

Masterpieces
of
FORE-EDGE
PAINTING

Jeff Weber
Rare Books
Switzerland



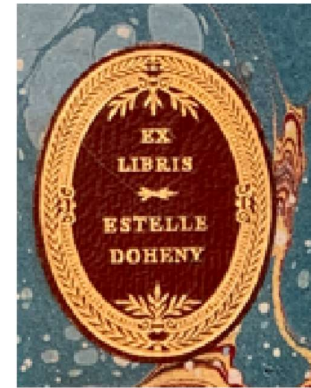
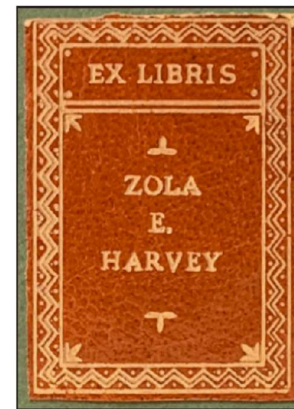
Masterpieces of Fore-edge Painting

Featuring Highlights from the Collections of

Randall J. Moskowitz, MD

& notable Fore-edge Painting Collectors

Estelle Doheny & Zola E. Harvey



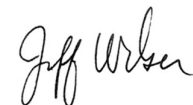
TWO OF THE GREATEST COLLECTIONS OF FORE-EDGE PAINTED BOOKS were built by Estelle Doheny and Randle J. Moskovitz. In both cases rare book sellers their trade provided nearly every important book they acquired. Doheny's name and reputation for fore-edge paintings became well-known due to her great wealth, her own publications that highlighted her acquisitions, and Carl J. Weber's 1949 edition on fore-edge painting history (supplemented by his second edition in 1966). The Moskovitz collection was also built with assistance from the book trade. The full collection inventory has never been published, only the sale of some of his library held at Heritage Galleries.

Why were these collections important? It is largely because so many early and important fore-edge paintings made the bulk of their collections. Both collections are partly or largely distributed. Sheer numbers of specimens do not make an important collection. A great collection of fore-edge paintings must contain a profound selection of early and pioneering works from different binders or artists, and from different periods. The quality of the selection is paramount. Some specimens are far more important than others even when from the same source. The variety of binding forms from Edwards of Halifax could not be understood unless one acquired as many of their bindings as possible. One will find patterns in those specimens. One will also find discrepancies. A great collection will offer these and more.

Moskovitz and I both shared the enjoyment of discovering the history of this field through the specimens one finds. Provable specimens, ones of import from the finest artists and binders, those pieces that contribute to history some truth of their past. In the case of Moskovitz, his aim toward the history of these books, was very much his pursuit.

Nancy Swan also collected identifiable fore-edge paintings. She wrote a thesis on known fore-edge artists.

Can one ever complete a collection like this? Not really. There is always something new to be unearthed, someone new to meet and learn from. The books listed in this catalogue are arranged by estimation of oldest to the most recent. I have featured the history of each copy, complete with provenance and identification of as many artists and owners as possible. This field benefits from gathering as much data on every books as possible. Too many have lost histories. I hope the recorded history here helps to identify and understand more about the true histories of fore-edge painted books.





SEVENTEENTH-CENTURY DRAWINGS ON THE EDGE



Seventeenth-Century Fore-Edge Painting
[BIBLE 1618] [1]

1. **BIBLE.** [*Latinus bibliis editionis vulgatae*, Antwerp, ex Officina Plantiniana Plantin, 1618]. [Fore-edge Painting].

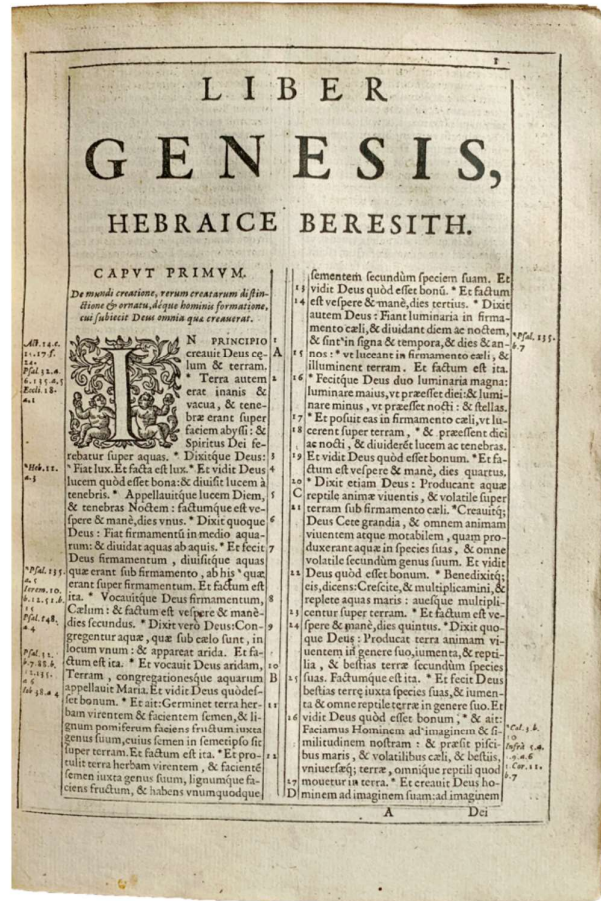
¶ Small 4to. [iii-viii], 1055; 30, [31-80, 4 (last 3pages blank)], 85, [3 (last a blank)] pp. Lacking [A1] general title. The original binding on this volume was likely an English calf since it had specimen sheets bound in that were from an English *Aeneid* by Virgil. Rebound in antique-style quarter vellum, marbled boards, vellum tips in antique style, gilt spine title, a.e.g. and gaufered; THE EDGES WITH A VERY EARLY FORE-EDGE PAINTING SHOWING AN ARMORIAL CREST [6 BIRDS, possibly the Arundells of Wardour] SET WITHIN A SURROUNDING BORDER OF COLORED LEAVES AND FLOWERS. Small rubber stamp of the “Bibl. Res. S. Ign. Londin”. Multiple bookplates of various British libraries, the earliest provenance being from Stonyhurst College Library [founded in 1593], a Roman Catholic institution and Jesuit college. Very good.

\$ 1,800

An unusual early armorial fore-edge painting depicting a crest of six [black] birds or starlings[?!] in a floral setting, colored in reds, greens and indigo. It is unclear if this is an English fore-edge painting or a Belgian fore-edge. The previous binding on this book, likely eighteenth century, was difficult to identify since it was a fragment, however, the provenance would suggest a Belgian binding.

PROVENANCE: Adding to the history of this volume: The Stonyhurst College starts in 1593 at the Dutch city of St. Omer (then the Spanish Netherlands). The school was founded for English boys unable to receive a Catholic education in Elizabethan England. In 1762 the Jesuits were forced to flee to Bruges and again in 1773 to Liège, then finally settling in Stonyhurst [Lancashire, U.K.] in 1794. The Society of Jesus was re-established in Britain at Stonyhurst in 1803. Recent owner: Bonhams Sale 16589 December 2, 2008, lot 538[?] – Jeff Weber – Randall Moskovitz, MD – Heritage Sale 6232, Moskovitz library, June 9-10, 2021, lot 45777 – Jeff Weber Rare Books.

- Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pages 20-21 (this copy).



[BIBLE 1618] [1]



EDWARDS OF HALIFAX



[WATSON] [2]



From the Collections of Estelle Doheny & Randall Moskovitz

2. [Edwards of Halifax]. John WATSON (1737-1816). *The History and Antiquities of the Parish of Halifax in Yorkshire*. London: T. Lowndes, 1775. [Fore-Edge Painting].

¶ Quarto. [iii]-vi, [v]-vi, 764, [10] pp. Dedication [a1] supplied in duplicate. 10 engraved plates (some folding); pencil annotations, somewhat foxed, some offsetting. Original Etruscan calf binding by Edwards of Halifax, elaborately decorated in black- and gilt, featuring palmette and Greek-key and pointelle roll patterns, spine decorated in gilt with five bands and gilt-lettered black morocco spine label, single gilt roll to edges, inner dentelles decorated with Greek meander design in gilt, all edges gilt, later

marbled endpapers; neatly rebacked with original spine laid down, some edgewear, corners refreshed, some retooling, somewhat rubbed and worn. Red gilt-stamped leather book label of Estelle Doheny.

Internally generally clean and tight. extensive early ink annotations with and additional note of introduction to the front blank recto and additionally signed, "The Manuscript Notes in this copy are by Dr. Whitaker. Copied by Thomas Turner," Housed in cream linen clamshell case backed in natural morocco with black morocco spine label lettered in gilt and five raised bands to spine.

\$ 6,500

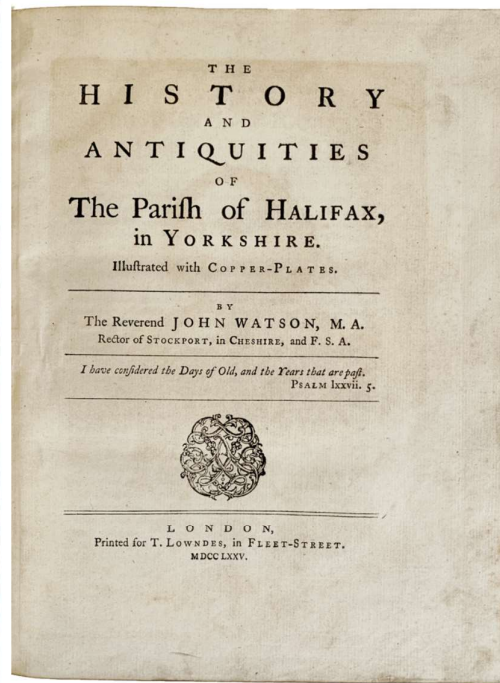
With a splendid contemporary fore-edge painting depicting "THE SOUTH EAST VIEW OF HALIFAX IN YORKSHIRE," after an engraved plate (page 1) by Mazell, drawn by Williams. This is one of the rare bird's-eye views of Halifax that Edwards produced, of their hometown.

Bernard Middleton noted that Hanson's 1912 article on fore-edge paintings mentions this very scene. Middleton has recorded 13 copies of the Watson with a scene of Halifax. Thomas Edwards, listed in his 1815 catalogue, item 181, another copy (this one?). See: Jeff Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, p. 117.

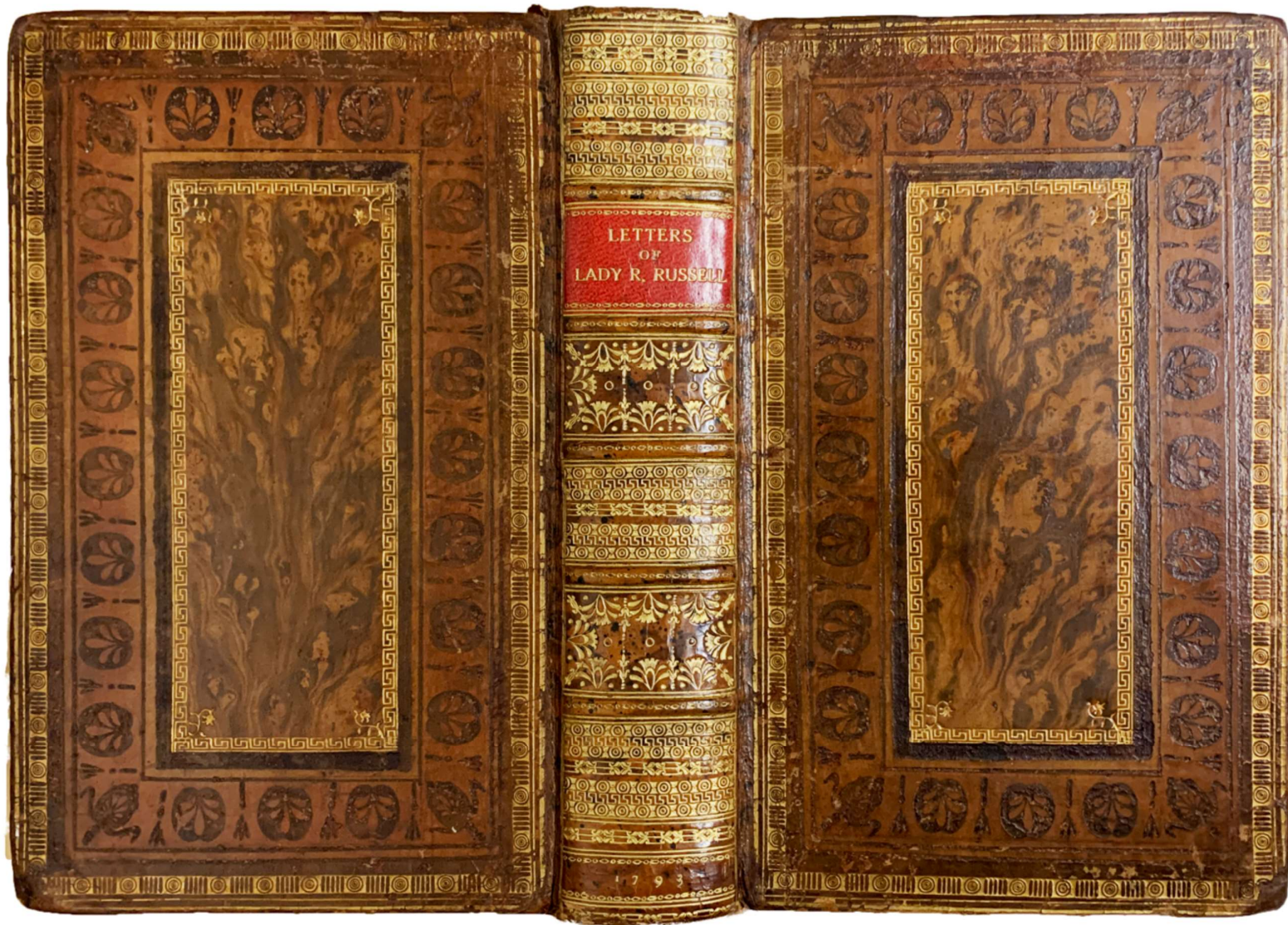
PROVENANCE: Thomas Dunham Whitaker (1759-1851) was an English clergyman and topographer, elected a Fellow of the Royal Society in 1818. His estate was sold at auction by Sotheby's in 1823. Thomas Turner may refer to the diarist (1729-1793), who is noted as having had particularly clear handwriting (as seen in the annotations here) and was often hired to transcribe legal, financial, and religious documents. Estelle Doheny (1875-1958).

