

Valentine's Day

2021



Sotheran's
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A COLLECTION OF EARLY VALENTINE'S

Yes folks, it's that time of year again. Soon the shops will be crammed full of roses by the dozen, with boxes of sweet treats, and with every manner of card under the sun. When standing in those aisles panic can set in – with so much choice, what do you buy for your significant other? If it's all a bit too much, then take a deep breath. You've come to the right place.

Many of the modern Valentines we see lining the shelves today would have been inspired by the frills, flowers and fancies which boomed during the Victorian period. In fact, cupids, rosy-cheeked children, cherubs, hearts and flowers, had seldom been seen before that time. For the Victorians, no day was more sentimental than February 14th. Ladies sent offerings in scented envelopes, while Gentlemen entwined poetic sentiments with ribbons, paper lace and lacquered roses, as well as 'Valentine's writers' - popular love poems, to you and me.

And so, we've gone back to those roots. Last year, we presented 'With You All Things Are Bright: A Collection of Early Valentines'. We've since restocked, and now bring you, in this small selection, a wide variety of cards, books and prints celebrating Valentine's Day. Here you will find handmade and totally unique items dating from the mid 19th century, through to vintage lithographs, lace-paper tokens, infamous love poems, pop-ups, movables, and even travel posters and guides to some of the most Romantic cities in the world.

So go on, have a browse. Because there has never been a better time to say 'I Love You', and no easier way of doing so than with one of these very special items.



Rebekah

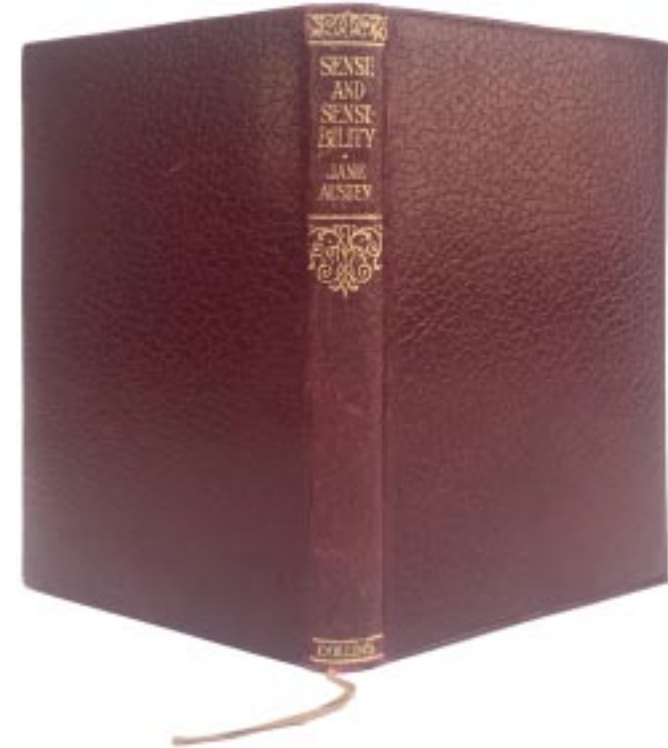
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1. “Ape” (Carlo Pellegrini). Lord Lytton. “The representative of Romance”. Statesmen No.67. Original lithograph from the ‘Vanity Fair’ series, published October 29th, 1870. 340 x 185 mm.
£75



2. AUSTEN, Jane (author). Arthur A. DIXON (illustrator). Sense & Sensibility. London; Collins's Clear-Type Press. Circa 1940.
£68

Small 8vo. Publisher's maroon grained leather, flat spine lettered and decorated in gilt, top edges gilt; pp. [vi], [5]-376; with pictorial title and illustrations after paintings by Dixon, printed in sepia half-tones; a very good, sound copy with a neat contemporary gift inscription to front free endpaper and minor rubbing to spine ends.

An attractive leatherbound vintage pocket edition.



3. [CUT OUT FIGURE.] Girl in Reeds Carrying Hearts. [c.1910]

£60

Cut-out figure of girl in pink dress, carrying hearts in her skirts, paddling in a river; (12 x 17cm approx.); the words 'To my Valentine' to the lower edge; embossed, printed and die-cut; with folding portion to lower edge, either intentional or bent at a later date; some browning and previous adhesive to rear; has at some point in its history been pasted to a board and then removed, bringing some of the second surface with it; still a pretty, and colourful example.

Quite a traditional card, by an unknown maker but likely printed in Germany, judging from the quality and style of print.

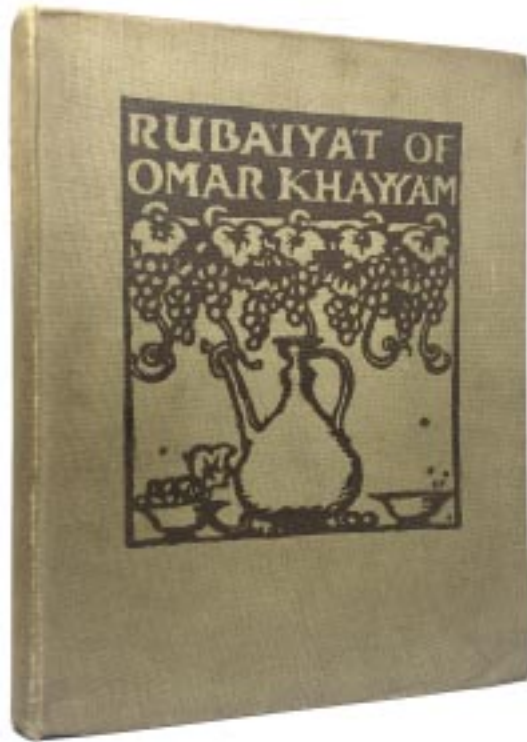


4. [CUT OUT FIGURE.] "Attention Valentine": Boy Scout with Heart. Printed in Germany, [c.1911]

£75

Cut-out figure (7.5 x 18cm approx.) of boy scout carrying a staff in one hand and a heart in another; with 'Attention Valentine' to centre; flap to rear (which is partially torn but still functional); allowing the figure to be stood upright; one hand expertly repaired; small crease to head; with numerous pen and pencil annotations in varying hands to verso, including February 1911 date, 'Nick', 'Many Happy Returns of the Day', and 'I send this Valentine to you ...', among others; still lovely and bright.

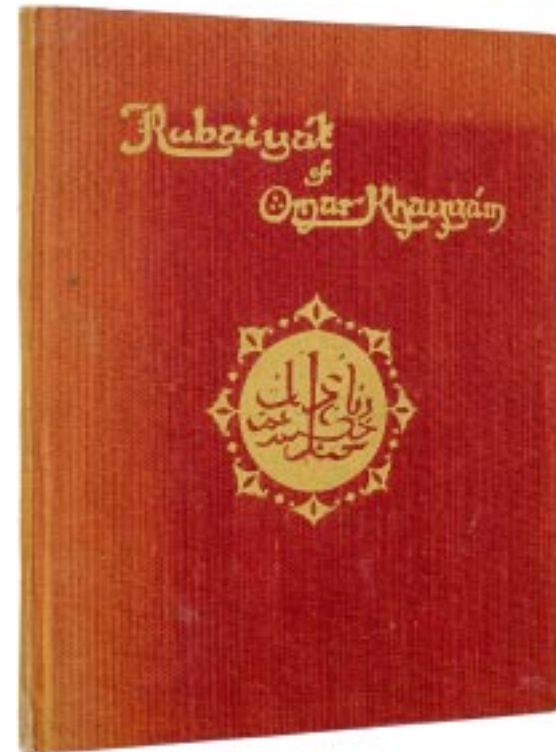
Perhaps once intended as a moveable, judging from the structural design evident to the rear, this is a lovely example of an Edwardian Valentine in traditional boy scout attire. Printed in Germany but likely an American manufacturer.



