

CATALOGUE 339

FORE-EDGE PAINTINGS



Including

8 fore-edge paintings by Don Noble



4 by Martin Frost (containing 7 paintings)

JEFF WEBER RARE BOOKS

Neuchâtel, Switzerland



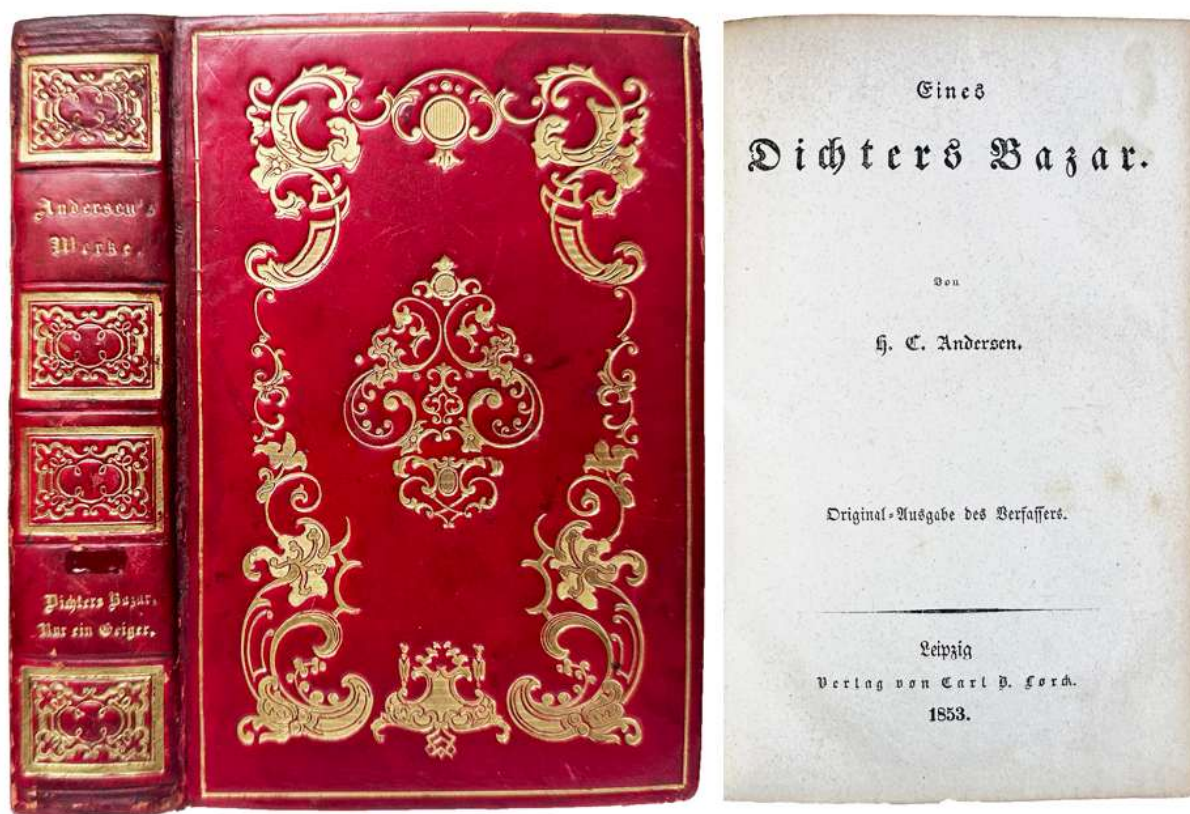
With Fore-edge Painted scenes from The Ugly Duckling & The Snow Queen

32. **ANDERSEN, Hans Christian** (1805-1875). *Eines Dichters Bazar. Originalausgabe des Bersassers*. [bound with]: *Nur ein Geiger. Roman*. Leipzig: Carl B. Lorck, 1853. ¶ 2 volumes in 1. Small 8vo. VII, [1], 317, [1]; [2], 262 pp. Original full deep red calf, extra gilt, back side stamped in blind, all edges gilt; rubbed. Very good.

2 vols.: \$ 400

With a split “double” fore-edge painting, showing two scenes that fan opposite directions. The scenes are not titled in this volume (whereas they are titled in the book by ANGUS (below). Facing left: Portrait of the author, Hans Christian Andersen above a glimpse of some ducks (none being ugly). Facing right: An old woman in front of her water-side cottage, wearing a straw hat with flowers – she grasps a long crutch, a young girl (Gerda) in a very small boat nearby – being a scene from “The Snow Queen.”

Sold by Harrington’s, with their markings. Commissioned by Harrington’s ca.1990s, probably painted by a house-artist.



JWRB #339 TITLE-PAGE: Detail from item #49 HORACE (artist for *Marks & Company*)



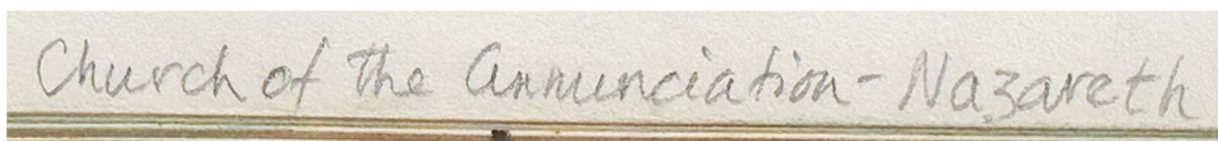
A "split-double" fore-edge painting with two Biblical scenes

33. **ANGUS, Joseph** (1816-1902). *The Bible Hand-Book: an introduction to The Study of Sacred Scripture*. London: The Religious Tract Society, 1859. ¶ Small 8vo. viii, 660, [6] pp. Large folding frontispiece map of "The known world at the Christian era". Original full dark green blind- and gilt-stamped morocco, all edges gilt. Inscribed from the author, 1859. Very good.

\$ 300

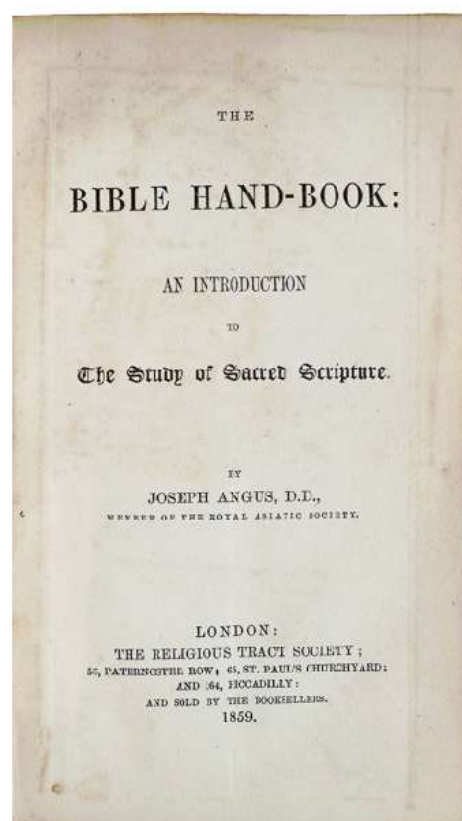
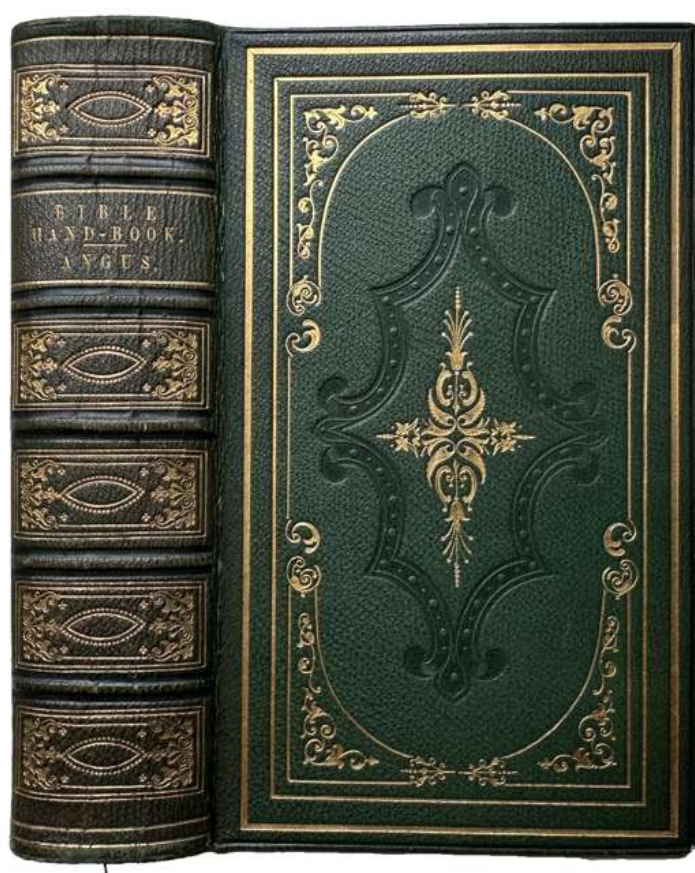
With a "split double" fore-edge painting, showing two scenes that fan opposite directions.





The artist has labelled the scenes in pencil along the edges of pages 332+333. Facing right: *Jerusalem – Damascus Gate*. Facing left: *Church of the Annunciation – Nazareth*.

Sold by Harrington's, with their markings. Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



[33] ANGUS

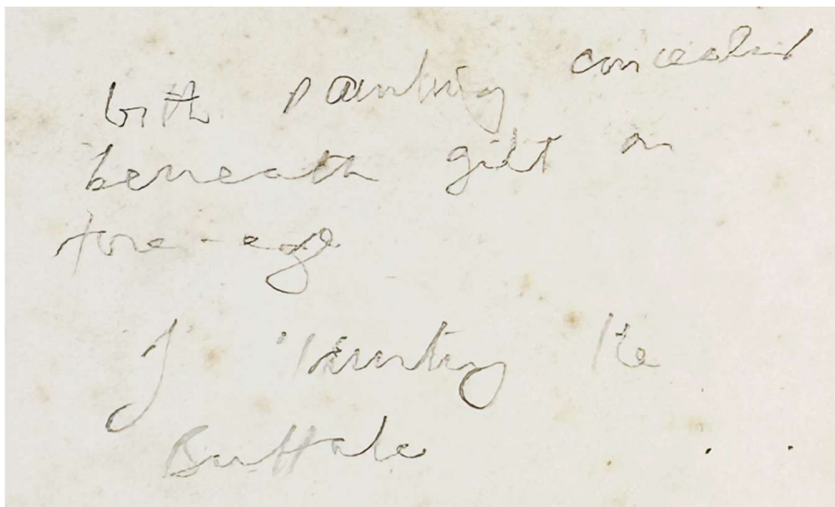


Painted by Don Noble

34. [Anthology, British Poetry] **ALLINGHAM, William** (1824-1889). *Nightingale Valley. A collection, including a great number of the choicest lyrics and short poems in the English language. Edited by Giraldu*s. London: Bell and Daldy, 1860. ¶ Small 8vo. xvi, 288 pp. Frontispiece is the publisher's device. Original full blind- and gilt-stamped greenish-blue crushed morocco, raised bands, all edges gilt, gilt dentelles, marbled endsheets; sunned spine, a bit rubbed. Ownership signature of Gerard W.S. Pemberton, Eton, 1893. Very good.

\$ 250

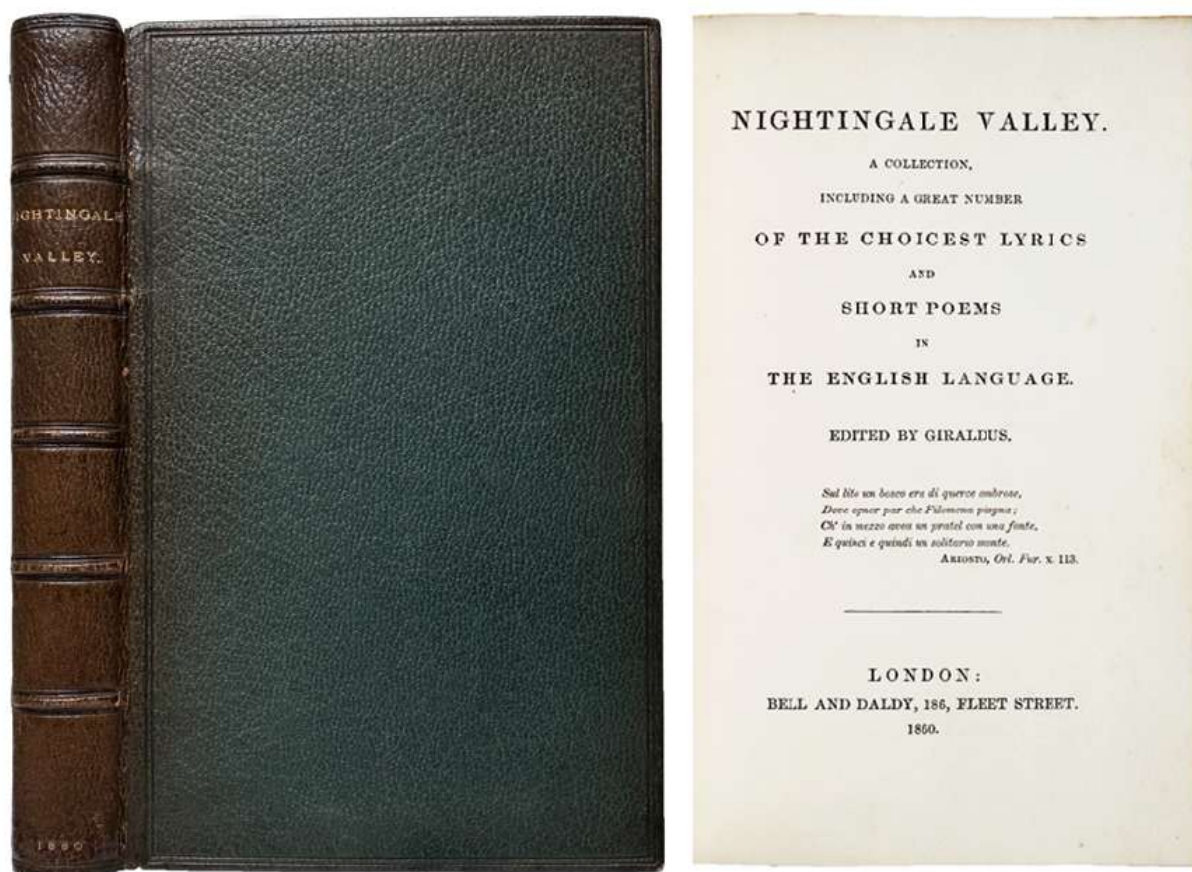
This copy has a fore-edge painting of a Buffalo hunting scene, after George Catlin (1796-1872), painted by Don Noble (not signed), with an inscription (by Noble) "With painting concealed beneath gilt, a fore-edge of Hunting the Buffalo".



Noble's handwriting.

Don Noble painted a lot of fore-edge books in the 1970s & 1980s, he himself stating that he had worked in this area for over 30 years. Note his particular selection of colors and this handwriting.

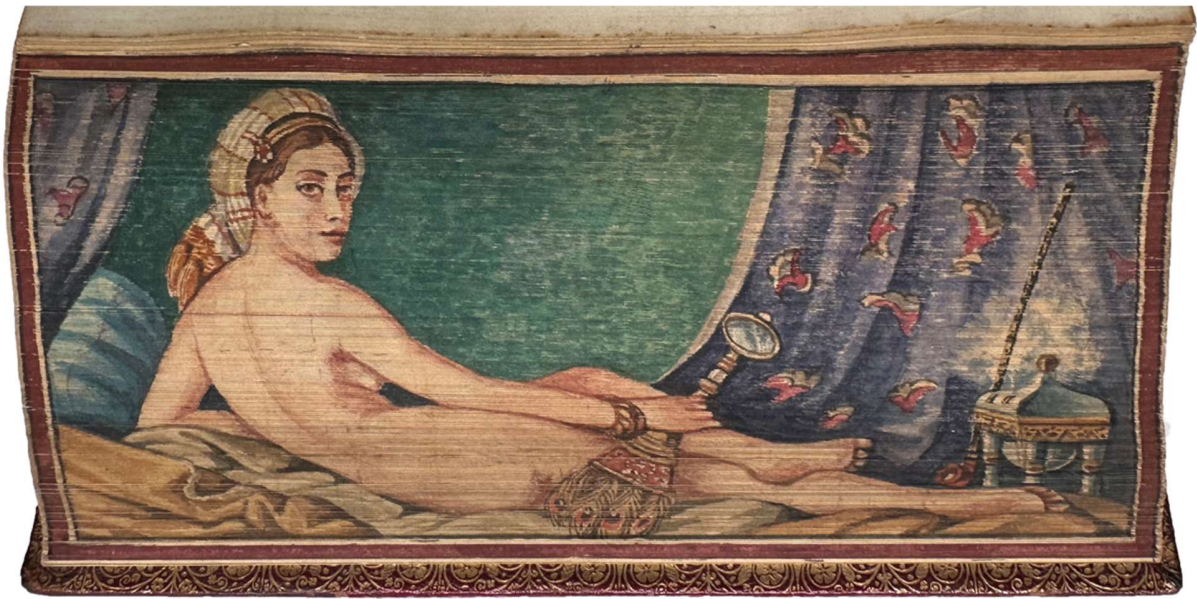
See: Weber, Jeff, *Annotated Dictionary*, pp. 214-6 [Noble fl. 1965-2000).



[34] ALLINGHAM



THE OLD MAN OF THE SEA.

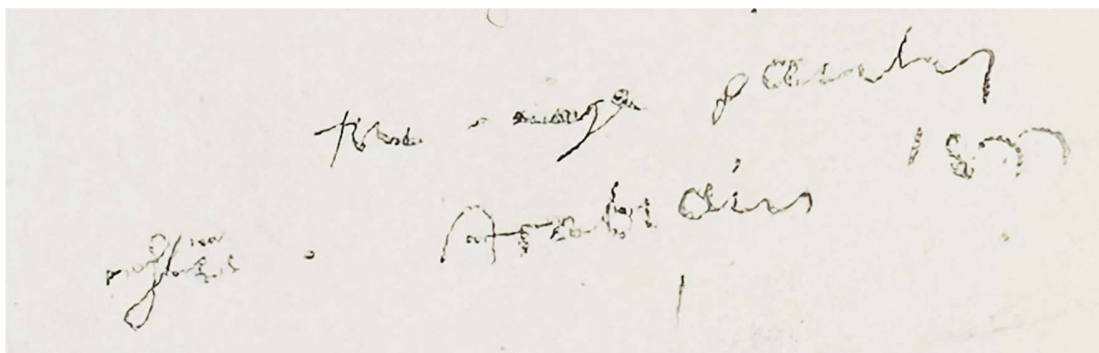


Painted by Don Noble

35. [Arabian Nights Entertainments]. *The Arabian Nights Entertainments. With one hundred and fifty original illustrations drawn by Thomas B. Dalziel*. London: George Routledge and sons, 1877. ¶ 8vo. xi, [1], 796 pp. Frontispiece, title vignette, profusely illustrated. Original full red-wine blind- and gilt-stamped morocco, all edges gilt, gilt dentelles. Very good.

