen who was still in relative seclusion following her husband Albert's death. 1879 was the year that the Queen turned 60, and became a grandmother. It was also a turbulent time for global politics, marked by both the Anglo-Zulu War and the Second Anglo-Afghan War.

Founded in 1790 by James Harrison, Harrison & Sons traces its history as far back as the 16th century, though by 1879 the firm had risen to prominence as one of foremost printers, publishers and book binders of the period, holding government and royal contracts as well as maintaining private presses at both the foreign and war offices.

A smart and well preserved binding for a British monarch, by one of the most prominent binders in Victorian Britain.

11



CHURCHILL, Winston. *An original telegram to the Lt Commanding Officer in the First Battalion Worcestershire Regiment in Kluang*

£850
HK$8,775

Stock no. 1800222

SCAN TO VIEW

An original telegram [20.5 x 15.5cm]; the verso with postage stamp in Kluang dated 1st June 1951 and with 'LT. Commanding Off / Worcester Regt / Kluang' written in pencil; the recto a printed receiving form dated in type 31 31 1745 and headed 'Lt Commanding Officer First Battalion Worcestershire Regiment Kluang'. Below the telegram message reads '= Please thank all Ranks for kind message on glorious first of June may the great traditions of the Worcesters ever continue = Winston Churchill'; the telegram itself fragile, with some creases, nicks and rust marks; a little loss at extremities and browned in accordance with age but else a remarkable survival.

A superb and important document.

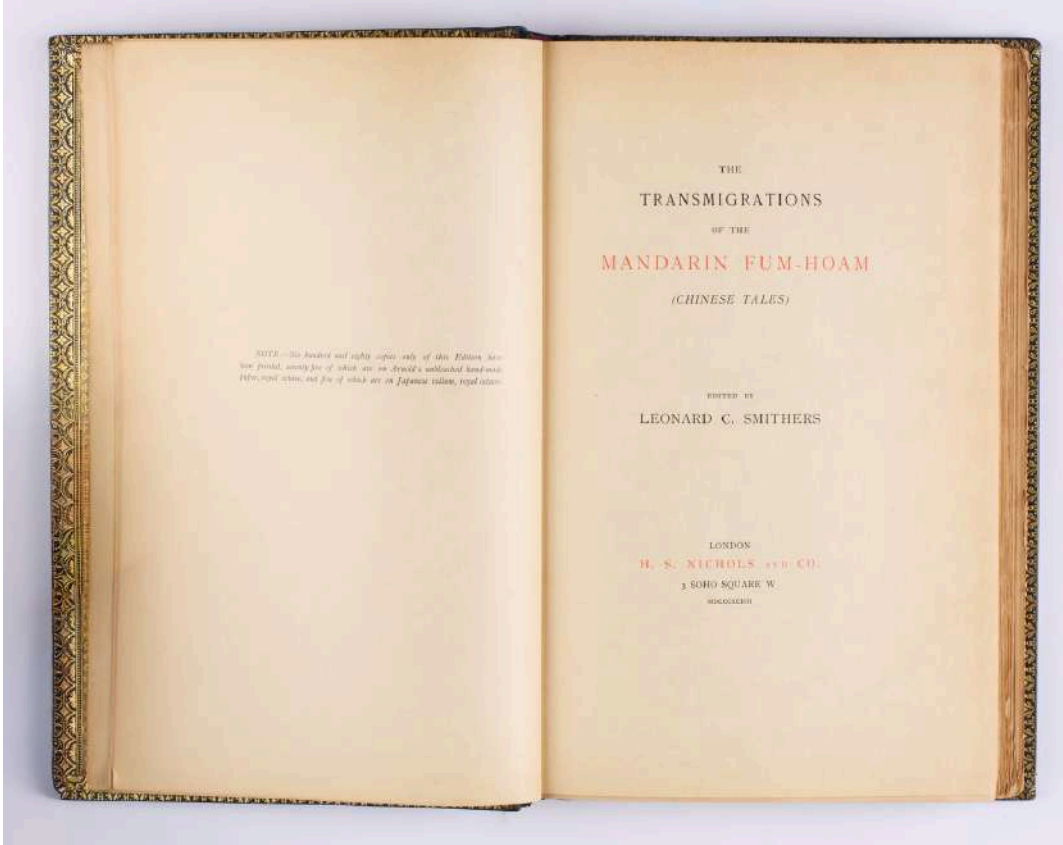
Churchill's reference to the 1st June is historic. In 1794 during the French Revolutionary Wars, members of the 29th Regiment of Foot fought aboard a series of ships including HMS Brunswick, where they suffered considerable losses but eventually achieved a great Naval victory. They were subsequently permitted to bear the Naval Crown and the anniversary became one of the regiment's greatest traditions. The regiment was later amalgamated in 1881 with two others to become the Worcesters.

The 1st Battalion Worcestershire Regiment went on to serve in Malaya during the Malayan Emergency, arriving in Singapore in June 1950 and undertaking a three-year tour. At the time, Churchill was leader of the opposition, having lost the 1945 election. He would reprise the role of Prime Minister in October 1951. On 1st June the HMS Worcester held its First of June ceremony, during which time anniversary greetings were sent via telegrams, one directly to Churchill. The commanding officer at the time was A. H. Gilmore.

This particularly charming response is poignant. Despite no longer being Prime Minister, Churchill maintained a personal connection to the regiment who had a strong Naval history - a particularly appropriate one given his own long association with the Royal Navy and his service as First Lord of the Admiralty.

A unique item.

12



SMITHERS, Leonard C.. *The Transmigrations of the Mandarin Fum-Hoam (Chinese Tales)*
London: H. S. Nichols and Co, 1894. pp. [ix], vi-viii, [i], 2-252, [iv].

£750
HK$7,750

Stock no. 1800322

SCAN TO VIEW

Royal 8vo., bound by H. S. Nichols Ltd. in full crushed navy blue morocco with five raised bands and lettered in gilt direct to spine; upper edge gilt; pale sea-green watered silk endpapers and elaborate gilt turn-ins, additional cornerpieces to the front and rear endleaves; pp. [ix], vi-viii, [i], 2-252, [iv]; title page in red and black; a very good copy, sympathetically rebacked with a couple of small scuffs and spine a touch dulled; a few dark marks to the upper edge; light even toning, internally, with the silk beginning to come away separate from the endpapers and a couple of dark marks to the prelims but otherwise clean. *Provenance: Bookplates of Helen Hay Whitney, Barry Humphries and Joan Whitney Payson to the front endpapers.*

Limited edition, **one of just five copes on Japanese vellum**, out of a total of 680 copies only.

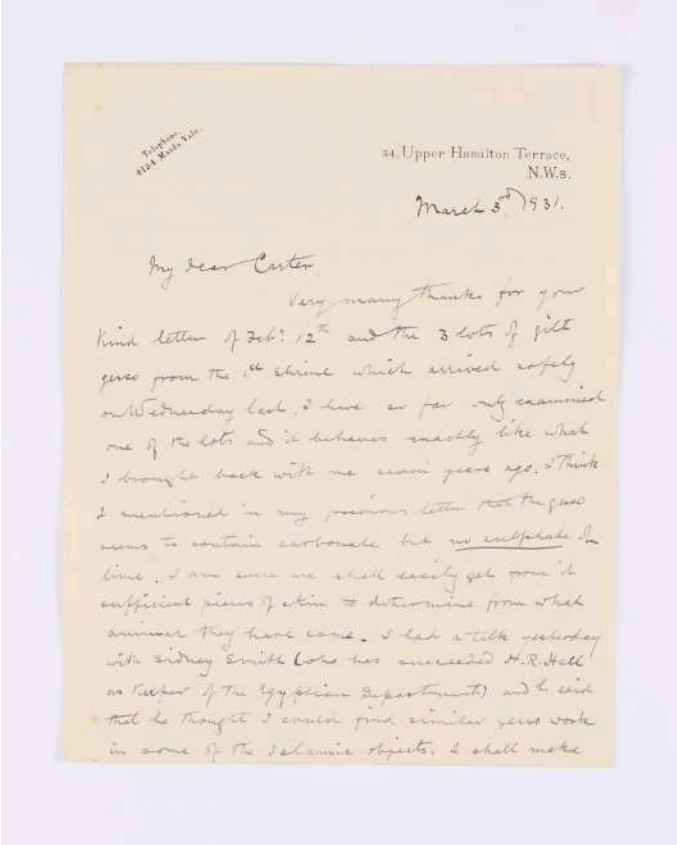
Leonard Charles Smithers (1861–1907) was a London bookseller and publisher who, after training as a solicitor, met the explorer and orientalist Sir Richard Francis Burton, an event which was to have a profound impact on his life. A subscriber to the publication of Burton's *Book of One Thousand and One Nights* (1885), Smithers later went on to publish his own edition of the tales following Burton's death in 1890. In 1896 he, along with Symons and Beardsley, founded the popular periodical *The Savoy*, which ran to eight issues. He

was also one of the few publishers prepared to continue to handle "decadent" literature such as Wilde's *The Ballad of Reading Gaol* in 1898.

The present collection of poems were originally written by Thomas-Simon Gueullette (1683–1766), a French dramatist and magistrate who specialised in pseudo-Oriental and frame-tale narratives such as the Arabian Nights. Known as a work of work of chinoiserie - a European imitation or depiction of Chinese artistic and literary motifs - the tales centre around the Mandarin Fum-Hoam, who is condemned by a supernatural power to experience a series of successive reincarnations (transmigrations) into various human and animal forms. Through these lives, he retains his conscious memory and observes the follies, vices, and virtues of human society across different stations and creatures before learning a moral or philosophical lesson. These tales are recounted by him to the beautiful Princess Gulchenraz, and incorporate elements of Confucianism and Taoism, offering a Western 'Orientalist' perspective on ancient Chinese culture, magic, and moral wisdom.

A rare and rather beautiful limitation of this collection of tales, from the libraries of distinguished American collectors Helen Hay Whitney and her daughter Joan Whitney Payson.

13



34, Upper Hamilton Terrace,
N.W.8.

March 3rd 1931.

My dear Carter

Very many thanks for your kind letter of Feb. 12th and the 3 lots of gilt gesso from the 1st shrine which arrived safely on Wednesday last. I have so far only examined one of the lots and it behaves exactly like what I brought back with me seven years ago. I think I mentioned in my previous letter that the gesso seems to contain carbonate but no sulphate or lime. I am sure we will easily get from it sufficient pieces of skin to determine from what animal they have come. I had a talk yesterday with Sidney Smith (who has succeeded H.R. Hall as Keeper of the Egyptian Department) and he said that he thought I could find similar gesso work in some of the Islamic objects...he agreed that he knew of no instance being noted at any period of Egyptian work.

ORIGINAL ALS CONCERNING HOWARD CARTER'S WORK IN THE VALLEY OF THE KINGS

[CARTER, Howard]. *ALS from Alexander Scott to Howard Carter regarding the pigmentation in the tombs*

£750
HK$7,750

Stock no. 1800200

SCAN TO VIEW

Single sheet (17.5 x 22.5cm) with printed header of 34, Hamilton Terrace N.W.8. and the telephone number 4154 Maida Vale to the upper margin; followed by 17 lines of manuscript text to recto, and a further 24 lines to the verso; a couple of tiny spots, else fine, retaining the horizontal and vertical folds likely made at time of writing.

"Very many thanks for your kind letter of Feb. 12th and the 3 lots of gilt [?] gesso from the 1st shrine which arrived safely on Wednesday last", Scott writes. "I have so far only examined one of the lots and it behaves exactly like what I brought back with me seven years ago. I think I mentioned in my previous letter that the gesso seems to contain carbonate but no sulphate or lime. I am sure we will easily get from it sufficient pieces of skin to determine from what animal they have come. I had a talk yesterday with Sidney Smith (who has succeeded H. R. Hall as keeper of the Egyptian Department) and he said that he thought I could find similar gesso work in some of the Islamic objects...he agreed that he knew of no instance being noted at any period of Egyptian work." Scott goes on to refer to other paints examined at the site, noting that the black "dissolves almost completely in alcohol" and "I am glad you have got some more red gold for

me" and ends by referring back to Carter's ongoing work in Luxor: "I daresay you are glad that you are getting to the end of the work at the tomb", he concludes.

