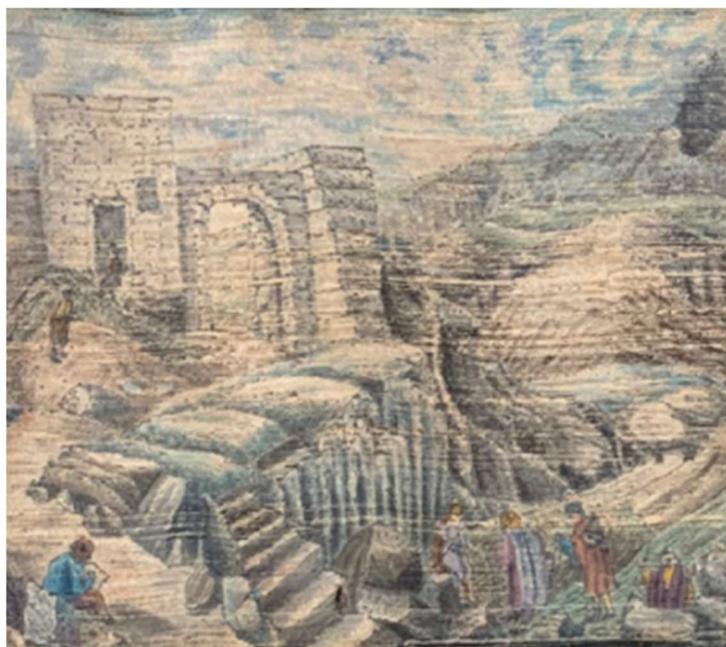


Catalogue 317

Masterpieces of Fore-edge Painting



JOHN T. BEER (detail)

Featuring Highlights from
NOTABLE FORE-EDGE PAINTING
COLLECTIONS

Randall J. Moskovitz, MD,

Estelle Doheny & Zola E. Harvey

J E F F W E B E R □ R A R E B O O K S □ M O N T R E U X □ S W I T Z E R L A N D

TWO OF THE GREATEST COLLECTIONS OF FORE-EDGE PAINTED BOOKS were brought together by Estelle Doheny and Randle J. Moskovitz. Doheny's name and reputation on 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 has never been fully documented. Why were these collections important? It is largely because so many early and important fore-edge paintings made it into their collections. Now both are partly or largely distributed.

Few collectors have the motivation that Moskovitz and I shared in uncovering the history of this field by the specimens one finds. Provable specimens, ones of import from the finest artists and binders, those pieces are far more challenging to come across than the modern specimens that dominate the market. In the case of Moskovitz, his aim toward the history of these books was very much his pursuit.

Lesser known was the collection of Nancy Swan, now lost, her collection was much based on a selection of fore-edges that were identifiable. She wrote a worthy thesis on the topic while she was young. Collecting the history became her pursuit for the rest of her life. Can one ever complete a collection like this? Not really. There is always something new that is unearthed. As the documentation of the volumes herein and their provenance shows, studying the history of each of these books, will bring furtherance to understanding their kind and their origins. For a field fraught with so much anonymity and so much deceit, the gathering of evidence and methods of proof, to make plain an uncharted history, is all honorable. May each book bring a broader understanding.

This catalogue continues from catalogue 281, featuring highlights from the collection of Moskovitz. Though I never knew Estelle Doheny, I did work with every book in her collection and maintain a record of what I learned from studying those books.

Carl J. Weber

Early Specimens



16. **Dionysius Carthusianus - Denis the Carthusian** (1402–1471). *Opusculorum D. Dionysii Carthusiani : pars secunda, quae tractat, I. De fructuosa temporis deductione. II. De mortificatione viuifica, & reformatione interna. III. De profectu spirituali & custodia cordis. IIII. De perfectione charitatis.* [München], [s. n.], 1603. [Fore-edge Painting].

¶ Small 12mo. [2], 760; [16] pp. Original full vellum; covers rubbed and soiled, minor worm trails on foot (margin) of first few leaves. No endpapers, ink and pencil notations to upper board verso and title page, ink stamp to title page verso: “Ad. Bibl. Acad.Lund.” + “Duplum / Bibliotheca / R. Monac” [Bibliotheca Regia Monacensis, Berlin (now called the Bavarian State Library), with related manuscript ownership mark at head of title, ink stamp to head and tail of text block, “STA.M.” Internally generally clean, minor foxing and thumb-soiling, fore-edge painting bright but washed, some dampstaining. Very good. FF2508

Includes three books written by Dionysius: [1] *De fructuosa temporis deductione* = On the productive use of time. [2] *De mortificatione viuifica et reformatione interna.* = On death and internal reformation. [3] *De perfectione charitatis* = The perfection of charity.

\$ 450

Early, possibly contemporary(!?), fore-edge painting to the closed edge depicting what may be a portrait of the author (undetermined) and under that is a key of letters indicating the author's name: “DION”. The colors have bled enough such that the ‘scene’ splays (with difficulty) either way, though not a two-way fore-edge painting.





Monachij ad S. Franciscan
opusculorum

D. DIONYSII
CARTHUSIANI.

Pars secunda,
QVÆ TRACTAT,

I. *De fructuosa temporis deductione.*
II. *De mortificatione viuifica, & reformatione interna.*
III. *De profectu spirituali & custodia cordis.*
IIII. *De perfectione charitatis.*



ANNO M. DC. III.



[16] *Denis the Carthusian*, 1603



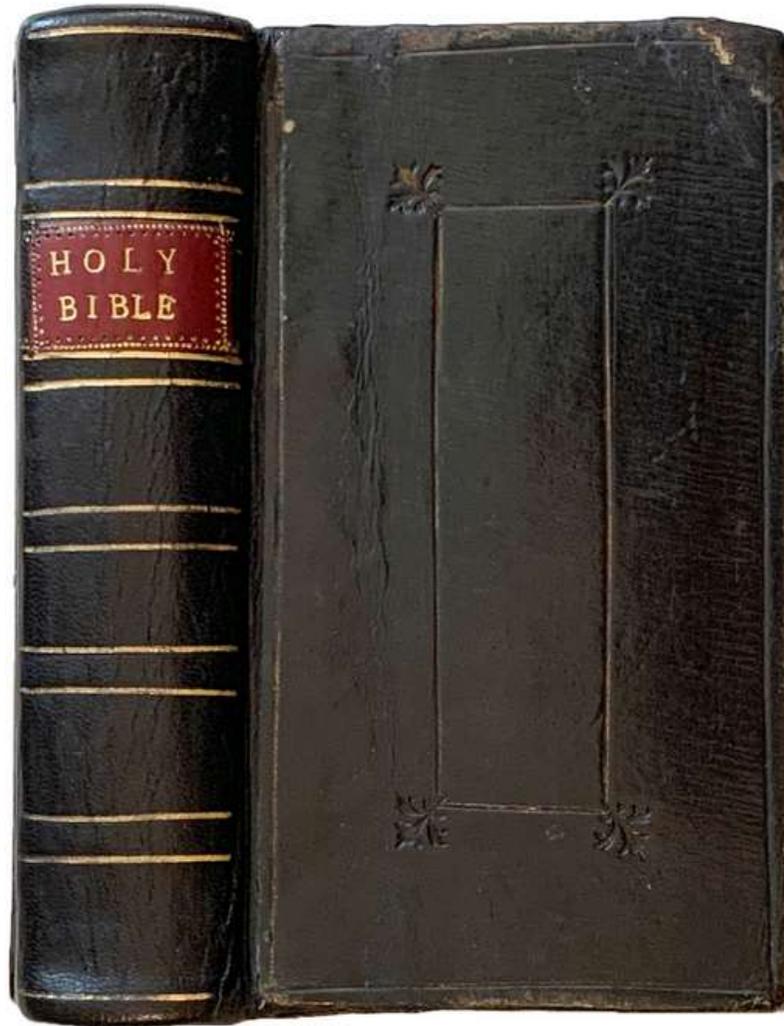
17. [Mearne family, binders?] [BIBLE] *The Holy Bible contayning the Old and New Testaments. Newly translated out of ye Originall Tongues ... and revised.* London: John Field, 1657. [Fore-edge Painting]

¶ 12mo. [1008] pp. Elaborately engraved title, signed by William Vaughan, title ruled in red. Contemporary straight grain black morocco stamped in gilt, spine stamped in gilt with gilt-stamped red morocco spine label, rebacked in black calf, marbled endleaves, all edges gilt; corners bumped and rubbed, moderate edgewear, inner joints secured with navy cloth. Light pencil notations. FF2509

\$ 1,350

Contemporary and extremely early British fore-edge painting depicting botanical motifs surrounding a centrally placed Biblical phrase. “. . . in thy word . . .” A fine example of a mid-17th century British fore-edge painting, one which suggests the work of Charles or Samuel Mearne.

PROVENANCE: Randall J. Moskovitz, MD, Memphis, Tennessee.



EDWARDS



OF HALIFAX
Booksellers & Binders

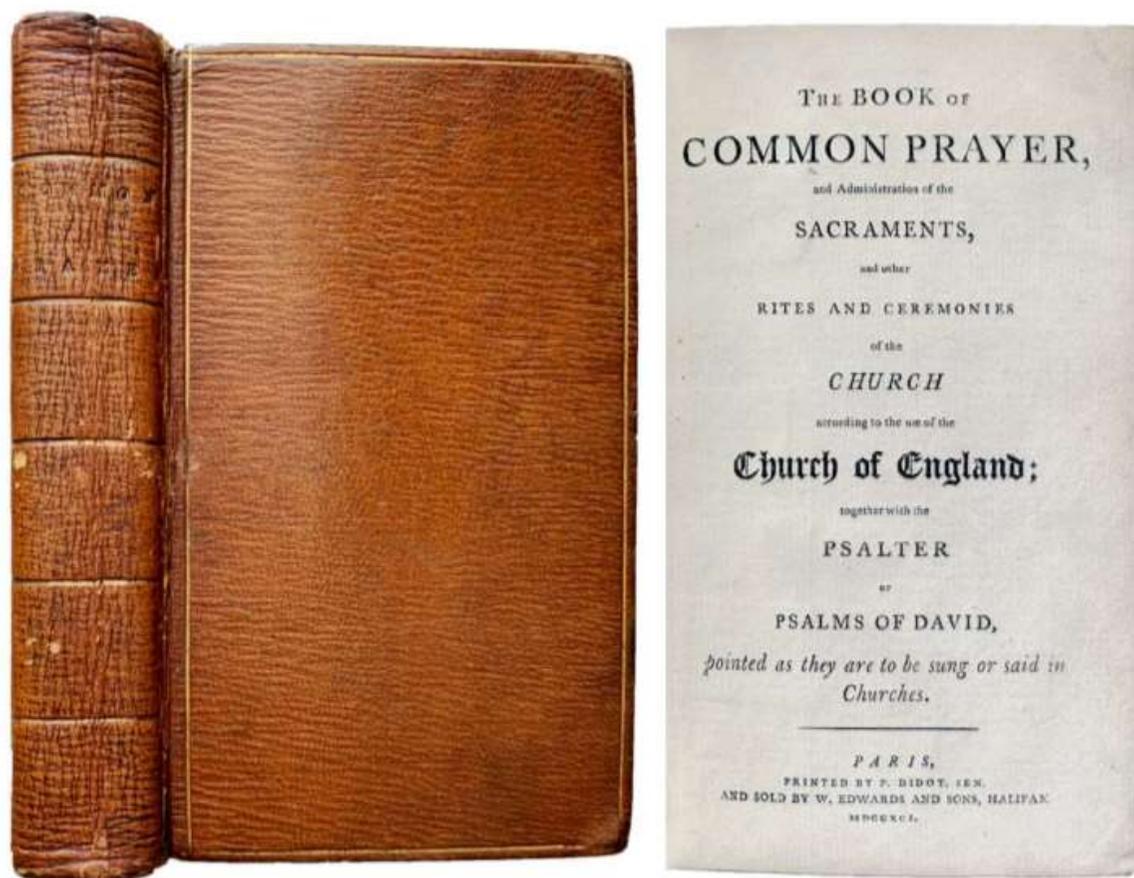


18. [Edwards of Halifax] [The Book of Common Prayer, Church of England]. *The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church. According to the use of the Church of England . . .* Paris: P. Didot, 1791. [Fore-edge Painting].

¶ 12mo. Unpaginated. Binding in the style of Edwards of Halifax; full contemporary straight grain natural morocco single ruled in gilt, spine stamped and lettered in gilt, single solid gilt roll to edges. Corners bumped, moderate edgewear, joints starting, spine somewhat worn and soiled. Inner dentelles gilt; marbled endpapers; endpapers somewhat worn, pencil notations and remnant of pasted description to front free endpaper verso, rear hinge starting. Internally generally clean, all edges gilt; some gutters overextended, pencil notations to front blank recto, somewhat foxed and soiled, minor wear to gilt on edges. Very good. FF2511
\$ 1,750

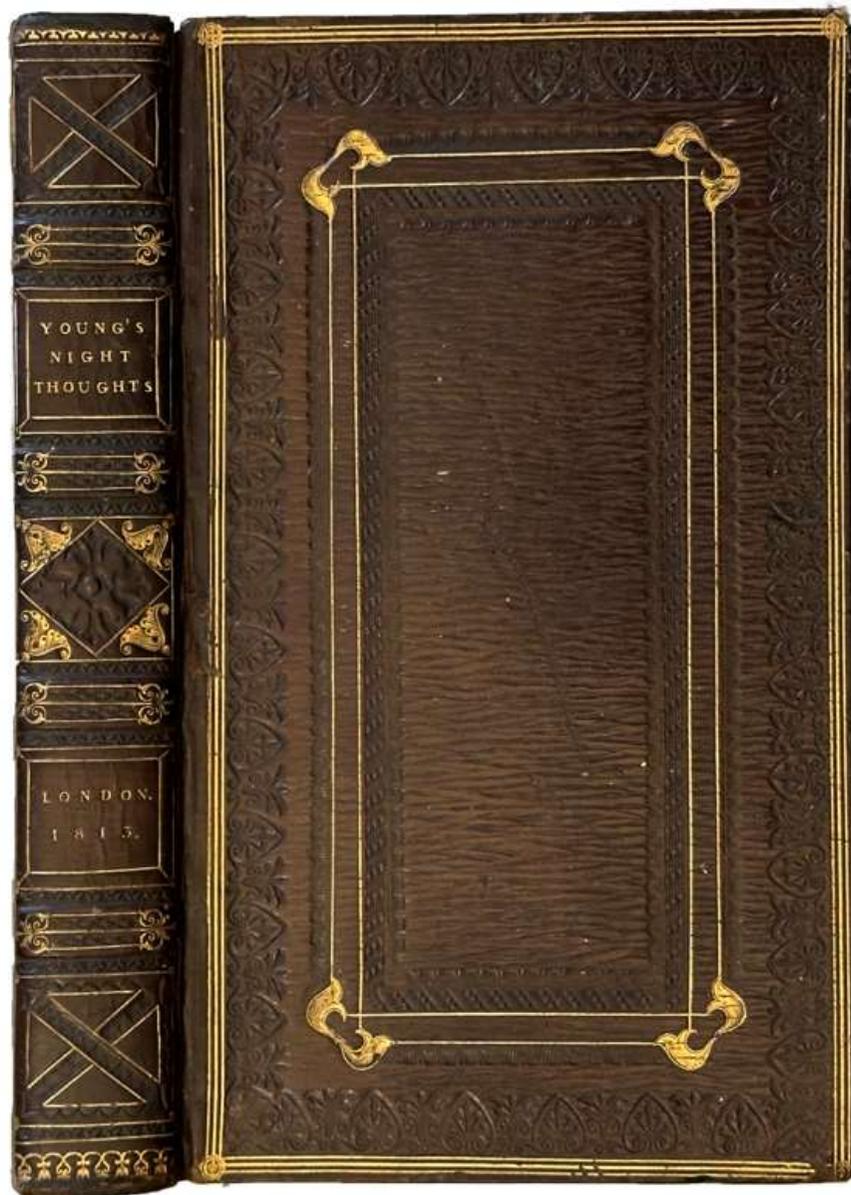
Contemporary painting by Edwards of Halifax, being a bucolic fore-edge painting depicting a riverfront scene with a fisherman in a boat with a church in the background.

☼ Weber, Carl J., *Fore-Edge Paintings*, pages 10, 79; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 107-136. From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee [45044]



Charles Hering, Binder





THE
COMPLAINT;
OR,
NIGHT THOUGHTS.
BY EDWARD YOUNG, D.D.
A NEW EDITION.

LONDON:
PRINTED FOR F. C. AND J. RIVINGTON; SCATCHERD AND
LETTERMAN; J. CUTHELL; J. WALKER; LONGMAN,
HURST, REES, ORME, AND BROWN; J. CARPENTER;
W. OTRIDGE; CADELL AND DAVIES; LACKINGTON,
ALLEN, AND CO.; AND J. MAWMAN.

1813.



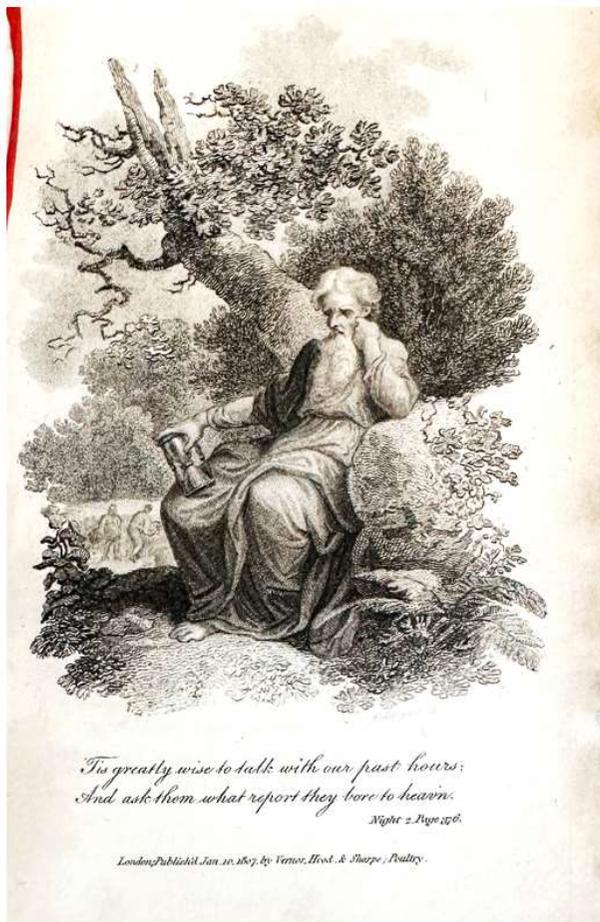
*Charles Hering binding with his binder's ticket
Painted by the same artist used by Taylor & Hessey*

19. [Charles Hering, binder]. Edward Young. *The Complaint. Or, Night Thoughts*. London: F. C. & J. Rivington, Scatcherd and Letterman, et al., 1813. [Fore-edge Painting].

¶ A New Edition. 12mo. 349, [1] pages. Engraved plates. Hering binding; contemporary straight grain plum-brown morocco decorated in gilt and blind, spine decorated in gilt with four raised bands; neatly mended upper joint. PROVENANCE: ink ownership of A. W. T. (?) Dickinson, Dousland (Devon), to front pastedown, binder's ticker to front free endpaper verso, pencil notations. Internally generally clean, all edges gilt; early ink ownership of Stephen Coham (dated May 31st, 1819) to front blank recto, minor intermittent foxing, moderate wear to gilt on edges. Very good with a well-preserved fore-edge painting. FF2528

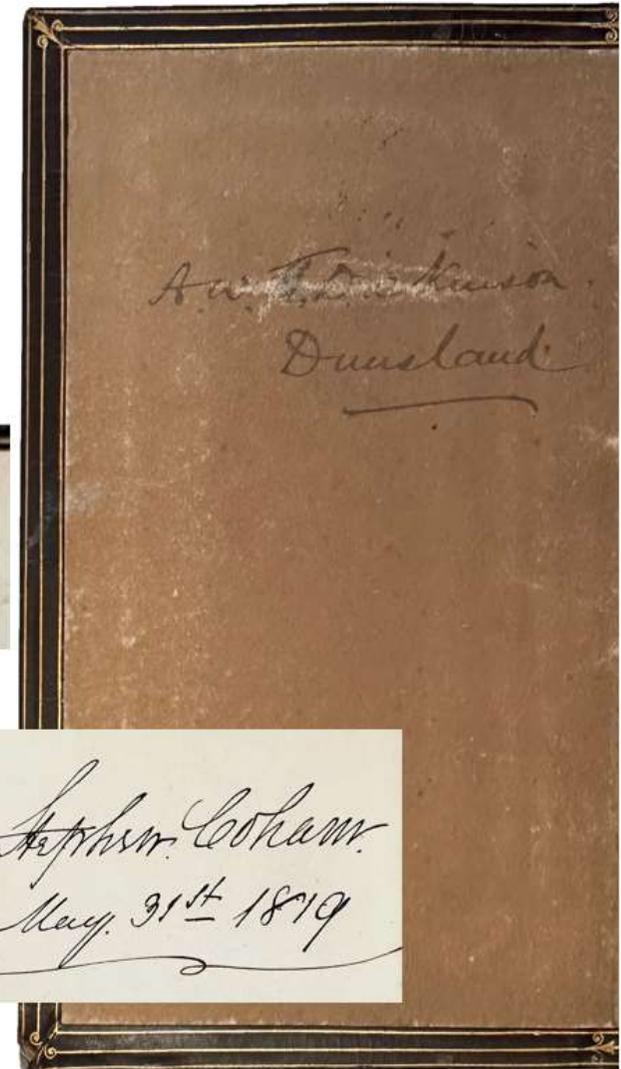
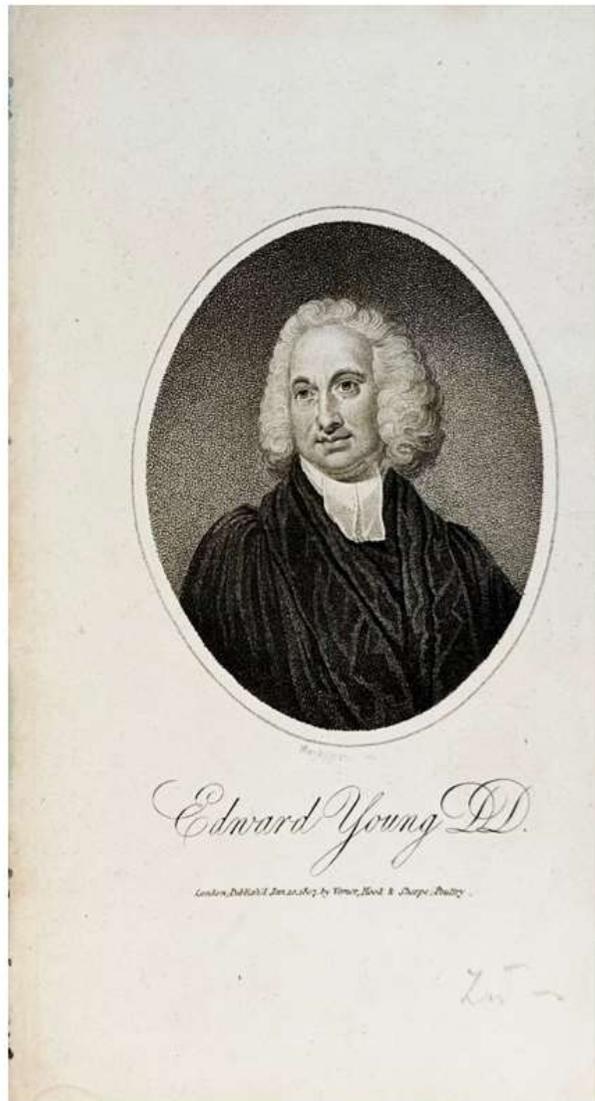
\$ 2,000

Contemporary fore-edge painting depicting Father Time overlooking a harvest. The scene is painted after the text plate located facing page 32. The artist would have painted this scene for the binder and – further – this is the same artist that worked steadily for Taylor & Hessey, London.



PROVENANCE:
Stephen Coham
(1819) – A. W. T.
[possibly: A.W.H. –
Arscott William
Harvey Dickinson?]
Dickinson (no date,
Dunslund, Devon) –
Sotheby, London, sale
August 1, 1972, lot
618 – Maggs Bros.
(1982) – Randall J.
Moskovitz (no date).

□ Weber, *Annotated
Dictionary of Fore-edge
Painting Artists &
Binders*, page 176 (this
copy). From the
Estate of Randall J.
Moskovitz, MD,
Memphis, Tennessee.