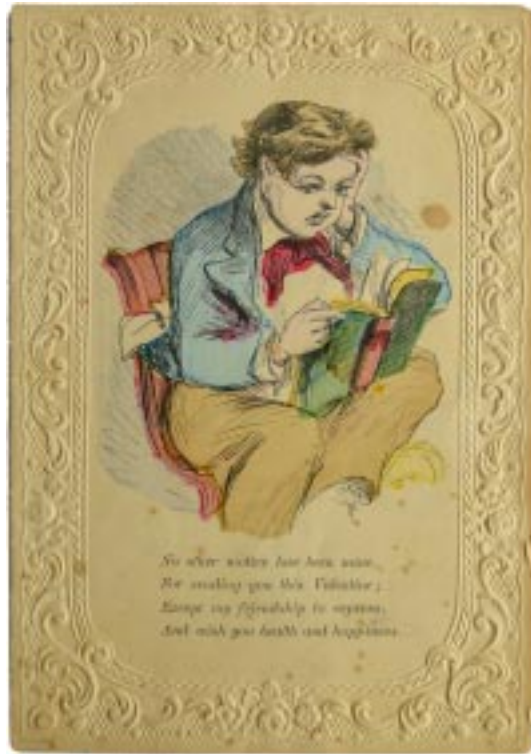
5. BRANGWYN, Frank (illustrator). Edward FITZGERALD (translator). *The Rubáiyát of Omar Khayyám.* London; T.N. Foulis. 1920. **£198**

4to. Original stone-coloured buckram, lettered and decorated in gilt to spine with pictorial panel in brown to upper board, top edges plain, others untrimmed; pp. [142], printed throughout on good quality mould-made paper with some text leaves untrimmed at lower edge; with pictorial title-page, text borders throughout in grey, and 15 tipped-in coloured plates by Brangwyn; an attractive copy with some light external dusting and marking, bruises to bottom forecorners and heel of spine, and light rubbing to joints and edges, internally very good, clean, and crisp, with all plates fine.

Early edition illustrated thus.



6. FITZGERALD, Edward (translator). Anthony RADÓ (illustrator). *The Rubáiyát of Omar Khayyám.* Leicester: The Victory Press, [n.d.] **£120**



7. [HAND COLOURED VALENTINE.] [BLANK VALENTINE]. "No other motive has been mine/ For sending you this Valentine" [c.1860].
£58

Victorian Valentine (9.5 x 13.5cm approx.); on textured cream paper with printed image of man reading book and later handcolouring - watercolour in blue, red, green, yellow and beige; a couple of very light stains; paper lines showing to second leaf; a charming little card.

Verse to front reads:

*"No other motive has been mine,
For sending you this Valentine;
Except my friendship to express,
And wish you health and happiness."*



8. [HAND ILLUSTRATED VALENTINE.] Single-sided Valentine with Pen-and-Ink drawing and Flower Illustration. 1888.
£98

A delightful handmade card (15 x 11cm approx.); with a lovely pen-and-ink drawing of a cherub sitting on a crescent moon and an owl atop a treebranch; with the words 'Here is your Valentine' and '29— Ye extra day', alongside a hand painted flower image; the words 'With best wishes of Feb 14 1888' to verso; a couple of tape residue marks to verso, else near-fine.

The writing on this card suggesting that February in 1888 was a Leap Year (we can see from past records that this was accurate). On a leap year, the tradition arose that a woman could turn the tables and propose to a man - rather scandalous, for the time. The sender of this card perhaps wanted to use this particular year to her advantage.



9. [HANGING VALENTINE DECORATION.] Three-tier Wall Hanging with Collie Dog, Kittens and Birds. [c.1920] **£60**

Three-part diecut hanging decoration, total height while hanging 37cm approx; collie dog in heart adorned with flowers; kittens with cup and saucers and the words 'With Love'; finally a second flower heart with songbirds; attached with what seems to be the original string, judging from the even toning to the verso attachments; a little fraying to top knot; near-fine.

An unusual wall-hanging Valentine, remarkably preserved with the original attachments. As well as cards, which could be folded and put away, wall-hangings were popular in the early 20th century, as they could be proudly presented on walls as symbols of an admirer's affections.



10. [HANGING VALENTINE DECORATION.] Heart-Shaped Valentine with Girl dressed in blue. 1910 **£48**

Hanging heart Valentine, (15.5 x 17cm approx.); textured cream card, lettered and bordered in gilt, with the words 'Valentine Greeting' and motif of a girl dressed in blue; with what appears to be the original ribbon hanger; with previous owner's inscription - 'Many Happy Returns of the day/ from all the little Wadsters/ dated Feb 14th 1910' - in ink to verso; near-fine, a touch of marginal toning and light creasing to the ribbon.

A lovely example of an Edwardian hanging decoration. At the time, Valentine's were still sent as symbols of friendship from friends and family to their loved ones of all ages, and not simply as romantic gestures. Such appears to be the case in this example, with the inscription from an entire family unit.



11. HARBOUR, Jennie (illustrator). 'Secrets' [signed print]. London; Raphael Tuck & Sons Ltd. Circa 1925. **£198**

An elegant vintage *Art Deco* lithograph, image size 220 x 180mm, hand-printed on cream artist's board in a recent acid-free cream mount, **signed** in the margin in pencil by the artist Jennie Harbour and also captioned in pencil in Harbour's hand; with some light surface dusting, minor marginal marking, and with blind-stamped publisher's device to board.



12. [LACE PAPER VALENTINE]. Silk Inlay with Cherub. [c.1875]

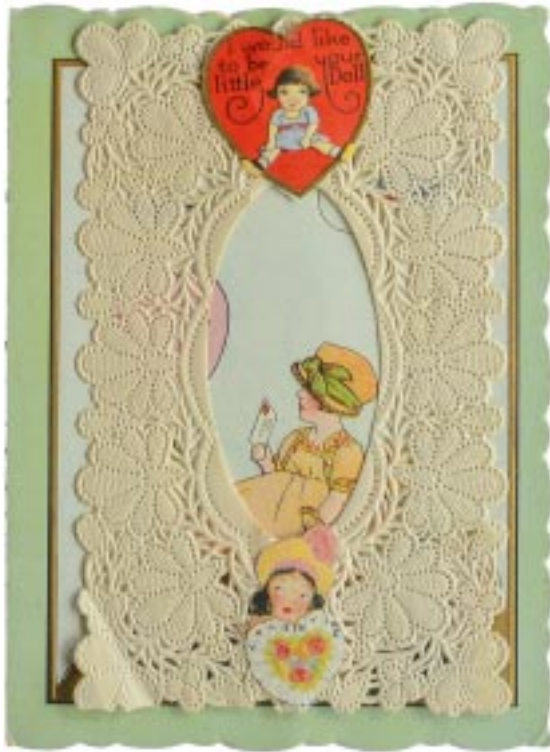
£125

A delicate lace paper card (12.5 x 18.5cm approx.), embellished in silver; with centre cut-out backed in cream silk; 'Forget me not', cherub, and rose stickers attached; housed in the original matching envelope addressed to 'Miss Delia Campbell/ Present[?]' with wax still present under the flap; one of the fold-ins missing; some browning and rubbing to envelope; the delicate card itself in remarkably nice condition, slightly rubbed in places to the silver and verso, showing the paper lines; an unusual and intricate example.

Inside a charming hand-penned inscription reads:

*"To you my lovely little siss,
I do not wish to speak a miss
My heart to you I'll freely give
If you will come with me to live.'
St Valentine
Feb 14*

The quality of the materials used in this card indicates both that the sender was keen to impress, and that the recipient was someone very special to her admirer.



13. [LACE PAPER VALENTINE]. "I'm waiting for the letter man/ To get a Valentine/ and if you wink when next we meet/ I'll know that you got mine." [Howland]: *Made in U.S.A.*, [c.1910]. **£35**

Small scale (8.5 x 12cm approx.) coloured and lace paper Valentine celebrating the postal service; coloured and gilt design of a girl posting a letter, layered with lace paper border and sticker to centre top ('I would like to be your little Doll'); printed verse and couple motif inside; the Howland mark to verso; lace paper a little creased to bottom left hand corner; previous tape adhesive marks to verso; a vibrant example of an early Valentine from a popular U.S. cardmaker.