Thomas Dunham Whitaker (no date) – Sotheby's (1823) – Charles Sawyer's [1954, Books] – Estelle Doheny (no date) – Randall J. Moskovitz, MD, Memphis, Tennessee. (no date) – Weber.

□ ESTC T145489; Weber, Carl J., *Fore-Edge Paintings*, 1966, pages 31, 58, and 177; Doheny III, 616. See: P.J.M. Marks, "The Edwards of Halifax Bindery," *The British Library Journal*, vol. 24, no. 2, Autumn 1998, p. 194.



[WATSON] [2]





The Tragic Demise of Lord Russell as recorded in Lady Russell's Letters.

3. [Edwards of Halifax]. [RUSSELL; Thomas Sellwood, editor]. *Letters of Lady Rachel Russell. From the manuscript in the Library at Wooburn [sic] Abbey... to which is added, the trial of Lord William Russell for High Treason, extracted from the state trial.* London: C. Dilly, 1793. [Fore-Edge Painting].

¶ Fifth edition [fourth edition reissued with cancel title page]. Octavo. xii, 589, [1, blank] pp. [pages ccxxxii-ccxxxiii misnumbered as "ccxxx" and "ccxxxi"]. Illustrated with engravings. Bound by Edwards of Halifax in Etruscan style calf elaborately decorated in black and gilt, featuring palmette and pentaglyph motifs, spine

elaborately decorated in gilt with five raised bands and gilt-lettered red morocco spine label, decorative gilt roll to edges, all edges gilt, inner dentelles gilt; later marbled endleaves, corners refreshed, signs of professional restoration to joints and edges, heavy edgewear, rubbed. Internally clean save for the plates which are foxed, some offsetting, light pencil notations. Very good.

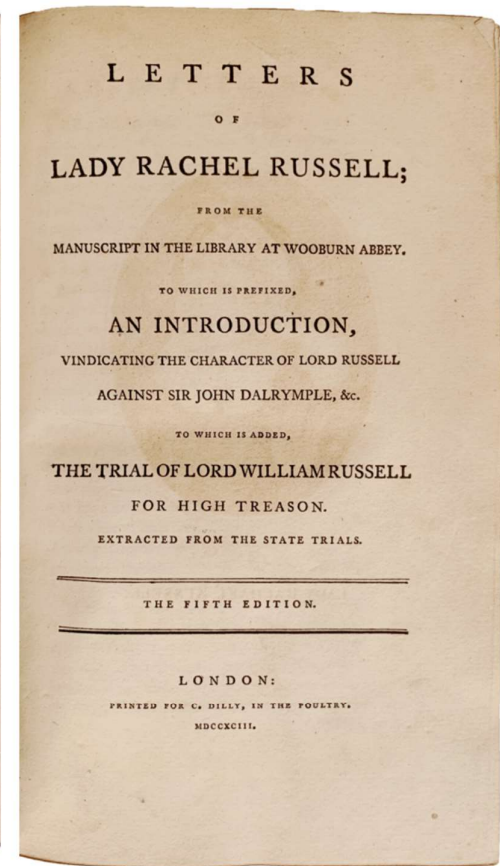
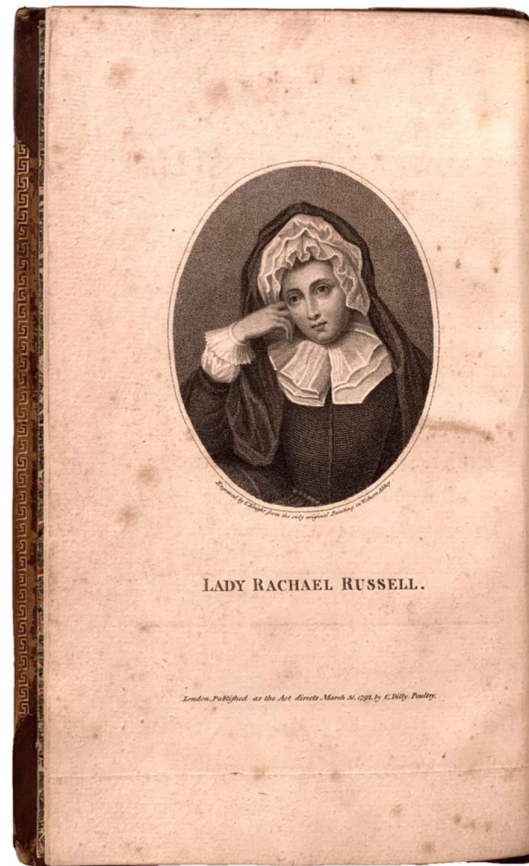
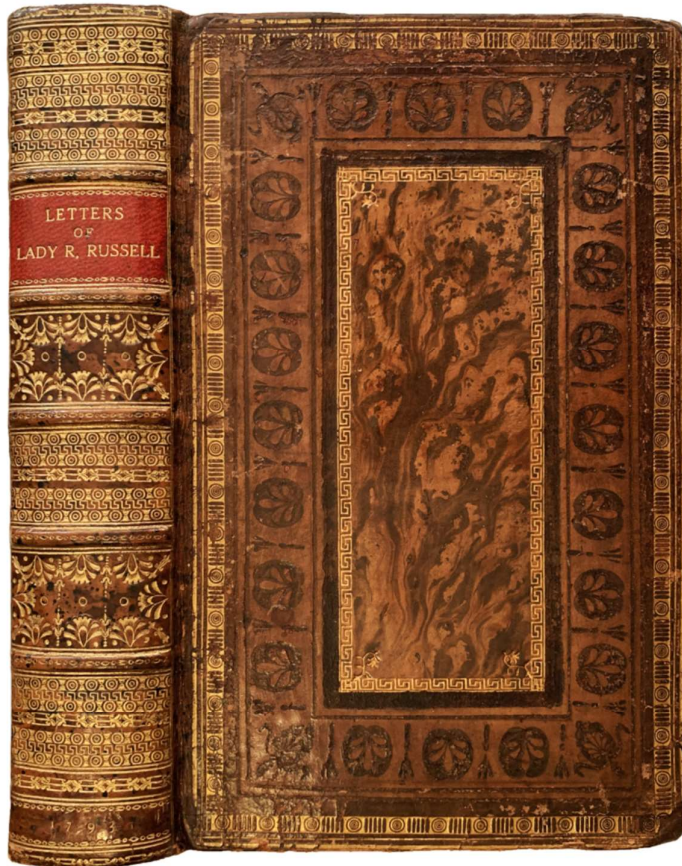
\$ 2,500

With a contemporary fore-edge painting by Edwards of Halifax bindery, depicting "The Parting Scene" between Lord Russell and his family, after the engraving (facing page cxci). The engraving shows the farewell of William Lord Russell (1639-83) to his family on the eve of his execution for treason. Russell as a leading member of the Country Party (forerunners of the Whigs) who, during reign of Charles II, opposed succession of James II, which led to his execution for treason on July 21, 1683. Russell was later pardoned as having committed no part in a directly treasonous plot, casting the evidence as hearsay. The pardon remains an official document.

There are numerous fore-edge paintings from Edwards of Halifax that were done by this particular (unnamed) artist. Their style of painting is very recognizable. More than one artist worked for the Edwards bindery. And while many non-Edwards-employed artists have subsequently painted on Edwards bindings, this particular one is genuine and is correct from cover to painting.

PROVENANCE: This volume appears 3 times known to Thorp's catalogues: Thomas Thorp [Bookseller], Guildford, catalogue 418 (1931), item 5196. Also: Thorp, London, catalogues 161 (1933) item 590, and #167 (1933) item 368 – Christie's London May 25-26, 1988, lot 217 – Randall J. Moskovitz, MD, Memphis, Tennessee.

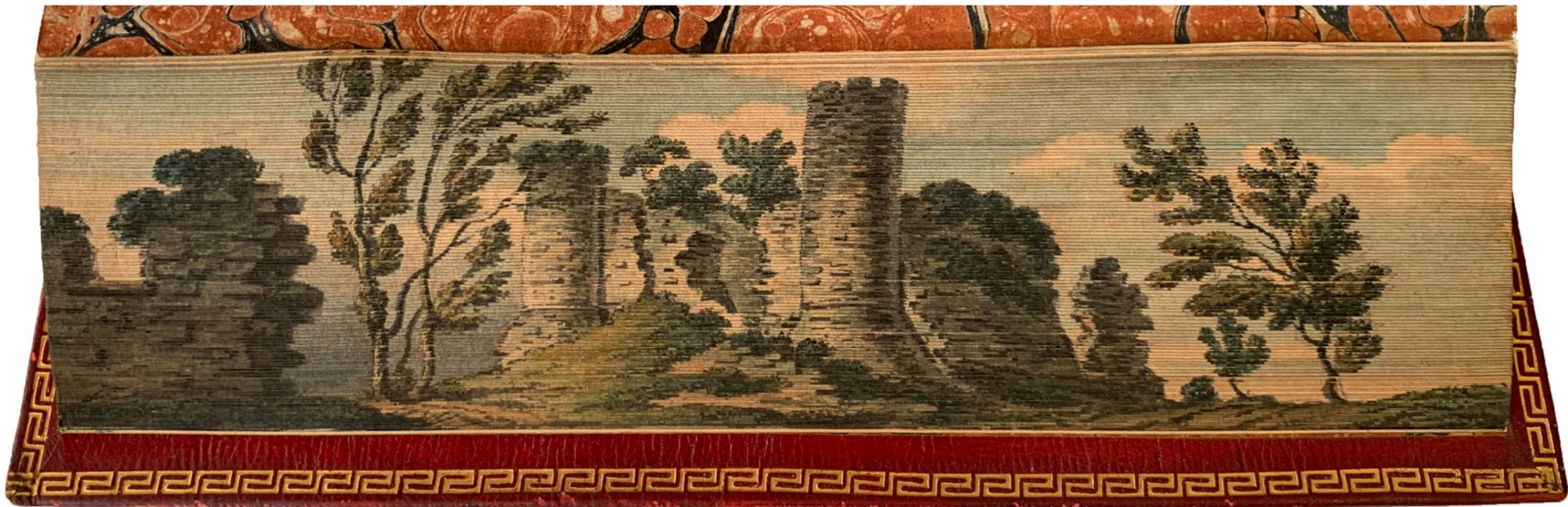
□ ESTC T134891.