Born on the 28th December 1853, Alexander Scott studied science at the Universities of Edinburgh and Cambridge before undertaking a career in Chemical research at the Davy-Faraday Research Laboratory and the Chemical Society, the latter of which he was President of from 1915–1917. In 1919 he conducted an inquiry into the condition of objects in the British Museum collection alleged to have suffered deterioration from storage in the London Underground during WWI, and in 1920 he was appointed the first director of the research laboratory at the British Museum. Harold J. Plenderleith (mentioned here) joined him there as an assistant in 1924, and during the 1920s and 1930s Scott and Plenderleith together laid the foundations of scientific conservation in the United Kingdom. In 1923, Scott visited Luxor under the invitation of Howard Carter, and there he worked as a consulting chemist on the preservation of objects from the tomb of Tutankhamun. Responsible in part for the conservation of the pall covering the second shrine, he also investigated the red-patinated gold he saw there.

Dated March 3rd 1931, this letter contains important historical context concerning Carter and some of his final excavations of the tombs found in Luxor. Carter's search had begun as early as 1902, and by 1931 he had uncovered six royal tombs in the Valley of the Kings, the most notable of which was of course the virtually intact tomb of Tutankhamun which yielded the discovery of over 5,000 treasured artifacts.

Gesso is a mixture of plaster (usually gypsum or chalk) and glue that was used as a base layer for gilding. Scott's examination of the gesso revealed the presence of animal tissue and hair follicles within the mixture, which helped archaeologists understand the binding agents used by ancient Egyptian craftsmen.

A fascinating letter concerning one of the most important archaeologists, and certainly Egyptologists, of the 20th century.

14



[LIUPENG, Su], attributed.. *Sage Reading the Book of Changes*

£750
HK$7,750

Stock no. 1800318

SCAN TO VIEW

Single sheet (32 x 45cm), painted in black and colour inks, titled 'Sage Reading the Book of Changes', sometime linen-backed, now contained in a custom-made cream card mount (41 x 53cm); some scattered foxing and a few light soot stains, very good still.

A wonderful image showing an elderly Chinese scholar, perched on a rock, studying a book (likely the *I Ching*, one of the foundational texts of Chinese philosophy).

With no discernable red seal, the painting is unattributed, but signed 'Zhenqin', and likely the work of Su Liupeng (c. 1796-1862), who was active during the Daoguang and Xianfeng periods of the Qing dynasty.

15



[SAUNDERS, William]. *Barbier en plein veiu. Ils sont par douzaines dans les rues.*

£700
HK$7,225

Stock no. 1800317

SCAN TO VIEW

Original sepia photograph (23.5 x 18cm), pasted to larger sheet (44 x 30cm), with onlaid handwritten title beneath, and now housed in a custom-made cream card mount (52 x 39cm), depicting a barber and client in an unidentified street (Shanghai?); aside from some light creases, the photograph has some original exposure marks to the edges, which in part add to its charm; near-fine.

A wonderful 19th century photograph, highly likely to be the work of William Saunders (1832-1892) and showing one of his well-known street scenes ("Open Air Barber / They are to be found by the dozen in the streets"). Saunders' compositions were often staged, as appears to be the case in this example, and several examples of his work included these 'interant' or 'peripetetic' barbers, who frequented the streets of Shanghai throughout the 19th century. Saunders later became known for producing the first hand-coloured photographs in China.

Born in 1832, Saunders moved to China in the 1850s, opening a photography studio in Shanghai in 1862. His portraits of street life as well as local customs and portraiture were intended for Westerners and tourists, and he became one of the main commercial photographers in China in the 19th century. He later produced a series of fifty prints - Portfolio of Sketches of Chinese Life and Character - in 1871.

The handwriting is unattributed.

16



[CANADIAN PRESBYTERIAN MISSIONARIES]. A *collection of 25 mostly photographic lantern slides.*

£600
HK$6,200

Stock no. 1800256

SCAN TO VIEW

A collection of twenty five glass lantern slides, each measuring 8 x 8cm with black tape covering to edges, mostly photographic, showing numerous scenes from Missionary work in Szechwan, China including school and church buildings in the province, portraits of local families, missionary doctors and their patients, groups of children, horses and carts; one shows what looks like a parade in a local street; and one showing a group of the missionaries themselves; many slides numbered and labelled 'Frederick W. Moffat, Weston, Ont.'; one showing a labelled map of Jerusalem; another showing a map of North Honan; two prayer slides; another showing Burmese women praying to Buddha in the Bingyi Caves; some of the tape beginning to come loose and fray; excellent survivals all, no cracks or chips to the glass.

An interesting collection of lantern slides formerly belonging to the Canadian Presbyterian Mission in North Honan (now Henen, central China). First established in 1888, the first missionaries included Jonathan Goforth, James Frazer Smith, Donald Macgillivray and Murdoch Mackenzie, who formed part of the 'Honan Seven', though stations were subsequently developed at Chuwang, Hsinchen and Changte, with further expansion into Weihwei and Hwaiking. Soon after arriving in China the missionaries based themselves in Shandong, where they learned Chinese and set to work, building hospitals and schools as well as establishing churches. Many of the scenes included here show the resulting buildings, as well as the work of the doctors and their patients within the communities.

Of particular note is a photograph captioned 'The martyred teachers of Tsun Hwa', which shows three Chinese teachers who were killed during the Boxer rebellion in 1900, in which the missionaries were forced to flee. The present slides appear to show the subsequent rebuilding and expansion of the mission after 1901, when the missionaries returned to the province.

17



ARNOLD, Julean. *China Through the American Window*
Shanghai: The American Chamber of Commerce, 1932. pp. [x], 11-85, [i].

£550
HK$5,675

Stock no. 1800331

SCAN TO VIEW

8vo., card covers printed in black with text and decorative devices and map to lower cover, overlaid with glassine, printed in red; affixed with red cloth borders and spine; backstrip lettered in black; pp. [x], 11-85, [i]; with several charts, tables and illustrations throughout, printed in black; light overall toning, some creasing to the covers and fraying to the cloth, just beginning to split along backstrip, but firm; a couple of small dark stains; a lovely copy, overall.

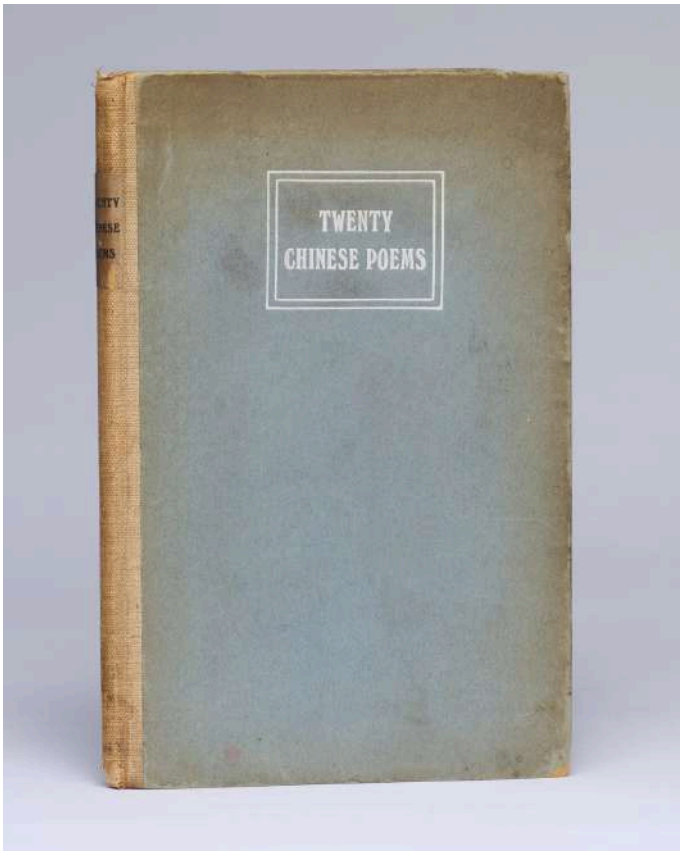
First edition.

Julean Herbert Arnold was a U. S. Commercial Attache in China and Japan from 1914-1940, and a founder of the China Club in Seattle - an institution which still operates today and is committed to promoting closer trade and cultural relations with China. A graduate of the University of California, Arnold began working in China in 1904, when he was hired as an interpreter with the U.S. Consular Service. After spurring the Seattle business community in 1916 to create the China Club, he continued to focus his career on the Far East, serving as U.S. commercial attaché in China and Japan until 1940. Over the course of his life, Arnold wrote three books on China, including *China Through the American Window*, which was published in 1932 and drew heavily on his former work, *Salient Facts about China* (1920). In this work, he

attempts to examine U.S.–China trade opportunities and bilateral economic relations during the early 1930s, with his intended audience being both American and Chinese businesses. A practical pitch to convince both American exporters and Chinese leaders that mutual economic modernisation was the key to prosperity, the book advocates for developing Infrastructure, with chapters on trade and ports within both countries. It further acts as an updated bibliography of commercial and economic information on China from the perspective of an American at the time living in Shanghai.

Scarce.

18



ALFRED NORTH WHITEHEAD'S COPY

BAX, Clifford. *Twenty Chinese Poems*
Hampstead: W. Budd & Co., 1910.

£500
HK$5,175

Stock no. 1800327

SCAN TO VIEW

8vo, linen-backed blue paper-covered boards, lettered and lined in white to upper cover, with printed paper label to spine; pp. [vi], 7-54, [ii]; with four illustrations in full colour by Arthur Bowmar-Porter, each behind mounted tissue-guard; a good to very good copy with some darkening to the edges of boards and spine label; some chipping to cloth at tips and rubbing to corners; light internal toning and offsetting to the endpapers; else very clean, square and tight.

First edition. No. 3 in the 'Orpheus Series'. This copy neatly **signed by the mathematician and philosopher Alfred North Whitehead** to the front free endpaper.

A charming collection of poems paraphrased by Clifford Bax, and his first published work. Bax was an extremely well-connected writer whose mother was the daughter of a Reverand who had lived and worked in Amoy, China. He counted among his friends Gustav Holst (whom he introduced to astrology) and Aleister Crowley, with whom he had first played Chess in 1904. The verses here include 'The Wind and the Willow', 'Cherry-Flowers' and 'The Chess Party'. The verses were recounted to him by Tsutomi Inouye, a poet and linguist whom Bax recruited as a guide during his travels to China and Japan.

This copy formerly in the collection of Alfred North Whitehead, the British mathematician and philosopher who later taught Bertrand Russell and who is best known today for his three volume work *Principia Mathematica.* Towards the end of his life Whitehead's attention turned increasingly to the philosophy of science, and his ideas have been actively studied in China since the 1930s. Indeed Whitehead himself noted that his "philosophy of organism" closely resembled strains of ancient Chinese thought, particularly regarding process, relationality, and organic harmony.

Scarce with these attributes.

19



[POP UP BOOK]. *Peeps into Fairy Land. A Panorama Picture Book of Fairy Stories.*
London/New York: Ernest Nister/E. P. Dutton & Co., [c.1895].

£500
HK$5,175

Stock no. 900019

SCAN TO VIEW

Oblong folio., publisher's decorative pictorial boards featuring two children aboard a leaf being pulled by harnessed robins; surrounded by a series of fairy folk; backed in red cloth; decorative floral endpapers; unpaginated [pp. xxviii]; illustrated title with line drawings, and further drawings in line surrounding text throughout; as well as six astonishing full-colour pop up lithographs, affixed to facing pages using tabs and creating multi-tiered scenes; the boards rather scratched and marked, as is common, with one slightly deeper scratch to the lower board; some light rubbing along cloth spine and to edges of boards; some mild water staining to the lower; neat ownership inscription to ffep; internally, a little finger marking, offsetting and ever-so-slight spotting to the gutters along the cloth strips; the pop ups themselves in fine, bright condition, fully functioning as issued; a lovely example of a work seldomly found with the pop ups in such bright condition.