By the time this card was produced, developments in the postal system had meant that hundreds of thousands of Valentine's cards were sent worldwide in February. So popular was the tradition that the Post Office had to issue a notice asking people to post them as early as possible to avoid overloading the system. This is a charming tribute to the wonders of the postal system.



14. [LACE PAPER VALENTINE]. Lute-Player/ "I'll Sing Beneath your Window" *Made in USA*, [c.1900]. **£30**

Small Valentine, (9 x 11.5cm approx.); textured printed scene of a lute player serenading a female figure in her window; with the words 'Valentine's greetings'; overlaid with intricate lace paper border with two heart motifs; inside printed scene of two birds on a branch with verse underneath; a few tape residue marks to verso; some light shelf-wear and some creases and closed tears to the delicate lace; very good.

Verse inside reads:

*"I'll sing beneath your window
The song will be divine
With lots of tenderness in it
For you, My Valentine."*

'H6010' to verso possibly suggesting a Howland mark.



15. [LACE PAPER VALENTINE]. Single-sided card with 'Forget me Not' Bouquet. [c.1880]. **£30**

Single-sided Valentine (10cm x 14.5cm approx.); gold paper embossed and printed in green and pink with a floral design; onlaid lace paper with two figures and flower motifs 'Devoted to you'/'Forget-me-not' centrepiece of flower posy; some light creases to extremities; else near-fine.

Possibly once the front portion of a folding card, this is likely a handmade example from the late 19th century, evidenced from the glue paste still visible to the frontis, which has discoloured over time. Lace paper was extremely popular in Victorian Valentines, the technique having said to have been discovered by Joseph Addenbrooke in 1834. While working on making embossed papers for a company called Dobbs, he accidentally filed off the raised part of the paper and was left with a pattern of tiny holes that looked remarkably like delicate lace.



16. [LACE PAPER VALENTINE]. Boy playing Fiddle. [1884]. **£48**

Small shaped Valentine (8.5 x 11.5cm approx.), pale green and white textured paper, overlaid with blue and red paper at centre and intricate lace paper design; sticker showing boy playing fiddle; colour printed scene inside showing a girl at the window and boy below; including a short verse; some very light spotting to rear, along with a couple of tape residue marks; a very sweet example.

A late Victorian Valentine with complex lace paper design. One of the most popular papers used in the Victorian period, the technique is said to have been discovered by a Joseph Addenbrooke who, fifty years previous to this example, in 1834, accidentally filed off the raised portion of embossed paper, leaving a pattern of holes which resembled delicate lace.

Verse inside reads:

*"Of all the boys I know to-day,
With you alone I'd rather play;
I am always pleased to see you smile,
Please come and see me once in a while."*



17. [LAYERED AND LACE PAPER VALENTINE]. Boy with flowers/ Love's Wish. [c.1890] £50

Small-scale Valentine (8.5 x 12.5cm approx.); pale blue and white textured paper with lace paper circular border and centrepiece of a boy holding a bouquet; with printed rose and 'Sincerity' stickers; attached poem 'Love's wish' inside, to which the sender has written the name 'Roy' above 'Maid' in ink; some spotting and previous adhesive marks to verso; lovely and very good overall.

Verse inside reads:

*"Could I, dear Maid, within thy mind,
One little vacant corner find,
Oh! It would be my sweetest care
To write my name forever there."*

The colours of this card are somewhat reminiscent of the Wedgwood pottery designs, founded in 1759 by the English potter and entrepreneur Josiah Wedgwood. It is somewhat curious that an embossed mark 'AVCO S' in circle to rear is also the name of a Victorian pottery company. Then again, this may just be a coincidence.



18. [LAYERED AND LACE PAPER VALENTINE]. Couple with cherubs and butterfly. [c.1900] £75

Square format card, (17 x 17cm approx.); pink gold and white textured card with roses and hearts; shaped lace paper border with chromolithographed motifs of cherubs, butterflies and a heart garland inside which is written 'Remember me'; centrepiece of couple dancing; verse inside flower garland inside; a few creases to corners, tape residue marks to rear, with some child-like scribbles to recto of cover and reverse of card, possibly in several different hands. Very good.

Verse inside reads:

*"A Love so fond and true,
A heart of honest truth;
I send, dear one to you,
A humble gift - in sooth.
What happiness would fill my breast,
If you would put my love to test."*



19. [LAYERED AND LACE PAPER VALENTINE]. Bird's Nest and Bouquets. [c.1880] £60

Layered and lace paper Valentine (12 x 18cm approx.); pink and gilt embossed paper with lace border and several floral motifs: 'Affection', 'Remember me', and 'Sincer-', together with a bird's nest and centrepiece of a hand holding a bouquet and the words 'Abide with me'; inside an additional blue and white paper border and two children holding a white rabbit; two tape adhesive marks to rear; some nicks to edges and a small portion of loss to the bottom right hand corner; still lovely and bright with the lace paper unusually intact.

In 1847, the popular Christian hymn 'Abide with me' was written by Scottish Anglican Henry Francis Lyte. Whether this card's centrepiece is an intentional reflection of this fact or otherwise, it is a charming late Victorian example with typical lace paper detail. The rabbit's emergence as a household pet began during the Victorian era, hence the detail inside.



20. [LAYERED AND LACE PAPER VALENTINE]. Loves (sic) Victory. [c.1890] £75

Multiple layered and lace-paper Valentine (11.5 x 18cm approx.); gilt and blue textured paper with two additional layers; a pink floral layer with motif of a figure astride a bird; and gilt lace paper, both peep-through borders to a 'Forget me not' sticker inside a heart; printed verse and design of cherub with tethered butterflies printed in red; a few nicks to edges; a little damage to lace paper and one sticker; very good.

Verse inside reads:

*'Loves Victory'
"I did but look and love awile
'Twas but for half an hour,
Then to resist I had no will,
And now I have no power.
Oh would you pity give my heart
One corner of your breast,
'Twould learn of yours the winning art
And quickly steal the rest."*



21. [LAYERED AND LACE PAPER VALENTINE]. Bird in snowdrops with silver lace paper and artificial flowers. [c.1890] **£75**

Early single-sided card with chromolithographed centrepiece (11 x 15cm approx.); plain gilt-edged card with complex double-layered lace paper design; floral stickers and cloth flowers/medal corner pieces; 'Friendship's Offering' written in gold ink to bottom edge; some fading to the cloth flowers; the odd mark and tape residue to rear; a well-preserved example, very good.

The centrepiece of this design is a testament to the quality of chromolithography, which was greatly improved upon in the late 19th to early 20th century. The popularity of greeting cards was greatly aided by these developments; prior to this, lithographic prints were made by inking a drawing upon a porous limestone block, covering it with paper, and then running the ensemble through a press. This was very time consuming and therefore costly. But as steel plates began to replace lithographic stone, techniques using color separation

cameras and photographic plates began to dominate mass multiple-color printing of chromolithographs, as well as developments in the

technologies of paper material, inks and glazing varnishes. This seems to be a slightly earlier variant, judging how the print seems to have cracked ever-so-slightly in places.



22. [LAYERED AND LACE PAPER VALENTINE]. Single-Sided Card with Figures on Bridge and Feeding Geese. [c.1890] **£30**

Small-format card (8 x 11.5cm approx.), printed green and brown paper showing a forest scene; circular lace paper overlaid with three motifs; a couple on a bridge, a couple feeding geese, and a centrepiece portrait; a few small nicks and creases; reverse with original adhesive showing; near-fine overall.

Possibly intended as a small token, or to be attached to the front of a folding card. A charming miniature.



23. [LAYERED AND LACE PAPER VALENTINE]. "True Love's Offering" [c.1900] **£60**

Cross-shaped layered and lace paper valentine (16 x 16cm approx.); textured tri-coloured paper layered with circular motif showing flowers and a cherub atop a love note; with lace paper border and two motifs; one gilt, the other snowdrops; inside a printed floral design and short verse; marked 'G' to verso; tape adhesive marks to verso, the lace paper separated at one point; a little toned in places; very good.

Verse inside reads:

*"Where'er I go, howe'er I move,
My thoughts are all engaged by love;
What'er I say, whate'er I do,
My thoughts, dear one, are love and you."*

With pencil inscription: 'To Mystie from Florence Eastman' to verso.