[RUSSELL] [3]



Bartholomew Frye of Halifax



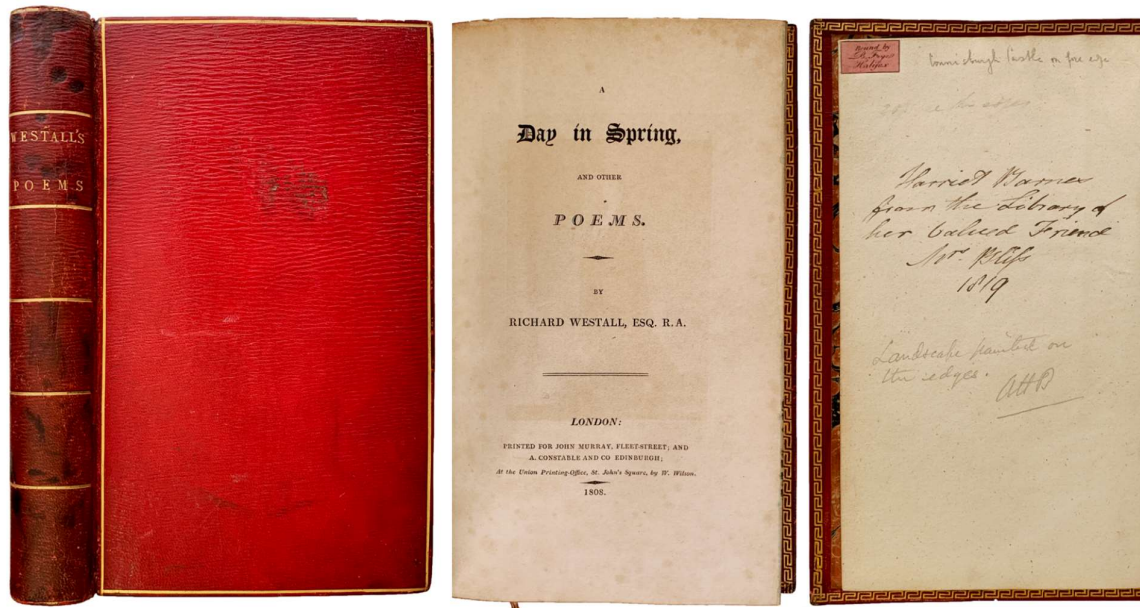
Rare Fore-edge and Binding by Bartholomew Frye's bindery

4. [Frye of Halifax, binder]. **Richard WESTALL**. *A Day in Spring, and Other Poems*. London: John Murray; A. Constable & Co., 1808. [Fore-Edge Painting].

¶ Octavo. 234 pp. Frye of Halifax binding in contemporary red straight grain morocco, ruled in gilt, spine stamped and lettered in gilt, gilt inner dentelles, marbled endpapers, all edges gilt, pink binder's ticket "Bound by / B. Frye / Halifax"; moderate edgewear, joint starting, spine with some soiling. Pencil notations identifying the painting, ink gift inscriptions: "Harriet Garner from the Library of her valued friend Mrs. Bliss, 1819," and "Charlotte Mary Adams, left to her by Miss Baines, who died April 3rd 1823." Text foxed and toned. Very good.
\$ 2,000

Rare nineteenth-century contemporary fore-edge painting depicting the "Ruins of Coninsburgh [Conisbrough] Castle, Yorkshire," after a drawing by B. Howlett. Fore-edge paintings from the binder Bartholomew Frye (fl. Ca. 1793-1820) are particularly rare. Among the great artists of fore-edge painting, J. Harris worked for Frye and sometimes signed his name to the binding artwork, as he did with the 1793 Aesop (Wormsley Library). This piece is not signed but the painting is from the same hand. One should further know that correct nineteenth-century fore-edge specimens are much rarer than one can suspect.

PROVENANCE: Mrs. [?] Bliss (no date) – Harriet Garner (1819) – Miss [?] Baines (no date) – Charlotte Mary Adams (1823) – Christie's (2005) – Phil Pirages – Randall J. Moskovitz, MD, Memphis, Tennessee [45054].





Rare Specimen of Nineteenth Century Fore-edge Painting for B. Frye

5. [Frye of Halifax]. Walter Scott (1771-1832). *The Lady of the Lake. A poem*. Edinburgh: John Ballantyne & Co., 1811. [Fore-Edge Painting].

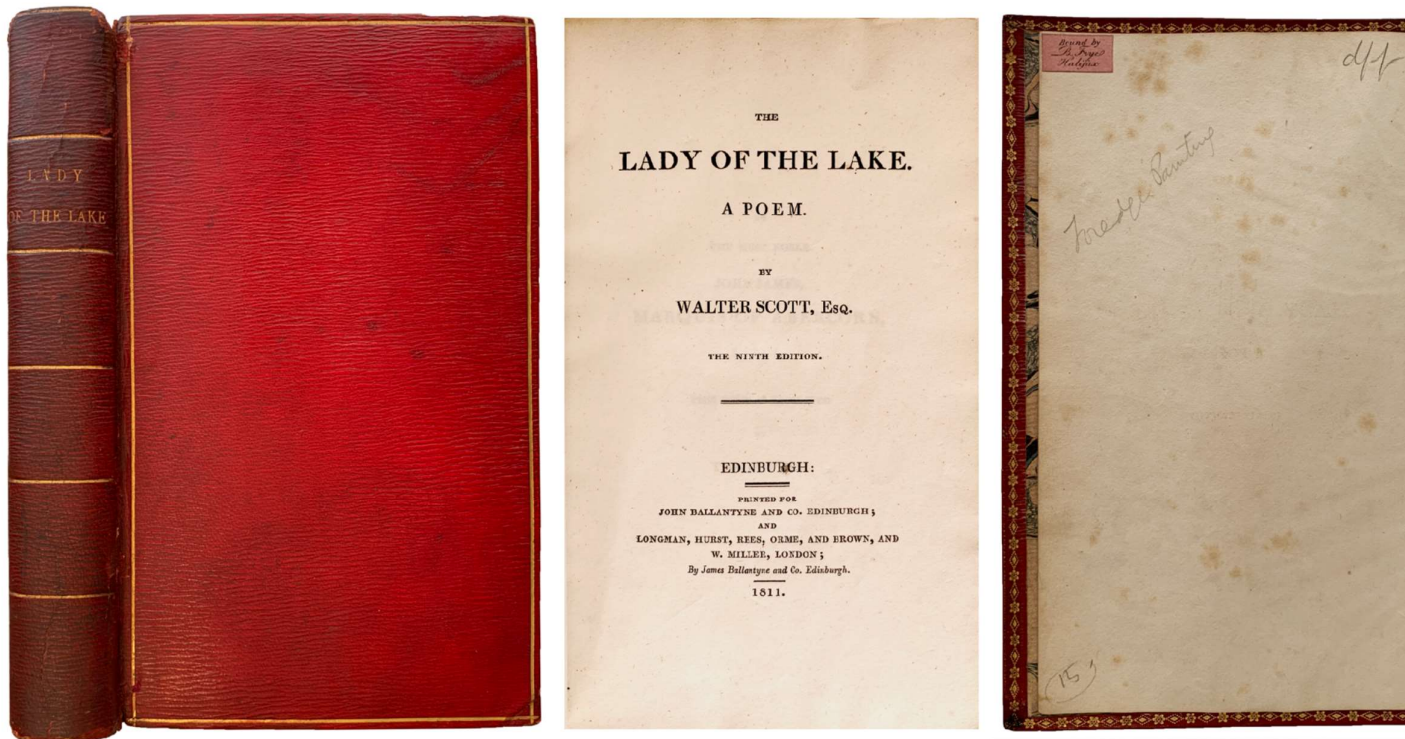
¶ Ninth edition. Octavo. [viii], 433, [1] pp. Frye of Halifax binding; Contemporary red straight grain morocco single ruled in gilt with gilt-stamped spine and single solid gilt roll to edges, all edges gilt, inner dentelles gilt, marbled endpapers, with original pink binder's ticket "Bound by / B. Frye / Halifax"; corners bumped, moderate edgewear, joints starting, rubbed and scuffed. Internally generally clean, red and white ribbon marker detached but laid in with minor offsetting. Good.

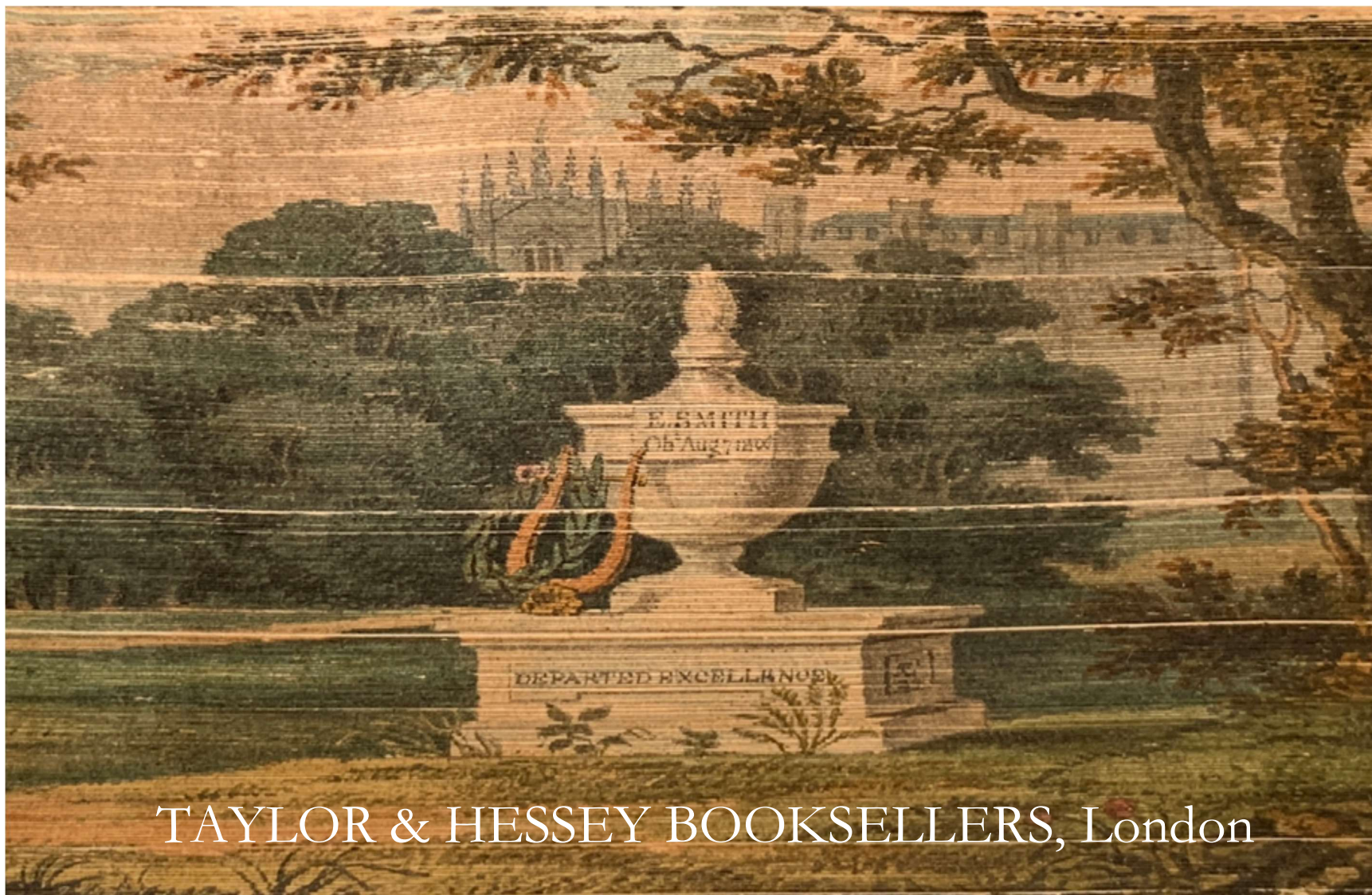
\$ 2,000

Rare BARTHOLOMEW FRYE binding with contemporary fore-edge painting. Frye fore-edge paintings are very rare. This volume with an original, contemporary to the imprint date, fore-edge painting depicting "Loch Catherine," [also called "Katrine"] painted for Bartholomew Frye, after an old aquatint engraving.

