

CATALOGUE 338

Selections mostly from the  
*FORE-EDGE PAINTING*  
collection  
of  
*THOMAS KURIYAN*



*Jeff Weber's 'Curiosity Shop'*

*Neuchâtel, Switzerland*

CATALOGUE 338

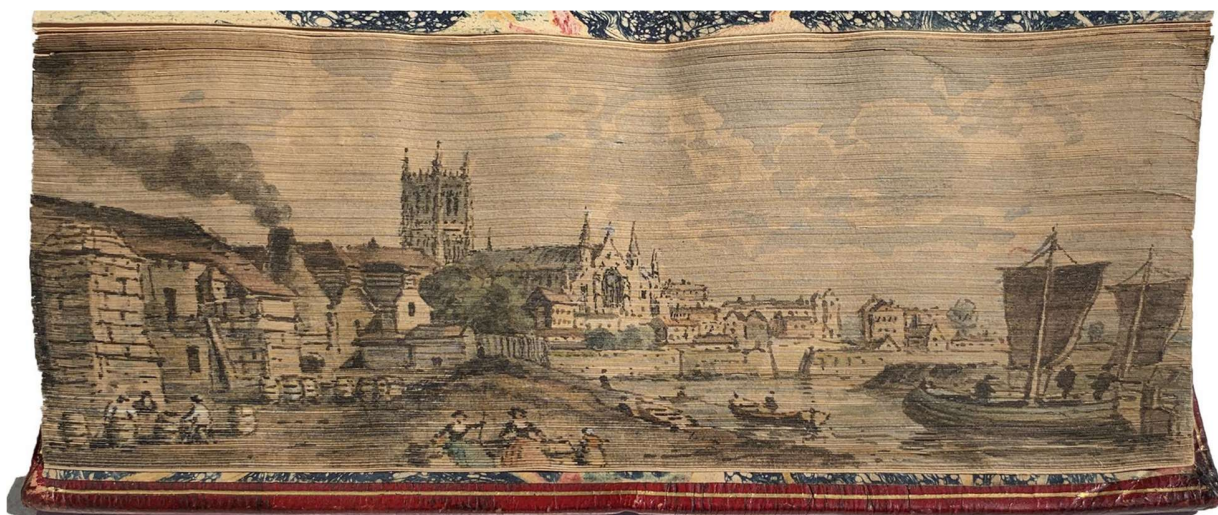
Selections mostly from the  
*FORE-EDGE PAINTING*  
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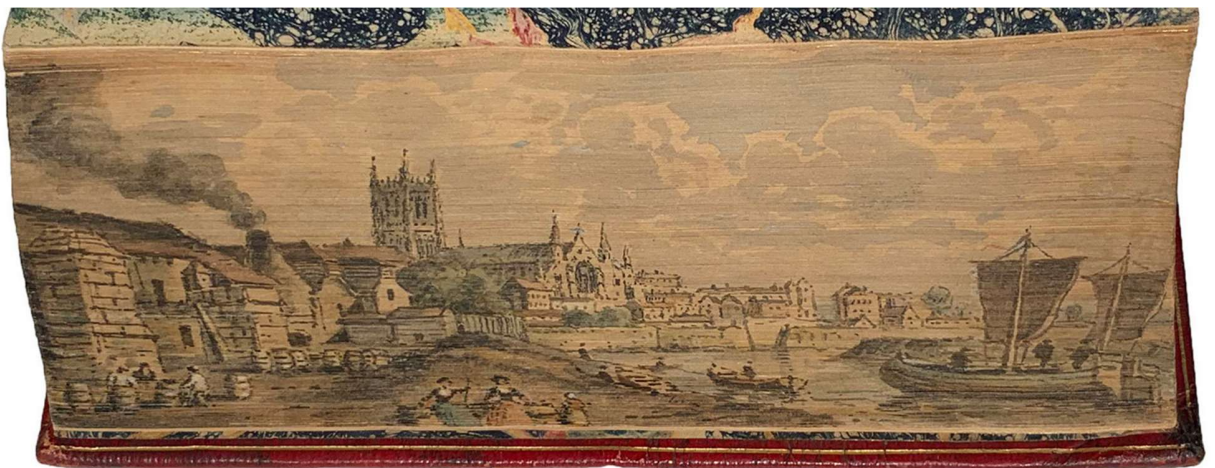
*Jeff Weber's 'Curiosity Shop'*

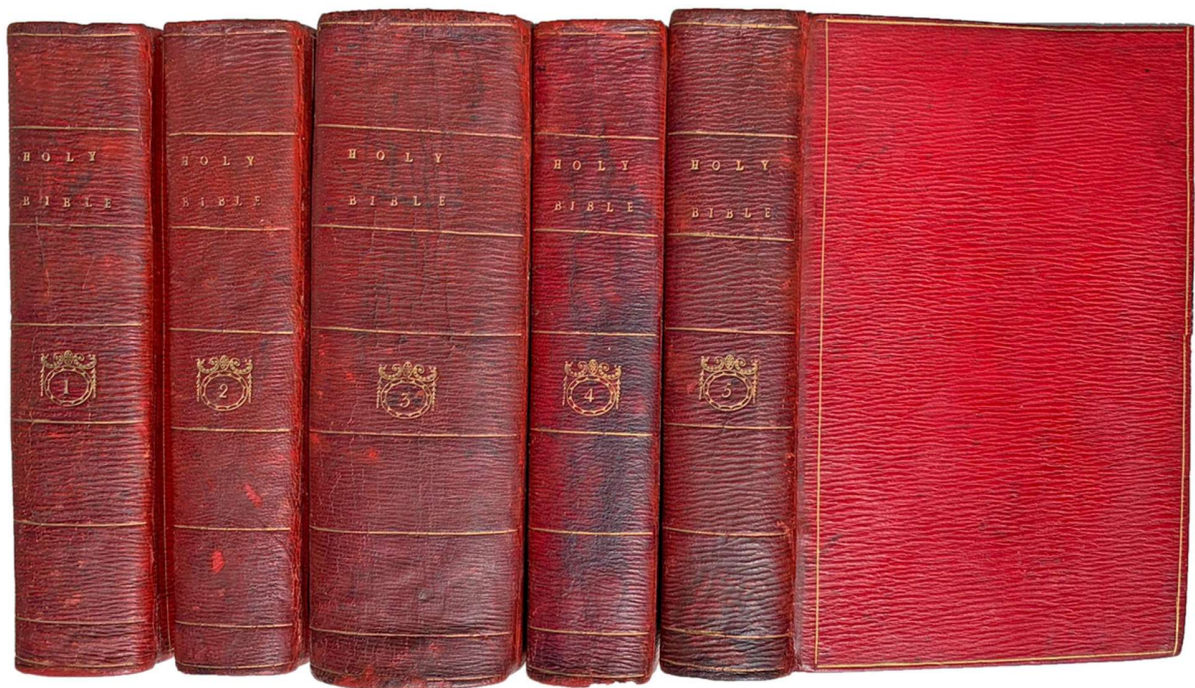
*Neuchâtel, Switzerland*

## PART I: 5 NOTABLE FORE-EDGES



*Marks & Company artist (5 paintings)*



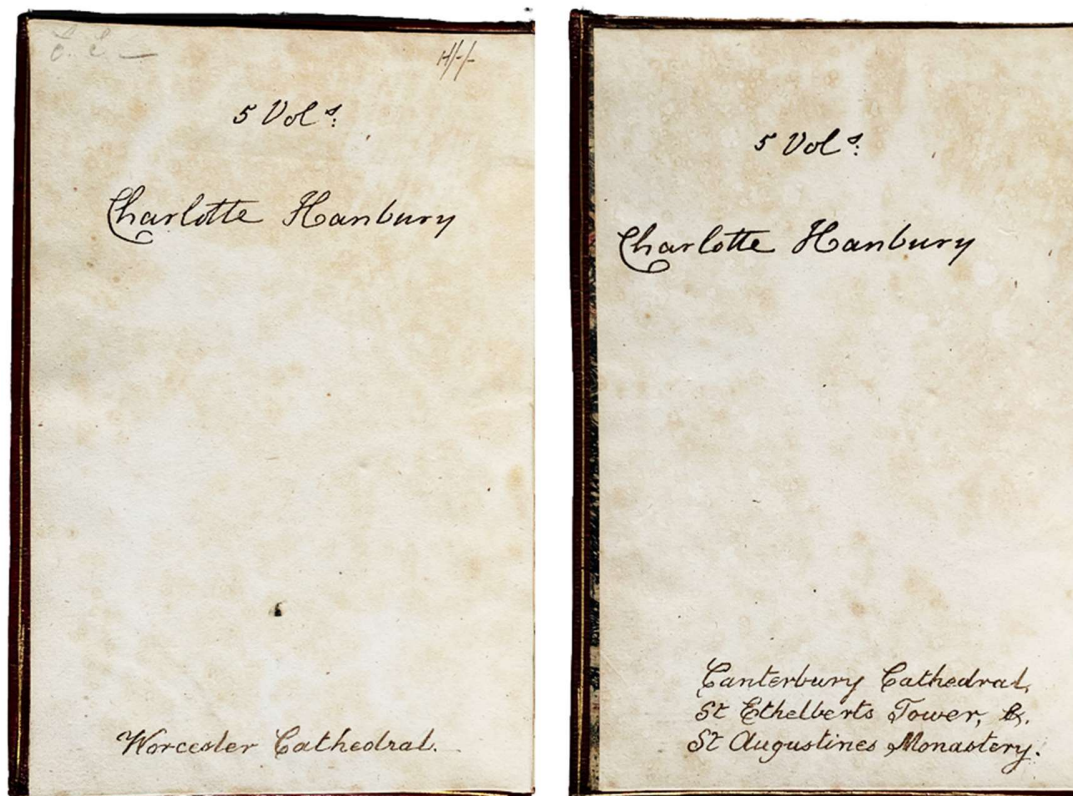


*5 Fore-edge Paintings from Marks & Company, London*

1. **Bible 1802.** *The Holy Bible, containing the Old Testament and the New: translated out of the original tongues, and with the former translations diligently compared and revised, By His Majesty's special Command.* London: John Reeves, 1802. ¶ 5 volumes. Small 8vo. Original full crimson straight-grained morocco, spines flat and tooled in gilt, all edges gilt; some darkening to covers, but a solid binding, even now after all these years. Bookseller's ticket of Kerby & Bowdery, 190 Oxford Street [England]. Early ownership signature of Charlotte Handbury. Very good. FF2474

\$ 5,750

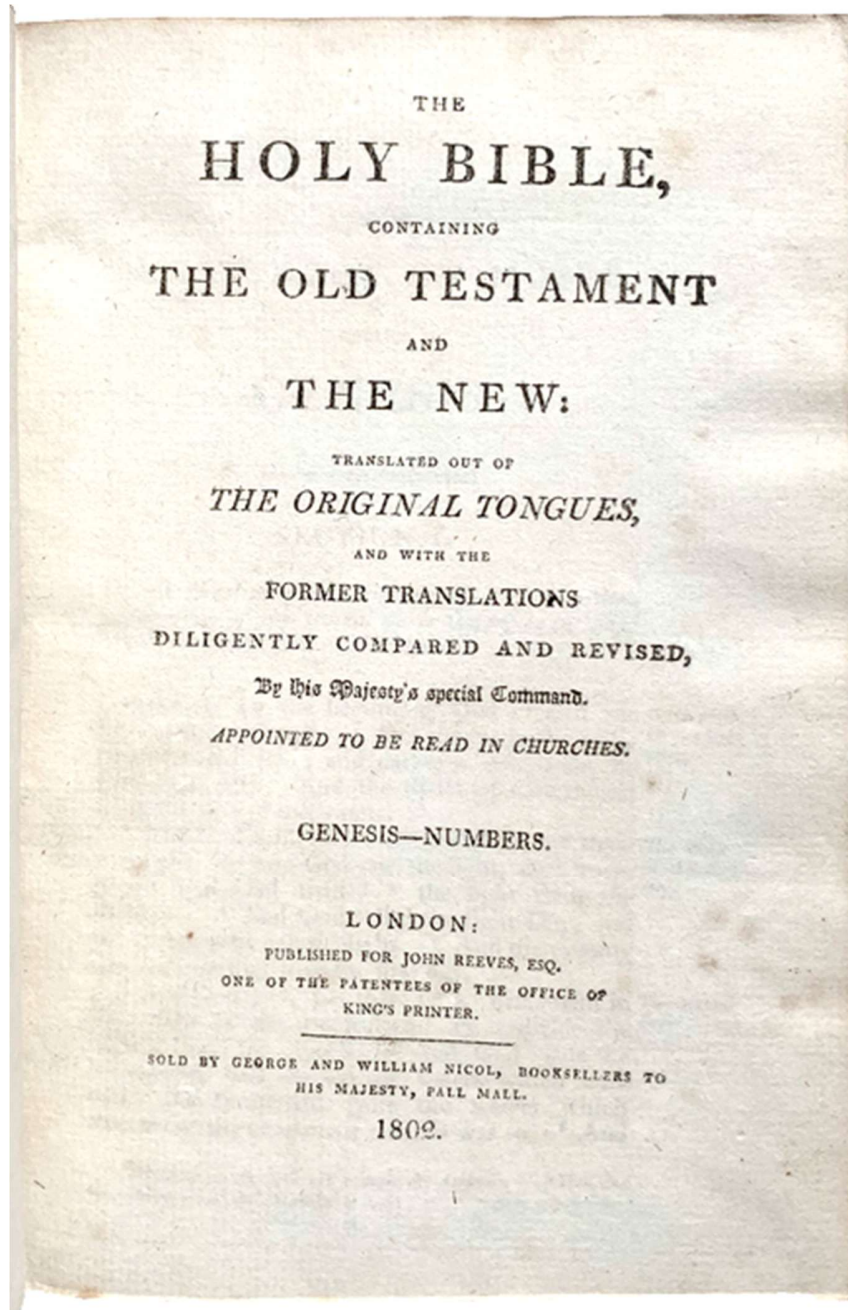
WITH FIVE FORE-EDGE PAINTINGS painted by the "Dover Painter" of Marks & Company, London, ca 1920s, one of the finest fore-edge artists of their day. On volume 1) Worcester Cathedral; 2) St. Paul's Cathedral; 3) York Minster; 4) Canterbury Cathedral, St. Ethelbert's Tower, & St. Augustine's Monastery; 5) Gloucester Cathedral. Each piece is labeled in ink in the artist's handwriting.



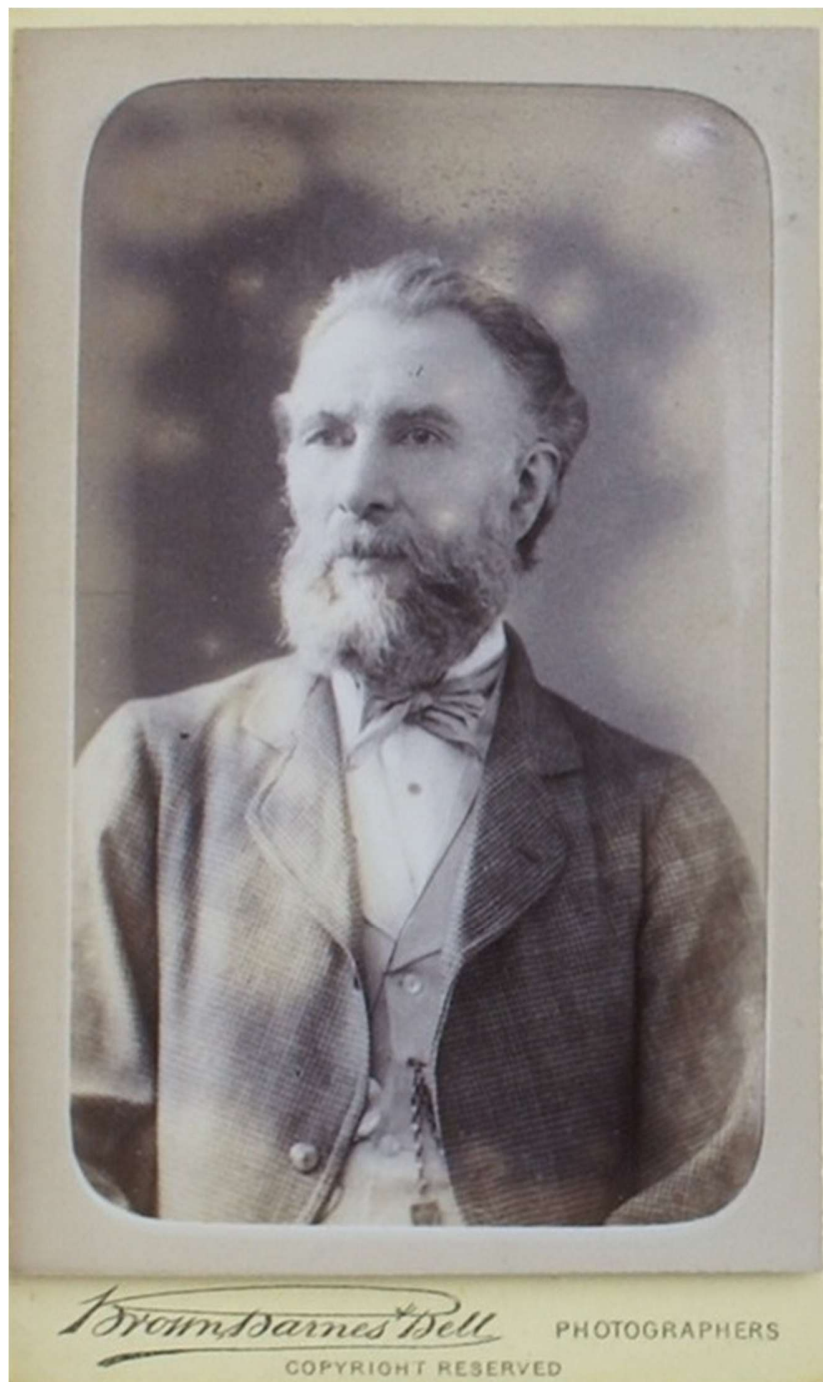
Typical handwriting of this artist (lower inscriptions, not the owner's name)

PROVENANCE: [pre-fore-edge] [James] Kerby & Bowdery [booksellers, U.K.] – Charlotte Hanbury (signature); [Marks & Co., London booksellers – where this became a fore-edge painting], Edward C. Lowe, Birmingham [bookseller, U.K., sold to:] Mrs. Henry B. [Brooke] Gilpin, Winchester (1853-), Virginia [purchased May 1941\*] – [probably inherited by one of the three Gilpin children: Donald, Kenneth, Dorothy] – [(an unknown source, bought or traded to RL:] – Russell Light [bookseller, Texas, personal collection] – JWRB. [\* Import license shows seller's and buyer's names, dated May 1941. The document was laid into volume II, facing signature X3, with offsetting]. NOTE ON HANBURY: Charlotte Hanbury (could be one in the DNB with dates 1830-1900, born in Stoke Newington, her autobiography published in 1901). Henry B. [Brooke] Gilpin (1853-1929) was vice president of the National Wholesale Drug Association and commodore of the Baltimore Yacht Club, Maryland. He married Hattie Newcomer (1861-1942), daughter of Benjamin F. Newcomer, president of the Baltimore Safe Deposit and Trust Company, on 27 October 1886.

SEE: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 98-103  
[“Dover Painter”].



[1]



*John T. Beer*

*Book collector, poet, artist, businessman, undertaker*

*The first artist to sign his full name to his fore-edge painted work*



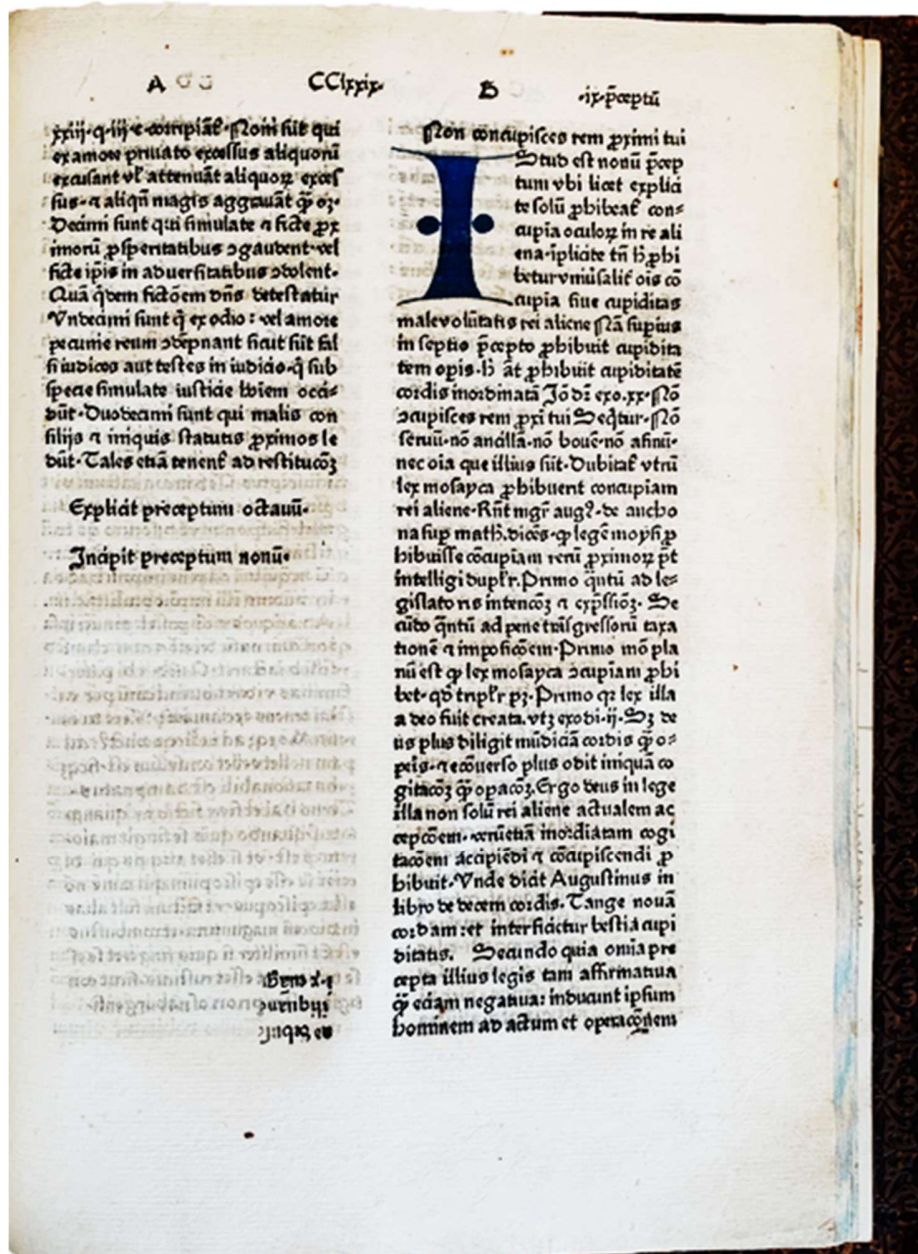
*Painted by John T. Beer*

*One of 3 known fore-edge paintings on Incunabula*

2. **HOLLEN, Gotschalcus** (c. 1411-1481). *Praeceptorium Divinae Legis*. Cologne: Johann Guldenschaff, 1481. First edition. Small folio. 311 of 314 leaves; CCXII and CXV supplied in early manuscript, lacking [a1, blank]. Gothic type, rubrications in red or blue, leaves 90-132 with paragraph marks, initial strokes, and underlining in red; first four leaves with repairs to fore-edge margin, some dampstains. BOUND in full 19th century polished calf over wooden boards and decorated in blind, five raised bands, gilt spine lettering, 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. Housed in modern custom brown cloth clamshell case, spine lettered in gilt, minor edgewear. Very good. FF2519

\$ 12,500

EXTREMELY RARE: A FORE-EDGE PAINTING ON AN INCUNABLE. Fore-edge painting by John T. Beer depicting "Monastic Ruins at Mount Sinai," signed & dated 1895 in the lower left corner.