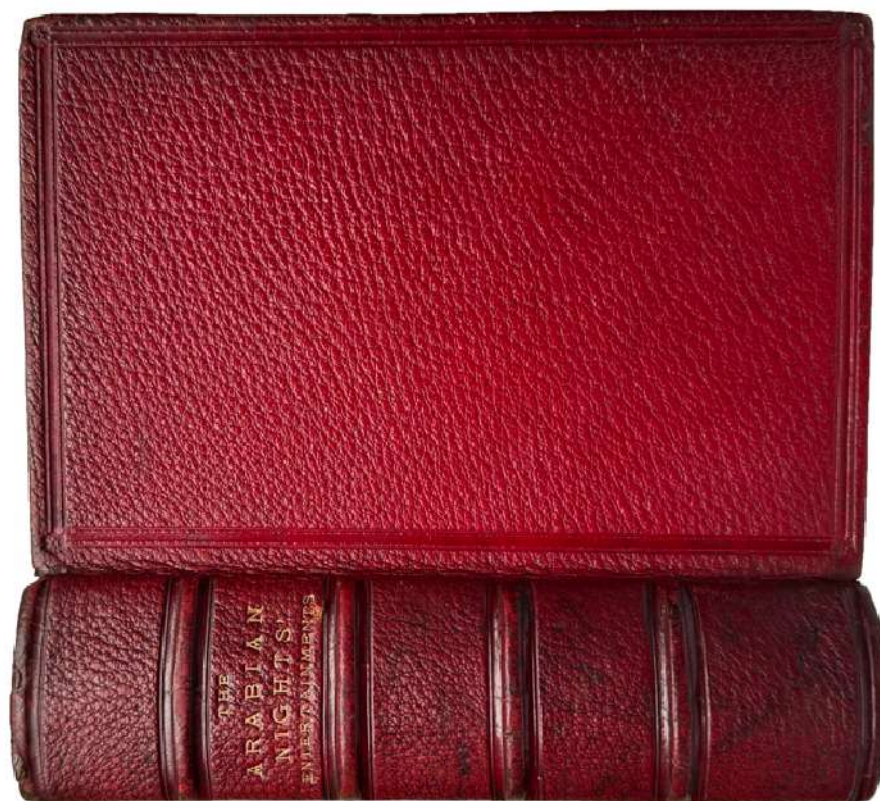
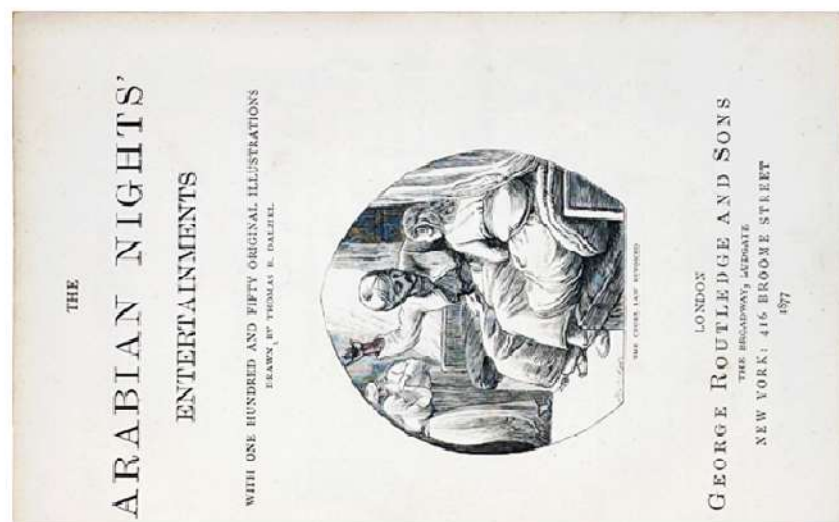
\$ 350

With a nude fore-edge painting inspired from the *Arabian Nights*, 1877. For this scene, a woman, adored only with a few oriental-art nouveau peacock hand—hand-held mirror, laying on a settee, showing her bare back. This painting is painted by Don Noble, by evidence of his handwriting for the painting. ca.1980s.



Don Noble's handwriting.

See: Weber, Jeff, *Annotated Dictionary*, pp. 214-6 [Noble fl. 1965-2000).



[35] *Arabian Nights*

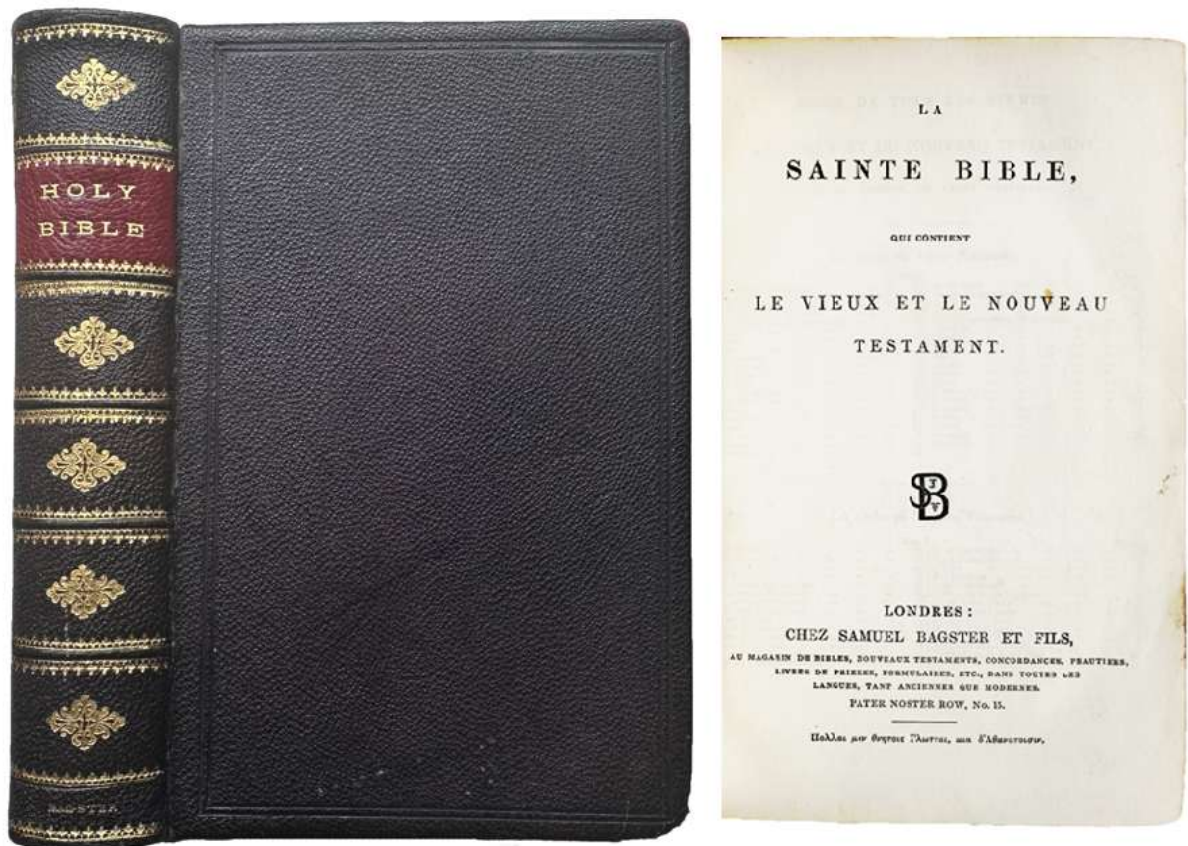


French Bible

36. [BIBLE] *La Sainte Bible, qui contient. Le Vieux et le Nouveau Testament*. Londres : Chez Samuel Bagster et fils, n.d. [ca.1850s]. ¶ 2 volumes in 1. Small 8vo. [iv], 585; [1], [2], 188 pp. Original full blind-stamped black morocco, fresh gilt-stamping and red leather spine title (seemingly new), "BAGSTER" is written at the foot of the spine; rear joint starting, rubbed. Ownership inscription (pre-fore-edge) R.B. Michall Mayer[!]. Routh St. Martin, Cardiff; another owner's name crossed out. Good+.

\$ 175

A scene of some ruins, perhaps Biblical, Greek, or Roman, with some figures in the foreground, one man on a horse. I expect this work to have been painted in the 1990s.



[36] Bible



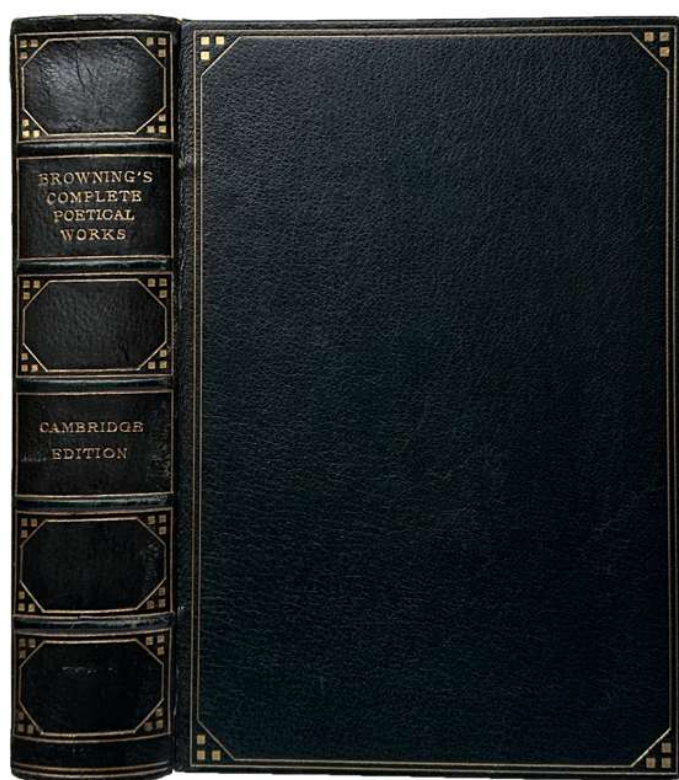
A "Split-Double" Fore-Edge Painting

37. **BROWNING, Robert** (1812-1889). *The Complete Poetic and Dramatic Works of Robert Browning, Cambridge edition*. Boston and New York: Houghton Mifflin, (1895). ¶ 8vo. xviii, 1033, [1] pp. Original full navy-blue gilt-stamped morocco, raised bands, all edges gilt; rubbed. Very good.

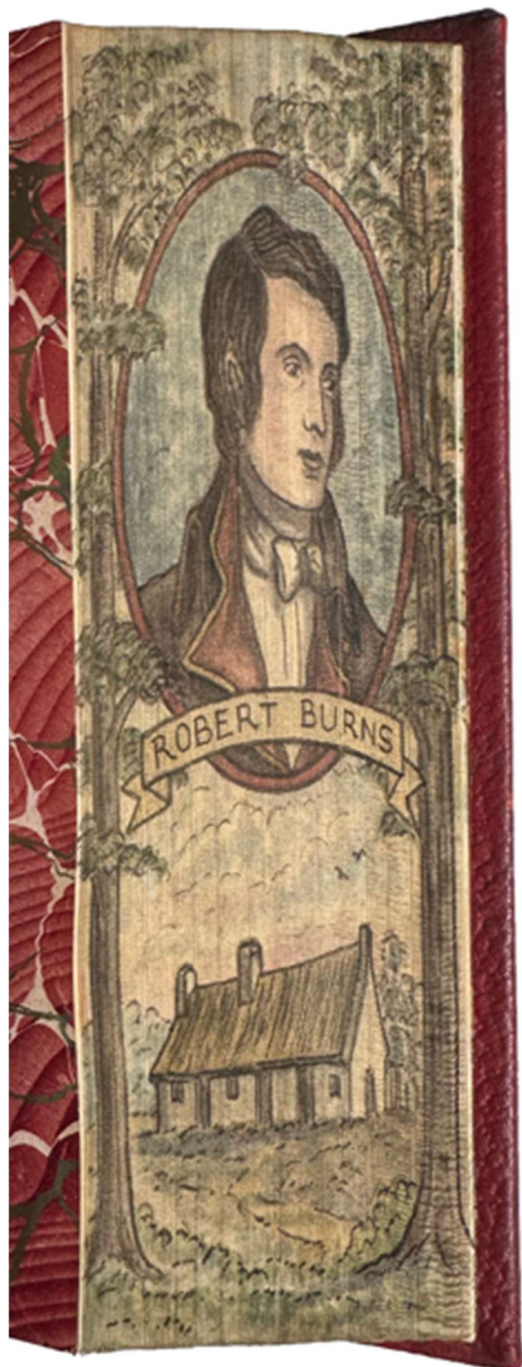
\$ 350

With 2 fore-edge watercolor paintings as a “split-double”. Facing left: Portrait of Robert Browning and his home-study at De Vere Gardens [Kensington]. Facing right: Portrait of Elizabeth Barrett Browning and the drawing room of Casa Guidi, Florence (she wrote the poem “Casa Guidi Windows”), being their home in Italy. Both scenes are filled-out with hand-painted marbling, using the endleaves as a continuation of the existing pattern.

Commissioned and/or handled by Harrington’s ca.1990s, possibly painted by a house-artist.



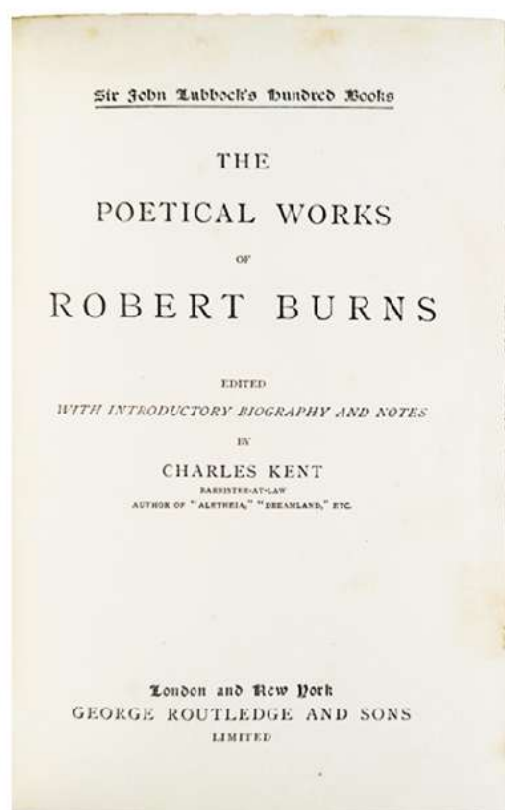
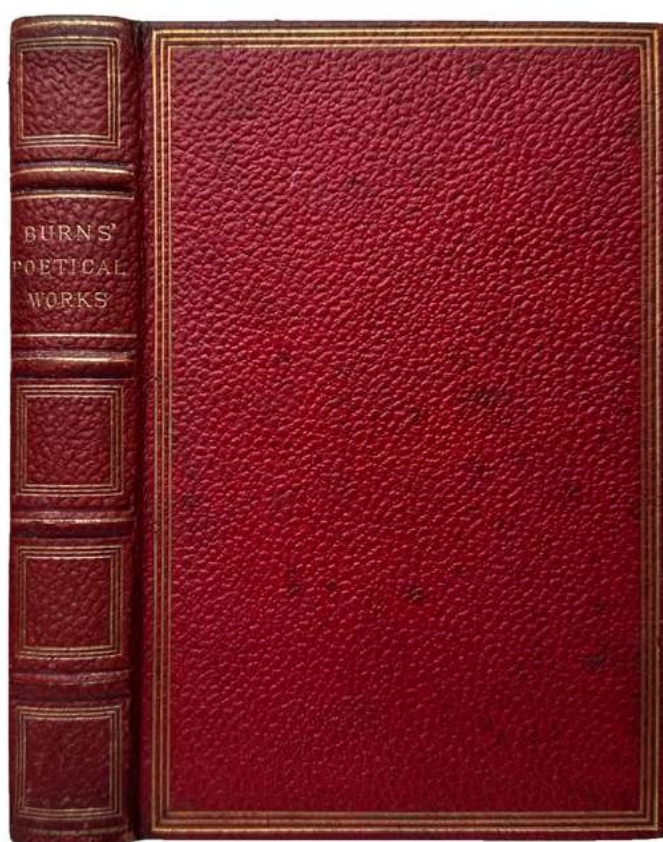
Vertical Fore-edge Painting



38. **BURNS, Robert** (1759-1796). *The Poetical Works of Robert Burns. Edited with introductory biography and notes by Charles Kent.* London and New York: George Routledge and sons, [no date]. ¶ Small 8vo. xii, 500 pp. Original full red gilt-stamped morocco, raised bands, marbled endsheets. Bookplate of Kathleen Chandos-Pole. Very good.

\$ 200

With a fore-edge painting of Burns, his home, reformatted to a vertical fore-edge painting. Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



[38] BURNS



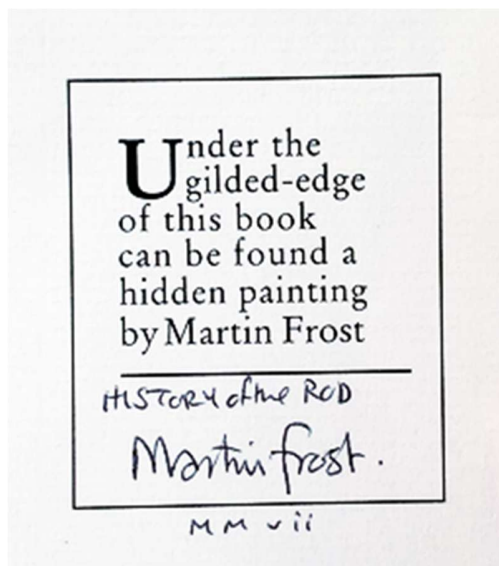
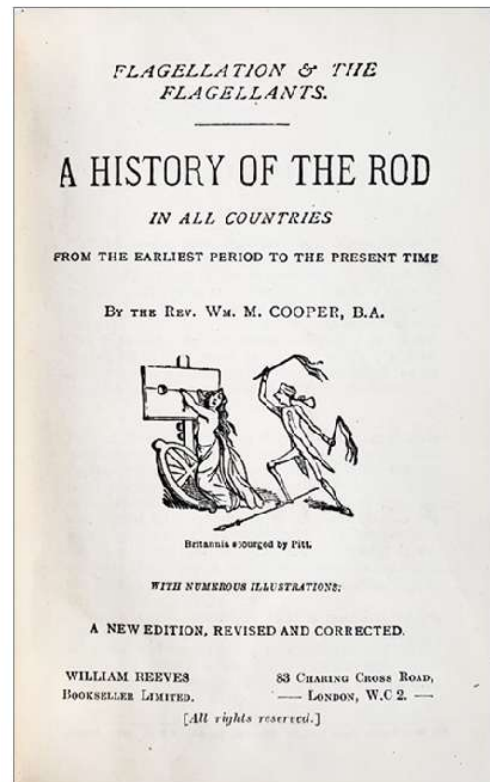
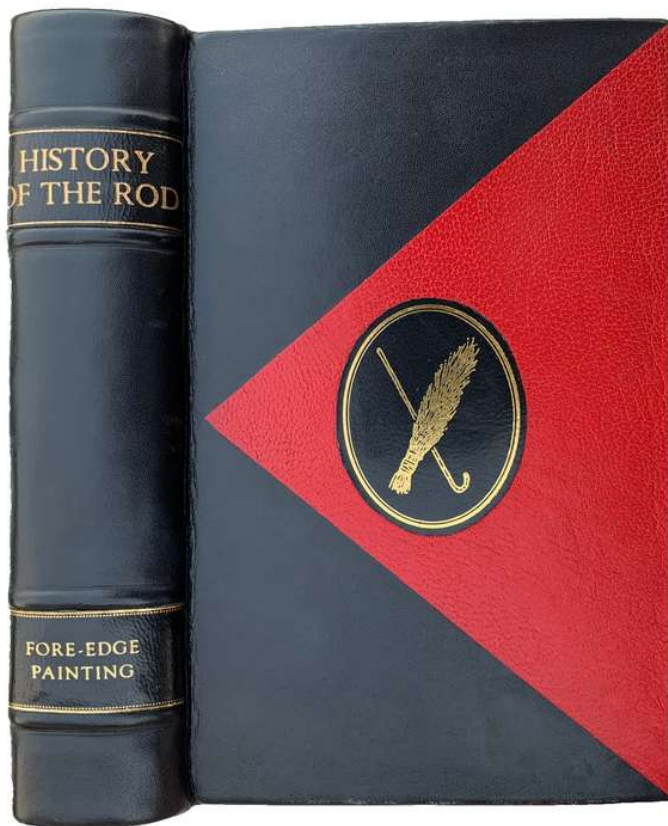
“THE ALLURE OF THE WHIP!”

39. **COOPER, Rev. William M.** *A History of the Rod in all countries from the earliest period to the present time. With numerous illustrations. A new edition, revised and corrected.* London: William Reeves, n.d. [ca.1890]. ¶ [Head of title: *Flagellation & the Flagellants*]. Small 8vo. xi, [1], 544 pp. Frontis., 20 illus., index. Modern full black calf and triangle-shaped red morocco onlays, raised bands, gilt stamping, upper cover with gilt central “rod and birch” motif, all edges gilt, marbled endleaves, hand bound by Martin Frost, with his gilt-stamped monogram label on rear board. Red cloth thumb-hold slip-case. Fine. [FF2442]

\$ 1000

With a splendid fore-edge painting showing a pair of horse or carriage riders, “riding” their partners, back-sides prominently showing, in the spirit of Thomas Rowlandson, and, in this case, like Martin Frost, who often displays a remarkable sense of humor and the exotic for artistry. Frost's signed book label mounted as a bookplate in front, dated 2007. The artist is playing with us by making the trees into the shape of a phallus (all of them!). Painting also signed MF. Frost himself describes this as “*A Rowlandesque road scene of travelers 'whipping up' themselves as well as their mounts!*”

This is one of the early efforts of MF to bind and paint the book himself.



