

VALENTINE

1. **Lover's Knot Poem.** [Manuscript poem:] 'Wrote by my Grandfather John Start when a boy S.S.' c. 1790, manuscript poem in a tidy hand, written inside a twisting lover's knot pattern, with four red hearts, large green triangles and smaller green diamond shapes in the spaces between the lines, all within a border of three lines of small squares drawn in pen, and on two sides squares have been filled red to make a pattern, bifolium, (200 x 310 mm), three horizontal folds, very slight rubbing to the colour of the blue triangles with the ink weakening the paper in places (one piece of archival tape on reverse) but the text wholly unaffected and clear; watermark with what could be a sword, in a circle; ms. on verso: 'Wrote by my Grandfather John Start when a boy S.S.'

£1750

A very clear and attractive late eighteenth/early nineteenth-century lover's knot - an enduring emblem - with a poem entwined: 'This is Love and worth commending / Still beginning and Never ending / Reaching Spreading Round A Boute / Always Turning in and Oute / Still Increasing Still Renewin / Crossing meeting Still Continuing / Winds This Way That Way / Bending without Beginning without ending / True Love Stiring Still in Action / always tending to Perfection / No Croas can stop true Lovers Intent/ but it goes on to what is Meant/and though It meete with many a one / true love makes A Cross seem none / To those Who never Love But one / Love of many is true Lovers Bane / and such shall be coast and croast Again who (who) Loves to Love must lean o know'. Start is a common Devonian surname; there are Samuel and John Starts (1786-1840) listed as having lived in Lyme Regis, whose genealogies broadly accord with the details here. A charming early handmade valentine in unusually good condition.





2. **A Regency illustrated love letter addressed to Miss S.[arah] Corney.** February 14th 1801, first page with hand-coloured oval allegorical stipple engraving of Hope beside an anchor and sailing ship (published John Fairburn, 1797), surrounded by manuscript, within a pierced lace pattern border embellished with water-colour rosebuds, with further manuscript above and below, pp. 2-3 blank, p. 4 with name, address, and date in ink 'Miss S. Corney Little Guilford Street Queen Street Southwark... ', oval red ink stamp '10 o'clock FE[B] 14 1801', an indistinct oval black ink stamp, and remains of red wax seal, sometime folded to form envelope; lightly toned in places, small hole and tears to blank margin of second leaf where seal broken, neatly strengthened on recto; large bifolium, (250 x 205 mm)
£1800

An early valentine, in which a printed folded sheet (the forerunner of our cards) is augmented with text by the prospective lover. John Fairburn printed the first such commercially available valentine card in 1797, much like this example, to cater to a middling class which had money to spend and which began to express romantic love via purchased trinkets and gifts, rather than (or in addition to) the more traditional handmade tokens. Formerly considered, or at least configured as, a more rural pursuit, sending valentines became a highly fashionable occupation of town-dwellers, with people of all social ranks participating. This valentine has a symbol of hope and anchor, delicate lacy paper and rose buds, accompanied in a neat hand by the impassioned suitor's pleas: 'My hopes & you be true as I will ever be / may god grant us all the happyness [sic] I wish to see' 'I trust this will arrive just in time/it is from one I'm sure is not expected, and begs you will take him as your valentine'. These kinds of phrases could be found in 'Valentine writers', ingenious publications which also proliferated around this time, offering tips, bon mots, riddles and pleasing turns of phrase for those lovers struggling to get their sentiments off the ground. See: Sally Holloway, *The Game of Love in Georgian England: Courtship, Emotions, and Material Culture* (OUP, 2019).

3. **A Regency illustrated love letter addressed to Mr G. Bennett.** 1807, first page with hand-coloured oval engraving of a young lady seated on a bench playing a lute, a young gentleman looking on from behind a tree, within an oval border of manuscript letters (forming a puzzle) between flourishes, closely-written in pen & ink with romantic sentiments to blank margins, second page with manuscript: 'Now Sir if you are inclined in the Sirkle[sic] Round My Name you Will find', p. 3 blank, p. 4 with name and address in ink 'Mr G. Bennett, Poulterer No 21 East Street Baker Street', an oval red ink stamp '12 o'clock 14 FE[B] 1807', with 'Refused R. Fowler' written

across it in ink, and remains of red wax seal, large bifolium (255 x 200 mm), folds to form an 'envelope', small piece missing to blank fore-edge of second leaf where seal broken
£1750

An early Valentine in exceptional condition. The number of valentines posted grew enormously throughout the first decade of the nineteenth-century - growing into the many tens of thousands - with the postal service in London becoming almost unable to handle the volume of letters sent on February 14th. Of all these many valentines, relatively few survive. The afterlife of this example is particularly tantalising, as it appears never to have reached its intended recipient - Mr Bennett, a poulterer - having been refused at the point of delivery. As recipients were expected to pay for postage, perhaps Mr Bennett's boss was disinclined to fund his employee's love life. Who knows what became of the wooing couple, but the writer is certainly most impassioned. Her name

- Miss Baker perhaps, or Barker - is encapsulated in the central roundel, surrounded by profuse declarations of love. This kind of rebus or puzzle was a common amatory conceit, and valentine's day was an opportunity for women, who were expected to be demure and passive recipients of romantic suit on 364 days of the year, express romantic affection and not be deemed unseemly.

See: Sally Holloway, *The Game of Love in Georgian England: Courtship, Emotions, and Material Culture* (OUP, 2019).