Signed by the artist

[NOTE: See the location of Beer's signature on the painting]. Beer inscribed the title of the fore-edge scene on his bookplate and also on a rear endsheet. This is one of four books from the fifteenth century that Beer painted a fore-edge painting on. **FIRST PERSON TO SIGN HIS FORE-EDGE PAINTINGS & ALSO PAINTED ON BOOKS FROM HIS PERSONAL LIBRARY.**



consumens sua in aleis et meretrici-  
bus. Et a patre crebro receptus de  
angustis credis. postea captus. ppe  
prius penuria credis non poterat. Qui  
cui acrimonia quia petijt osculu a  
patre. Et cu pater accessit. nasum il-  
lius moris aulissimum secuit dicens.  
Quare meis pimis erroribus in casti-  
gatus quia. magistri mei monitis  
non obedivi. quasi diceret. Pater qd  
me non castigasti sed pmissisti me va-  
care peccatis. merito de te capia vin-  
dicta. Illius exemplo monent dnt pas-  
tores. filios suos corrigere. non tn de-  
bent pateri pueros enocumare cum  
baculo aut fuste sicut facit auerice  
sed cum virga.

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li q debiti honore non im-  
pendit suis magistris. q  
eos informant in moribus et scijs  
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obediencia. Jo dicit Catto. Magis-  
tru metus. Et aristoteles. ix. et bico-  
ru. Dns pensio et magister nuncq  
possumus redere equalens. D3 no  
tandū q magister honoris et me-  
tibus debet in se habere quatuor  
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to sit benivolens inclinatus. Tercio  
sit innocens decoratus. Quarto sit ex-  
prensus certificatus. Primo debet ee  
sciens illustratus ne sibi dicat illud  
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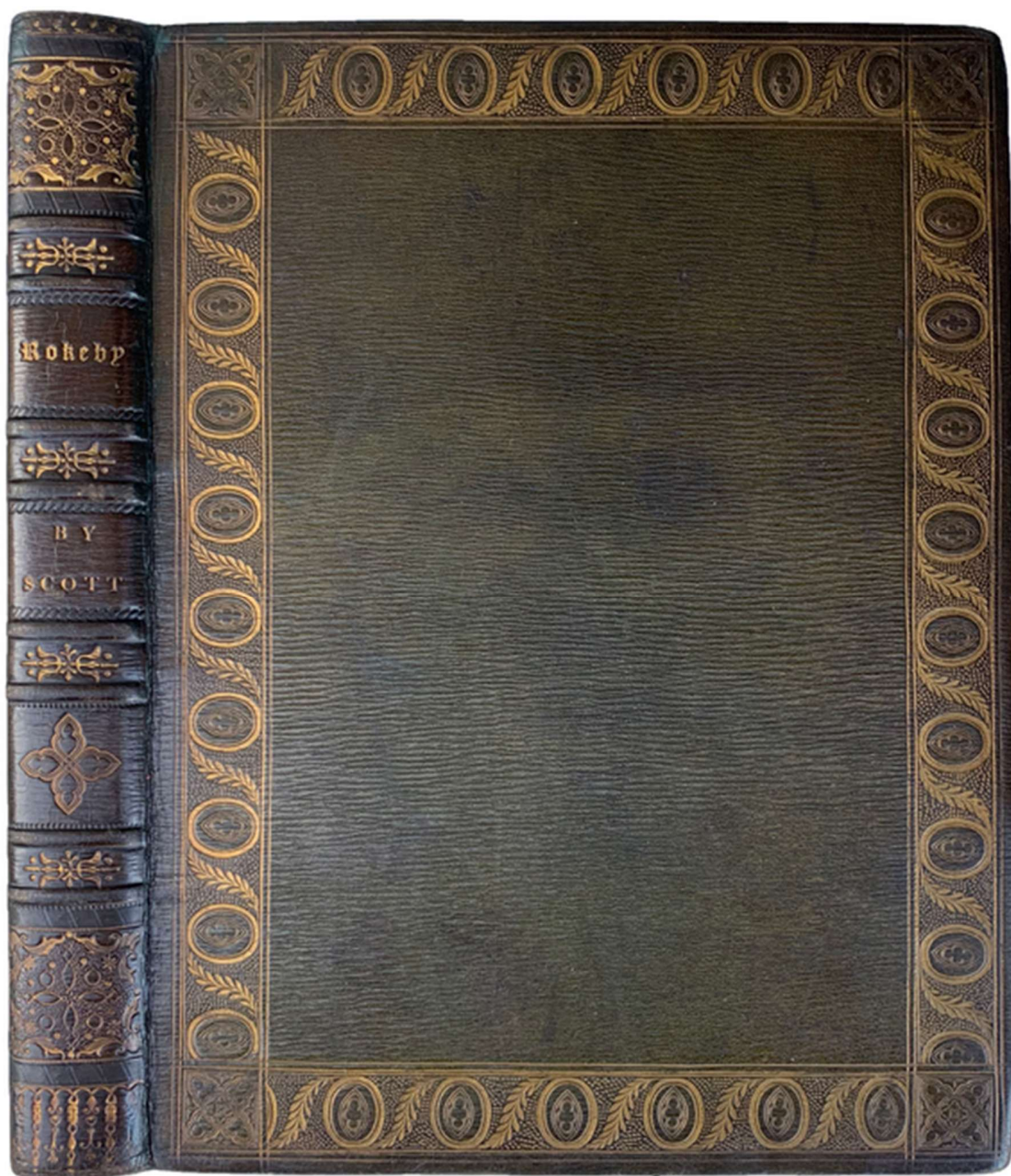
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cabāt honores. Alij p. c. r. n. u. t. v. u. s.  
dās. Alij acceptis iurij. gaudē.  
Alij penas spreuerit. Alij p. d. e. r. m. a.  
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gister. Provenimus magister. qz  
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gistris. Provenimus. c. humilis. v. d. n.  
na magister. Sup quo dicit glosa.  
Provenit humilis. Na magister  
debet esse humilis et benignus audi-  
re. et buliter docere. no cu auste-  
riate et potestate. Vt p. xvi. di. c.  
Dicit habet p. p. v. d. n. a. a. r. r. o. g. a. s.  
hum ut humiliter nesciat inferre q  
docet. et recta q sapiunt etiam mini-  
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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.

REFERENCES: 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.



[2] SCOTT. Taylor & Hessey Binding

*“This precious volume was bound under the direction of Sir Walter Scott himself”*



*Fore-Edge Painting ascribed to Patrick Nasmyth*

3. **SCOTT, Sir Walter** (1771-1832). *Rokeby*. Edinburgh: John Ballantyne, 1813. ¶  
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. FF2499

\$ 17,500

“... BOUND UNDER THE DIRECTION OF SIR WALTER SCOTT HIMSELF”: 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.

Sir Walter Scott's *Robeby*, 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 <sup>Burnside</sup> Robeby Castle painted by the celebrated Patrick Nasmyth when in the full vigour of his great artistic talent.

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.

# ROKBY;

A POEM.

BY

WALTER SCOTT, Esq.

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EDINBURGH:

PRINTED FOR

JOHN BALLANTYNE AND CO. EDINBURGH:

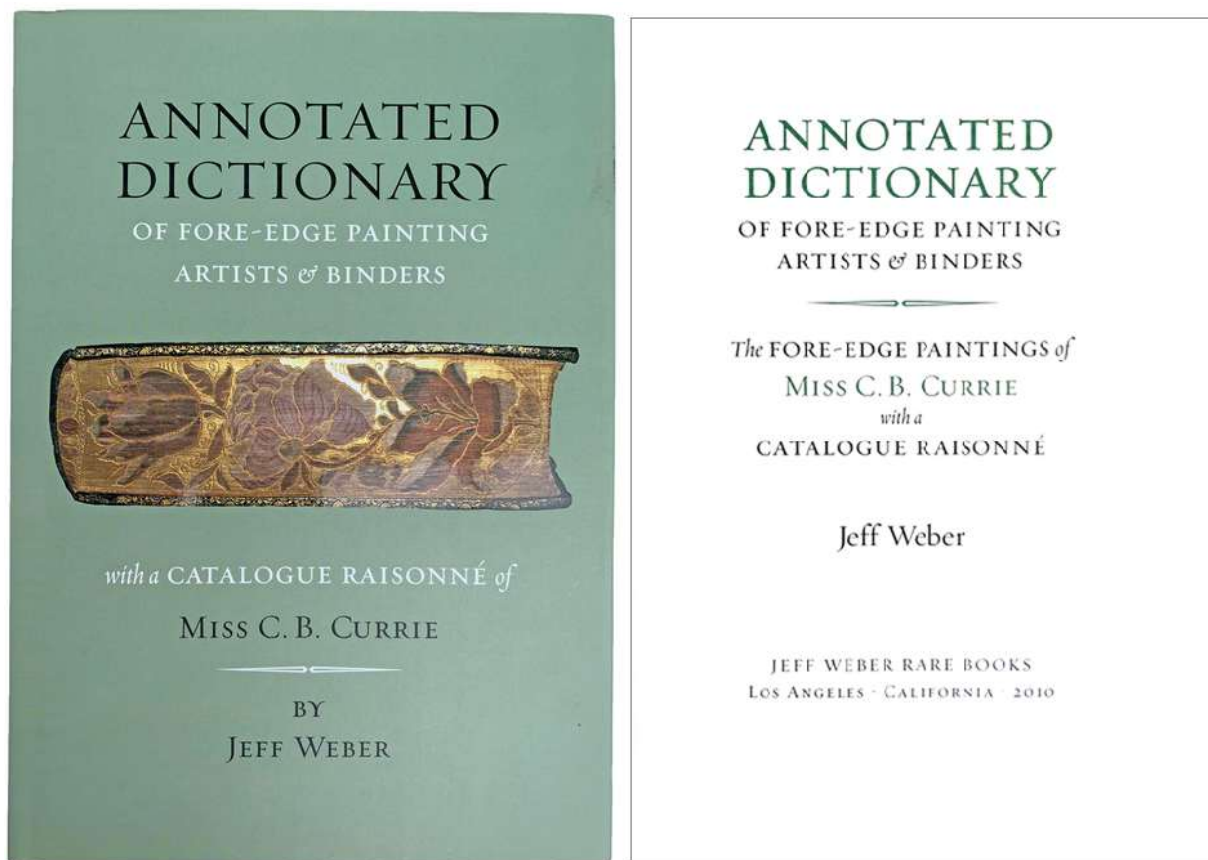
AND

LONGMAN, HURST, REES, ORME, AND BROWN, LONDON:

*By James Ballantyne and Co. Edinburgh.*

---

1813.



4. **WEBER, L. 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: By the author, 2010. ¶ 10 x 7 inches. approx. 432 pages. Illustrated throughout, indexes. Cloth, dust-jacket. New.

\$ 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 980 copies, printed and designed by Patrick Reagh, Printers.

This book has become 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 the most 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. **SALE PRICE:** Published at: \$400.



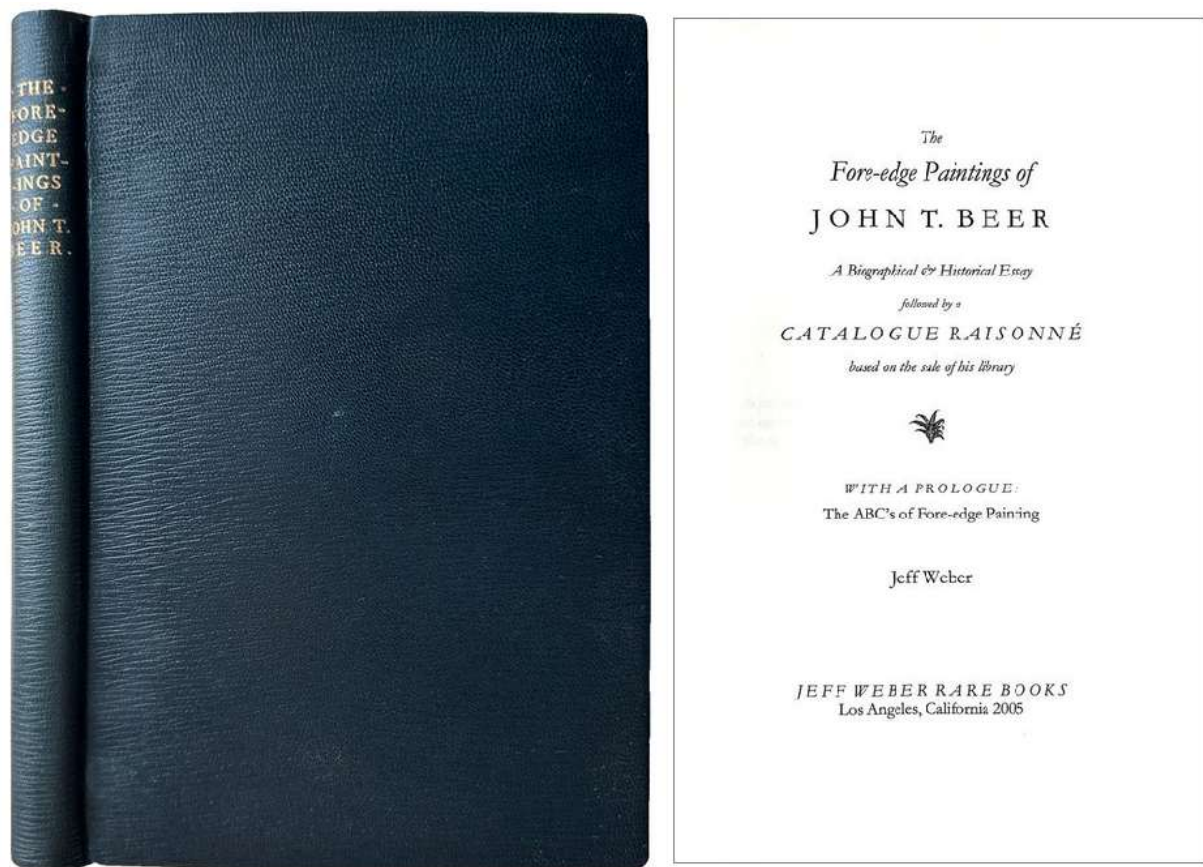
*One of 3 copies with a fore-edge painting and special binding*  
*A book about fore-edge paintings with an original fore-edge painting*

5. **WEBER, L. Jeff.** *The Fore-edge Paintings of John T. Beer; a biographical & historical essay, followed by a Catalogue Raisonné based on the sale of his library. With a prologue: The ABC's of fore-edge painting.* Los Angeles: Jeff Weber, 2005. ¶ 8vo. xxvi, 164 pp. Color frontispiece, 10 plates (including 10 color illus.), chronology. Special copy, in trial binding for the author, in full navy-blue straight grain morocco, spine with gilt title, all edges gilt, navy cloth felt-lined slip-case, each bound by David Weinstein for Jeff Weber. Unique deluxe format for copy #1. SIGNED BY THE AUTHOR AND BINDER. Fine. [C330/046] FF2545

\$ 2,750

ONE OF 3 COPIES, with fore-edge paintings by Martin Frost, the painting inspired by the history of John T. Beer, his life and work. The regular edition was limited to 210 copies, printed by the Castle Press, Pasadena. Those copies were bound in blue cloth. This copy is the most deluxe form of the edition.

Forty years after the second edition of Professor Carl J. Weber's book, *Fore-edge Painting*; an historical survey (Second edition, 1966), his grandson, antiquarian bookseller Jeff Weber, has written a book that puts an end to the phrase: "Carl Weber's book is the only book written on fore-edge painting." This new book provides new and complete insight into the history of John T. Beer's fore-edge paintings and, generally, a new approach to studying and discovering the factual history of this unique form of book decoration. The book revises and enlivens the history of John T. Beer's remarkable fore-edge painting work.



What was the history of Beer's fore-edge paintings? Was he a private collector who painted on his own books, or did he paint on books from his family's library? When did he do these paintings? Where was he? How many pieces did he paint? What were the patterns of his work and how can one identify his work? After more than 100 years of his passing, is it possible to find out and build a catalogue raisonné of his work? Meaning: is it possible to reconstruct a full catalogue of all his known works, their distribution and histories, from 1903 to the present? Why is finding all this out important? Indeed, all of these points are key in this book, the first full account of a fore-edge painter. The bibliographic puzzle of this man and his work was answered by a lot of sleuthing. After more than 30 years of effort, and thanks to many disparate sources, this book now handles Beer's work seriously and uncovers the work of a remarkable mind. For me the moment of coup de grace was learning the exact date and source that Beer bought some of his books, then painted on the edges, and then, in 1903, he sold his library just as he was also about to die.

In addition, the book offers a beginner's guide to fore-edge painting. 'The ABC's of Fore-edge Painting' is a brief account of what the basics are in fore-edge painting. Every collector will want to have a chance to understand the language and art of fore-edge paintings.



Sue Buckingham Moulton (1873–1956), of Hartford, Connecticut.  
The object in her left hand is a magnifying glass.

## Uncovering the Hidden Histories of Fore-edge Paintings – a Review of Methods

JEFF WEBER<sup>1</sup>

This paper is primarily a review of a series of applied methods with the purpose of investigating a reliable history of fore-edge painting and the artists or binders involved. I will be speaking from the examples of numerous known fore-edge artists. A variety of methods must be applied to uncover the histories of these artists, each with their own individual story. Among them, I have made thorough studies of two Britons, John T. Beer (c.1826–1903), who painted and applied his name on the fore-edges of books, and Ms C. B. Currie (1849–1940) who painted for Sotheran's. A third study was made of Vera Dutter (1904–1991), an independent artist who worked in America (this work is unpublished).

The mere fact that a fore-edge painting can be applied at any time to an older binding means that they come in basically two forms. One is the binder's design and the other, which dominates the resale market, are paintings that have been applied later than the time of the binder's work. The artist in this second type can be difficult to identify correctly. The subjects depicted often hearken back to England's 18th century. This second type, which alters the binder's original intent, brings new interest and life to a book that otherwise may not be as attractive in itself.

Any binding can receive any painting. British binderies such as Edwards of Halifax, Taylor & Hessey, Fazakerley and Riviere made

<sup>1</sup> Jeff Weber is the grandson of Professor Carl J. Weber (a Thomas Hardy scholar), who was the author of two books on fore-edge painting history: Carl Jefferson Weber, *A Thousand and One Fore-edge Paintings* (Waterville, Maine: Colby College Press, 1949) and *Fore-edge Paintings* (New York: Harvey House, 1966).

*For those interested in how to look at fore-edge paintings & who painted them*

- **WEBER, L. Jeff.** “Uncovering the Hidden Histories of Fore-edge Paintings a Review of Methods.” London: The Book Collector. 2023.