First, and likely sole edition of this collection of fairy stories, printed in Bavaria. In order, the contained tales are:

Naughty Noel

The Fairy Fir-cones

The Fly-away Flock

Jack and the Beanstalk

The Blue Bird

and

The Babes in the Wood

The pop ups are:

The procession of Nursery Rhymes (featuring cherry blossom trees surrounding a scene with numerous children and fairy figures and animals)

A Visit to the Snow Queen's Palace (showing two children in a wintry scene, adorned in fur coats, meeting a snow fairy sitting on a snowball)

The Fairies' Lake (in which a flower fairy is being pulled on a boat by two swans)

Jack running away from the Giant (with a castle in the background, Jack in the foreground holding his golden harp, and the giant behind him brandishing his club)

The Queen of the Bird Fairies (where the two children are surrounded in a woodland grotto by a series of winged beings)

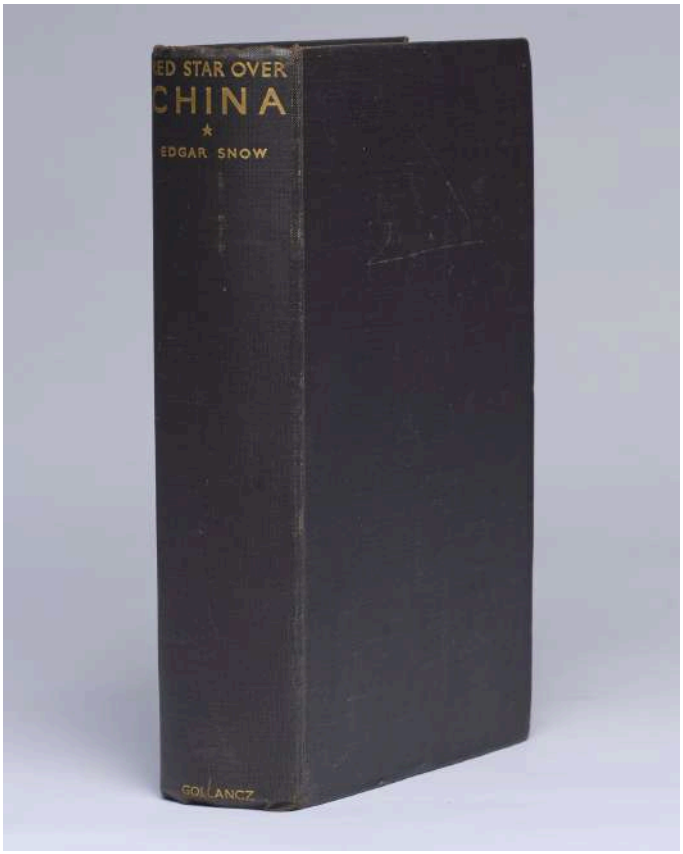
and

The Babes Asleep in the Wood (another woodland scene with the two children sleeping beneath autumnal trees, while fairies dance in the background).

By the end of the 19th century, popularity for pop ups across the western world had rocketed. Encouraged by cheaper printing costs in Germany, a country which had pioneered the use of colour lithography in children's books since its inception, many English and American companies at the time, including both Dutton in New York and Nister in the UK, had outsourced their printing to Germany, as in this example. The result is a beautiful production of fairytales which captured the public imagination at a time in which moving picture books were the epitome of childhood entertainment. This particular title is often cited as one of the finest examples of Nister's stand up books.

As with all moveables and pop ups, it is **scarce** to find a publication such as this in such perfect working condition.

20



SNOW, Edgar. *Red Star Over China*
London: Victor Gollancz, 1937. pp. [vii], 8-464.

£400
HK$4,150

Stock no. 1800242

SCAN TO VIEW

Large 8vo., lettered in gilt with star device to spine, and publisher's name to foot; lacking the incredibly scarce dustwrapper; pp. [vii], 8-464; containing a map showing the route of the main forces of the Red Army on its long march, along with a further 16 captioned black and white photographic plates; a very good copy, brighter than often found, a little pushed to the spine tips; some foxing to the outer edges of the text block just beginning to encroach onto the outer margins.

First edition.

Snow was an American journalist who first arrived in Shanghai in the summer of 1928 and quickly found work at the *China Weekly Review*, where he began to associate with prominent writers and intellectuals including Soong Ching-ling, the widow of Sun Yat-sen. Later, he became a correspondent for the *Saturday Evening Post* and traveled widely throughout China, often on assignment for the Chinese Railway Ministry, visiting famine districts in Northwest China and what would later become the Burma Road, as well as reporting on the Japanese invasion of Manchuria.

It was in 1936 that Snow travelled to Xi'an with the intention of writing a book about the Communist movement in China. By this time, he had amalgamated a series of interviews with important party leaders,

and the book was to be the first to report to the West first-hand accounts of Communist-controlled areas which had emerged during the Long March. Stationed at the communist headquarters at Bao'an, he spent four months interviewing Mao and other Communist leaders, where he took dictation of Mao Zedong's autobiography, the proofs of which were later carefully edited. In the Autumn of 1936 he published a first short account in the *China Weekly Review*, and the first appearance in book form was published in English by Gollancz the following year. An instant bestseller, it sold over 12,000 copies in the first month alone, and has been credited as being the first book to introduce both Chinese and foreign readers to Mao Zedong. It is still used today as an introduction to the early Communist movement in China.

Scarce.

21



[MEDIEVAL MANUSCRIPT FORGERY]. *Nativity Scene; 'Gloria in excelsis Deo et in terra pax homi'.*
[c.19th C.].

£350
HK$3,625

Stock no. 900107

SCAN TO VIEW

Single one-sided manuscript leaf on vellum (14 x 18.5cm approx); blank to verso; featuring a nativity scene painted in full colour, featuring Jesus, Mary and Joseph along with a donkey, ox, and three cherubs, two sitting atop the stable building and one standing alongside the family; with countryside scene featuring a castle to the backdrop; the figures nimbed in gold; with two lines of text 'Gloria in excelsis Deo et in terra pax homi', terminating in a truncated word, surrounded by a full border with acanthus leaves and ivy; at some point pasted to another page, perhaps an album, with remains of tape and glue to the upper edge of verso; a beautifully decorated example.

Circa 19th century imitation, or perhaps forgery, imitating a leaf from a 15th century book of hours, with nativity scene.

It is unknown why the artist took such pains to replicate this style. Perhaps it was simply an innocent imitation from someone attempting to reproduce the craft, or perhaps they were intending to pass off the image as a genuine fragment. The faces and garments of the figures, however, as well as the castle presiding over the background, are overwhelmingly Renaissence in style. Furthermore, the pigmentation,

specifically of the blue, suggests that it was created from the 19th century invention of cobalt - we would expect indigo, or even lapiz lazuli, from a true 15th century painting. The parchment itself would most likely be found in the British Isles, and not a continential manuscript. Furthermore, the illuminated initial is not in keeping with the palaeography of the era, certainly unlike any we have seen in continental manuscripts of the era. It is furthermore unusual to have the text so truncated, especially with the verso blank. While it may be possible that the page was intended to be tipped-in to an unilluminated book of hours, it is more likely that this page was copied from an extant leaf.

Replica or otherwise, and regardless of intention, this is a stunningly decorative artwork in and of itself.

22



COWDEN-CLARKE, Mary. *[The Thane's Daughter]*
Shanghai: [Commercial Press], 1916. [pp. lxiv].

£300
HK$3,100

Stock no. 1800325

SCAN TO VIEW

8vo., thin paper wraps, glued to spine, featuring a decorative design in green and roundel portrait of the author in brown to the upper right hand corner; lettered with Chinese characters in white to upper cover; and in black to lower (ads); unpaginated [pp. lxiv]; discrete tissue repairs to spine tips; a couple of nicks to covers; even toning internally; a very good copy.

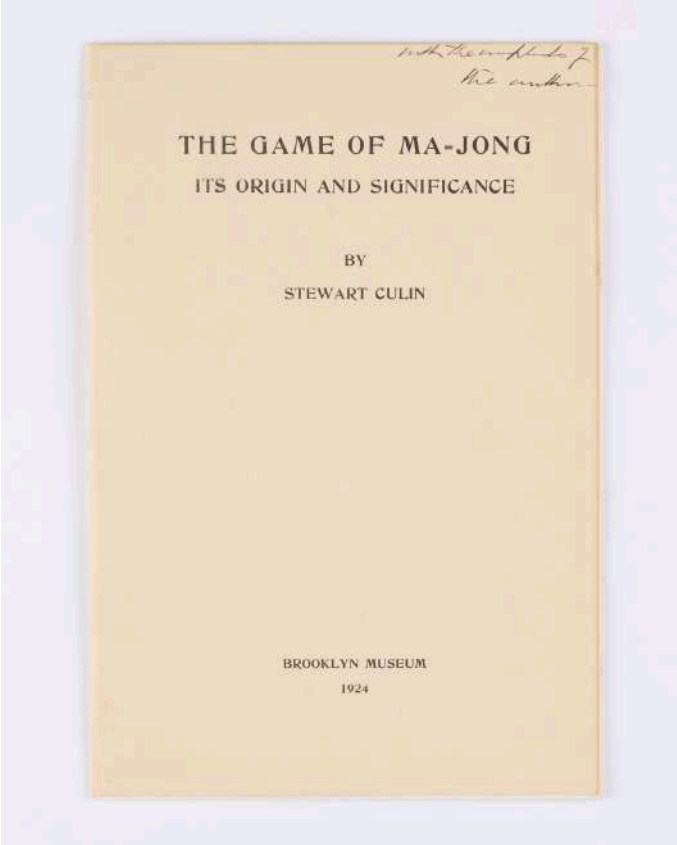
A Chinese translation by Lin Shu and Chen Jialin of one of the fifteen tales in the 'Girlhood of Shakespeare's Heroines' series, which was originally published in 1851 and explores the imagined child-hoods of the female characters in William Shakespeare's plays.

Mary Cowden- Clarke (1809-1898) was an English author and Shakespearean scholar. Moving in a circle of arts and writers which included such names as John Varley, Charles and Mary Lamb, Leigh Hunt and John Keats, she began to write a concordance to Shakespeare following her marriage in 1828, and this was eventually published in eighteen monthly parts between 1844 and 1845. In 1848 she met Charles Dickens, who encouraged her to perform in the amateur company which, under his direction, gave representations in London and several provincial towns in aid of the establishment of a perpetual curatorship of Shakespeare's birthplace at Stratford-on-Avon. She continued to write on the subject of Shakespeare and

between 1850 and 1852 these stories were published in three volumes. The present example tells the story of Gruach, the young daughter of the Thane of Glamis, who is destined to become Lady Macbeth.

Scarce. OCLC locates just five institutional copies in Hong Kong and the U.S.

23



CULIN, Stewart. *The Game of Ma-Jong. Its Origin and Significance*
[Brooklyn]: Brooklyn Museum, 1924. pp. 16, [ii].

£250
HK$2,600

Stock no. 1800330

SCAN TO VIEW

Large 8vo., cream wraps lettered in black to the front and inside covers; pp. 16, [ii] numbered pages of text along with several figures, reproduced photographs and diagrams throughout; lacking the staples, with contents now loose and a couple of corresponding pin holes, a touch toned to the outer edge and lower cover, else excellent.

A scarce offprint, first printed in the *Brooklyn Museum Quarterly* in October 1924, and here produced as a standalone text. This copy is neatly **signed 'with the compliments of the author'** to the upper cover.

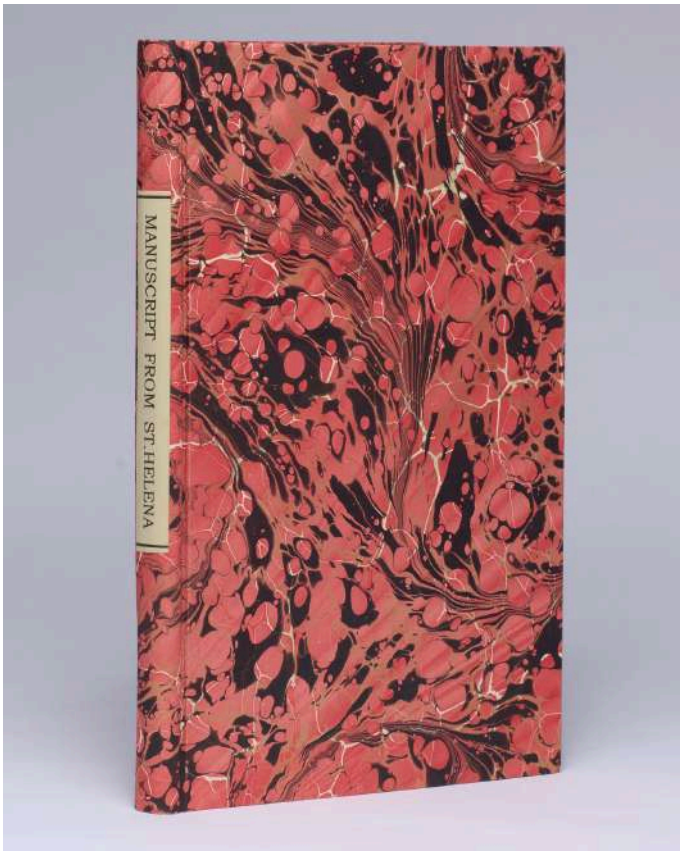
The American Ethnographer Stewart Culin first became interested in Chinese culture during his upbringing in Philadelphia, a city which was then composed chiefly of Chinese-American laborers. In 1889 he published a report concerning Chinese Dominoes and Dice, and he went on to organise several game-related exhibitions in Chicago, where he first met Frank Hamilton Cushing. Together, they endeavored to create the first cumulative documentation on the world's games.