4. Miniature handmade heart-shaped puzzle love token. *c. 1810, heart-shaped varnished covers with water-colour illustration of roses, forget-me-nots, fuchsias, anemones, and a bird, one side with faint 4-line stanza in manuscript, the other side with a pen & ink illustration of a flute and an open book with text on one page and musical notation on facing recto, opening up to reveal 3 three-dimensional segmented quatrefoil leaves, each giving the appearance of a flower with 4 heart-shaped petals, closely written in neat pen & ink with 23 numbered riddles, (size when closed 60 x 75 mm), covers a trifle rubbed, very good*
£350



An intricate and lovingly made folding valentine - possibly a valentine lottery token - encased within hand-decorated and varnished wooden boards. This love token contains twenty three conundrums, such as: 'Why is an egg overdone like an egg underdone', 'Why is a Steam engine like a Prime Minister' and 'If a poker tongs and shovel cost five shillings what would a chaldron [sic] of coals come to'. Perhaps the answers were provided on a corresponding heart, for a lover to carry. It is reminiscent of the kinds of tokens that appeared in valentine lotteries, in which, on the evening before Valentine's Day, groups of young people would gather to 'draw Lots' to



determine their valentine, which was 'look'd upon as a good Omen of their being Man and Wife afterwards'. Couples remained 'valentines' from 14 February until Easter Day, and retained their puzzle tokens throughout. The sharing of home-made acrostics, riddles, and puzzles was a standard part of courting behaviour, which was steadily incorporated into the Valentine's Day repertoire.

See: Sally Holloway, *The Game of Love in Georgian England: Courtship, Emotions, and Material Culture* (OUP, 2019).

5. **Handmade Valentine addressed to Miss Mary Guttery, near Doncaster, 1811**, single sheet with pen, ink, and water-colour design of a love knot in the centre, with hearts above and below, surrounded by manuscript between flower stems, the whole within two double line ink borders, captioned at head between the borders 'February 14th 1811', folded to form envelope with address 'Miss Mary Guttery to be left at Robinhood=well Camsall near Doncaster', verso with truncated 8-line verse in manuscript, (293 x 230mm), small traces of red wax seal, sometime folded to form envelope, torn and some neat archival tape repairs, half of second leaf (with some of the verse) torn away, good

£500

The well-spring at Barnsdale, near Doncaster, known as Robin Hood's Well was first recorded by local antiquary Roger Dodsworth as 'Robbinhood-well' in 1622. In 1710 a finely-cut arched limestone well cover was erected there designed by Sir John Vanbrugh for the Earl of Carlisle, and it thereafter became a tourist site and meeting place into the nineteenth century. The above Valentine shows it was also just the place to secrete a letter from one lover to another.



6. **Handmade folding valentine.** c. 1830, single sheet of paper folded to create a square and ornately decorated: heart within foliate wreath on the front and star within floral wreath on the back, both surrounded by manuscript, at the centre is a young woman sitting on a gentleman's knee, there are decorative motifs and accompanying manuscript on the surrounding 8 squares ((120 x 120 mm), each square with diagonal fold to



form interlocking triangles, some tears, adhesive tape repairs to most folds, good

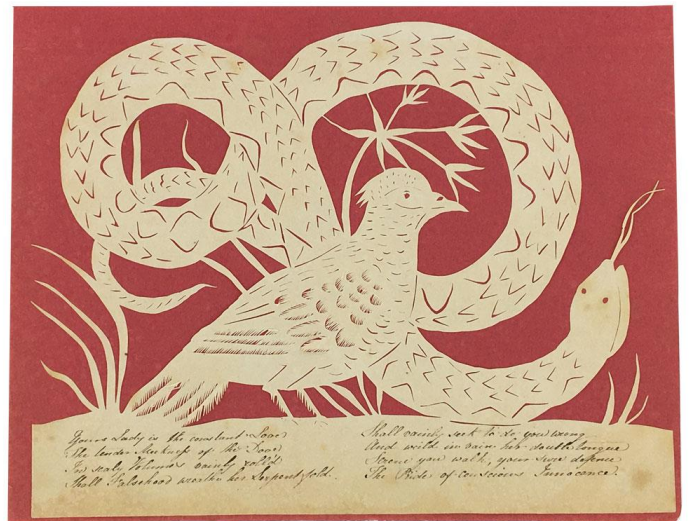
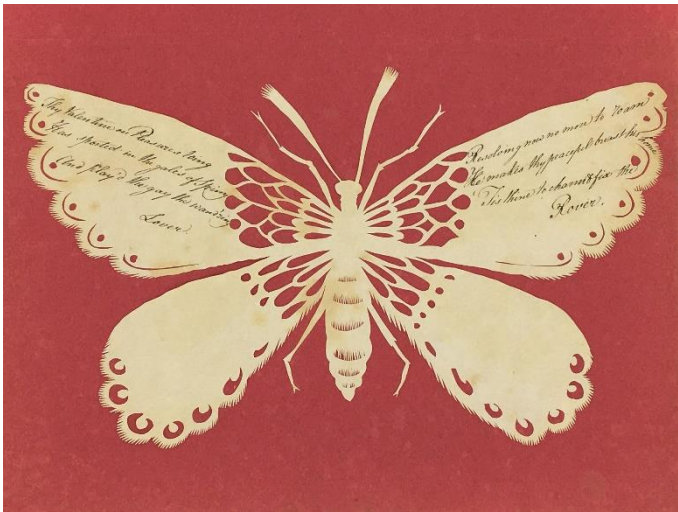
£100

An impassioned and intricate folding Valentine from a young man to his lady love: 'This is my dear sweet turtle dove to you an emblem of my love'... 'If you refuse To be my wife, You will bereave Me of my Life'.