24. [LAYERED AND LACE PAPER VALENTINE]. Portrait of a Lady/ Cherubs/ Flowers/ Child in Bonnet. [c.1900] **£98**

Large layered paper card (14.5 x 22cm approx.); a lavishly decorated card with multiple layers; blue grey and gilt textured paper with floral card overlay; gilt lace paper border framing centrepiece portrait; with floral stickers, on which one is written 'Think you of me today', and one of a young girl in a bonnet picking flowers; printed verse and posy design inside; some overall browning, one motif appearing to be missing; with some rubbing to the lace paper with marginal loss; some light adhesive marks to verso and paper lines beginning to show; still a very nice example of a complex turn-of-the-century Valentine.

An intricately layered card, possibly intended for a wealthier recipient, judging from the dress and jewels evident in the centrepiece.

Verse inside reads:

*"Without thy smile,
the proudest lot
To me were dark and lone,
While with it,
ev'n the humblest cot
Were brighter than a throne.*

*Those words for which ambition
sighs,
For me would have no charms;
My only world thy loving eyes -
My throne thy circling arms!
Oh, yes, so well, so tenderly,*

*Thou'rt loved,
adored, by me,
Whole realms of light and
splendour
Were worthless without thee."*



25. [LAYERED AND LACE PAPER VALENTINE]. “Ever Thine/ Kind Regards” [c.1890] £48

Late Victorian Valentine (13 x 17cm approx.), with rather garish layered papers; base layer green and gold design with jagged edges; overlaid with multi-coloured floral paper, uppermost layer a lace paper border in yellow and gilt; centre motif of young boy, additional stickers of flowers and a winter scene; verse and printed floral/portrait design inside; a couple of small creases to the pink paper layer; previous adhesive and tape marks to verso; a previous owner has removed this from a backing, removing a thin layer of paper and small hole showing to the inside; aside from this internal defect, a bright example.

Possibly home-made, or produced from a manufactured pack of papers and stickers popular towards the end of the 19th century, judging from the slightly offset sticking of the central motif.

Verse inside reads:

*“May love most tender guide you
Along life’s winding way,
And then whate’er betide thee,
Thou wilt be blest
For aye.”*



26. [LAYERED AND LACE PAPER VALENTINE]. Miniature with Cherub. “Yes”. Whitney & Meek, [1860]. £50

Miniature card (7.5 x 10cm approx.), yellow paper with lace border and cherub centrepiece; with attached verse ‘Yes’ inside, printed in pink; paper behind cherub with a slight portion of loss, possibly intentional, rubbing to interior verse with slight loss of text; some tape adhesive marks and rubbing to rear. Still very good overall.

The legible parts of the verse are as follows:

*“‘Yes!’ I answered you last night,
— morning air, I say!
Col— [c]andle-light
Will not look the same by day.”*

Previous owner has written ‘Whitney&Meek’ to verso, ‘Meek’ impression also along spine of card. With ‘Carrie Rice’ also written in pencil to rear.

A charming, very early Whitney example.



27. [LAYERED AND LACE PAPER VALENTINE]. "It may be kind of frilly but I trust it isn't silly..." [U.S.A, c.1920] £88

Shaped card, (14.5 x 20cm approx.), brightly printed chromolithograph card with lace paper border and attached stickers, all featuring birds, daisies, cherubs, butterflies, hearts and 'Valentine Greetings'; centrepiece showing a country house; interior verse with printed scene of cherub; some light creases and shelfwear; some light spotting and adhesive marks to verso; a very vibrant card from the turn of the early 1920s.

Verse inside reads:

*"It may be kind of frilly but I trust it isn't silly
To send this friendly Valentine to you.
It will show my admiration, tell my halting expectation,
Of happy hours I'd like to spend with you."*

Inscribed below 'from Nancy' in pencil. No place is stated, but judging from the style of house we have assumed that this card is from American Manufacture.



28. [LAYERED AND LACE PAPER VALENTINE]. Portrait of a Lady/ Cherub with Flower Gun. [c.1880] £48

Layered paper card, (11.5 x 16cm approx.); grey and silver textured paper, with shaped pink floral layer featuring a cherub and confetti gun; centrepiece of female figure in typical dress with white and gilt textural oval border; verse and printed flower design inside; a couple of tape residue marks to verso; a couple of small patches of rubbing to upper cover; very good.

Verse inside reads:

*"At morn, at noon, at night,
Thy form in fancy still I see;
In gloomy shade, in blaze of light,
My thoughts are ever turned to thee:
Bright as the stars my love shall shine
If you will be my Valentine."*

The style of dress and bonnet worn by the figure in this centrepiece suggests a slightly earlier date. Fashions began to change towards the end of the 19th century. In female dress, Victorian's preferred to accentuate an hourglass figure, while the Edwardian period revolved around the S curve when corsets created an S-shaped female silhouette, forcing the hips back and the bust forward.



29. [LAYERED PAPER VALENTINE]. "Ever the Same/ My Love Cannot Change ..." [c.1890]. £35

Textured Valentine (12cm x 16cm approx); with layered papers; duck-egg blue with silver decorative design, overlaid with blue and gilt paper; 'fold-up' final section in gilt showing a classical figure (possibly Venus) with flower stickers, one with 'Ever the same' printed; a very good example, the hidden message behind the fold-up section unfortunately lacking, some previous adhesive and tape marks to verso where card had presumably been pasted to a board for collage; a nice survival nonetheless.

Verse inside card reads:

*"My love cannot change,
My thoughts will not range,
Though fate should us sever;
This true heart of mine
Is thine, only thine,
Now and forever."*

The idea of 'lift-up' and 'pop-up' designs can be credited single-handedly to Esther Howland, who truly popularised the modern Valentine in America in the mid to late 1800s. Such ideas were intended to add a secretive additional element of fun to the designs, although we unfortunately can only speculate what the hidden message was in this example.



30. [LAYERED PAPER VALENTINE]. Coloured papers with Floral and Gold Detail. [c.1880] £30

Textured paper Valentine (10cm x 14.5cm approx); pink and gold printed paper overlaid with floral paper cutout, with gold lace paper backed in red tissue, cutout section revealing a figure and flower cutout; with 'Myrtie' faintly in red pen to verso, some light tape adhesive marks and a little toned; a very nice example.

Possibly once only the frontis to a folding card, layered Valentines were strongly influenced by Esther Howland's New England Valentine Company. Her Valentines had multiple layers of lace papers, where each layer could be lifted to reveal another, as it was her belief that messages should be hidden inside as you should never 'wear your heart on your sleeve.' Here, the tiny message 'souvenir' can only be seen under many other layers of paper.



31. [LAYERED PAPER VALENTINE]. "My Heart is Thine/ Remember Me!" [1900]. **£48**

Single sided Valentine, (13cm x 9.5cm approx); decorative gilt design on tracing paper with rose motifs and a hand holding a letter on which is written 'My heart is thine'; folding back to reveal a hidden verse; right hand roses creased and expertly reinforced; some light marks and rubbing to upper left hand corner; some light tape residue marks to rear; with 'Millie' and 'Feb'y 14th 1900' also written in pencil to verso; a lovely example of a fold-down Valentine, popular in the late Victorian period.