By the 1920s Culin had become an authority on the subject, in particular through his work at both the University of Pennsylvania and the Brooklyn Museum, the latter of which appointed him Curator within

the Department of Ethnology. This paper was published as part of their quarterly magazine, and traces the history of the game, its rules, and various iterations.

Scarce.

24



[NAPOLEON]. *Manuscript Transmitted from St. Helena, by an Unknown Channel. Translated from the French.*

London: John Murray, 1817. pp. [v], 2-146, [ii].

£250
HK$2,600

Stock no. 1800184

SCAN TO VIEW

Tall 8vo., attractive modern binding of marbled paper boards, printed paper label to spine; outer edges untrimmed; new endpapers; pp. [v], 2-146, [ii]; the binding fine; internally very good, cleaner than often found, with just some light spotting and browning, mostly affecting the prelims, and a contemporary ownership inscription in ink to the head of title.

First UK edition in English of these memoirs, reportedly written by the exiled ex-Emperor and smuggled to London for anonymous publication. An early handwritten envelope is also loosely laid in, addressed to 'le Maire' ("The Mayor").

It has been suggested that the true author was Jacob Frederic Lullin de Chateauvieux (1772–1841), who served in the French Army and later in the General Council. A friend of Germaine de Staël, he was a regular member of the Coppet circle, and became one of the most important Genevan agronomists of the 19th century, as well as being the editor of the *English Agriculture* series for the *Bibliothèque britannique.*

Due to the fact that the work was published just two years after Napoleon's abdication, it was immediately banned in France by Louis XVII. Nonetheless, pirated copies were subsequently circulated by the

Bonapardists, and the memoirs caused great sensation throughout Europe.

A fascinating publication, reflecting the intense British and continental interest in Napoleon's fate following his imprisonment on the island in October 1815.

25



[MAP OF EUROPE]. *Chinese Handpainted Manuscript Map of Europe*

£225
HK$2,325

Stock no. 1800323

SCAN TO VIEW

A single folded sheet of craft paper (109 x 78cm), painted to recto in red, blue, black and green with a crudely-drawn map of Europe appearing to show coastal borders, as well as geographical features such as the Denube and Volga rivers, as well as, importantly, borders between countries during the Second World War; a couple of small splash marks, creases and nicks; a couple of tiny pin holes and one small paper repair to the outer edge; else an excellent survival, folded several times both horizontally and vertically and stored thus.

Apparently a teacher's aid for use in the classroom during the mid to late twentieth century to demonstrate the political situation in Europe. As inherently ephemeral items, teaching aids such as these are unusual thus.

26



CHAPMAN, J.. *Tchien-Lung, Emperor of China who gave Audience to the British Embassy in 1793*

£200
HK$2,075

Stock no. 1800319

SCAN TO VIEW

Original handcoloured stipple engraving (19 x 26cm), now housed in a custom cream mount (36 x 43cm); a little toning and a couple of small dark marks to the lower left hand corner of plate; very good.

The Qianlong Emperor (1711 – 1799) was the fifth Emperor of the Qing dynasty, and the fourth Qing emperor to rule over China proper, reigning from 1735 to 1796. The print relates to one of the most significant episodes in early British-Chinese diplomatic relations, the Macartney Embassy of 1793, when Britain sent an official diplomatic mission to the Chinese imperial court.

This copperplate engraving is taken from the *Encyclopaedia Londinensis*, or Universal dictionary of arts, sciences, and literature; Volume IV; Edited by John Wilkes, John and published in London in 1810. The original is held in the National Portrait Gallery.

27



LUGGAGE LABEL. *Hong Kong Hotel*

£100
HK$1,050

Stock no. 1800328

SCAN TO VIEW

Original hotel luggage label (9 x 14.5cm) printed in full colour to one side only, showing a flower-selling with a basket of orange, yellow and white flowers; now housed in a custom-made cream mount (19 x 24.5cm); near-fine.

A charming vintage label by the artist Dan Sweeney, an American illustrator who was frequently commissioned for theatre and travel posters during the late 19th to early 20th centuries. From the 1920s onwards he was commissioned by the Hong Kong and Shanghai Hotels group to produce a series of colourful luggage labels for locations across Asia. The Hong Kong hotel was first established in 1868 and was considered to be Hong Kong's first luxury hotel. Modelled on European architecture, it occupied a prominent site at Queen's Road Central and Peddlar Street.

28



LUGGAGE LABEL. *Peninsula Hotel Kowloon*

£100
HK$1,050

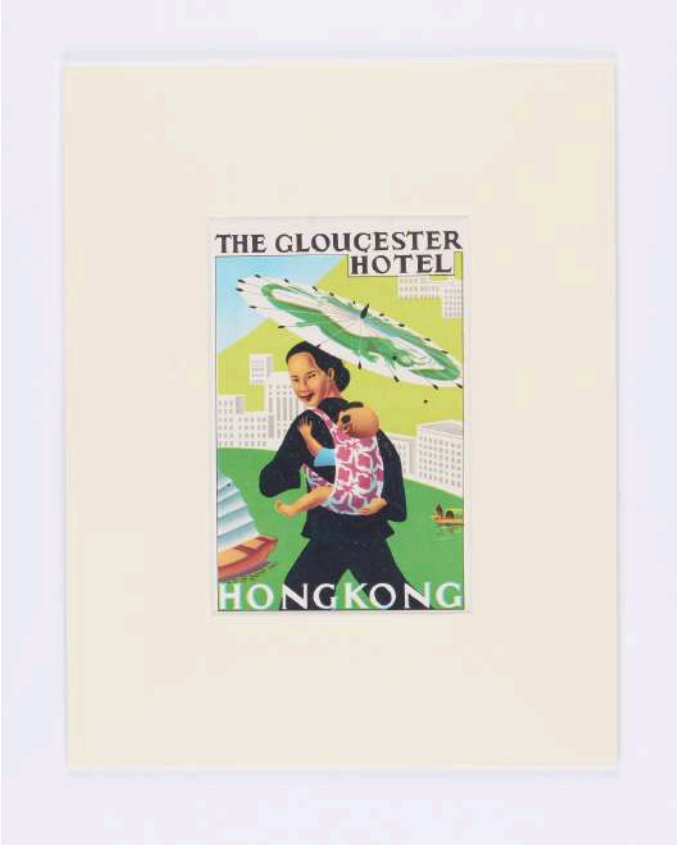
Stock no. 1800329

SCAN TO VIEW

Original hotel luggage label (9 x 14.5cm); printed to one side only with a vibrant depiction of the hotel in purple, yellow and green; Czechoslovakian ink stamp to verso; now housed in a custom-made cream card mount (19 x 24.5cm); aside from the ink stamp, fine.

An original vintage luggage label dating from the 1920s. The Peninsula opened on 11th December 1928 in Tsim Sha Tsui, Kowloon. Once considered to be one of the grandest hotels in all of Asia, it counted among its patrons such figures as Charlie Chaplain and Paulette Goddard during the 1930s. The artwork is attributed to Dan Sweeney, the American commercial artist who had at the time been commissioned by the Hong Kong and Shanghai Hotels group to produce a series of designs for luggage labels for hotels across the whole of Asia.

29



LUGGAGE LABEL. *The Gloucester Hotel Hong Kong*

£100
HK$1,050

Stock no. 1800251

SCAN TO VIEW

Original hotel luggage label (9 x 14.5cm approx), printed to one side only with image in full colour, showing a woman with a parasol carrying an infant; now housed in a custom-made cream card mount (19 x 24.5); near-fine.

A wonderful vintage luggage label advertising the Gloucester Hotel, Hong Kong. Opened in 1932, the hotel originally stood at the corner of Peddler Street and Des Voeux Road, and was contained within a striking building also named 'Big Clock Tower'. It closed its doors in 1963, when the existing staff members were transferred to the then newly opened Mandarin Oriental.

30



[SMOKING]. *Hong Kong Stop Smoking Badge*

£50
HK$525

Stock no. 1800324

SCAN TO VIEW

Small yellow metal pin badge (5.5cm diameter) in yellow, red and black, featuring a cigarette in a heart, crossed through, and the words 'Smoking Breaks your Heart' above in both Chinese and English (either a mistranslation or a deliberate pun); metal fixing to the reverse intact, a little tarnished to verso.

An anti-smoking campaign badge, likely issued in the 1970s or 80s as part of a public health-conscious movement.

Provenance: formerly in the collection of Arthur Hacker, the Hong Kong artist, collector and historian.

THREE

Charles van Sandwyk

Items 31–60

31



ONE OF JUST 150 COPIES RESERVED FOR THE ILLUSTRATOR

GRAHAME, Kenneth. *The Wind in the Willows*

London: The Folio Society, 2005. pp. [x], 3-251, [v].

£2,950
HK$30,450

Stock no. 900021

SCAN TO VIEW

8vo., dark green cloth boards, prettily and elaborately blocked in gilt to upper board and spine with reeds and dragonflies; onlaid engraved paper label of Ratty and Mole by an open fire (entitled 'Fireside Chat'), printed in brown on cream paper; decorative brown endpapers showing the countryside and Badger reclining next to a 'Pan Island' marker; pp. [x], 3-251, [v]; with title printed in green and black; copiously proliferated throughout with full-page colour frontis showing Ratty with a picnic basket; 22 full-page illustrations, 11 inset, and numerous other uncoloured head and tail pieces; a fine copy in the original publisher's slipcase, as issued, decorated in brown with reeds, butterflies and birds nests.

First edition, first printing. This copy one of just 150 reserved for the illustrator, hand signed and numbered, with an additional tipped-in etching of Ratty and Mole rowing, this copy no. 7 with publisher's original '#7' slip, and the illustrator's notecard addressed to the original recipient in van Sandwyk's hand loosely inserted. The text follows the original 1908 first edition of Grahame's classic children's book. Typeset in Founders Caslon and printed on Modigliani Paper in Italy.

The story of The Wind in the Willows was first told in parts by Grahame to his son Alistair (nicknamed ‘Mouse’ by his parents). Often plagued with health problems, Grahame would make up bedtime stories for the boy, revolving around the character of a toad, and when Grahame traveled on solo boating holidays abroad, he would write them down, and post them back to his family at home. Although the completed work was rejected by several publishers and eventually appeared to negative reviews, the tale of Mole, Ratty, Badger and the troublesome Toad was immediately loved by the public, and is still one of the most popular children’s works today, frequently told to a new generation of children who can delight in their riverbank antics.

This particular edition is all the more elevated with the pairing of Charles van Sandwyk’s evocative and charming illustrations, which show the characters, among other exploits, swimming (‘Please refrain from tickling the ducks’); picnicking; motor racing; and walking arm-in-arm down snowy streets. It was much praised, upon initial release in 2005, by the author Michael Morpurgo who wrote that: “In almost 100 years since its first publication, I doubt there has been a finer edition.” The book also won the Grand Prix Award at the Printing World Awards.

Scarce.

32



VAN SANDWYK, Charles. *Spirit Owl*
Vancouver: [n.d.], [c.2007].