History of the Rod

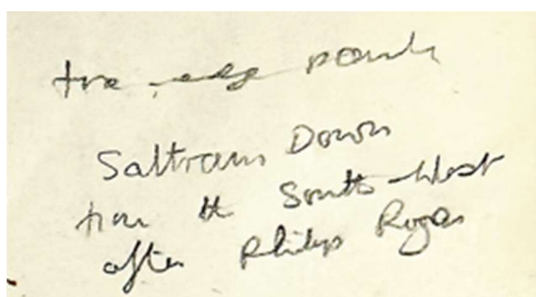


With Fore-edge Painted by Don Noble

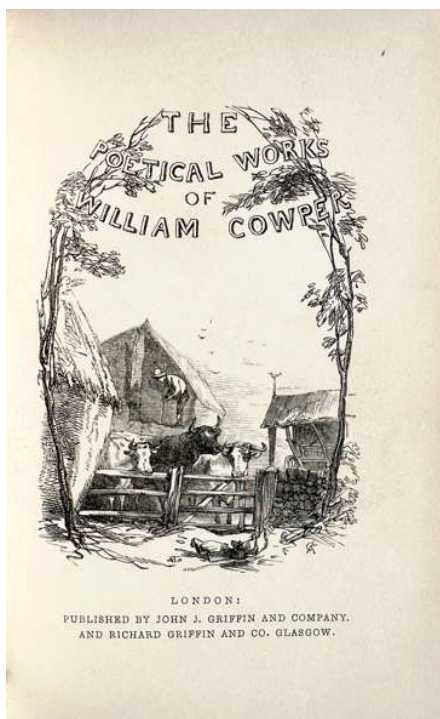
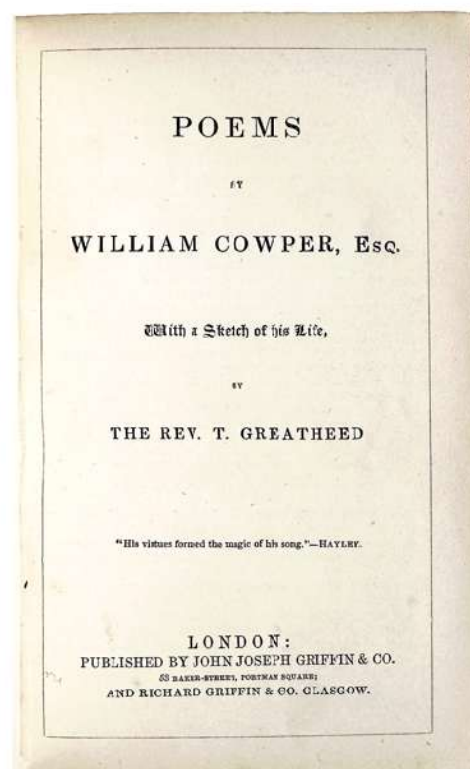
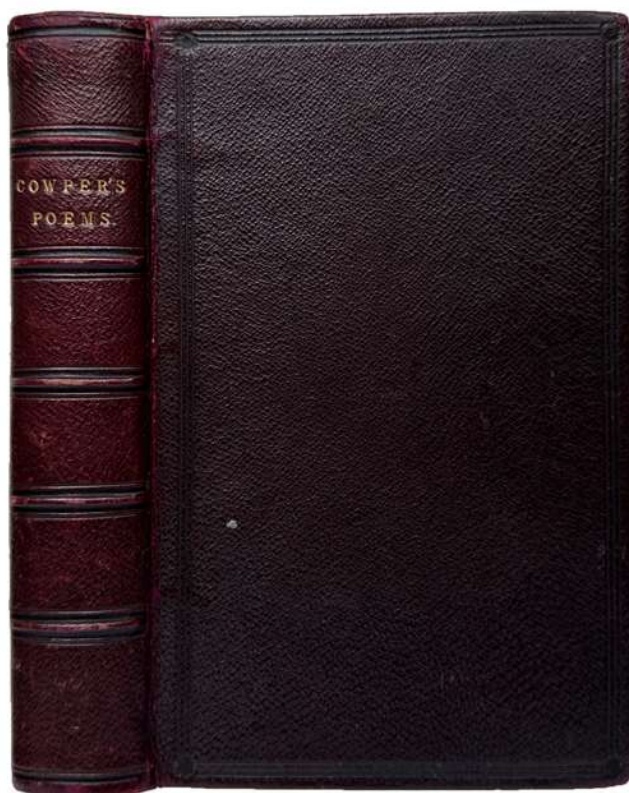
40. **COWPER, William** (1731-1800). *Poems of William Cowper, Esq. With a sketch of his life by the Rev. T. Greatheed*. London: John Joseph Griffin, n.d. ¶ 12mo. viii, 423, [1] pp. Engraved frontispiece, half-title. Original full maroon blind- and gilt-stamped morocco, all edges gilt. Very good.

\$ 285

With a fore-edge painting of “Saltram Devon South-West, after Philip Hutchins Rogers” painted by Don Noble (who said he painted for more than 30 years and was active from the 1970s and 1980s. Note his handwriting is consistently the same when he does give a label.



See: Weber, Jeff, *Annotated Dictionary*, pp. 214-6 [Noble fl. 1965-2000).





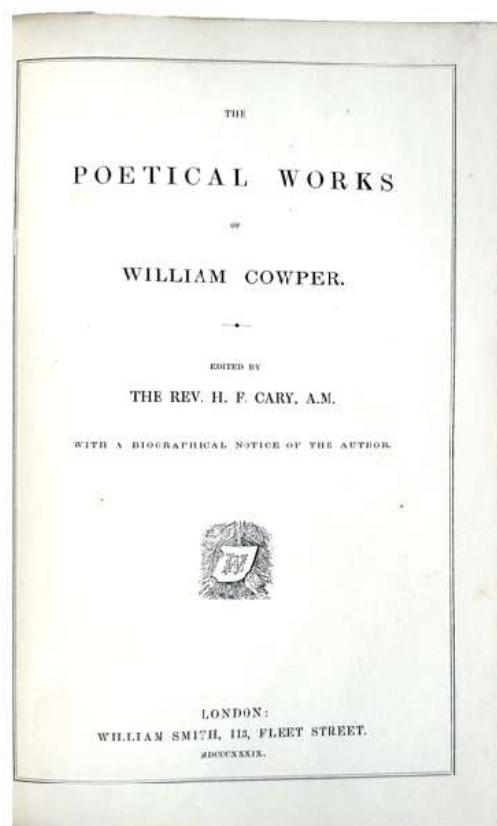
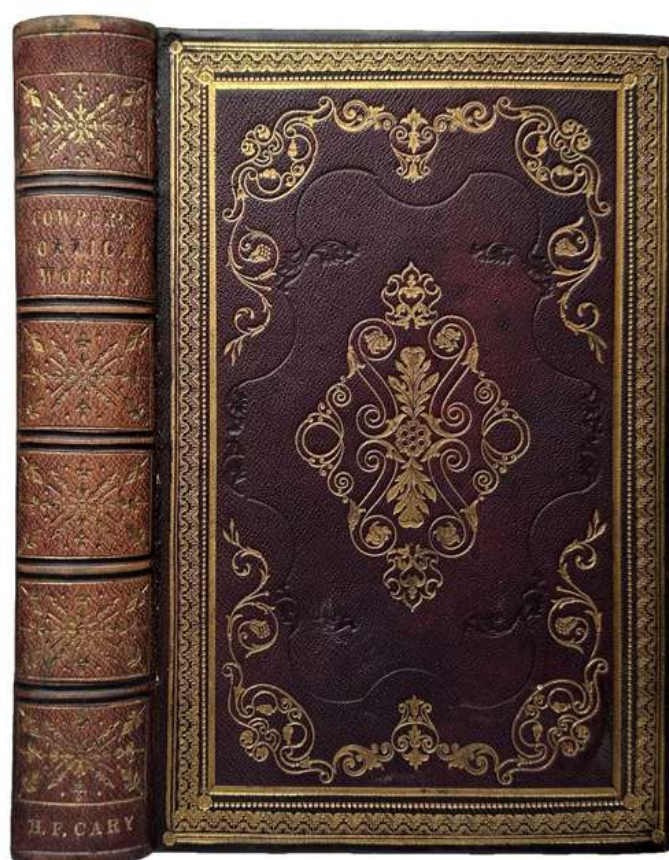
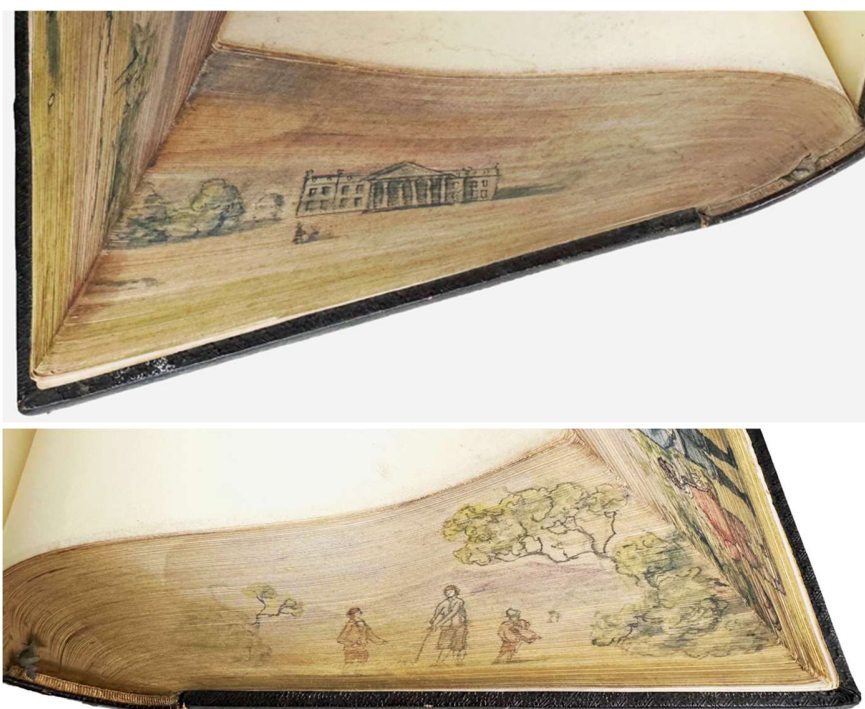
Panoramic Fore-edge Painting of a Classic Golfing Scene

41. **COWPER, William** (1731-1800). *The Poetical Works of William Conper. Edited by Rev. H. F. Cary. With a biographical notice of the author.* London: William Smith, 1839. ¶ 8vo. xxiv, 516 pp. Engraved frontispiece, small title vignette. Original full dark purple heavily blind- and gilt-stamped morocco, all edges gilt; rubbed. With an inscription to Loftus W. Arkwright from his sincere friend H. C. Hardinge, Eton, Xmas, 1845.

\$ 175

With a panoramic fore-edge painting of an old golfing scene. Commissioned by Harrington's ca.1990s, probably painted by a house-artist.

Provenance (obviously pre-fore-edge): Loftus Wigram Arkwright (1829-1889) – H. C. Hardinge.



[41] COWPER



2 Classic Golf Scenes

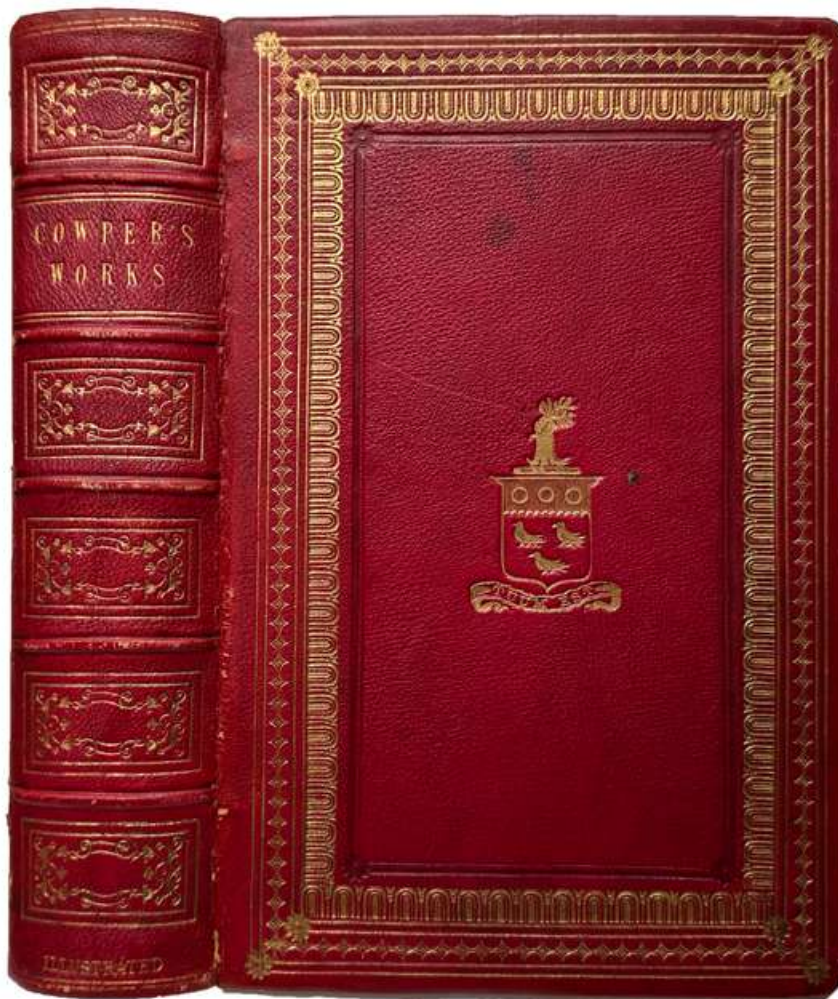
42. **COWPER, William** (1731-1800). *The Works of William Cowper: his life, letters, and poems. Now first completed by the introduction of Cowper's private correspondence. Edited by Rev. T.S. Grimshawe. With illustrations. Third edition.* London: William Tegg and co., 1851. ¶ Thick 8vo. xx, 736 pp. Engraved frontispiece, half-title, illustrated. Original full red blind- and gilt-stamped morocco, all edges gilt, gilt dentelles; rubbed. Former ownership inscription. To Captain Hayward, With – Cowan's best regards . . . of his courtesy + kindness in the memorable cruise of the [ship] *Pembroke Castle* Sept. 1883 – Beeslack, 25 Sept. 1883". Very good.

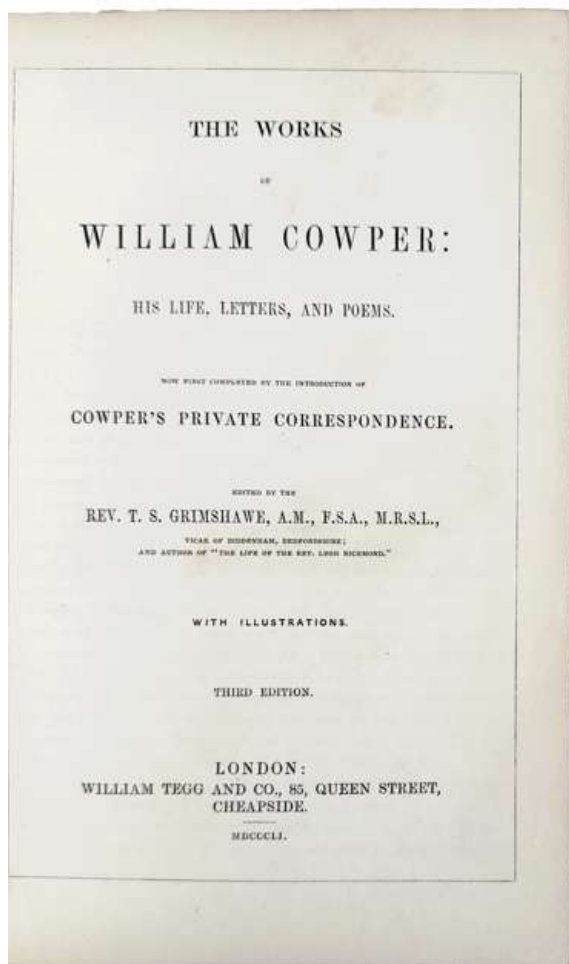
\$ 300

With two fore-edge paintings in the form of a two-way "double" fore-edge paintings. Facing either direction are scenes of old golfing scenes.

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

The Union-Castle Line's new steamship, the *Pembroke Castle*, was built in 1883, launched in July. The first cruise was notable for carrying several high-profile guests, including the British Prime Minister William E. Gladstone and the Poet Laureate Alfred Tennyson.





[42] COWPER

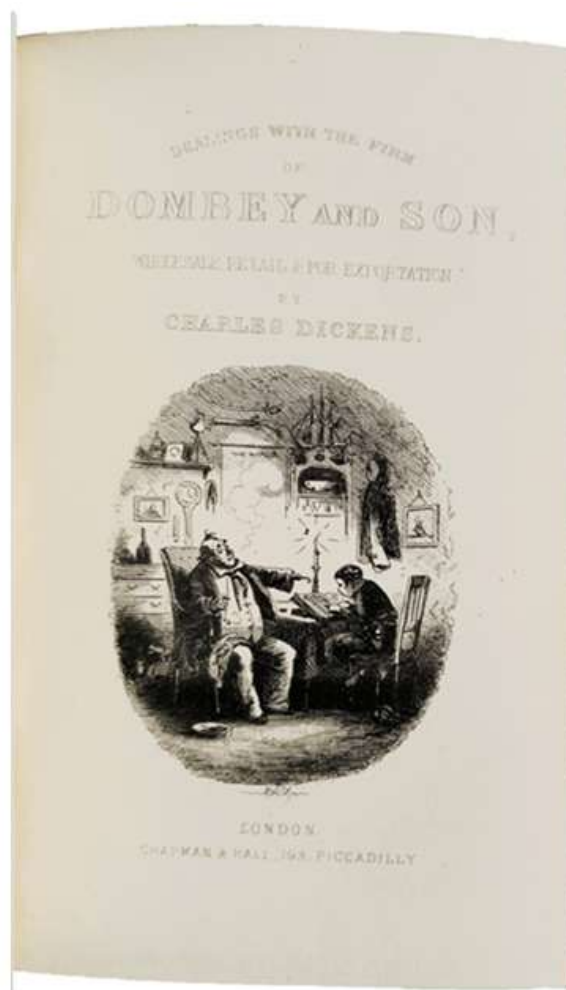
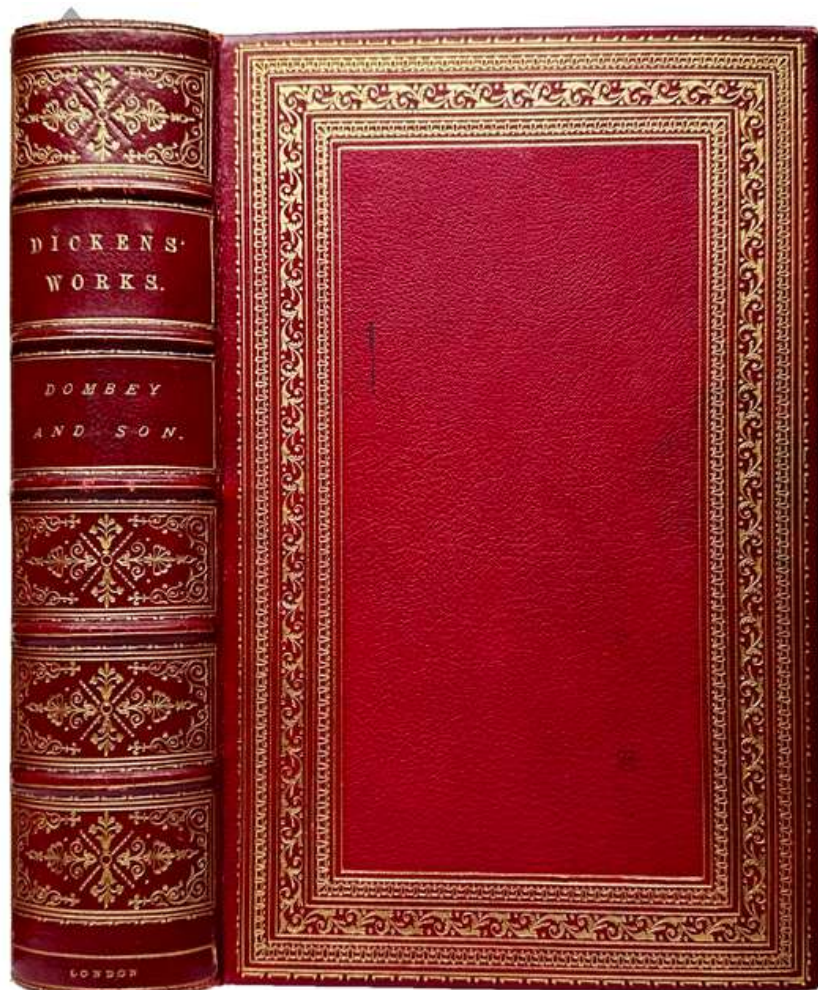


43. **DICKENS, Charles** (1812-1870). *Dombey and Son. With illustrations by H.K. Browne*. London: Chapman and Hall, [no date, after 1848]. ¶ 8vo. xvi, 624 pp. Engraved frontispiece, half-title, plates. Original full dark red gilt-stamped morocco, extra gilt, all edges gilt, gilt dentelles, marbled endsheets; rubbed. Very good.