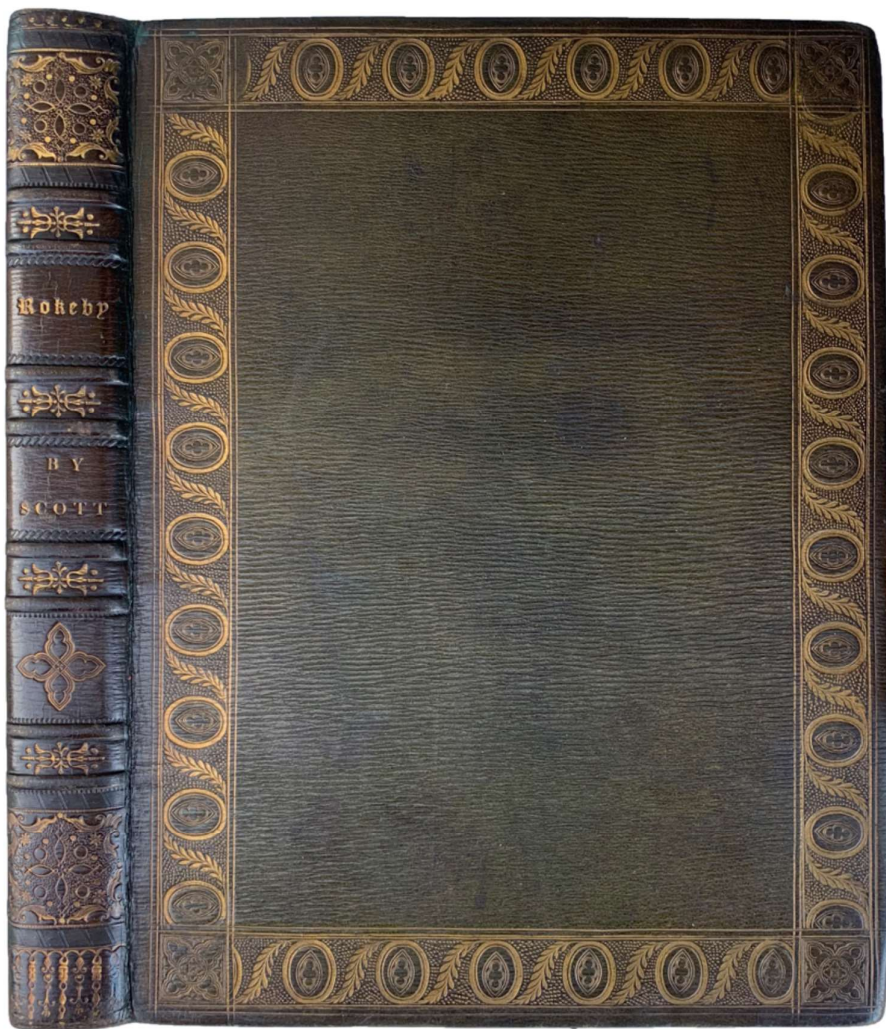
PROVENANCE: H. Reynolds (early bookplate) – H. Rathbone (signature) – James Cummins Bookseller, New York [\$2,500 – Nov. 2002] – Randall J. Moskovitz – Heritage Auction – Jeff Weber Rare Books.

□ William B. Todd; Ann Bowden, *Sir Walter Scott: A Bibliographical History 1796-1832*, Oak Knoll, 1998, 47Am; L. Jeff Weber, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 153-159.



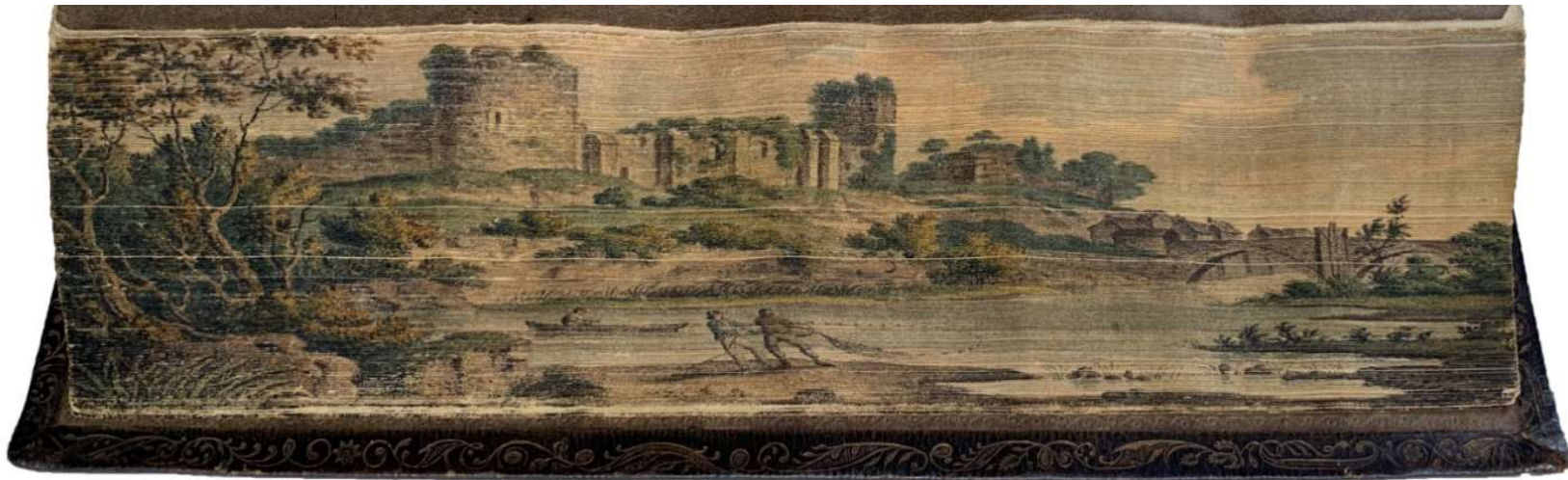


TAYLOR & HESSEY BOOKSELLERS, London



Sir Walter Scott's *Robbery*, Edinburgh, 1813.
Original edition, green morocco.

* This precious volume was bound under the direction of Sir Walter Scott himself, transmitted to the binder by John Ballantyne, the publisher; the edge when cut discloses a wonderful view of ^{Edinburgh} Robbery Castle painted by the celebrated Patrick Nasmyth when in the full vigour of his great artistic talent.



“... bound under the direction of Sir Walter Scott himself”

Identifying the celebrated Patrick Nasmyth as the artist of the watercolor scene under the “bent” edge

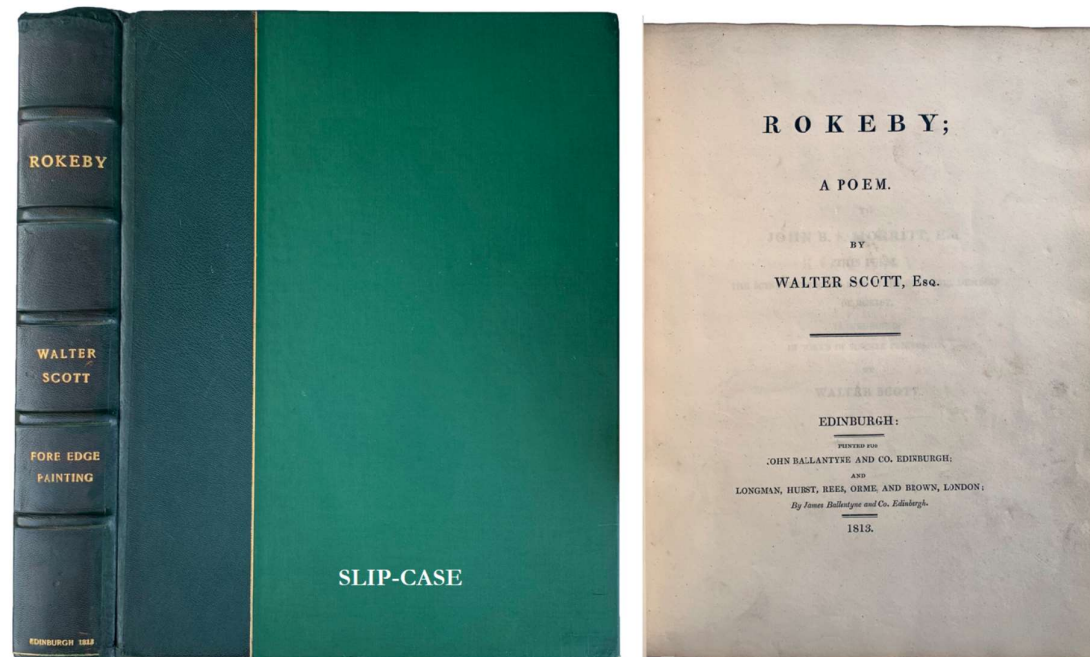
6. **SCOTT, Sir Walter** (1771-1832). *Rokeby*. Edinburgh: John Ballantyne, 1813. [Fore-Edge Painting].

¶ 4to. [x], 330, cxvi pp. Original olive green straight-grain morocco, gilt-extra, with alternating pattern of ovals and feathers, raised bands, all edges gilt, BOUND BY TAYLOR & HESSEY, London, with their gilt-stamp on the outer fore-edges of the upper and lower cover (as is common with their stamps). Near fine.

\$ 17,500

Manuscript note found within this copy: “Sir Walter Scott’s *Rokeby*, Edinburgh, 1813. Original edition, green morocco. * This precious volume was bound under the direction of Sir Walter Scott himself, transmitted to the binder by John Ballantyne, the publisher; the edge when bent discloses a wonderful view of Rokeby [(corrected in pencil): Barnard] Castle painted by the celebrated Patrick Nasmyth [1787-1831] when in the full rigor of his

great artistic talent.” – THIS MUST BE THE TAYLOR & HESSEY PAINTER, his work is profoundly similar to this artist, especially when considering his expert use of creating depth in a painting, plus his preponderance of thick dense trees that are painted with remarkable detail (unlike other fore-edge painters). This is an extremely rare example of the actual artist’s name being mentioned. This is a choice example of a Taylor & Hessey binding with their exquisitely painted fore-edge painting, the binding being signed in the usual way from this bindery. Of all the Taylor & Hessey specimens I have examined, this is the first to mention the artist’s name. The added association with this being a quarto volume, not the more typical and cheaper octavo, and that Sir Walter Scott’s name is associated with the design of the binding, suggesting also the fore-edge painting, this is something quite unique.





Binding & Fore-edge Painting by Taylor & Hessey

7. [Taylor and Hessey, binder]. **Elizabeth SMITH** (1776-1806). *Fragments, in Prose and Verse: by Miss ..., lately deceased. With some account of her life and character, by H.M. Bowdler. A new edition.* London: Printed for T. Cadell and W. Davies, 1814. [WITH]: *Memoirs of Frederick and Margaret Klopstock. Translated from the German.* Bath & London: Printed by Richard Cruttwell ..., 1812]. [Fore-Edge Painting].

¶ 2 volumes in one. 8vo. Xii, 274; xiv, 242 pp. Engraved portrait of the author; some off-setting of plate. Original red gilt-stamped straight-grained morocco, all edges gilt [by Taylor & Hessey, Bookbinders, London]; heavily rubbed, scuffed at

extremities (thus losing the binder's name which shows as a remnant), inner joint strengthened with Japanese kozo. Nineteenth century bookplate of Arabella Watson. Binding: good; fore-edge: very good.

\$ 2,250

With a superb fore-edge painting of ETON COLLEGE & ST. GEORGE'S CHAPEL, with the tomb of the author, "E. Smith Ob. Aug. 7, 1806", in foreground. The artist who worked for Taylor & Hessey binders was the very best. Their art was full of originality, detail, scale, depth of perception and consistently stylish and elegant. This artist excelled over others with skill and coloring. Many think the Edwards artist(s) were the best but clearly the artist for Taylor & Hessey exceeded the level achieved by Edwards of Halifax.

The author, Elizabeth Smith, was a correspondent, a translator, Biblical scholar and an orientalist. She studied French and Italian, could read Spanish and then studied some Persian and Arabic, later turning to Latin. She became ill and passed at Coniston in 1806.