FREE PDF OF THIS ARTICLE SENT TO YOU ON REQUEST

## PART II: Modern Fore-edge Paintings



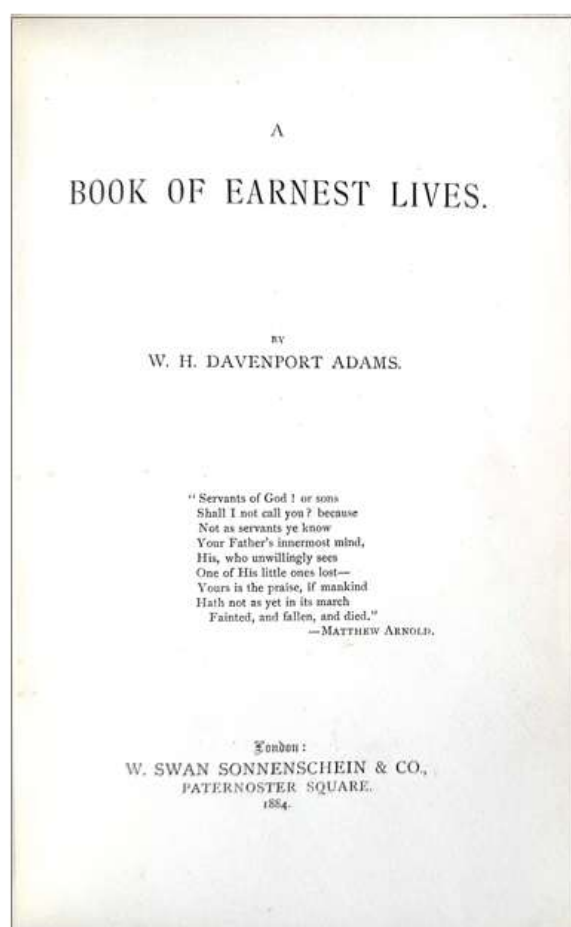
6. **ADAMS, W.H. [William Henry] Davenport** (1828-1891). *A Book of Earnest Lives*. London: W. Swan, 1884. ¶ 8vo. viii, [2], [11]-403, [1] pp. Frontispiece, figures. Original full red calf, gilt-stamped, black spine label, gilt dentelles, marbled endsheets, all edges gilt, by Fazakerley Binder Liverpool, upper cover gilt-stamped 'Merenti Collegium Stonyhurst'; rubbed, spine ends worn. Good.

\$ 450

With a modern double fore-edge painting of a coaching scene and on the reverse a hunting scene. Painted by the same artist as the Dickens, *The Old Curiosity Shop*, 1841 (see below).

NOTE: The bindery Fazakerley of Liverpool did make fore-edge painted books in the latter half of the 19<sup>th</sup> century. However, this is an instance where the painting is applied 100 or more years after the book was published. The painting is not one of Fazakerley's efforts.

This book was a prize for student achievement in arithmetic, awarded to Gulielmus [William] Horan, 1885. Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.





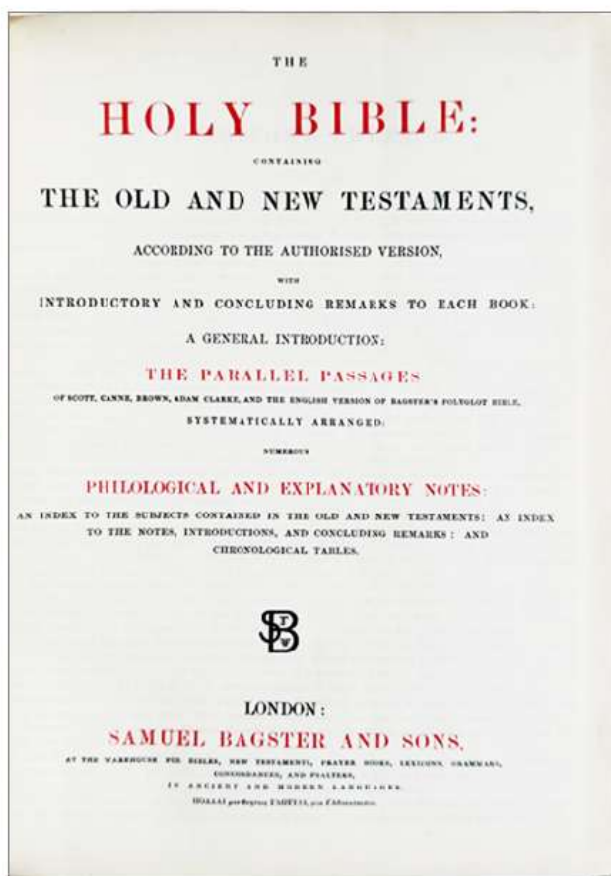
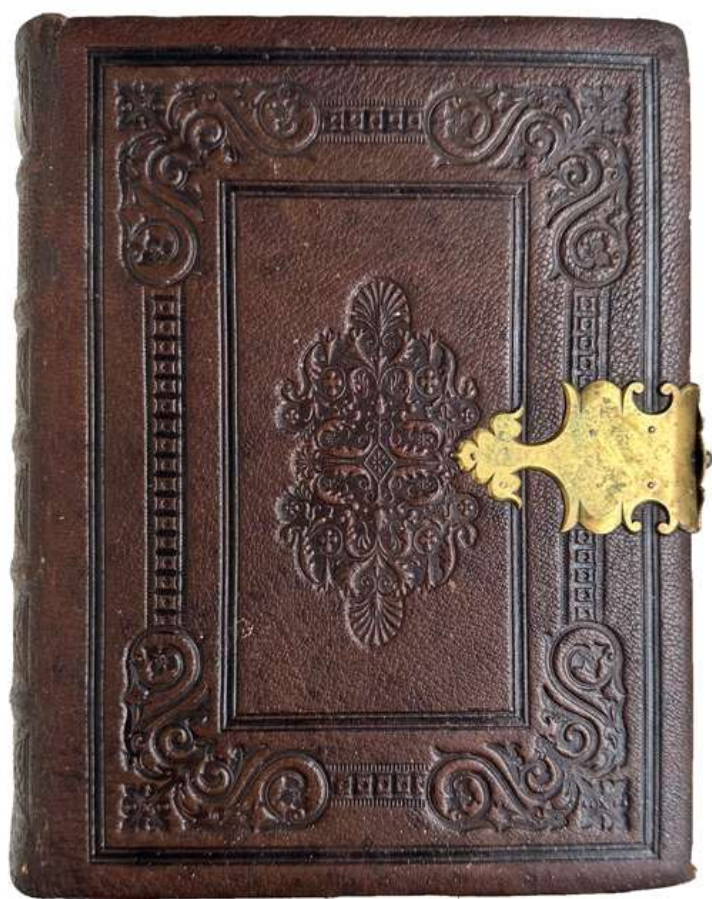
6 paintings!

7. **BIBLE.** *The Holy Bible: containing the Old and New Testaments, according to the authorized version, with introductory and concluding remarks to each book . . . Philological and explanatory notes.* London: Samuel Bagster and sons, [no date, but after 1846]. ¶ “Miniature Quarto”. 8vo. 1,338, xxxi, [7] pp. 2 engraved maps. Original full

blind-embossed dark brown morocco, raised bands, gilt-spine stamping, large brass clasp (in excellent condition). Inscribed by Isabelle Burton "For Olive Isabel Burton from Her affect. Godmother, Isabelle Burton, 18 Dece. 1863". Olive Isabel Burton was born in 1861. Very good.

\$ 600

With a pair of fore-edge painted scenes on this two-way – or "split-double" all-edge fore-edge painting. MAIN SCENES: (Facing left): Noah's Ark and a great many animals. (Facing right): an up-close view of Mary & Joseph & baby Jesus, in his crib, two women admiring the child. CORNERS/TURN-INS: 4 religious scenes. Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.





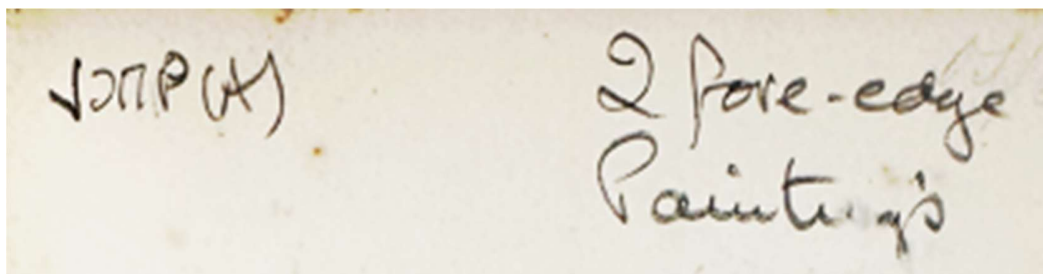
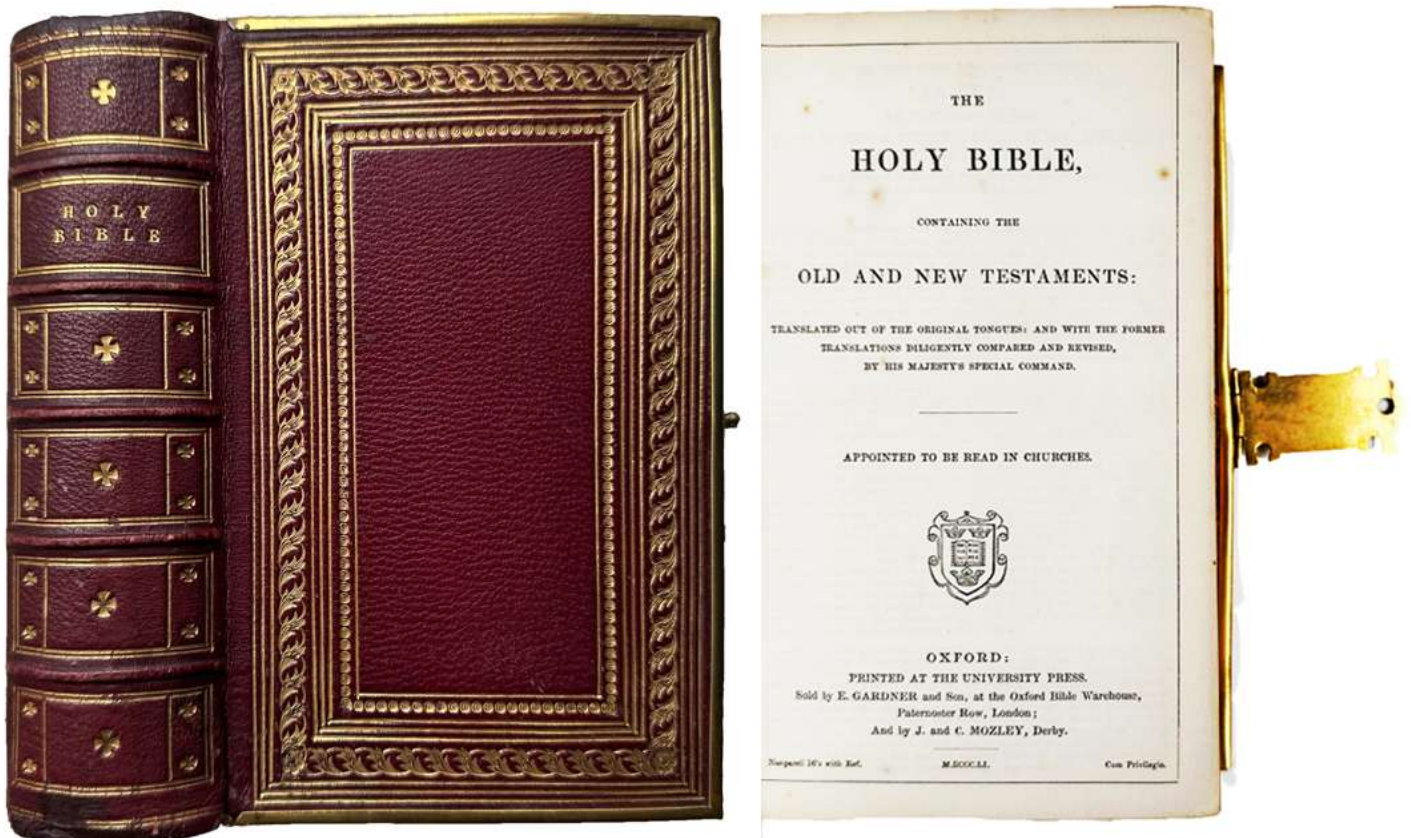


8. **BIBLE 1851.** *The Holy Bible: containing the Old and New Testaments: translated out of the original tongues: and with the former translations diligently compared and revised, by his Majesty's Special Command.* Oxford: University Press, 1851. ¶ 16mo. [no pagination]. Original full maroon gilt-stamped cloth, raised bands, all edges gilt,

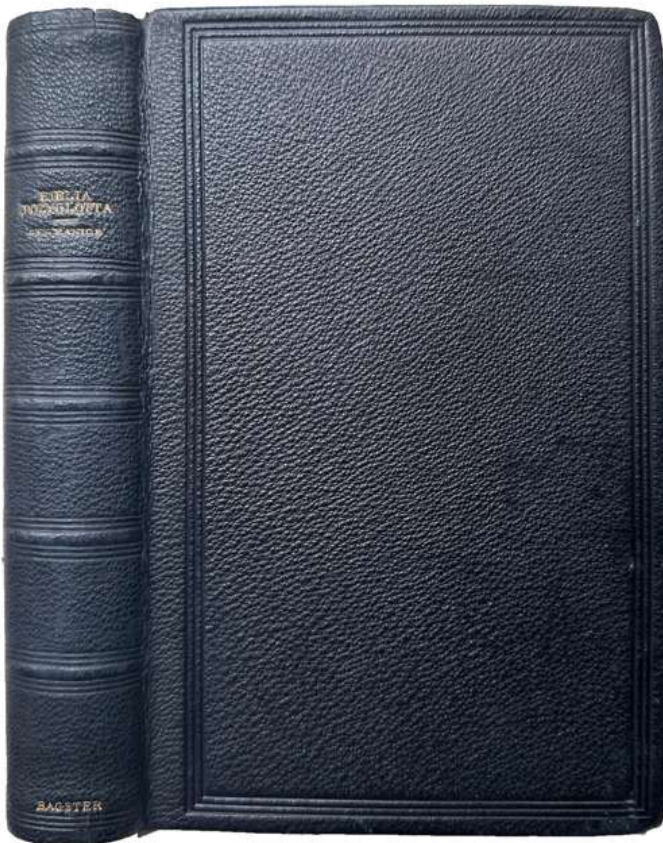
brass-lined binding edges, brass clasps; some wear to foot of spine and mended.  
Provenance: (pre- fore-edge) Mary Isabella Moore, April 1854. Very good.

\$ 375

With a two-way fore-edge painting. Facing left: country church and 3 riders on horseback, trees. Facing right: country scene with a 7-person family. Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.



Cost code and bookseller's inscriptions, Harrington's-London



[9]

9. **BIBLE.** *Die Bibel, oder die heilige Schrift des alten und neuen Testaments nach der deutschen Uebersetzung D. Martin Luthers.* London: Samuel Bagster and Sons, n.d. ¶ Small 8vo. 585, [1]; 188 pp. Original dark chocolate brown blind- and gilt-stamped morocco, a.e.g. Provenance (pre fore-edge) Ethel Henley (pencil); Mariana Henley, Christmas, 1880 (ink); rubber-stamps of the University Women's Club [London] (see ffep & tp). Very good.

\$ 150

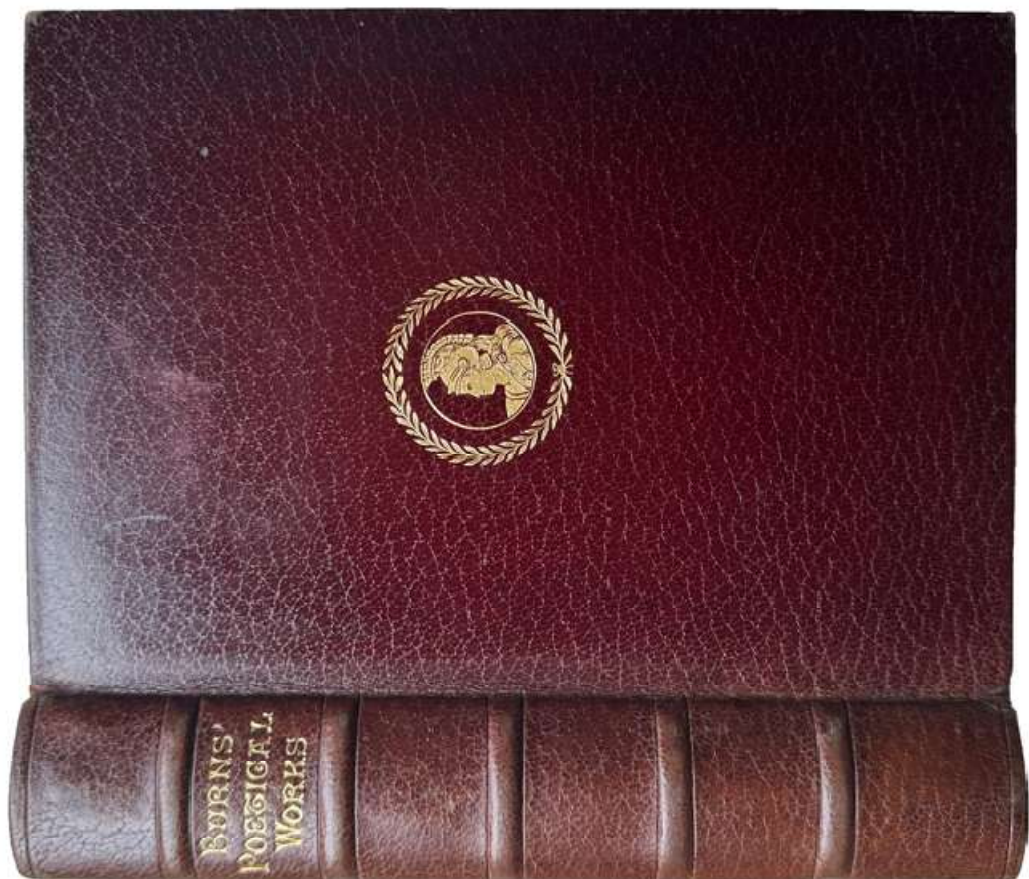
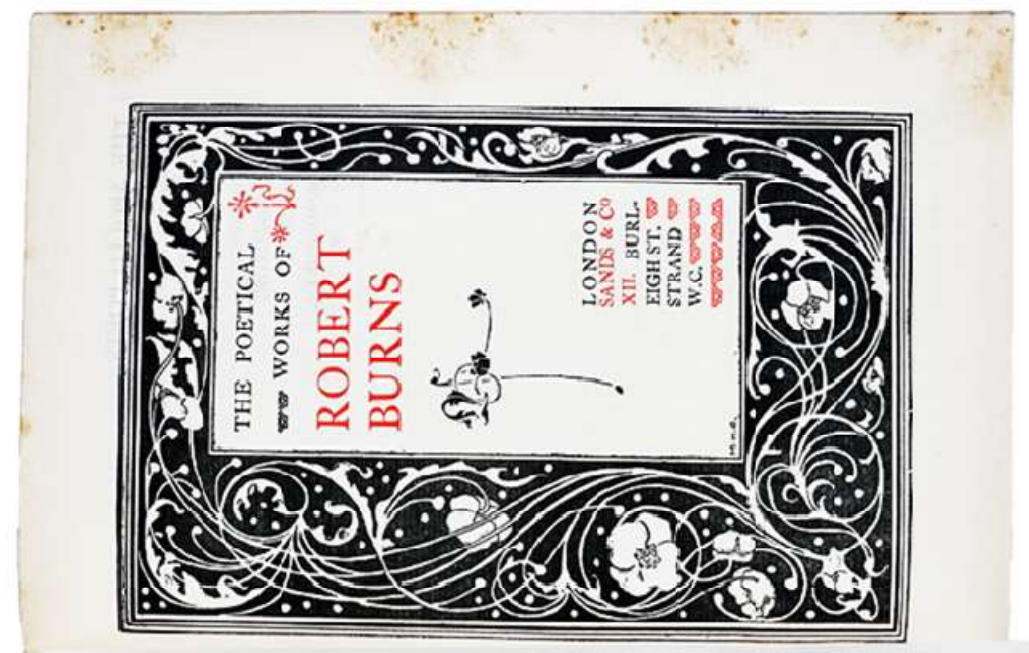
With a fore-edge painting of a chorus, probably in a church setting. Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.



10. **BURNS, Robert** (1759-1796). *The Poetical Works of Robert Burns.* London: Sands & Co., [no date]. ¶ 8vo. 555, [1] pp. Frontispiece portrait, glossary; occasional foxing. Original full dark maroon crushed morocco, gilt turn-ins, all edges gilt. Very good.

\$ 175

With fore-edge painted scene of Edinburgh. Probably commissioned by Harrington's toward the end of the 20<sup>th</sup> century.



[10]

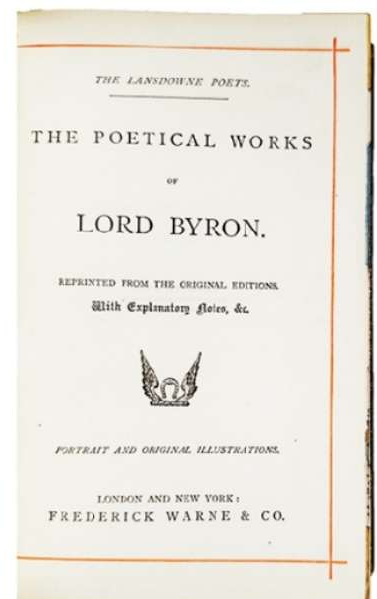
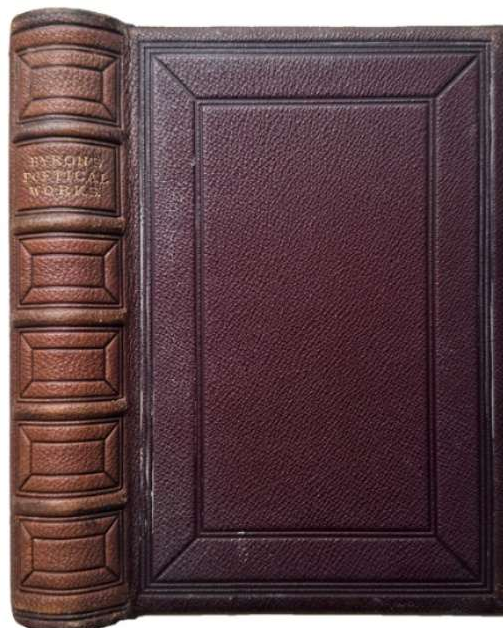


11. **BYRON, George Gordon, Lord** (1788-1824). *The Poetical Works of Lord Byron.* Reprinted from the original editions, with explanatory notes, &c. London and New York: Frederick Warne, [no date]. ¶ Small 8vo. x, 668 pp. Frontispiece portrait, plates. Original full maroon blind- and gilt-stamped morocco, raised bands, all edges gilt, gilt dentelles, marbled endsheets; rubbed. Gift to Doris Cooper from her parents, with her rubber-stamp. Very good.