TAYLOR AND HESSEY



Taylor and Hessey

BOOKSELLERS, LONDON



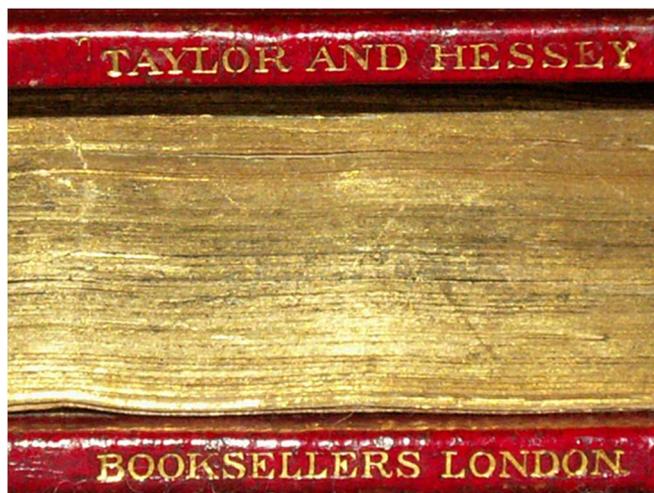
20. [Taylor and Hessey] Church of England. *The Book of Common Prayer*. London: John Reeves, no date [circa 1801?]. BOUND WITH: *A New Version of the Psalms of David ...* by N. Brady, and N. Tate. London: John Reeves, [no date]. [Fore-edge Painting].

¶ TAYLOR AND HESSEY BINDING. 2 volumes in 1. Small 12mo. Unpaginated. Bound by Taylor and Hessey in full maroon straight grain morocco decorated in gilt and blind, spine decorated in gilt with five raised bands, partial gilt roll to edges and binder's stamp in gilt to fore-edge, all edges gilt, inner dentelles gilt, brown endpapers; corners bumped, moderate edgewear,

joints starting, minor dampstaining, somewhat rubbed and soiled. Early ink ownership to front pastedown: Violet Ekins, May 5, 1889 – “A present from J. Crawley, Mary A. Crawley, Lenton.” Very good. FF2516

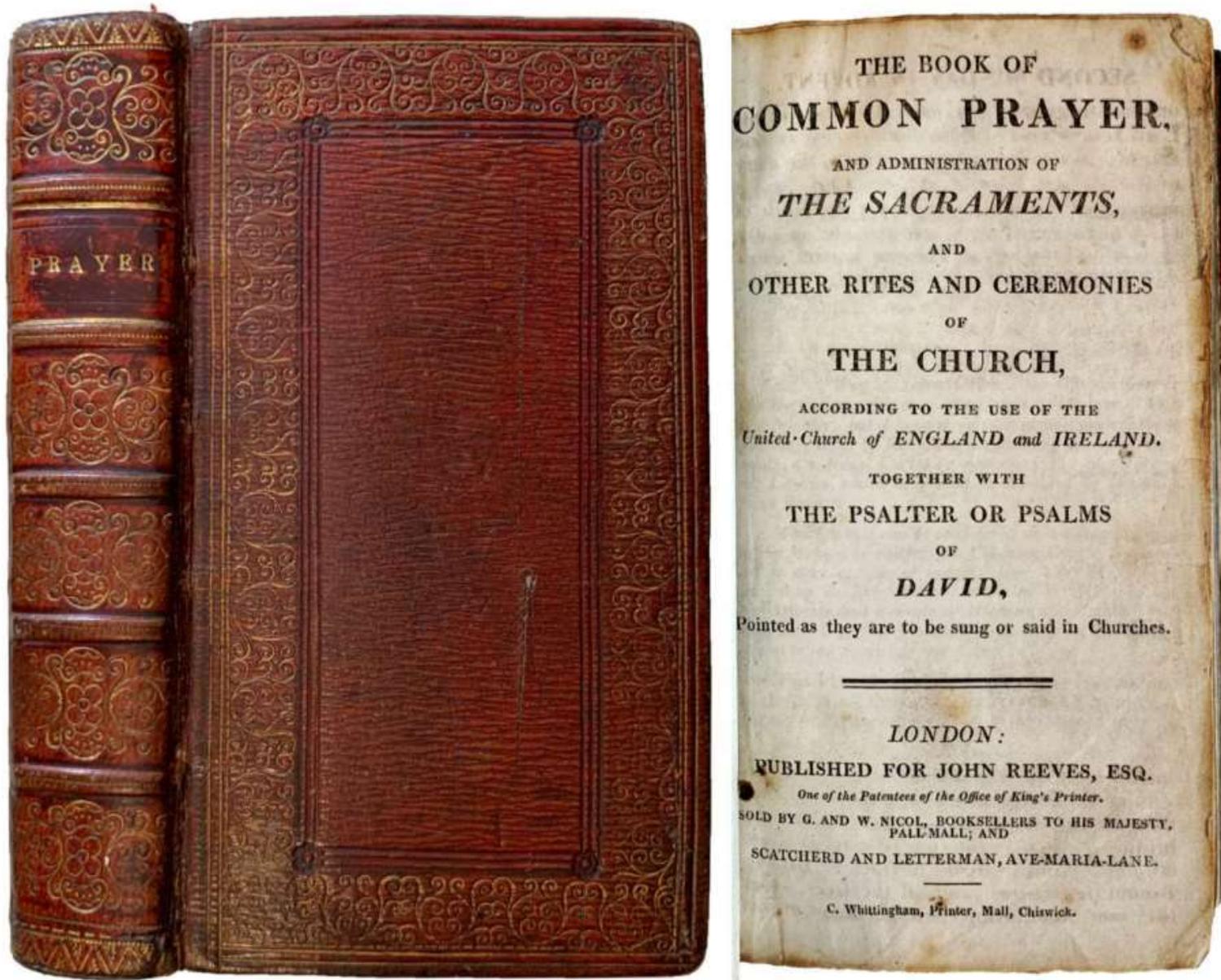
\$ 3,500

With a fine fore-edge painting by Taylor and Hessey depicting an English country hillside with a large cathedral atop the hill surrounded by forest trees. Taylor & Hessey bindings with contemporary fore-edge paintings by the ‘house artist’ are among the highest quality fore-edge paintings ever painted. They survive in various states of condition, but still quite distinguished in quality. The Taylor & Hessey bindery uniquely signs their name to the lip of the fore-edge on the boards (sometimes quite worn, as in this case, but still clearly understandable).



NOTE: Taylor & Hessey Booksellers, London, typically placed their name on the top and bottom edges of the upper & lower covers similar to what is being shown above [not this copy]

☼ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 247-250. From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.





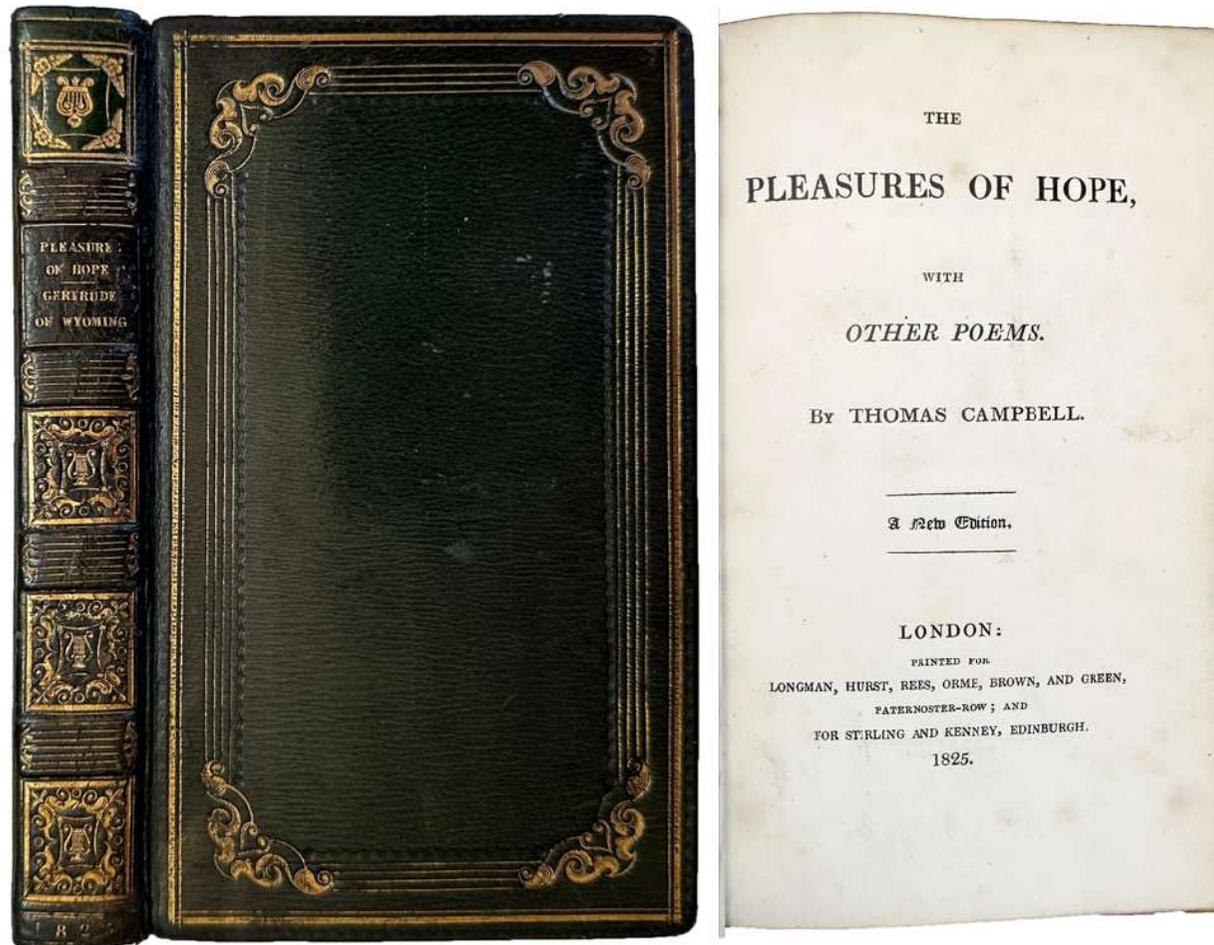
From the Collections of Estelle Doheny & Mrs. Gladys McKenney Molony

21. [Hessey ticket] **CAMPBELL, Thomas** (1777-1844). *The Pleasures of Hope, with other poems. A new edition*. London: Longman, Hurst, Rees, Orme, Brown, and Green, 1825. [Fore-edge Painting].

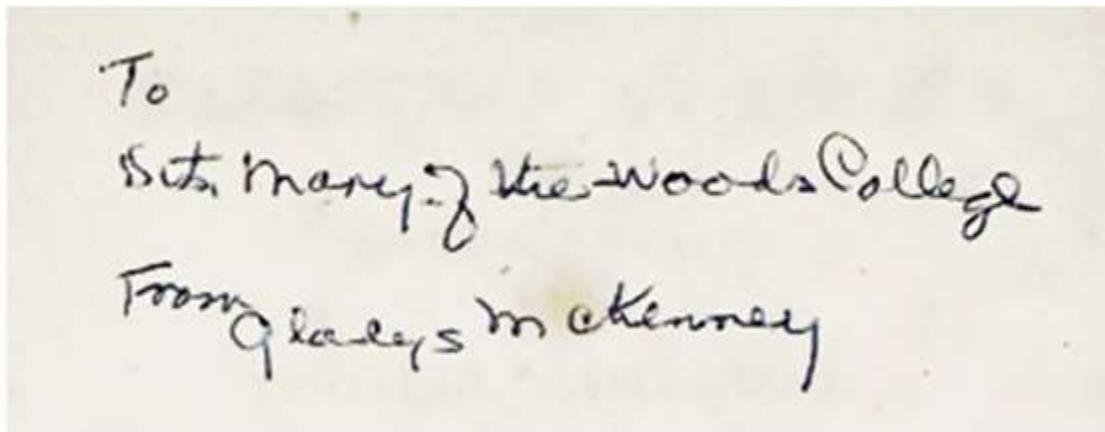
¶ 2 vols. in 1. 12mo. 144; 160 pp. Engraved half-title, engraved plates by C. Heath after drawings by R. Westall. Original full dark green straight-grain gilt-ruled morocco, gilt spine, a.e.g., by Hessey; neatly rebacked to match. Early bookplate of J. B. Winterbotham; inscribed "Thate B. Winterbotham a relic of other days, Xmas 1862 – J. B. W. to Ms. P. Batten, Nov. 1826." [John Brend Winterbotham, 1805-1881]. Near fine. FF2536

\$ 4,000

With a beautiful fore-edge painting of Eton [unlabeled]. There is no bookplate, but this book was part of the Doheny collection. From the *Estelle Doheny Fore-edge Painting* collection, with her inventory number in the rear.



PROVENANCE: John Brend Winterbotham (thru 1862) – Maggs sold to Doheny in 1951. See: *Catalogue of Book and Manuscripts in the Estelle Doheny Collection*, Part III, Los Angeles, 1955, p. 87 – *Jeff Weber Rare Books*, Catalogue 1, item 6 – Mrs. Gladys McKenney Molony – gifted to the Saint Mary's-of-the-Woods College Library (sold 2007).



To
St. Mary's of the Woods College
From Gladys McKenney



HESSEY's ticket (rear)

See: Saint Mary-of-the-Woods College Library. *The Gladys McKenney Molony collection of fore-edge paintings*, Rare Book Room, Saint Mary-of-the-Woods College Library: [catalogue]. 1973.

☼ See: *Norman's History of Cheltenham*, by John Goding - Cheltenham (England), 1863, p. 653, citing J. B. Winterbotham. [John Brend Winterbotham, whose wife was Mary Brend-Winterbotham (m. 1828)]. *The Law Times*, March 12, 1881, p. 340.



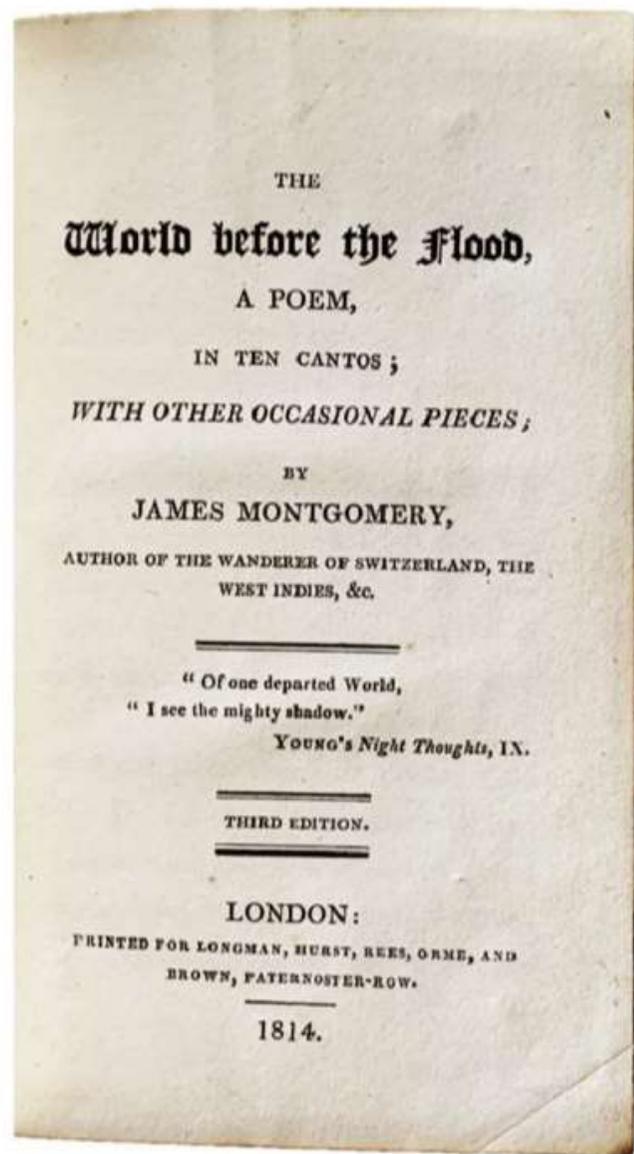
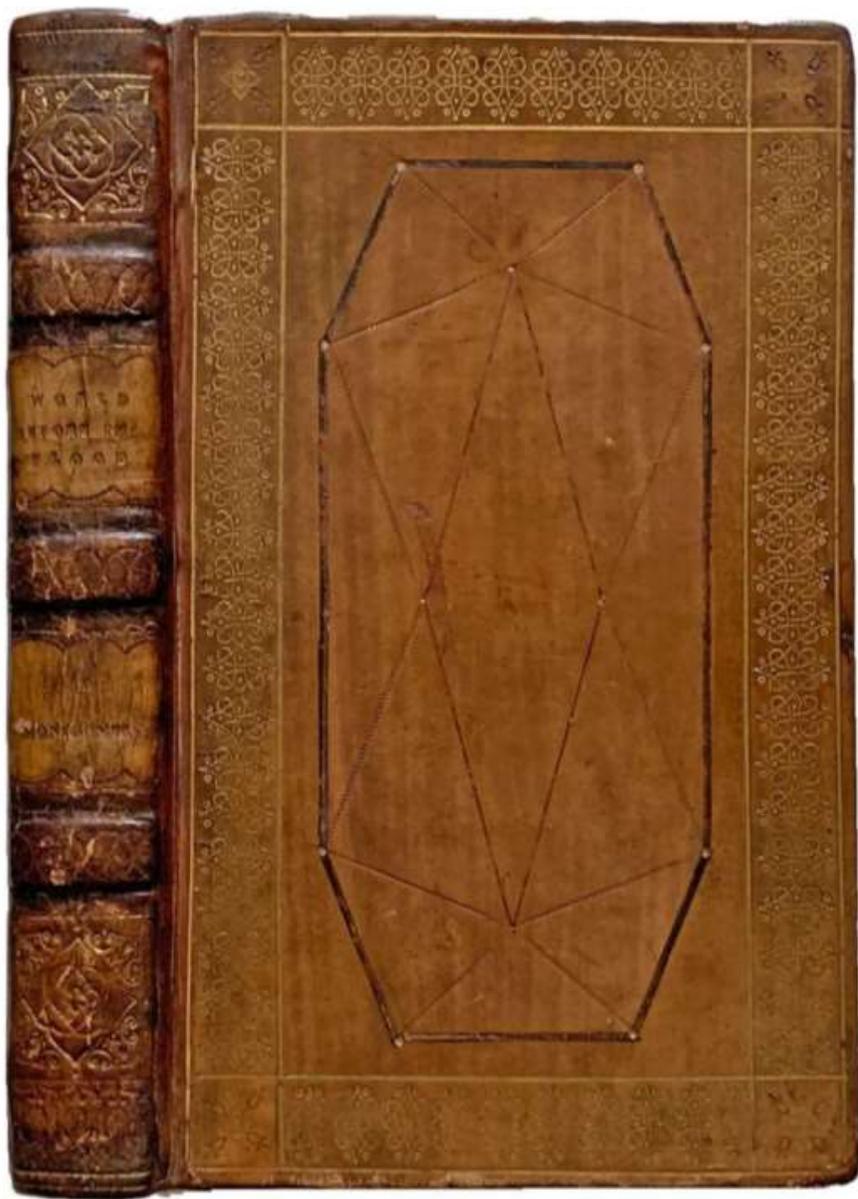
22. [Taylor and Hessey] MONTGOMERY, James (1771-1854). *The World Before the Flood. A poem, in ten cantos; with other occasional pieces.* London: Longman, Hurst, Rees, Orme, and Brown, 1814. [Fore-edge Painting].

¶ Third edition. 12mo. 328 pp. Taylor and Hessey binding; full contemporary calf with geometric center panel stamped in black, gilt, and blind and decorative filigree gilt frame, spine decorated in gilt with three raised bands, partial gilt roll to edges and binder's stamp to fore-edge. Pale red endpapers, some soiling and offsetting, front hinge starting, small remnant of removed sticker to front free endpaper verso. Internally generally clean, all edges gilt; manuscript label for fore-edge painting tipped in at front blank, light pencil notations to front and back of text block, minor foxing, minor text block edgewear. Very good. FF2518
\$ 1,850

Fine contemporary fore-edge painting by Taylor & Hessey binders, depicting "Pope's House, Twickenham."

Pope's House -
Twickenham

☼ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 247-250. From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee



JOHN T. BEER

FIRST PERSON TO SIGN HIS FORE-EDGE PAINTINGS



EXTREMELY RARE: A FORE-EDGE PAINTING ON AN INCUNABLE.

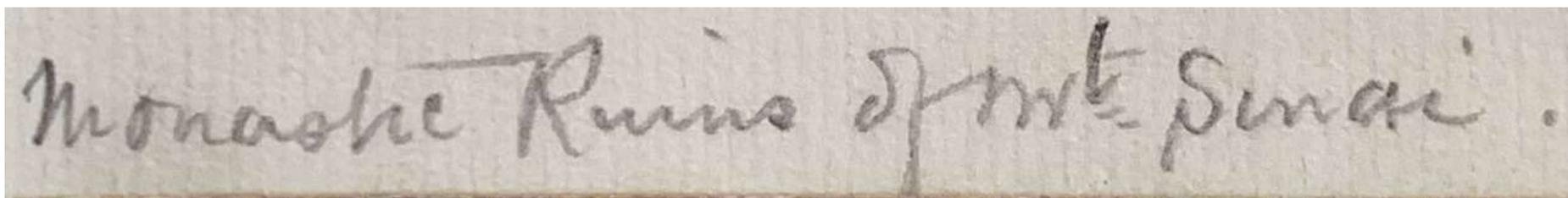
23. [Beer, John T., artist] **HOLLEN, Gotschalculus** (c. 1411-1481). *Praeceptorium Divinae Legis*. Cologne: Johann Guldenschaff, 1481. [Fore-edge Painting].

¶ First edition. Small folio. 311 of 314 leaves; CCXII and CXV supplied in early manuscript, lacking [a1, blank]. Full 19th century polished calf over wooden boards and decorated in blind, spine with five raised bands, decorated in blind and lettered in gilt, decorative blind roll to edges, inner dentelles stamped in blind, marbled endpapers; moderate edgewear, joints starting, rear joint partially split, rubbed and worn with some losses, small sticker to upper board.

The bookplate of John T. Beer with pencil notation to front pastedown, bookplate of Wican Free Public Library to front free endpaper recto, ink notations in Beer's hand and other booksellers and bookseller's description pasted to front free endpaper verso, ink fore-edge painting label to rear free endpaper recto. Internally generally clean and tight; 39 lines and headline, Gothic type, some initials in red or blue, leaves 90-132 with paragraph marks, initial strokes, and underlining in red, first and last leaves with small library blind-stamp to lower corners, first four leaves with repairs to fore-edge margin, somewhat foxed and soiled, some dampstaining, leaves 100 and 151 with paper gouge with some loss but not affecting text (likely the result of a paper flaw), a few small pencil notations, minor text block edgewear. Housed in modern custom brown cloth clamshell case, spine lettered in gilt, minor edgewear. Very good. [FF2519]

\$ 13,500

Fore-edge painting by John T. Beer depicting "Monastic Ruins at Mount Sinai," signed and dated 1895 in the lower left corner.