7. **Intricate paper-cut butterfly.** c. 1830, highly detailed paper-cut butterfly, with intricate fringed edges, antennae etc, the internal wing design cut through, with 3-line matching manuscript verses on fore-wings, mounted on dark pink paper, single sheet, (190 x 250mm), a few very faint spots, very good

£60

A fine example of Scherenshritte. The verse, in a fine hand, reads 'The Valentine or Pleasures loving / Has sported in the gales of spring / And play'd the gay the wand'ring Lover' on the left fore-wing, answered by the verse on the right: 'Resolving now no more to roam / He makes thy peaceful breast his home / 'Tis thine to charm and fix the Rover'.



8. **Intricate paper-cut design of bird and coiled snake.** c.1830 finely cut paper design featuring bird and coiled snake, with flower and grass stems, the internal details of the wing feathers and snake's scales are particularly intricate, with two verses of 4 lines in manuscript below, mounted on dark pink paper, single sheet, (190 x 250mm), verse section faintly toned, very good

£60

An excellent example of Scherenshritte. The verse reads 'Yours Lady is the constant Love / The tender likeness of the Dove / In scaly Volumes vainly coil'd / Shall falsehood wreath her Serpent fold. / Shall vainly seek to do you wrong / And weild in vain her double tongue / Serene you walk, your sure defence / The Pride of conscious Innocence.' To our eyes, the detailed bird depicted here is much more pheasant than dove, while the form of the coiled snake is curiously reminiscent of a love knot.

9. **German handmade valentine.** 1859, a circular, symmetrical design of flowers and leaves painted in water-colour, the flowers outlined in pin-pricks, framed by threaded-through pale pink silk ribbon, the German handwritten text weaving through the design in concentric circles, with blind pin-prick repeated patterns at each corner of the dancetty-edged square, single sheet, (170 x 170mm), folded in 8, very good

£75

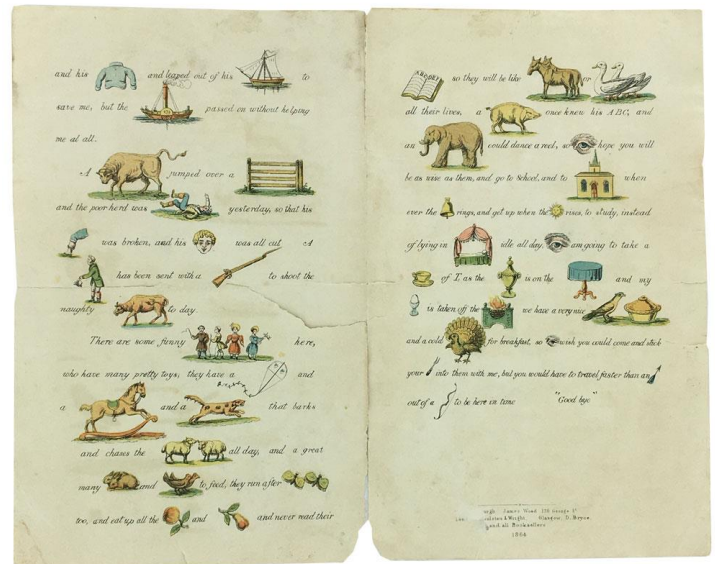
A charming token of endearment, the text opening with 'Dear Mr. Uncle and Mrs Aunt!'



10. **Sinclair (Catherine) 'The Picture Letter'.** Published by Houlston & Wright & Greenwood, Edinburgh, London & Glasgow, 1862, FIRST EDITION, bifolium (224 x 138 mm), a few neat tears where folded and a further couple of tears from the margins, but no loss, a couple of smudges on the blank final page, good (NBL 733. Osborne IIp. 941.)

£150

Not quite a valentine, but an affectionate letter, and one of the most famous rebus letters by Catherine Sinclair, in which many of the words are replaced with charming illustrations. Sinclair was a Scottish novelist best known for her children's literature.



11. **Lithographed lace paper puzzle.**

The requisite contents of Lady's Dressing Case. F. Passmore, 124 Cheapside, [c. 1870]. a finely produced valentine made from lithographed lace paper overlaying pink tissue cut flaps with hidden text beneath, (170 x 120mm), lace paper frayed with a little loss along bottom edge, very good

£75

In this Valentine, the fripperies that might be found on a lady's dressing table, such as: lip salve, a wash to prevent wrinkles, and best rouge - are lifted to reveal sturdier moral qualities of truth, cheerfulness, modesty. There are twenty of these, with the large central message beneath 'The Casket' reading 'Virtue'. Below is printed: 'without these articles none can be complete'.

Scarce, with the odd institutional example, Passmore evidently also produced a gentleman's version (National Archives: TG11/27).