\$ 400

With a split, or two-way, fore-edge painting: facing left: a fore-edge painting of the title-page vignette, “Rob the Grinder Reading with Captain Edward Cuttle”, after the title-page vignette (in serial with the last number, April 1848)” – showing the story ship’s captain as over-weight man, a hook for a hand. With a portrait of the author (as a full-grown man). Facing right: “Mr. Dombey and the world” (see page 508). With a portrait of a young Dickens. Commissioned by Harrington’s ca.1990s, probably painted by a house-artist.

Dickens started writing this book in Lausanne, Switzerland, before returning to England, via Paris, to complete it. “Phiz”, whose real name was Hablot Knight Browne, was the illustrator who famously worked with Dickens.



[43] DICKENS



Erotic Fore-edge Painting

44. **DRURY, Henry** (1812–1863) (editor). *Arundines Cami sive Musarum Cantabrigiensium Lusus Canori, atque edidit Henricus Drury*. Cantabrigiae: J. et J.J. Deighton; Londini: Joh. Gul. Parker, 1846. ¶ Two parts in one vol. 8vo. xii, [13]-335, [1] pp. Title & leaves with red borders throughout. Text mostly in Latin and English, with some Greek. Original full dark green gilt-stamped morocco, raised bands, all edges gilt, “Bound by Dodd”, Cambridge; rubbed. Foxed. Armorial bookplate of Thomas Sebastian Bayley, M.A. “Finem Respice”. [FF2480]

\$ 395

With an erotic fore-edge painting showing a bedroom scene, the young man wearing only his shirt, lying in bed, the nude lady-lover stroking his erect penis and taking some pleasure as his feet play between her legs.

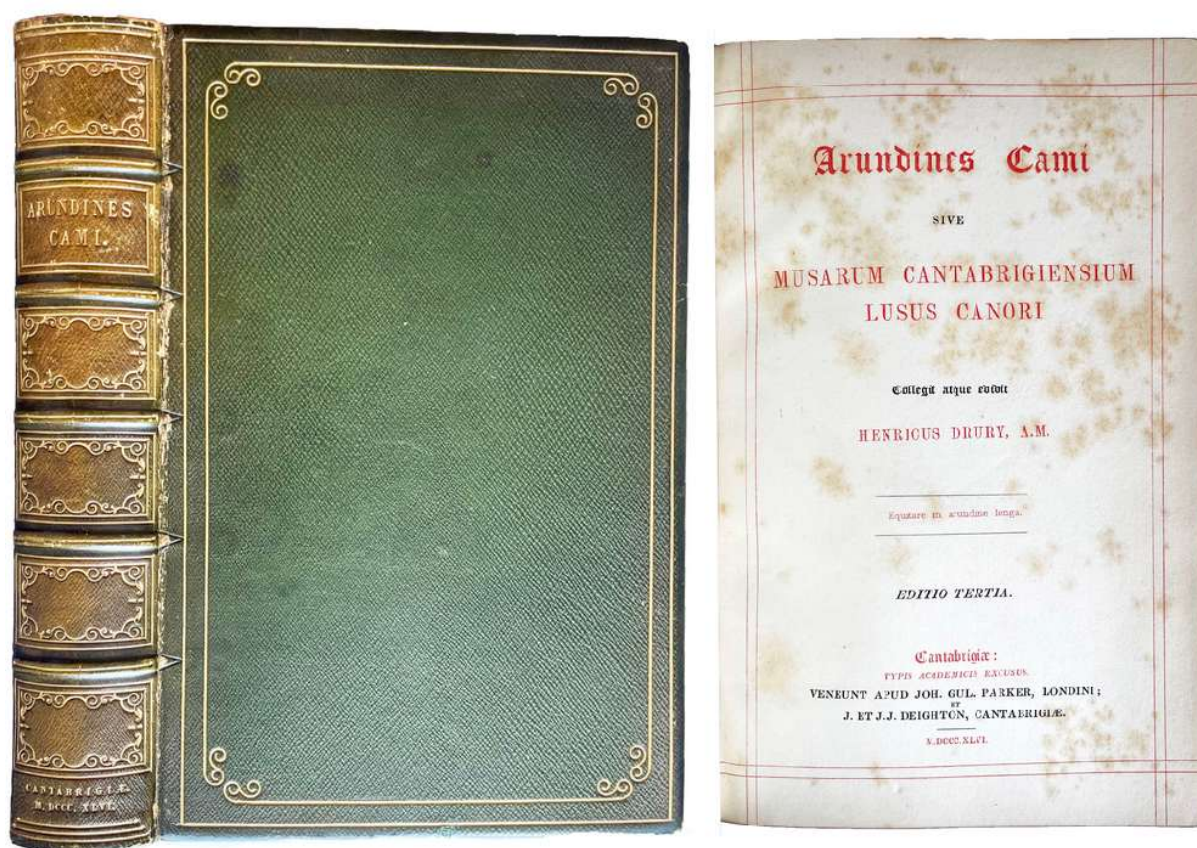
Painted for Harrington's, London, [by their house artist] ca. 1995.

The text is compiled by Drury, with numerous poetic contributions from various sources. Includes “A Song of Sixpence.” (p. 113). Among the English selections are contributions by Samuel Rogers, Gray, Burns, Shakespeare, Tennyson, Gammer Gurton [unknown], Sheridan, Byron, Andrew Marvel, Ben Jonson, Cowper, Milton, Congreve, Prior, Colton, etc. “In 1838 [Drury] became classical lecturer at Caius, but, having been ordained, he left Cambridge in 1839 to take sole charge of Alderley, Gloucestershire, a curacy which he exchanged the following year for that of

Bromham, Wiltshire. Drury, together with some friends, projected and published the *Arundines Cami*, a collection of translations into Latin and Greek verse by several Cambridge men. The first edition was published in a beautiful form in 1841, and four subsequent editions appeared during Drury's lifetime; a sixth, after his death, was edited by (his son-in-law) Mr. H. J. Hodgson in 1865. These successive editions contained several new pieces.” [Wikipedia].

See: “Sudden Death of the Archdeacon of Wilts and Chaplain to the House of Commons”, *The Times* (London), Tuesday, 27 Jan 1863, p. 8.

PROVENANCE: Thomas Sebastian Bayley, M.A. [fl.ca.1855, Lancashire].





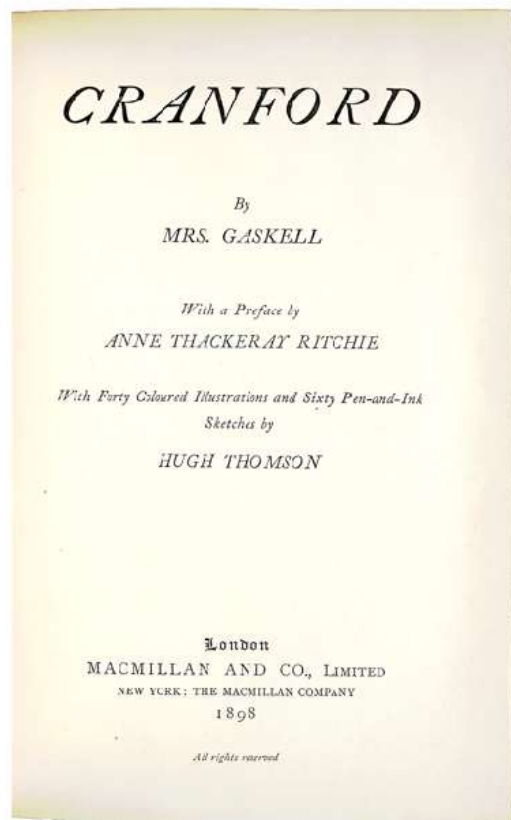
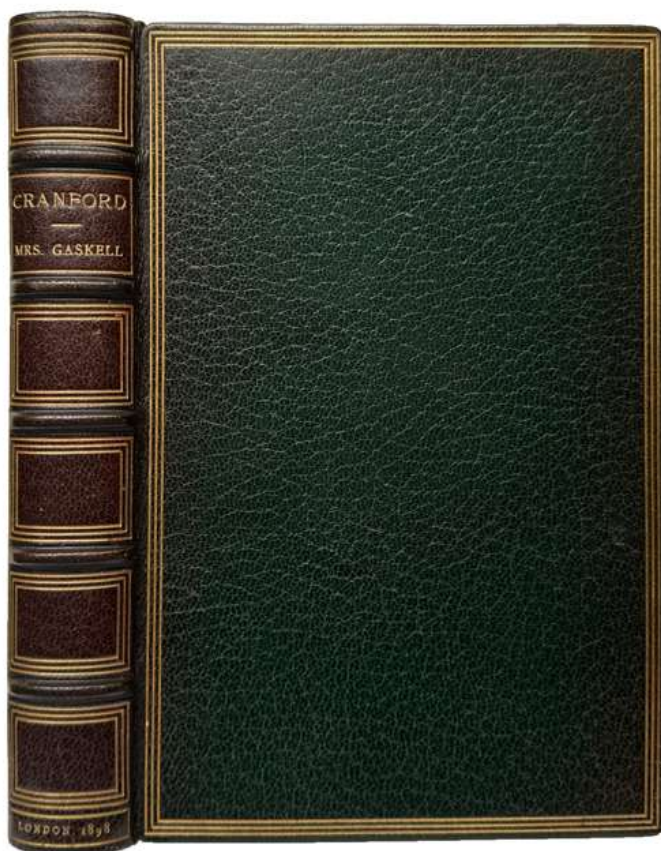
45. **GASKELL, Elizabeth** (1810-1865). *Cranford. With a preface by Anne Thackeray Ritchie. With forty coloured illustrations and sixty pen-and-ink sketches by Hugh Thomson.* London: Macmillan, 1898. ¶ Small 8vo. xxx, 297, [1] pp. Illustrated. Original full very dark green crushed morocco, triple-ruled gilt borders, raised bands, gilt spine title, all edges gilt, pale marbled endsheets, by The French Binders, Garden City, NY. Very good +.

\$ 195

The fanned edges bears a fore-edge painted scene suggestive of the time and characters within this novel, being a country town setting, what Cranford might have been. Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



detail



[45]



2 Erotic Fore-edge Paintings

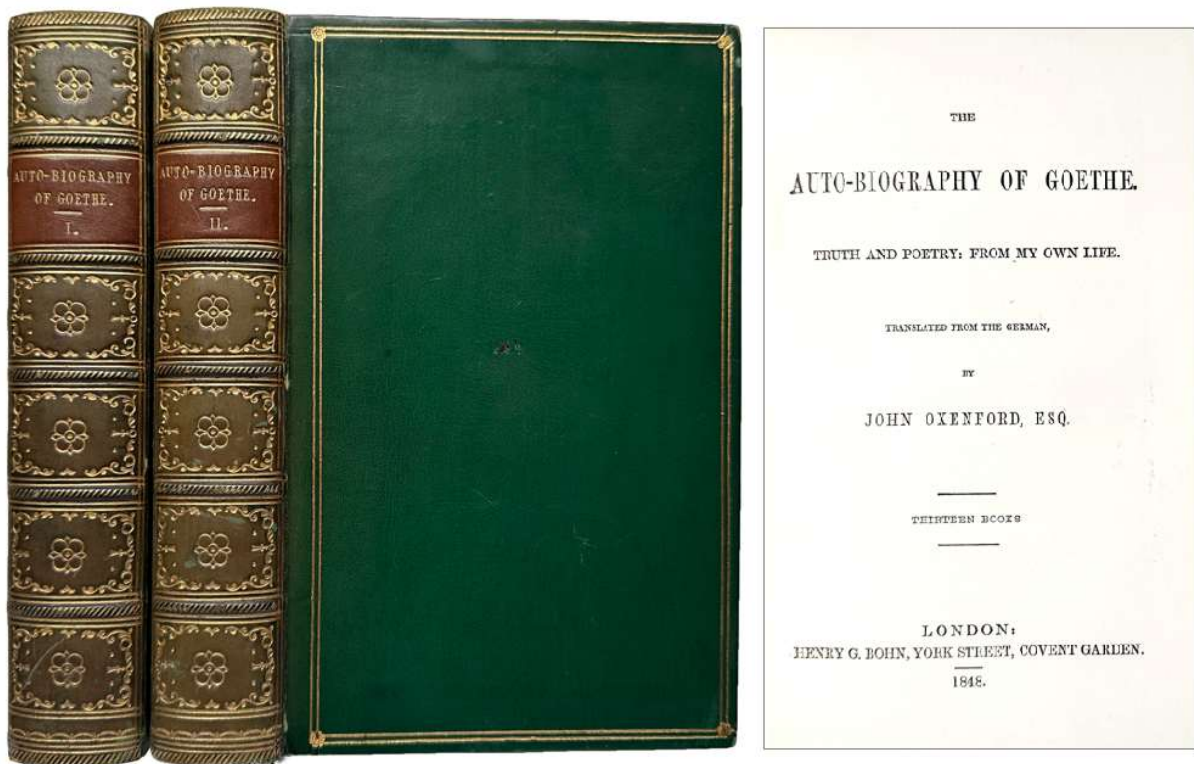
[46] GOETHE (below)

2 Erotic Fore-edge Paintings

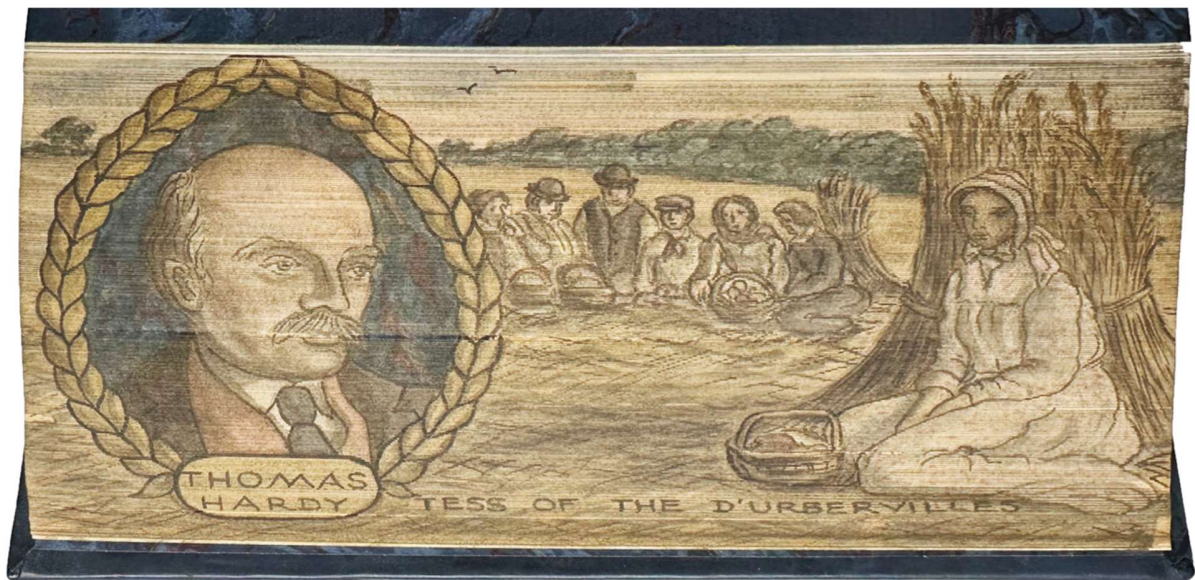
46. **GOETHE, Johann Wolfgang von** (1749-1832). *The Autobiography of Goethe. Truth and poetry, from my own life. Translated from the German, by John Oxenford, Esq.* London: Henry G. Bohn, 1848. ¶ Two volumes. Small 8vo. vii, [3], 520; [iv], 544 pp. Original full deep green gilt-stamped calf, spines gilt-stamped with brown spine labels, all edges gilt, gilt dentelles, marbled endsheets. Bookplates (pre-fore-edge) of Christopher Turnor [1809-1886], Stoke Rochford Library. Very good.

\$ 350

With two erotic fore-edge paintings – both scenes involve three persons each and the male with his penis fully erect, the women in the nude and showing remarkable agility. Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



[46] GOETHE



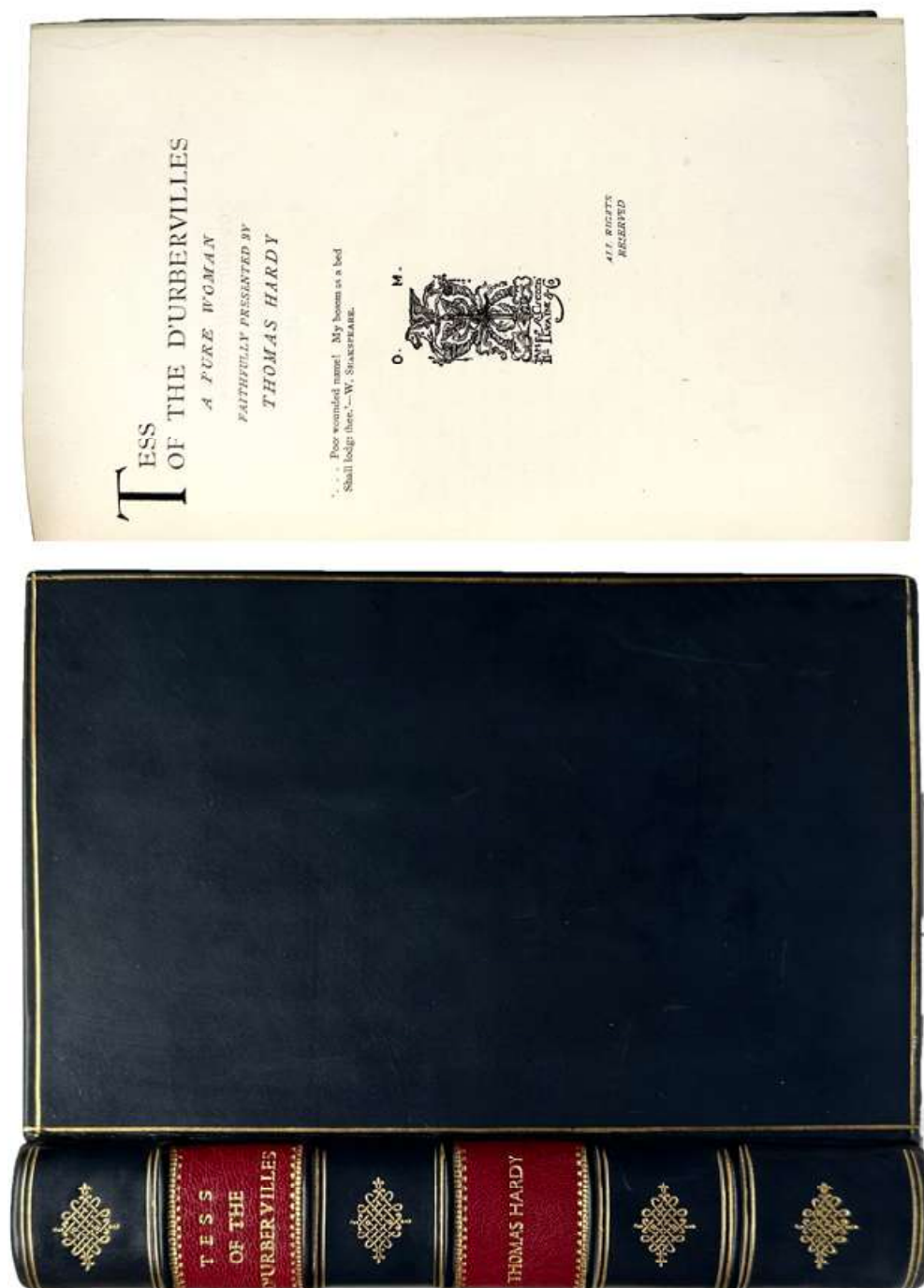
47. **HARDY, Thomas** (1840-1928). *Tess of the D'Urbervilles*. London: Osgood, McIlvaine, 1894. ¶ Small 8vo. x, 519, [1] pp. Frontispiece portrait, title vignette. Modern full navy-blue gilt-stamped calf, gilt-rules, raised bands, dual red spine labels, all edges gilt, marbled endsheets. Fine.