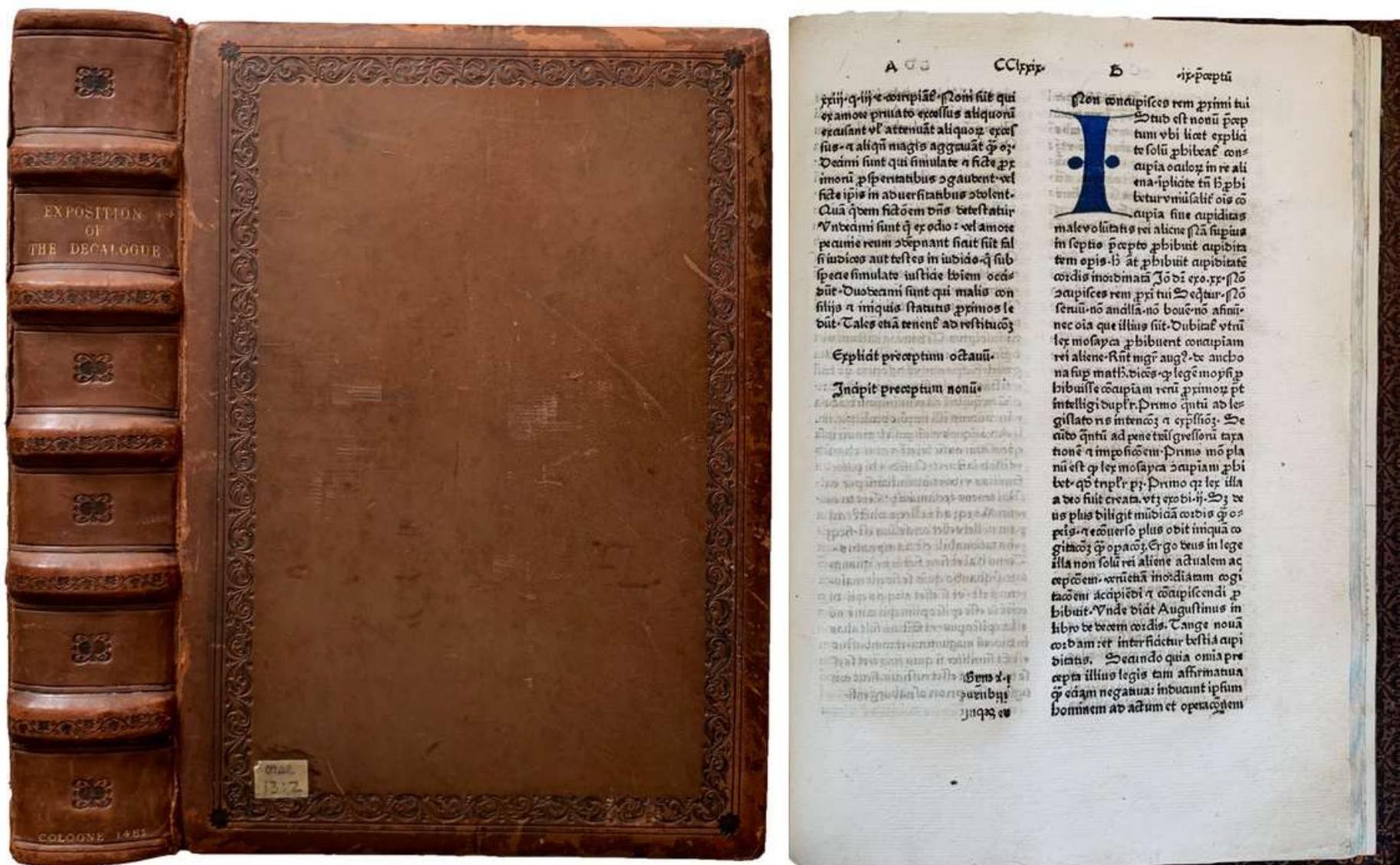


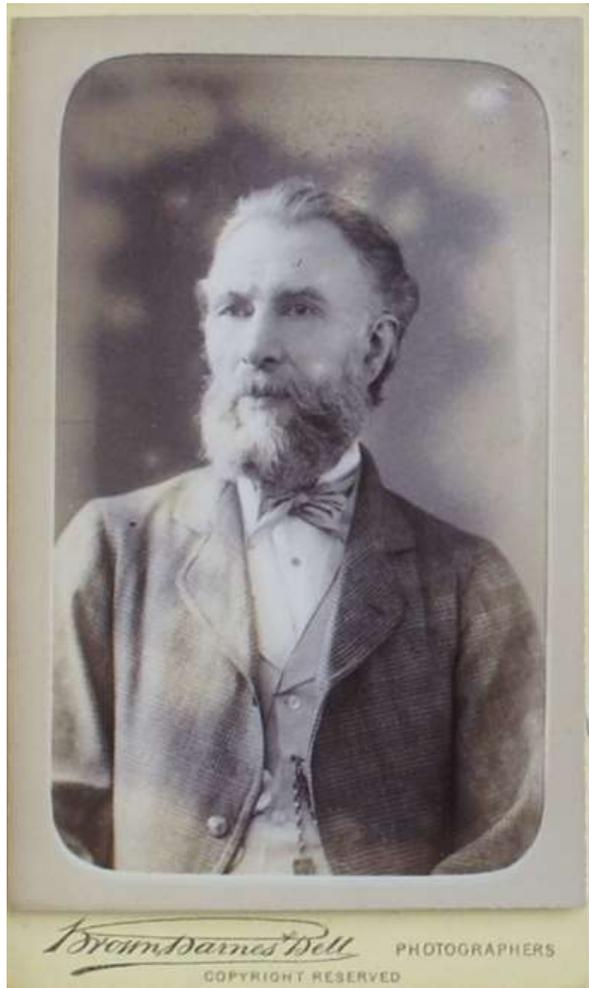
With a fore-edge painting by John T. Beer, “Monastic Ruins of Mt. Sinai”. Beer inscribed the title of the fore-edge scene on his bookplate and also on a rear endsheet. Beer’s unique notations are found on the front endsheet (top left corner, first blank page). The painting itself is signed by Beer (lower left corner).

This is one of four books from the fifteenth century that Beer painted a fore-edge painting on.

PROVENANCE: John T. Beer (bookplate) – Sotheby, Wilkinson & Hodge 12 November 1903 [Beer Library sale] (lot 311 “Gotscaaldius, Fra.) – William Ridler [bookseller] – Wican Free Public Library (bookplate) – Bonhams, London, Sale 20412, lot 158 (October 2, 2012) – Reiss & Sohn (April 23, 2013) – Bloomsbury (12 June 2013, lot 69) – Jeff Weber Rare Books – Randall J. Moskovitz, MD – Heritage Auction 9 June 2021, lot 45002 – Jeff Weber Rare Books.

☼ BMC I, 225; Goff H-294; Hain 8766; Weber, Jeff, *The Fore-edge Paintings of John T. Beer*, 2005, no. 116; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 54-59. From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee [45002]





TWO PROVEN ORIGINAL PORTRAITS OF JOHN T. BEER

*See: *The Book Collector*, below, end of this catalogue

FORTUNE TELLING FOKΛΩNE LETTING

FORE-EDGE FOKE-EDGE



A NOVEL METHOD OF FORTUNE TELLING

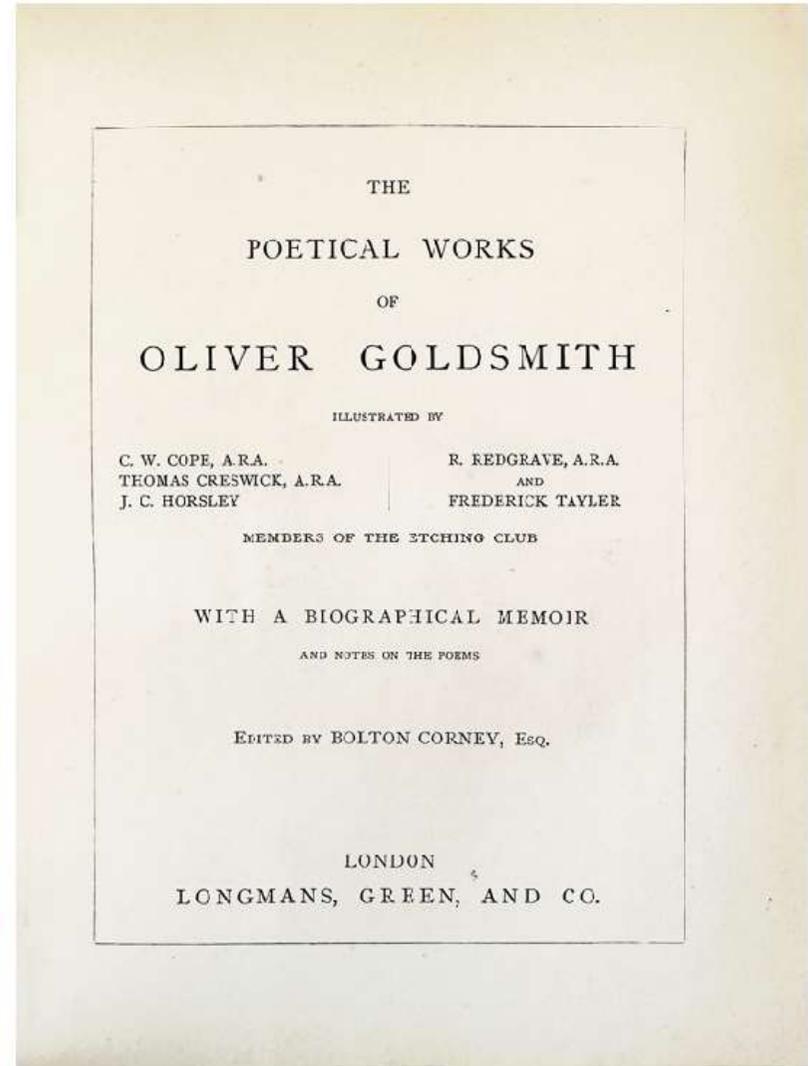
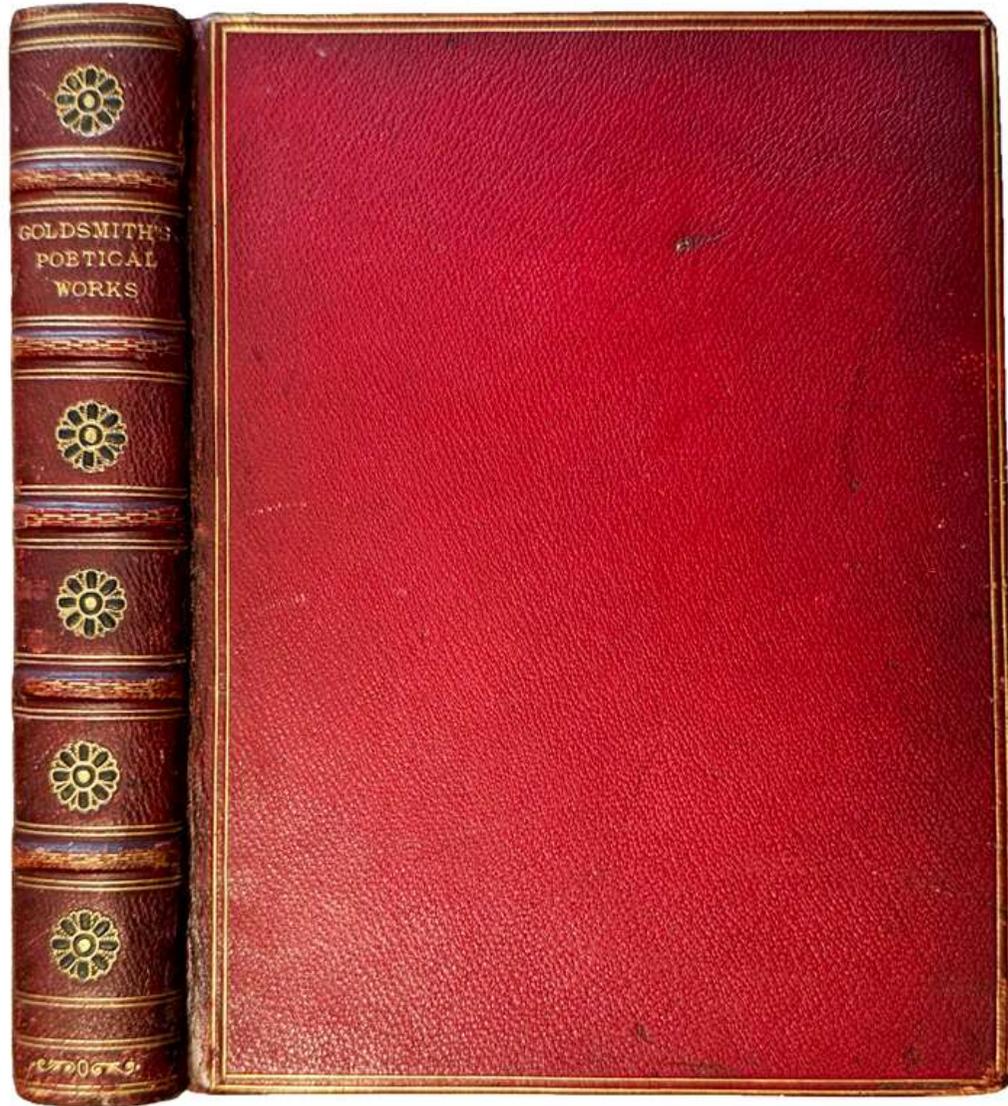
Middle line:

Card 17. You wait in vain

Card 18. Your eyes betray you

Card 19. There, many . . . ?

Card 20. Do not despair



[Fortune Telling fore-edge]



Fortune Telling Fore-edge

24. **GOLDSMITH, Oliver** (1728-1774); **Bolton CORNEY** (1784–1870) [editor]. *The Poetical Works of Oliver Goldsmith*. London: Longmans, Green, & Co., no date [circa 1850]. [Fore-edge Painting].

¶ Small 8vo. 232 pp. Illustrated with engravings, including frontispiece, by C. W. Cope, Thomas Creswick, and others. Contemporary binding by Rivière (with their stamp) full red morocco double ruled in gilt, spine decorated in gilt with five raised bands and gilt roll to edges, gilt inner dentelles, all edges gilt, marbled endpapers; neatly mended upper joint, minor foxing and

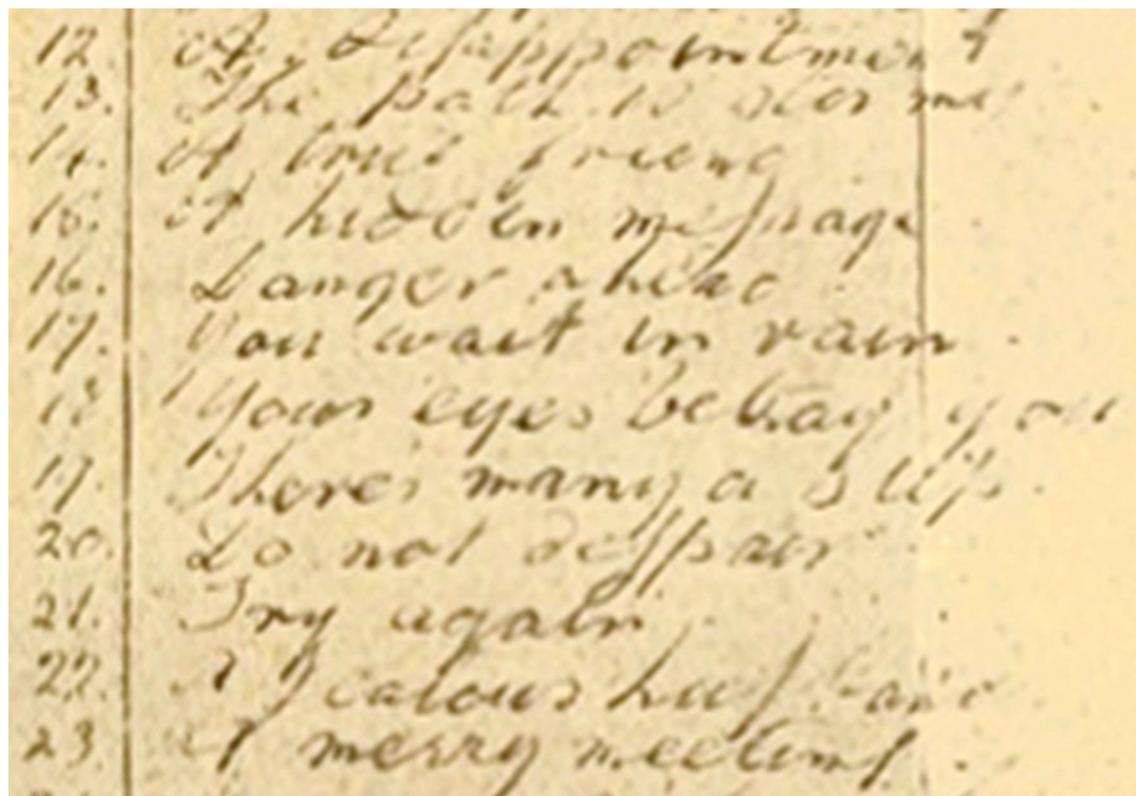
soiling, minor edgewear. Includes a mounted separate sheet of fortunes written by the artist; sheet has splits on the folds. Very good. FF2529

\$ 1,500

Fore-edge painting depicting a full suite of playing cards, with numbers below each, possibly by “The Fortune-Telling Artist”. There are four rows, 13-cards shown on each row, creating a full-deck of 52 cards shown on the fore-edge. Each card corresponds to a fortune. The fortune is discovered on consulting the provided code (on a separate sheet). With folded sheet with hand-written fortune telling phrases corresponding to the numbered playing cards in the fore-edge painting mounted.

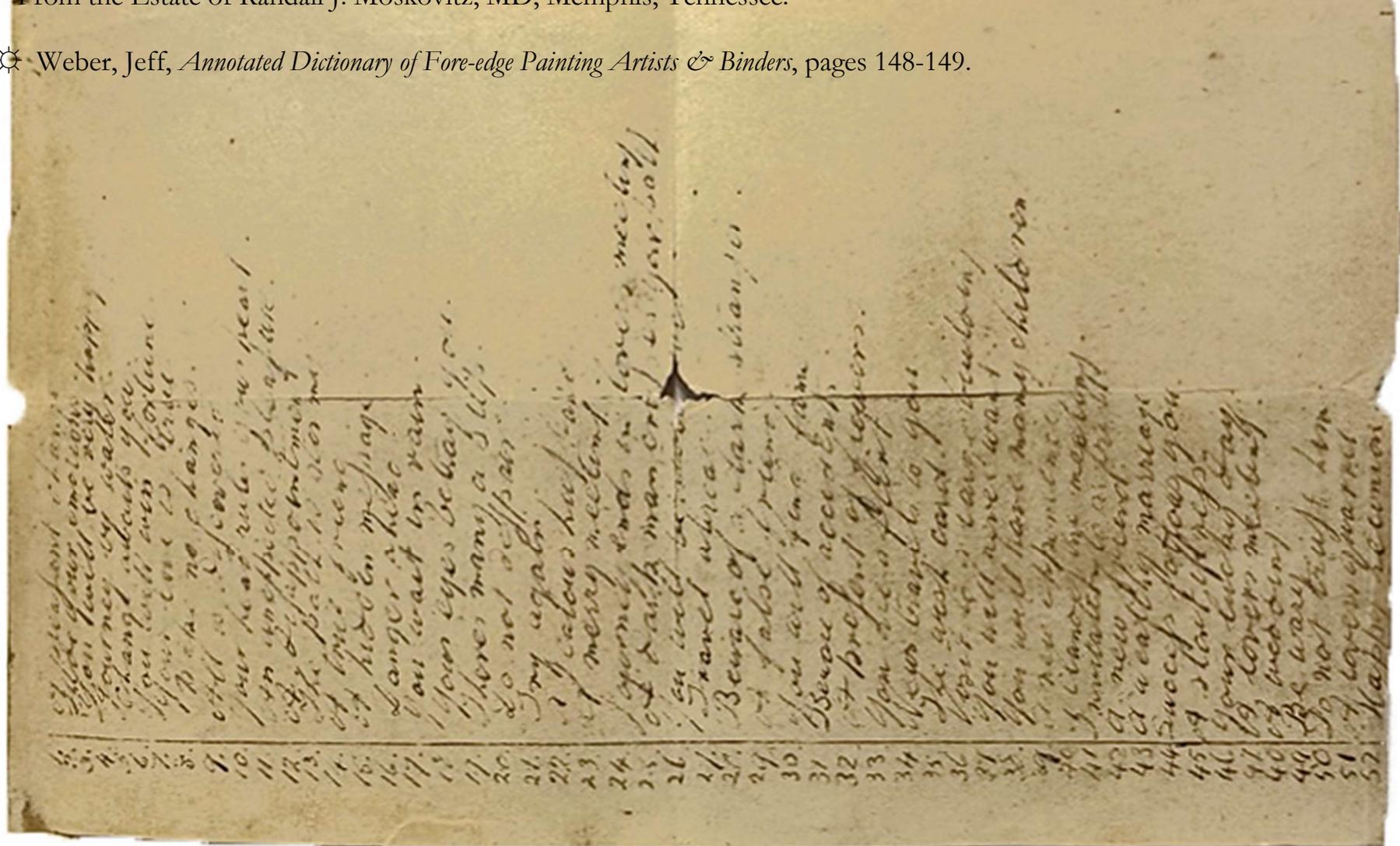
Examples:

3. You will be very happy
4. Journey by water
5. Change awaits you
6. You will win fortune
7. Your love is true
8. Make no changes
9. All is discovered
10. Your head rules your heart
11. An unexpected pleasure
12. A disappointment
13. The path is [-- ?]
14. A true friend
15. A hidden message
16. Danger ahead
17. You wait in vain
18. Your eyes betray you
19. There, many . . . ?
20. Do not despair
21. Try again
22. ?
23. A merry meeting



PROVENANCE: Signature of J.R. Penn (erased) – 20/7/[19]56 Hodgson [name or auction house? Hodgson (fl. 1807-1967) was an ongoing auction house until acquired by Sotheby in 1967]. – Wool House Books, Stan Weitman, Apex, North Carolina (2009) – From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.

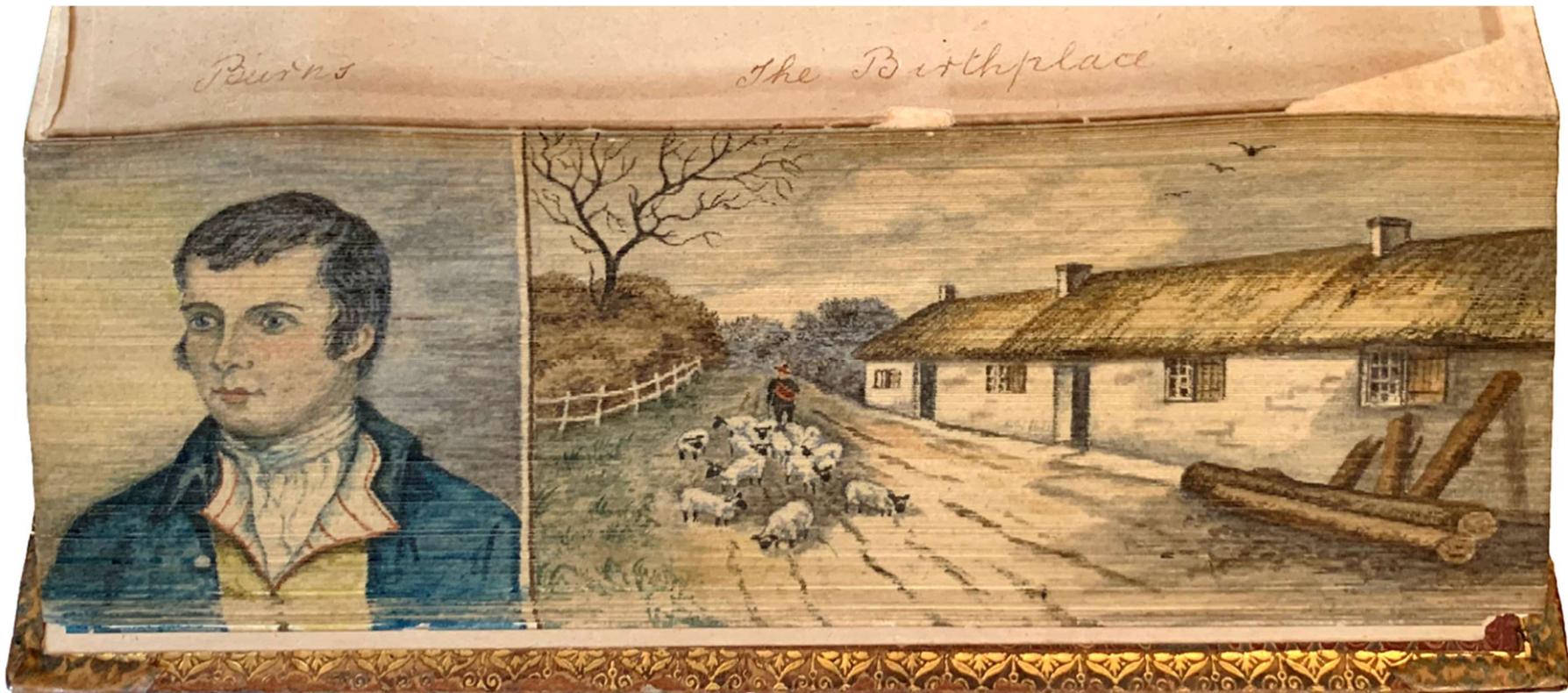
☉ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pages 148-149.





HELEN RIVIERE HAYWOOD

SUCCESSOR OF MS CURRIE – NOTED CHILDREN'S AUTHOR & ILLUSTRATOR



This Fore-edge Painting is on the Cover of Carl J. Weber's 1966 book

[25] Robert Burns with side-by-side painting by Haywood

25. [Haywood, Helen, author-artist] BURNS, Robert (1759-1796). *Poems, Chiefly in the Scottish Dialect*.
Edinburgh: Printed for the author and sold by William Creech, 1787. [Fore-edge Painting].

¶ 8vo. xlviii, [9]-368 pp. Later full tree calf decoratively ruled in gilt, spine decorated in gilt with 5 raised bands, gilt-stamped brown morocco spine label, gilt inner dentelles, all edge gilt, marbled endpapers; somewhat crudely rebacked with portion of original spine laid down, corners refreshed, moderate edgewear, rubbed and worn, somewhat foxed, some offsetting. Housed in custom brown quarter brown morocco & brown-cloth slipcase, box with five raised bands and gilt spine title, brown cloth chemise. Bookplate of Zola E. Harvey, Msgr. Francis J. Weber (bookplate, rear pastedown). Very good. FF2521

\$ 4,500

Second edition (first Edinburgh edition). This fore-edge painting is one of the most widely recognized fore-edge paintings because it was the cover-piece for Carl J. Weber's 1966 edition which was based on the fore-edge painted specimens in the Zola E. Harvey book collection. Harvey owned HARVEY HOUSE publishers, who published the 1966 second edition of Carl Weber's history of fore-edge painting.



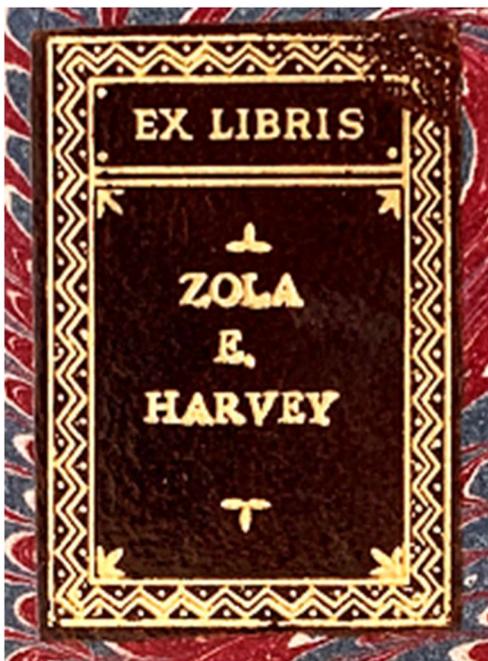
Showing the Artist's Handwriting.