12. Eight miscellaneous late Victorian Valentines. £20 each

i) Paper lace mounted on pale pink card surrounding text beginning 'I Love Thee' printed on yellow card. (950 x 720mm)

ii) Paper lace mounted on pale pink card surrounding text beginning 'True Love' printed on yellow card. (950 x 720mm)



iii) Paper lace envelope with butterfly and rose on gauze piece within, which lifts to reveal printed message 'Beauty and modesty combine / To make my heart entirely thine.' (105 x 70mm closed)

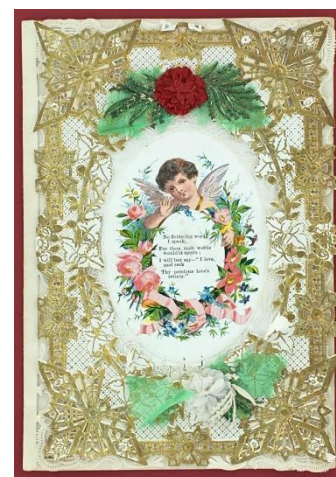
iv) Paper lace envelope with framed verse within, printed on satin 'Love me as I love you', and manuscript note 'A token for commemorating your wedding day. From your humble servant Elizabeth Wood, October 1st 1855.' (102 x 70mm closed)

v) Collage of leaf, flowers and verse with paper lace border. Manuscript verse within - a candidate for worst Valentine scansion of the century: 'The ring is round and has no end / and so to you my loveing friend / My pen is bad my ink the same / And I am sure I cannot write my name...' followed by inked hints of letter forms. (111 x 74mm)



vi) Embossed paper lace with gilt details and edges and collage floral wreath framing verse printed on satin. (94 x 68mm)

vii) Collage of gilt paper lace with green gauze leaves and red and white flowers framing printed floral wreath with cherub, in turn framing short printed verse. (170 x 120mm)



viii) Embroidered pale blue satin cushion card with button fastener, embroidered butterflies, flowers and leaves with 'To my dear Wife' beneath, framed by white ribbons with bows, with card within with printed verse 'Across the distance...', 'To Florence with best of Luck from Prt. Maurice Cox' inscribed on recto. (220 x 136mm)

Dodie Smith to Ambrose Heal, on vellum

13. [Smith (Dodie)] [Manuscript poem:] 'To my Master, he having desired me to compose A Valentine.'
n.d., circa 1927- 1932, written in black ink on vellum, border decorations drawn in black ink and coloured, some natural spotting to vellum, p. [1], 8vo, stored flat, the original hand-decorated vellum envelope with ribbon-ties present (one close to detaching), very good condition

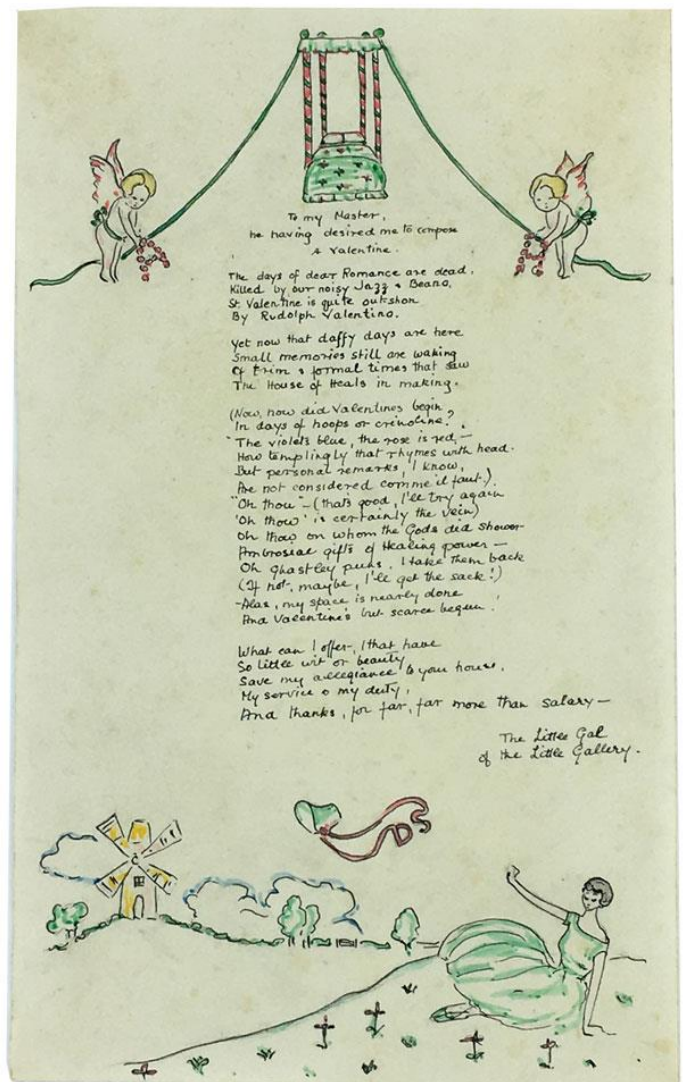
£2000

A charming vestige of her early career - an unpublished poem, 28 lines, in the form of a Valentine to her employer, Ambrose Heal, at whose department store she worked before establishing herself as an author, between 1923 and 1932, in its 'Little Gallery' section, a setting referenced in her signing the poem as 'The Little Gal of the Little Gallery'.

The author's own initials are formed, just beneath the poem, by the ribbons of the bonnet flung by the recumbent woman in bottom corner; those of the recipient held by cherubim, either side of a four-poster bed at the head.

The affair between Heal and Smith is believed to have started in 1927, which perhaps provides an approximate date for the present missive - an early mention of Rudolph Valentino ('St. Valentine is quite out-shon/ By Rudolph Valentino') would therefore be posthumous. The verse is light and playful - sometimes apologetically so, as when she begs that the puns on his name ('Ambrosial gifts of Healing power') be excused - and the recipient's dual-status as lover and employer is slightly awkwardly encapsulated in the closing 'thanks, for far, far more than salary'.

Heal's support of Smith's literary work continued beyond both the affair and her employment; when she began to achieve success in writing for the stage, using the pseudonym 'C.L. Anthony', she left the firm - but he offered both financial backing and, in the case of 'Service', a play set in a department store based on Heal's, provided furniture for the set.