£1,500
HK$15,500

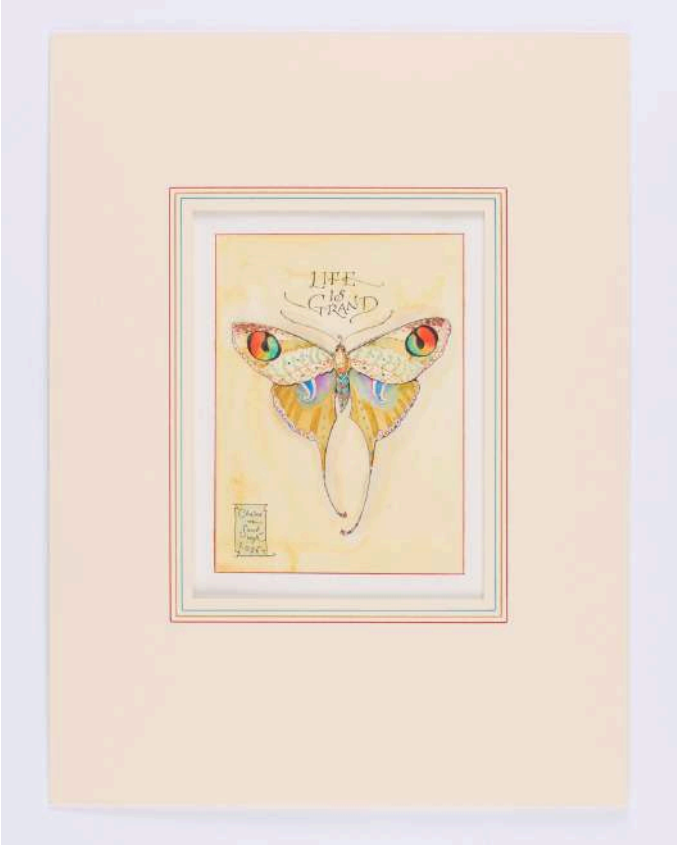
Stock no. 900097

SCAN TO VIEW

Original hand coloured etching (page measures 28 x 19cm, image 15 x 22cm, in mount 23 x 30.5cm); showing a wise brown owl in front of a full moon, atop a perch with cobwebs, feather and small snail; colour added in watercolour paint; cream mount bordered in red, blue and gold; fine.

Artist's proof, signed by the illustrator in pencil with 'Artist's Proof.' to the lower left hand corner. The image later appeared in *Affairs of the Heart* (2007).

33



VAN SANDWYK, Charles. '*Life is Grand*'

£1,000
HK$10,325

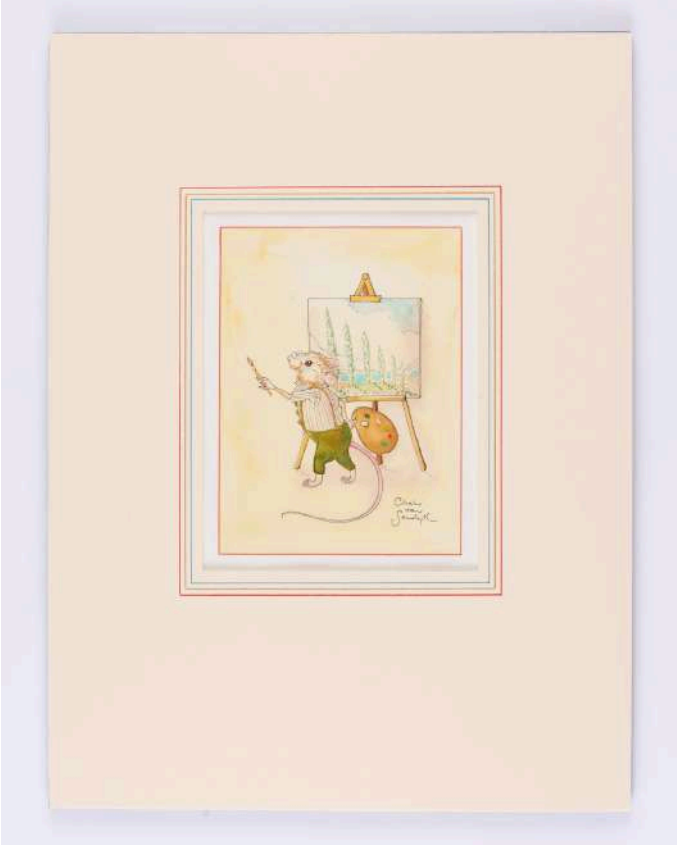
Stock no. 900015

SCAN TO VIEW

An original pen, ink, and watercolour illustration (9.5 x 13cm) entitled 'Life is Grand' with a brightly rainbow-coloured butterfly; against a yellow wash background, outlined in red; contained within a cream mount (30.5 x 22.5) itself outlined in blue, gold and red; fine.

Painted especially for Fold the Corner in May 2026, and signed by the artist to the lower left hand corner. The image originally appeared in his 'Life is Grand' series in c. 2018.

34



VAN SANDWYK, Charles. '*Portrait of the Artist as a Young Mouse*'

£1,000
HK$10,325

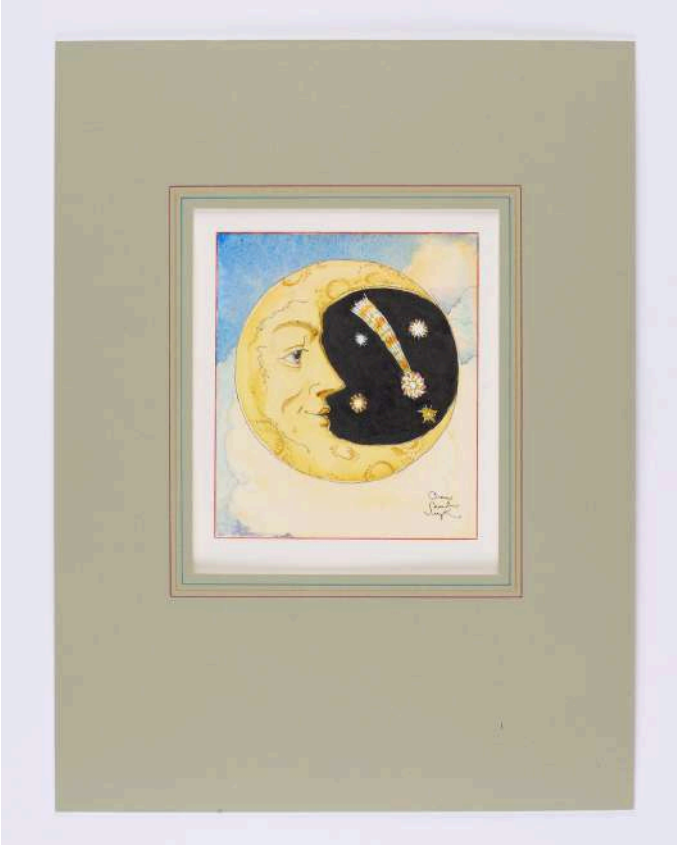
Stock no. 900017

SCAN TO VIEW

An original pen, ink, and watercolour illustration (9.5 x 12.5cm) showing the artist, who has here depicted himself as a bespectacled dormouse in striped shirt, trousers and braces, holding a paintbrush and palette, painting a canvas showing trees and clouds; against a yellow wash background, outlined in red; contained within a cream mount (30.5 x 22.5) itself outlined in blue, gold and red; fine.

A beautiful self-portrait image of Van Sandwyk, painted especially for Fold the Corner in May 2026. Signed by the artist to the lower right hand corner. The painting of poplar trees is a real one, which Charles painted when he was 19 and is now housed in his own collection. A similar image can be found in his earlier publication 'The meaning of mice'.

35



VAN SANDWYK, Charles. *Crescent moon with clouds and shooting stars*

£900
HK$9,300

Stock no. 900014

SCAN TO VIEW

An original pen, ink, and watercolour illustration (10 x 12cm) with a slightly smiling crescent moon watching over five stars (one of which is shooting); contained in a full circle against wash background of clouds, outlined in red; contained within an olive-green mount (30.5 x 22.5) itself outlined in blue, gold and red; fine.

Painted especially for Fold the Corner in May 2026, and signed by the artist to the lower right hand corner. The image originally appeared in a slightly different form as a Christmas bauble, an example of which can currently be found on the website.

36



VAN SANDWYK, Charles. *Bee emerging from egg*

£750
HK$7,750

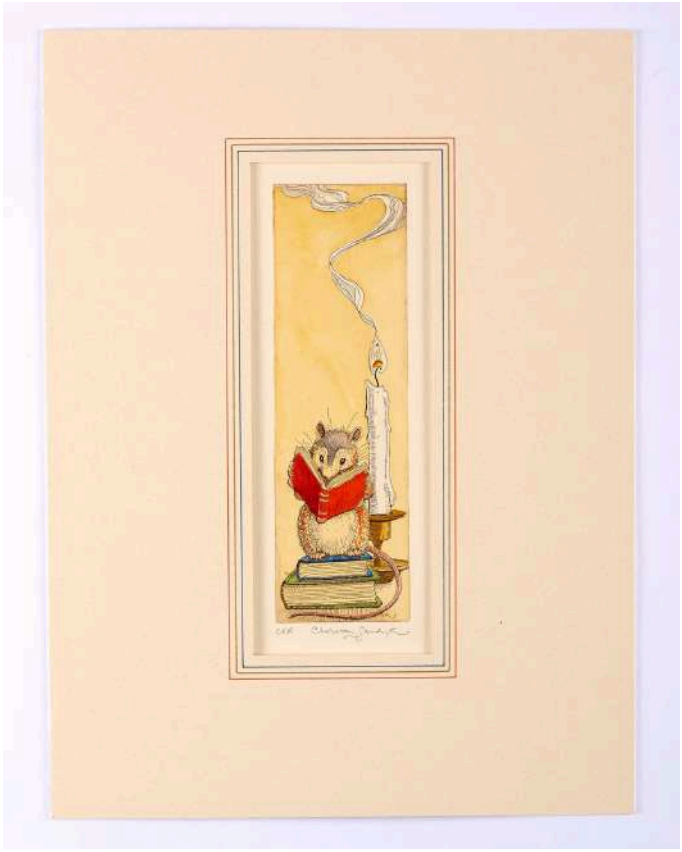
Stock no. 900016

SCAN TO VIEW

An original pen, ink, and watercolour illustration (7.5 x 11cm) showing a bumblebee tentatively emerging out of a blue bird's egg shell; against a yellow wash background, outlined in red; contained within an olive-green mount (30.5 x 22.5) itself outlined in blue, gold and red; fine.

Painted especially for Fold the Corner in May 2026, and signed by the artist to the lower left hand corner. The image originally appeared in Van Sandwyk's series 'Life is Grand' in c.2018, but is present here with 'a kinder face'.

37



VAN SANDWYK, Charles. *Mouse reading by Candlelight*
Vancouver, n.d. [2012].

£500
HK$5,175

Stock no. 900106

SCAN TO VIEW

Original handcoloured etching (page measures 14 x 25cm, image 5 x 17cm, in mount 23 x 30.5cm); showing a portly brown and white mouse reading a book, sitting atop a further two tomes, and reading by the light of a candle; colour added in watercolour paint, and further embellished with gold detailing to the corners of red book, as well as the candle; cream mount bordered in red, blue and gold; fine.

Artist's proof, signed by the illustrator in pencil with 'A.P.' to the lower left hand corner. The image later appeared in a poetry collection entitled *I Believe* (2012).

38



VAN SANDWYK, Charles. *Time Flies*

£500
HK$5,175

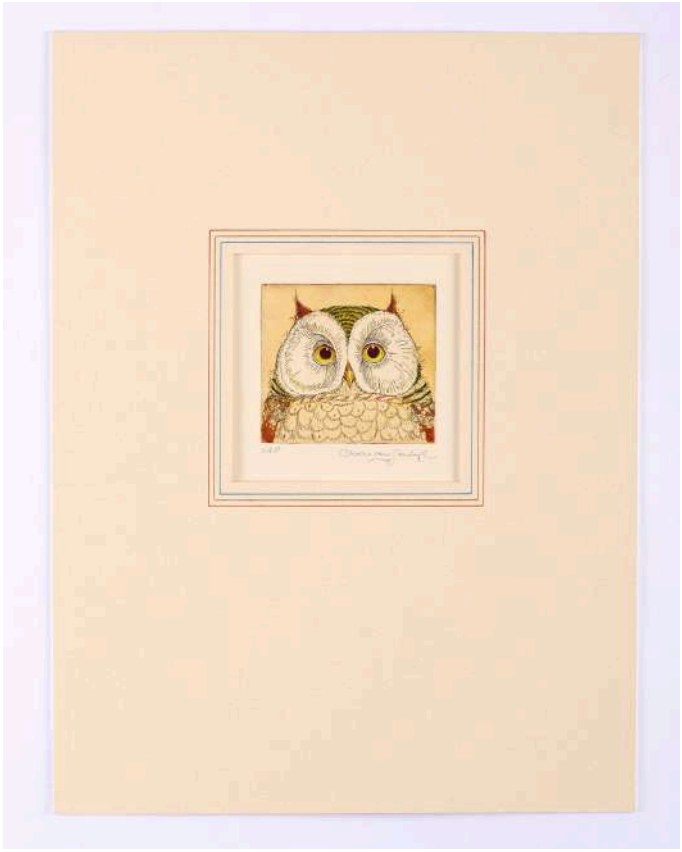
Stock no. 900081

SCAN TO VIEW

Original hand coloured etching (page measures 18.5 x 14cm, image 10.5x 7.5cm, in mount 23 x 30.5cm); with a black corvid holding a stopwatch in its beak; colour added in watercolour paint; dark green mount bordered in gold; fine.