Note the label is written along the top leaf fore-edge, a rather unique placement of the fore-edge title.

This form was often used by Helen Haywood.

With a lovely side-by-side fore-edge painting by Helen R. Haywood, depicting a portrait of "Burns" and "The Birthplace [Burns Cottage]" with Haywood's distinctive light brown manuscript ink titles applied to the upper edge of the front endpaper. Painted circa late 1940s-1950s.

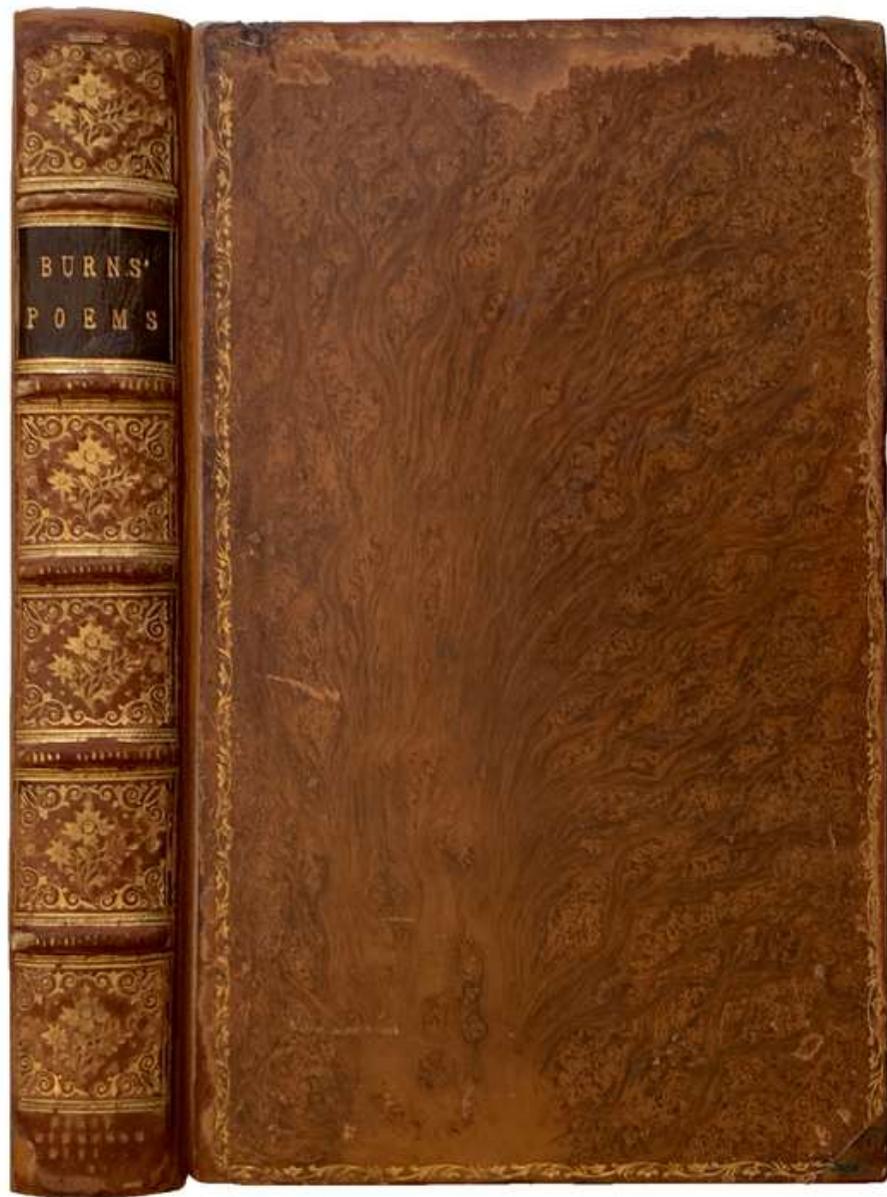
Helen Haywood (1907/8-1995) was a famous children's book illustrator and writer. She painted with the use of just one eye (she had a childhood accident with a knife that resulted in the loss of use of one of her eyes). Her work was always on commission and usually done for one of several British booksellers. The exception, most notably, was Inman's of New York City. Nathan Laden, who first worked for the firm (as a buyer) and then bought Inman's, would be in touch with Haywood and asked her to paint numerous fore-edge paintings on bindings he chose and sent to her.



PROVENANCE: Zola E. Harvey – Swann Galleries, New York, March 19, 1981, lot 118, being the sale with Zola E. Harvey's consigned fore-edge painting collection (with additions). Bought by Jeff Weber (through Zeitlin & Ver Brugge Booksellers, Los Angeles) – sold to Monsignor Francis J. Weber (1933-) (no relation – a collector of fore-edge paintings and miniature books) – his collection sold by Jeff Weber Rare Books catalogue 8 [Spring 1990]. This copy sold to Randall J. Moskovitz, MD., Memphis, Tennessee – his collection partly consigned to Heritage Auctions and sold June 9, 10, 2021 (lot 45058) – Jeff Weber Rare Books.



□ Gibson and McKie, *The bibliography of Robert Burns*, p. 5; Weber, Carl J., *Fore-edge Paintings*, Harvey House, 1966. [cover image]; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pages 169-174.



P O E M S,

CHIEFLY IN THE

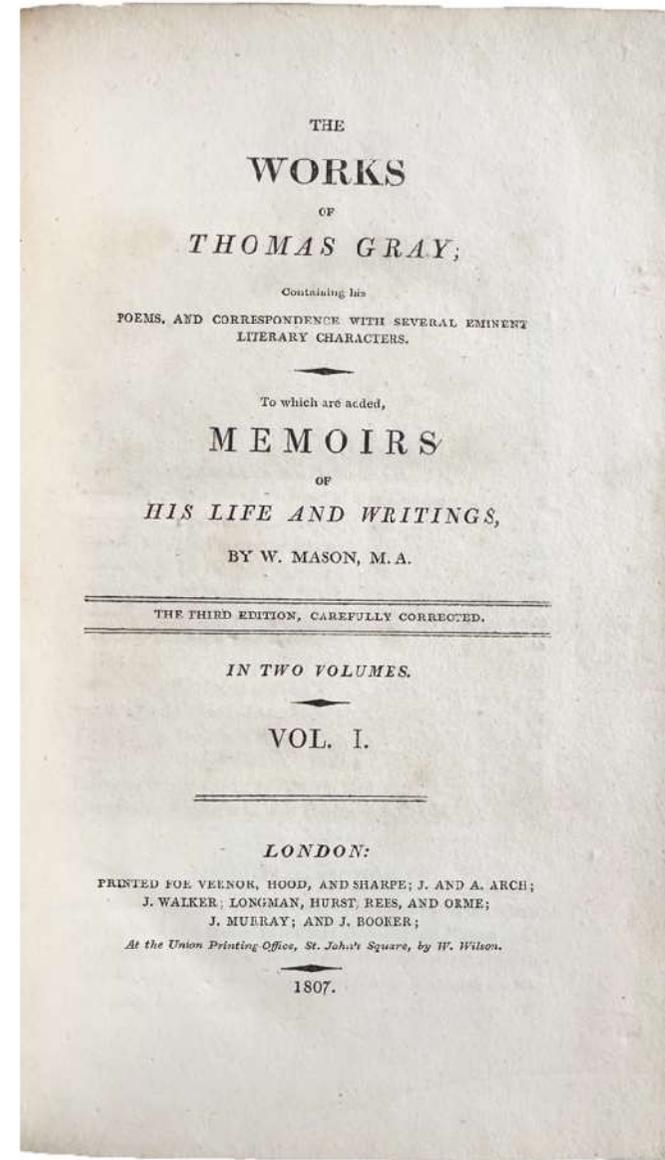
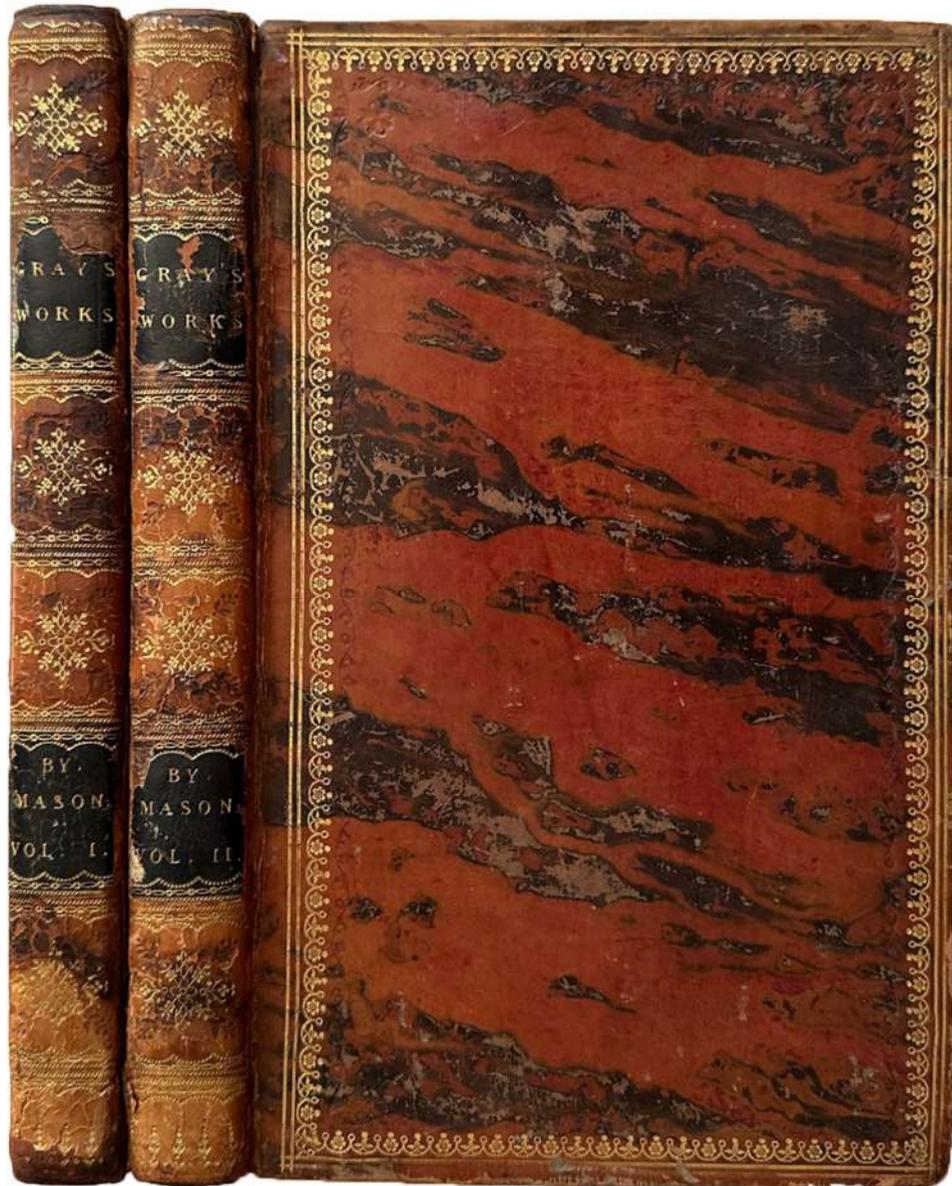
SCOTTISH DIALECT.

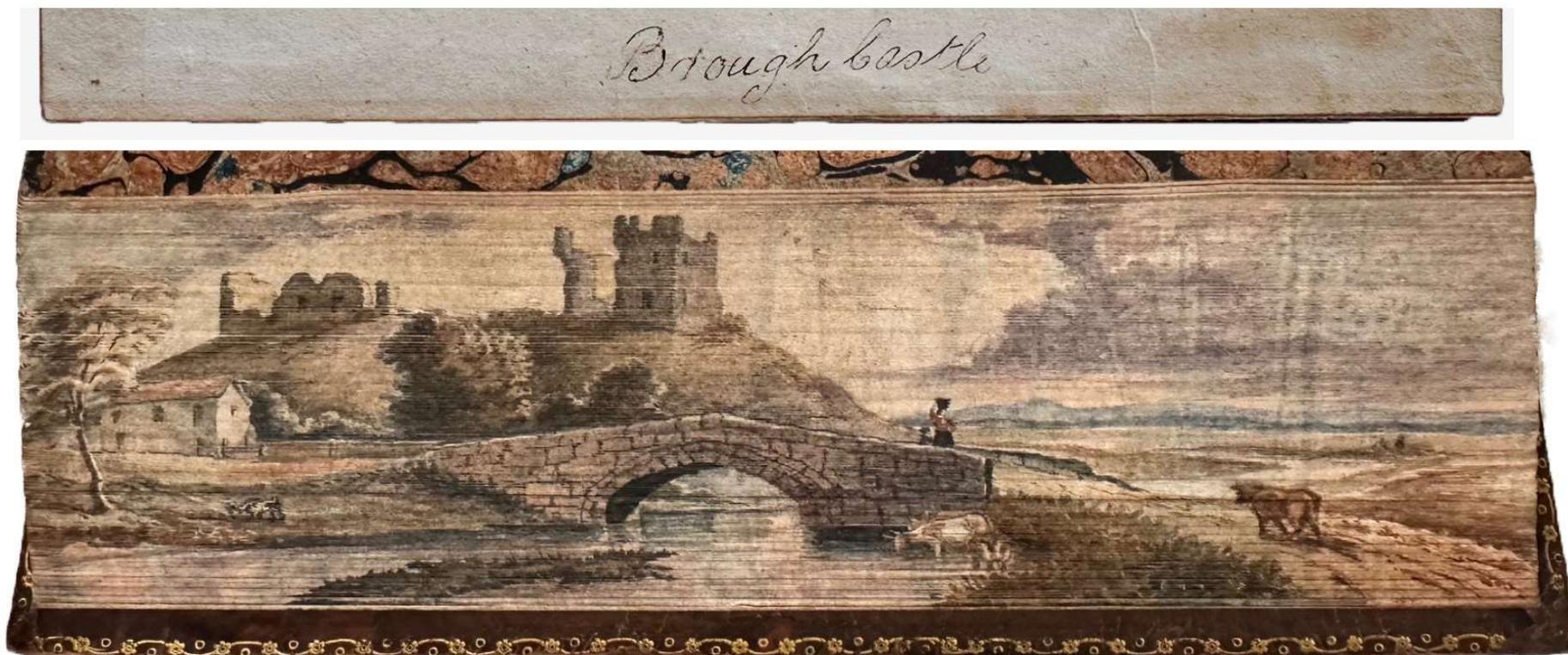
BY

ROBERT BURNS.

EDINBURGH;
PRINTED FOR THE AUTHOR,
AND SOLD BY WILLIAM CREECH,

M,DCC,LXXXVII.





26. [Haywood, Helen, author-artist] **GRAY, Thomas** (1716-1771). *The Works of Thomas Gray. Containing his poems, and correspondence . . . to which are added memoirs of his life and writings by W. Mason.* London: Vernor, Hood, & Sharpe, et al., 1807. [Fore-edge Painting].

¶ Third edition. Two volumes. 8vo. 316; 324 pp. Illustrated with engraved frontispiece by Anker Smith after E. F. Burney. Contemporary full mottled calf decorated in gilt, spine decorated in gilt with black calf spine labels lettered in gilt, single solid gilt roll to edges. Rebacked with original spine laid down, joints starting, spine worn with some losses, rubbed and worn. Inner

dentelles gilt, marbled endpapers; endpapers somewhat worn. Internally generally clean, all edges marbled; a few small professional repairs to edges, minor intermittent foxing, offsetting to title page of Volume I, marbling to edges somewhat faded. Housed in terra cotta cloth slipcase, minor wear, small sticker to top panel. Very good. [FF2522]

\$ 1,750



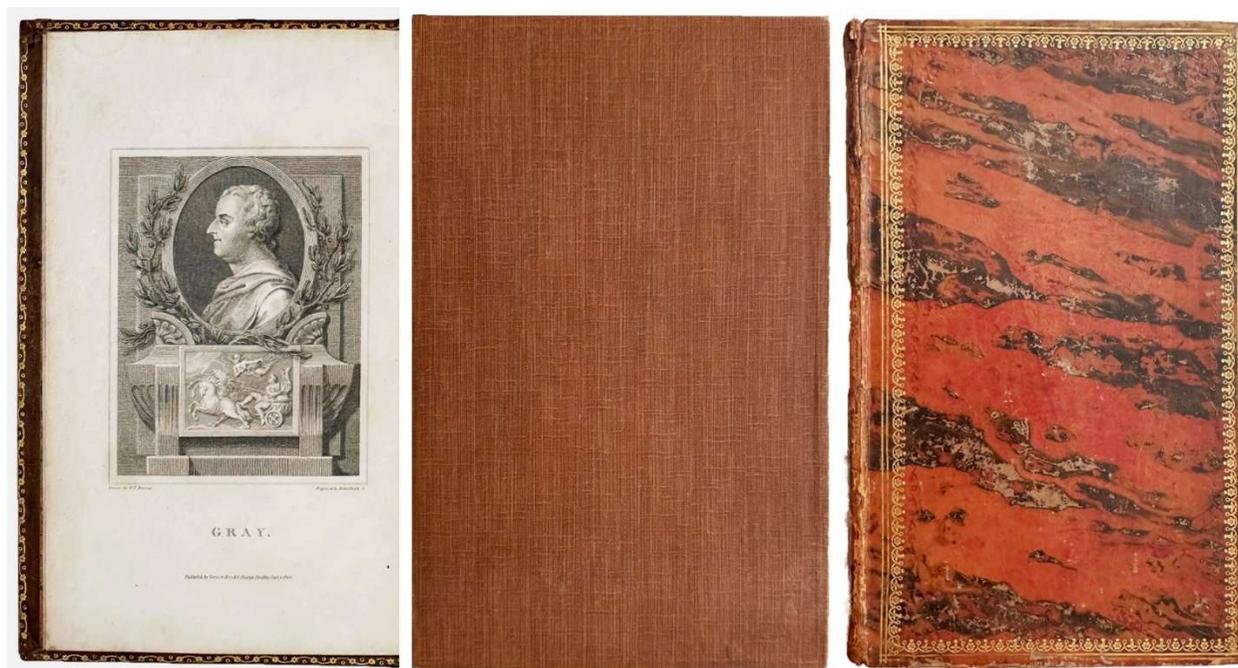
With two fore-edge paintings by Helen Riviere Haywood (1907/8-1995). Volume I depicts “Brough Castle”, and Volume II depicts a portrait of “[Thomas] Gray” and “Stoke Poges Church.” Each volume inscribed with Haywood’s distinctive light brown manuscript ink fore-edge titles extending the length (rather than the width) of each book. Haywood likely painted this set when she was most active, before 1948/49 and certainly after 1927 when she first started making fore-edges. Haywood was

primarily a children's book author and artist. She had many of her illustrations published. She had an eye accident in her youth and seems to have painted using just one eye. Late in her life her other eye degenerated to the result that she could no longer paint fore-edges and clearly gave her commissions to others.

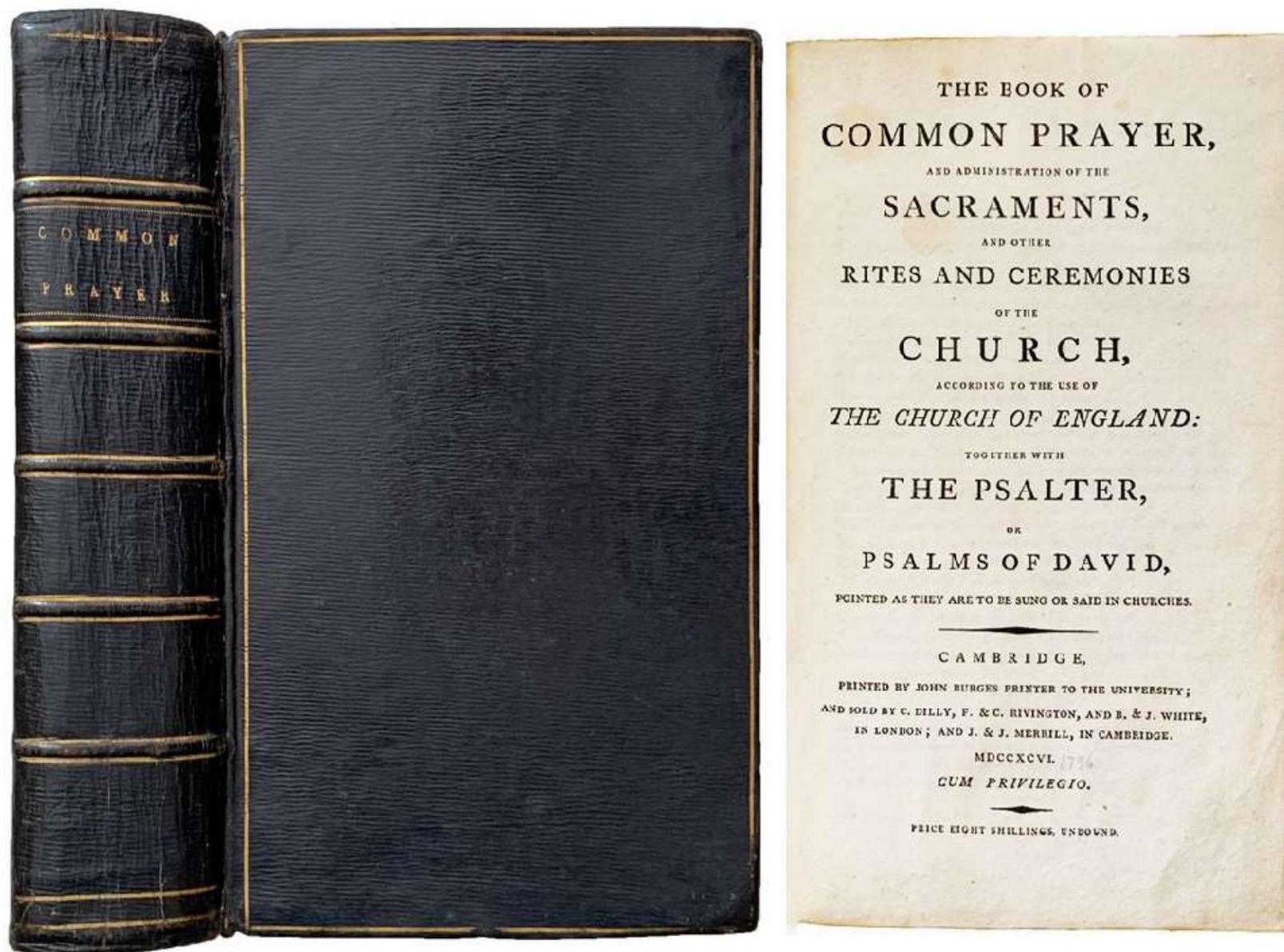
Thomas Gray is buried in St. Giles's Churchyard, Stoke Poges, Buckinghamshire, England.

PROVENANCE: Christie's (1989, sale 6982, lot 206) – Randall J. Moskovitz (1989). From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.

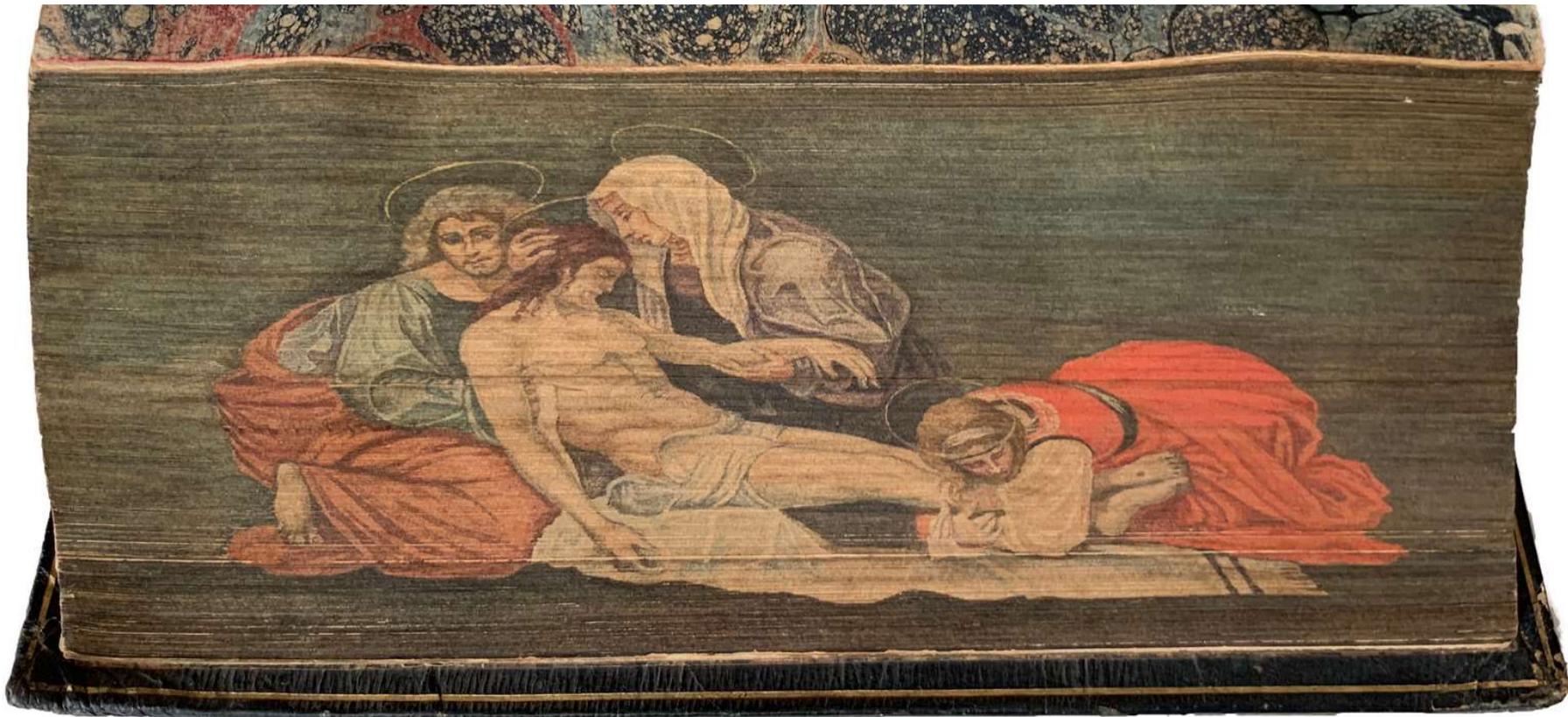
☀ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 171-172.