\$ 175

With a fore-edge painting applied to the fanned edge, showing a scene of Tess in the corn field, on the left a portrait of the author.

Seldom are Hardy books used for fore-edge painting because usually they are cloth bound. This is a later binding.

NOTE: the fore-edges of this volume show a waterstain, which I suspect is the work of the fore-edge artist using an all too wet base for the watercolor. Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



[47] HARDY

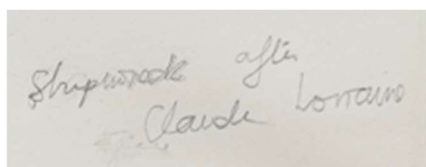


With Fore-edge painting by Don Noble

48. **HEMANS, Mrs. [Felicia]** (1793-1835). *The Poetical Works of Mrs. Hemans. With memoir, explanatory notes, &c.* London: Frederick Warne, [no date] ca.1890. ¶
 Series: *The Chandos Poets*. 8vo. xx, 552 pp. Frontispiece portrait, illus., all leaves ruled in red, index. Original full deep red gilt-stamped morocco, all edges gilt; recased with new endcaps, extremities (corners) show wear, but the spine ends are renewed and with fresh gilt. Very good.

\$ 275

With a fore-edge painting in watercolors of "The Shipwreck" [Le Naufrage], after a painting done circa 1638-1641, by Claude Lorrain (1604/5-1682) – this scene painted by Don Noble (not signed). Noble painted in the 1970s and 1980s.

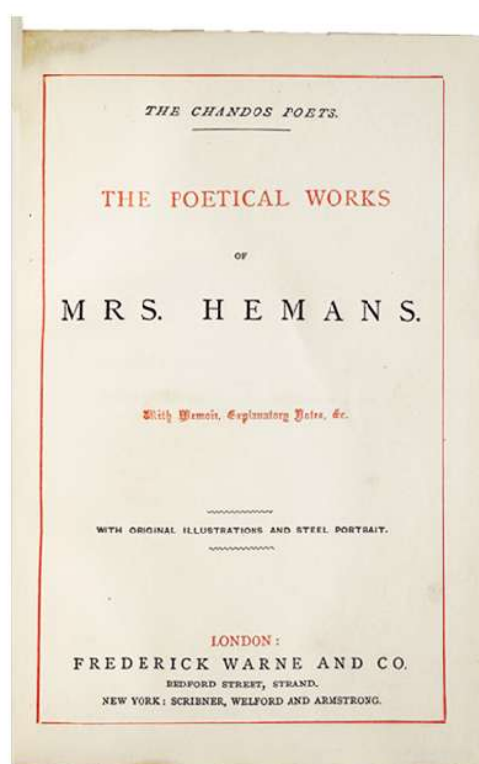
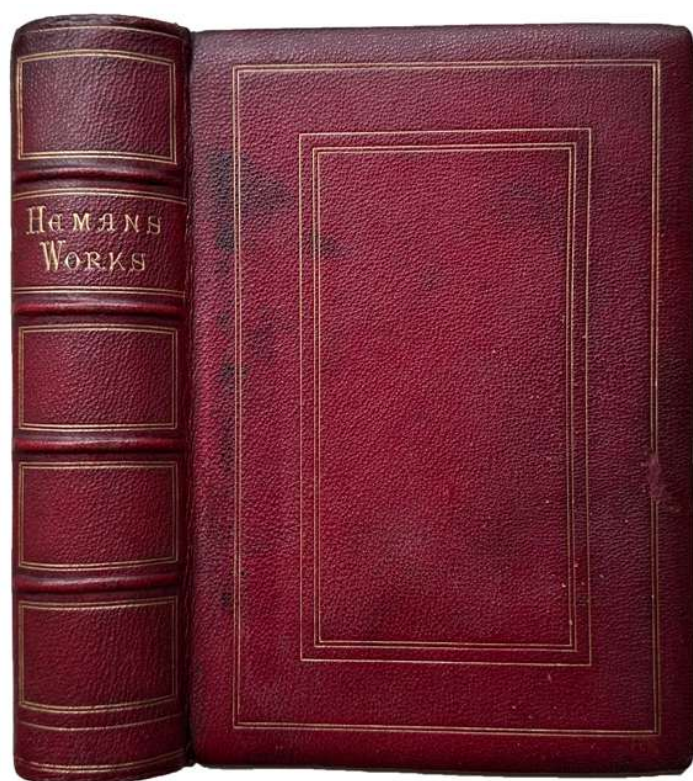


Handwriting of Don Noble

See: Weber, Jeff, *Annotated Dictionary*, pp. 214-6 [Noble fl. 1965-2000).



“The Shipwreck” [Le Naufrage], after a painting done circa 1638-1641, by Claude Lorrain.



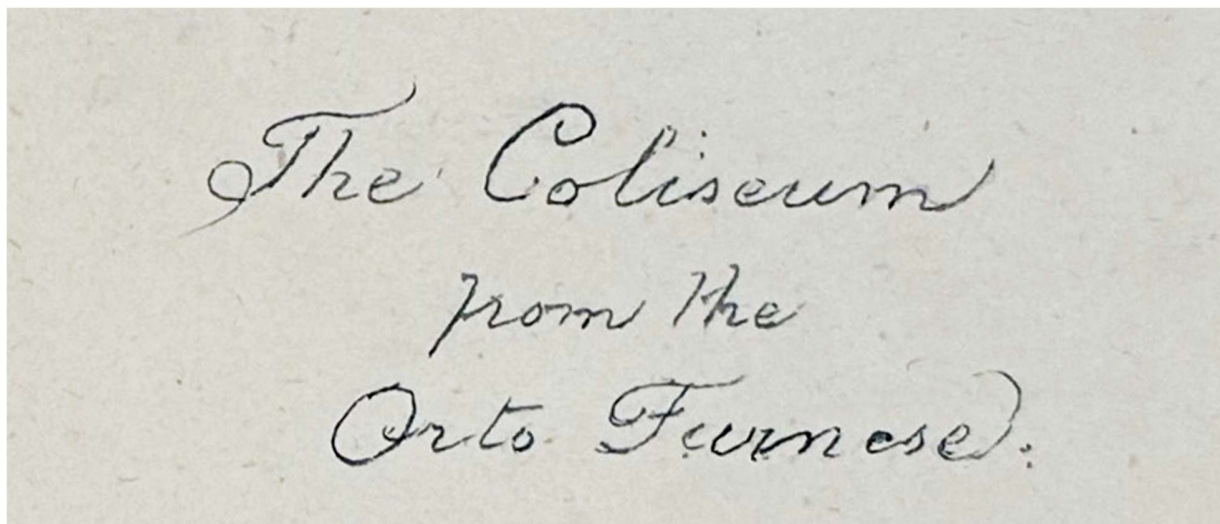


Marks & Company 'Dover' Painter

49. **HORACE (Quintus Horatius Flaccus).** *Carmina. Editio Stereotypa Herban.*
 Paris, E Prelis Fratrum Mame, 1808. ¶ 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]

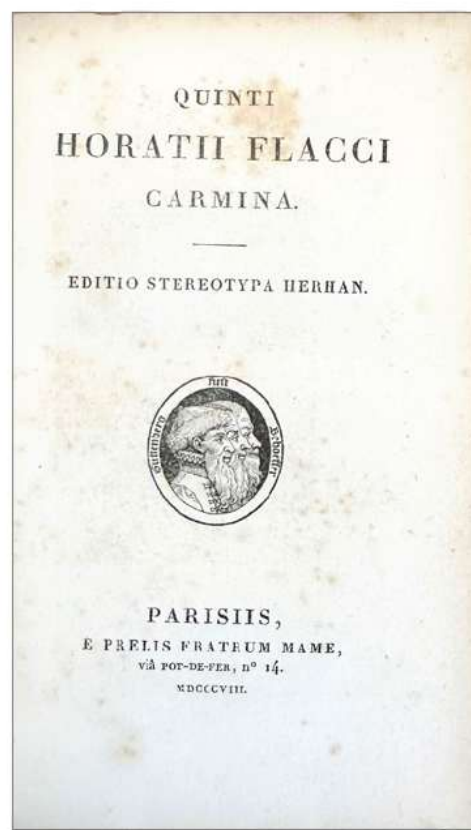
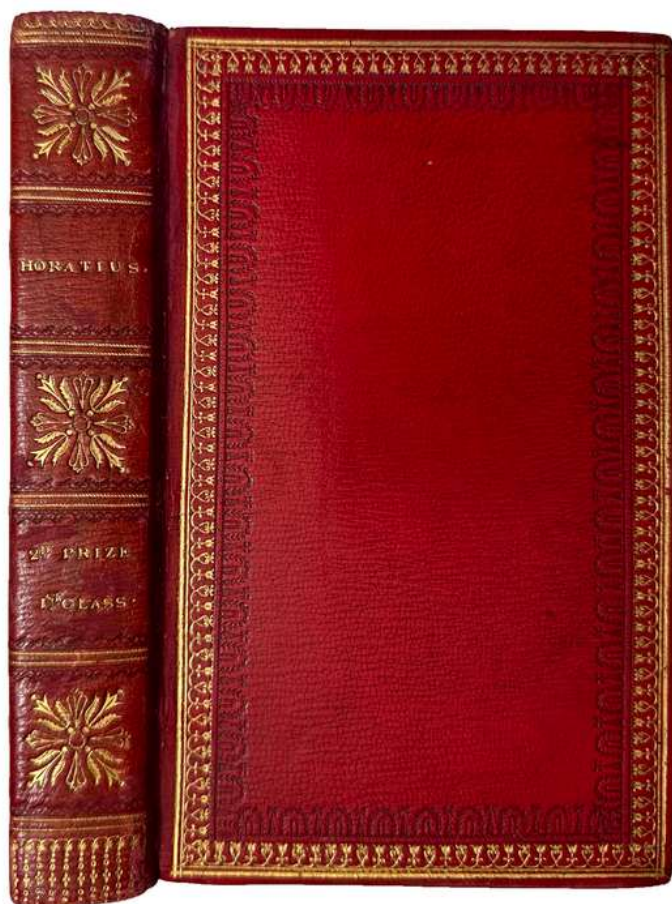
\$ 1,400

With a fore-edge painting by the “Dover” painter (associated with Marks & Co.), showing “The Coliseum from the Orto Farnese” [perhaps after Frederick Walmisley (1815-1875)]. I have always enjoyed the work of this artist. This talented artist’s work appears in great numbers, making up most of the fore-edge paintings in the Estelle Doheny collection (i.e. more than 300 specimens). This artist was readily available via American import bookstores, including Dawson’s Book Shop of Los Angeles, and the J.W. Robinson Company [Robinson’s] – once a prominent retailer – in those days they offered fine books in their book department. All these seemingly came through Marks & Company of London. Thus far I have a lot of evidence and no proof. Some printed catalogues of this bookstore from the 1930s would help a great deal. I have never seen any.

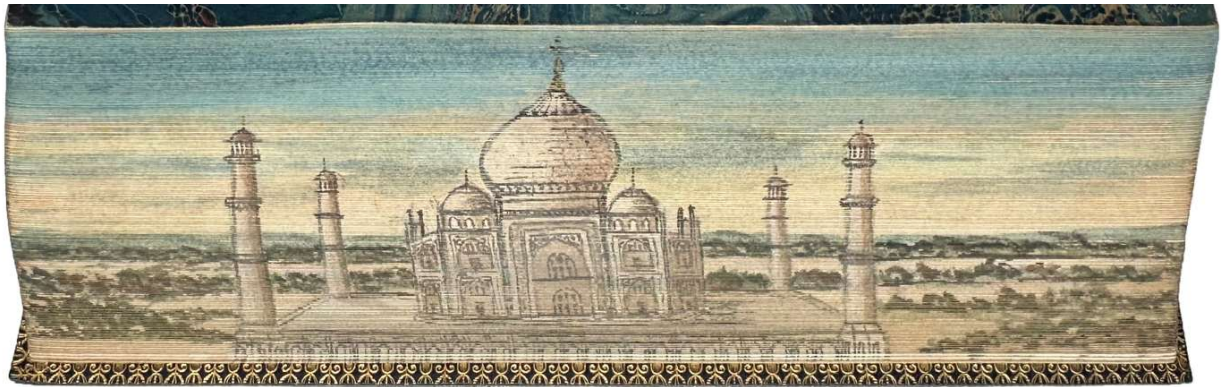


Handwriting of the 'Dover' painter

PROVENANCE: (post-fore-edge) 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. ¶ Antoine Augustin Renouard, *Catalogue de la Bibliothèque d'un Amateur*, vol. II, 1819, p. 266. [JWRB]



[49] HORACE



[50] KIPLING. Bound by Riviere

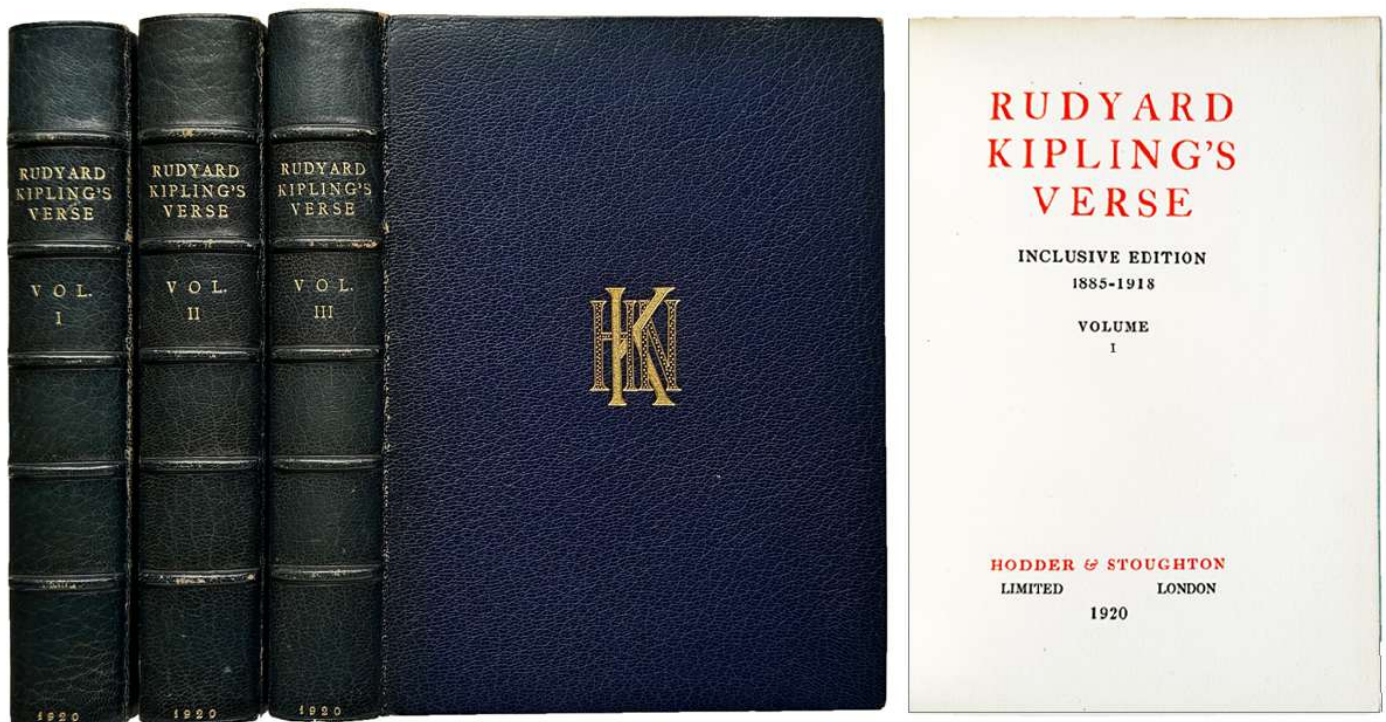
Three Hand-painted Scenes of the Taj Mahal

50. **KIPLING, Rudyard** (1865-1936). *Rudyard Kipling's Verse. Inclusive edition 1885-1918*. London: Hodder & Stoughton, 1920. ¶ 3 volumes. 8vo. ix, [1], 317, [1]; ix, [1], 323, [1]; x, 291, [1] pp. Titles printed in red & black. Bound by RIVIERE in full navy blue crushed morocco, raised bands, gilt-stamping, all edges gilt, with the ownership initials on the upper covers H N K [Lord Hugh & Nancy Kindersley, 2nd Baron & Baroness]; with a bookseller penciling in the former owner's name (misspelled). Bindings are rubbed. Very good.

\$ 475

With three fore-edge paintings of the Taj Mahal, India, added in the late 20th century.

PROVENANCE: Lord Hugh Kenyon Molesworth Kindersley (1899-1976). Lord Kindersley married Nancy Farnsworth in Oct. 1921.