'Hidden' verse reads:

*"These few lines to you are tendered
By a friend sincere and true,
Hoping but to be remembered,
When I'm far away from you."*

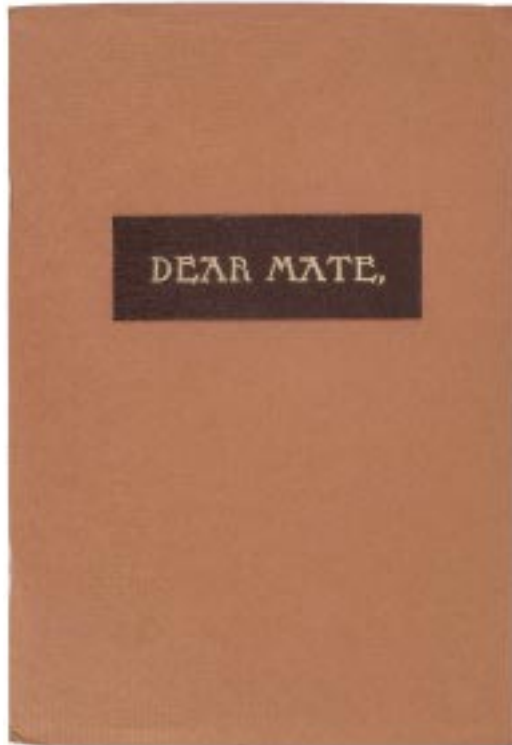
Though dated 1900, this card with its hidden message was a popular design in the late Victorian period. On the one day of the year when the shy and straight-laced could show their affections, hiding the true message behind multiple layers added an element of security, as well as fun.



32. [LAYERED PAPER VALENTINE]. "Though I should live to be Aged and Gray/ My Love would grow stronger, As Day followed Day." [USA: c.1890] **£30**

Small pocket-format Valentine (8.5 x 13cm approx.), textured pink and gold embossed paper with pansy posy design; printed verse and country scene inside; 'A' printed to verso either indicating a maker's mark or the series in which the card was produced; small corner crease to recto; previous adhesive and tape marks to verso; very good overall.

A very sweet example of an early manufactured card - American, judging from the 'gray' spelling. Floriography was very important to convey hidden messages in Victorian and Edwardian cards - the pansies in this examples show love and admiration for another, although in Victorian England it was also used for secret courting - admirers would hide pressed pansies in bunches of herbs wrapped in doilies, to signal their feelings to another.



33. LONDON, Jack. *Dear Mate.* Oakland: Carl J. Bernatovech & Russ Kingman, [1976]. **£98**

8vo., plain brown stapled card wraps, contrasting leather label blocked in gilt; with two tipped-in sepia photographs of the writer and his wife; pp. [xxiv]; aside from a couple of small corner creases to upper cover, fine.

Limited edition, **one of just 300 numbered copies** of which this is No. 85.

Published on the anniversary of Jack London's one hundredth birthday, this little volume contains a series of inscriptions written by the author to his wife Charmian, which can be found in his wife's personal copies of his books.

"Dearest Mate -

After it all, and it all, and it all, here we are, a all in all, all in all."



34. [MINIATURE VALENTINE.] 'Purity' / "I Saw You Smile ..." in original envelope. [c.1890] **£40**

Miniature format Valentine (6.5 x 9.5cm approx); pink and gold textured paper with central 'purity' motif of red and yellow flowers in a vase; printed poem inside with image by 'Bruton'; in the original envelope addressed to Miss Mary Hunt, Huntsville, Conn.; a little toning and very marginal splits to envelope; near-fine.

Verse inside reads:

*I saw you smile,
I heard you speak,
And now, to gain
Your love I seek;
I lost my heart
That happy day,
It left me then,
With you to stay."*



35. [MINIATURE VALENTINE.] Cut out figures of boy and girl carrying baskets of flowers. [c.1900] £35

A matching pair of chromolithographed, die-cut figures, each approximately 10cm tall; the boy carrying a basket of flowers, the girl a basket and watering can; card supports to rear allowing the figures to stand upright; paper marks beginning to show to rear, otherwise near-fine.

A charming pair of figures from the turn of the century. The maker's mark to rear unfortunately undecipherable [Denmans?].



36. [MINIATURE VALENTINE.] 'Cut out' Door: "Wonder if I'd Have any Luck!" [c.1900] £40

Miniature format Valentine (7.5 x 9cm approx.) with image showing a boy with heart by a die-cut door numbered no. 13 'Valentine' with opening to reveal a clever design of fold-up image showing a girl with love heart and the word 'Faint heart never won fair ladies'; some overall light wear and creasing, with the odd nick and a little spotted to front, still a very nice, well-preserved example, with 'Frederick from Milton' written in pencil to verso.

Printed inside: Series No. 331: - Valentine Cut Outs, 12 designs.

It is intriguing that the designer has chosen the number 13 - usually associated with bad luck - to print on the front of this design. However, the concept of bad luck stemming from 13 is actually a relatively modern phenomena. The earliest written reference is supposedly Henry Sutherland Edwards' 1869 biography of Gioachino Rossini, who died on Friday 13th. With the reference to luck on the front of this example, it may be that the sender was assuming a negative response.



37. [MINIATURE VALENTINE.] "Like two stars/ That softly shine/ Are your sweet eyes/ My valentine..." [c.1900] £25

Miniature card (6.5 x 9.5cm approx); textured blue and white paper with central motif of a flower in a box with the words 'From a faithful friend'; printed verse and image of couple in pink to inside leaf; near-fine, with paper lines showing to rear.

Verse inside reads:

*"Like two stars
That softly shine
Are your sweet eyes
My valentine;
In all the world,
No one can move
My heart, but you,
To thoughts of love."*

There is also an artist's mark of some sort - possibly BMITOYL - although we cannot trace a particular source.



38. [MOVEABLE]. Cat with Cream. U.S.A, [c.1920].

£75

Die-cut moveable Valentine; (20 x 12cm approx.); showing cat licking cream out of a blue saucer, the head on a split-pin allowing it to be lifted up and down giving the impression of movement; 'To my Valentine' printed to lower edge; two outside flaps allowing the card to be stood upright; some light rubbing to verso with previous ownership inscription in pencil to rear; some light creasing, particularly to outer folds; a lovely example.

With 'G' trade mark to rear possibly suggesting that this example was printed in Germany. We can assume that the message being given here is some take on the 'cat that got the cream' idiom.



39. [MOVEABLE]. Boy in Sun Hat. Printed in U.S.A, [c. 1910]

£48

Two-part moveable Valentine; (19 x 10cm approx.); of a boy in sunhat with 'A Joyful Valentine to You' printed to the lower portion; split pin allowing figure to tilt sideways; a rather vibrant example, creasing along the neck area meaning that the figure's head is a little fragile and has been expertly reinforced; a lovely example of an early 20th century card.

A beautifully coloured Valentine with plenty of texture within the fabric of the clothes, printed in the USA but possibly influenced by European printing techniques and style of traditional dress.



40. [MOVEABLE]. Boy on Rocking Horse. Chicago, Ill.: Carrington Co., [c. 1930]

£50

Moveable Valentine; (10.5 x 13.5cm approx.); showing a young boy carrying a heart on which is written 'To my Valentine', aside a rather jolly rocking horse; die-cut section allowing the figure to be lifted up and down; 'You're my Hobby' printed to lower section; some creasing, particularly to horse's neck and ends of rocking horse runners; a couple of tape residue marks to verso, with two ink inscriptions: 'From H R'; and 'Johnny from H. R.'; a bright example of a pre-war Valentine.

We can trace cards produced by The George S. Carrington Company from 1917. The brand also produced books and games, as well as cards for many different occasions. In 1937, the company made the headlines when retired president Charles Sherman Ross was kidnapped and held for ransom. He was found dead along with one of the kidnappers, James Atwood Gray. What followed was an FBI manhunt which led to the capture in early 1938 of the culprit at the Santa Anita Race Track in Arcadia, California.

Wartime pressures meant that even the most successful card companies such as Raphael Tuck began to suffer due to paper shortages. One victim was the famous George C Whitney Company of Worcester, Massachusetts. They were bought out by Carrington in 1942, who purchased the presses and remaining stock. Carrington continued into the mid 20th century, with their address printed on a number of game boxes from that time indicating that they were still in business and dealing out of West Fullerton Avenue, Chicago, into the late 1950s. In 1955 they too closed their doors for the final time.



41. [MOVEABLE]. "Say Something, It's Up To You" Worcester, U.S.A: Whitney Made, [n.d. c.1940]. £48

Single-sided Valentine (11.5 x 16cm approx.); with a woman dressed in blue receiving a bouquet from a suited admirer; bearing the title 'Valentine Greetings'; split-pin allowing the male figure to fold twice, from either a fully standing or kneeling position; some light shelf wear to recto; verso bearing surface wear from previous adhesive being removed; still a fresh example.