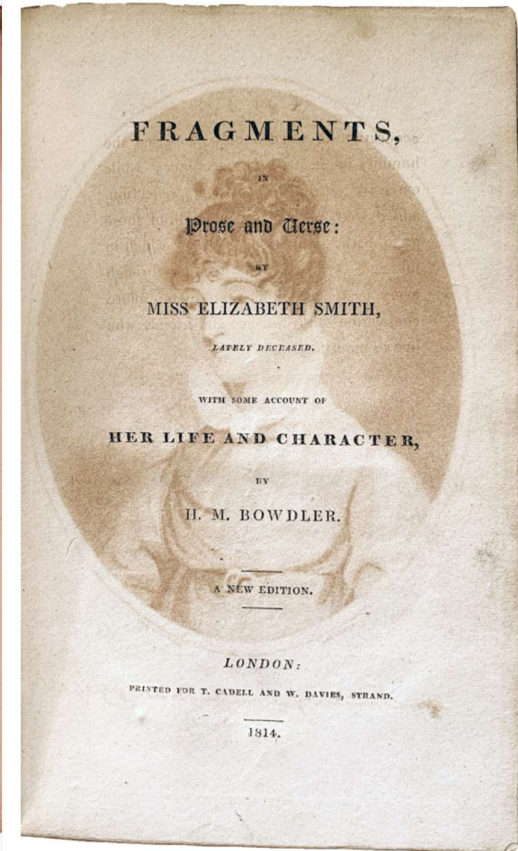
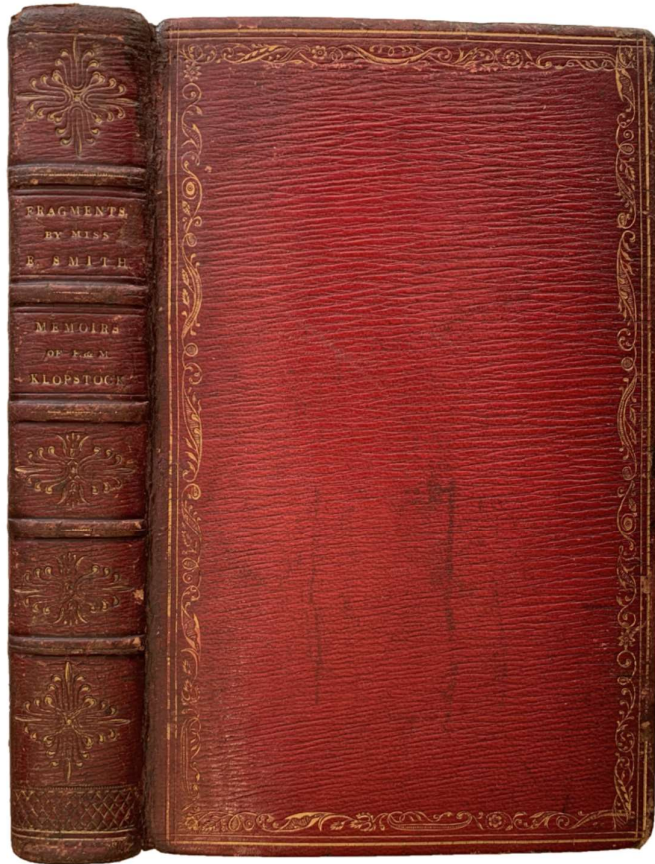
PROVENANCE: The Arabella Watson [of London, Northamptonshire?] bookplate is noted in, *Journal of the Ex Libris Society*, edited by W.H.K. Wright, vol. VII, 1898 (thus this is a 19th century bookplate). – Jeff Weber – Randall J. Moskovitz; From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.

See: Elizabeth Smith & John Frederick Usko, *A Vocabulary, Hebrew, Arabic, and Persian, &c.* London: W.H. Lunn, 1814. Usko, the vicar of Orsett, Essex, noted that Elizabeth Smith was the first to systematically collate the three languages.

NOTE: Another copy of Smith's *Fragments*, London, 1811, is recorded "with a fore-edge painting representing the tomb of Elizabeth Smith at Hawkshead, attributed to Edwards of Halifax." – this item appeared at Anderson Auction #3813, lot 1193, January 29-20, 1930. This indicates two things: first that there is more than one copy with the same (or similar) fore-edge painting), further, that there is a chance that other copies were made, with the same fore-edge. And, using alternative resources to verify the age of these anonymous books, the citation from 1930 is proof of the painting being present by that date. In this case, the binder, Taylor & Hessey, London, is known to produce a good number of outstanding fore-edge paintings with a highly skilled artist making the paintings.

□ See: William Jones, *Christian biography: a dictionary of the lives and writings of the most distinguished Christians of all denominations, at home and abroad; from the revival of literature to the present period*, London: Thomas Tegg, 1829. Pp. 385+.

[SMITH] [7]





CAROLINE BILLIN CURRY,
aka Miss. C.B. CURRIE



Currie 136

8. [Miss C. B. CURRIE]. **Christopher IDLE** [pseudonym]. *Hints on Shooting and Fishing, &c. Both on sea and land...* London: Longman, Brown, Green, & Longmans, 1855. [Fore-edge Painting. Signed]

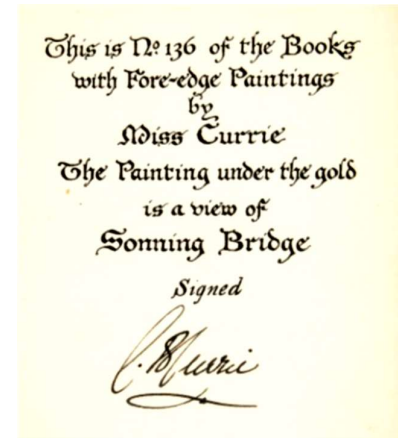
¶ First edition. Small octavo. vi, [1], 293, [1] pages. Rivière & Son binding in full contemporary maroon morocco elaborately decorated in gilt and blind, spine decorated in gilt with five raised bands and single solid gilt rule to edges, inner dentelles gilt, pale pink endpapers, all edges gilt; joints just starting. Bound for H. Sotheran & Co. some offsetting, rear hinge just starting. Internally generally clean and tight; text block toned in margins, minor foxing. Very good.

\$ 4,750

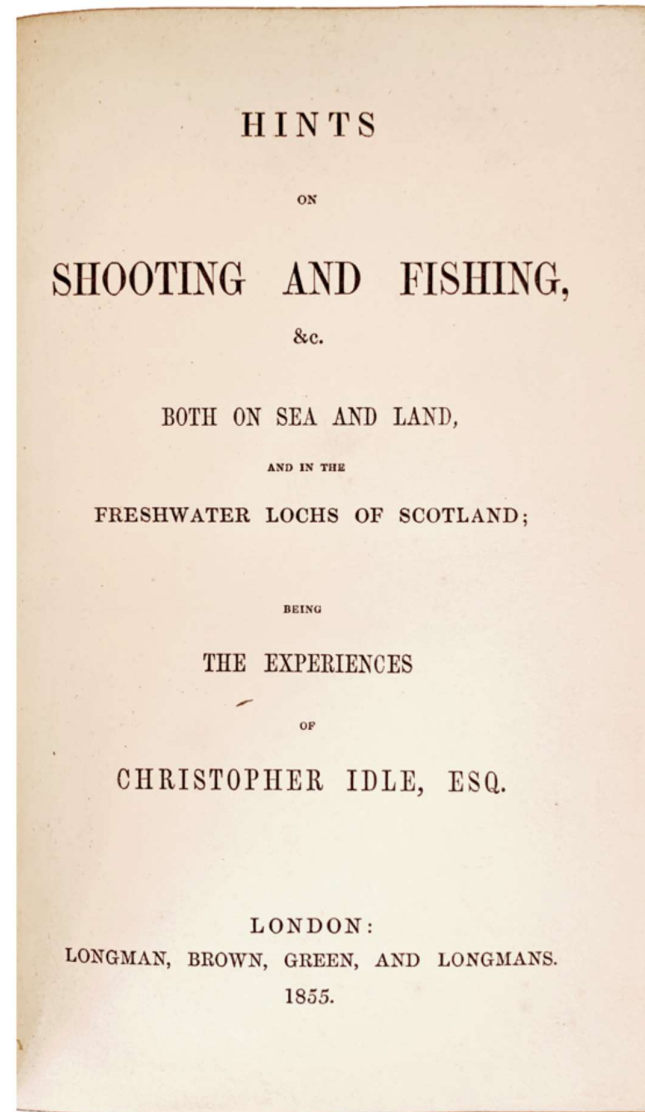
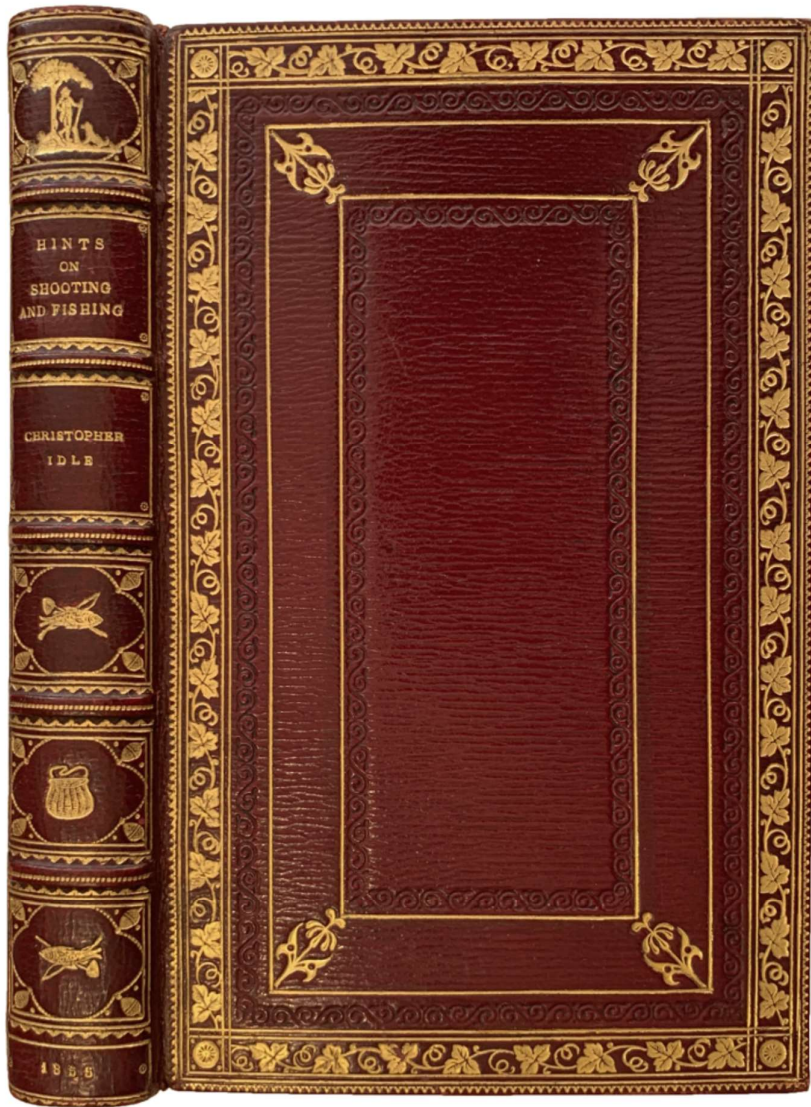
Fore-edge painting by Miss C. B. Currie, signed, depicting “A view of Sonning Bridge,” titled, and numbered 136 by the artist (c.1927/28).

All known fore-edge paintings by Ms. Currie were signed either with her inked signature or a gilt-stamped signature (the earliest form). The signed limitation page (or “colophon” page) is unique in fore-edge painted books and was the form created by Rivière and Stonehouse of Sotheran’s. All of her fore-edge paintings appear on Rivière bindings, all created for Sotheran’s.

PROVENANCE: Sotheran Catalogue 94, item 1057 (1928, illustrated) – Sothern catalogue 99, item 1164 (January 1929) – Kenneth P. Czech (no date, bookseller) – Randall J. Moskovitz (2010).



□ Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 88, 339, Currie Catalogue Raisonné #136; Westwood and Satchell, page 122.