\$ 175

With a fore-edge painting (no label) two men at shore (clearly Lord Byron and his servant Robert Rushton in sailors' costumes), a sailing ship in the background. "In a squall on Lake Geneva in 1819 . . .", after a painting by George Sanders.

NOTE: Title-page for this JWRB catalogue utilizes the endsheets from this volume.

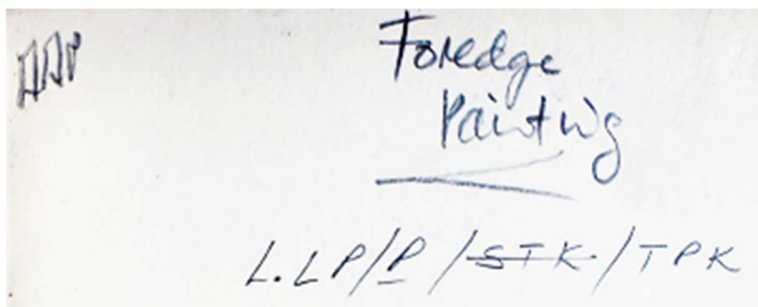




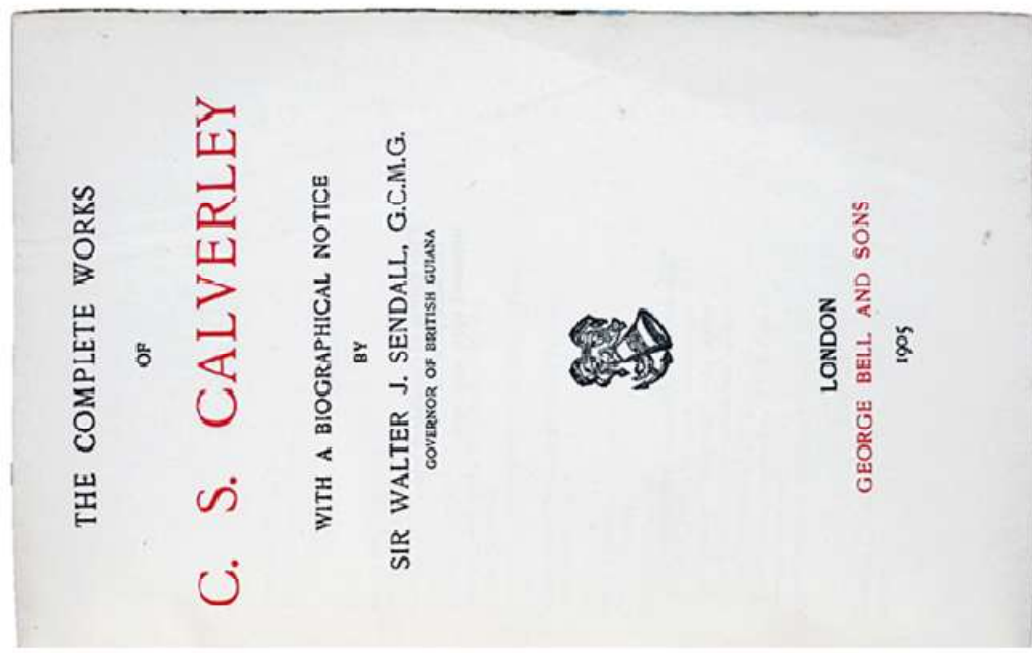
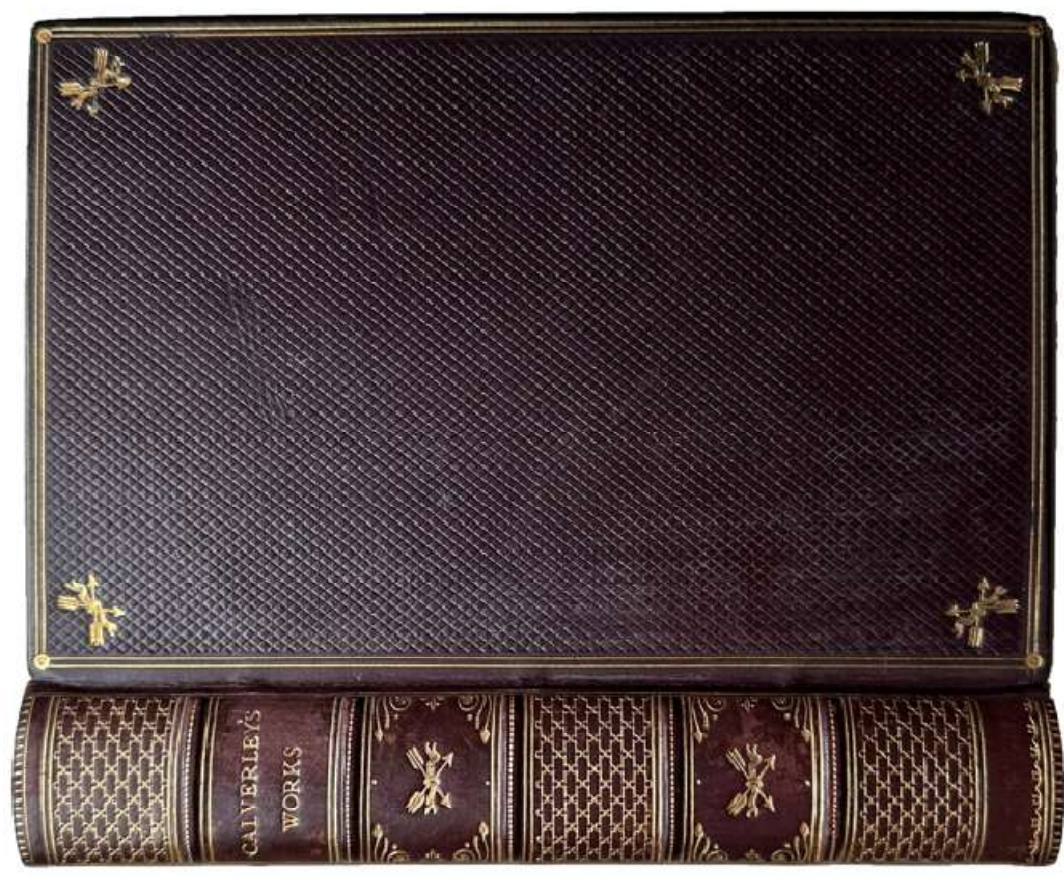
12. **CALVERLEY, C.S.** [Charles Stuart] (1831-1884). *The Complete Works of C. S. Calverley with a biographical notice by Sir Walter J. Sendall*. London: George Bell and Sons, 1905. ¶ Small 8vo. xxxvii, [1], 514 pp. Engraved frontispiece. Original full diced maroon calf, gilt-stamping, all edges gilt. Bookplate of Josephus Wood, S.T.P.

\$ 150

With a small fore-edge painting showing an early version of a bicycle and a rider.  
Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.



← Bookseller notes from Harrington's-London, for whom this fore-edge painting was commissioned.





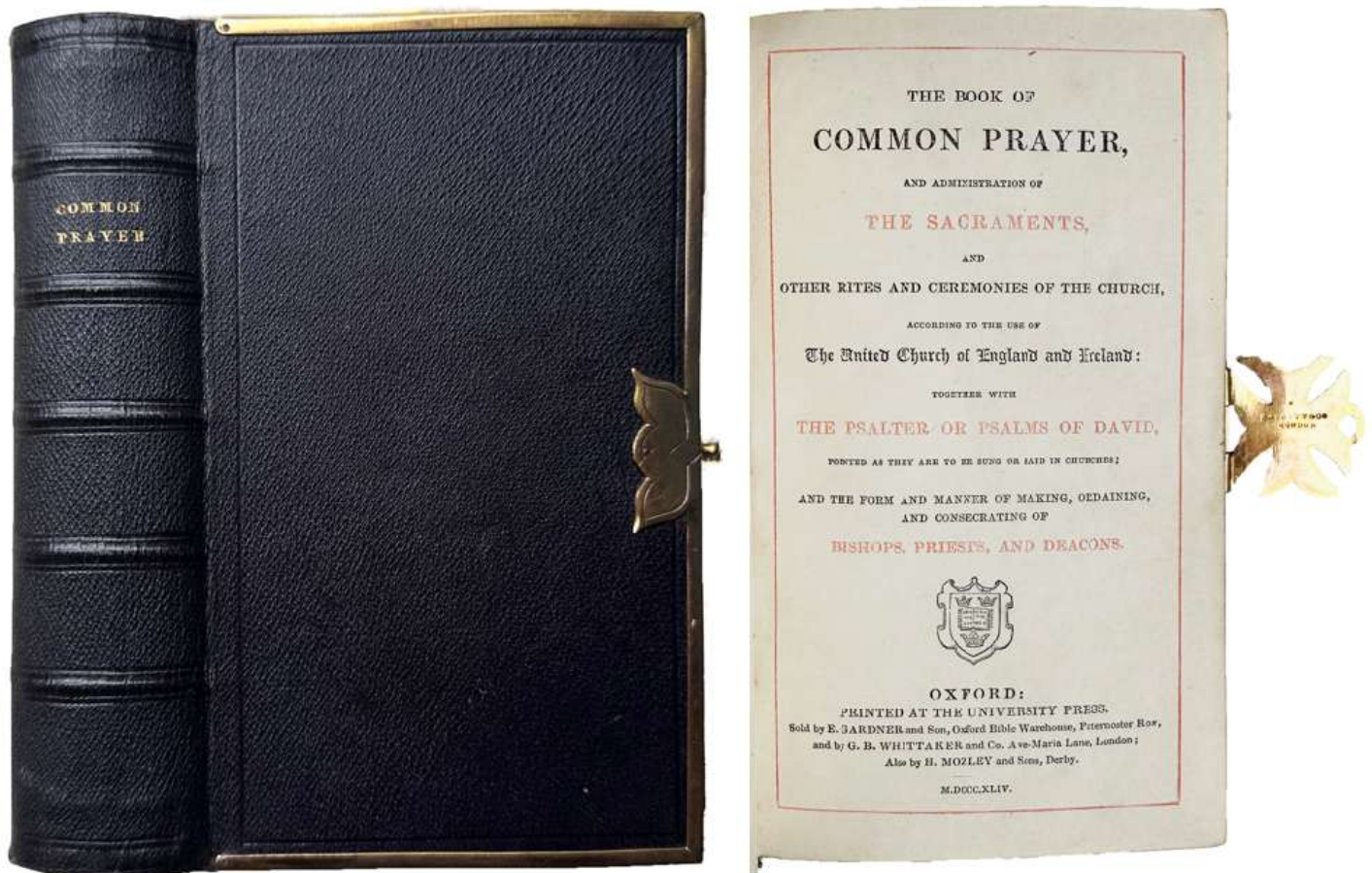
[13]

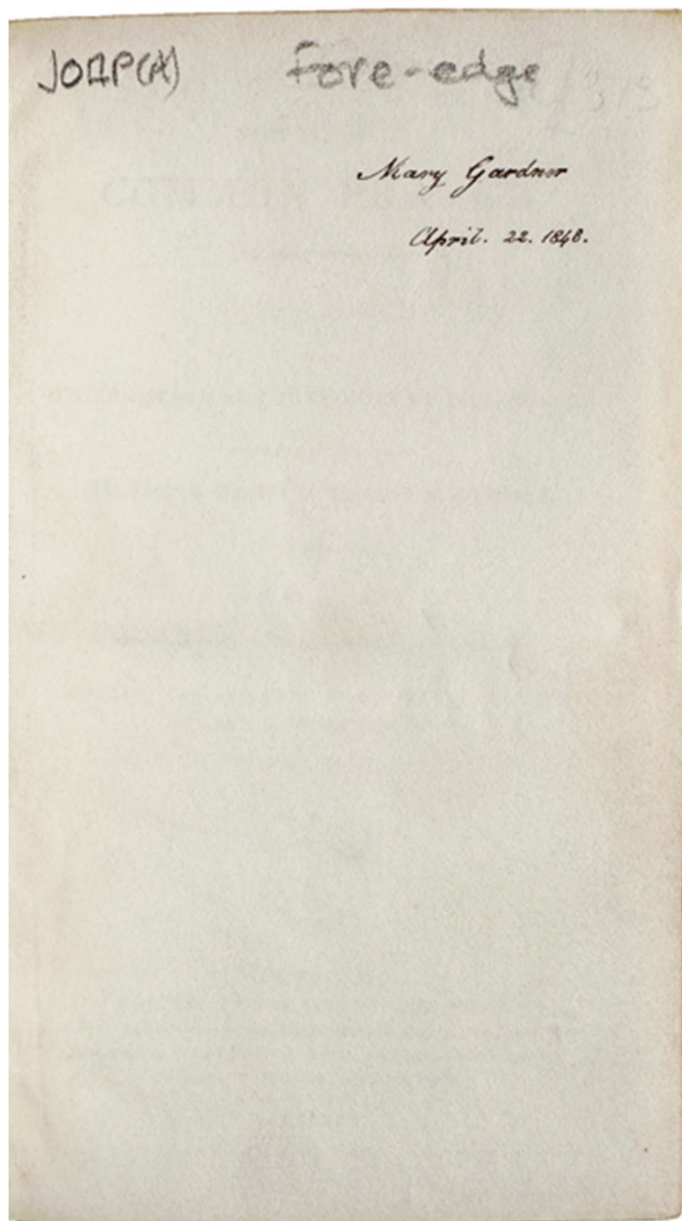
13. **Church of England.** *The Book of Common Prayer, and administration of the Sacraments . . . and Deacons.* Oxford: University Press, 1844. ¶ 12mo. Not paginated. Printed in red & black throughout. Original full dark green blind- and gilt-stamped morocco, all edges gilt, raised bands, gilt spine title, binding edges protected with brass linings, Baxter style, with a handsome clasp. PRESERVED WITH THE ORIGINAL LEATHER SLIP-CASE, also in fine condition. Ownership signatures of Mary Gardner, April 22, 1848; Mrs. N. Barnard, Thaytton[?!] House Alfriston, SX [Sussex] Jan. 1957.

\$ 300

With a vertical fore-edge painting on the side, a religious scene (not titled).

Commissioned by Harrington's toward the end of the 20<sup>th</sup> century. The contemporary leather slip-case is extremely rare.

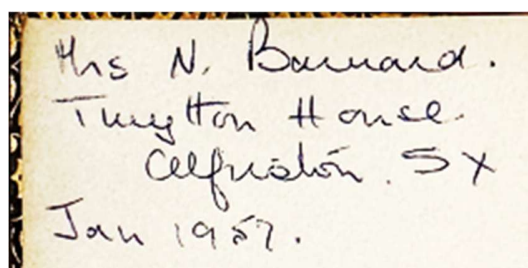




Bookseller penciled notes from Harrington's-London, for whom this fore-edge painting was commissioned ca.1985-2010

Signature of  
*Mary Gardner, 1848*

This signature would be among the earliest owner's of this copy, perhaps the first. In contrast, the bookseller's inscription is written at the time of the modern fore-edge painting being applied, anonymously, thus the importance of the bookseller annotations that serve to give evidence of where the book had been.



Note this ownership inscription with a date of 1957, it pre-dates the fore-edge painting and says – by omission – that this book did not have a fore-edge painting in 1957 and not until well after this date when Barnard's book re-enters the secondhand book market. Only then does it receive a fore-edge painting.

[13]

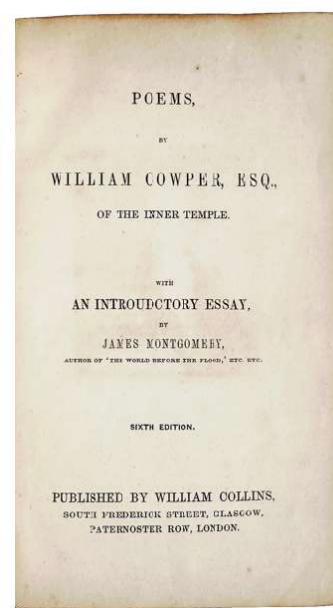
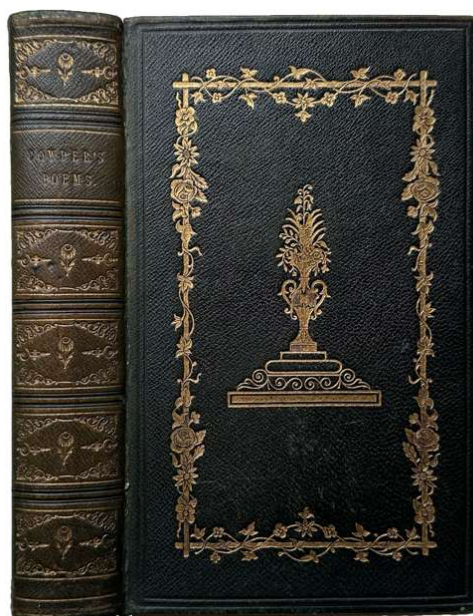


*John Gilpin's Ride*

14. **COWPER, William** (1731-1800). *Poems, by William Cowper, esq., of the Inner Temple. With an introductory essay, by James Montgomery. Sixth edition.* Glasgow & London: William Collins, [no date, after 1821, before or on 1848]. ¶ 8vo. lxxv, [1], [67]-564 pp. Engraved frontispiece. Original dark green gilt-stamped morocco, all edges gilt. Provenance: ownership signature of Meriam Haines 1848. Very good.

\$ 350

With a well-painted scene by Don Noble (not signed) of John Gilpin after Randolph Caldecott. Cowper's poem, "The Diverting History of John Gilpin" is the inspiration for this picture as drawn in 1878 by the famous artist Randolph Caldecott (1846-1886).





“Dante meeting Beatrice on the banks of the Arno Florence”

Painted by Martin Frost – with his initialed monogram upper right inside corner 

*Fore-edge Painted by Martin Frost*

15. **DANTE ALIGHIERI** (1265-1321). *The Divine Comedy of Dante Alighieri*. *Translated by Henry Wadsworth Longfellow*. London: George Routledge & Sons, 1867. ¶ 8vo. viii, 760 pp. Original full brown blind- and gilt-stamped morocco, all edges gilt; rubbed. Presentation bookplate for an academic prize, Dublin, 1872. Very good.

\$ 400

With a fore-edge painting, “Dante meeting Beatrice on the banks of the Arno Florence.” For this scene the artist, Martin Frost, penciled the title along the right-hand edge of the ffep. The initials MF are found on the upper right of the scene.





“Doctor Blimber’s young gentlemen as they appeared when enjoying themselves” – Portrait

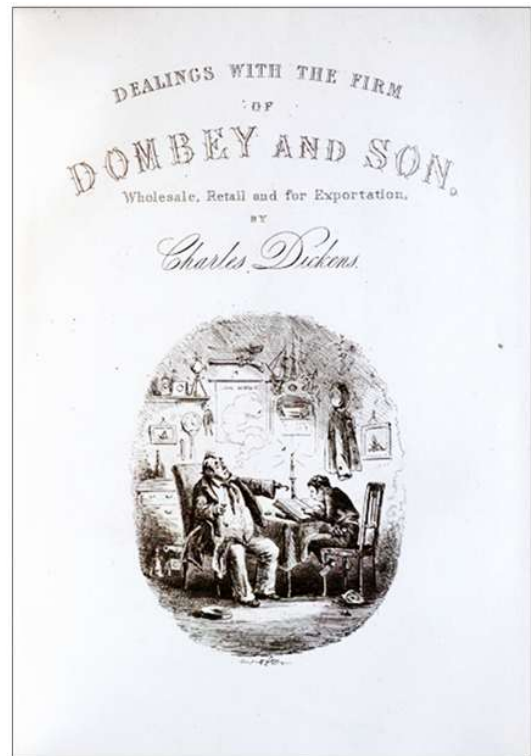
16. **DICKENS, Charles** (1812-1870). *Domby and Son*. London: Chapman and Hall, [no date, after 1848]. ¶ 8vo. xvi, 624 pp. Engraved frontispiece, half-title, plates. Original half dark green gilt-stamped morocco, dark green cloth covers, all edges gilt, marbled endsheets; rubbed. Very good.

\$ 400

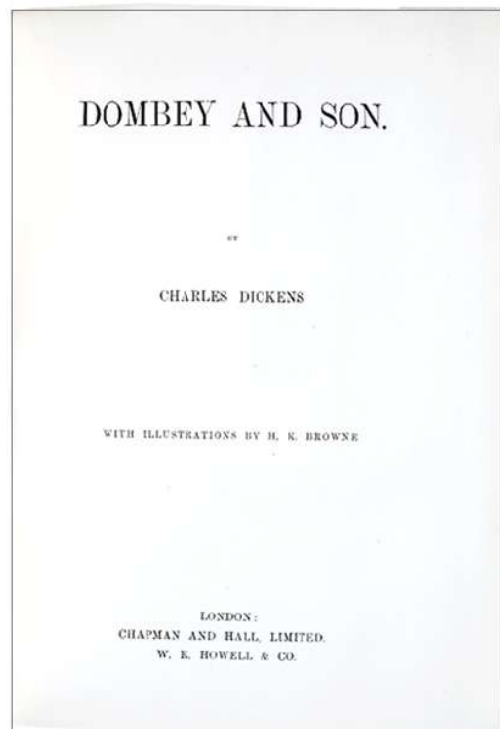
With a fore-edge painting of “Doctor Blimber’s young gentlemen as they appeared when enjoying themselves.” See plate facing p 113.