Slip-case is center panel



*The Deposition from the Cross
For Bartholomew*



Estelle Doheny's Copy – Painted by Helen Haywood

Estelle Doheny's Copy

27. [Haywood, Helen, author-artist] [BCP 1796]. *The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church. According to the use of the Church of England . . .* Cambridge: Printed by John Burgess, sold by C. Dilly, F. & C. Rivington, et al., 1796.
[Fore-edge Painting]

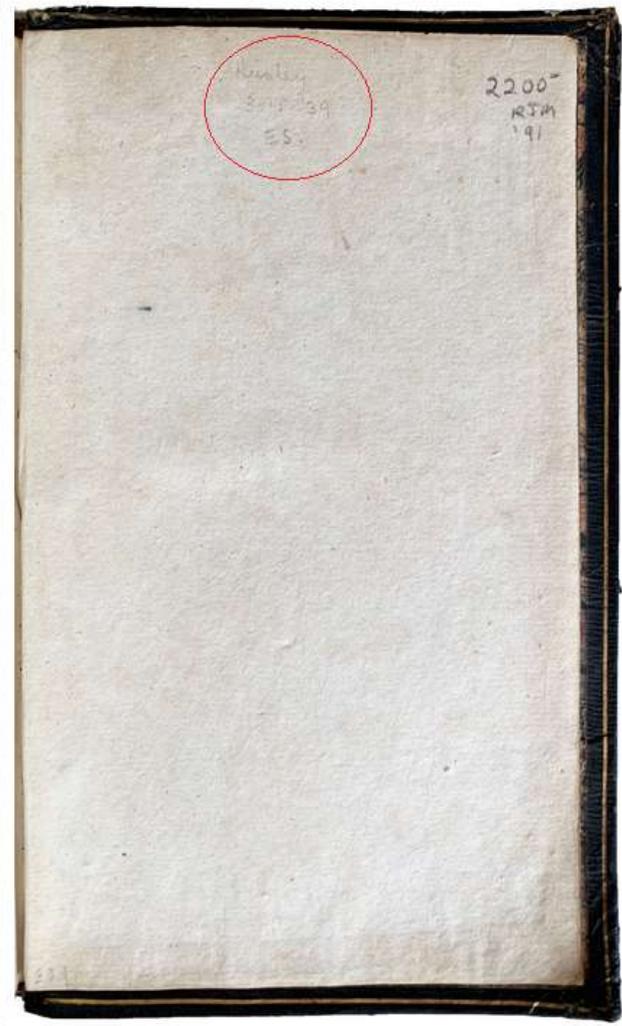
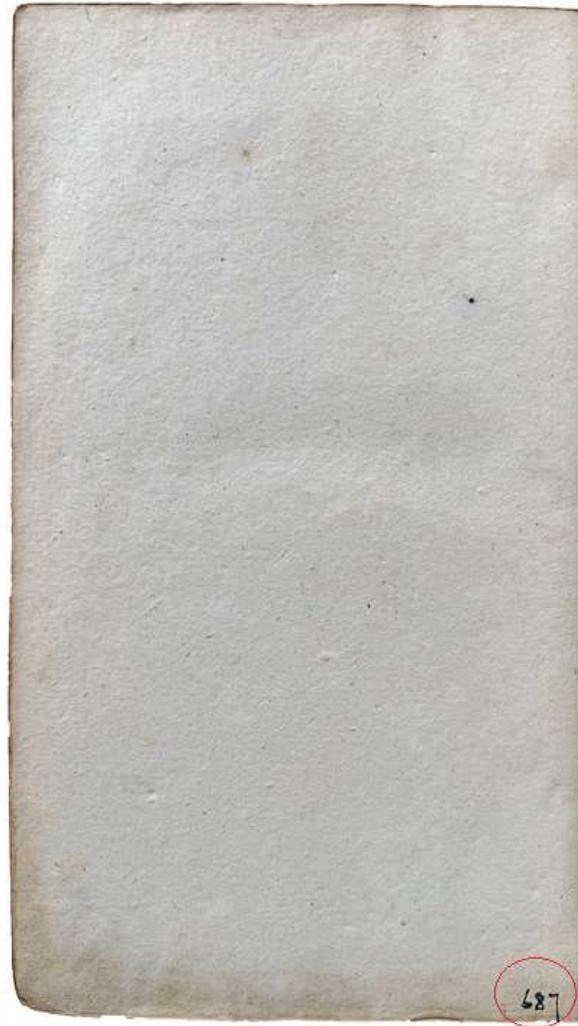
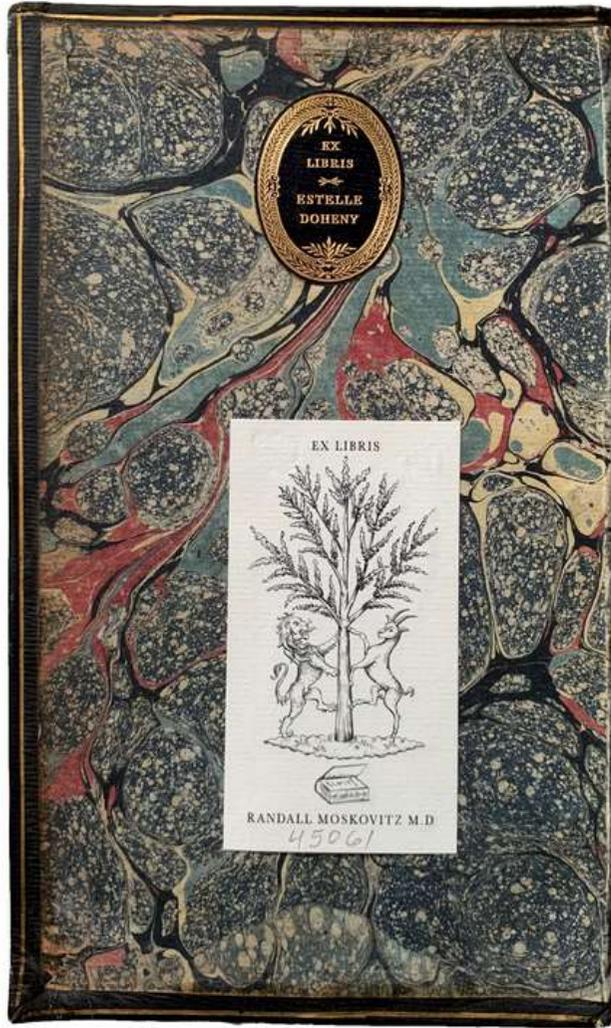
¶ 8vo. Unpaginated. Contemporary full straight grain black morocco single ruled in gilt, spine stamped and lettered in gilt with five raised bands, single solid gilt roll to edges, gilt inner dentelles, all-edges gilt, marbled endpapers; corners bumped. Somewhat foxed. Provenance: bookplate of Estelle Doheny, ink ownership name of "S. Scott" (pre-fore-edge). Very good. FF2520

\$ 2,350

ESTELLE DOHENY'S COPY WITH A SPLENDID FORE-EDGE PAINTING BY HELEN HAYWOOD depicting "The Deposition from the Cross [after] Fra Bartolommeo," with Haywood's distinctive light brown manuscript ink label to front blank, circa mid-20th century.

PROVENANCE: [pre-fore-edge painting]: S. Scott [signature]; [after fore-edge painting applied]: Max Hunley, bookseller (no date - 1939) - Estelle Doheny (1939) [bookplate] - St. John's Seminary (no date) - Christies' (1988, lot 577) - Jeff Weber Rare Books (1988) - Randall J. Moskovitz (1991).

☼ Doheny III, 577; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, Haywood 8; Weber, Carl J., *Fore-Edge Painting*, pp. 74-75 (this copy).



NOTE: (in red circles) "687" is an inventory number from the Doheny Library; erased is the name of the dealer (Max Hunley) who sold the book to Doheny in 1939. On the upper right, handwriting of Randy Moskowitz.

MODERN MASTERS



[28] Aesop

PHÆDRUS
BURMANNI
& VARIORUM

TRAJ. AD RHEM:
1718.

PHAEDRI, AUG.
LIBERTI,
FABULARUM
AESOPIARUM
LIBRI V.

Cum integris Commentariis

MARQ. GUDII, CONR. RITTERSHUSH,
NIC. RIGALTII, IS. NEVELETI,
NIC. HEINSII, JOAN. SCHEFFERI,
JO. LUD. PRASCHII,

& excerptis aliorum.

Curante

PETRO BURMANNO.



TRAJECTI ad RHENUM,
Apud **GUILIELMUM VANDE WATER,**
clō Io cccviii,

28. **[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.
FF2503

\$ 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.

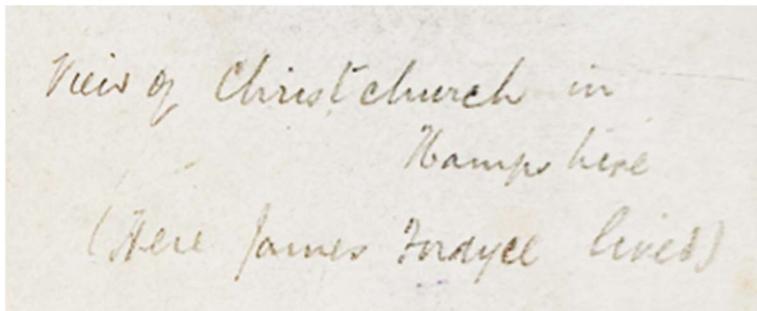
PROVENANCE: Thomas M. Lowndes – Henry Drury [both pre-fore-edge] – Jack Bartfield Fine Books, New York – Randall J. Moskovitz, MD, Memphis, Tennessee.



29. **FORDYCE, James** (1720-1796). *Addresses to the Deity. The third edition*. London: Printed for T. Cadell, Jun. and W. Davies, by G.R. Clarke, 1801. [Fore-edge Painting].

¶ Small 8vo. xx, [ii], 232 pp. Original full dark navy blue straight-grained morocco, gilt Greek-key tooling surround, five raised bands, elaborate gilt compartments, all edges gilt. Very good +. FF2530

\$ 1,350

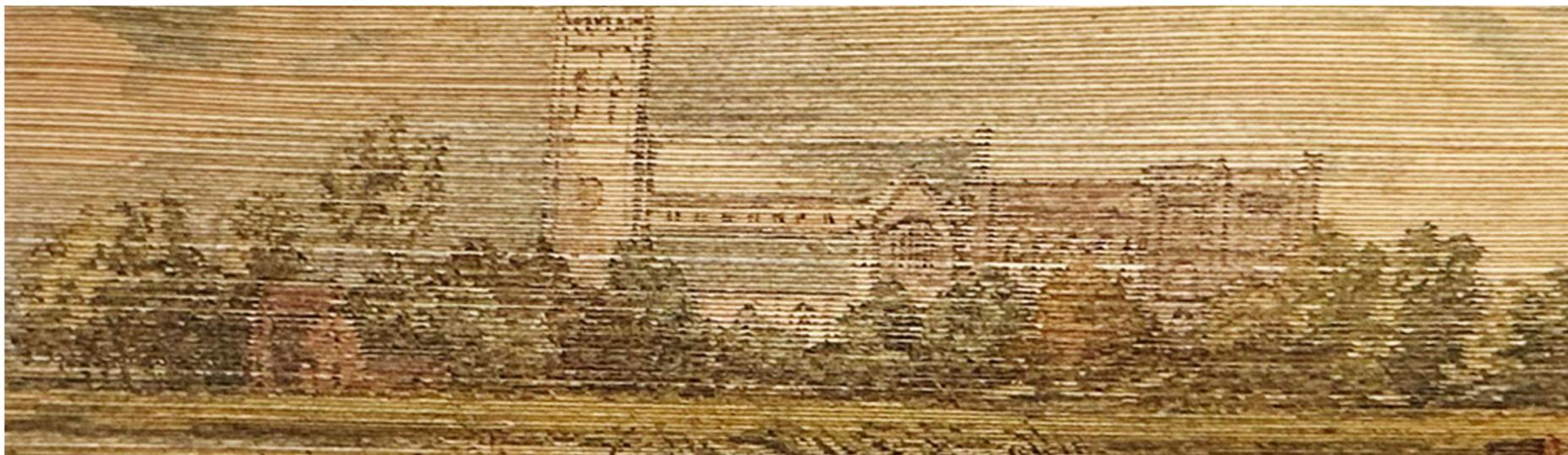


[Artist's handwriting]

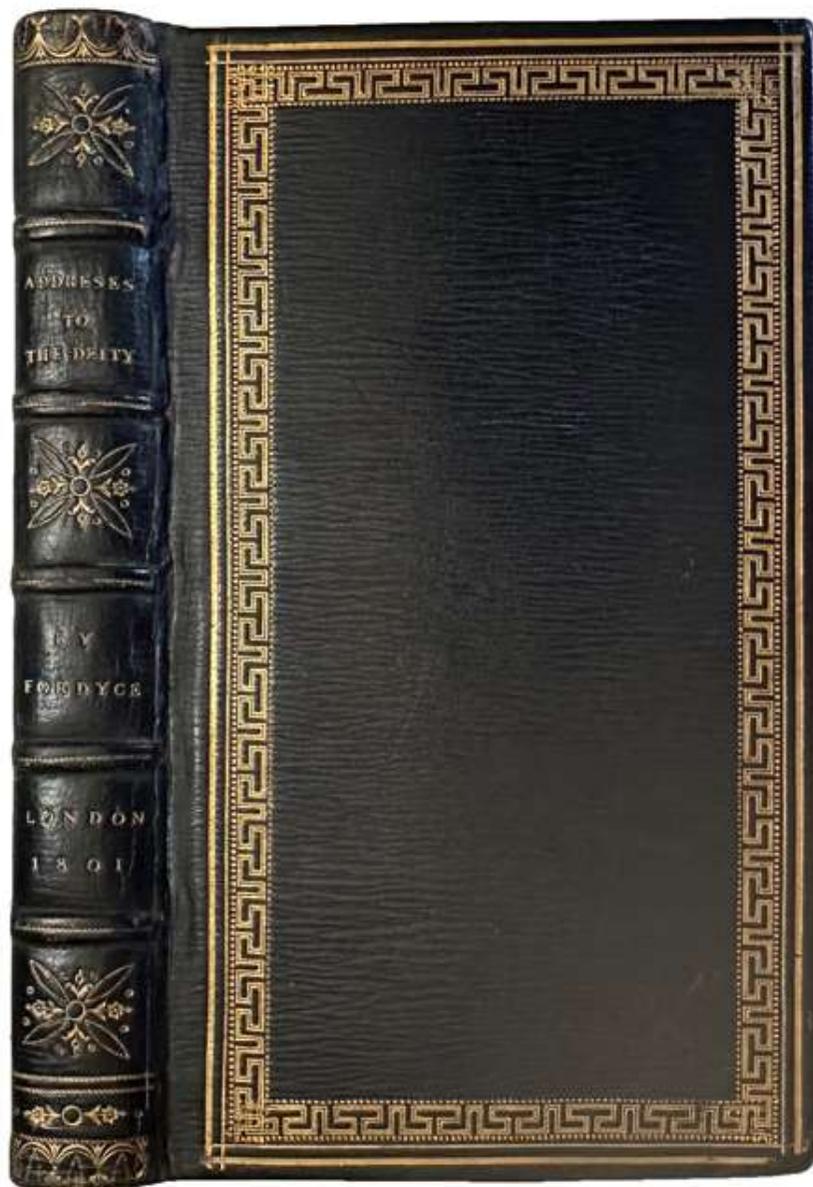
With a fine fore-edge painting under the gilt showing "Christchurch in Hampshire (here James Fordyce lived)," inscribed in the artist's hand (note somewhat unusual handwriting style and the use of parenthesis). With an early typed note, in

ALL CAPS, relating to the painting (take note of the sheet being hand-outlined in red). The artist possibly copied the engraving “Christchurch, Hampshire” from the print by E. Finden after a picture by W. Westall, published in *Great Britain Illustrated*, 1830. This view shows the single rowboat in the foreground similar to the image with this fore-edge painting. Artist unknown; painted ca. 1900-1955. This scene is delicately and skillfully painted. The painting suggests early 20th century work, though it is not signed and there is not yet any artist’s identify known or compiled for this person. Very finely painted view.

“Fordyce’s delivery and gestures were studied, and he drew crowds to Monkwell Street. His topics were didactic, but he also satisfied cultured tastes, and dealt with the ethics of actual life. David Garrick was impressed; Fordyce associated with Samuel Johnson, and introduced him to Blair. He gave sympathetic account in *Addresses to the Deity*, 1785, of Johnson’s religious character, speaking as an evangelical moderate.” [DNB].



[detail]



ADDRESSES

TO

THE DEITY.

BY

JAMES FORDYCE, D. D.

THE THIRD EDITION.

London :

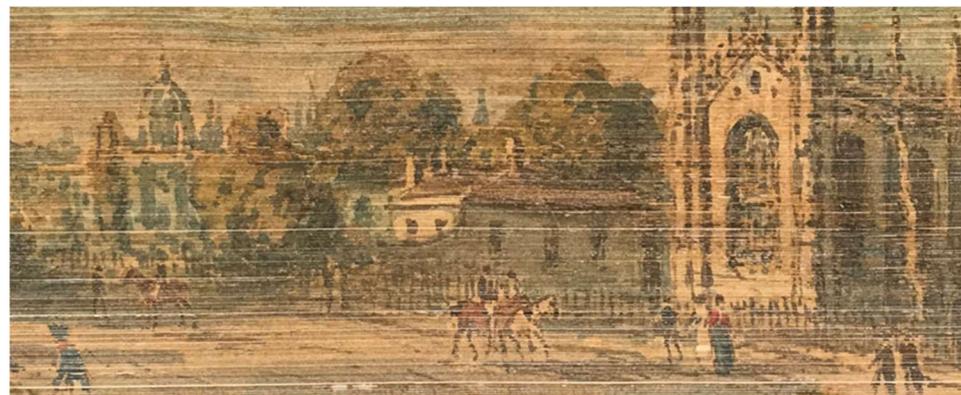
PRINTED FOR T. CADELL, JUN. AND W. DAVIES.

By G. H. Galt, Ipswich.

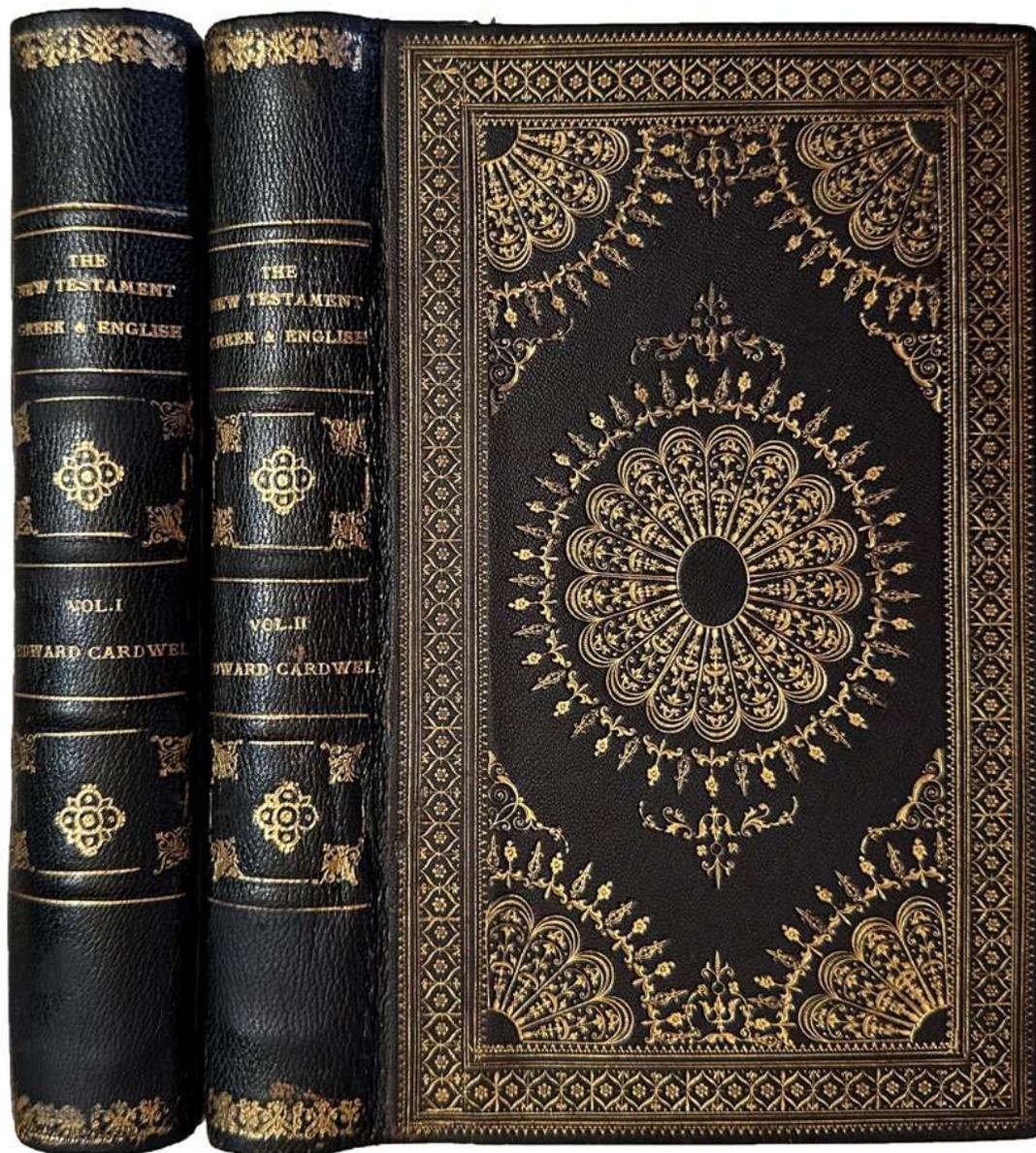
1891.

Marks & Company house artist

THE "DOVER" PAINTER







Η
ΚΑΙΝΗ ΔΙΑΘΗΚΗ.

THE
NEW TESTAMENT
IN GREEK AND ENGLISH;
WITH
A MARGINAL HARMONY,
REFERENCES TO PARALLEL PASSAGES,
A CONCORDANCE OF WORDS,
AND A
GRADUATED COLLECTION OF VARIOUS READINGS.

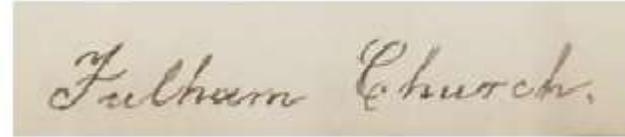
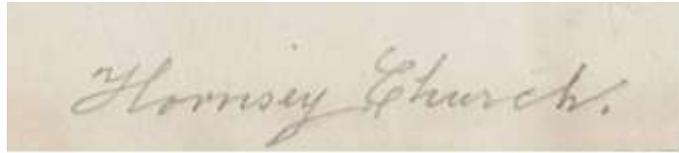
ARRANGED AND EDITED
BY
EDWARD CARDWELL, D.D.
PRINCIPAL OF ST. ALBAN'S HALL.

IN TWO VOLUMES.

VOL. I.
THE GOSPELS, AND THE ACTS OF THE APOSTLES.

OXFORD,
AT THE UNIVERSITY PRESS.
MDCCCXXXVII.