Whitney was one of the leading manufacturers of Valentine's cards between the late 19th and early 20th centuries, with the company lifespan spread over 77 years of card design. George Whitney himself worked under the Dame of Valentine Card production, Esther Howland, with some of his early examples being almost indistinguishable from those of his employer. He purchased Howland's company, the *New England Valentine Company* in 1880. Eventually, due to paper shortages brought on by the Second World War, his company suffered the same fate. Whitney was bought up by Chicago's *Carrington* in 1942. This card is one of the company's last examples bearing the Whitney mark, with a clever mechanical feature.



42. [MOVEABLE]. Mother and Child in Armchair. U.S.A., [c.1920].

£88

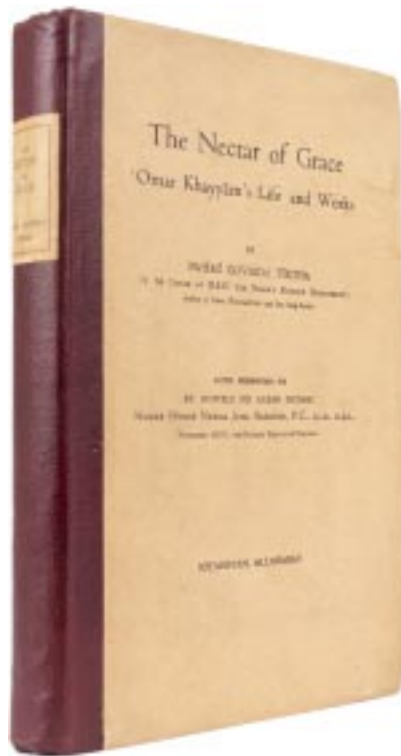
Two-part Mechanical/Moveable Chromolithographed Valentine; (18 x 18cm approx.); showing a girl rocking child on her knee in an armchair; the two figures attached by split pin allowing them to rock backwards and forwards; with the words "To My Valentine" printed to upper cover; 'G Trade Mark' printed to rear possibly indicating a German printer; two folds either side allowing the card to be stood upright; a little rubbed to corners and folds; 4 tape residue marks to rear; nonetheless a remarkably bright example.

The fashion of moveable cards was developed in the 19th century, but gained popularity into the early 20th Century, when designs started to become larger and more elaborate. This example, showing two children or perhaps intended as a mother and child, is likely to have been given between a couple who had already started a family, or with the intention of long-term commitment.



43. NICHOLSON, William (1872-1949). Characters of Romance. Complete set of sixteen framed original lithographs in colours, published in "Characters of Romance," October, 1900. 500 x 400 mm. The characters portrayed are: *Miss Haversham, Mr Weller, Don Quixote, John Silver, Rochester, Sophia Western, Porthos, Chicot, Baron Munchausen, Miss Fotheringay and Captain Costigan, Madge Wildfire, Mulvaney, Jorrocks, Gargantua, Mr Vanslyperken, and Commodore Trunnion.* **£2,500**





44. OMAR KHAYYAM - SWAMI GOVINDA TIRTHA. The Nectar of Grace. Omar Khayyam's Life and Works. Hyderabad, Government Central Press, 1941. **£198**

Small 4to. Quarter maroon cloth with beige paper covered boards; paper title label to spine (chipped to corners); pp. vii, [3], cc, 402; two portraits with tissue guards, plates after photograph, a much nier copy than unusually encountered.

First edition of this uncommon Indian contribution to the interpretations of Omar Khayyam, usually found in very bad condition. One of the most detailed studies of Omar Khayyam's life and writings ever made, based on a comprehensive survey of most (if not all) of the existing material on Khayyam, including biographical data and astrological information provided by early texts about the poet and scientist, which help to date Omar Khayyam's date of birth 'at sunrise on 18 of May 1048'. The Swami, whose real name was V. M. Datar had been a civil servant in Hyderabad and PA to Sir George Casson Walker, before retiring to an ascetic lifestyle. Omar Khayyam's text is printed here quatrain by quatrain in both Farsi and English, and highly annotated.



45. [OVERSIZED VALENTINE.] Oversized Heart with Layered Papers, Girl in Bonnet and Concealed Message. [c.1900] **£98**

Oversized card heart (22.5 x 23.5 at largest points); with multiple layers; pink and gold embossed card, pasted onto which is a small verse; concealed behind a gilt, pink and green painted parchment paper; central image of girl with umbrella and flowers in bonnet; a largeish crease to verso not affecting the structural integrity of the card; along with a small scuff; else near-fine.

A doubly-concealed message; the second layer reads 'with my' and the third "Pure affection's sweetest token, Choicest hint of Love unspoken To my Valentine"

Concealed messages were popular for adding additional elements of surprise which could lie undiscovered upon the initial receiving of a card. In this way, admirers could pass messages safely to their lovers without fear of immediate detection.



46. [OVERSIZED VALENTINE.] "Love's Token": Early Galalith Lute with Cloth, Ribbon and String Detail. [c.1906] **£148**

Homemade Valentine (33 x 17cm approx); heavy card stock, onto which has been pasted a border of floral pleated fabric; central, and attached with metal pins, is a stringed instrument design made from an early form of plastic, with duo-tone string, gilt penwork and the words 'Love's token'; a ribbon bow attached to the headstock, and a circular image of a couple, pasted underneath the soundhole; '1906' written in pencil to rear; a little browned on the verso, with the odd mark; some creasing to corners of board, in one or two places the top layer has peeled off, but this is marginal. A highly unusual example.

A curious valentine, made of an unknown plastic material. If created in 1906, as the pencil mark to rear claims, then it pre-dates the invention of Bakelite, and so must be made from a substance such as Galalith or Celluloid, both early types of plastic which could be moulded into various shapes but were slightly less hard-wearing.

To be frank, one of the most hideous things we have ever seen.



47. PARNELL, Thomas. The Vigil of Venus. A rendering of the *Pervigilium Veneris* into English Verse. Shaftsbury: At the High House Press, 1927. **£75**

Small 4to., half imitation vellum over marbled boards, lettered in black to spine, in **original glassine**; with illuminated initial, and vignettes from wood engravings by L. Clennell pp. [ii], 14, [iv]; glassine darkened, as to be expected; end papers lightly offset; else near-fine.

One of 200 copies on mould-made paper, this **no. 152**. A very sweet edition of this translation of Latin poetry, often attributed to Apuleius, Cattullus, Lucretius, Florus, Solinus or Tiberianus, amongst others.



48. [PEEP-THROUGH VALENTINE.] "Please be my Valentine!" [c.1910]

£48

Vertically folded Valentine (11 x 14cm approx.) with embossed card in blue and white and the words 'Valentine's Greetings'; cut-through heart showing through to the internal centrepiece of a boy with his head in his hand; a short printed verse inside; Inscribed 'Leonard Gifford'; the odd mark and overall light toning, a tad offset through the heart cut-out; near-fine.

A rather pitiful valentine, with the verse inside reading:

*"Please be my Valentine
so I'll get over this
far-away-nobody-loves-me feeling!"*



49. [POP-UP VALENTINE]. Children and Lighthouse. Germany: [c. 1900].

£125

Tri-tier textured embossed pop-up card; (14.5 x 22cm approx.); with front two layers glazed and the background scenery remaining matte; with bucket of hearts, lighthouse, boat and countryside scenery, female figure holding flowers, the boy with suitcase inscribed 'Valentine's Greetings' and with love letter; near-fine with all original parts, ever-so-slightly starting to the hinge.

A wonderfully vibrant late-Victorian card, printed in Germany with the female figure in typical European dress, but likely sent in the US. This card with a lighthouse theme, and the lines:

'A Token of Affection

*The moonbeams o'er the rippling waves are creeping,
In thy sweet eyes a lovelier light is sleeping'*
to the front fold.



50. [POP-UP VALENTINE]. "A Loving Valentine for Mother" *Cleveland: American Greetings Corp, [c.1953]. Printed in Italy.* **£48**

Pop-up tri-layer card; (15.5 x 21cm approx.); with gold detail, depicting cherubs playing trumpets at a well with roses, hearts and flower cart; some light brown spotting to fold-down, with small pencil marks; else exceptionally clean and unopened, meaning that the card does not stand upright easily; ink inscription 'From Betty & George' to inside fold-down.