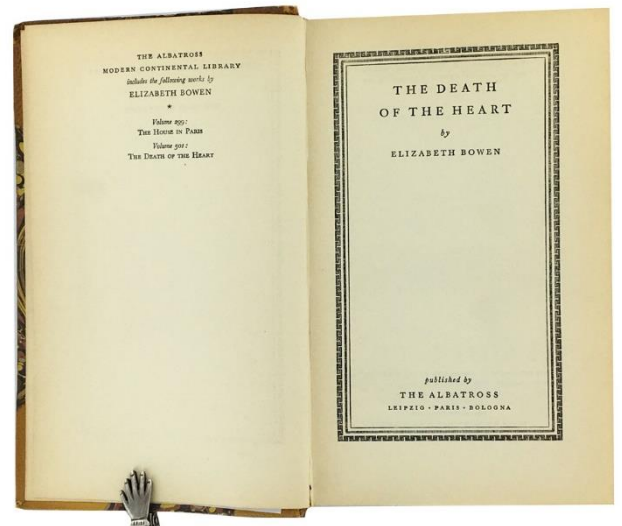
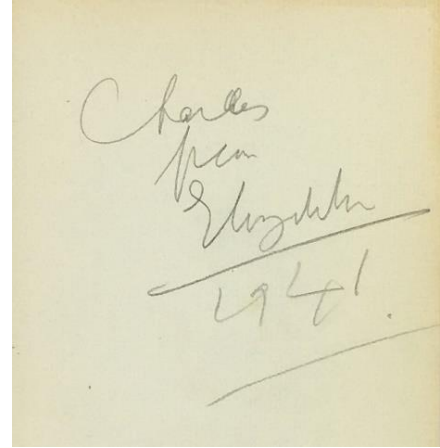
One of twelve copies - inscribed by the author

14. Bowen (Elizabeth) *The Death of the Heart*. [Modern Continental Library, 501]. Leipzig, Paris, Bologna: The Albatross, [1939,] ONE OF 12 COPIES, printed 'for the Author' on handmade paper, pp. 309, [3], foolscap 8vo, original deluxe binding of half tan morocco with marbled boards, backstrip lettered in gilt between six raised bands and darkened, rubbing to leather with wear at corners, a small scorch-mark at foot of backstrip, t.e.g., good
£4000

Inscribed by the author in pencil on the flyleaf:
'Charles from Elizabeth, 1941'.

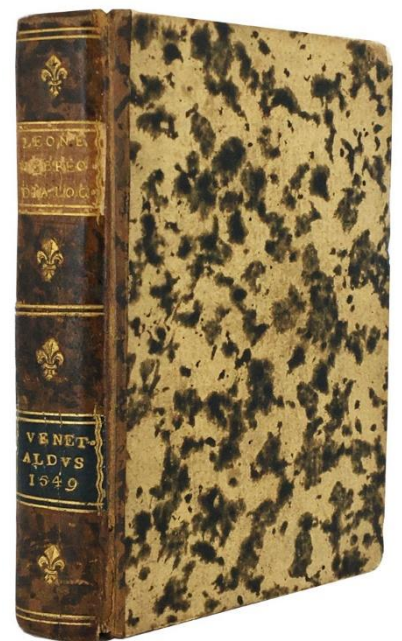
The recipient was Charles Ritchie, a Canadian diplomat whose affair with Bowen began in this year and continued until the 1970s - the letters and diary entries pertaining to it recently collected in the volume 'Love's Civil War', edited by Victoria Glendinning. On first meeting her, in Oxford, February 1941, Ritchie recorded in his diary that she was 'well-dressed, intelligent handsome face, watchful eyes. I had expected someone more Irish...'; in October of the same year, he describes himself 'reading *The Death of the Heart* in her special edition', reflecting that 'it has been destroyed for me by my knowledge of the particular circumstances [...] She took that from here, she copied that turn of speech, that must be so-and-so, these thoughts go through my mind as I am reading. It is like eating an elaborate dish after seeing the materials of which it is made up lying about in the kitchen, or being so near the ballet that you can see the make-up'.

These special copies of the Albatross editions were likely all given over to the author for private use; the small limitation and manner of their distribution make them a scarce proposition - this copy with an excellent association.



Philosophical love

15. Abarbanel (Isaac ben Juda) *Dialoghi di Amore*, composti per Leone Medico Hebreo. Venice, [Colophon: *In casa de' Figliuoli di Aldo*], 1549, title and final page with Aldine device, various passages underlined in a contemporary hand, inscription/annotations neatly incised and cleaned from title (no loss) and final page, and here and there from the margins; uniformly a little toned with the odd smudge, close cropped at head, pp. [1], 228, [1], small 8vo, eighteenth-century Italian quarter mottled calf and marbled boards, flat spine with gilt fleur-de-lys in compartments and contrasting labels, blue edges; a little rubbed but good (STC 3; Adams A 62; Renouard, *Annali delle edizioni Aldine*, 146, 13; Fock, *Bibliotheca Aldina*, 76.)
£1450