M 2924548



Handwriting of the artist

30. [Marks & Co. house artist] **CARDWELL, Edward** (1797-1861). [New Testament, Greek-English]. [Greek text]. *The New Testament in Greek and English; with a marginal harmony, references to parallel passages, a concordance of words, and a graduated collection of various readings. Arranged and edited by ...* Oxford: University Press, 1837. [Fore-Edge Painting]

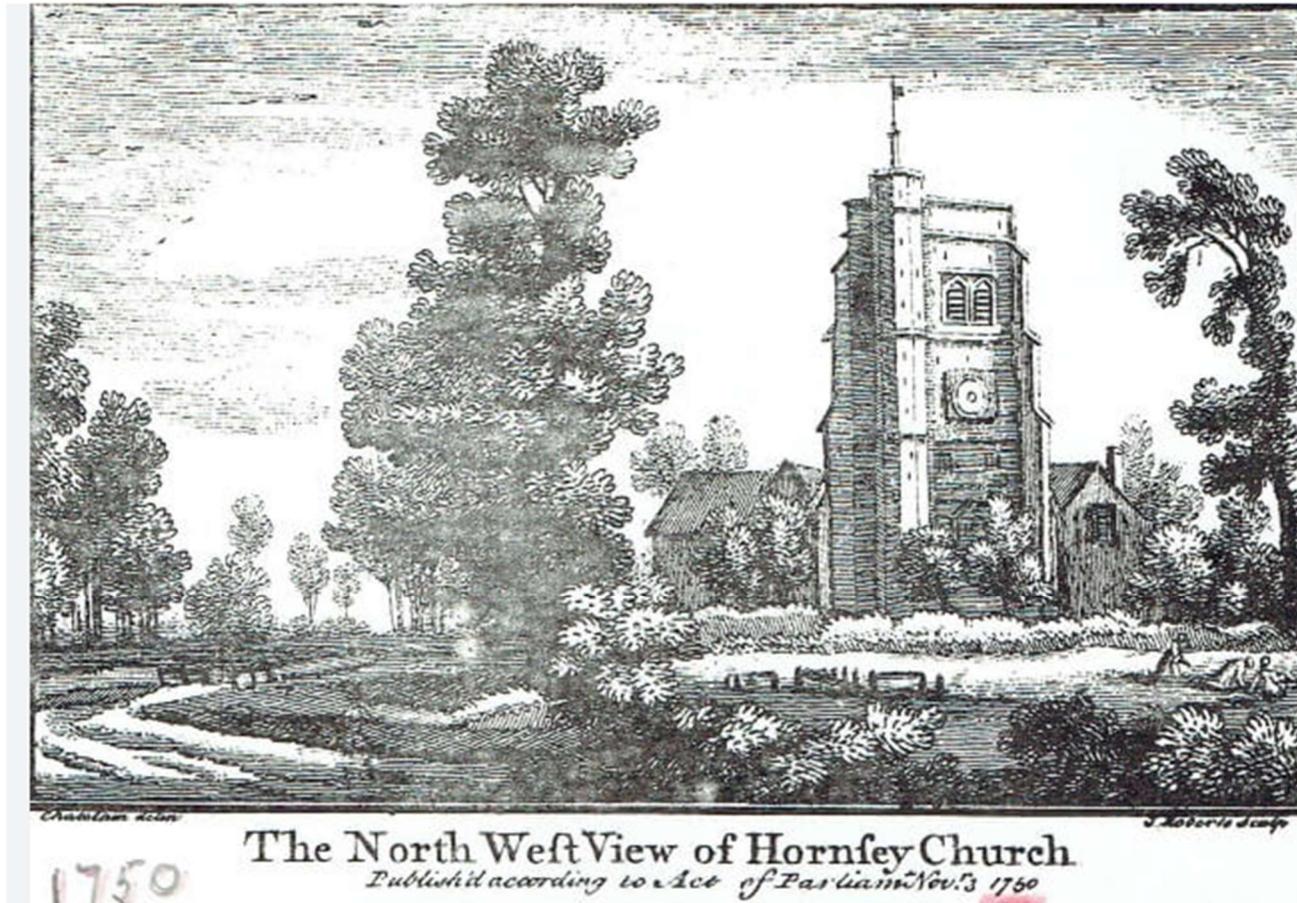
¶ Two volumes. 8vo. xii, 583, (1); (583)-1001, (1), [84] pp. Original full black crushed morocco, heavily stamped in gilt, all edges gilt; rebacked, black morocco, raised bands, new endleaves. Rubbed stamped series of numbers on titles. Very good set. FF2531

\$ 2,250

With two fore-edge paintings by the “Dover” painter, showing a scene of “Hornsey Church” and “Fulham Church.” Sold by Dawson’s Book Shop, Los Angeles, long ago (perhaps in the 1930s). Ex-library copy (no markings with direct identification) from the Brooklyn Public Library, sold, Bloomsbury, June 5, 1986.

For me the work of this artist is much admired because of the quality of the paintings and the bindings used – clearly a bookseller with discretion took care to see that fine books with fine bindings were used. What stood out right away is that half of the Doheny library was made up of work from this artist. They were all among Doheny’s earliest fore-edge painting purchases. They all came out of Southern California booksellers Dawson’s and J.W. Robinson’s Company (Rare Book section of the famous department store in Los Angeles). Both Dawson’s and Robinson’s were either going to England or placing orders to have items sent to them. As soon as Mrs. Doheny was buying these works regularly, more would come to keep her interested. This artist was working

in the 1920s and remains anonymous other than it seems that one bookstore in London should be responsible for the works offered from this artist. That dealer seems to be the famous Marks & Company who did sell some fore-edge paintings, but I have not found a Marks & Company sales catalogue to verify this theory.



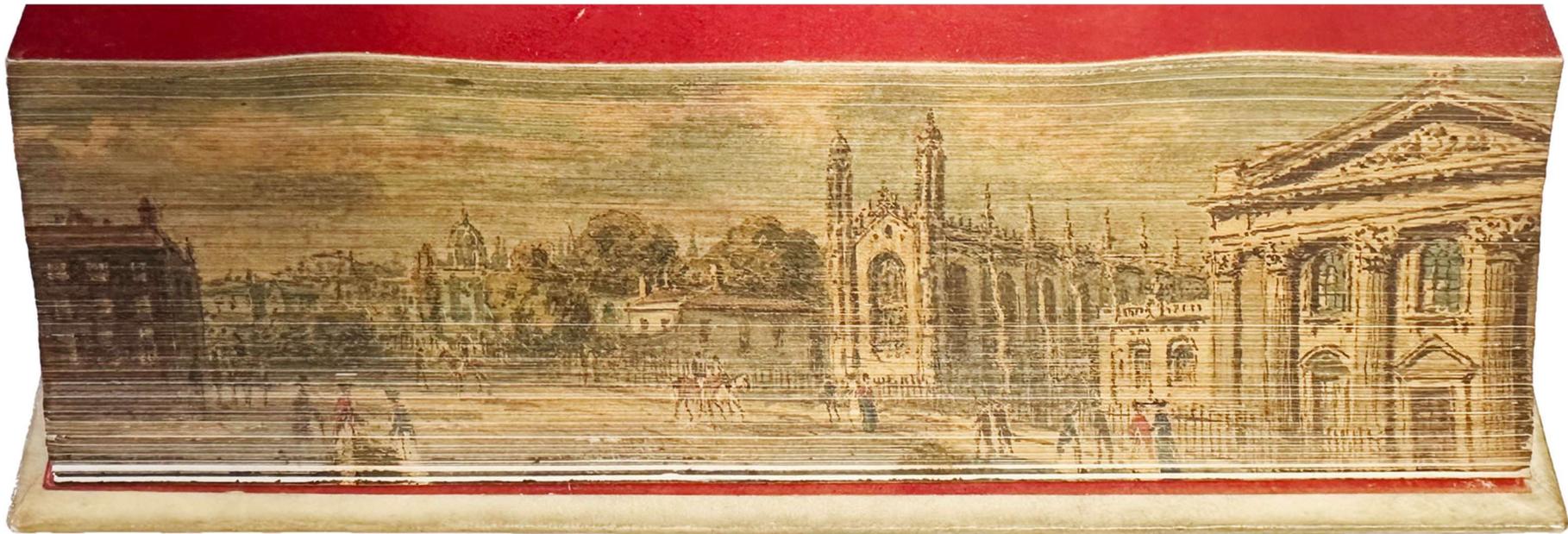
This is the original artist's depiction of Hornsey Church, 1750, is the same used by our fore-edge painter. Note the positioning of the people on the road (left) and next to the tree (far right), are also in the same position on the fore-edge painting.

See: Weber, *An Annotated Dictionary of Fore-edge Painting Artists & Binders (Mostly English & American). The fore-edge paintings of Miss C. B. Currie; with a catalogue raisonné*. Los Angeles: Weber Rare Books, 2010. "Dover"



Fulham Church – source of the original image. Note the key elements are all the same: the height and number of trees, the two prominent buildings, the figures both on the rowboat and on the shore. One can see how the fore-edge artist interprets this scene and how well it matches. There are virtually no made-up sequences. This is the work of a copyist as most fore-edge painters are that. Source: William Marshall, *Select Views in Great Britain*, 1825. This scene has subsequently been attributed to Ralph Hall's, *Picturesque Scenery*, though not confirmed.

□ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 98-103.

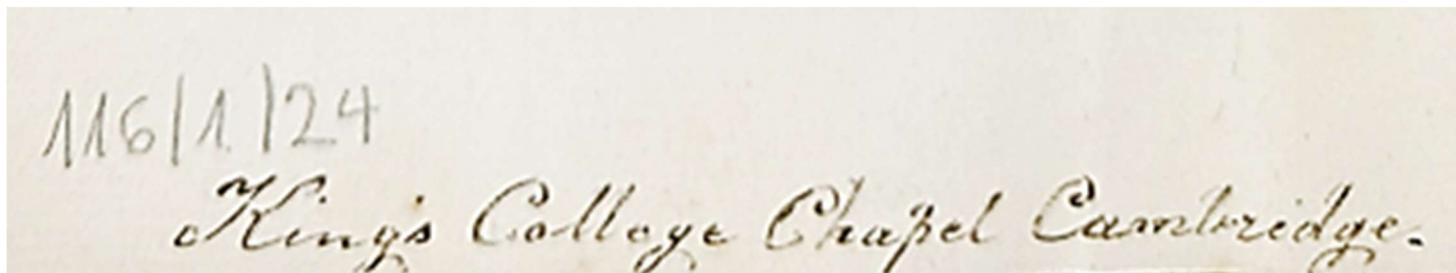


31. [Marks & Co. house artist] **HOBHOUSE, John** (1786-1869). *Historical Illustrations of the fourth canto of Childe Harold: containing dissertations on the ruins of Rome; and an essay on Italian literature. Second edition, revised and corrected.* London: John Murray, 1818. [Fore-edge Painting].

¶ 8vo. viii, 576 pp. Original full double gilt-ruled vellum, gilt embellished spine, olive-brown morocco spine label, all edges gilt, red endleaves. Fine copy. FF2535

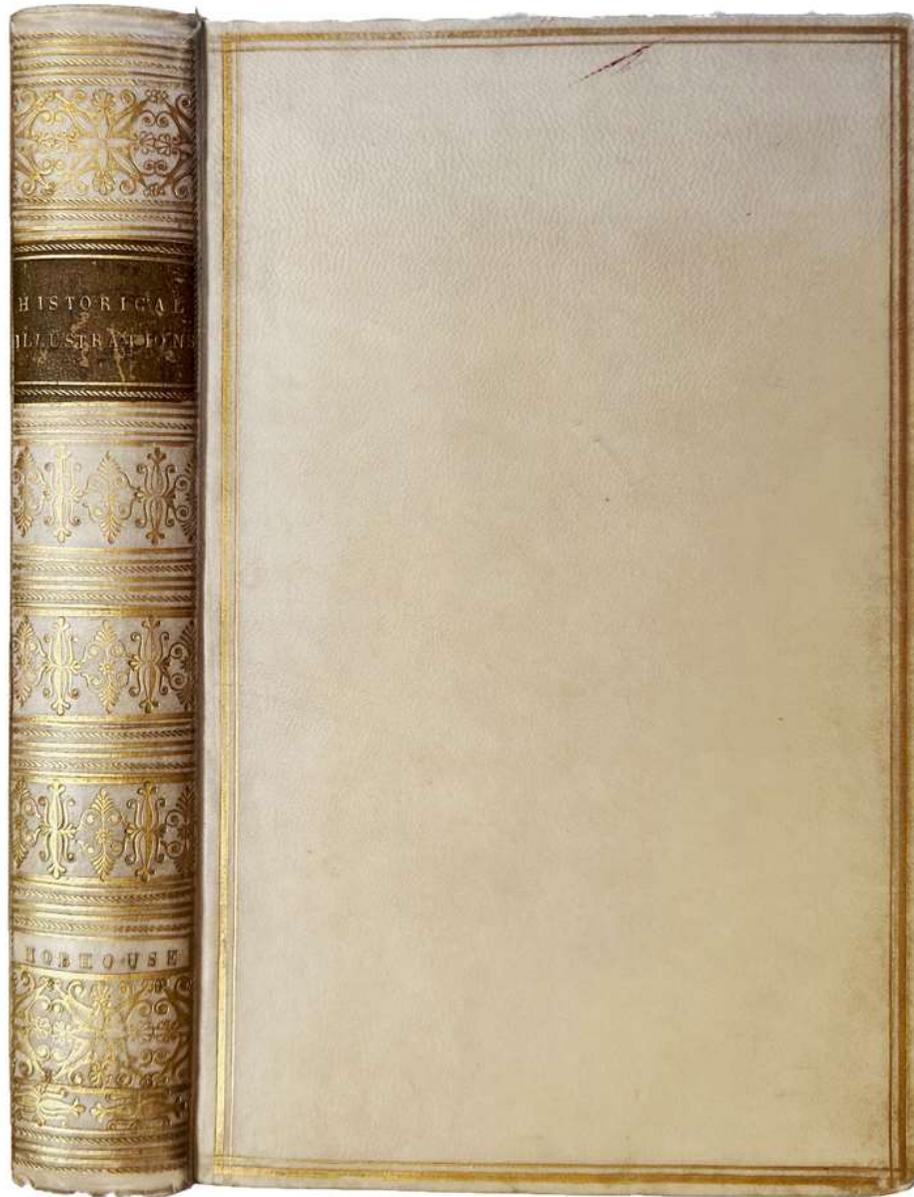
\$ 3000

With a glorious fore-edge painting on the painted edge by the Dover painter, of “King’s College Chapel Cambridge” and labeled in the artist’s ink hand.



The artist is known to have worked in the 1920s and 1930s in London, thus it is interesting to note that there are two notations with dates: a dated inscription in the back E.H.W. 25/3/31 [March 25, 1931] \$ 85. - with a cost code showing B/-/- over B/H/E. Surely an indication that this was painted by March 1931 and offered for sale by an American bookseller for \$ 85. The label (shown) for the painting also has a code: 116/1/24 which looks like a code/date - if a date then the year would be 1924. This is very much within this artist's time period of activity.

□ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 98-103.



HISTORICAL ILLUSTRATIONS
OF
THE FOURTH CANTO
OF
CHILDE HAROLD :
CONTAINING
DISSERTATIONS ON THE RUINS OF ROME;
AND
AN ESSAY ON ITALIAN LITERATURE.
BY
JOHN HOBHOUSE, ESQ.
OF TRINITY COLLEGE, CAMBRIDGE, M. A. AND F. R. S.
SECOND EDITION, REVISED AND CORRECTED.
LONDON :
JOHN MURRAY, ALBEMARLE STREET.
1818.

Hobhouse



32. [Marks & Co. house artist] **HORACE (Quintus Horatius Flaccus)**. *Carmina. Editio Stereotypa Herban*. Paris, E Prelis Fratrum Mame, 1808. [Fore-edge Painting].

¶ 12mo. [iv], xi, [1], 354 pp. Some light foxing. Original full crimson straight-grain morocco, gilt and blind-tooled rules, gilt spine extra, a.e.g.; rubbed. Bookplate of Bernardine Murphy. Very nice copy. [FF2369]

\$ 1400

With a fore-edge painting by the “Dover” painter (associated with Marks & Co.), showing “The Coliseum from the Orto Farnese”, after the drawing by J. D. Harding, engraved by E. Find. 1832.

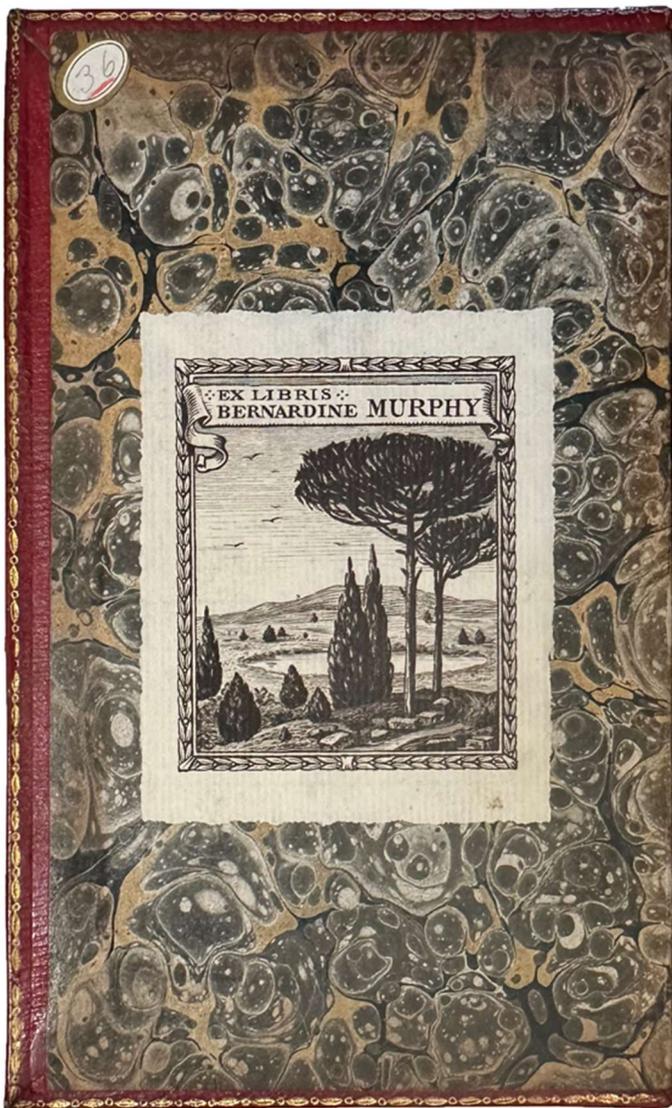


The Coliseum from the Orto Farnese, Italy
Steel engraving drawn by J. D. Harding, engraved by E. Find. 1832.

*The Coliseum
from the
Orto Farnese.*

Artist's handwriting

The above drawing is the plate from which the fore-edge artist copied the scene and applied it to this edition of Horace. The scene is much reinterpreted for the view the fore-edge artist is trying for: stretching the scene and making the whole fit within an oblong shape.

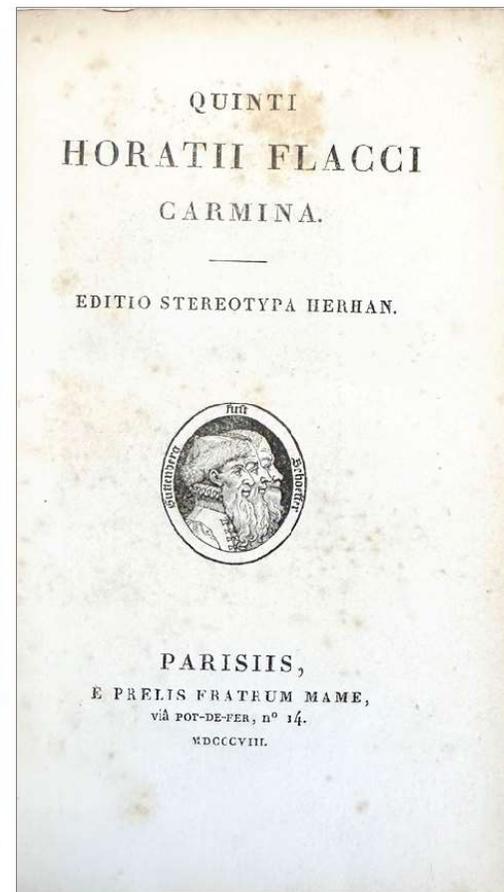
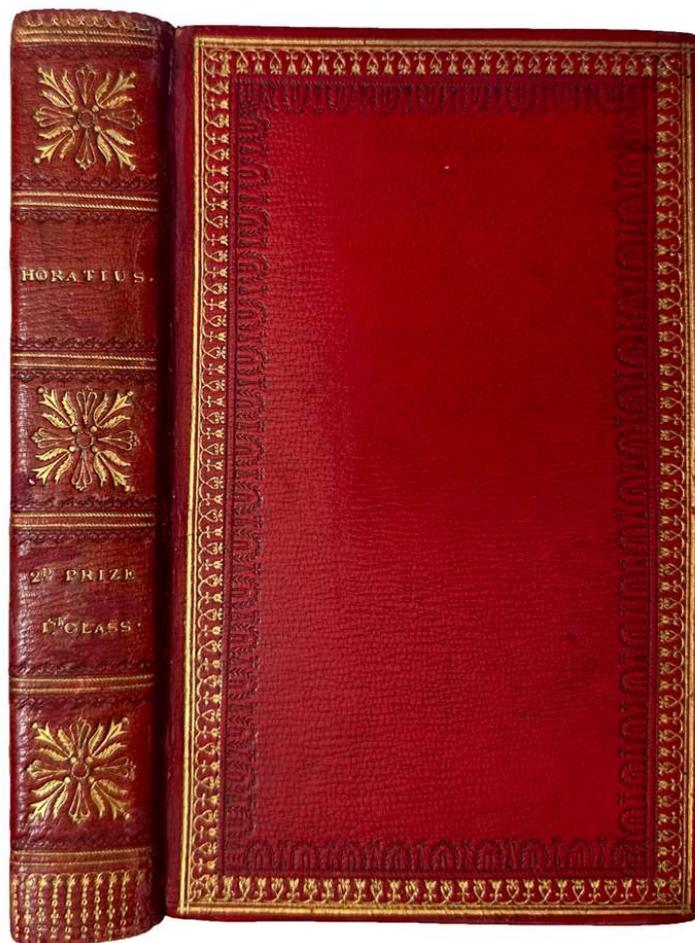


¶ PROVENANCE: The Catholic philanthropist Bernardine Murphy is Sir Daniel J. and Countess Bernardine Murphy Donohue (1904-1968; married in 1954). They resided in Los Angeles, at one time buying the mansion of Earle C. Anthony, the founder of KABC. That mansion was donated to the Immaculate Heart Sisters in 1971 upon the death of the Countess. The couple established the Daniel Murphy Foundation in 1957 in memory of Bernardine's father to promote important Roman Catholic and other philanthropic causes. Mrs. Donohue is entombed next to Cardinal James Francis McIntyre. The art collection of Sir Daniel Donohue was recently sold at auction.

REFERENCES : ¶ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 98-103. ¶ Antoine Augustin Renouard, *Catalogue de la Bibliotheque d'un Amateur*, vol. II, 1819, p. 266.

*The Coliseum
from the
Orto Farnese.*

Artist's handwriting



Horace

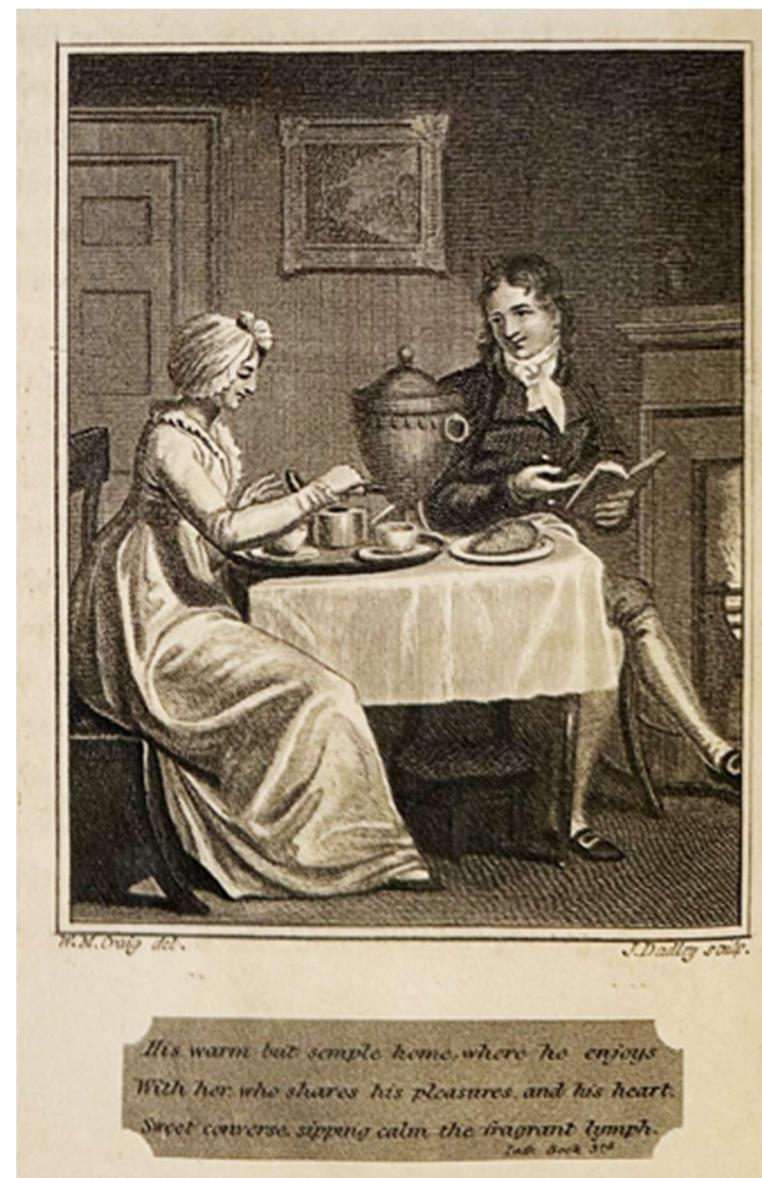


33. **COWPER, William** (1731-1800). *Poems*. London: Wm. Lewis, 1816. [Fore-edge Painting].