With a portrait of the author (side-by-side fore-edge painting).

Commissioned by Harrington’s toward the end of the 20<sup>th</sup> century.



“Doctor Blimber’s young gentlemen as they appeared when enjoying themselves.” P. 113 (left)





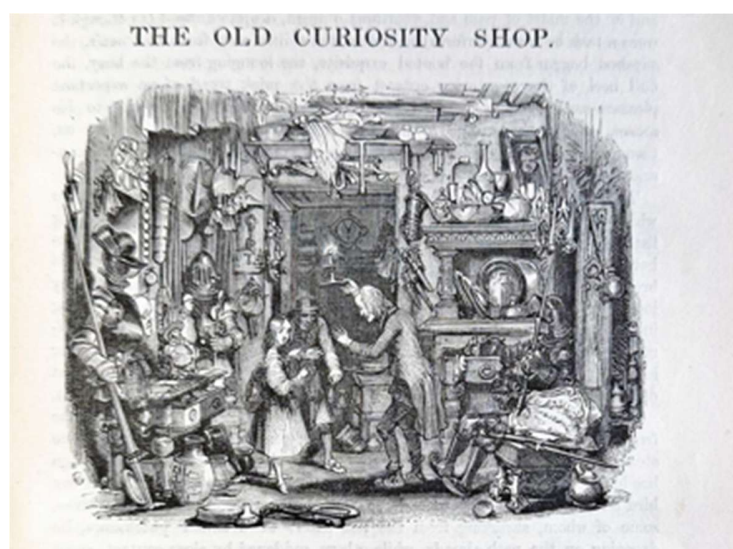
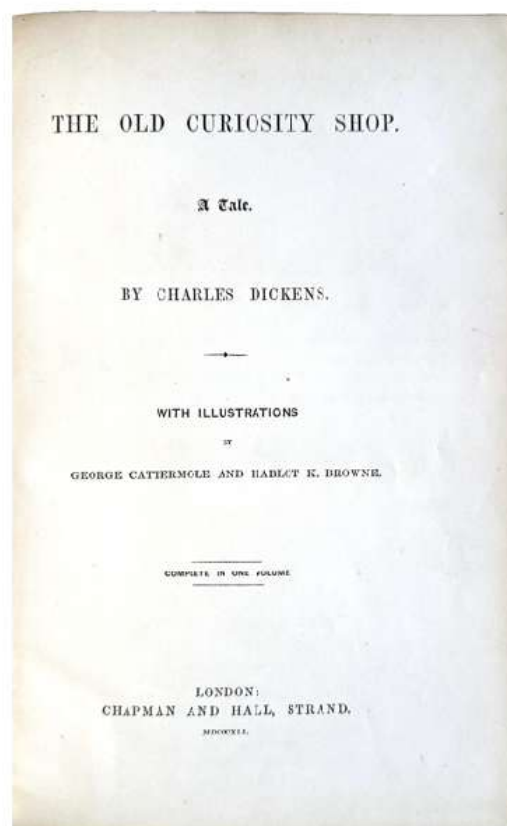
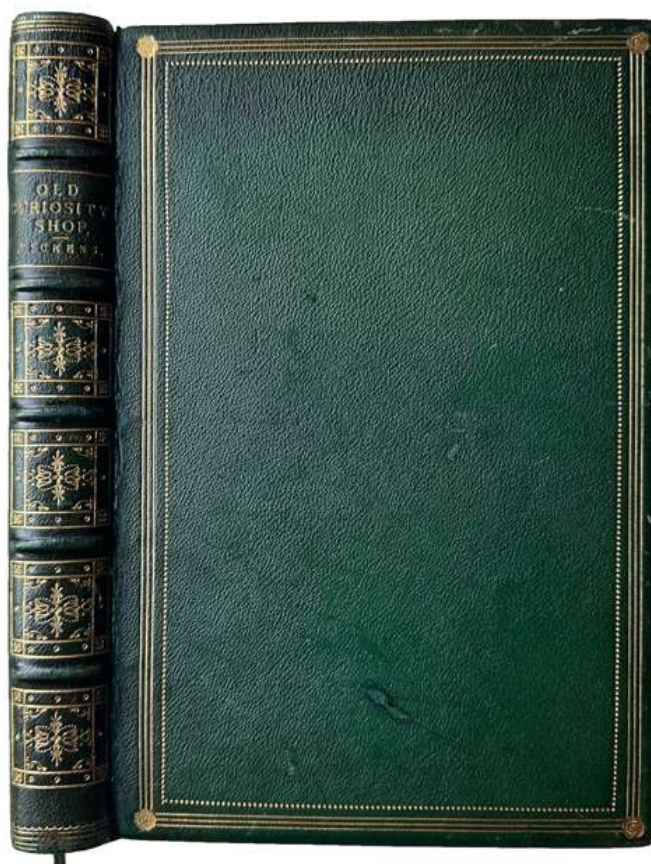
17. **DICKENS, Charles** (1812-1870). *The Old Curiosity Shop. A Tale. With illustrations by George Cattermole and Hablot K. Browne. Complete in one volume.* London: Chapman and Hall, 1841. ¶ Two parts in 1 vol. 8vo. [iv], [37]-306; 223, [1] pp. Profusely illustrated throughout. Original full dark green gilt-stamped morocco, gilt-turn-ins, all edges gilt, by Hayday & Mansell; rubbed. Bookplate (pre-fore-edge) of Mary E. Glessner. Very good.

\$ 500

With a charmingly painted view of “*The Old Curiosity Shop*” as depicted in this book (the first illustrated leaf), with a portrait of the author.

See (below) the original drawing of the Curiosity Shop as seen in this handsomely illustrated book. The fore-edge artist has copied this scene and extended it to add Dickens’ portrait to the scene composed by Cattermole and/or Browne.

NOTE: The same artist painted the, ADAMS, *A Book of Earnest Lives*. 1884 (see above, this catalogue). Commissioned by Harrington’s toward the end of the 20<sup>th</sup> century, probably painted by a house-artist.



*The Old Curiosity Shop*



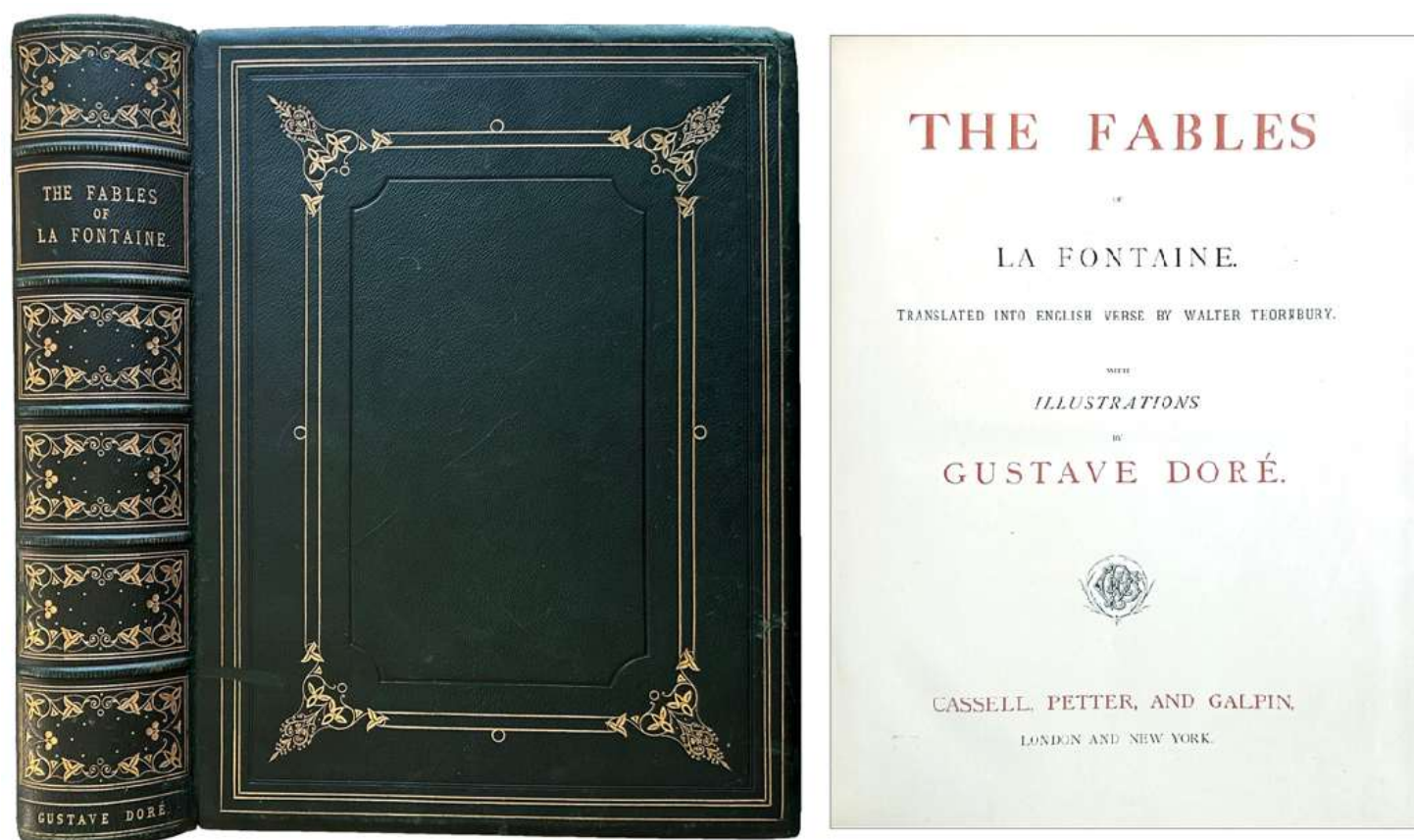
### *Gustave Doré Illustrations*

18. **LA FONTAINE, Jean de** (1621-1695). *The Fables of La Fontaine. Translated into English verse by Walter Thurnbury. With illustrations by Gustave Doré.* London and New York: Cassell, Petter, and Galpin, [1870?]. ¶ 4to. lxiv, 839, [1] pp. Profusely illustrated (each story with at least one drawing, with many of the stories showing a full-page drawing). Original full dark green morocco, with blind- and gilt-tooling, raised bands, gilt inner dentelles, all edges gilt; rubbed and with bumping or wear to corners. Very good. [TK0198]

\$ 1,250

With a split fore-edge painting, sometimes called a “split-double”, with the volume showing a total of four paintings made after Doré drawings found within the book, 2 being side-by-side on either the left or right-hand fanned edges. Facing one direction (left): “The Little Fish and the Fisherman” [page 238] and “The Lion in Love” [p. 157]; on the other side (facing right): “The Monkey and the Dolphin” [p. 173] and “The Rat and the Elephant” [p. 489].

A charming (also large and heavy) book sporting the classical Doré illustrations from the remarkable moralistic stories of La Fontaine, with the addition of the four hand-painted watercolor scenes taken from the Doré drawings and thus enhancing the character of this massive tome.



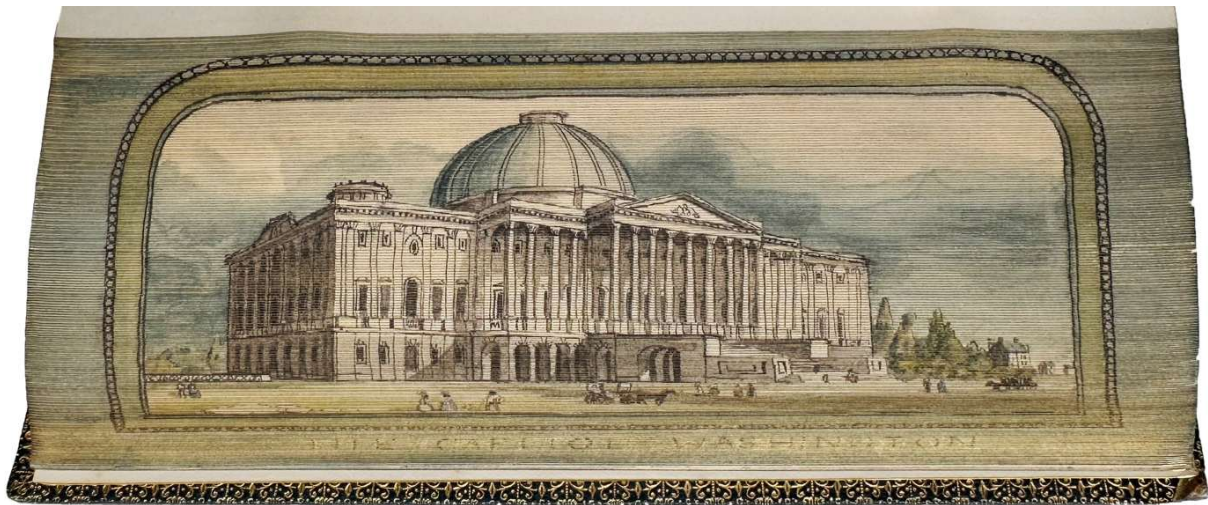
The paintings were commissioned by Harrington's (London), ca. 1990s-2010. The handwriting on the volume, from the artist on staff for the bookshop, has penciled in 29 lines of penciling used to highlight and detail this painting added to the volume. The note begins: "Split Fore-edge Painting / In four panels."

Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.



La Fontaine, *The Rat and the Elephant*

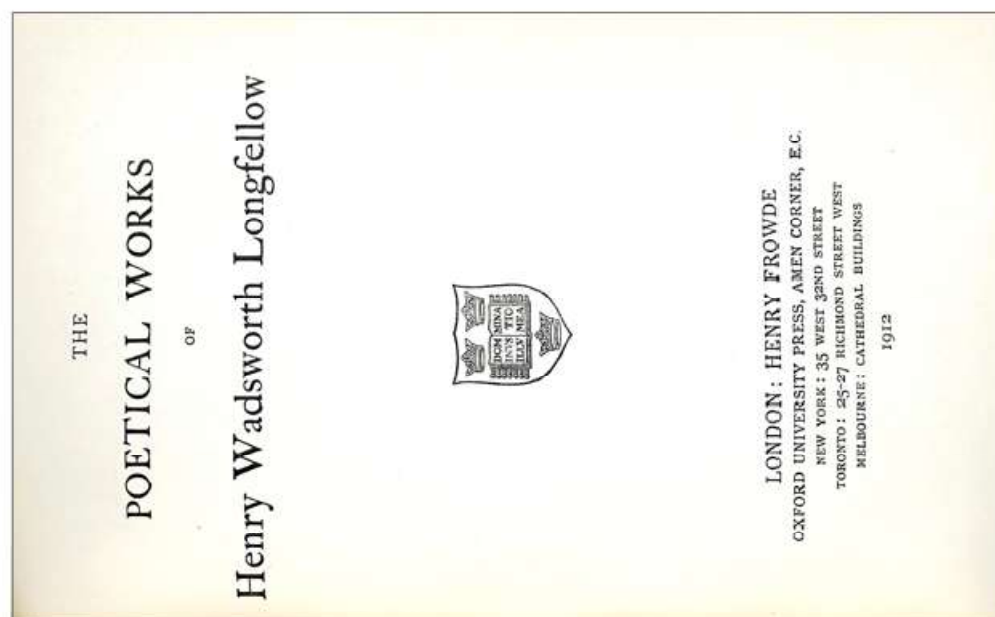
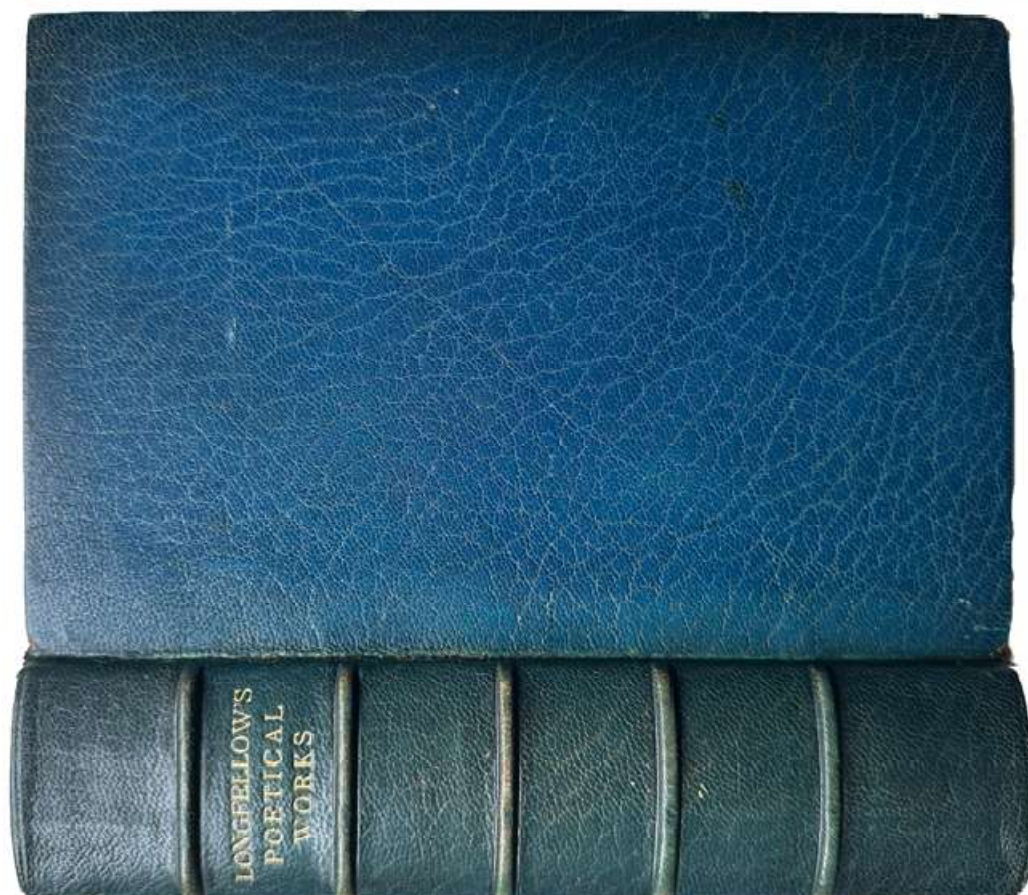
This scene appears in the book and was also used by the fore-edge artist  
[18]



19. **LONGFELLOW, Henry Wadsworth** (1807-1882). *The Poetical Works of Henry Wadsworth Longfellow*. London: Henry Frowde, 1912. ¶ 16mo. viii, 886 pp. Index. Original full dark blue crushed morocco, raised bands, gilt-stamped spine, all edges gilt by Riviere; rubbed. Ownership signature of Alexander Curson, 1918 (this front free-e.p. is torn). Good.

\$ 225

With a two-way “double” fore-edge painting of *Faneuil Hall, Boston*; facing right: *The Capitol, Washington*. The artist has painted the words of these titles on both fore-edge paintings. Faneuil Hall is often referred to as “the home of free speech” and the “Cradle of Liberty” It hosted America’s first Town Meeting. Clearly this is the same artist as the STRICKLAND, *Lives*, 1861 (see below). Commissioned by Harrington’s toward the end of the 20<sup>th</sup> century.



[19]



20. **LONGFELLOW, Henry Wadsworth** (1807-1882). *The Poetical Works of Henry Wadsworth Longfellow. With prefatory notice.* London: Gall & Inglis, [1865 (later than)]. ¶ Small 8vo. xx, 700 pp. Engraved frontispiece, engr. half-title, plates; foxing. Original red gilt-stamped morocco, the covers of off-white hardened covers with elaborate decorative treatment of black, gilt, red & gilt Greek-key borders, all edges gilt, brass-lined edges. Very unusual binding specimen. Good.

\$ 375

With a fore-edge painting showing two figures floating through the air, draped in cloth that flows with the current. Red flowers are being strewn by a figure wearing a red cap.

The binding for this book is most unusual.

Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.