No. 23 of just 35 copies, signed and titled by the illustrator in pencil.

39



VAN SANDWYK, Charles. *Full Moon Eyes*
Vancouver, n.d. [c.2012].

£400
HK$4,150

Stock no. 900120

SCAN TO VIEW

Original hand coloured etching (page measures 14 x 19cm, image 7 x 6.5cm, in mount 23 x 30.5cm); showing a brown owl facing forwards with round yellow eyes; colour added in watercolour paint; cream mount bordered in red, blue and gold; fine.

Artist's proof, signed by the illustrator in pencil with 'A.P.' to the lower left hand corner.

40



VAN SANDWYK, Charles. *Toadstool Tea*
[British Columbia], [2025].

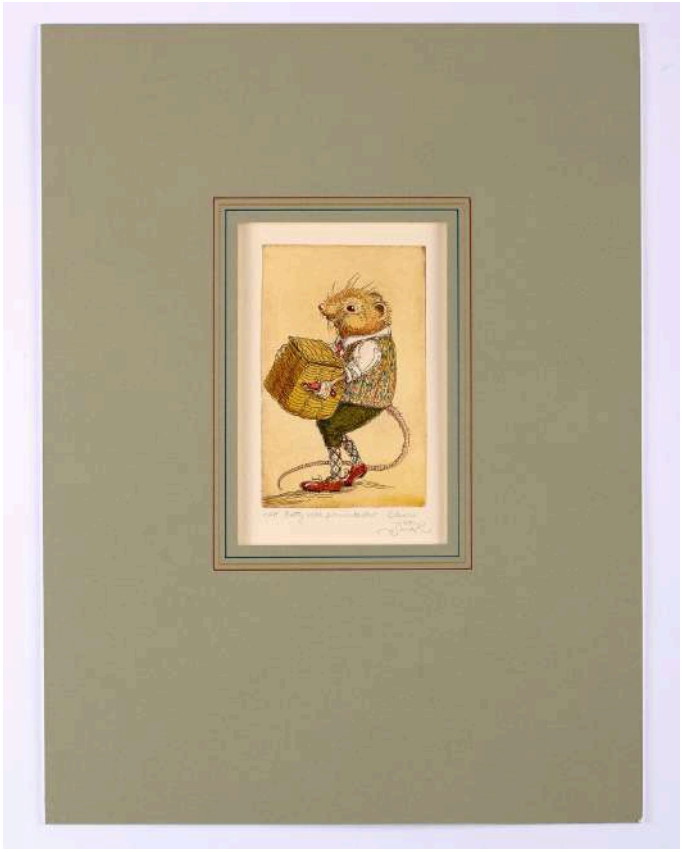
£400
HK$4,150

Stock no. 900080

SCAN TO VIEW

Original pen and watercolour illustration (mount measures 23 x 30.5cm, visible image 6.5 x 12.5cm approx); showing three toadstools with teapot, teacup, and plate of delicacies, painted in full colour, signed and initialled by the artist to the lower edge; the mount bordered in red, blue and gold; fine.

41



VAN SANDWYK, Charles. *Ratty with Picnic Basket*
Vancouver, n.d. [c.2005].

£350
HK$3,625

Stock no. 900101

SCAN TO VIEW

Original hand coloured etching (page measures 19 x 14cm, image 10 x 6.5cm, in mount 23 x 30.5cm); with an image of Ratty in shirt, knitted vest and brogues, struggling with a laden hamper; colour added in watercolour paint; sage green mount bordered in blue, red and gold; fine.

Artist's proof, signed and titled by the illustrator in pencil with 'A.P.' to the lower left hand corner.

This image was replicated in the 2005 Folio Society edition of 'The Wind in the Willows', featured as the frontispiece.

42



VAN SANDWYK, Charles. *The Meaning of Mice*
North Vancouver: The Fairy Press, [2002]. pp. 10.

£325
HK$3,375

Stock no. 1800338

SCAN TO VIEW

12mo., green card wraps, decorated with the Fairy Press imprint in black and gold to the lower cover; onlaid title label in full colour, showing two mice carrying a large round of cheese; internal covers with a panoramic illustration showing the young painter mouse venturing out into the world; the internal pages containing an onlaid label showing an illustration of the painter mouse, followed by pp. 10 concertina-style interconnected pages, extending out to 90cm in length, with text calligraphically printed, and five images in full colour; aside from one small smudge to the upper cover, a fine copy.

First edition, printed in a run of 2000 copies.

A charming, and early Van Sandwyk tale, presumably semi-autobiographical but here told from the perspective of the painter mouse, who recounts the story of his life and lineage. This would not be the first time that the author would depict himself as the humble mouse; see Fold the Corner's other listings for an original watercolour illustration of 'Portrait of the artist as a young mouse'.

"In order to understand

TRUE MEANING

a mouse must find its place

in the big world.

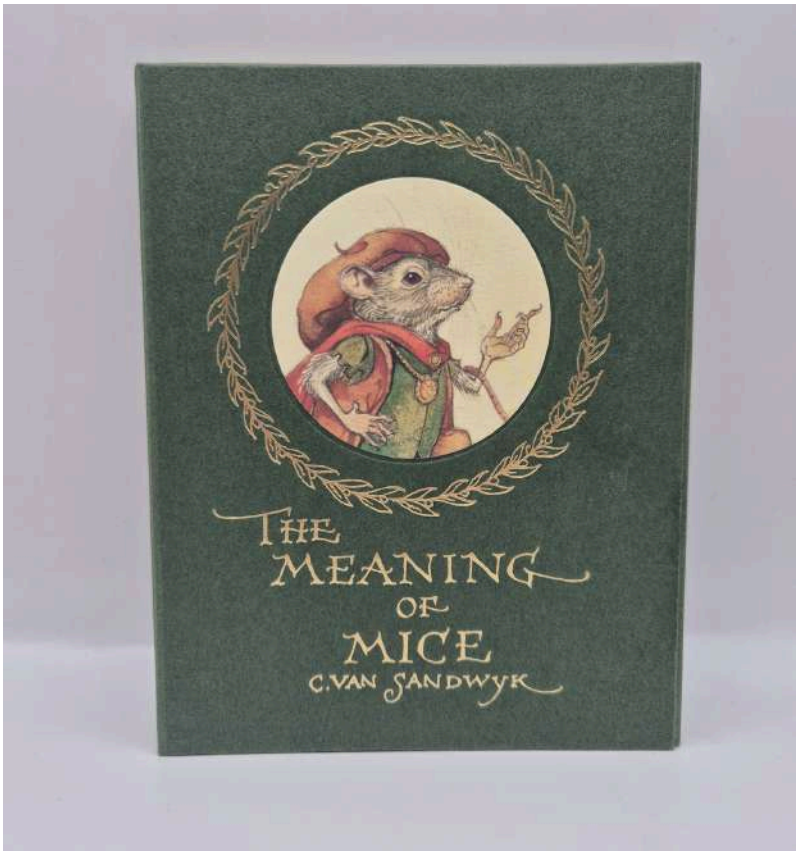
No matter how small

we mice are,

there is always someone

smaller."

43



VAN SANDWYK, Charles. *The Meaning of Mice*
London: The Folio Society, 2021. pp. 10.

£295
HK$3,050

Stock no. 1800304

SCAN TO VIEW

12mo., folding green boards lettered in gilt to upper cover and spine with onlaid label of a mouse in full colour to the upper cover; internal covers with a panoramic illustration showing the young painter mouse venturing out into the world; the internal pages replicating the first edition by containing pp. 10 concertina-style interconnected pages, extending out to 90cm in length, with text calligraphically printed, and five images in full colour; the edition including the addition of a further eight new drawings now printed to the verso; a couple of small dark marks to the outer edge of the boards, otherwise fine.

First Folio Society edition. *The Meaning of Mice* was first published in 2002, but here appears with new drawings created by Charles van Sandwyk, with the note 'Mice, as you may well know, often work counter-clockwise, so you may wish to view the pictorial narrative from right to left'. Printed on Chinese Watercolour paper.

A charming Van Sandwyk tale, presumably semi-autobiographical but here told from the perspective of the painter mouse, who recounts the story of his life and lineage. This would not be the first time that the author would depict himself as the humble mouse; see Fold the Corner's other listings for an original wa-

tercolour illustration of 'Portrait of the artist as a young mouse', which here appears printed as one of the final pages.

"In order to understand

TRUE MEANING

a mouse must find its place

in the big world.

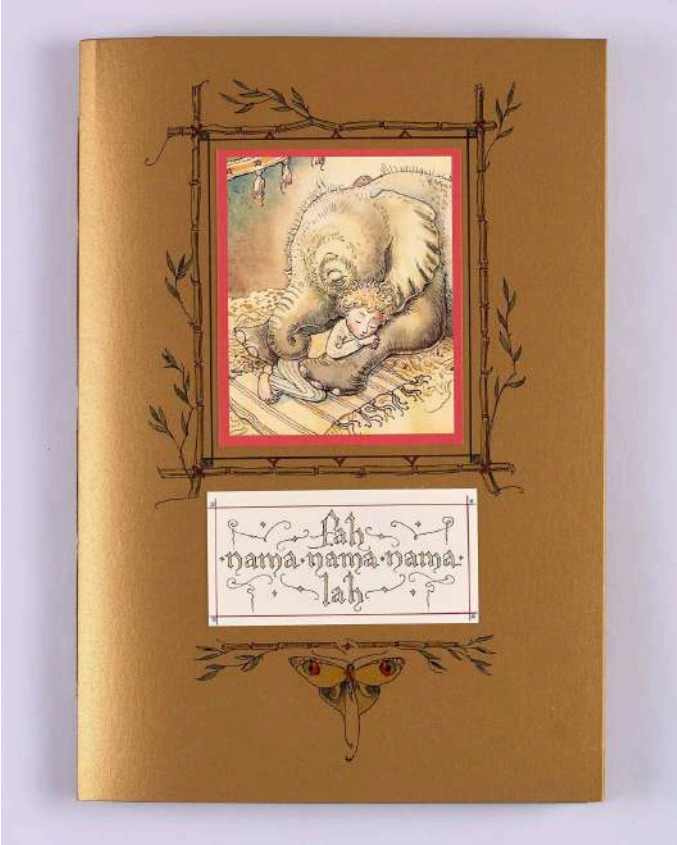
No matter how small

we mice are,

there is always someone

smaller."

44



VAN SANDWYK, Charles. *Fah-nama-nama-nama-lah. A Tale of One Elephant and Three Continents*

Vancouver: The Savuti Press, 2025. pp. [iv], 3-16, [ii].