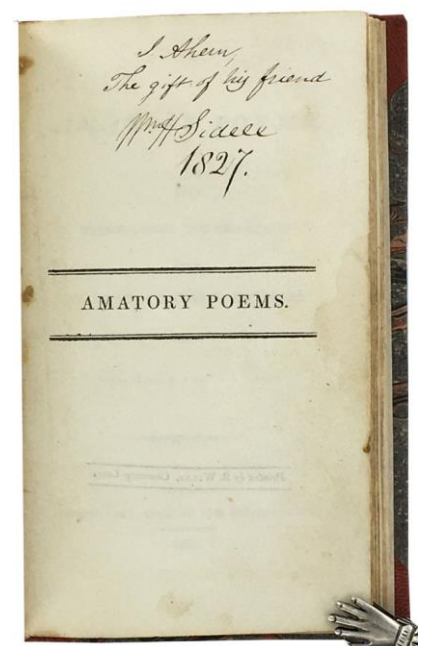
The third edition (first published 1535) of this neoplatonic treatise on the nature of spiritual and intellectual love by Isaac ben Juda Abarbanel (c. 1460-1523), a Jewish-Portuguese philosopher, doctor and poet who was one of ‘the most important philosophers and writers of his time’ (Zepp and Kummer). The work takes the form of three dialogues, in which ‘Platonic lovers Filone and Sofia reflect Ebreo’s belief that love can elevate human beings to the highest truth. The entire work’s main subject is love, which Ebreo considers to be the source, the ruling force, and the most exalted purpose of the universe. In his work, he examines the nature of love and its effect in form and substance—in the four elements, the spheres, the constellations, and on earth. He explains what love means for human beings—their souls, their spirits, and their senses—but also for animals, plants, and inanimate objects. Step by step, Ebreo develops his thesis that the object of love is not possession but the lover’s pleasure in uniting with the idea of beauty and goodness embodied by his or her beloved. The higher purpose of love is the unification of Creation and all creatures with the sublime beauty that exists in God (Zepp and Kummer).’ The first dialogue discusses the nature of love, and whether it is compatible with desire, crowned with an explanation of the allegory in the myth of the birth of Cupid. The second dialogue discusses the universality of love, while the third considers God’s love, how it encompasses all of existence, from the lowest creatures to the heavens. The dialogues are a synthesis of early sixteenth-century neoplatonism, Socratic wisdom, mythological symbolism, Kabbalah and Arabic philosophy.

Expelled from the Iberian peninsula in 1492, following the Alhambra Decree, and later from Genoa, Abarbanel ultimately settled in Naples, where he became the viceroy's personal physician. After his death, ‘publisher Mariano Lenzi rescued the work from oblivion [...] The exact date of its composition is unknown, but the author mentions in the text that he had finished half of the third dialogue by 1502. A fourth dialogue is announced in the work but was never published.’ It appeared first in the Italian vernacular before being translated into Latin and other European languages, which explains the enduring Italianised version of Abarbanel’s name, ‘Leone Hebreo’. See: Susanne Zepp and Insa Kummer, 'An Aesthetics of Love: Leone Ebreo’s Dialoghi d’amore (1505/1535)', *An Early Self: Jewish Belonging in Romance Literature, 1499-1627* (Redwood City, CA, 2014).

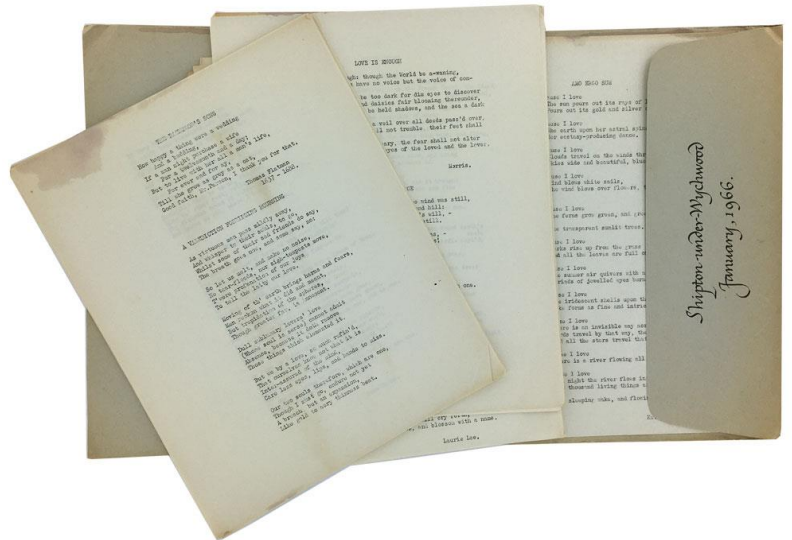
16. (Love poetry.) **Amatory Poems**, with Translations and Imitations from ancient amatory authors. Printed for J. Bell, 1805, FIRST EDITION, with a half-title; some minor spotting, pp. xv, [1], 64, small 8vo, modern half morocco over marbled boards, flat spine gilt and ruled in compartments; very nicely done; inscription to half-title: ‘J. Ahern the gift of his friend Wm. H. Sidell, 1827’, very good