American Greetings Corporation was founded in Cleveland, Ohio in 1906 by Jacob Sapirstein, a young Polish man who, after receiving a \$50 bank loan, began importing elegant postcards from Germany, and selling them to local merchants from his family's horse-drawn cart. This later Valentine, printed in a Victorian style, is somewhat Coronational in theme, and so may have been released in line with Queen Elizabeth's coronation in 1953.

Poem to fold-down reads:

*"This Valentine is sent with love,
Appreciation, too
To the dearest mother in the world
And Mother dear, that's YOU."*



51. [POP-UP VALENTINE]. Children with flower basket and cards. *Printed in Germany, [c.1900].* **£75**

Three-tier pop-up card; (11 x 14.5cm approx.); depicting two figures, one carrying baskets of flowers, the other a pile of love letters; with flowers and dove to front panel; 'To my Valentine' printed to fold-down and red 'honeycomb' tissue connector; front section rather creased from bad folding; previous tape to fold-down edge; else a very good example with original props intact.

With inscriptions in two different hands to rear. The first reads "This is from Dorothy Jois Trogral"; the second "To Ruth from Guess Who?" in a slightly more child-like hand.

Around the turn of the 20th century, German manufacturers began to dominate the market with clever "mechanical" valentines that folded out to create three-dimensional scenes. Increasingly, these types of cards were aimed at children, rather than romantic adults, owing to the 'fun' nature of the designs.



52. [POP-UP VALENTINE]. Children Eating Apples. [U.S.A, c. 1930].

£75

A charmingly simplistic pop-up printed Valentine; (16 x 10cm approx.); showing two children eating apples on a bench, against a background of flowers, doves and a parasol; with "To my Valentine" to fold-down; and 'honeycomb' tissue connector to front section; fold-down crease a little fragile; some light overall toning and a small patch of rubbing (possibly a previous inscription erased) from verso. With pencil inscription 'for Lara Bunck' to rear.

Verse to fold-down reads;

*"This little token let thy love combine
With mine, my only chosen Valentine".*

Unsurprisingly, it was in the United States where the mass production of Valentine's Day cards boomed at the turn of the 20th century. This particular style of card is typical of the period.



53. [POP-UP VALENTINE]. "To Greet My Valentine" Printed in Germany., [c.1910].

£60

Chromolithograph pop-up card; (13 x 18cm approx.); printed in Germany, with multiple layers, showing a couple at a gate, the boy holding a love letter, with snowdrop and rose layers; verso and exposed card lightly browned, else a nice example of a slightly later, mass-produced Valentine of the Edwardian era, with the original mechanisms intact.

A charming example of a slightly later Edwardian design, and one of the more common cards of this period. Chromolithography was by 1910 well established in Germany, allowing for cheap printing en masse and leading to slightly less sharp images but ones which could be reproduced quickly and on a grand scale.

The message here reads:

*'I'll have no Valentine but you,
Be mine, sweetheart, and I'll be true.'*



54. [POP-UP VALENTINE]. Valentine with Cherubs and Cart. Printed in Germany, [c.1890]. **£125**

A German neo-baroque pop-up chromolithographic multi-layered Valentine's card; (20 x 18cm approx.); depicting cherubs with a cart full of hearts and flowers, and peeping out of windows; small portion of flower garland expertly reattached, with a few very light scratches and creases to extremities, particularly to one cherub hand (only visible from the verso); a lovely late-Victorian or early-Edwardian example.

By the 1880s, the ease of colour printing added a new dimension to the cards. In particular the Germans, for whom chromolithography was easier, took advantage of the market with die-cut constructions on heavy card with red or pink tissue paper in honeycomb shapes to add dramatic colour splashes (as on one of the outer joints of this card).

Addressed 'To my Valentine' with the short verse 'Pretty one! I hope you know, This is from, Your little "Beau".'



55. [POSTCARD VALENTINE.] "Fragrant Flowers/ A little letter too/ With fondest greeting/ I send this day to you" New York: Wolf & Co, [c.1906]. **£25**

Chromolithograph postcard (9 x 14cm); featuring the title 'Love's Valentine' and two children with a bouquet of flowers; with printed verse; blank to verso with post card template and the Wolf trademark; a couple of tape residue marks to verso; very good.

Founded by the Wolf brothers in 1879, Wolf & Co. became one of the leading publishers and importers of art novelties in the United States towards the end of the 19th century, eventually establishing a branch in Berlin to deal with the chromolithographic printing. In 1895, together with the Art Lithographic Publishing company, they founded the International Art Publishing Co. as a subsidiary to take over their postcard production. The illustrator Ellen Clapsaddle was hired by them in 1906 as a full-time illustrator. We attribute this design, typical of her usual work, to her.



56. [POSTCARD VALENTINE.] With Love's Greeting: Boy with Doves and Flowers. *Printed in Germany, [c.1900]* **£20**

Valentine postcard (9 x 14cm); with embossed and printed image of boy holding a flower garland, with flowers and doves; postcard template to verso, else blank; a little browned all over, two tape residue marks to rear; very good still.

Most likely produced by an American manufacturer, with the chromolithographed printing outsourced to Germany, which saw fast developments in printing techniques and style at the turn of the 20th century.



57. [POSTCARD VALENTINE.] Figure astride heart in snowy scene. *[N.Y.]: 1918.* **£10**

Printed postcard (9 x 14cm); embossed and printed with a figure astride a heart in a snowy scene with the words 'To my Valentine', with gilt border and copyright marks to lower LH corner; faint pencil inscription with Feb 14th 1918 date decipherable in pencil to verso from 'Roland Green, Kingston N.Y.'; card unfortunately a little creased and pockmarked, with some damp marks to verse; the image still relatively bright.

A war-time postcard, sent just a few months before the end of WWI.



58. [POSTCARD VALENTINE.] Girl carrying buckets of flowers. [c.1910].

£75

Chromolithograph postcard in two parts, each measuring 5.5 x 3.5" approx, one side with chromolithograph image of a girl with flower garland carrying pails, the other with written address of a Brita Henstam, attached at each end with tri-tone concertina tissue garland measuring up to 1 metre in length when fully extended; the two cards slightly misaligned, presumably from being opened and closed; still near-fine, with some very small creases to corners and small marks to written side of card.

A European example of this fun style of postcard, likely a Valentine, with address for Malmo, Sweden, written in ink to template.



59. REED, Alice; [SHAPE BOOK]. Cherubs. London: Ernest Nister, [c.1900]. Printed in Nuremberg, Bavaria.

£68

Miniature book (6 x 6cm approx); in the shape of a cherub's head, chromolithographically printed with title in gilt to upper cover; bound with cream ribbon; pp. [viii]; some light fraying to ribbon; a couple of light tape adhesive marks to verso; a charmingly preserved little volume.

A tiny poem book celebrating the Easter festival.



60. ROWLANDSON, Thomas (1756-1827) Marriage of Doctor Dicky Bend. An original hand-coloured aquatint for W. Combe's 'Dr. Syntax', London 1820

£75

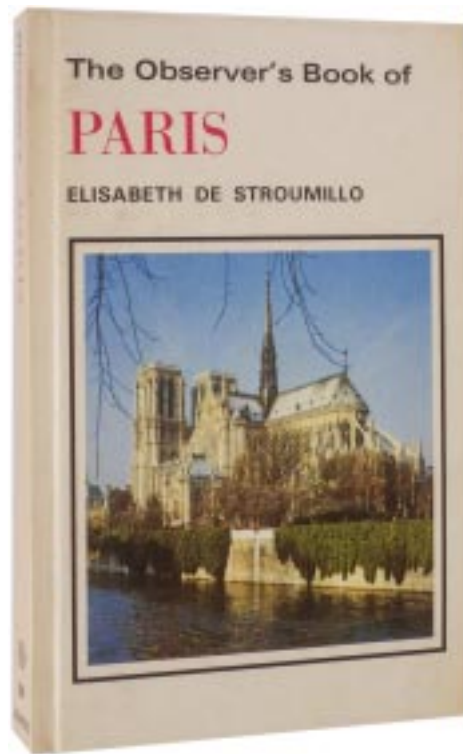
Marriage of Doctor Dicky Bend.