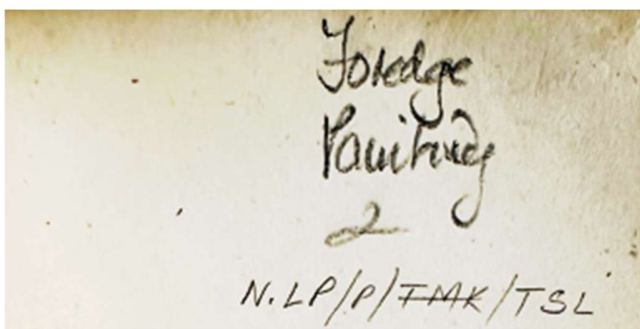




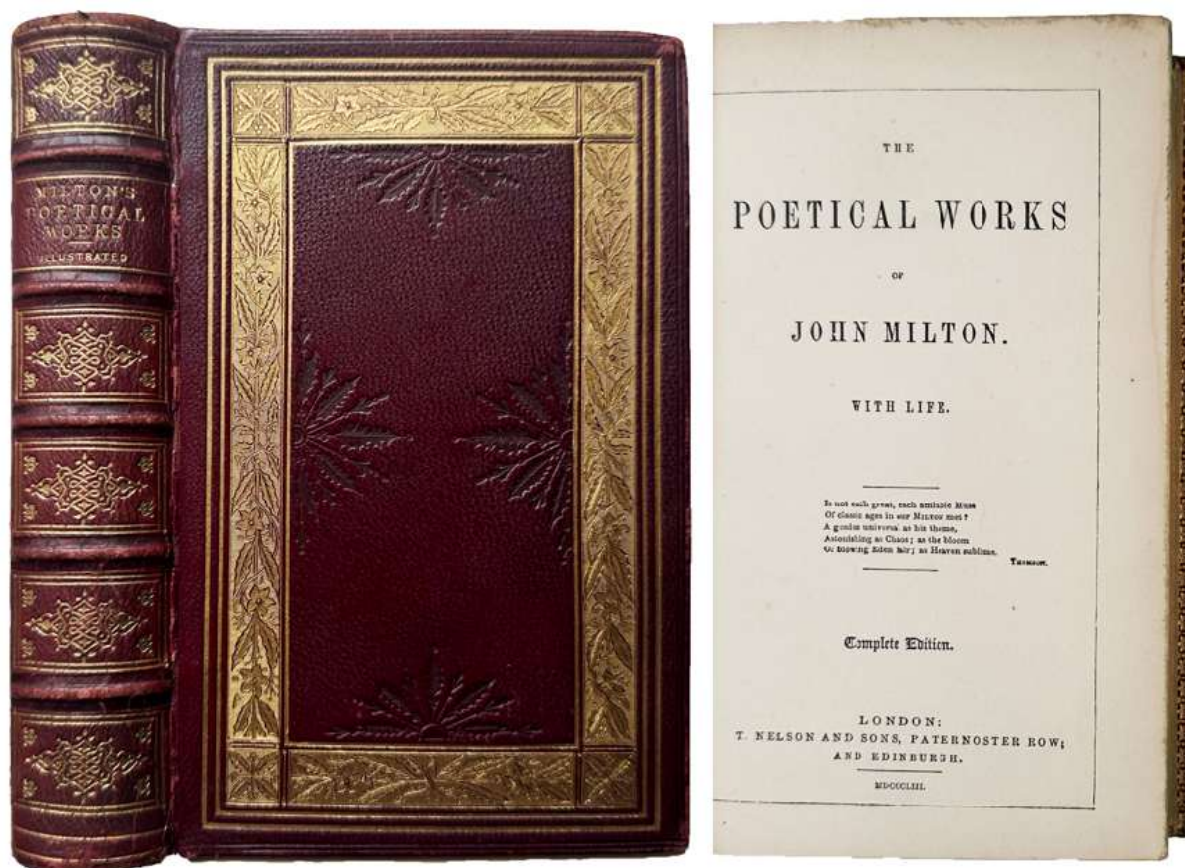
51. **MILTON, John** (1608-1674). *The Poetical Works of John Milton. With life. Complete edition*. London: T. Nelson and sons, 1853. ¶ Small 8vo. xxx, [2], 523, [1] pp. Frontispiece, engraved half-title, plates. Original full maroon blind- and gilt-stamped morocco, all edges gilt, gilt dentelles; rubbed. Small ticket of David Bryce, perhaps a bookbinder's ticket. Bookplate of Allan S. Goss (pre-fore-edge). Very good.

\$ 175

With a fore-edge painting on the fanned edge, showing a scene of a mountain scape set within an oval-framed vignette, on either side, an angel, some decorative flourishes. Unrecognized artist, ca.1980-2000s.



Harrington's markings.



[51] MILTON



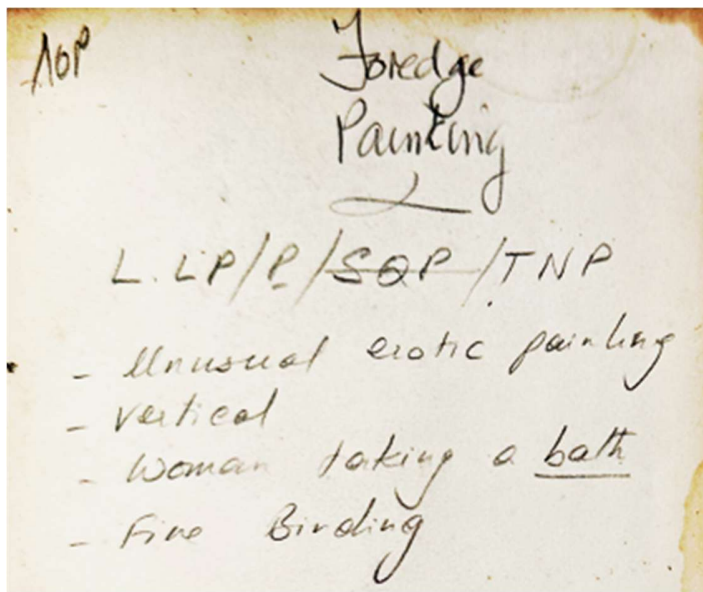
Vertical Fore-edge

52. **MOORE, Thomas**
(1779-1852). *Poetical Works. With a
life of the author. Illustrated by Thomas,
Corbould, &c.* London: Routledge,
Warne, and Routledge, 1860. ¶
Small 8vo. xxvii, [1], 528 pp.
Numerous engraved plates.
Original full blind-stamped and
extra-gilt stamped dark green
morocco, all edges gilt, yellow
endsheets. Embossed: James New
Cheltenham High St. [binder?].
Early ownership inscription, 1864.
Heavily waterstained. Good
(binding is in nice shape).

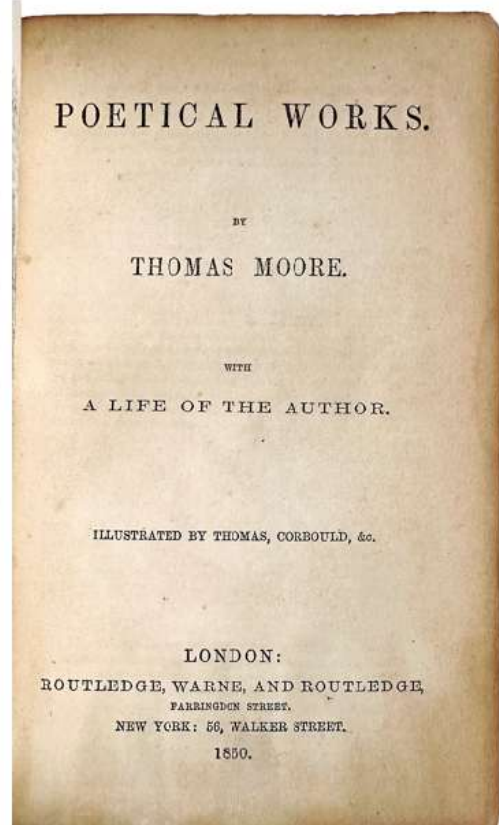
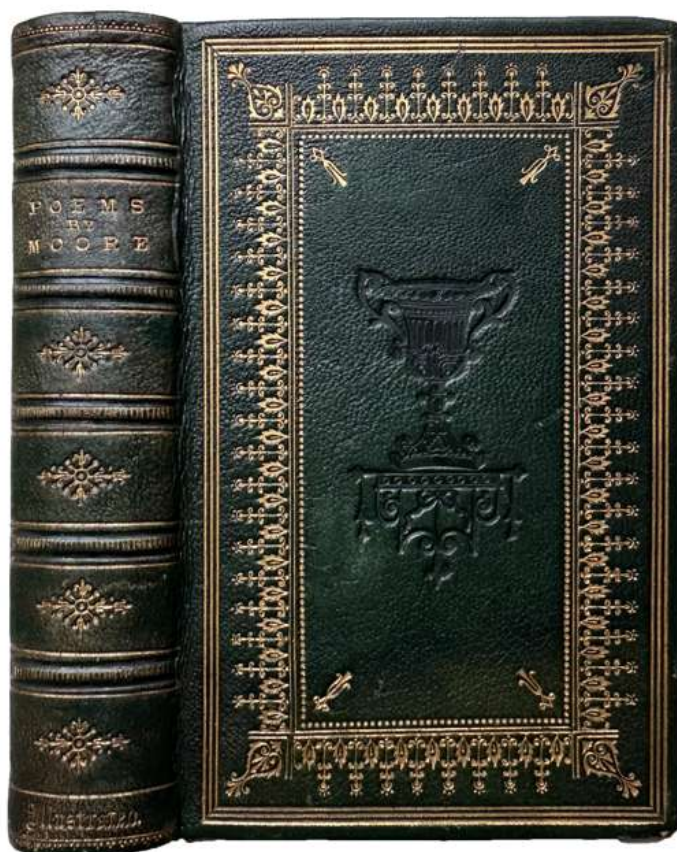
\$ 150

With a vertical nude fore-edge
painting of a young woman taking a
bath.

This item was possibly
commissioned and/or sold by
Harrington's, with their markings,
ca. 1990-2010.



Harrington's markings.



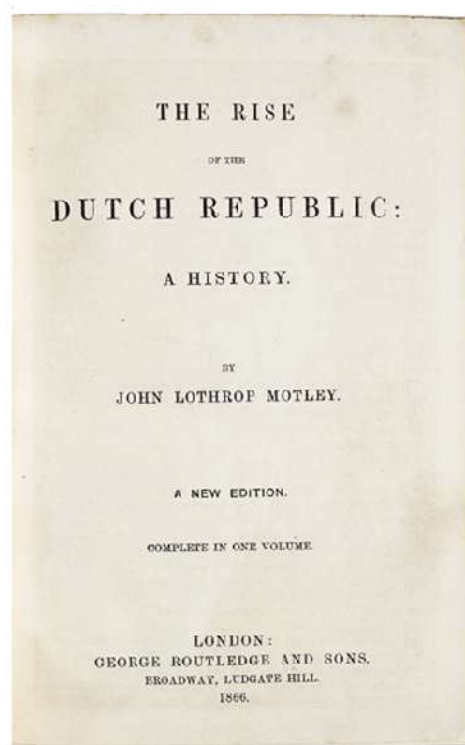
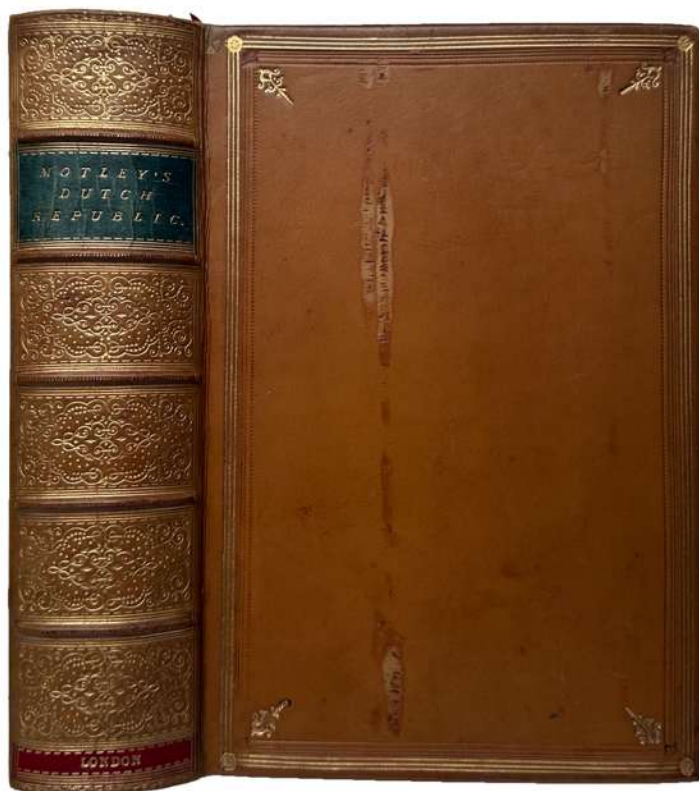


53. **MOTLEY, John Lothrop** (1814-1877). *The Rise of the Dutch Republic: a history. A new edition, complete in one volume*. London: George Routledge and sons, 1866. ¶ 8vo. xi, [1], 930 pp. Bound by H. & C. Treacher, Brighton, in contemporary full blind- and gilt-stamped calf, raised bands, black and smaller red spine labels, a.e.g.; rubbed. This volume presented as a prize-souvenir for a successful half-year at The Wick, Brighton. For H. Barratt, from A. Creak, M.A., Principal, 1866. Very good.

\$ 200

With a modern fore-edge painting of a sailing vessel and a rowboat at sea, presumably with Brighton in the background. Not labelled, not identified.

This item was possibly commissioned and/or sold by Harrington's, ca. 1990-2010.





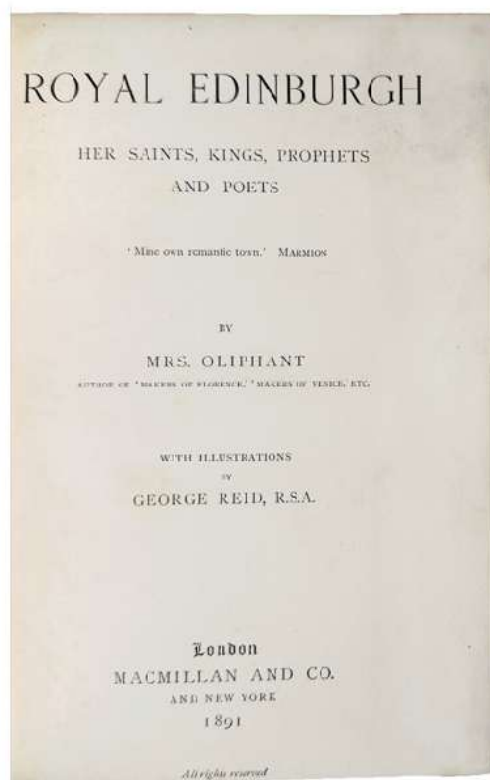
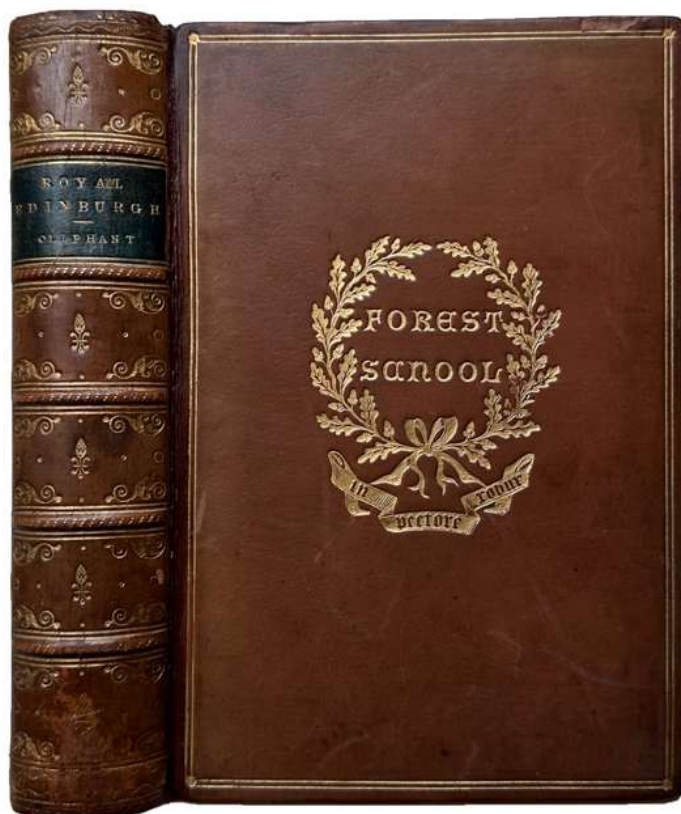
Fore-edge Painting of Edinburgh

54. **OLIPHANT, Mrs.** *Royal Edinburgh; her Saints, Kings, Prophets, and Poets. With illustrations by George Reid.* London: Macmillan, 1891. ¶ Small 8vo. xiii, [3], 520 pp. Illus. Original full gilt-stamped calf, all edges gilt, dark marbled endleaves; rubbed, foxed. Early ownership inscriptions with the names of (and for) A.W. Podger, a prize for piano music, 1892, T.E.H.[?] Guy, Head Master, Forest School. Very good.

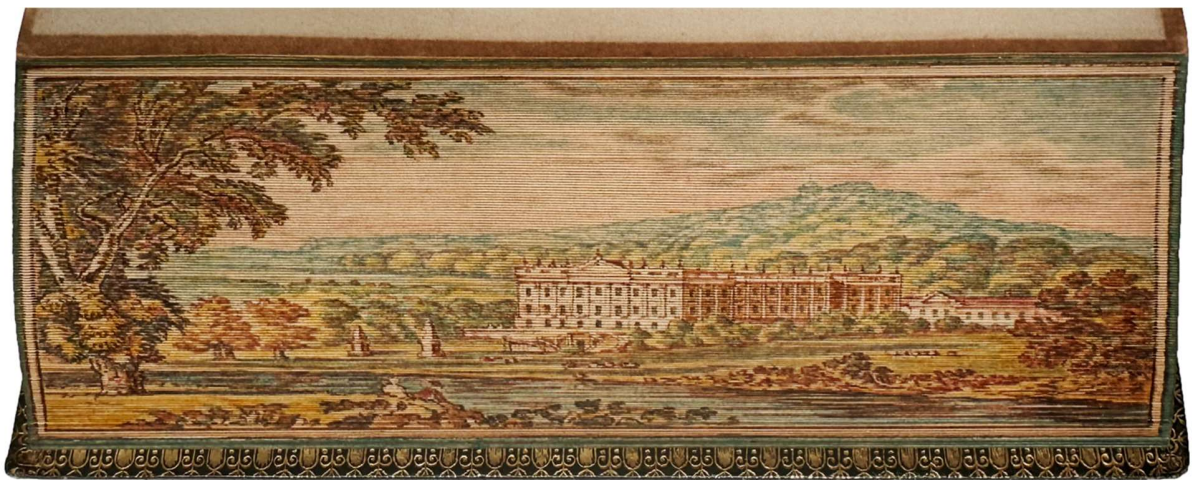
\$ 195

With a view of Edinburgh painted in watercolor on the fanned fore-edge.

This item passed through Harrington's, with their markings. The painting was made towards the end of the 20th century.



[54] OLIPHANT

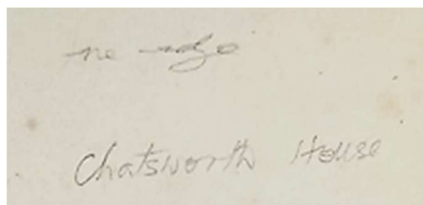


With Fore-edge Painted by Don Noble

55. **PATMORE, Coventry** (1823-1896). *The Angel in the House. Second edition.* London: John W. Parker, 1858. ¶ Small 8vo. viii, 303, [1] pp. Original full dark green blind- and gilt-stamped morocco, all edges gilt; upper joint cracked, starting, rubbed, flaking. PROVENANCE: Ownership signature of John Hays, Christs' College, Cambridge, 2d, July 1858. Good.

\$ 225

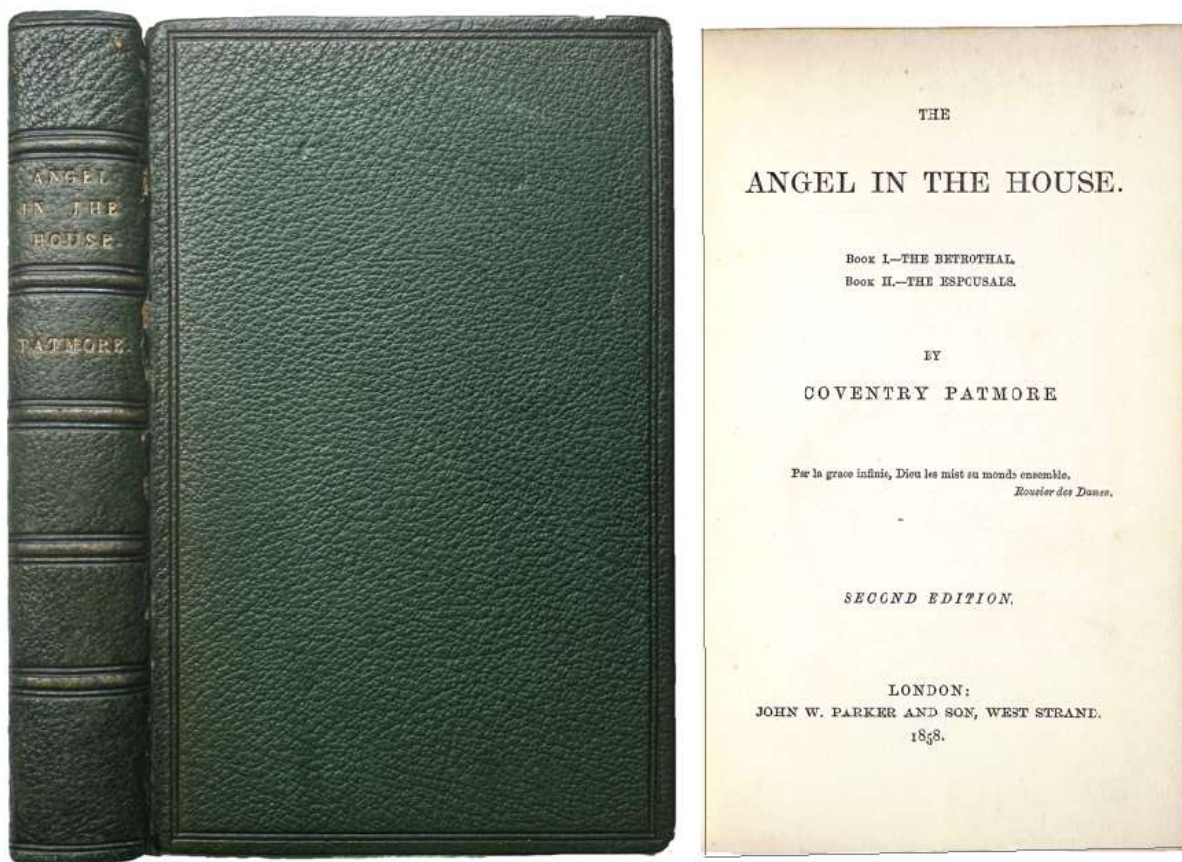
With a fore-edge painting of Chatsworth House, painted by Don Noble. Perhaps sold by Harrington's ca.1980s.