[20] Longfellow

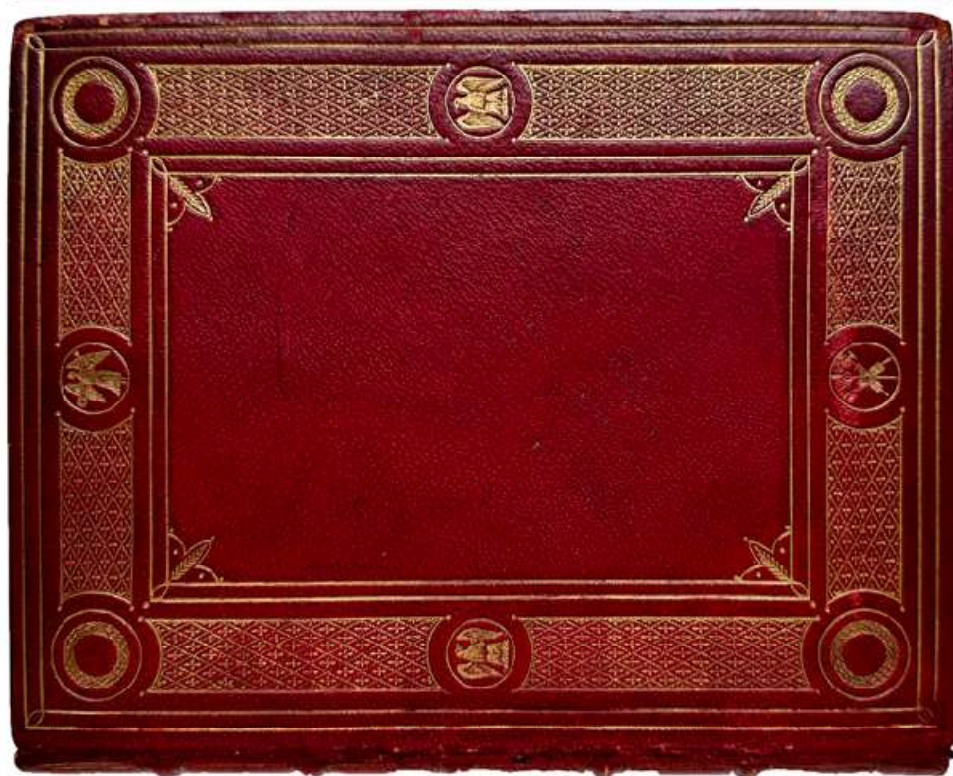
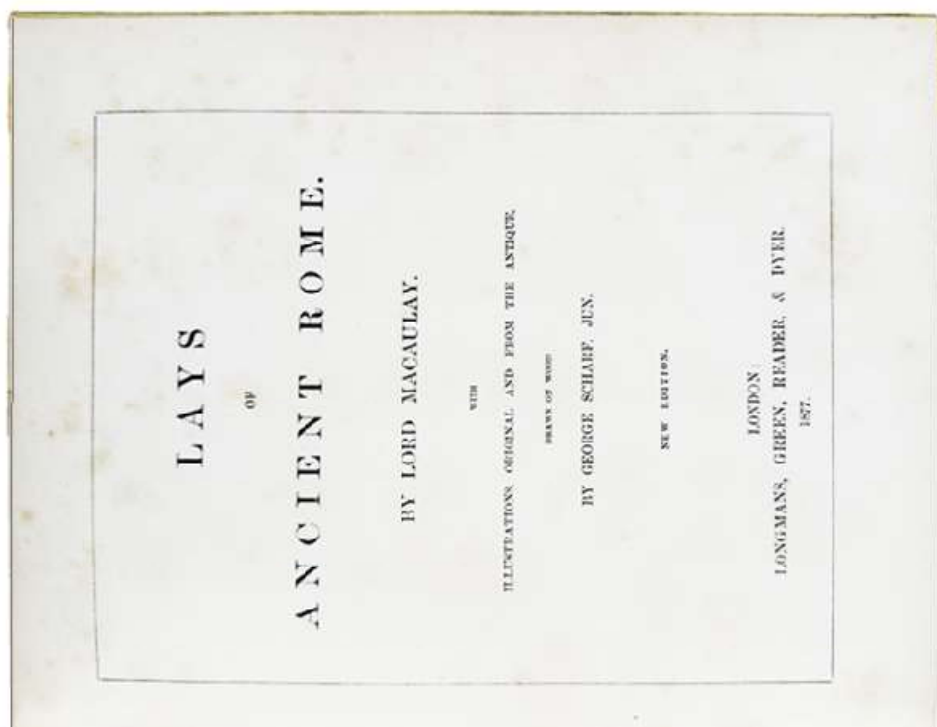


*Panoramic fore-edge painting, covering three-sides*

21. **MACAULAY, Lord Thomas Babington** (1800-1859). *Lays of Ancient Rome. With illustrations original and from the antique, drawn on wood by George Scharf, jun. New edition.* London: Longmans, Green, Reader, & Dyer, 1877. ¶ 8vo. 210 pp. Profusely illustrated. Original red gilt-stamped morocco, a.e.g., by Riviere; rubbed, some wear. Bookplate of George Edward Porter; contemporary inscription "Mrs. Porter with best wishes, Xmas, 1880". Very good.

\$ 375

With a panoramic scene across all three edges: a group of Roman soldiers with their crude weapons, surrounded are the results of war and hand-to-hand combat. Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.



[21]



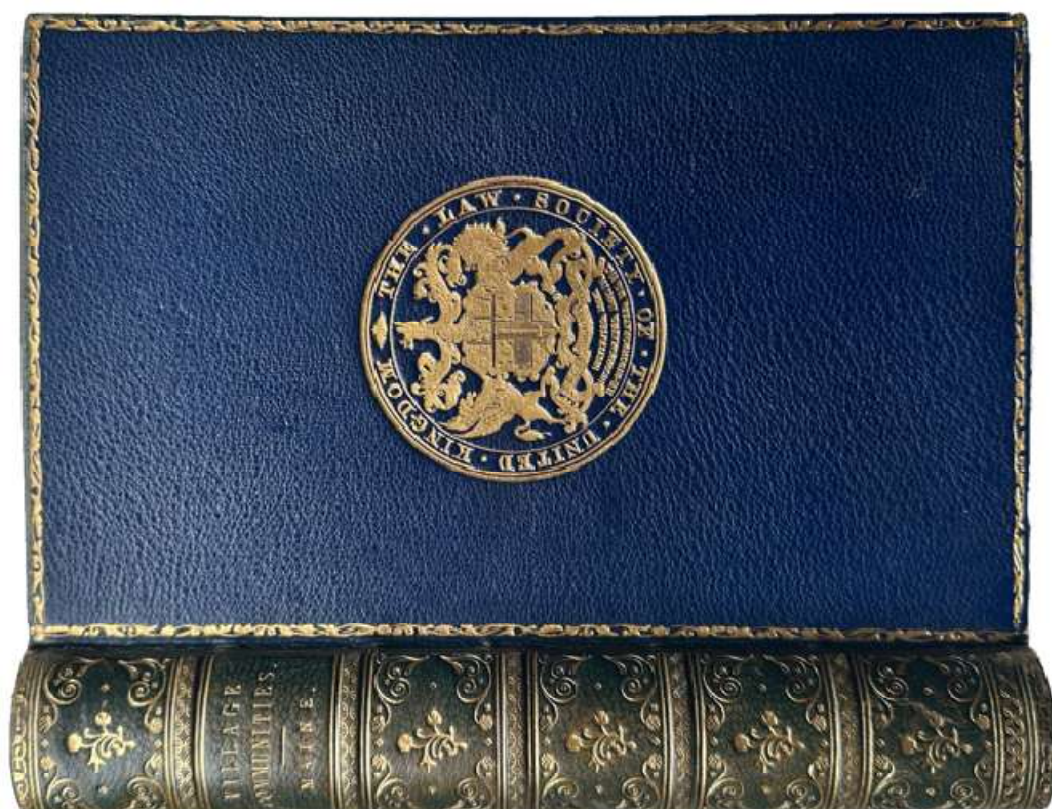
22. **MAINE, Sir Henry Sumner**, F.R.S. (1822-1888). *Village-Communities in the East and West. New edition*. London: John Murray, 1890. ¶ 8vo. xii, 413, [1] pp. Index. Original full navy blue morocco, covers fully gilt-tooled, with the ownership heraldic crest of The Law Society of the United Kingdom, all edges gilt, a prize gift earned by James Edward Meikle, “who served his Clerkship, before admission as a Solicitor of the Supreme Court, to Mr. Philip Edward Mather (ca.1850-), of Newcastle upon Tyne, and Mr. Worthington Evans, of London, . . . November 1893”.

\$ 300

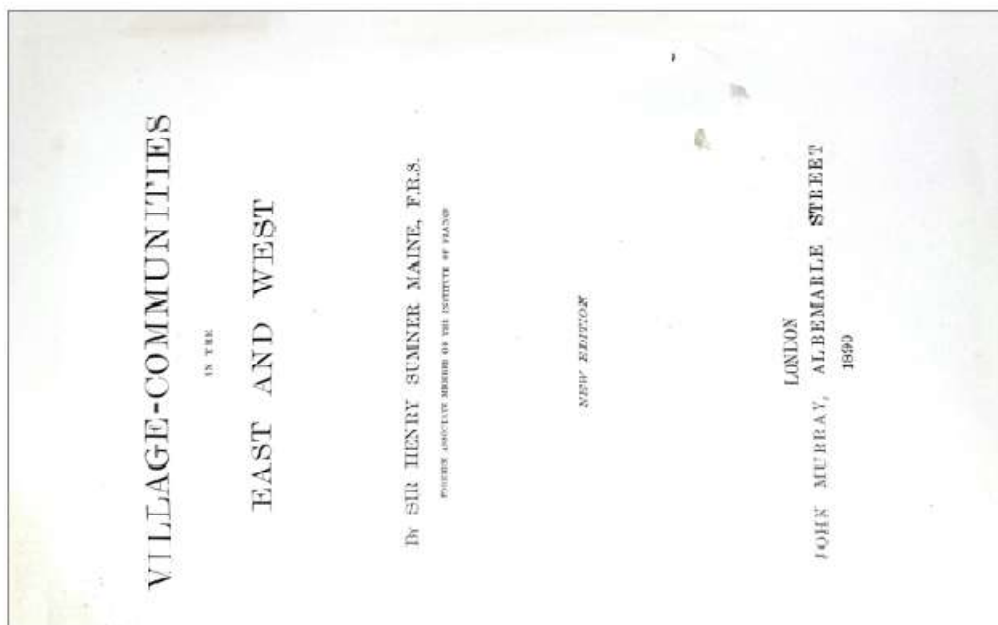
With a British village scene with lots of people (I believe someone will recognize this image).

Likely commissioned by Harrington’s toward the end of the 20<sup>th</sup> century.

Provenance: Naming, it would appear: Sir Worthington Laming *Worthington-Evans*, 1st Baronet (23 August 1868 – 14 February 1931), a British Conservative politician. He was for twenty-two years a Member of Parliament and for ten years a Cabinet Minister, Secretary of State for War 1921-1922 and 1924-1929.



[22]

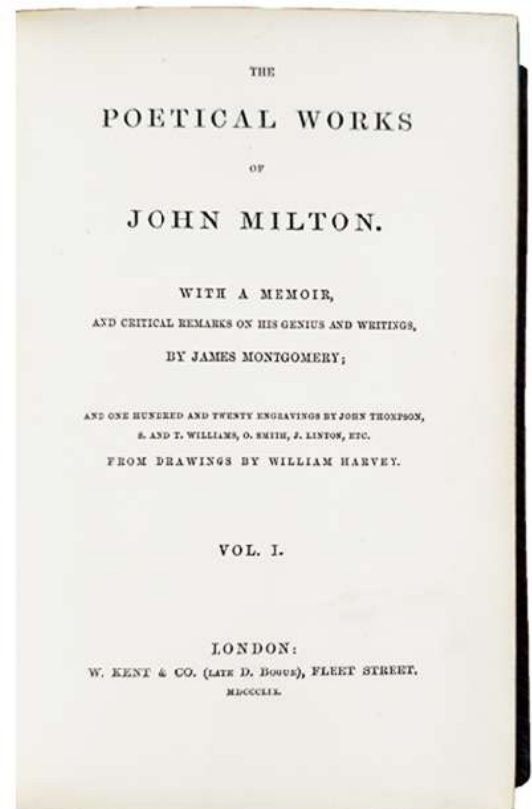
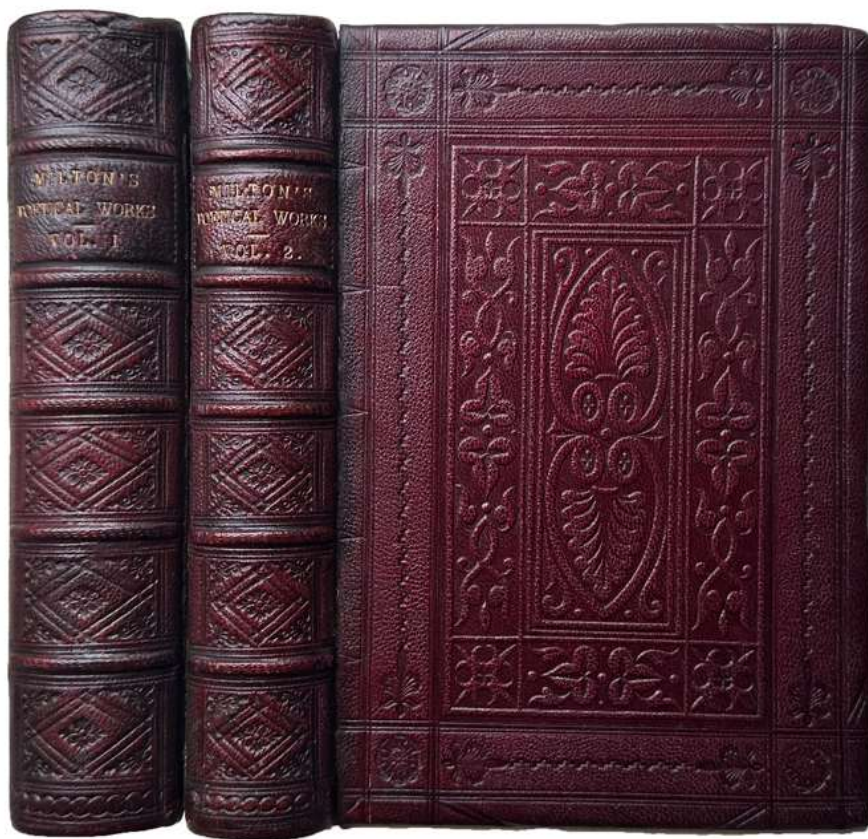




23. **MILTON, John** (1608-1674). *The Poetical Works of John Milton. With a memoir, and critical remarks on his genius and writings, by James Montgomery*. London: W. Kent & Co., 1859. ¶ 2 volumes. 8vo. lii, 378; viii, 341, [1] pp. Profusely illustrated. Original full dark maroon heavily blind-stamped morocco, raise bands, gilt-stamped titles, all edges gilt, marbled endsheets, by J. Low binder; some wear, but neatly treated, recased. Very good.

\$ 400

With two panoramic fore-edge paintings showing scenes of golf. Vol. I: 4 women playing golf and wearing traditional 19<sup>th</sup> century style outfits. Vol. II: 7 persons golfing, including 2 women holding their clubs & waiting a turn to putt. Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.



[two panoramic fore-edge paintings – 6 paintings in all]  
[23]

JOP .  
 2 Vols  
 Joridge  
 Paintings  
 (Panoramas) fops  
 2 Vol set each with Panoram.  
 L L P / P / H P K / P R N  
 (Coll - This Vol shows women  
 playing and men watching:  
 other Vol. shows men playing / women watching)  
 - Illustrated with Engravings

PANORAMA fop  
 in 2 VOLS. SET  
 L L P / P / H P K / P R N  
 Each Volume with Panoramafop  
 (Coll - This Vol shows men playing  
 and women watching: Other  
 Vol. shows women playing and  
 men watching)  
 - Illustrated with Engravings

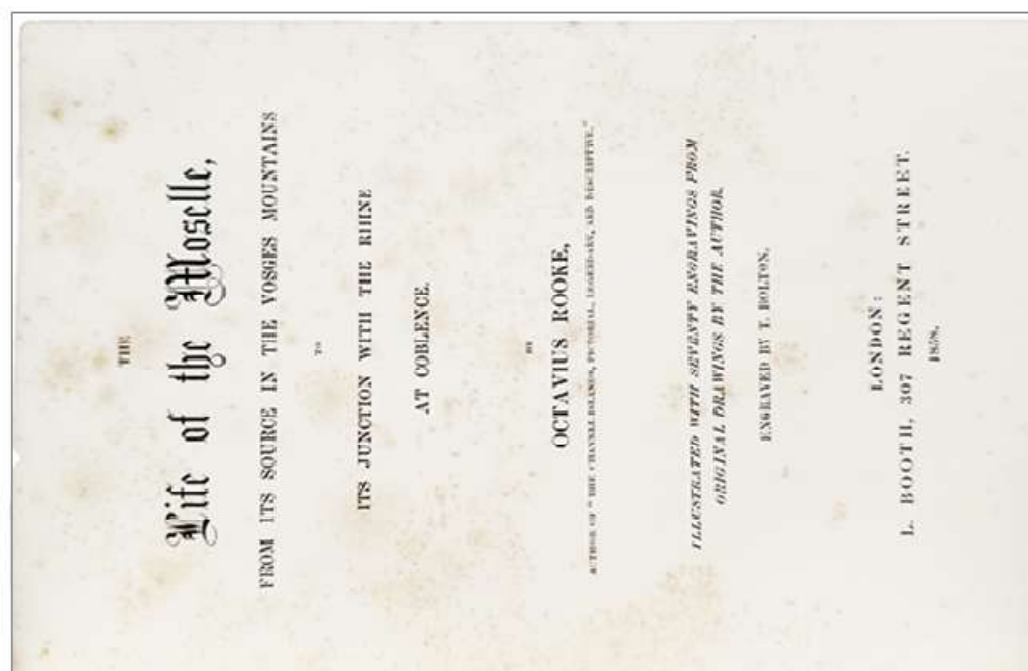


*Vertical fore-edge painting*

24. **ROOKE, Octavius** (1827-1881). *The Life of the Moselle, from its source in the Vosges Mountains to its junction with the Rhine at Coblenze. Illustrated, with seventy engravings . . . Engraved by T. Bolton*. London: L. Booth, 1858. ¶ 8vo. XV, [1], 287, [1] pp. 70 engravings by the author. Original full green gilt-stamped calf, all edges gilt, marbled endleaves; rubbed and faded, foxing - particularly at title-page. Inscribed by former owners: Charles R.B. Longbourne from his affectionate schoolfellow Lionel B.C.L. [Boulton Campbell Lockhart] Muirhead (1845-1925), Eton College, Xmas, 1862.

\$ 200

With a vertical fore-edge painting showing Eltz Castle, Germany (the fore-edge image is taken from this book, found facing p.230), a striking medieval structure with a spectacular view. The Moselle River passes through France and Germany. Painting is likely painted in the 1990s.



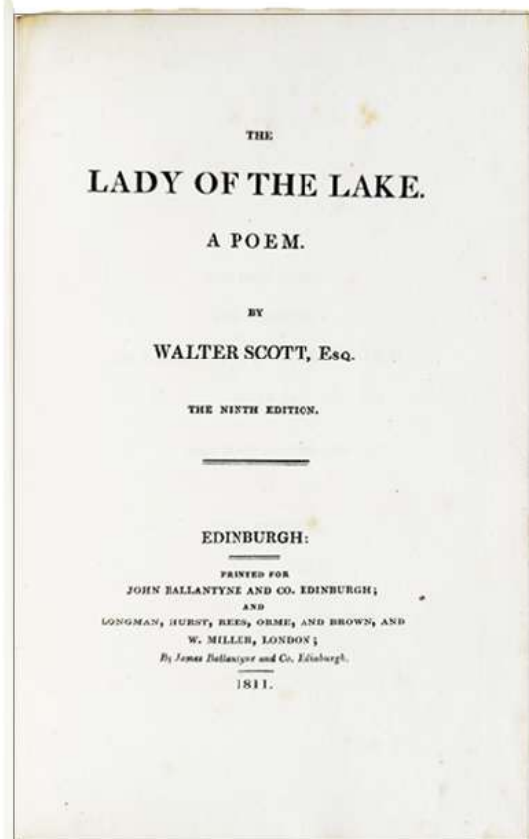
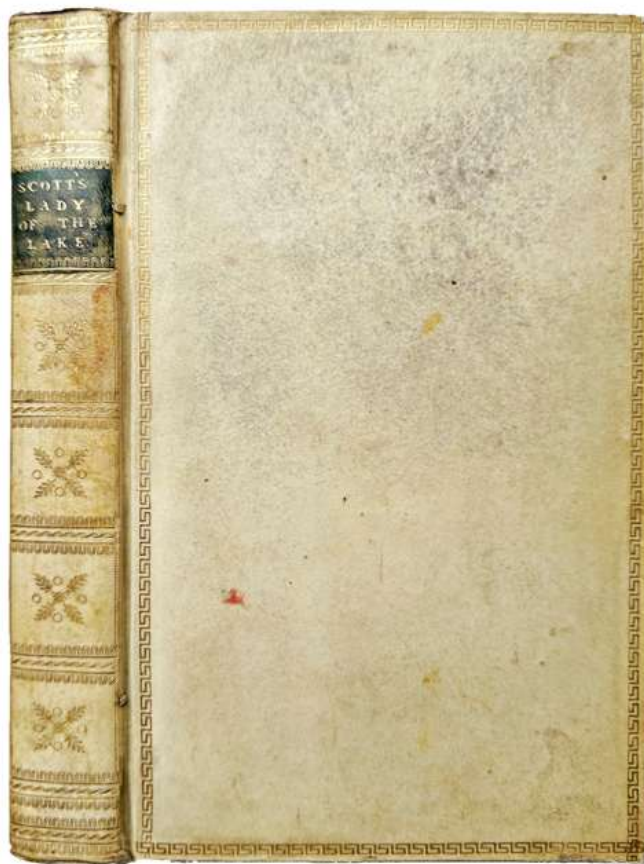


25. **SCOTT, Walter** (1771-1832). *The Lady of the Lake. A poem. The ninth edition.*  
 Edinburgh: Printed for John Ballantyne . . . 1811. ¶ 8vo. [x], 433, [1] pp. Ink  
 marking on Contents page. Original full vellum, gilt-stamping, flat-back, black  
 gilt-stamped spine label, all edges gilt, marbled endsheets; gently soiled.  
 Bookplate removed. Very good.

\$ 175

With fore-edge painting applied facing the wrong direction (which does happen from time to time), showing a scene of a Medieval castle, with borders featuring a knight, and a Lady.

Commissioned by Harrington's toward the end of the 20<sup>th</sup> century.