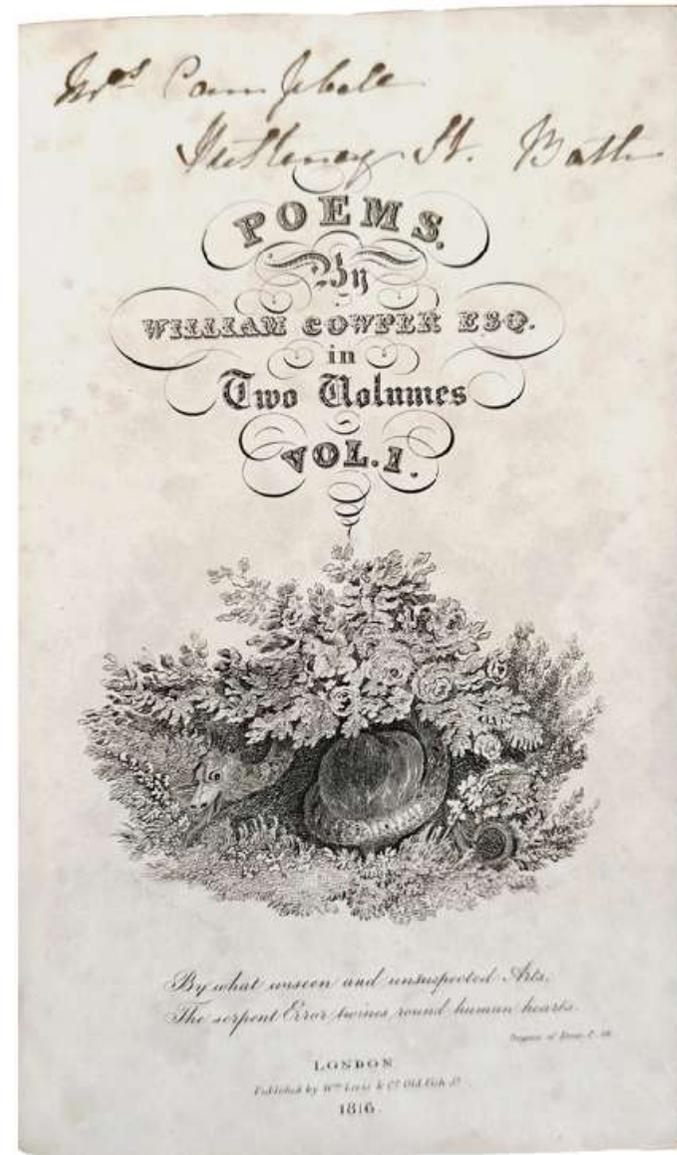
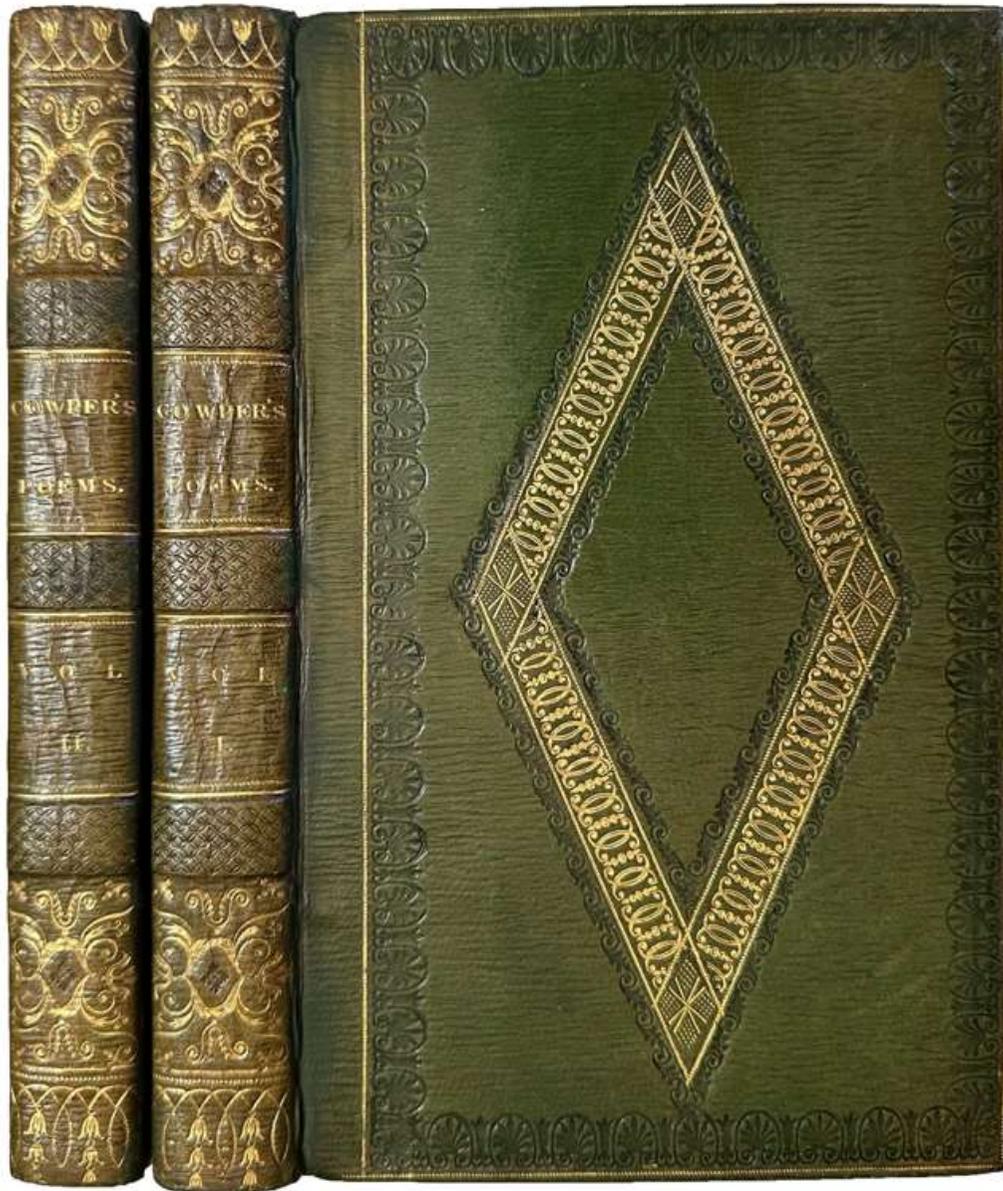
¶ 2 volumes. 8vo. xi, [1], 367, [1]; [2], 343, [1] pp. 2 engraved titles-pages, engraved plates. Original full straight-grained morocco, gilt- and blind-tooled with a diamond shaped design on the covers, all edges gilt. Pages 339-340 [vol. I], improperly creased and thus damaged. Ownership signature 1878, title also signed by former owner, Bath. With open-end slip-case, British-made, ca. 1920-40s; lacking chemise. The box states "FORE-EDGE PAINTING SPORTING SCENE". Bookplate of Dorothy Jayne Pedrini Shea. Very good +. FF2532

\$ 2,000

With two splendidly painted fore-edge paintings by an unknown artist. Each scene depicts a group of British hunting parties. The scenes are not labeled, nor are they signed by the artist.



*It's warm but simple home, where he enjoys
With her, who shares his pleasures, and his heart.
Sweet converse, sipping calm the fragrant lymph.*
Tab. Book 304





PROVENANCE: Dorothy Jayne Pedrini Shea (1922-2006), of Santa Barbara, California. Shea rapidly built a significant fore-edge painting collection – later sold at auction. She also bought a good portion of the Doheny fore-edge painting collection.

Clare Brooksbank



34. [Brooksbank, Clare, artist] CRABBE, George (1754-1832). *The Life and Poetical Works of the Rev. George Crabbe. Edited by his son.* London: John Murray, 1847. [Fore-edge Painting].

¶ 8vo. xii, 587 pp. Illustrated with frontispiece and engraved title; some foxing chiefly. Contemporary full red morocco decorated in gilt and blind, gilt decorated spine with 5 raised bands, gilt roll, all edges gilt, inner dentelles gilt, by “B. West Binder, St. James’s Wk. Clerkenwell” (his blind-stamp on rear pastedown); corners bumped, somewhat rubbed. Very good. [FF2526]

\$ 1,350

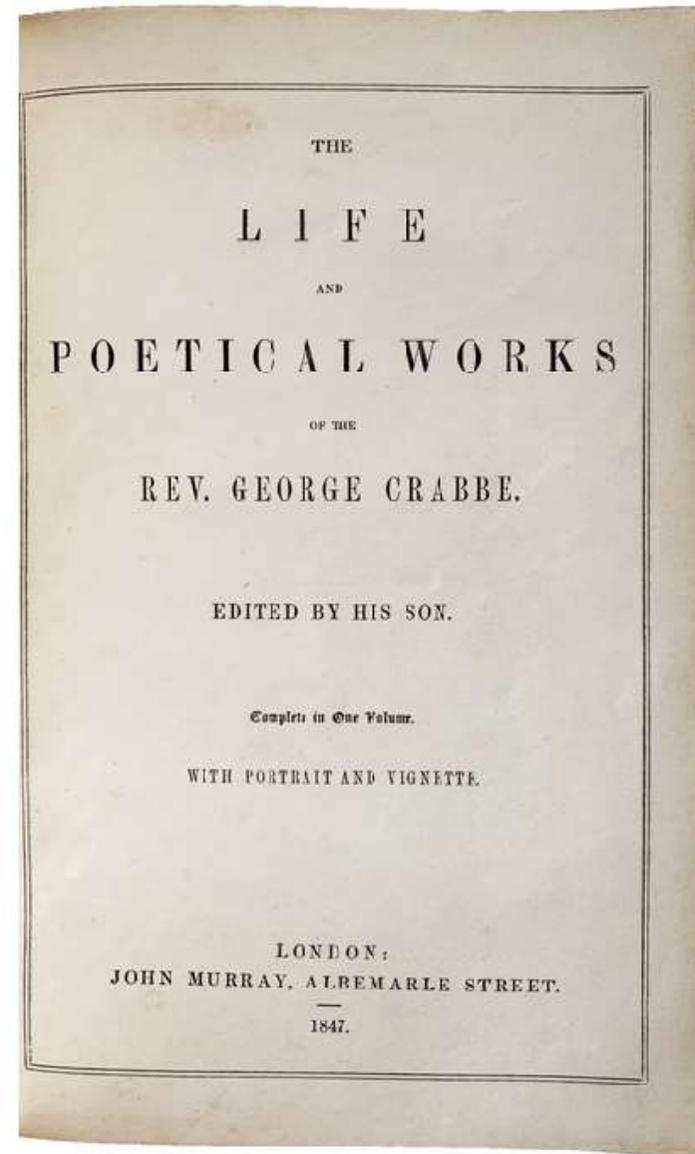
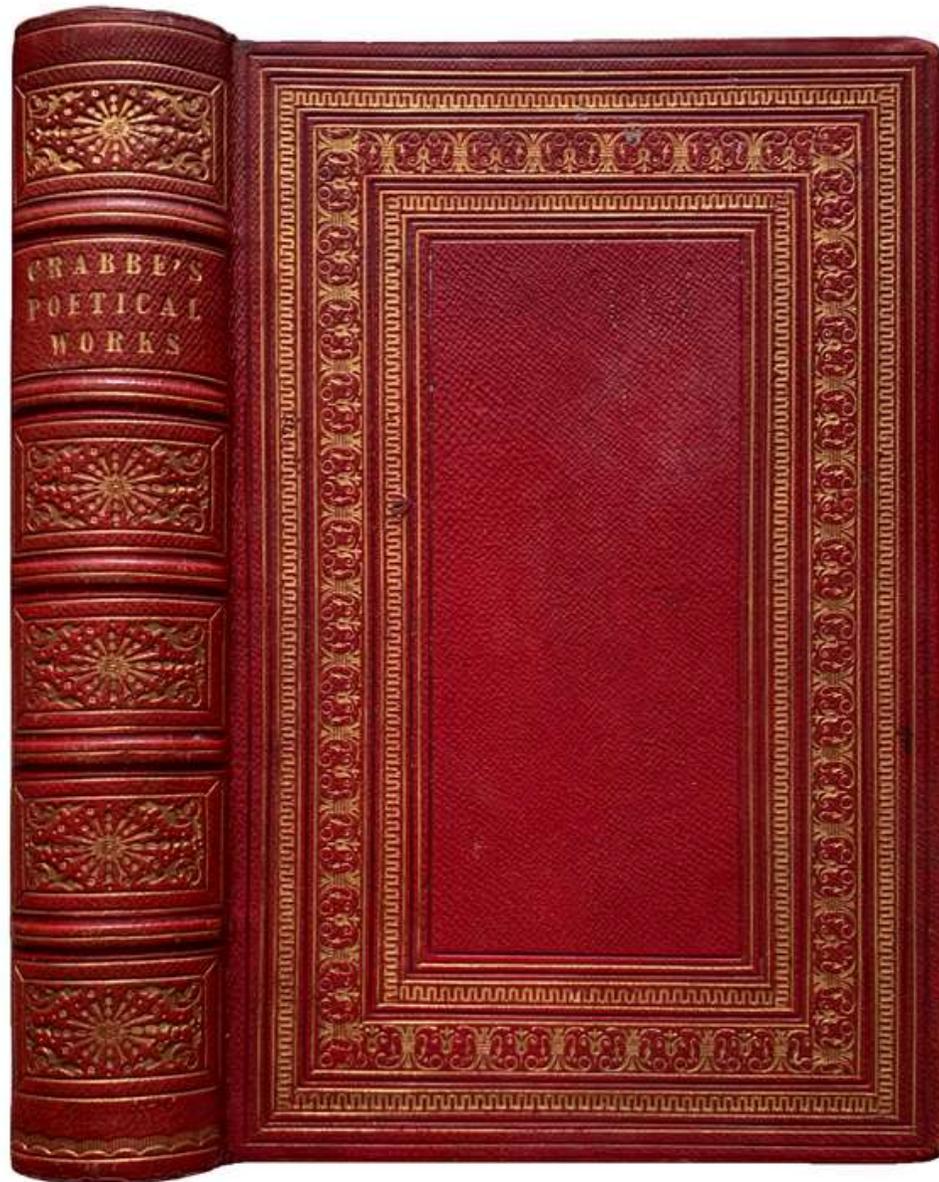
Beautiful modern fore-edge painting depicting four women playing instruments and dancing in a garden in a Pre-Raphaelite style. Painting is not signed, but painted by Clare Brooksbank.



[detail]

PROVENANCE: [pre fore-edge] armorial bookplate of William Deane – [post fore-edge:] Randall J. Moskovitz, MD, Memphis, Tennessee.

□ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 68-71.





Signed 'C.E.L.B.' by the Artist Clare Brooksbank

35. [Brooksbank, Clare, artist] HOMER; CHURCH, Rev. Alfred John (1829-1912). *Stories from Homer. With twenty-four illustrations from Flaxman's designs. Twenty-second thousand.* London: Seeley and Co., 1892. [Fore-Edge Painting].

¶ Small 8vo. x, 307 pp. Color illus. Full modern chocolate brown morocco, five raised bands, gilt spine title, all edges marbled. "Fore-edge Painting" stamped on the spine. Fine. FF2533

\$ 1,250

With a beautiful painting of two lovers in a scene called “The Cock Fight,” [also called “Young Greeks attending a Cock Fight,”] painted by Clare Brooksbank, signed with her initials ‘C.E.L.B.’ in the bottom left-hand corner; note her use of the colorful border. The scene is painted after an 1846 “Neo-Grec” painting by Jean-Leon Gerôme (1824-1904). The original is in the Musee d’Orsay. “Gerôme portrays a couple of near-naked adolescents at the foot of a fountain. Their youthfulness contrasts with the battered profile of the Sphinx in the background. The same opposition is found between the luxuriant vegetation and the dead branches on the ground, and in the fight between the two roosters, one of which is doomed to die.” - Jean Leongerome.



[detail, Flaxman]



Church wrote a number of stories in English re-telling of classical tales and legends for young people, including this one of Homer. The Greeks used *the cockfight* to express their relations to one another and their feelings.

□ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 68-71.



Unusually Large Two-Way Fore-edge Painting

[36] Bible. Cambridge, 1821

36. [Harrington house artist] [BIBLE 1821]; Church of England. *The Holy Bible. Containing the Old and New Testaments . . .* Cambridge: Printed by John Smith for F. C. & J. Rivington, et al., 1821. [Fore-edge Painting].

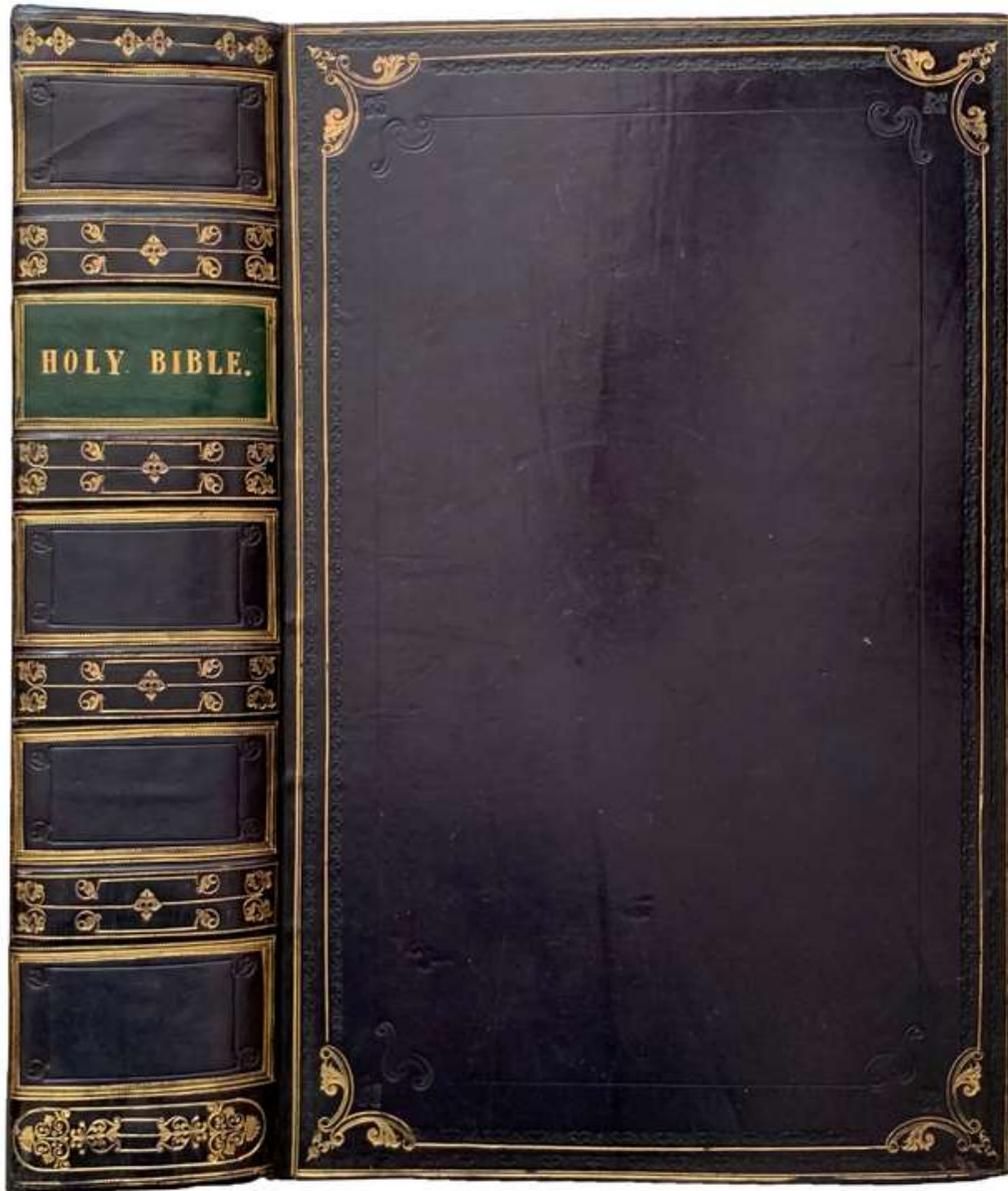
¶ Thick folio. Unpaginated; 59-line format, double column; lightly foxed. Original full plum calf decorated in gilt and blind, spine decorated in gilt and blind and dark green leather spine label lettered in gilt, decorative gilt roll to edges, all edges gilt, inner dentelles gilt, yellow endpapers; expertly rebacked. Inked family record. Very good. [FF2527]

\$ 4,250

WITH 10 FINE BIBLICAL VIGNETTES PAINTED ON THE FANNED EDGE: Harrington-commissioned two-way fore-edge painting, with the text block opened from the middle, the left and right-facing fanned fore-edge leaves with five framed panels (on each side) of Biblical scenes. Painted circa late 1990s.



[detail]



THE
HOLY BIBLE
CONTAINING THE
OLD AND NEW TESTAMENTS
TRANSLATED
Out of the Original Tongues:
AND
WITH THE FORMER TRANSLATIONS DILIGENTLY COMPARED AND REVISED.
BY HIS MAJESTY'S SPECIAL COMMAND.
Appointed to be read in Churches.



CAMBRIDGE:
PRINTED BY JOHN SMITH,
Printer to the University.

AND SOLD BY F. & J. RIVINGTONS, 67 & 68 ST. PAUL'S CHURCH-YARD, AND WATERLOO PLACE, PALM MALL;
J. MANNING, 59 EDGEMATE STREET; BIRDWELL, CHANCERY-LANE; 17 PATERNOSTER ROW, LONDON;
AND J. BENTLEY & SON, CAMBRIDGE.

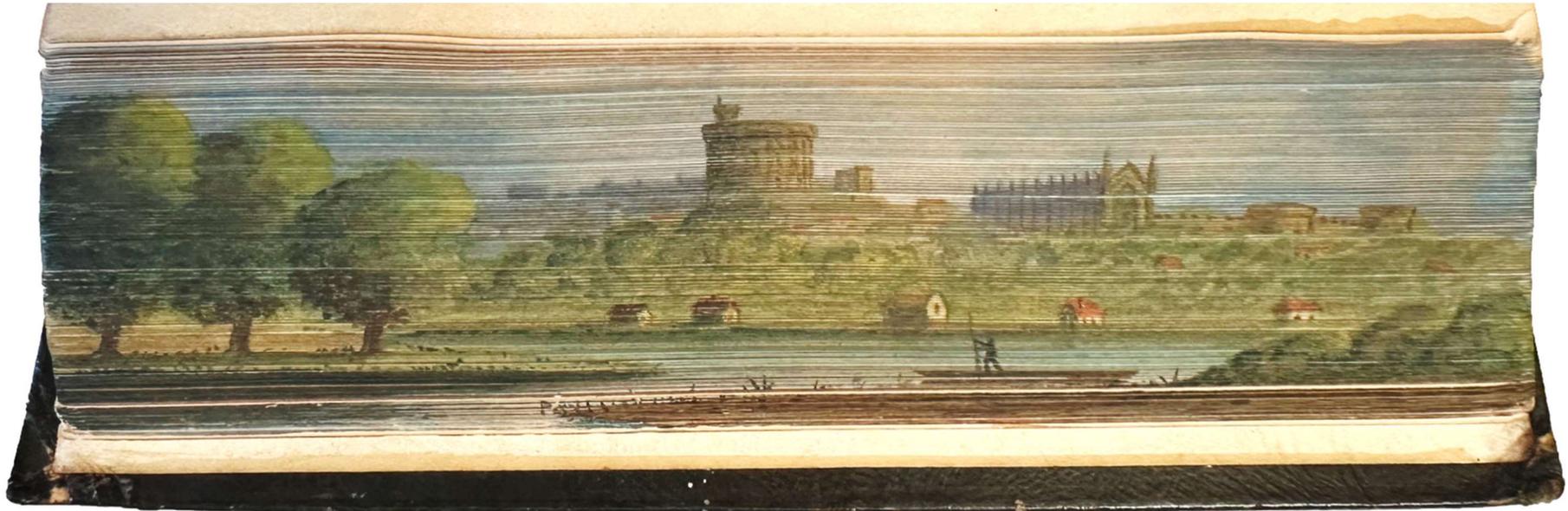
Cum Privilegio.

1821



PROVENANCE: Harrington's [London] – E. C. Rare Books [card, probably the binding restoration done by Richard Smart] – Charles Parkhurst Rare Books [card] – Randall J. Moskovitz, MD, Memphis, Tennessee.