£250
HK$2,600

Stock no. 900124

SCAN TO VIEW

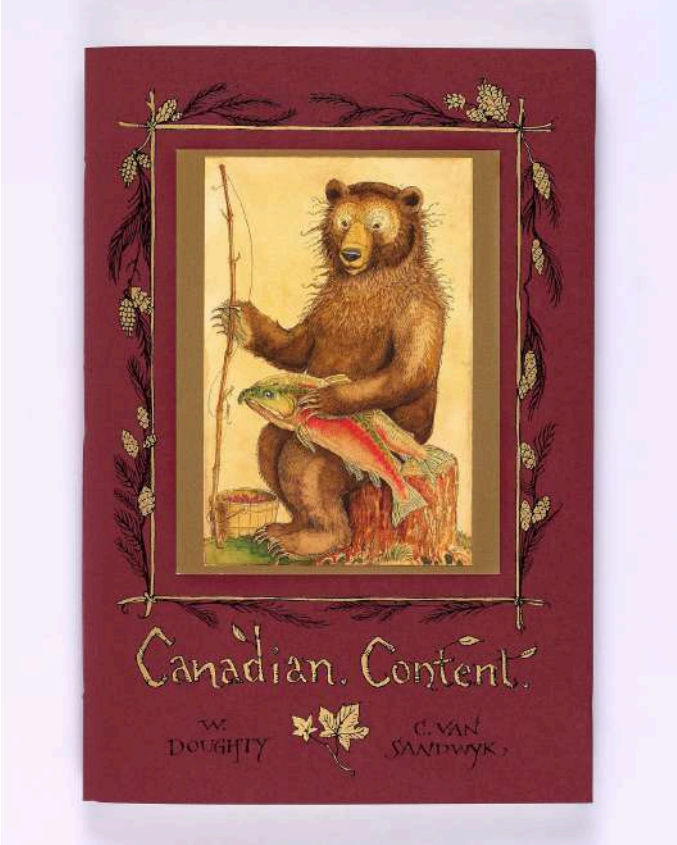
8vo., sparkly blue card wraps with integrated gold card cover; butterfly devices to both flaps; onlaid paper labels with title and watercolour image showing the boy and his elephant in an embrace; decorated direct with bamboo borders; hand stitched at spine; pp. [iv], 3-16, [ii]; with decorative title page, scalloped rules and initials printed in brown throughout; numerous illustrations in both black and white and full colour; including double page centrefold image, and four plates tipped-on to gold card; passenger and zoo tickets additionally tipped-in; fine, as issued.

The first appearance in print of this wonderful children's tale by Charles van Sandwyk, each copy **signed by the author.** These touring editions produced in a very limited run of unnumbered copies in the early months of 2025. Printed by 'the tousle-headed lads and tender-hearted maidens at Contact Printing', with the bindings individually hand stitched by Waisiki Doughty.

Seven years in the making, these editions tell the heartfelt tale of enduring love between a little boy and his childhood elephant, Fah-nama-nama-nama-la, set between the exotic, butterfly-filled streets of Ceylon (now Sri Lanka) and Canada.

The true story of the author's friend Neil Hershfield, who passed away in 2022, with this publication dedicated to his memory. Hershfield recounted the tale to Van Sandwyk over a number of years, and it appears here in print for the very first time.

45



VAN SANDWYK, Charles. *Canadian Content*
Vancouver: Charles van Sandwyk Fine Arts, 2009. [unpaginated].

£150
HK$1,550

Stock no. 900132

SCAN TO VIEW

8vo., brown card wraps with integrated sewn maroon covers; decorated and caligraphically lettered in black and gilt, with an onlaid label showing a watercolour and line drawing of a grizzly bear holding a handmade rod and two salmon; decorative pine cone border in black and gold; illustrative endleaves showing Canada geese with air mail bags; [unpaginated]; printed caligraphically throughout, with decorative title, ten full-page illustrations, and one double page, at the centrefold, showing two beavers in their lodge; reproduced folding letter pasted to inside front cover, containing the introduction from Waisiki Doughty; fine.

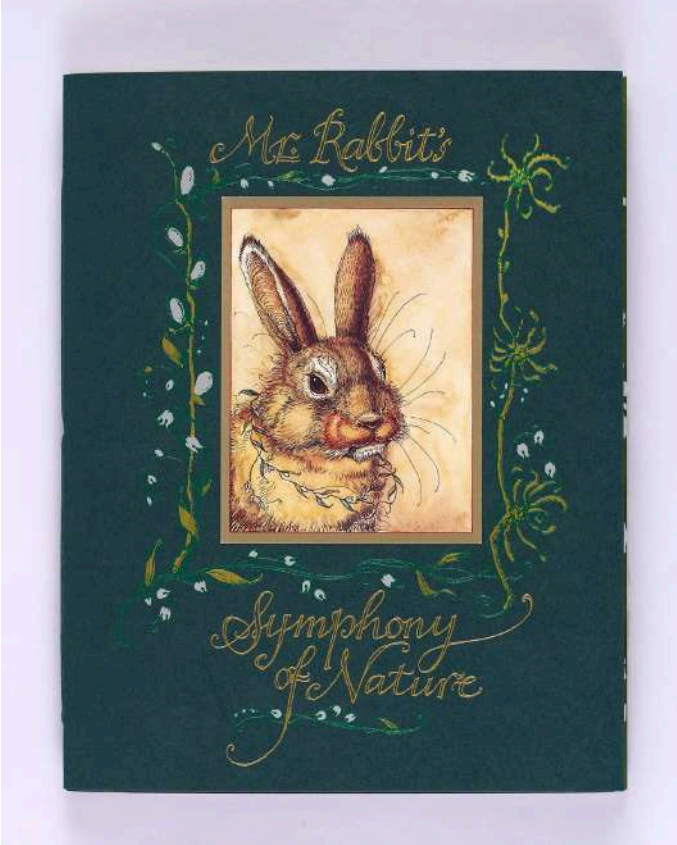
First edition, this copy **signed** to the colophon at the rear of the text, above a reproduced illustration of a beaver chewing a pencil.

A homage to the homeland of both Charles van Sandwyk and Waisiki Doughty. Charles van Sandwyk was born in South Africa, and met Waisiki while living in Fiji. After emigrating to Canada, the author and illustrator invited Waisiki to join him in both work (producing the very book we have before us, and countless others at the press), and in exploration. Together, the pair began to venture outdoors, experiencing first hand the beauty of their new-found home; the Rockies, icy lakes, hot springs and coastal fjords which

surrounded them, as well as the many diverse animals which inhabited the land. The book contains a poem to the country, accompanied by evocative illustrations of salmon, polar bears, cougars, and several nods to the humble beaver, along with many others. “[We] are both from distant lands”, Waisiki writes, “yet we have been made to feel welcome here. We wished to find a way to speak to the heart of Canada since it has spoken so eloquently to us”. The book is dedicated to the kindness and courtesy of those Canadian people.

A stunning publication, and perhaps this bookseller’s favourite to have been produced by the Charles van Sandwyk press.

46



VAN SANDWYK, Charles. *Mr Rabbit's Symphony of Nature*
North Vancouver: C.V.S. Fine Arts, 2008.

£150
HK$1,550

Stock no. 900105

SCAN TO VIEW

Small 4to., maroon card covers with integrated sewn wrapper; the latter with onlaid rabbit sticker and blocked direct in gold, silver and green foil with title and decorative border to upper cover; [unpaginated]; printed direct in browns and golds throughout, on a variety of different card stocks, some with outer edge untrimmed; with illustrations, borders and decorative devices; and a further 11 tipped-on plates in full colour; fine, as issued.

Second printing of this wonderful story, concerning a conducting rabbit who brings together the spring symphony, featuring Jenny Wren and her solo, percussive squirrels, and the overarching melody of hope.

"*If you have ever heard the pleasant gurgling of little streams, you would know her inspiration - that last summer's delight was her music coach. Her song foretold of the season to come*"

A beautiful book, celebrating the joy of spring in all its diversity.

47



VAN SANDWYK, Charles. *Will O' the Wisps. Observed, pictured and rhymed*
Vancouver: The Fairy Press, [2024].

£130
HK$1,350

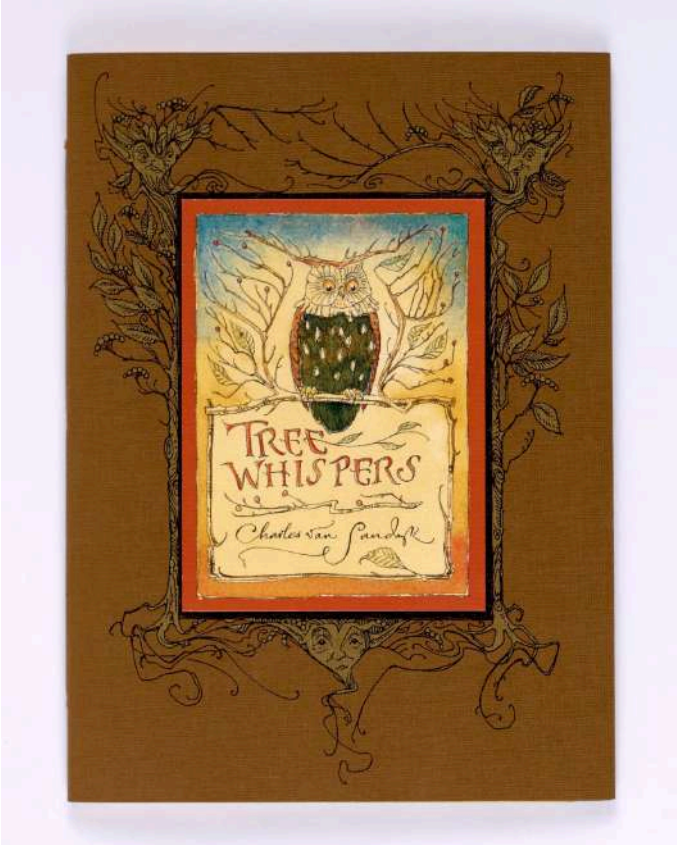
Stock no. 900074

SCAN TO VIEW

Small 8vo., blue sewn card covers with onlaid image showing bumble-bee figure in a tall hat carrying a lantern; decorative border in brown and gold with twigs and mushrooms; [unpaginated], calligraphic text printed throughout, numerous full-colour illustrations including one double page; folding panoramic plate showing a series of Will O' the Wisp characters; and another, housed in a marbled paper envelope decorated with the moon and stars; fine.

First edition, this variant with blue card covers, **signed** by Charles van Sandwyk to the inside front cover.

48



VAN SANDWYK, Charles. *Tree Whispers*
North Vancouver: Savuti Press, 2015.

£125
HK$1,300

Stock no. 900077

SCAN TO VIEW

8vo., gold sewn card wraps with integrated dust cover in brown; onlaid watercolour label showing a wise owl sitting on a branch with calligraphic titles; decorative gilt borders showing various tree folk; a further image of an anthropomorphised tree in gilt to lower cover; calligraphically printed throughout in various colours; pages of various sizes throughout, printed on a variety of coloured paper stocks including two semi-translucent with text and images in full colour showing tree folk, owls and stag beetles; fine.

First edition after the limited, **signed** by van Sandwyk to the title page.

A wonderful story, in verse, recounting the mystery of trees, which have much to tell us. From The Bible, to Shakespeare to Tolkien, trees have been anthropomorphised for centuries. The Gospel of Mark speaks of "Men as trees, walking", and perhaps most closely to the style of van Sandwyk's drawings are those of Arthur Rackham, who portrayed them as "bristly, twisted, anthropomorphic trees that appear as the guises of Elves and other supernatural beings." Here, the illustrator brings them even more to life; reading books, strumming harps, and spinning spider webs, all in his unique and intricate style.

"The ghostly trees

Whisper forest tales

Upon pages

Made of their being”

49



VAN SANDWYK, Charles. *After Glow*
Vancouver: The Fairy Press, 2008.

£120
HK$1,250

Stock no. 900011

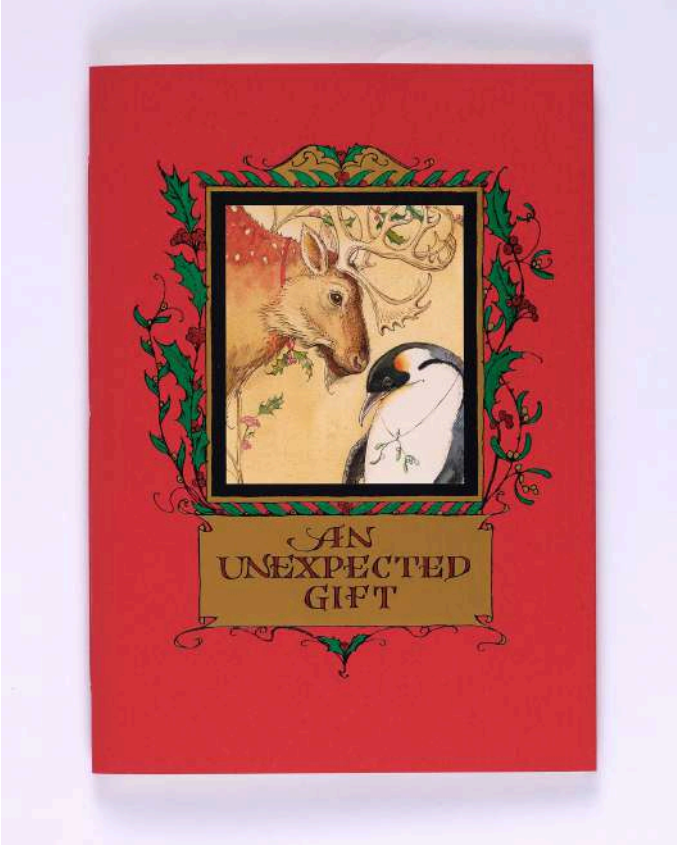
SCAN TO VIEW

Oblong 8vo., cream card wraps, fully decorated with coloured illustrations of plants, insects and fairy folk; sewn binding with decorative rainbow-coloured ribbon; front cover with onlaid maroon label decorated in black and gold; the front and rear covers folding, with tri-fold panorama to front; an additional pp [iv] pages of calligraphic text and illustrations; fold-ins with outer edge untrimmed; fine.