Don Noble's handwriting.

Coventry Kersey Dighton Patmore was an English poet and literary critic. He is best known for his book of poetry *The Angel in the House*, a narrative poem about the Victorian ideal of a happy marriage. As a young man, Patmore worked for the British Museum in London.

See: Weber, Jeff, *Annotated Dictionary*, pp. 214-6 [Noble fl. 1965-2000).



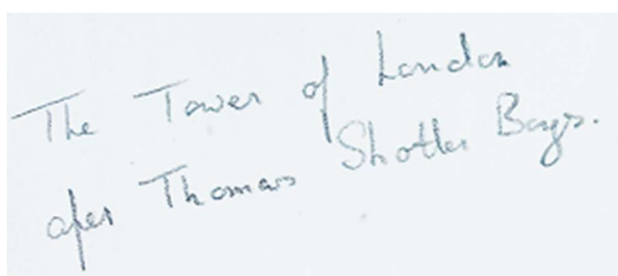


With Fore-edge Painting by Don Noble

56. **PERCY, [Rev.] Thomas** (1729–1811). *Reliques of Ancient English Poetry, consisting of old heroic ballads, song, etc. A new edition edited by Edward Walford, M.A., with a glossary and life. Portrait and original illustrations.* London: Frederick Warne and co., (1880). ¶ At head of title: The Lansdowne Poets. Small 8vo. 438 pp. Engraved illus. Original full green blind and gilt-stamped calf, spine gilt, maroon leather spine label, a.e.g. School prize award mounted on front pastedown, To W. Eves, English History, upper V, 1882. [FF2550]

\$ 600

With a fine fore-edge painting showing The Tower of London and Mint from Tower Hill (1842), after Thomas Shotter Boys (English engraver, 1803-1874). Painted circa 1970s by Don Noble [unsigned].



Handwriting of Don Noble

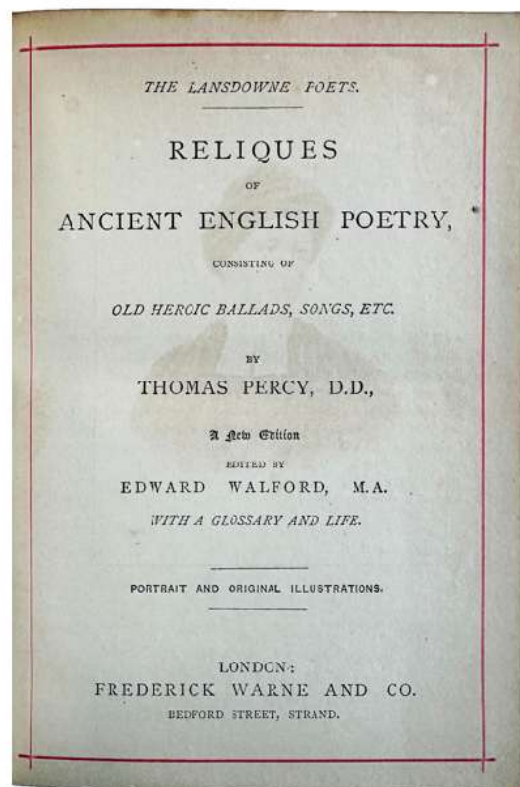
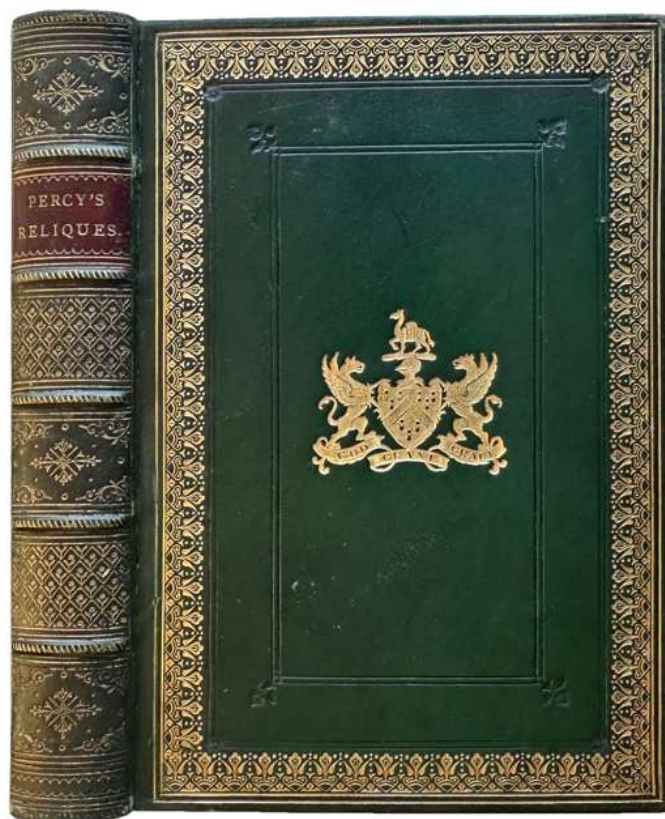
With the artist's characteristic handwriting for the fore-edge painting title.

See: Weber, Jeff, *Annotated Dictionary*, pp. 214-6 [Noble fl. 1965-2000).

The scene is painted after the following work:



The Tower of London and Mint from Tower Hill (1842), by Thomas Shotter Boys

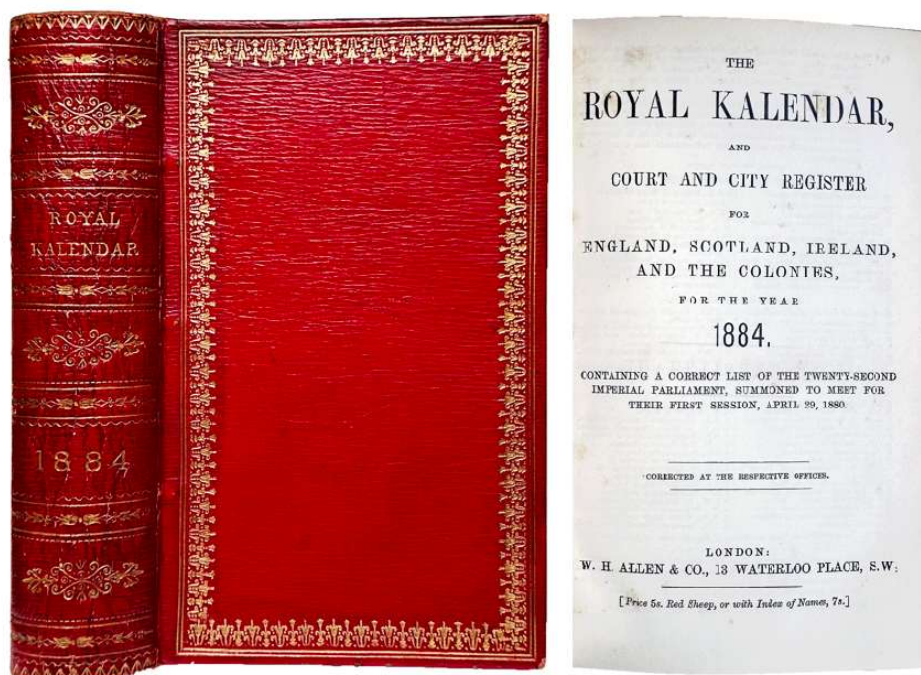




57. **Royal Kalendar.** *The Royal Kalendar, and Court and City Register for England, Scotland, Ireland, and the Colonies, for the year 1884. Corrected.* London: W.H. Allen, 1884. ¶ 12mo. [xxiv], 518, xcvi pp. Original full straight-grain morocco, extra gilt, all edges gilt, gent dentelles; rubbed. Very good.

\$ 125

With a side-by-side set of portraits of Queen Victoria and King Albert. Commissioned by Harrington's ca.1990s, probably painted by a house-artist.

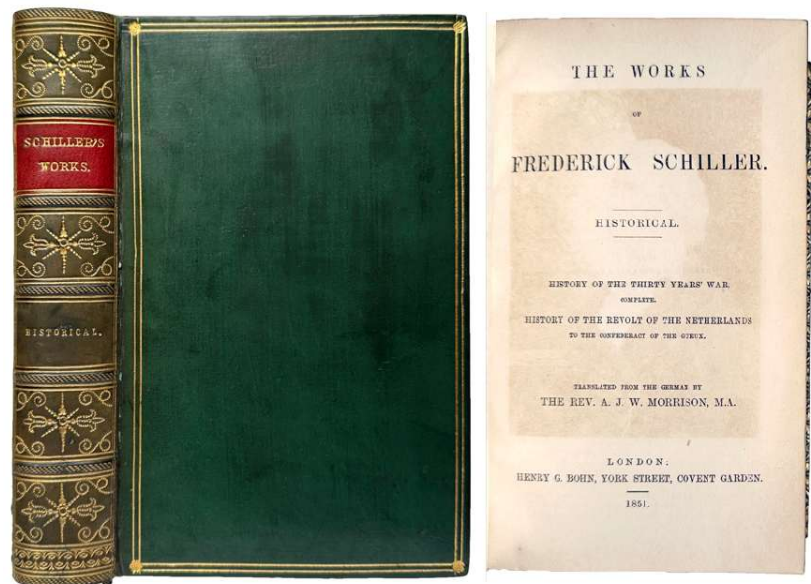


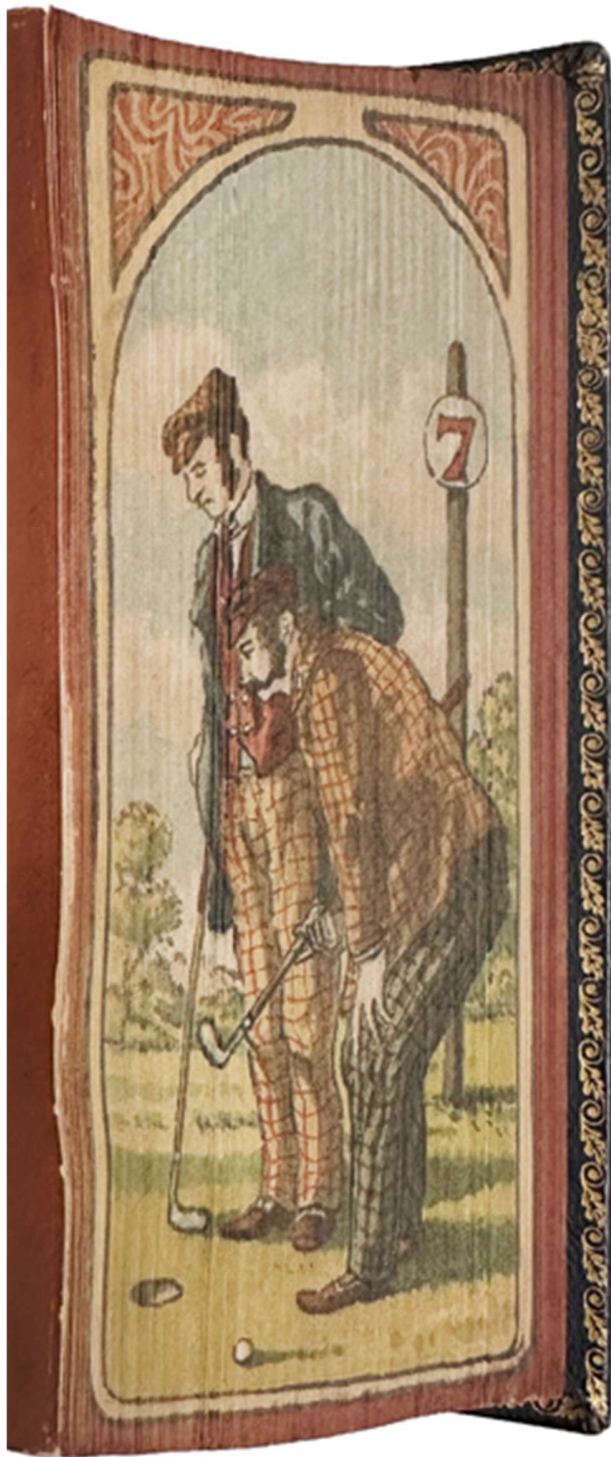


58. **SCHILLER, Frederick** (1759-1805). *The Works of Frederick Schiller. Historical. History of the Thirty Years' War, complete. History of the Revolt of the Netherlands to the Confederacy of the Gueux.* Translated from the German by the Rev. A. J. W. Morrison. London: Henry G. Bohn, 1851. ¶ Note: this is one of 4 volumes, being the HISTORICAL segment of the *Collected Works*. Small 8vo. VIII, 519, [1] pp. Original full green gilt-stamped calf, red calf spine label, all edges gilt, gilt-dentelles, marbled endsheets, by Westertons Hyde Park Corner [Binders, London].

\$ 250

With a handsomely painted view of a man with his musket, dog, suggesting a British hunter, probably for sport. Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



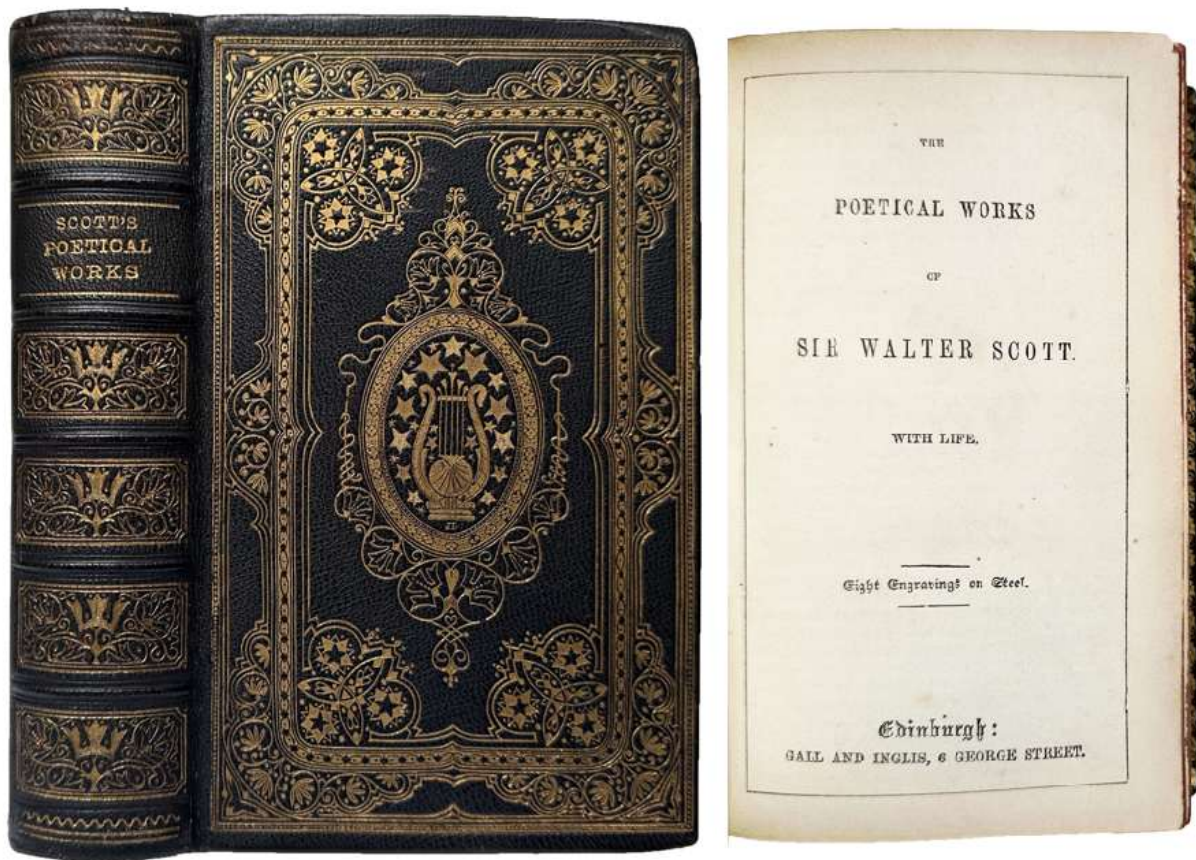


Vertical Fore-edge Painting

59. **SCOTT, Sir Walter** (1771-1832). *The Poetical Works of Sir Walter Scott. With life*. Edinburgh: Gall and Inglis, n.d. ¶ Small 8vo. xvi, 624 pp. 8 steel engravings. Original full black heavily gilt-stamped morocco, all edges gilt, gilt dentelles, brown endsheets. Very good.

\$ 125

With a vertical fore-edge painting of a golfing scene. Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



[59] SCOTT



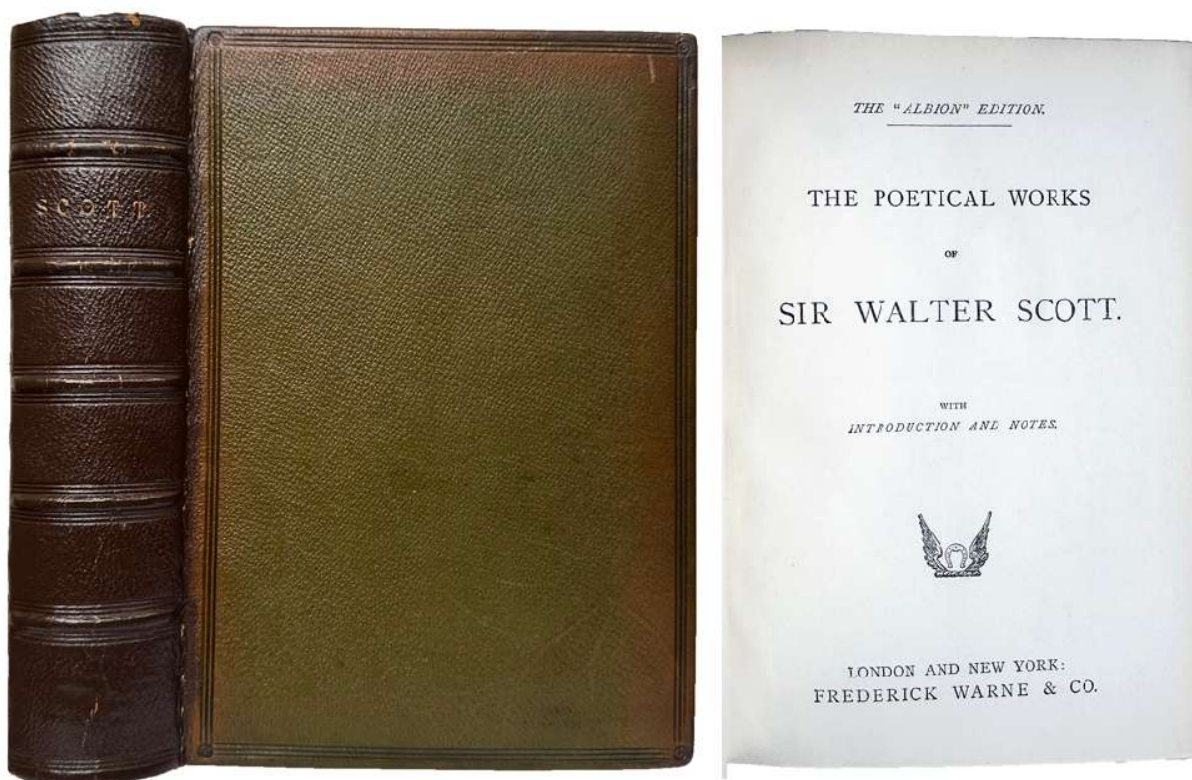
“Split-double” Fore-edge Painting

60. **SCOTT, Sir Walter** (1771-1832). *The Poetical Works of Sir Walter Scott. With introduction and notes*. London and New York: Frederick Warne, [no date] ca.1886. ¶ Series: *The “Albion” edition*. 8vo. viii, 758 pp. Original full olive-green blind- and gilt-stamped morocco, all edges gilt, raised bands; rubbed. This volume presented as a student gift, 1887, to Herbert Stanley [from] Edmund Varre[!], Magister Informator, Eton. Good+.