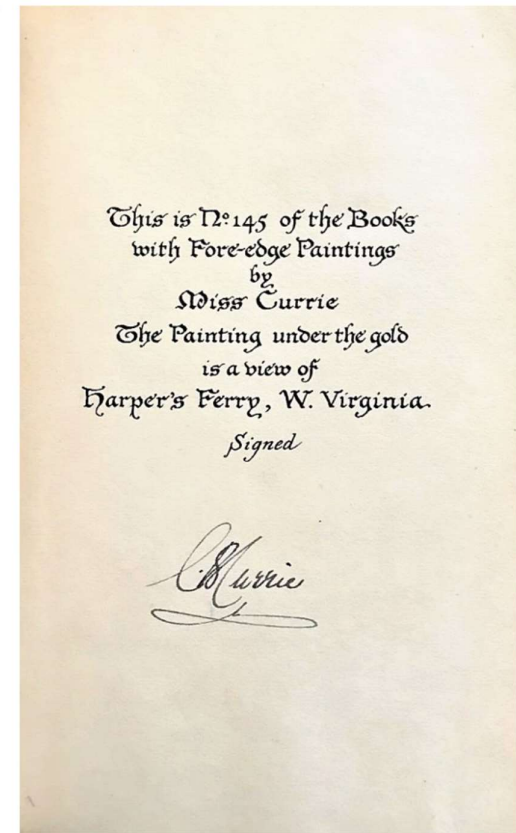
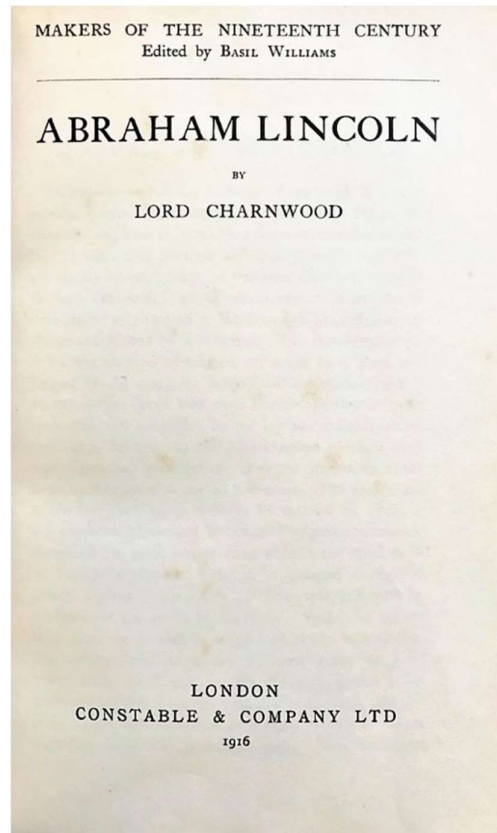
Currie 145

9. [Miss C. B. CURRIE] **CHARNWOOD, Godfrey Benson**, 1st Baron [Lord] (1864-1945). *Abraham Lincoln*. London: Constable & Company, Ltd., 1916. [Fore-edge Painting. Signed] FF2441

¶ Series: *Makers of the nineteenth century*, edited by Basil Williams. Crown 8vo. viii, 479, [1] pp. Frontispiece portrait of Abraham Lincoln (at Springfield), index, large folding map. Specially bound for Sotheran by Riviere & Son in full black gilt-stamped morocco, all edges gilt; neatly rebacked preserving the original spine. Preserved with the original chemise and cloth slipcase with gilt-stamped calf spine label: "ABRAHAM LINCOLN – LORD CHARNWOOD – 1916 – FORE-EDGE PAINTING". This is also a very rare specimen with the original chemise and box extant. Provenance: ownership names of R. Joseph Rich, Margaret Rich Carr; Joseph Sampsell Carr. Fine.

\$ 6,750

WITH A FORE-EDGE PAINTING BY MS. C. B. CURRIE, showing “a view of Harper’s Ferry, W. Virginia.” “This is No. 145 of the Books with Fore-edge Paintings by Miss Currie. . . “ Painted ca. 1928/9. See: Weber, p. 341 [#145 was previously unknown]. Currie painted a scene of Harper’s Ferry on the Life of John Brown, [See Weber, A8, p. 348]. SIGNED IN INK AT FOOT OF LIMITATION PAGE BY C. B. CURRIE.



In all 172 Currie fore-edge painting are known. Each is numbered in consecutive order, with her known active period of painting fore-edges from c.1908/1910, till October - 1928/33. All Currie fore-edge paintings are rare. Currie is the only fore-edge artist to number and sign her work. As such it was possible to build an inventory of all her work, thus Jeff Weber's book of 2010 where Currie's story is preserved along with all the known fore-edge paintings she made.

Miss Caroline Billin Curry [aka "Miss. C.B. Currie"] (1849-1940) was famous for painting both ivory miniatures and on fore-edge paintings, exclusively for Sotheran's and strictly on Riviere bindings. Currie is important as being the only known artist to have signed all her work and numbered the pieces. She was highly touted in her lifetime as an artist who was singled-out for her skill and exquisite artistry that she thereby became the first artist so-named by Sotheran, prominently in their catalogue series. Indeed, she was a close associate and friend of the shop manager, Mr. John Harrison Stonehouse and his wife (Currie was named in their will). Even despite her prominence, Currie's correct full name was a mystery until very recently. [See Weber]. This particular specimen was 1) previously unknown to myself, 2) preserved the most-frequently missing chemise, and 3) a clear provenance to this copy is noted (the only one so located by myself).

PROVENANCE: Oddly, this is the first known Currie fore-edge painting with provenance that is understood to be after the painting of the Harper's Ferry scene. The importance of that is the relationship of the ownership of a book to the date of the painting, or otherwise owning a book before a fore-edge painting is applied to the book. In this case the ownership is surely after the work of Currie. Three persons' names are found in the volume: Joseph Sampsell Carr may have lived in Chicago, Illinois. Margaret Rich Carr may have been Margaret Lee Smith Rich Carr (1917-1981), buried in Lubbock, Lubbock County, Texas. R. Joseph Rich may have been associated with Jefferson Medical College Hospital, Philadelphia.

□ Jeff Weber, *Annotated Dictionary of Fore-edge Painting & Binders*, 2010.



Signed Fore-edge Painting view of Maidenhead Bridge, England

Currie 164

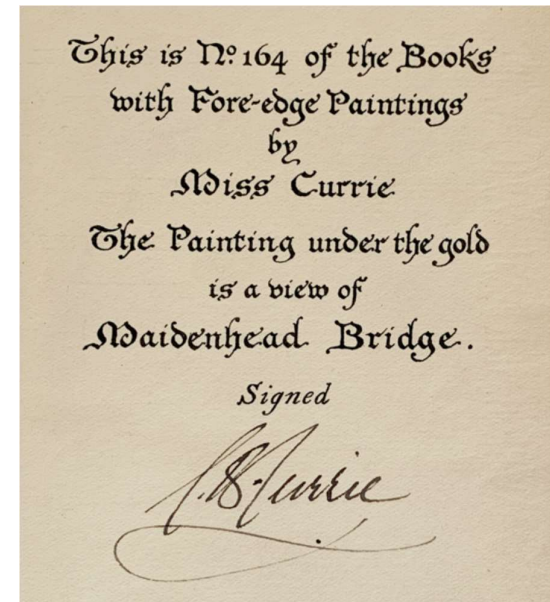
10. [Miss C. B. CURRIE]. **John GALSWORTHY** (1867-1933). *The Forsyte Saga*. London: William Heinemann Ltd., [1929]. Later printing. [Fore-edge Painting. Signed]

¶ 12mo. xvi, 1104 pp. With fold-out plate of the Forsythe family tree (signs of professional repair to one fold of plate). Bound in blind- and gilt-stamped full maroon straight grain morocco by Rivière & Son, spine decorated and lettered in gilt with five raised bands, solid double gilt roll to edges, all edges gilt, inner dentelles gilt and blind, pink endpapers, two stamps Henry Sotheran, Ltd. and Bound by Rivière & Son; moderate edgewear, front hinge starting, signs of repairs to joints, dampstaining to boards, somewhat rubbed, front free endpaper recto corner chipped (and retained). Housed in modern custom thumb-hole slip case, marbled paper and brown morocco edges, lined in fuchsia cloth. Very good.

\$ 2,500

Fore-edge painting by Miss C. B. Currie, depicting "A view of Maidenhead Bridge," signed, titled, and numbered 164 by the artist, circa 1928/29. Maidenhead is mentioned in Galsworthy's *The Forsythe Saga*. SIGNED IN INK AT FOOT OF LIMITATION PAGE BY MISS C. B. CURRIE.

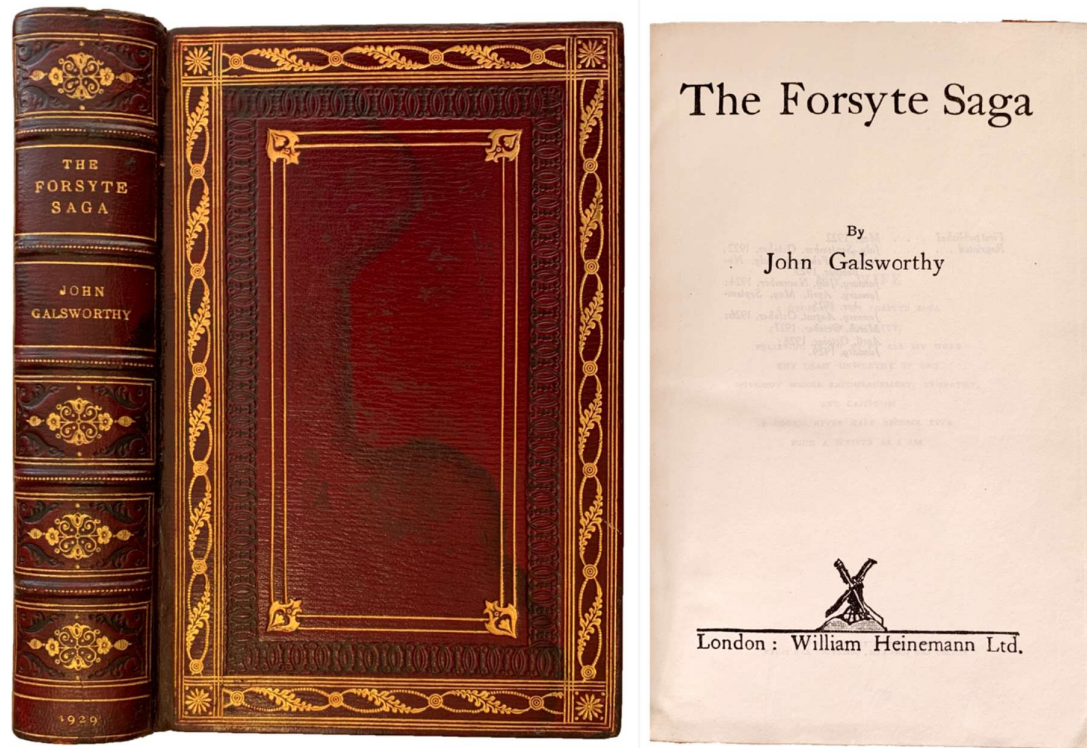
Currie fore-edge paintings are rare on the market. Caroline Billin Curry, who signed her name under the pseudonym of "Miss C.B. Currie" [with only a slight change to her last name], worked on behalf of Henry Sotheran's of London. Only 172 fore-edge paintings are known by her. The uniquely numbered series was begun in the early 20th century, around 1908/10 and continued until she was facing the Great Depression, when sales no doubt plummeted, and her age (she died in 1940). The fact that she numbered her paintings was a key factor that spurred me to compile a catalogue raisonné of her fore-edge painted work. One of the formidable problems with studying her history was the misunderstanding that her name was a pseudonym. Who knew that!? Further, to fill out the 90% of the book citations she painted on, that took years of work, comparing copies, finding records of their sale or offering, sometimes found in private or public collections. The lesson is that the history of these remarkable artists need be recorded and published neared to their lifetime, when questions can be answered simply. As a miniature artist, Currie's skill is most keenly seen with her painted ivory discs that were used by Riviere and bound into the Sotheran-sponsored "Cosway" bindings series (also numbered and signed by Currie). She was always recognized for the skill of her work. She is also the first British artist, working professionally, to sign her name to



these paintings. John T. Beer was earlier, but he painted on books in his own library. Other pieces were marked with a binder's name or initials, but never the actual artist. Currie was notable thus for several reasons.

PROVENANCE: Sotheran Catalogue 824, item 257 (1931) – [public library sale] Southbury, Connecticut (2010) – Buzz Binzen, Carpe Librum (no date) – Jeff Weber Rare Books (May 2010) – Randall J. Moskovitz MD, Memphis, Tennessee.

- Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 164 Currie Catalogue Raisonné.





11. [AESOP] Phaedrus (c.15 BC -AD 50); Petro BURMANNO [Pieter BURMANN the Elder; Peter Burman] (1668-1741). *Phaedri, Aug. Liberti, Fabularum Aesopiarum Libri V. Trajecti ad Rhenum*. [Utrecht]: Apud Guilielmum vande Water, 1718. [Fore-edge Painting].

¶ Two parts in one volume. Octavo. [62], 398; 258, [70] pp. Elaborate engraved frontispiece, woodcut title vignette, head & tail pieces, index. Title printed in red & black. Internally generally clean and tight, with offsetting to title. Later full red straight grain morocco single-ruled in gilt with gilt-stamped and lettered spine with solid single gilt roll to edges, foot of spine gilt-stamped: TRAJ: AD RHEN [publisher]: 1718, all edges gilt, marbled endsheets; somewhat rubbed. Bookplates of Thomas M. Lowndes and Henry Drury. Very good.