£350

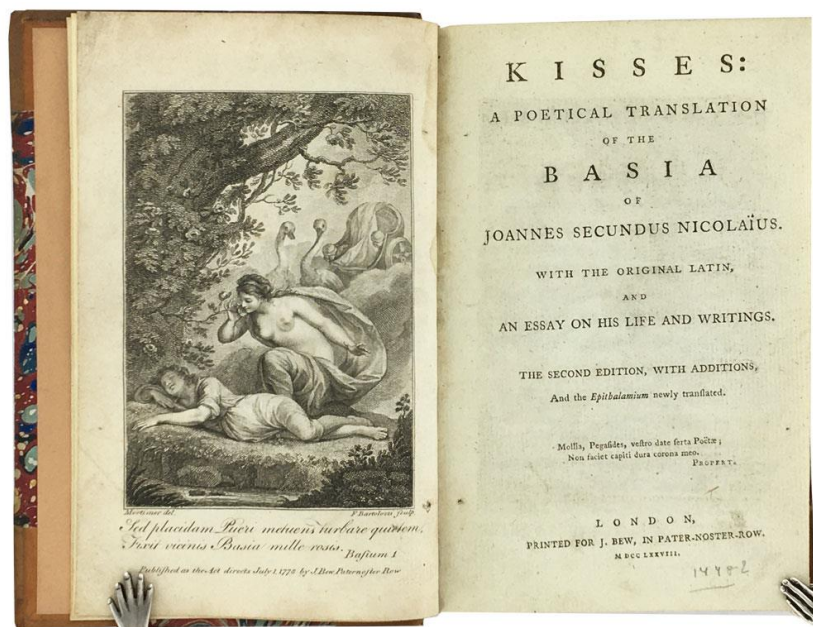
An attractive little book of love lyrics, including translations from Catullus and Ovid, and imitations of epigrams from the Greek. Although the prefatory note talks up the author as ‘a native of another hemisphere’, the TCD copy contains a ms. note attributing the work to Eaton Samuel Barrett (1785-1820). Barrett was a precocious poet from County Cork, whose satirical-gothic novel, *The Heroine* (1813), was much praised by Jane Austen and Edgar Allen Poe. Scarce, with just copies online: BL, Oxford, TCD, Kentucky, NYPL, and LoC.



17. [Tanner (Robin)]
[Typescript anthology:] 'Centuries of Love'. *Shipton-under-Wychwood: January 1966, typed sheets, faint red wine stain to varying degrees at page-heads (but nowhere touching text), a few small manuscript corrections, ff. 22, 4to, the sheets loose within grey card folder, this with title to front: 'Centuries of Love: R.', and date and location to flap, both in the elegant calligraphic hand of Robin Tanner, wine stains to both covers, good*
£350



This personal anthology of love poems made by British etcher Robin Tanner begins with Thomas Flatman's 'The Bachelor's Song' and includes numerous selections from John Donne and from medieval manuscripts; Victorian poets are more summarily handled, with examples from William Morris, Christina Rossetti, and Matthew Arnold's 'Dover Beach'; verses from Thomas Hardy and Edward Thomas evince a tendency towards the pastoral, whilst 'Above the High' by Geoffrey Grigson (whose work on flora Tanner had illustrated) evokes the Oxford in whose environs Tanner's career as school-inspector had planted him; the anthology closes with selections from Kathleen Raine (a mystical strain again compatible with Tanner's own work), Henry Reed, Thomas Blackburn, and Louis MacNeice.

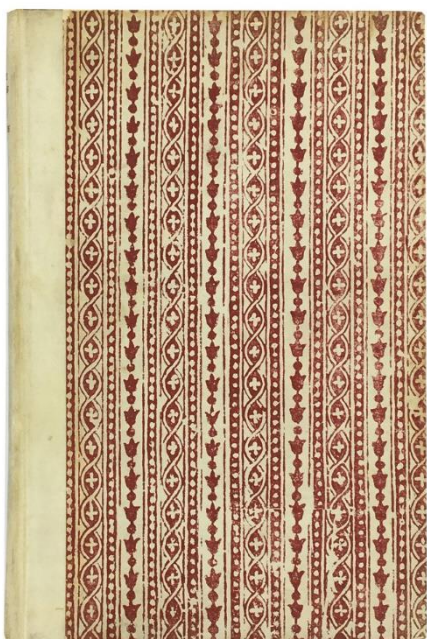


18. Secundus (Joannes) Kisses: being an English translation in verse of the Basia [...] With the original Latin, and an essay on his life and writings. The second edition, with additions, and the Epithalamium newly translated. *Printed for J. Bew, 1778, engraved allegorical frontispiece of the Origin of Kisses (by Bartolozzi after Mortimer) within the pagination, errata leaf at end; three quires with an old unobtrusive wormtrack, the odd smudge, but generally clean, pp. 276, [2], 8vo, late*

nineteenth/early twentieth century half calf and marbled boards, gilt rule at spine and black lettering piece, speckled edges, very good (ESTC: T101632)

£200

Kisses (which first appeared in 1541) is a short collection of poems, written in various metres, by Dutch Neo-Latin poet Johannes Secundus (1510-36). It appears here in a parallel text with an English translation and a life of the author. Inspired by his Spanish muse, Neaera, Secundus explores the idea of the kiss, with themes including: the 'arithmetic' of kissing; kisses as nourishment or cure; kisses that wound or bring death; and the exchange of souls through kissing. The poems, which are now recognised as extended imitations of Catullus, had an afterlife as Dutch madrigals. Secundus was a favourite of Montaigne, who felt him underrated and esteemed his work alongside that of Boccaccio and Rabelais.



19. (Nonesuch Press.) DONNE (John) Love Poems.