First edition of this autumnal poem.

After Glow describes the secret realm of the little people, and the illustrations here show many of those characters eating, drinking generally merrymaking, some wearing masks, and others playing tiny violins and french horns fashioned from flowers.

50



VAN SANDWYK, Charles. *An Unexpected Gift*
Vancouver: Charles van Sandwyk Fine Arts, 2013.

£120
HK$1,250

Stock no. 900138

SCAN TO VIEW

8vo., gold card wraps with sewn integrated dustwrapper printed in gold and metallic green, with decorative borders surrounding an inlaid line and watercolour label showing a reindeer and a penguin; endpapers printed with decorative design featuring repeating images of holly and mistletoe; [unpaginated]; printed throughout with calligraphic writing and decorations, borders and initials printed in green and red; line drawings enhanced in red; six full-page plates and one double-page at the centrefold, all in full colour; some pages with outer edge untrimmed; fine.

First edition.

The imaginative Christmas story of Bartholomew the Green, cousin of Father Christmas, and how together they unite North and South, Arctic and Antarctic, to bring Christmas to a 'wayward and needy world'. In the wake of a global thunderstorm, Nicholas enlists the help of his distant relative, who responds by saddling twenty-four penguins and flying to the North. There, they fashion toys which run not on electricity but laughter, steam, and air, with creations including toy puddings, mechanical wonder-birds and Christmas steam boats.

“Electronic magic tends to break down…whilst Christmas magic is distilled down from imagination mixed purely with love.”

The story was recounted directly by Father Christmas and his cousin to their great, great, great, great nephew, and henceforth directly to the author.

51



VAN SANDWYK, Charles. *An original, handmade Christmas decoration showing two images from the Folio Society edition of 'Alice in Wonderland'*

£120
HK$1,250

Stock no. 900040

SCAN TO VIEW

An original, handmade, double-sided round christmas decoration (11cm total in diameter) showing, on one side, the white rabbit holding a pocket watch; and Alice at the Mad Hatter's tea party to reverse; both taken from Van Sandwyk's illustrations in the Folio society edition of 'Alice in Wonderland'; with gold ruff border, both hand-tipped in gold and green glitter, with gold tassel; housed in the original green box which comes complete with christmas wrapping paper; new and unused.

52



VAN SANDWYK, Charles. *An original, handmade Christmas decoration showing fawn and two red-breast robins*

£100
HK$1,050

Stock no. 900042

SCAN TO VIEW

An original, handmade, double-sided round christmas decoration (11cm total diameter) showing, on one side, a young fawn; and two embracing robins to the reverse; with gold ruff border, both hand-tipped in gold and red glitter, with gold string tassel; housed in the original green box which comes complete with christmas wrapping paper; new and unused.

53



VAN SANDWYK, Charles. *An original, handmade Christmas decoration showing a mouse holding a glass of red wine and another with Christmas antlers*

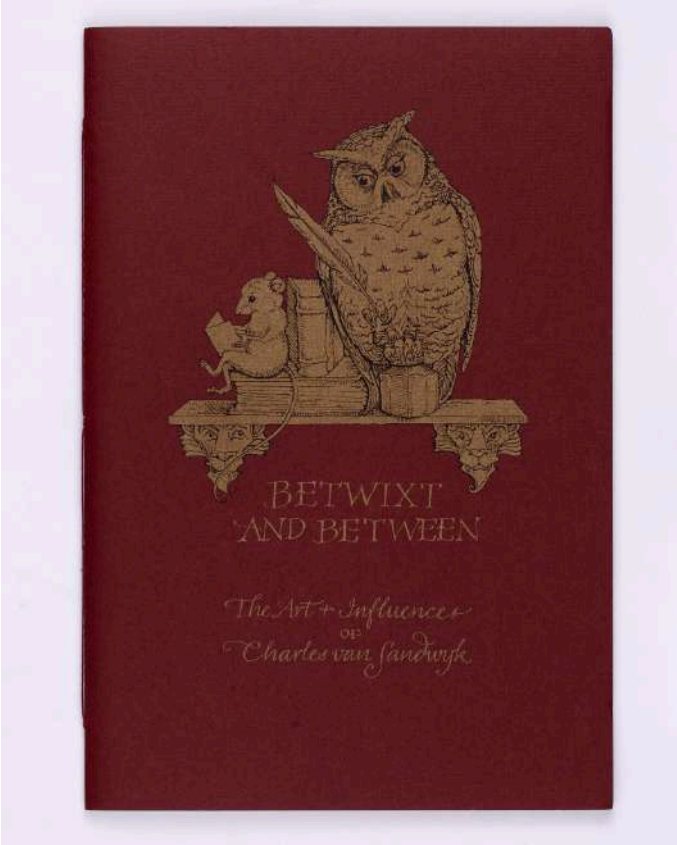
£100
HK$1,050

Stock no. 900041

SCAN TO VIEW

An original, handmade, double-sided round christmas decoration (11cm total diameter) showing, on one side, a mouse sitting on top of a piece of cheese holding a glass of wine; and another with christmas antlers and baubles to the reverse; with gold ruff border, both hand-tipped in gold and red glitter, with gold string tassel; housed in the original green box which comes complete with christmas wrapping paper; new and unused.

54



VAN SANDWYK, Charles. *Betwixt and Between. The Art and Influence of Charles van Sandwyk.*
British Columbia: UBC Library, 2011. pp. 20.

£100
HK$1,050

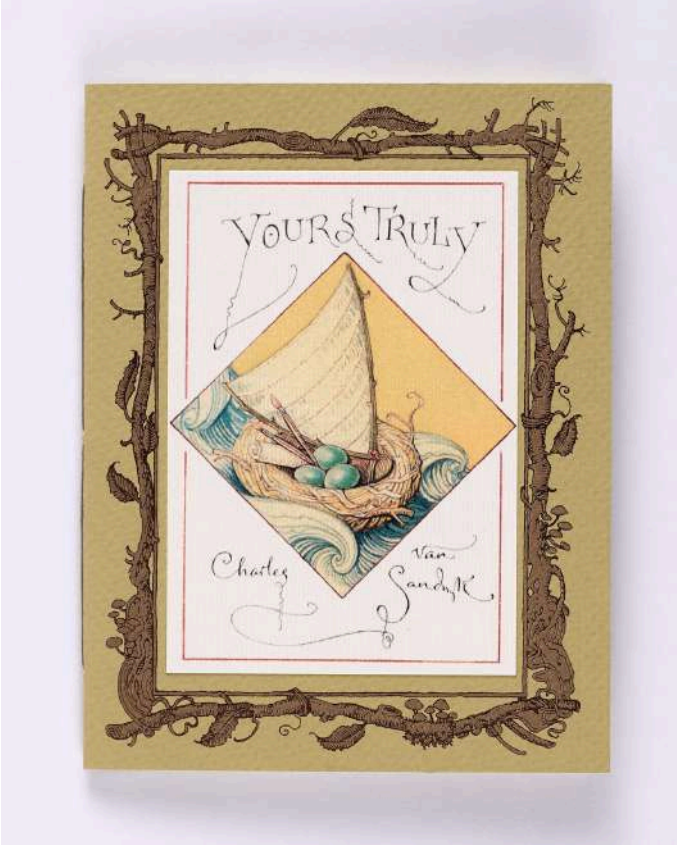
Stock no. 900003

SCAN TO VIEW

8vo., red card wraps, stitched to backstrip; lettered with an illustration showing a mouse reading and a slightly austere-looking owl writing with a quill to the upper cover, printed in black and gold; green card endpapers; pp. 20; printed in brown and red throughout on handmade paper; along with pp. [viii] pages of full colour illustrations on glossy paper; fine.

First trade edition, printed in a run of 2000 copies. The booklet was produced to coincide with an exhibition at the Univertiy of British Columbia, which explored Charles van Sandwyk's life, art, and influences. Named artists include Albrecht Dürer, Rembrandt, Da Vinci, Beatrix Potter and of course Arthur Rackham. The endpapers feature a quotation by P. Bryson, and a frog dancing beneath the numbers of a clock.

55



VAN SANDWYK, Charles. *Yours Truly*
Vancouver: The Fairy Press, [2021].

£80
HK$850

Stock no. 900072

SCAN TO VIEW

Small 8vo., yellowy-green sewn card wraps with onlaid paper label showing an illustration of a nest with sails and paintbrushes; decorative borders in copper and brown; [unpaginated], bound gatefold at the centre portion, with three pages of calligraphic text, frontis self portrait and a further four full-colour illustrations, two within a smaller tipped-in booklet entitled 'The Child Within'; fine, as issued.

First edition, **signed by van Sandwyk** to the inside front cover. The book was issued in four variant colours.

A wonderful, concise biography of Charles van Sandwyk, compiled by Kenneth Budd and Elaine Jones using the author's own papers. It describes stories of van Sandwyk's early life creating clay animals on the banks of African Rivers, his education in Canada, his experiences in a remote abode in Fiji, and what he has learned from his inner child. Many of his friends and colleagues are depicted in animalistic form in a charming illustration to the gatefold.

"*Life is very short; life is fleeting; but life is grand*"

56



VAN SANDWYK, Charles. *Six Bookplates, Four Bookmarks, & One Lovely Poem*
Vancouver: Charles van Sandwyk Fine Arts, [2014]. [pp. iv].

£75
HK$775

Stock no. 900099

SCAN TO VIEW

Small 8vo., gold sewn wraps, with onlaid paper label printed in black, red, green and brown; unpaginated [pp. iv]; with poem and two images of a dragon in full colour printed on pale blue-grey paper; envelope pasted to inside front cover containing the bookmarks and bookplates; fine.

First edition, **signed by van Sandwyk** in black ink to p. [i].

The poem 'Long ago in Bangalore', describes a fearful dragon who one day comes ashore to promote the joys of reading to the folk of Bangalore, and dispel boredom by picking up books instead. The final image shows the dragon reading a tome entitled 'Playing with Fire'. First printed in a limited edition by the Black Stone Press for the Alcuin Society's General Meeting on June 9th 2014, also included here are the six blank bookplates and five bookmarks (instead of the four stated), which show reproductions of images including wise owls, anthropomorphised trees, and a rather befuddled-looking lion.

57



VAN SANDWYK, Charles. *Father Christmas Dresses Chiefly in Red*

£7.50
HK$80

Stock no. 1800337

SCAN TO VIEW

Single greeting's card (18 x 12.5) showing Father Christmas with his reindeer, internal image showing a map of the North Pole; detachable bookmark; red envelope.

Multiple available.

58



VAN SANDWYK, Charles. *Bartholomew is partial to the colour green*

£7.50
HK$80

Stock no. 1800336

SCAN TO VIEW

Single greeting's card (18 x 12.5) showing Father Christmas' brother with penguins, internal image shows him riding his penguin-drawn sleigh; detachable bookmark; gold envelope.

Multiple available.

59



VAN SANDWYK, Charles. *Greeting's cards*

£6
HK$65

Stock no. 1800316

SCAN TO VIEW

Greeting's cards, blank, with envelopes. £6 each.

Multiple available.

60



VAN SANDWYK, Charles. *Beaver with Holly*

£6
HK$65

Stock no. 1800335

SCAN TO VIEW

Single greeting's card (11.5 x 15.5) showing a beaver with a holly branch; internal image showing the beaver's lodge; white envelope.

Multiple available.