\$ 1,250

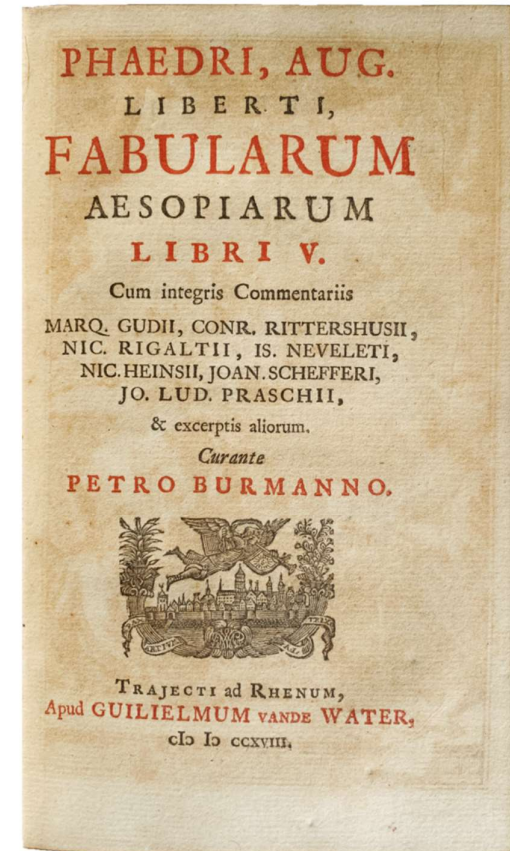
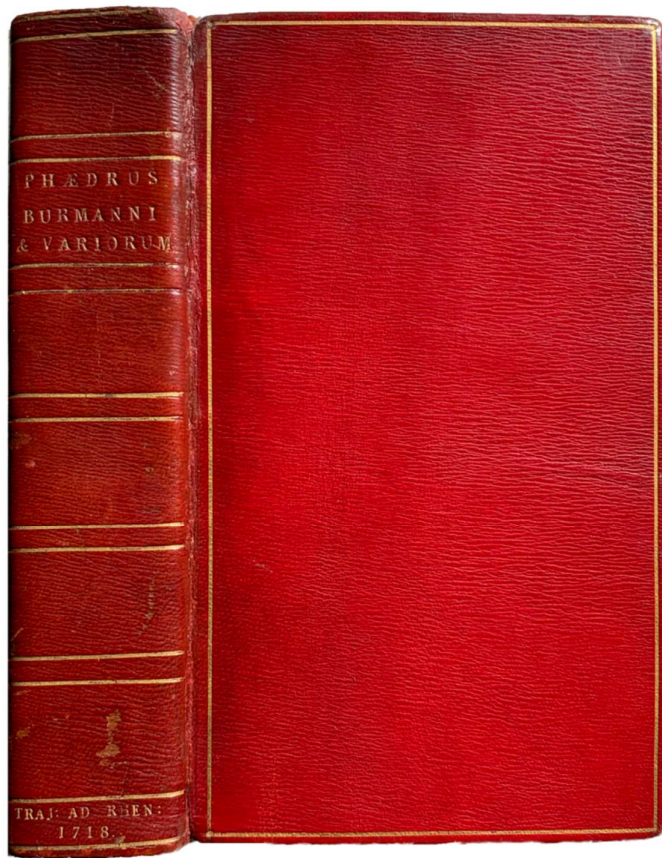
With a fore-edge painting depicting a scene of HAWICK, ROXBURGHSHIRE, SCOTLAND, after an engraving by John Greig (fl. 1800-1843) from an original study by Luke Clennell (1781-1840). The fore-edge painting is based on an engraving found in Sir Walter Scott's, *Border Antiquities of England and Scotland* (Longman & Co., 1814-1817). This well-painted scene is likely of 20th century vintage.



The Dutch scholar Peter Burman was professor of the art of rhetoric and the history of Utrecht, and also of Greek philology. In 1715, he succeeded Perizonius, receiving the chair of history and the Greek language and the art of rhetoric at the Lyon-Batava Academy. Later he was librarian and director of the Lyon-Batava Academy. This is his commentary on Phaedrus, which was originally issued in 1698.



PROVENANCE: Thomas M. Lowndes – Henry Drury [both pre-fore-edge] – Jack Bartfield Fine Books, New York – Randall J. Moskovitz, MD, Memphis, Tennessee.





HELEN HAYWOOD



*Triptych Fore-edge Painting with portraits of Samuel Johnson and Oliver Goldsmith
With Engravings by John and Thomas Bewick*

12. [Haywood, Miss Helen (1907-1995)]. **Oliver GOLDSMITH** (1728-1774); **Thomas PARNELL** (1679-1718). *Poems by Goldsmith and Parnell*. London: T. Cadell & W. Davies; Shakespeare Printing Office, 1804. [Fore-Edge Painting].

¶ Octavo. xxvii, [1], 68 pp. Illustrated with wood engravings after Thomas Bewick and John Bewick, including 5 plates and numerous vignettes. Original gilt-stamped tan straight-grained morocco, all edges gilt, brown ribbon marker, olive-green endleaves; corners bumped and showing, edgewear, upper board joint mended with kozo, rubbed and somewhat scuffed and soiled. Internally generally clean, light pencil and ink notations (including labels for fore-edge painting). Early inscription on title, "Elizth. Lowther given by Miss Talbott, 1822." Bookplate of Zola E. Harvey. Very good.

\$1,400

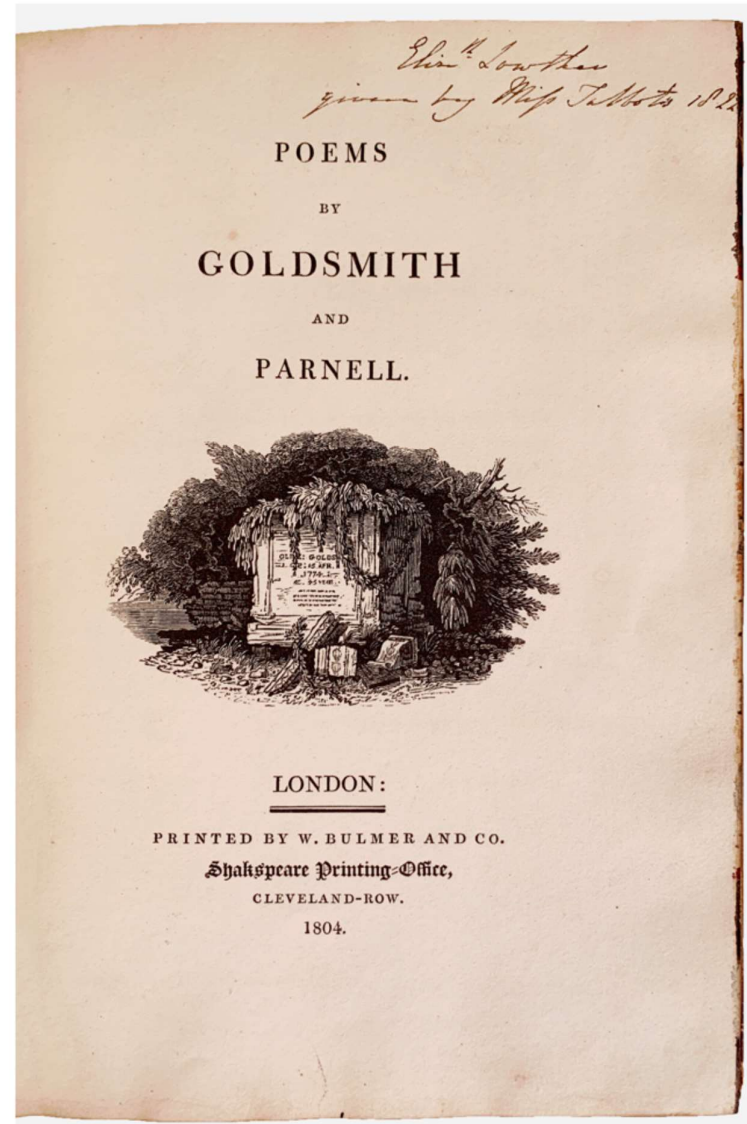
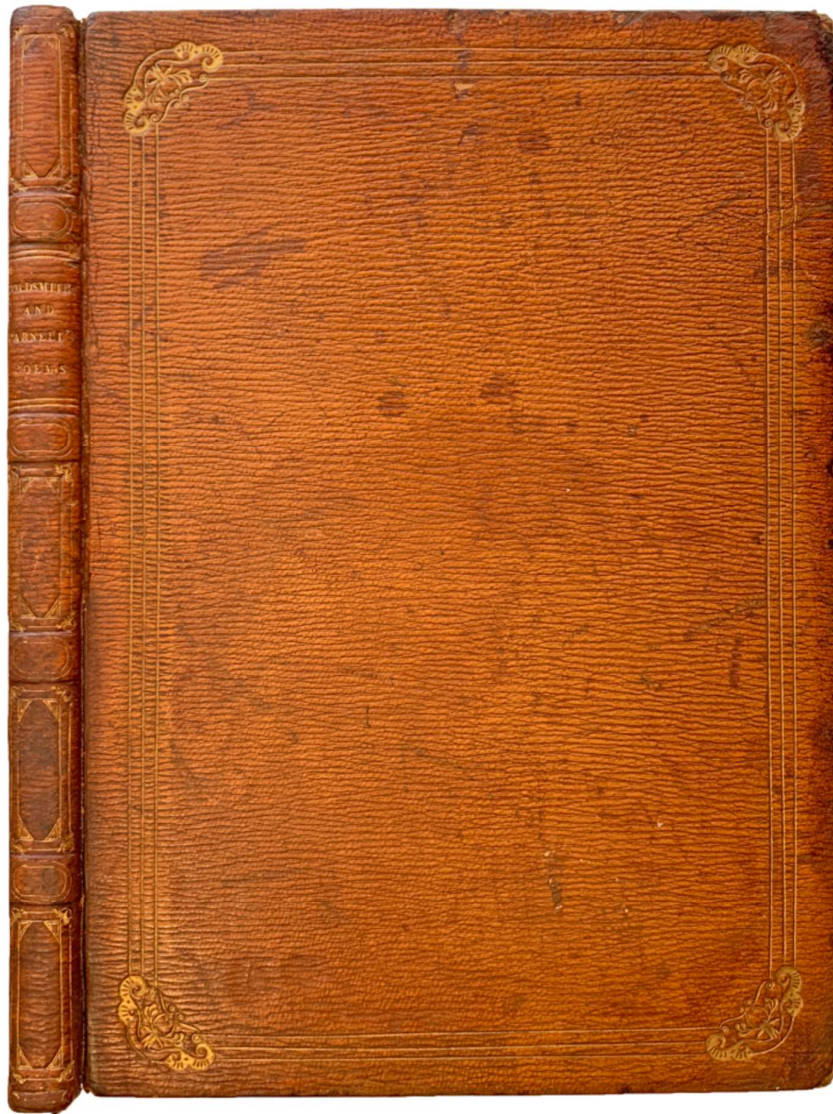
Fore-edge painting by the celebrated artist, Helen R. Haywood [fl. late 1940s-1950s], in three panels depicting (from left to right), "Dr. [Samuel] Johnson," "Mitre Tavern Fleet Street," and "[Dr.] O[liver] Goldsmith." Haywood, the grand-daughter of Robert Riviere the famous British bookbinder, was herself a well-known children's illustrator and writer. She succeeded Ms. C. B. Currie as fore-edge painting artist at Riviere. Haywood was blind in one eye (due to an accident she suffered as a result of an accident with a knife). She quickly became an extraordinary fore-edge painter with paintings of high quality. She did several fore-edge and double fore-edge paintings on commission from the very late 1930s to the 1940s, often for Inman's Books, an antiquarian book dealer in New York City. She probably stopped painting fore-edge paintings in the late 1940s, putting the majority of her artwork in her publishing of illustrated children's books.

Samuel Johnson (1709-1784) contributed this epitaph for Goldsmith, "*Oliver Goldsmith: A Poet, Naturalist, and Historian, who left scarcely any style of writing untouched, and touched nothing that he did not adorn. Of all the passions, whether smiles were to move or tears, a powerful yet gentle master. In genius, vivid, versatile, sublime. In style, clear, elevated, elegant.*"

PROVENANCE: Miss Talbott – Elizabeth Lowther [both pre-fore-edge painting] – Zola E. Harvey [c.1981] – Robert Iglehart of Hartfield Books, their catalogues 11 (item L-36) June 1981, catalogue 19, item L-34 (1983), catalogue 27 (item F-7) April 1986 – Randall J. Moskovitz, MD, Memphis, Tennessee.

CONTENTS: The life of O. Goldsmith, M.B. – The traveller by Goldsmith – The deserted village by Goldsmith – The hermit: a poem by Parnell, with a biographical sketch of his life by Goldsmith.

□ See: Jeff Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 171-172.