SAMUEL E. STEVENS



From the collection of Phoebe Jane Easton

The Most Notorious of all Fore-edge Artists: Samuel E. Stevens

37. [Stevens, Samuel E., artist] HEATH, Charles (1785-1848). [Annual] *HEATH'S BOOK OF BEAUTY*. M.DCCC.XXXIII. *With nineteen beautifully finished engravings, from drawings by the first artists.* By L.E.L. London: Longman, Rees, Orme, Brown, Green, and Longman, 1833. [Fore-edge Painting].

¶ Small 8vo. 264 pp. Engraved half-title, 19 engraved plates. Original full dark green blind- and gilt-stamped morocco, a.e.g.; neatly rebacked, preserving original endleaves; rubbed. Early ownership signature on title of [-] Baldwin; bookseller's label of G.A. Poynder, Reading. [From the collection of Phoebe Jane Easton]. Very good. FF2534

\$ 550

WITH A FORE-EDGE PAINTING of an English countryside scene, showing two monuments [including a cathedral] by Samuel E. Stevens [unsigned], a painter who worked after WWII and was very prolific. The book was edited by Letitia Elizabeth Landon (1802-1838). It has been very difficult to learn much about Samuel E. Stevens. My grandfather did not know his name, but Carl J. Weber did prove the fraudulent dated initials and dates Stevens used on some of his specimens. As prolific as he was, the quality of his paintings is clearly sub-par. Detail like other artists have painted, was not possible from his brush.

QUANTITY •	DESCRIPTION	• UNIT PRICE •	TOTAL
	(Heath's Book of Beauty [fore-edge painting])		35 -
			70 -

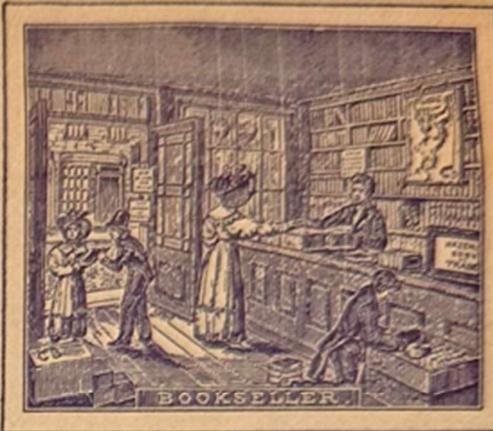
YALE & BROWN
BOOKSELLERS
at 985 East Green Street, Pasadena
California. Telephone SY. 2-5070

INVOICE

DATE 16 July 1962

ORDER NO. _____

SOLD TO W. B. Moran



W. R. Moran

HEATH'S
BOOK OF BEAUTY.

M.DCCC.XXXIII.

WITH

NINETEEN BEAUTIFULLY FINISHED ENGRAVINGS,

FROM

DRAWINGS BY THE FIRST ARTISTS.

BY

L. E. L.

LONDON:

LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN,
PATERNOSTER ROW;
RITTNER & GOUPIL, PARIS; AND C. JÜGEL, FRANKFORT.

W. R. MORAN
LA CHIRIPA
1335 OLIVE LANE
LA CAÑADA, CALIFORNIA

Sept. 15, 1962

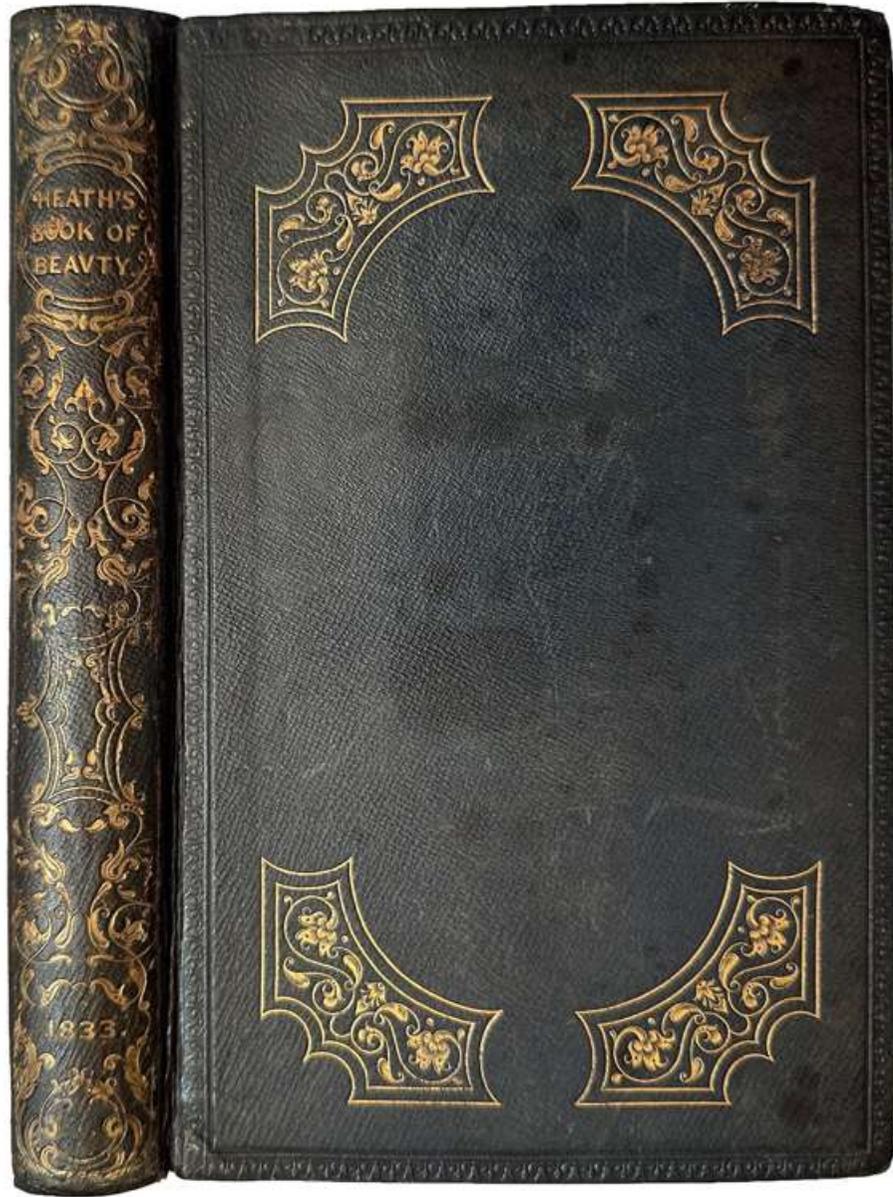
Dear Bill,

The press of things to do and not enough time to do 'em in dosen't seem to let up, and I don't know when I am going to get a chance to see you... so thought I had better mail this. Enclosed also are some phamphlets which I have been distributing like religious tracts! If you agree with me that distribution of the enclosed talk by Mr. Jones might do some good, hand some of these out to your students. I'd like to know their reaction! I can supply any number of copies.....

Give me a call and let me know what you think of "Heath's Bcok of Beavty"

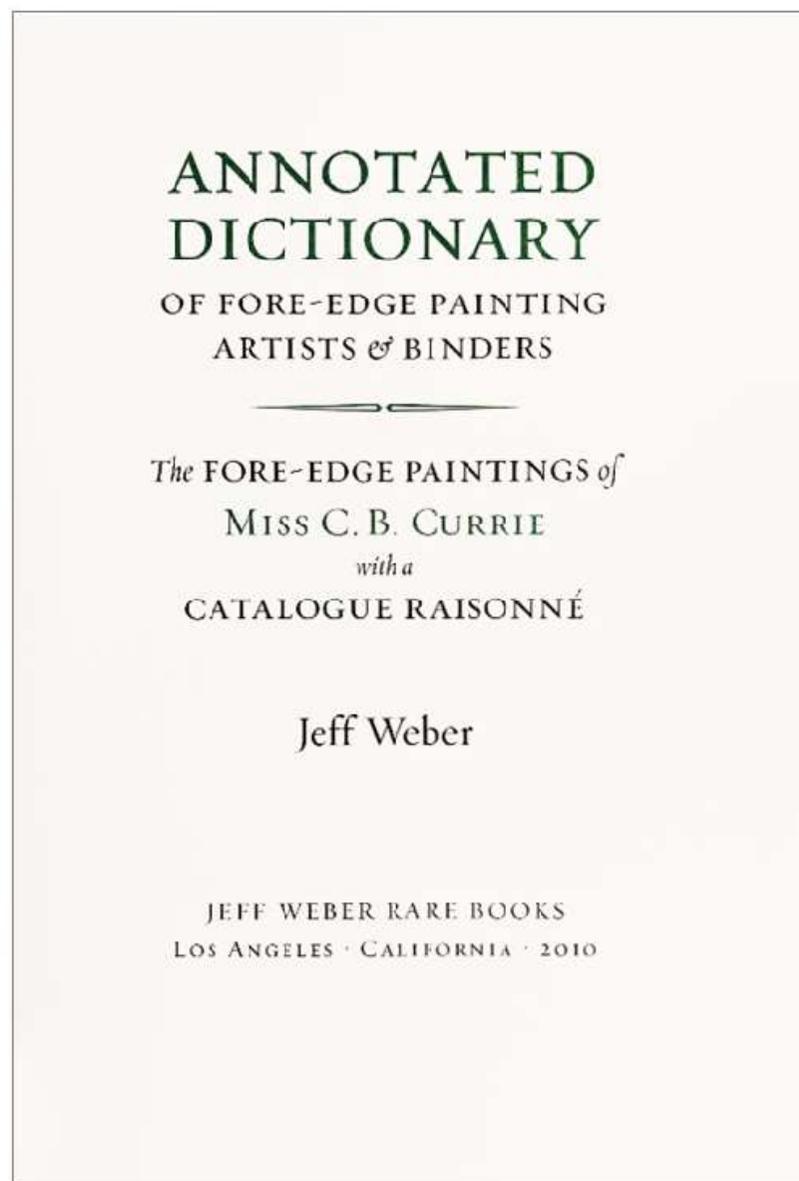
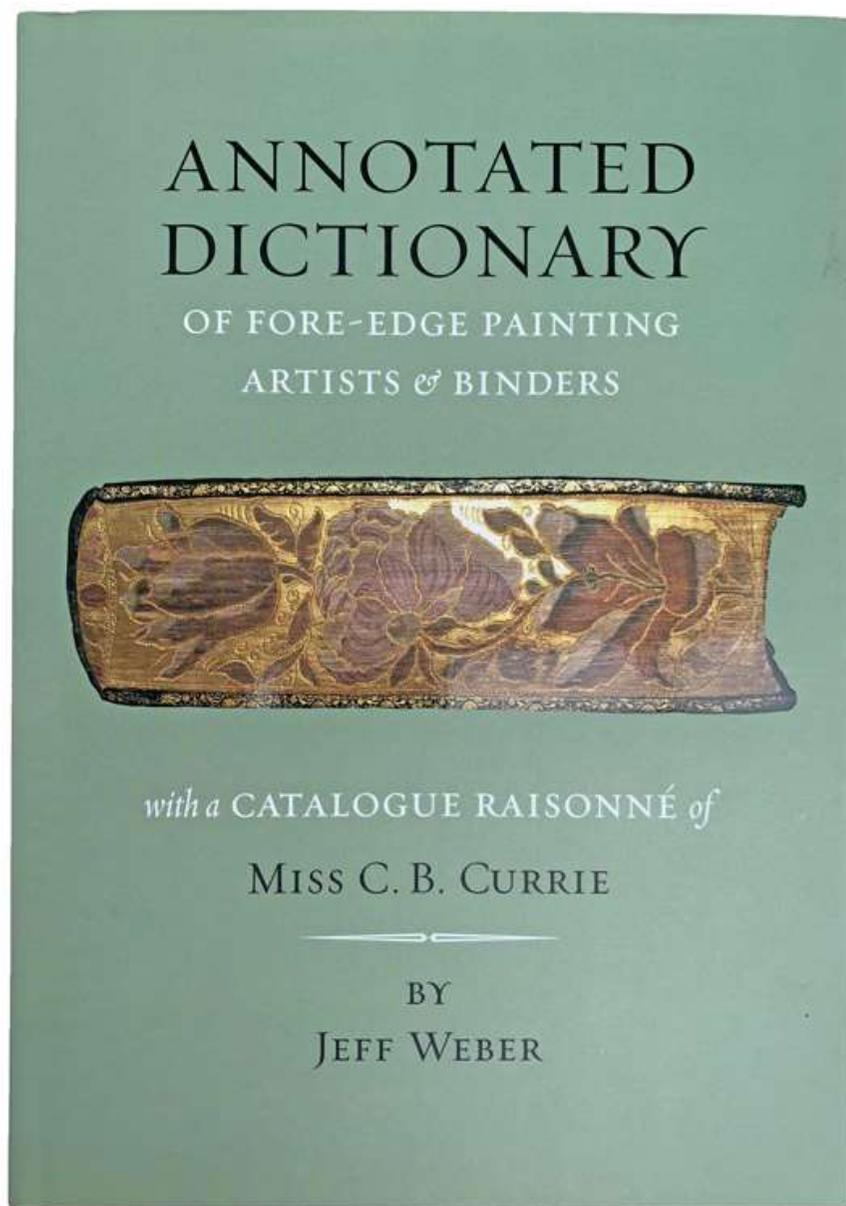
Best,

B.



Fore-edge painting PROVENANCE: Yale & Brown Booksellers, Pasadena, CA [with their dated invoice of September 15, 1962] – W.R. Moran, La Cañada (purchased 16 July 1962 with fore-edge painting named on the receipt) – gifted to William [“Bill”] & Phoebe Jane Easton in 1962 (see typed letter)). The important aspect of this provenance is that within it is proof that this book was painted on, or before, July 1962. – Bill Easton (ca.1916-1996), paleontologist, was a professor of geological sciences at the University of Southern California, specializing in fossil corals. “Dr. Easton was an outstanding gentleman in the truest sense of the word,” said paleobiologist David J. Bottjer. His wife, Phoebe Jane Easton, was a marbled paper historian and collector. She wrote a notable book on the history of marbling (her collection is now at Harvard). Phoebe also maintained a notable fore-edge painting collection with items that each had an interesting history.

Why do I include this book in a catalogue entitled “Masterpieces of fore-edge painting” when this work is not a masterpiece? First and foremost, I wish for people to see the difference between well painted scenes and those that are not. Secondly, the process of learning how to identify the artists by name and recognize both their work and when they painted, it is with specimens like this that information is learned. It is learned from the provenance, the respect one has for the prior collector, knowing that date something was extant, and who sold it, these bits of information help advance what is known: the fore-edge painting on this book was painted before the 1962 book invoice from Yale & Brown. Since we know Stevens worked as a part-time artist after WWII, that supplies a set of dates wherein he seems to be active. [fl. 1945-1962]. So this book offers good information about the artist. When this is compared with hundreds of other specimens from Stevens, there will be a more and more solid basis to settle up his personal history.



38. **WEBER, Jeff.** *An Annotated Dictionary of Fore-edge Painting Artists & Binders (Mostly English & American). The fore-edge paintings of Miss C. B. Currie; with a catalogue raisonné.* Los Angeles: Weber Rare Books, 2010.

¶ 10 x 7 inches. [xii], 421, [3] pp. Illustrated throughout (many in full color), indexes. Cloth, dust-jacket. New.
W0020

\$ 125

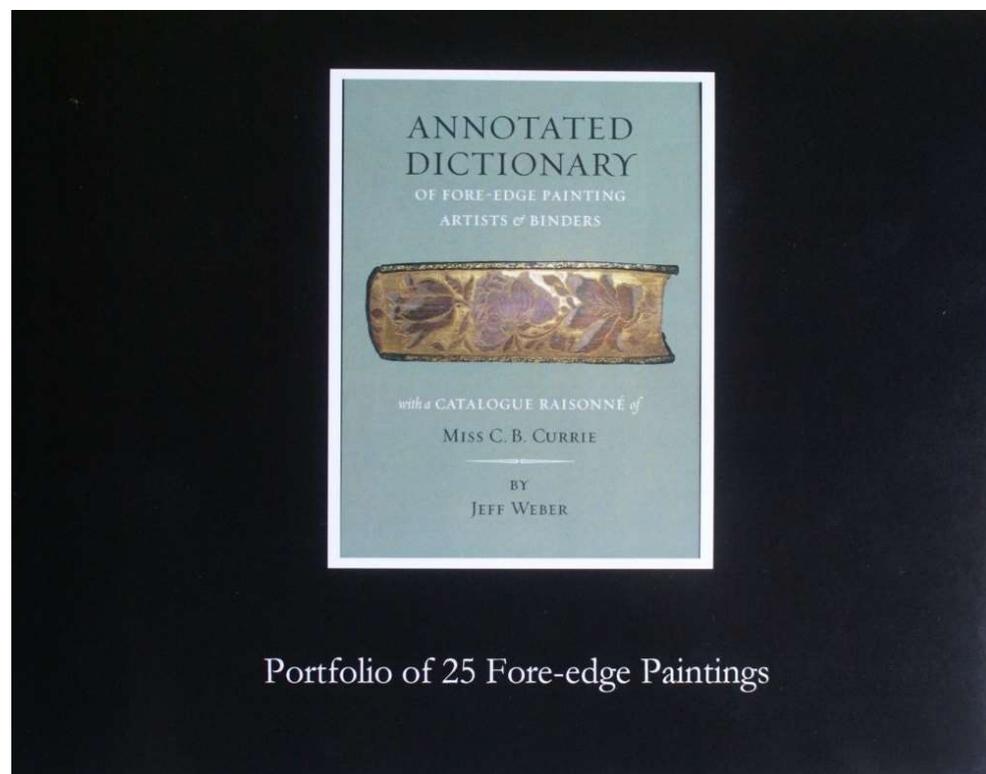
THIS BOOK IS THE MOST IMPORTANT CONTRIBUTION TO FORE-EDGE PAINTING HISTORY IN OVER 40 YEARS. IT IS THE FIRST COMPREHENSIVE ANNOTATED DICTIONARY TO CONTAIN THE IDENTIFICATION OF ALL KNOWN FORE-EDGE PAINTERS AND BINDERS.

Limited edition of 1,000 copies, printed and designed by Patrick Reagh, Printers.

This book will become instantly the single most important work on the history of fore-edge painted books. This is the most important contribution to fore-edge painting history in over 40 years. The text contains the first comprehensive annotated dictionary to contain the identification of all known fore-edge painters and binders. The book is sure to become the authoritative resource for fore-edge painting identification. The book is profusely illustrated with color reproductions. Containing essentially two parts, the first will appeal to everyone with a fore-edge painting: a comprehensive annotated and illustrated dictionary of every artist and binder known to make and sign fore-edge paintings. This will include some additional binders and artists whose work can be grouped and identified, as well as including some binders who are suspect and possibly never made fore-edge paintings. An attempt is made to prove the work of every person and to give numerous examples. Included will be the most comprehensive assessment of seventeenth century English fore-edge specimens up to the present.

The other part is a full history of the mysterious Ms C. B. Currie, one of the most important fore-edge artists from England in the twentieth century and the only artist to have numbered her editions. This project was challenging since no record of her entire fore-edge work exists and her own identity has been unknown until recently.

ABOUT THE AUTHOR: Born Cambridge, Massachusetts, Weber grew up on Stanford University campus, attended UCLA (BA on Middle Eastern History) and Indiana University (Masters of Library Science). Worked with Jake Zeitlin at Zeitlin & Ver Brugge Booksellers, Los Angeles (1978-1987); started Jeff Weber Rare Books in 1987, specializing in the history of science & medicine, history of the book & printing. Weber is recognized as the foremost authority on the history of fore-edge paintings as a result of collecting, study, lectures and articles. In 2006 he issued a monograph on the fore-edge paintings of English book collector, poet and artist John T. Beer, the first man known to regularly sign his fore-edge paintings. This book became the first complete study of a fore-edge artist, includes a catalogue raisonné, and traces the movement of every book Beer painted, placing many in private & public collections.



39. WEBER, Jeff. *Portfolio of 25 Fore-edge Paintings*. Los Angeles: Jeff Weber Rare Books, 2012.

Oblong 4to. [26] pp. Color illustrations throughout. Black cloth, pictorial dust-jacket. NEW. SIGNED BY THE AUTHOR. [W0036]

\$ 75

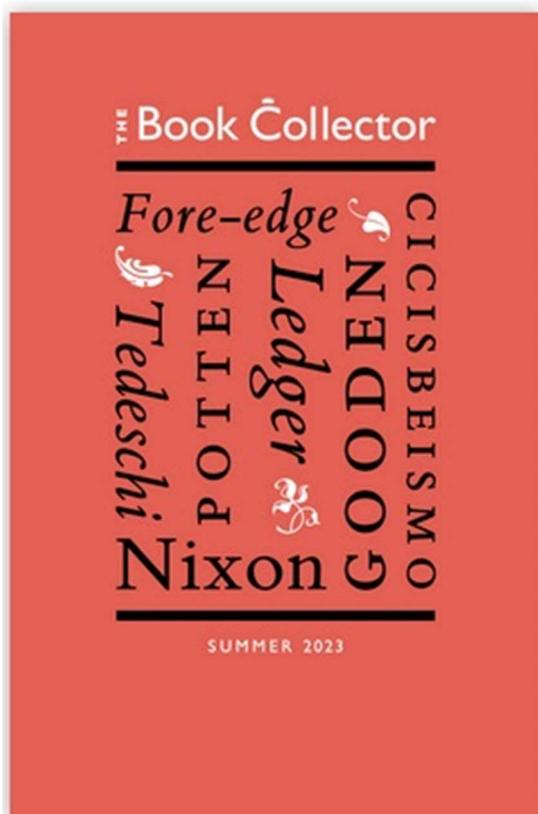
LIMITED EDITION of 50 copies. Essentially this is a supplement to the author's 2010 book on fore-edge painting artists and binders which was issued in an edition of 1,000 copies. There was a special deluxe edition of 25 copies with paintings by three different artists. The three artists who contributed to the edition were Margaret Allport (Costa), Clare Brooksbank, and Martin Frost. These are the finest fore-edge artists in the world today and they have painted some remarkable scenes for the deluxe issue of Weber's book. This portfolio reproduces the 25 paintings commissioned, in number order. Each artist was asked to paint something special and/or something relating to fore-edge paintings. The surface of the new book was large enough to allow for any scene to be painted. On one scene Frost painted a mirrored reflection of himself. On another scene Allport painted a scene of children climbing up a ladder to enter into a book-world, shelved as a library book, but in fact a fantasy world of imagination. She also painted an extraordinary scene of imps and elves coming into her world as an artist painting a fore-edge, but she had fallen asleep and while dreaming they were making a mess of her paints and brushes! Brooksbank showed her extraordinary talent to paint Pre-Raphaelite scenes that were both romantic and inspirational, each taken from paintings. She also painted three erotic scenes, the author's favorite being a scene of two Japanese lovers, fully clothed, lying beside each other, his hand directly up her kimono, and her hand outstretched holding a book that is fanned and showing a fore-edge painting! This portfolio celebrates the art made today by some highly talented artists.

COMPILER'S NOTE:

I wish to share with those who have any interest in further reading on this topic, two somewhat recent published papers on fore-edge painting and related topics (both free for the asking):

WEBER, Jeff. “**UNCOVERING THE HIDDEN HISTORIES OF FORE-EDGE PAINTINGS.**” London:

The Book Collector, Summer 2023. Volume 72.2. This paper discusses in more detail my views on what matters in learning about the origins of fore-edge painting and the artists who worked. In particular: saving a history that becomes otherwise more and more difficult to save. The history of fore-edge painting is basically anonymous and mysterious. Saving portraits and names of the artists and the evidence of their work, when they worked, and what they did – these are all important issues to consider. My only regret is that my desire was to include a portrait of the fore-edge artist John T. Beer, but the BC editor left it out – it took me years to uncover and prove the portrait.

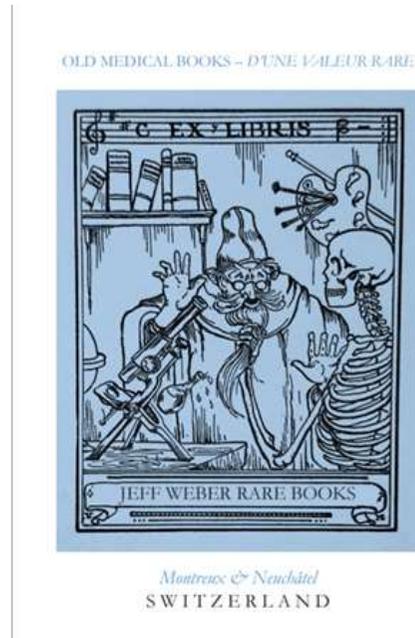


WEBER, Jeff. “**The Intellectual Value of Book Receipts.**” New York: Antiquarian Booksellers Association of America, 2024.

To be published on the [ABAA.org](https://www.abaa.org) BLOG page (search for the author's name to find the paper, free. Also touches on the ways to interpret what is written in a book, what remains as evidence of that book's history – so when a book is painted on with a fore-edge painting it has a history wherein the evidence of its incarnation is also preserved, often, within the book itself.

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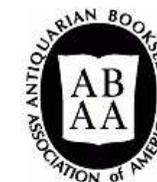
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