170P  
 Free-edge  
 (+ good binding)  
 L.LP/P/SHR/TLN  
 Unusual - This fore-edge painting  
 does not open from title-page to  
 end - rather the reverse way.  
 (See Dahl & Waker book & fops)  
 (Painting - fore. of the three  
 Knight, Lady, & Castle)

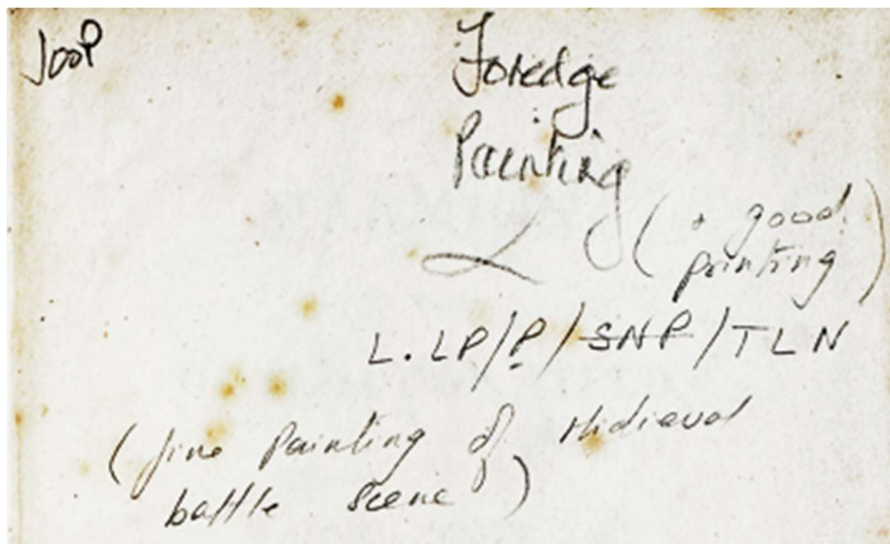
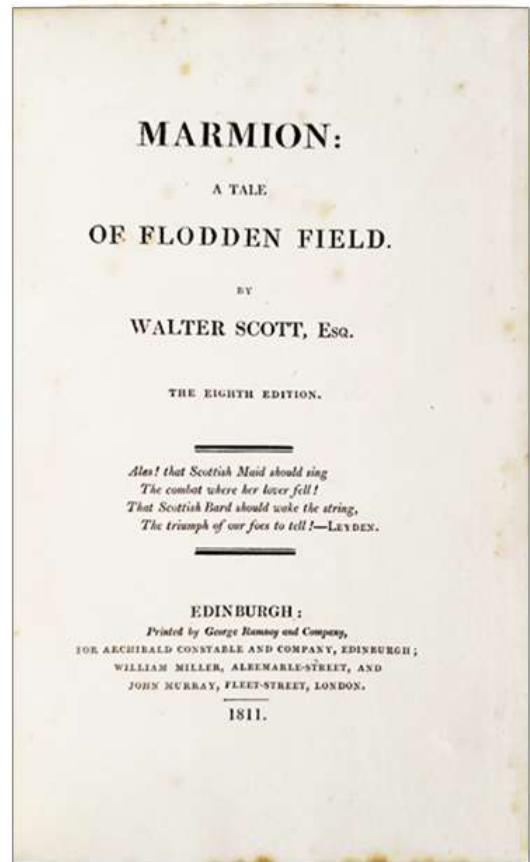
Bookseller's notes



26. **SCOTT, Walter** (1771-1832). *Marmion: a tale of Flodden field. The eighth edition.*  
 Edinburgh: Printed by George Ramsay . . . for Archibald Constable . . . 1811. ¶  
 8vo. [viii], 377, [1], cxxviii pp. Original full vellum, gilt-stamping, flat-back,  
 black gilt-stamped spine label, all edges gilt, marbled endsheets; gently soiled.  
 Bookplate removed. Very good.

\$ 225

With a fore-edge painting of a Medieval battle scene. Commissioned by Harrington's  
 toward the end of the 20<sup>th</sup> century.



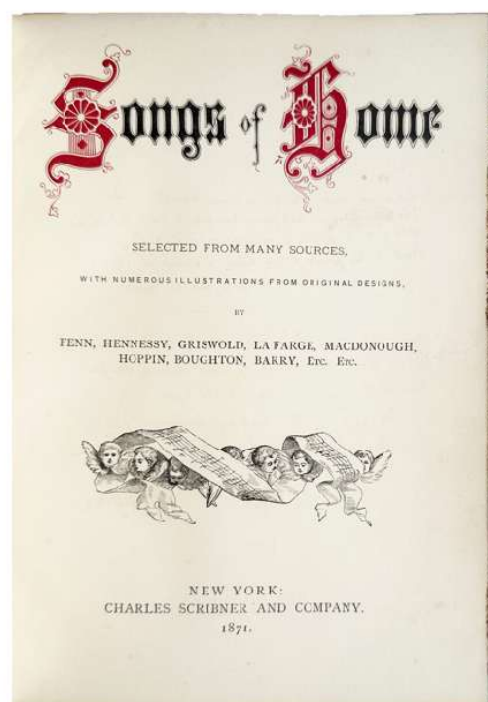
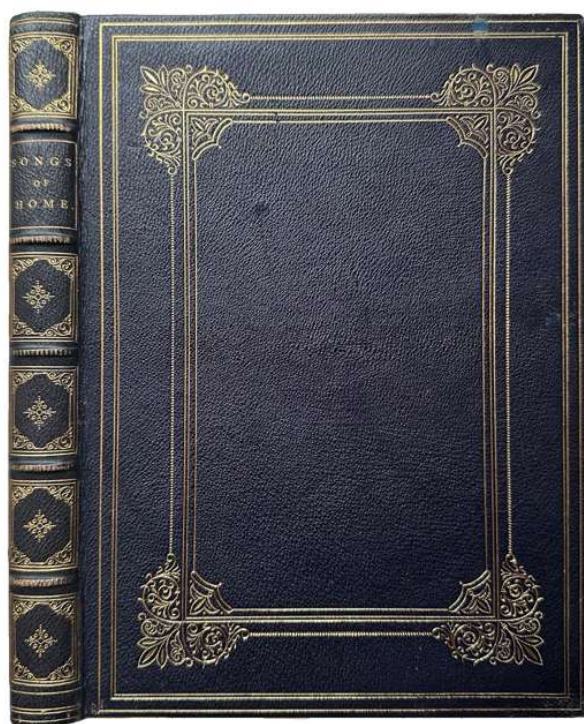
Bookseller's notes



27. [Charles Scriber and Company, publisher] **FENN** (et.al.). *Songs of Home. Selected from Many Sources, with numerous illustrations from original designs. By Fenn, Hennessy, Griswold, La Farge, Macdonough, Hoppin, Boughton, Barry, Etc. Etc.* New York: Charles Scriber and Company, 1871. ¶ 8vo. 176 pp. Engraved figures, index. Original full black gilt-stamped morocco, all edges gilt, raised bands, marbled endsheets. Ownership signature of a gift inscription. Very good +.

\$ 225

With a fore-edge painted scene of a [fox] hunting scene (horses, dogs, riders, fence, landscape). Painting is likely painted in the 1990s.





*“All-Edge Split-Double” Fore-Edge Painting*

28. **SHAKESPEARE, William** (1564-1616). *The Complete Dramatic and Poetical Works of William Shakespeare. With a summary outline of the life of the poet. The text edited by W.G. Clark and W.A. Wright. With illustrations by Meados, Frith, and others.* Philadelphia: E. Claxton, 1884. ¶ Large 8vo. lxx, 896 pp. Frontispiece, head and tail pieces, engraved plates, index; title-page reattached. Original full black blind- and gilt-stamped morocco, all edges gilt; a tad rubbed. Bookplate of C.B. McCune (pre-fore-edge). Very good.

\$ 550

The Avon edition. Perhaps a unique fore-edge painting creation with 7 scenes utilizing the split-double format on all three sides. This is an “all-edge split-double” fore-edge painting, with scenes on the fore-edge (facing left or right) and 2 vignettes each on the upper and lower fore-edges. Facing to the left: Scene from Hamlet (Act. V, Scene I,

see plate facing p. 690); portrait of Shakespeare. Facing right: Comedy of Errors, Act IV, scene IV (see plate facing p. 86). Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



This scene is used by the fore-edge artist for the painting (see above).

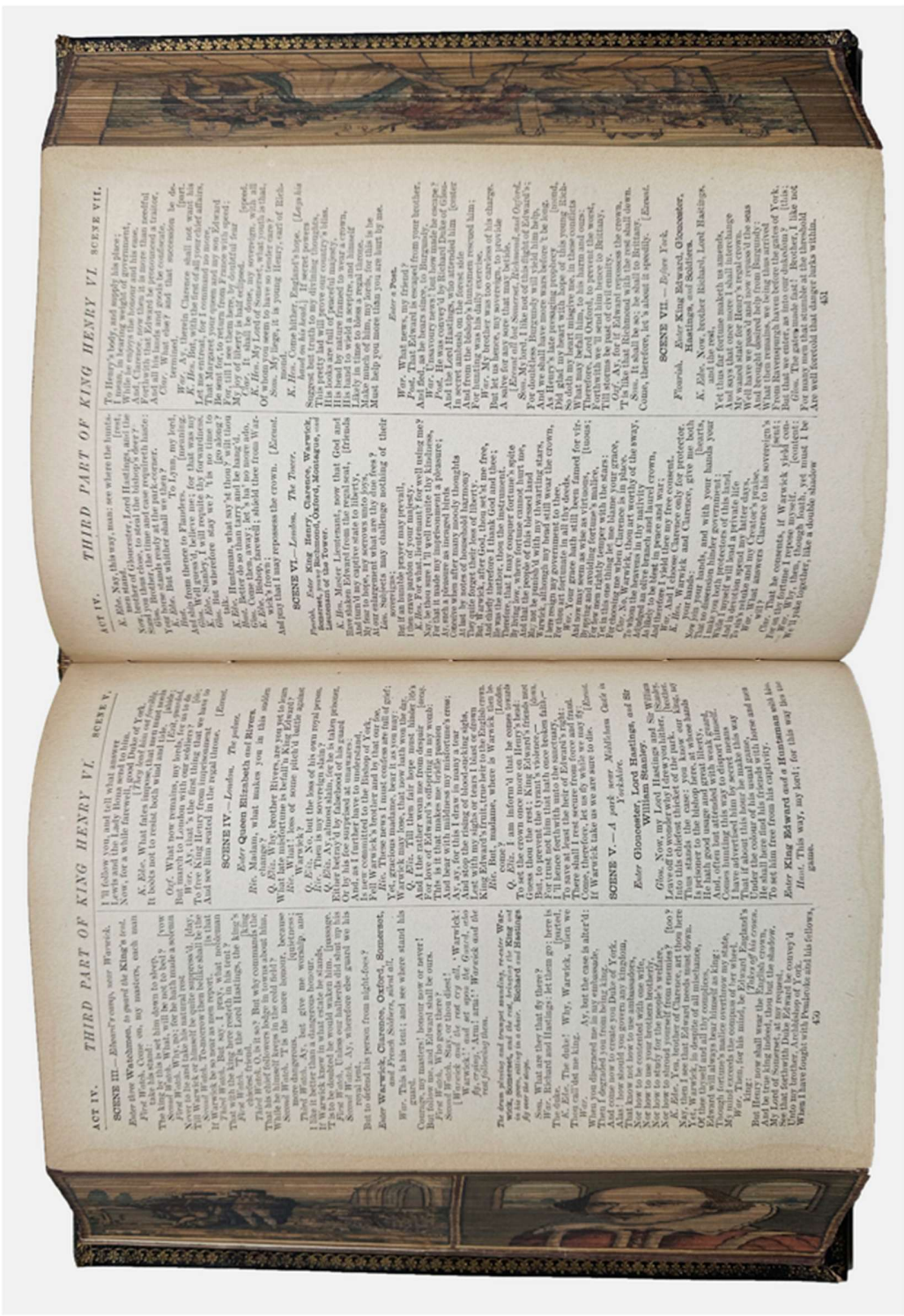


[28]

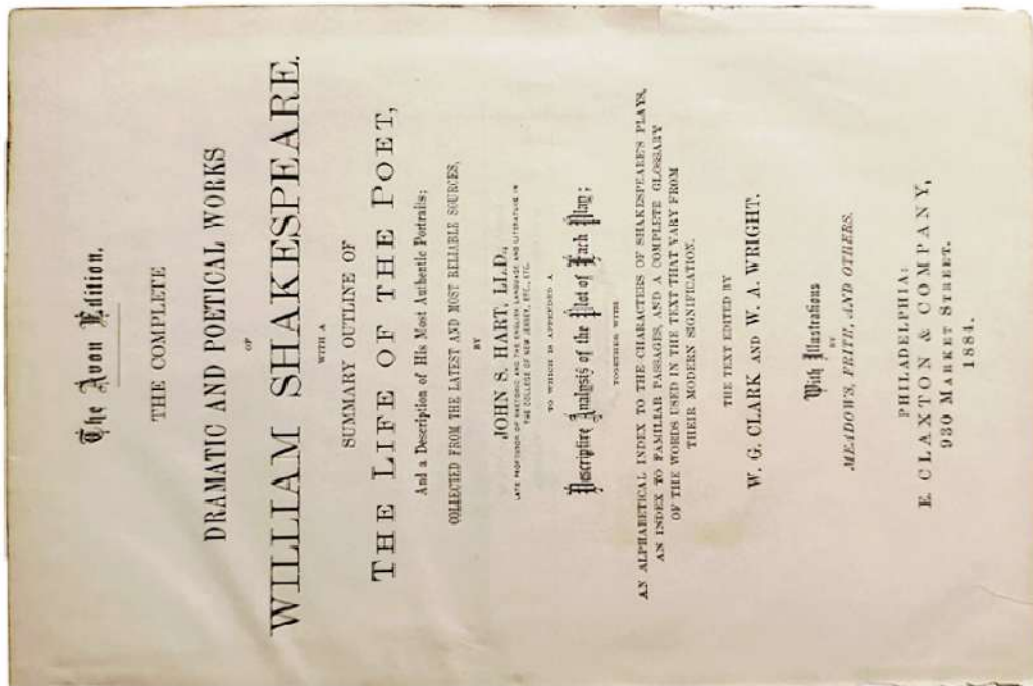
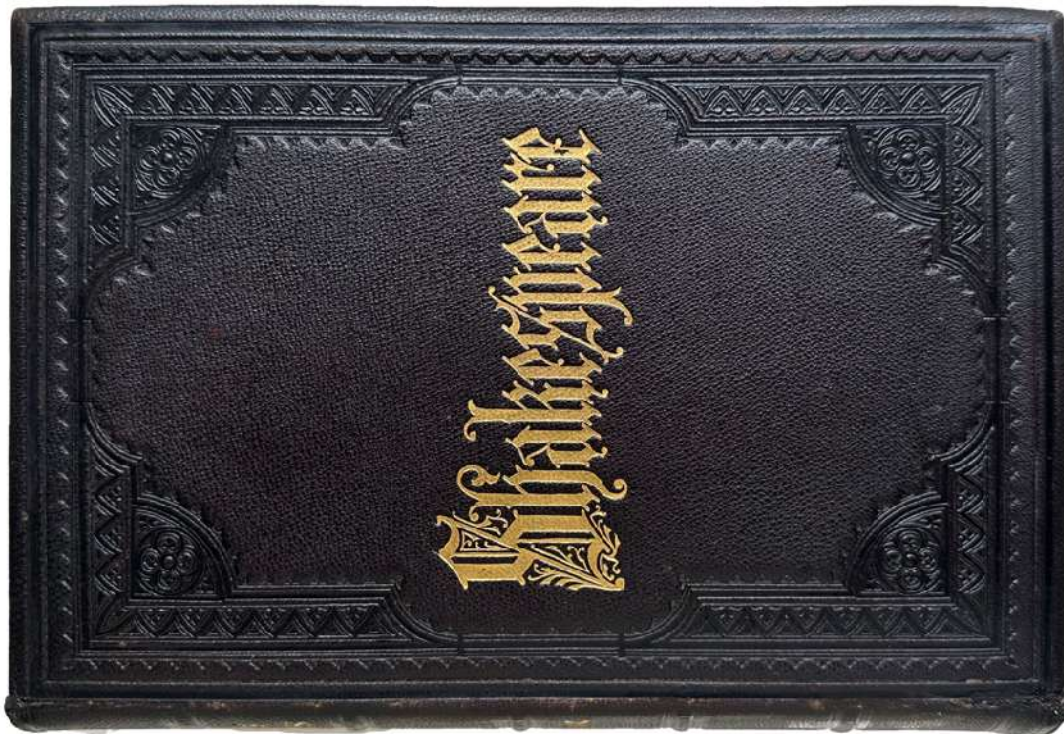


This scene is used by the fore-edge artist for the painting (see above).





[28]





*Golfing scene painted on the fore-edge*

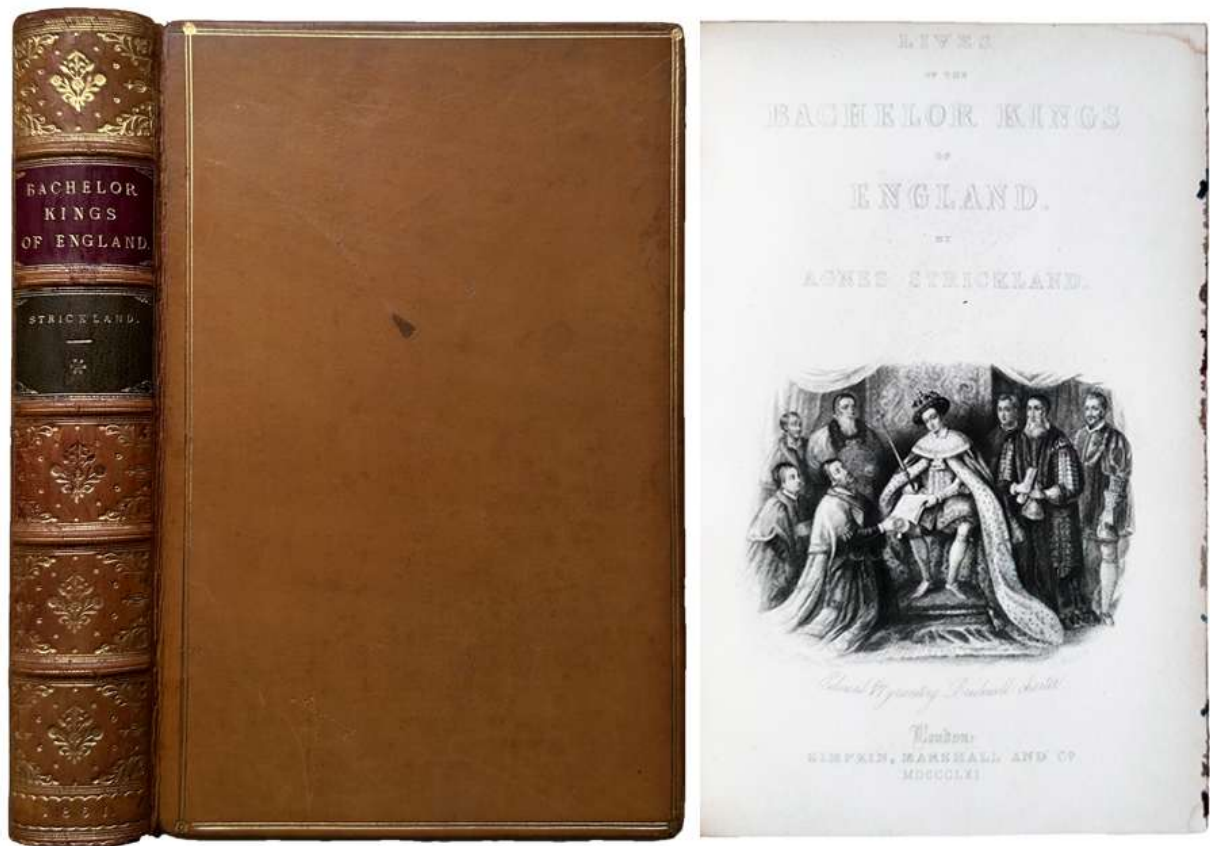
29. **STRICKLAND, Agnes** (1796-1874). *Lives of the Bachelor Kings of England*. London: Simpkin, Marshall, 1861. ¶ Small 8vo. xi, [1], 433, [1] pp. Frontispiece, engraved half-title, plates, figures. Original full tan calf, gilt-stamping, dual spine labels of maroon and dark green, all edges gilt, raised bands, marbled endsheets, by Bickers & Son, London. Very good.

\$ 175

With a fore-edge painting of a golfer.

Clearly this is the same artist as the LONGFELLOW (*Poetical works*, 1912), thus the painting and its details are similar enough to understand they are by the same artist.

Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



[29]



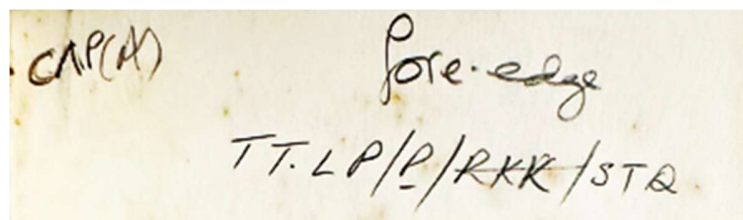
*Vertical fore-edge painting*

30. **TENNYSON, Alfred Lord** (1809-1892).  
*Poems*. London: Henry S. King, 1877. BOUND  
 WITH: *The Lover's Tale*. London: C. Kegan Paul, 1879.  
 ¶ 2 volumes bound in 1. Small 8vo. Original full olive  
 blind- and gilt-stamped calf, dual brown spine labels,  
 raised bands, all edges gilt, marbled endsheets, by  
 MUDIE Binder; rubbed, upper cover dented a bit.  
 Very good.