61. SCHLATTER, Ernst Emil (1883-1954). Arosa, 1800m. Suisse. Original lithograph with colour, printed by Wolfsberg-Druck, Zürich, Switzerland, 1936. 1025 x 640 mm.

Arosa is located at the end of the Schanfigg Valley. With its impressive range of mountain peaks all around, Arosa is attractive for hiking tours during the summer season. In the winter season skiing is the main attraction.

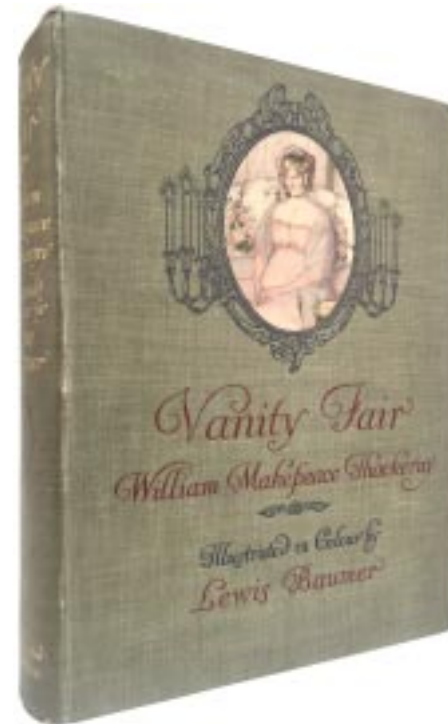
£2,400



62. STROUMILLO, Elisabeth De. *The Observer's Book of Paris.* London: Frederick Warne & Co. Ltd., 1982. **£125**

12mo., original printed boards; end paper maps of the city; pp. 192; a couple of very light spots to edges; spine a trifle toned, as is common; a near-fine copy.

First, and only edition of this, one of the scarcer books in the Observer canon. A travel guide exploring the history, ambience, and key areas of Paris. With 8 colour plates and 57 black and white photographs.



63. THACKERAY, William Makepeace (author). Lewis BAUMER (illustrator). *Vanity Fair.* London, Hodder & Stoughton. [1913]. **£148**

4to. Original grey printed cloth, with onlaid oval pictorial vignette to upper cover, spine lettered gilt, pictorial endpapers; pp. [xviii] + 483; with 20 fine mounted coloured plates behind tissue guards in Edwardian style; externally near fine with small bruising to spine ends, small knocks to top forecorners of both boards, and light speckling to edges of book block, internally remarkably fresh with all plates fine and just light foxing to final couple of leaves.

First edition illustrated by this artist and one of the few attractive interpretations of this classic of Nineteenth Century prose.





64. TOMKINSON, Constance (author) David KNIGHT (illustrator). *Les Girls*. London; Michael Joseph. 1956. **£48**

8vo. Original pink cloth pictorially decorated and lettered in silver to spine, pictorial endpapers, preserved in pictorial **dustwrapper** with wrap-around design; pp. [vi], [7]-245; with photographic portrait frontispiece and illustrations and decorations in line by Knight; a fine copy protected by a very good, unclipped dustwrapper (15s) with an unobtrusive wrinkle to upper panel and one short closed tear (15mm) to head of spine with a little unnoticeable associated creasing.

Second impression, issued a few months after the first, **inscribed** by the author, "For Elizabeth with every good wish, Constance Tomkinson". The humorous account of "hooper" in a troupe of Anglo-Saxon lovelies' who toured the Continental resorts accompanied by 'the howling of wolves'. According to the reviews she is seeringly funny, especially about men.



65. [VALENTINE BOOKLET.] *You've A Little Way About You* [c.1920]

£58

A oblong Valentine's writer; (13.5 x 10.5cm approx.); luxurious gold printed cover with image of woman in bright pastel colours; tied with a cream ribbon and textured edges; pp. [iv]; with printed poem inside; a little offset from ribbon inside, with the inscription 'Geraldine dear: Valentine greetings with much love to you. Loving by Auntie Taff.'; internally exceptionally bright; one ribbon strand near-detached, else a beautiful writer with an unusual colour palette.

Verse inside reads:

*"You've a little way about you
That is very, very dear,
A pleasant way that always makes
Folks glad to have you near;
That brings a smile to welcome you,
A sigh when you depart,
And that little way about you
Has endeared you to my heart."*

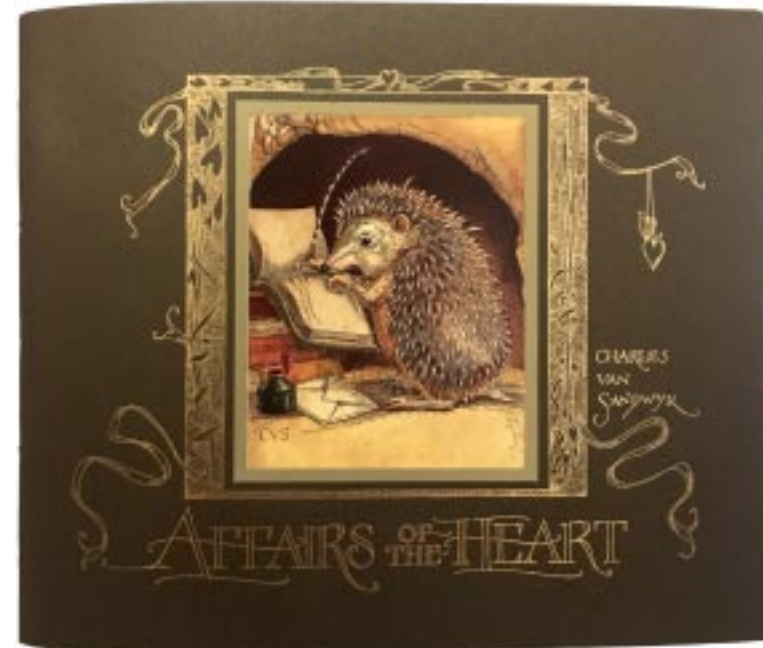


66. [VALENTINE BOOKLET.] Truly Thine/ Love's Old Delicious Tale. [c.1900] **£60**

A highly decorative 'Valentine's writer' (10 x 16.5 approx.); pp. [iv]; very brightly printed and embossed in multiple colours, with textured edges; glued and tied with blue ribbon; black and white printed image to p.1, printed poem to p.3; a few light marks and creases; ribbon a little frayed and dried glue bleeding slightly inside cover; inscribed 'To Margaret from Bessie'; very good, and charming.

Verse inside reads:

*"If I could claim the richest gem
That now lies in the sea,
I'd rather far than have that pearl,
Have one kind thought from thee.
If all the joys of this bright world
Were now spread out to me,
And I were told to make a choice
I'd ask one thought from thee."*



67. VAN SANDWYK, Charles (author and illustrator). Affairs Of The Heart. [Vancouver]; Charles van Sandwyk Fine Arts. 2019. **£138**

Landscape royal 8vo. Original rich brown card covers seamed with gold over pinkish-red metallic card, prettily blocked and panelled in gilt to upper wrapper with an onlaid pictorial label printed on card, hand-sewn; pp. [28]; printed on fine, untrimmed, hand-made paper and other fine stock in various colours and including 14 beautiful coloured plates after watercolours by van Sandwyk printed on card and mounted-at-large within elaborately drawn and gilded borders alongside other decorations printed in antique gold, the stunning calligraphic font throughout rendered in sepia.

Third printing following the first of 2003 and the second of October 2007. This copy **signed** in ink by Charles van Sandwyk to the first leaf. A lovingly composed and assembled work, bound by hand. An extended verse exploring the nature of love in all its forms: "For those who brave the early morning dew barefoot! For those who picnic under cloudy skies. For those who drop everything to catch a falling friend. For those dear souls who value love and tenderness above all else ..."