OTHER ARTISTS



Wonderfully Thin & Long Triptych Fore-edge Painting

13. **LYCOPHRON** (330–325 BC-); **Viscount ROYSTON, Phillip YORKE** (1784-1808). *Cassandra. Translated from the original Greek of Lycophron and illustrated with notes.* Cambridge: Printed by R. Watts, 1806. [Fore-Edge Painting].

Large quarto. xvi, 106 pp. Large folding table [*Synopsis of the Speech of Cassandra – I. Laments the destruction of Troy. II. Laments the misfortunes. III. Relates the wars between Europe and Asia*]; somewhat foxed, toned in gutters, minor soiling. Contemporary full light tan calf elaborately decorated in gilt, all edges gilt, turn-ins decorated in gilt, red moiré silked endpapers [pencil note attributes the binding to Lewis]; extremities worn, joints starting, 0.75-inch loss to head of spine, rubbed. Early ink ownership signature of William Ormsby Gore (dated 1835) to half-title, light penciled fore-edge titles. Very good with charming and bright, though somewhat amateur, fore-edge painting.

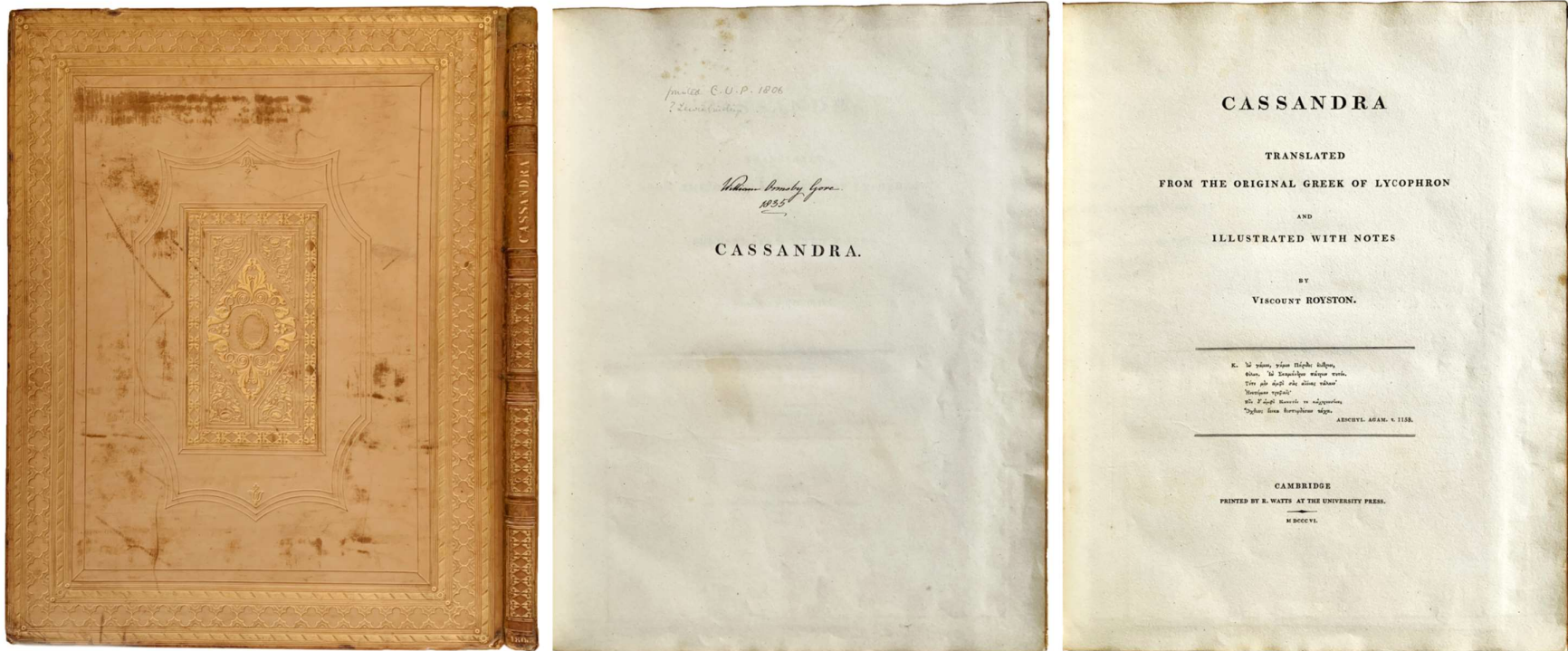
\$ 2,500

Triptych fore-edge painting depicting 19th century scenes of LEADENHALL ST., THE THAMES, AND HUNGERFORD MARKET ON THE STRAND. Fore-edge paintings this thin and long are very rare. Vintage: twentieth century.

At Cambridge Yorke wrote a translation of Lycophron's poem about *Cassandra* that was praised highly by classical scholar Richard Porson. He died when lost in a storm off the island of Memel in a ship called the *Agatha* of Lübeck, commanded by

Captain Koop. The “poem consists of a prophecy uttered by Cassandra and relates the later fortunes of Troy and of the Greek and Trojan heroes. References to events of mythical and later times are introduced, and the poem ends with a reference to Alexander the Great, who was to unite Asia and Europe in his world-wide empire.” [Wikip.]. See: “Loss of the Agatha”, *Chronicles of the Sea*, no. 45, Sept. 29, 1838.

PROVENANCE: William Ormsby-Gore (1779–1860), member of Parliament [pre fore-edge painting] – William P. Wreden Books, Palo Alto, California [1983-4] – Randall J. Moskovitz (circa 1990s) MD, Memphis, Tennessee [45109].





Lovely Painting on the Fore-edge

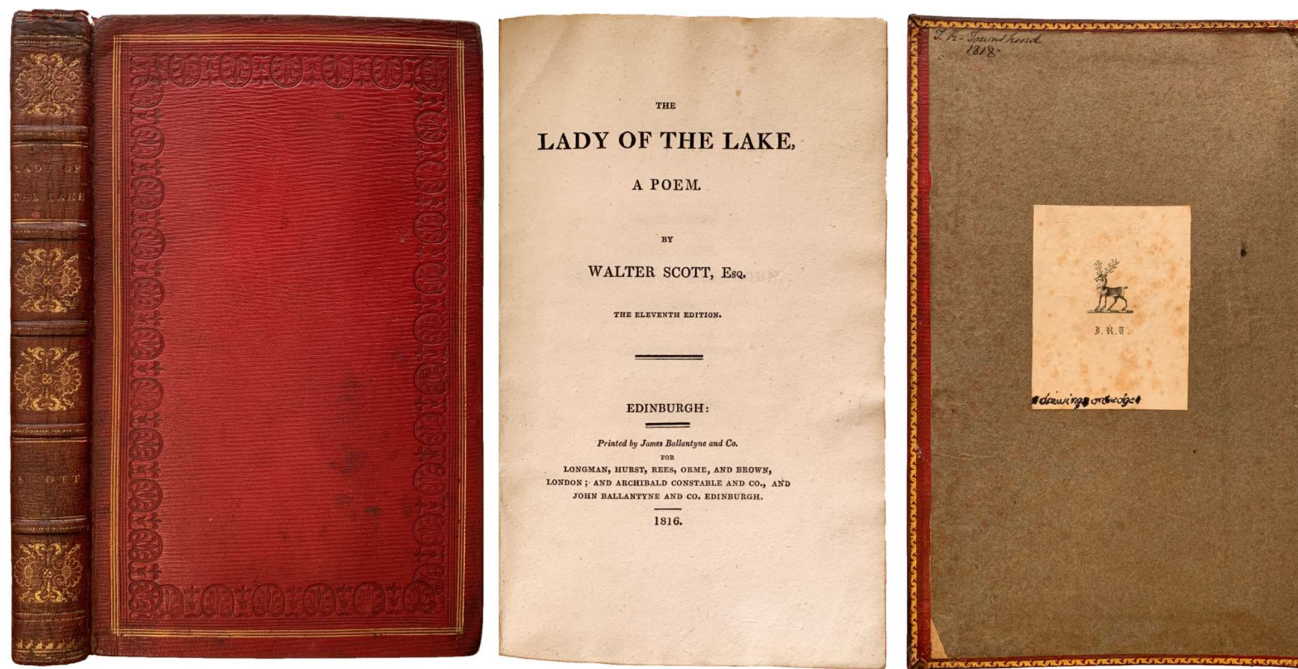
14. **SCOTT, Walter** (1771-1832). *The Lady of the Lake*. Edinburgh: Printed by James Ballantyne & Co., for Longman, Hurst, Rees, Orme, & Brown; et al., 1816. [Fore-edge Painting].

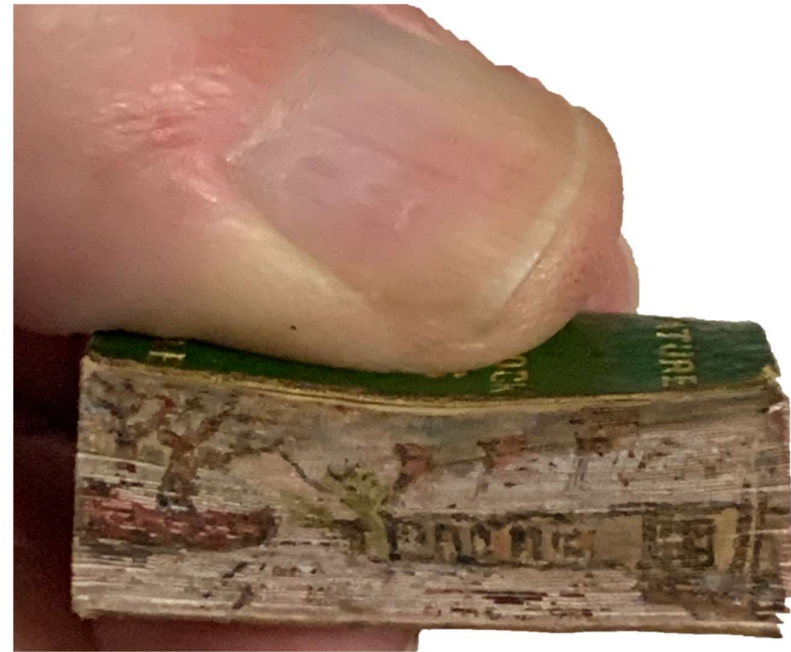
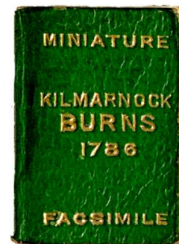
¶ Eleventh edition. Octavo. [viii], 423, [1] pp. Some minor foxing. Original full straight grain blind- and gilt-stamped red morocco, gilt spine with five raised bands, all edges gilt, brown endpapers; corners bumped, moderate edgewear, spine somewhat worn, joints starting, soiled. Bookplate (early) of J.R.T., with related ink ownership signature of J. R. Townsend, 1818. Ink inscription to bookplate: "drawing on edge". Good.

\$ 1,250

Fore-edge painting depicting “LOCH LOMOND”. Nicely painted scene under the fanned edge of the book. The owner, J.R. Townsend, has written on his bookplate, “drawing on edge”. Based on my findings, early on, especially before the end of the nineteenth century, fore-edge paintings are called something else. The term is not something I have found the date of origin and its use, but that should be studied in the future. Edwards of Halifax never used “fore-edge painting” to describe their books. Therefore, in this case, knowing that it is written in the volume with a term that is unusual (“drawing on the edge”) one can keep an open mind about this specimen and its point of origin. If the J. R. Townsend, 1818 bookplate and inscription is all honest, then the painting should be ca. 1816-18 when the binding was made and as issued, with a fore-edge painting.

PROVENANCE: J. R. Townsend, 1818 – Randall J. Moskovitz, MD, Memphis, Tennessee – Heritage Auction – Jeff Weber Rare Books.





15. [Miniature] **BURNS, Robert** (1759-1796). *Poems*. Kilmarnock, 1786 [1904]. [Fore-edge Painting].

¶ Facsimile. 29 x 20 mm. [approx. 1.25 x .75 inches]. Full green morocco lettered in gilt, all edges gilt; some wear to gilt on edges. Housed in modern custom green morocco pull-off case decorated in gilt and black, lined in marbled paper, signed internals with the binder's initials "19JPW68" ; spine sunned. Very good.

\$ 950

Fore-edge painting depicting a countryside scene, probably painted in the 1990s. Many miniature fore-edge paintings were commissioned by Anne Bromer, Boston, during this period. This miniature is not much larger than my thumbnail, and the painting is so very small that it should have been a challenging task for the artist.

NOTE: the imprint date is derived from a manuscript notation on the title-page and, further, that date has been also used on the modern slip-case.

PROVENANCE: Randall J. Moskovitz, MD, Memphis, Tennessee – Jeff Weber Rare Books.

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