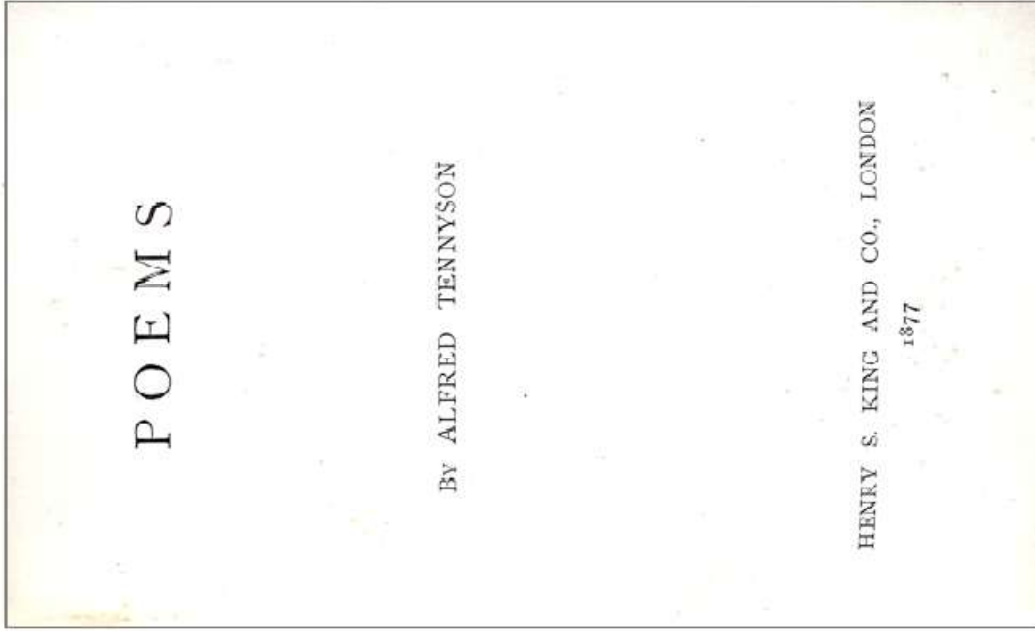
\$ 175

With a vertical fore-edge painting of a British clipper-  
 ship at sea.

Commissioned by Harrington's ca.1990s, probably  
 painted by a house-artist.



Bookseller's notes





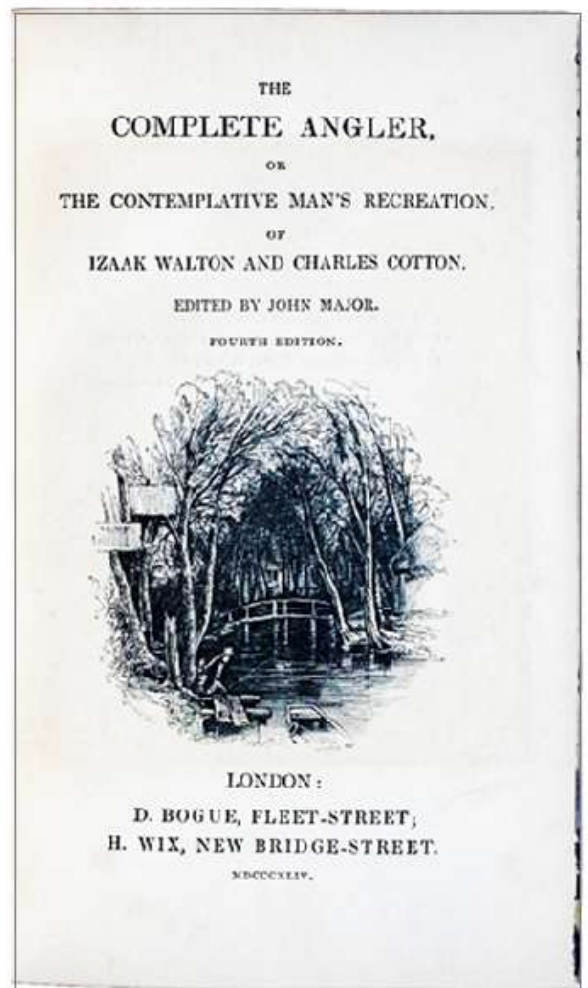
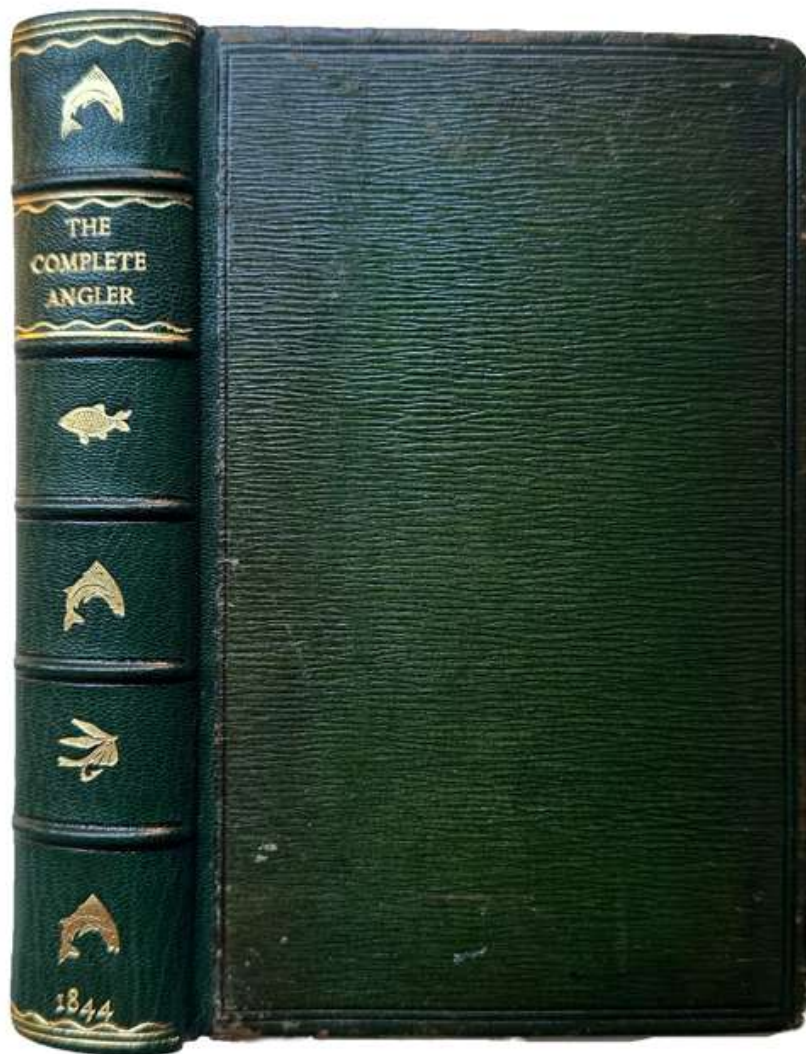
*Vertical fore-edge painting*

31. **WALTON, Izaak** (1593-1683);  
**Charles COTTON** (1630-1687). *The Complete Angler, or the contemplative man's recreation . . .*  
*Edited by John Major. Fourth edition.* London: D. Bogue, H. Wix, 1844. ¶ 12mo. lx, 418 pp.  
 Numerous engraved figures, plates; foxed. Original full dark green straight-grain morocco, with modern backing in dark green morocco, blind- and gilt-tooled, all edges gilt. Very good.

\$ 200

With a fore-edge of the two young men, "The Scholar's Recital" (engraving facing p. 185) enjoying a restful day fishing, laying down next to a tree. A small portrait of the author, Walton, within an inset frame.

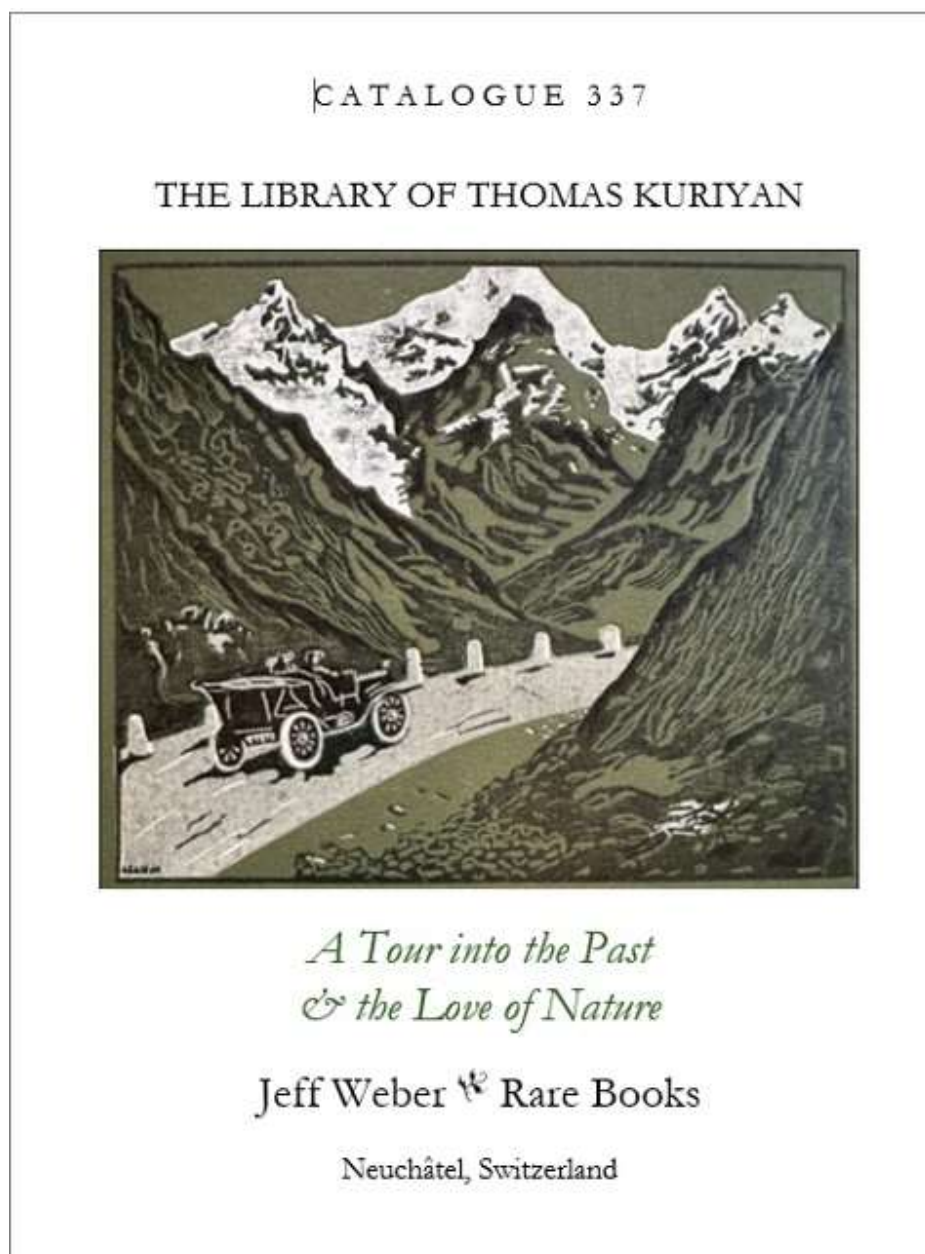
Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



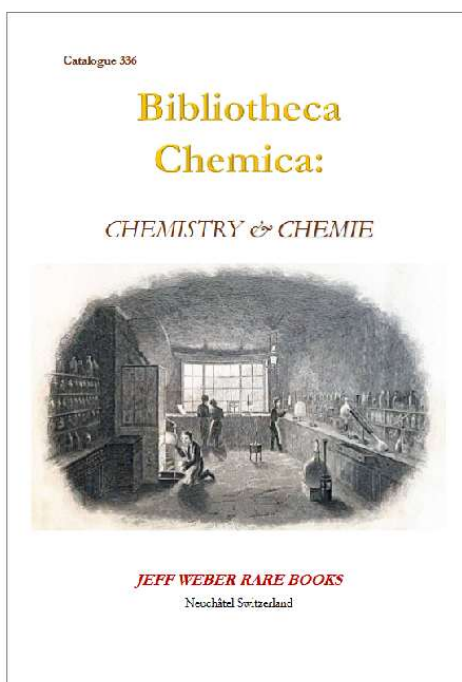
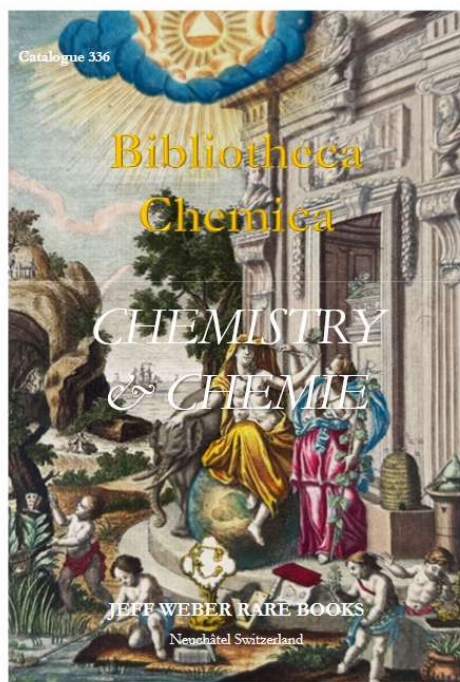
[31] WALTON & COTTON

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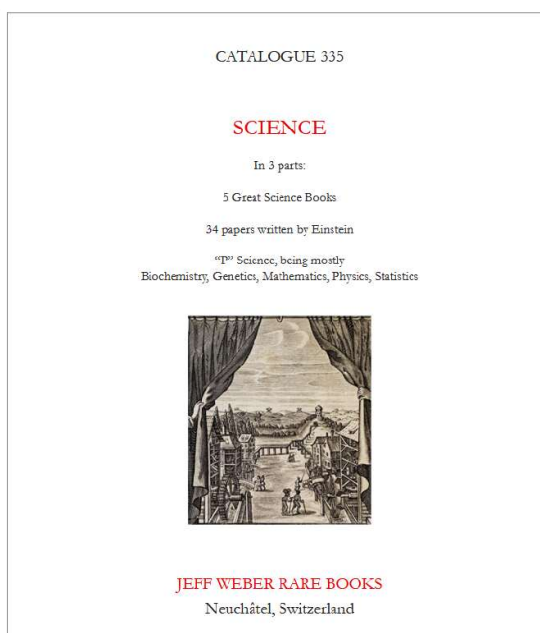
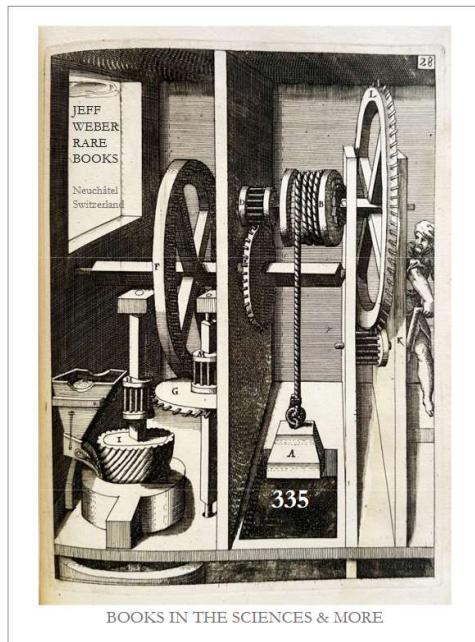
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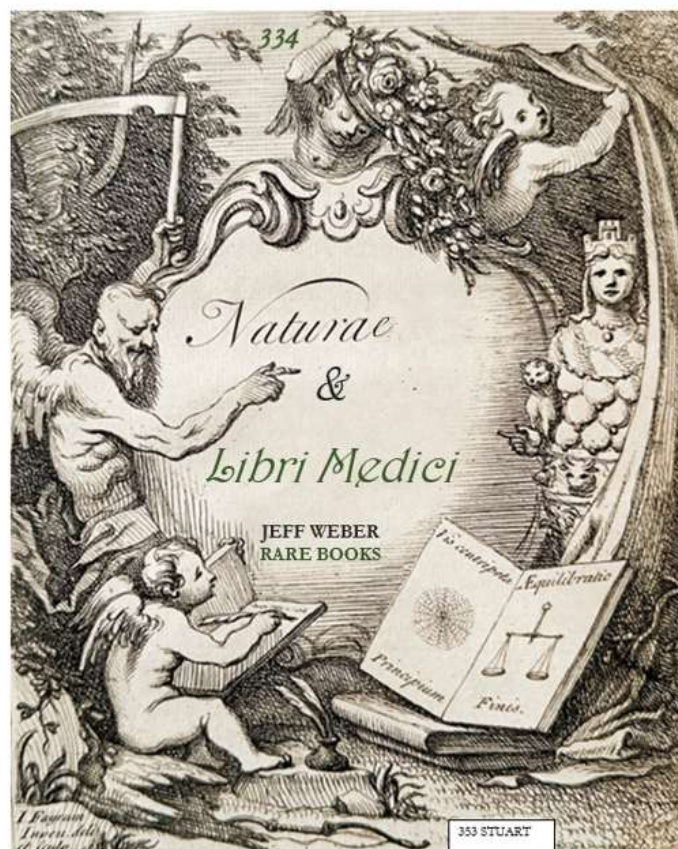
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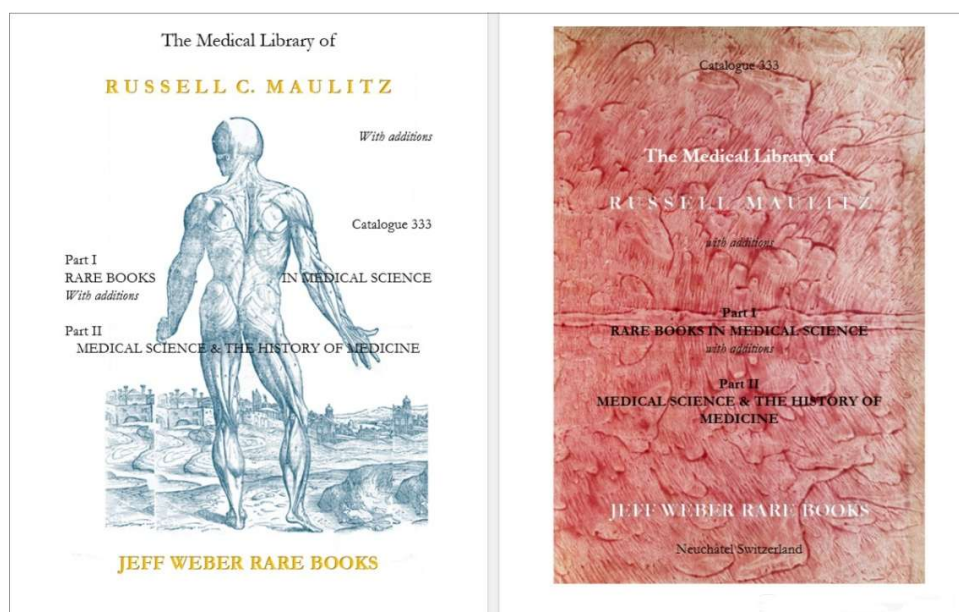
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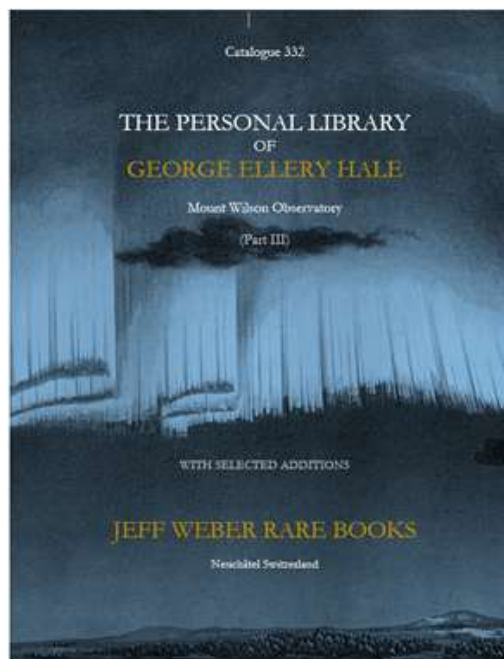
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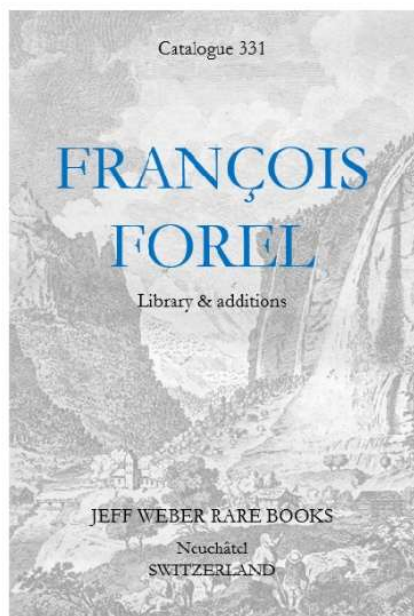
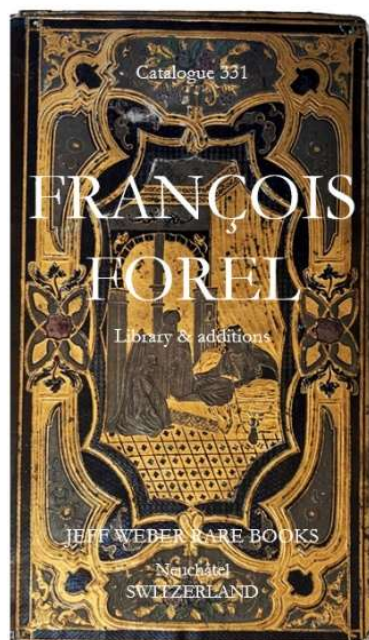
Catalogue 334: Naturae & Libri Medici



Catalogue 333: The Medical Library of Russell C. Maulitz, with additions.



Catalogue 332: The third installment of books from the Mount Wilson Observatory, including a considerable number signed by George Ellery Hale, the great solar astronomer of Pasadena, California.



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