With some Account of his Life taken from the Writings in 1639 of Izaak Walton [Edited by Vera Meynell]. *The Nonesuch Press, 1923, 596/1,250 COPIES (of an edition of 1,270 copies) printed in the Fell types on Vidalon handmade paper, pp. xxiii, 91, 8vo, original quarter white vellum with red and cream patterned boards, backstrip lettered in red, vellum slightly marked, touch of wear at extremities, edges untrimmed and slightly toned, patterned paper endpapers, bookplate of Oliver & Jane Impey to initial blank, good (Dreyfus 1)*

£120

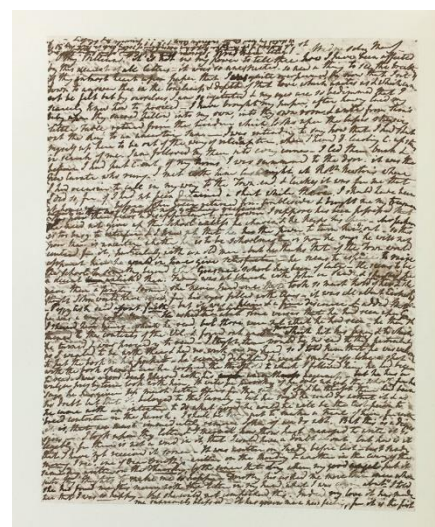
The first Nonesuch Press book.

This copy previously belonged to Oliver Impey, curator of Eastern Art for the Ashmolean; educated at Eton and Merton College, Oxford, his Telegraph obituary described him as 'Orientalist, naturalist and connoisseur'.

20. (Scholar Press.) WORDSWORTH (William and Mary) My Dearest Love. Letters of William and Mary Wordsworth 1810. Edited in facsimile by Beth Darlington, With a foreword by Jonathan Wordsworth. *Scholar Press, for the Trustees of Dove Cottage, 1981, FIRST EDITION, 116/265 COPIES (from an edition of 300 copies), facsimile done to a high standard of reproduction, with the printed transcription on facing pages, pp. 81, folio, original quarter black morocco with green marbled boards, backstrip lettered in gilt, device to upper board stamped in gilt on a black leather label, edges untrimmed, bookplate to front pastedown and original prospectus laid in at front, cloth and marbled board slipcase (a few spots of discolouration to cloth), fine*

£75

Mary's papers came onto the market quite unexpectedly in July 1977, and were bought by the Trustees of Dove Cottage as the result of a successful public appeal the following March. The poet and his wife are shown in an entirely new light, and their love-letters bear comparison in their vivid quality with any in the language.



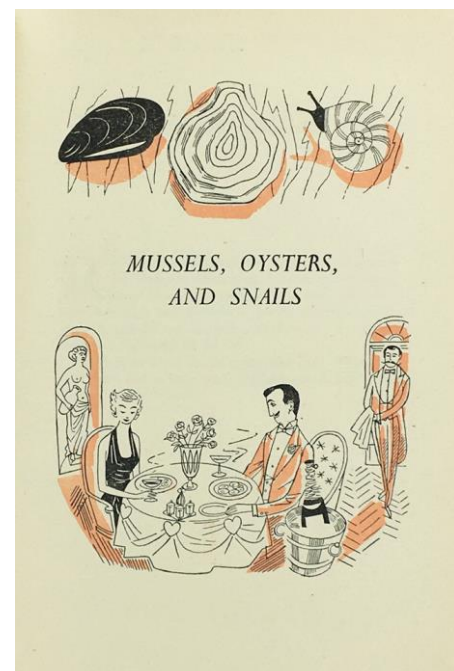
21. (Douglas.) BEY (Pilaff, i.e. Norman Douglas and Giuseppe Orioli) *Venus in the Kitchen or, Love's Cookery Book*. Edited by Norman Douglas. Introduction by Graham Greene. *Heinemann, 1952, UNCORRECTED PROOF COPY, full-page facsimile of a note in Douglas's hand, title-page and 13 full-page chapter decorations by Bruce Roberts, a few leaves still conjoined at tip, pp. xiii, 192, 8vo, original cream proof wrappers printed in blue, nicked at head of front, the backstrip chipped at ends and a little cracking to surface at foot, very good* (Woolf B9: Wobbe B29)

£50

This collection of supposed aphrodisiacs is considered by Woolf and others to be primarily the work of Douglas's friend G. Orioli. though Graham Greene's 4pp. Introduction discusses Douglas exclusively.

The author's Preface acknowledges the contributions of Faith Compton Mackenzie and Sybille Bedford. The selection is strong, not unexpectedly, in fish and shellfish (eels recur, latterly alongside a suckling-pig) as well as offal - testicles, sweetbreads and, in one instance, 'Vulvae Steriles' (a Roman dish), 'that part of a sow'. A section of drinks at the rear provide solutions for washing it all down.

Uncommon in proof form - in which it lacks the frontispiece of a D.H. Lawrence painting and the photographic plate.



22. Broughton (James) *An Almanac for Amorists*. Paris & London: Collection Merlin & Halcyon Press, 1955, *FIRST EDITION, ONE OF 500 COPIES on Offset Supérieur paper (from an edition of 676 copies), designs to title-page and the four section-titles by Kermit Sheets, one or two light spots or handling marks at top corner, pp. 37, [1], crown 8vo, original white wrappers with Kermit Sheets design to front, bookplate to initial blank, pink dustjacket repeating wrapper design, this lightly soiled overall with a touch of creasing, very good*

£50

Broughton, a Stanford-educated Californian then living in Europe, maintained parallel careers as an experimental poet and film-maker - in both with the collaboration of Kermit Sheets. His parallel careers are both classified under the heading 'Poetry of...' in the list of his works at the rear. This book is structured around the seasons. full of irony and allusion - and likely addressed, as were Broughton's own affections, to both sexes.

The collection was published via Alexander Trocchi's 'Merlin' periodical ('in collaboration with The Olympia Press') - this one of the copies also bearing, on the title-page and the dustjacket (at variance with the wrapper), the imprint of the Halcyon Press for distribution in the UK.