\$ 250

With 2 fore-edge paintings, as a “split-double” with 2 scenes facing either direction. Facing left: bucolic scene with a Scottish city in the distance (Edinburgh?). Facing right: Landscape with what appears to be Edinburgh Castle in the background.

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



[60] SCOTT

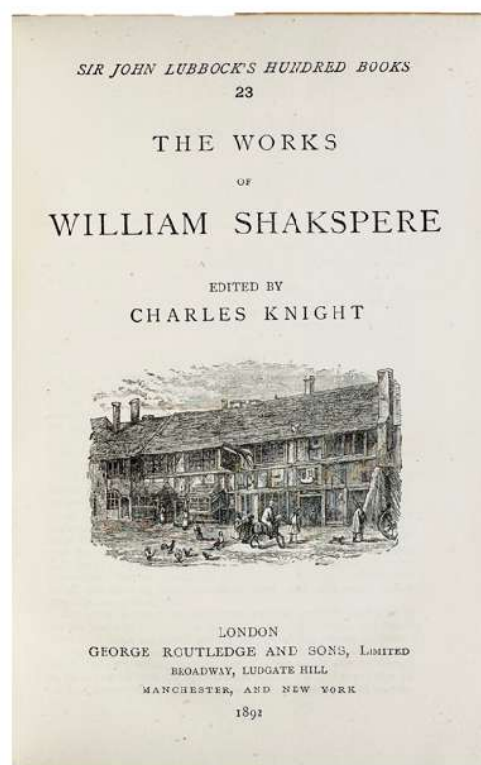
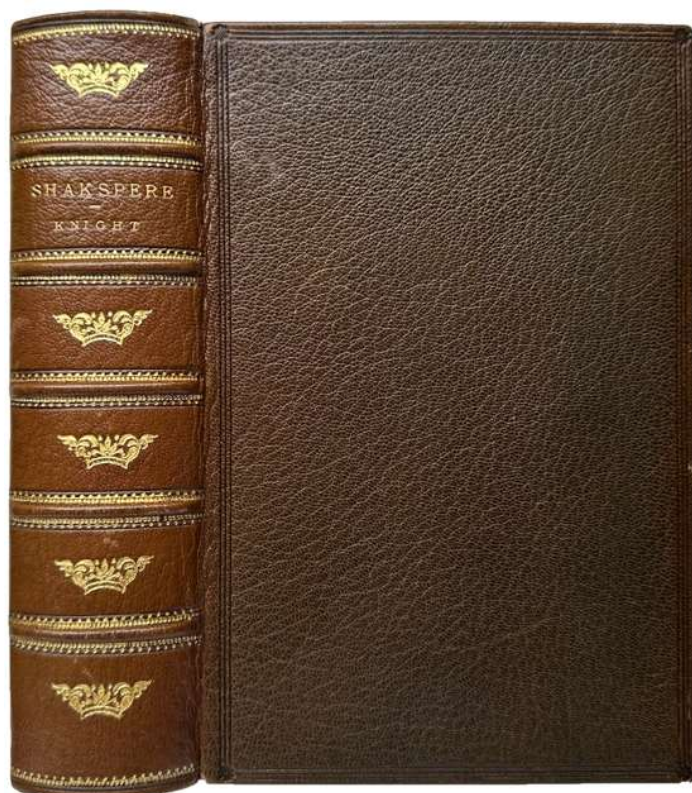


Vertical Fore-edge Painting

61. [SHAKESPEARE]
SHAKSPERE [a.k.a.], **William**
 (1564-1616). *The Works of*
William Shakespeare. Edited by
Charles Knight. London: George
 Routledge and sons, 1892. ¶
 Series: *Sir John Lubbock's Hundred*
Books, 23. Small 8vo. viii, 1073,
 [1] pp. Title vignette. Original
 full dark brown morocco, blind-
 and gilt-stamped, raised bands,
 all edges gilt, gilt dentelles,
 marbled endsheets, by Bickers
 & son, Leicester Sqr.; spine
 faded. Very good.

\$ 200

With a very theatrical
 monument to the author, being
 a vertical scene with his likeness,
 presumed to female actors
 grace the base of the pedestal,
 one of the ladies is half-clad.



[61] SHAKESPEARE

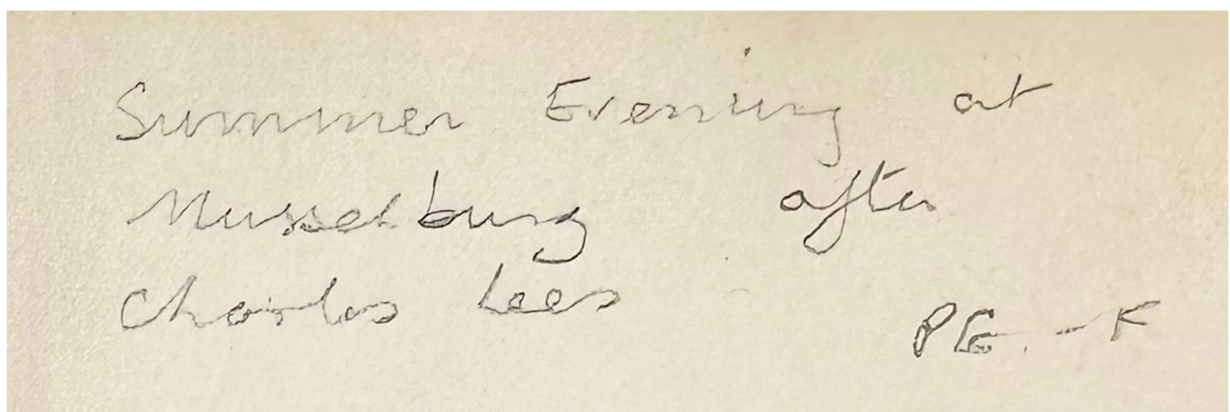


With Fore-edge painted by Don Noble

62. **TENNYSON, Alfred Lord** (1809-1892). *Poems. Fifth edition*. London: Edward Moxon, 1848. ¶ Small 8vo. viii, 368, [6] pp. Original full dark green gilt-stamped morocco, raised bands, all edges gilt, gilt dentelles, by Hayday [for] Hatchard & Son; rubbed. Very good.

\$ 225

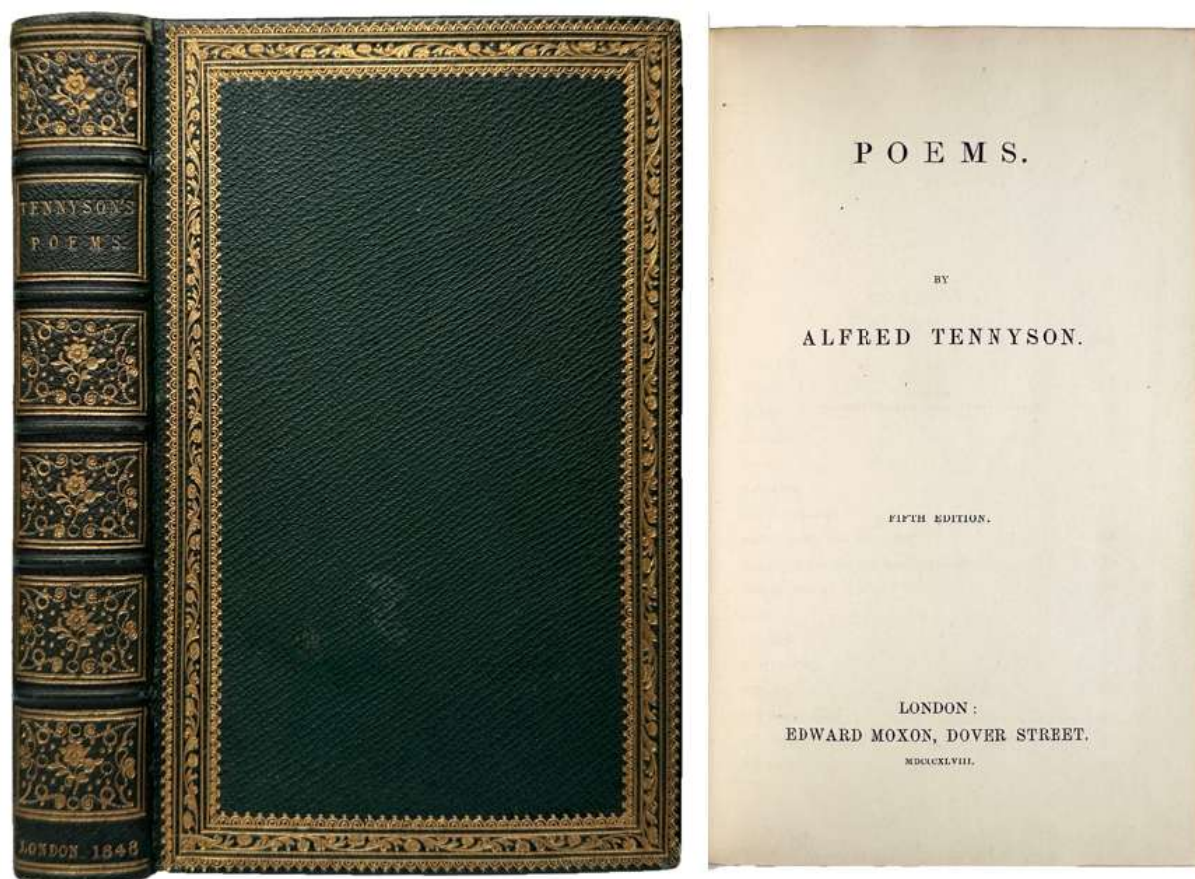
With a fore-edge painting, not signed, showing a "Summer Evening at Musselburg", after Charles Lees (1800-1880), sometimes also called "The Golfers," depicting a Grand Match once Played over St. Andrew's Links, hand-painted by Don Noble.



Handwriting of Don Noble

Charles Lees' painting of this scene was completed in 1847. It was later issued by Ackermann and then reprinted. Don Noble was active in painting fore-edge paintings for at least 30 years, being active in the 1970s & 1980s.

See: Weber, Jeff, *Annotated Dictionary*, pp. 214-6 [Noble fl. 1965-2000).





With a Signed Vertical Fore-edge painting by Martin Frost

63. **TENNYSON, Alfred Lord** (1809-1892). *Poems of Tennyson. Including 'The Princess,' 'In Memoriam,' 'Maud,' 'Idylls of the King,' 'Enoch Arden,' etc. With an introduction by T. Herbert Warren.* London: Henry Frowde, Oxford University Press, 1910. ¶ Small 8vo. xl, 752 pp. Original full navy-blue crushed morocco, raised bands, gilt spine rules and title, all edges gilt. Provenance: (pre-fore-edge: Alan Lubbock, inscribed to him by Edward Lyttelton (1855-1942), Magister Informator, Eton, 1911; signed by Alan Lubbock, 1911. See: Major Sir Alan Lubbock DL FSA (1897-1990).

\$ 500

With a fore-edge painting signed by Martin Frost, his inscription of the fore-edge title, written along the fore-edge, “In the Golden Days – John Melhuish Strudwick” – a scene of a pre-Raphaelite theme.



Martin Frost's handwriting

The title of this painting, *In the Golden Days*, is taken from Alfred Tennyson's *Idylls of the King*. Signed with Frost's initials on the lower left corner. Based on the year 1990 being when Lubbock passed away, one might wonder if that suggests that the fore-edge painting was painted by Frost after 1990. Indeed, that seems true. One piece of evidence: Forst started working with binding and in this case, he added in gilt on the foot of the spine "Foreedge painting".

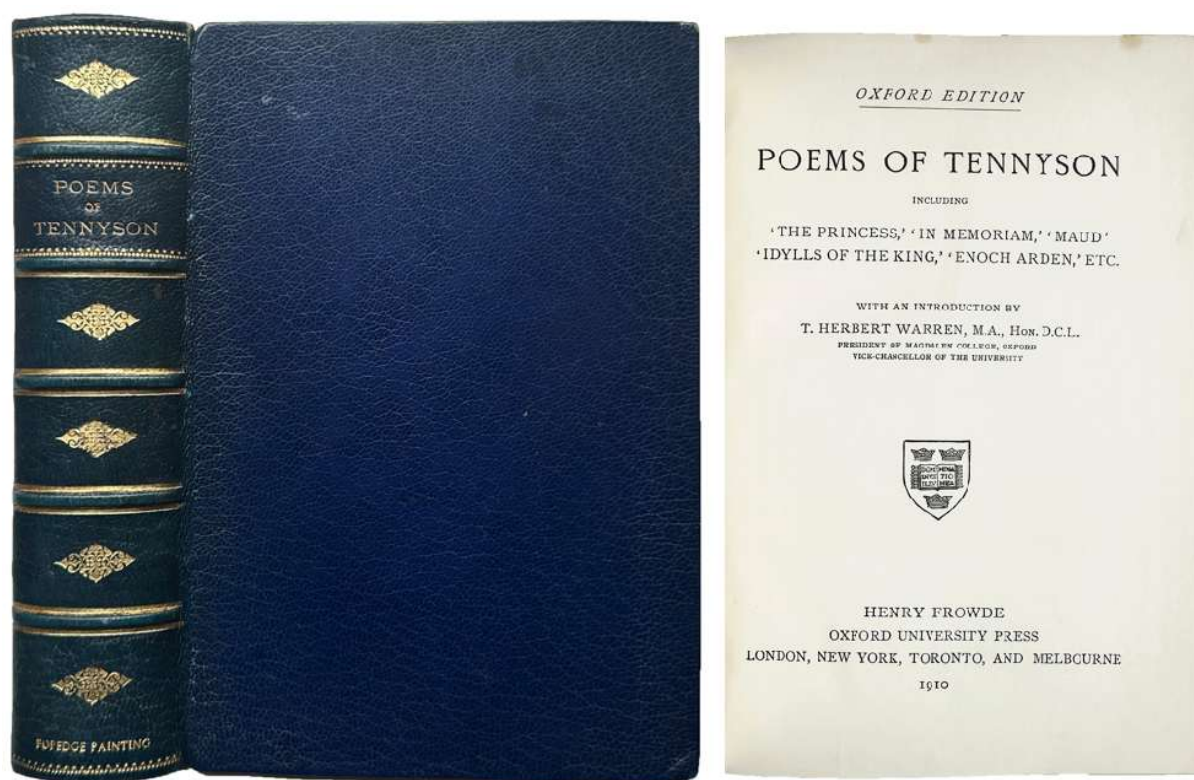


Detail showing the MF signature of Martin Frost



“In the Golden Days” [1907] – Painting by John Melhuish Strudwick (1849-1937).

“The subject shows three beautiful female figures in a medieval chamber at the bottom of a staircase. On the left sits a damsel clad in rose-coloured robes playing a type of archaic lute, whilst beside her, dressed in green is a second girl holding a song-book. A third girl, dressed in a darker red robe, lifts a veil from her ear and stoops forward to listen to the music played by the other two figures. At the side of the girl dressed in green are pale wild roses growing over a knight’s shield, reminiscent of Burne-Jones’s Briar Rose series of pictures painted in the 1880s (Buscot Park, Oxfordshire). The title is taken from Tennyson’s *Idylls of the King* from the part of the poem where Guinevere talks of her regret of her sins and desire to return to the idyllic time of her youth. The central figure dressed in green may therefore depict the young Guinevere, attended by two of her companions before she had met Arthur or Lancelot. The crown depicted on the bronze salver behind her and the lions rampant and Fleur-de-Lis on the heraldry probably relate to King Arthur whilst the knight carrying a golden sword and being crowned by angels, depicted in the panel above the window, is clearly the king her future husband holding Excalibur. The wild roses possibly relate to the illicit love of Lancelot.” – Christopher Newall, 2011.





64. **TENNYSON, Alfred Lord** (1809-1892). [*Selected Works* (in 4 volumes)]. I: *Enoch Arden, etc.* (1867). II: *In Memoriam. Nineteenth edition.* (1867). III: *Maud, and other poems. Twelfth edition.* (1866). IV: *The Princess: a medley. Sixteenth edition.* (1867). London: Edward Moxon, 1866-67. ¶ Four volumes. Small 8vo. I: [iv], 178; II: vii, (1), 211, [1]; III: [viii], 170; IV: [vi], 183, [1] pp. Contemporary full dark burgundy blind- and gilt-stamped morocco, raised bands, all edges gilt; rubbed. Bookplates of Arthur Wiliam Rücker. Very good.

4 vols.: \$ 1,000

With a modern series of 4 fore-edge paintings in watercolors, all hand painted by Martin Frost, as follows: I: "Flora" after the tapestry from William Morris' Merton Abbey. (signed mf, see lower hem of the purple gown). II: *Proserpine, Empress of Hades*, after Dante Rossetti (signed mf). NOTE: Also spelled: Persephone, Proserpina. III: *The Bower Meadows* after D.G. Rossetti (signed mf, see left-side margin, upper quadrant, behind the girl's back). IV: *My Lady of the Water Gate – Spenser Stanhope*. (signed mf, see lower right corner). Each painted piece has a penciled title handwritten on the upper fore-edge.

Proserpine, Empress of Hades after Dante Rossetti

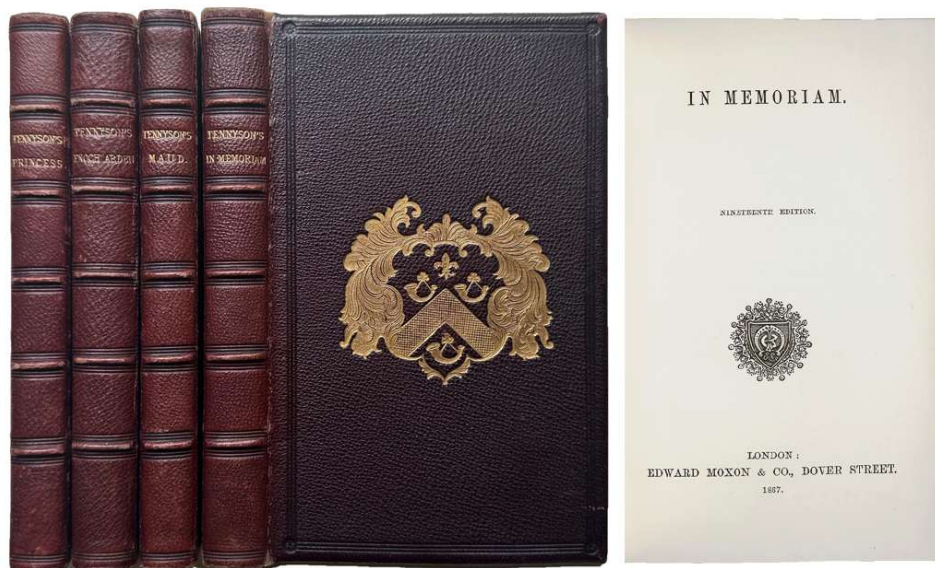
The Bower Meadows after D. G. Rossetti

"Flora" after the tapestry from William Morris' Meiton Abbey

My Lady of the Water Gate ~ Spenser Stanhope

Handwriting of Martin Frost

PROVENANCE: (pre-fore-edge) [Sir] Arthur Wiliam Rücker (1848-1915), FRS, was a British physicist. He was awarded the Royal Society's Royal Medal, "For his researches on liquid films, and his contributions to our knowledge of terrestrial magnetism", (1891).

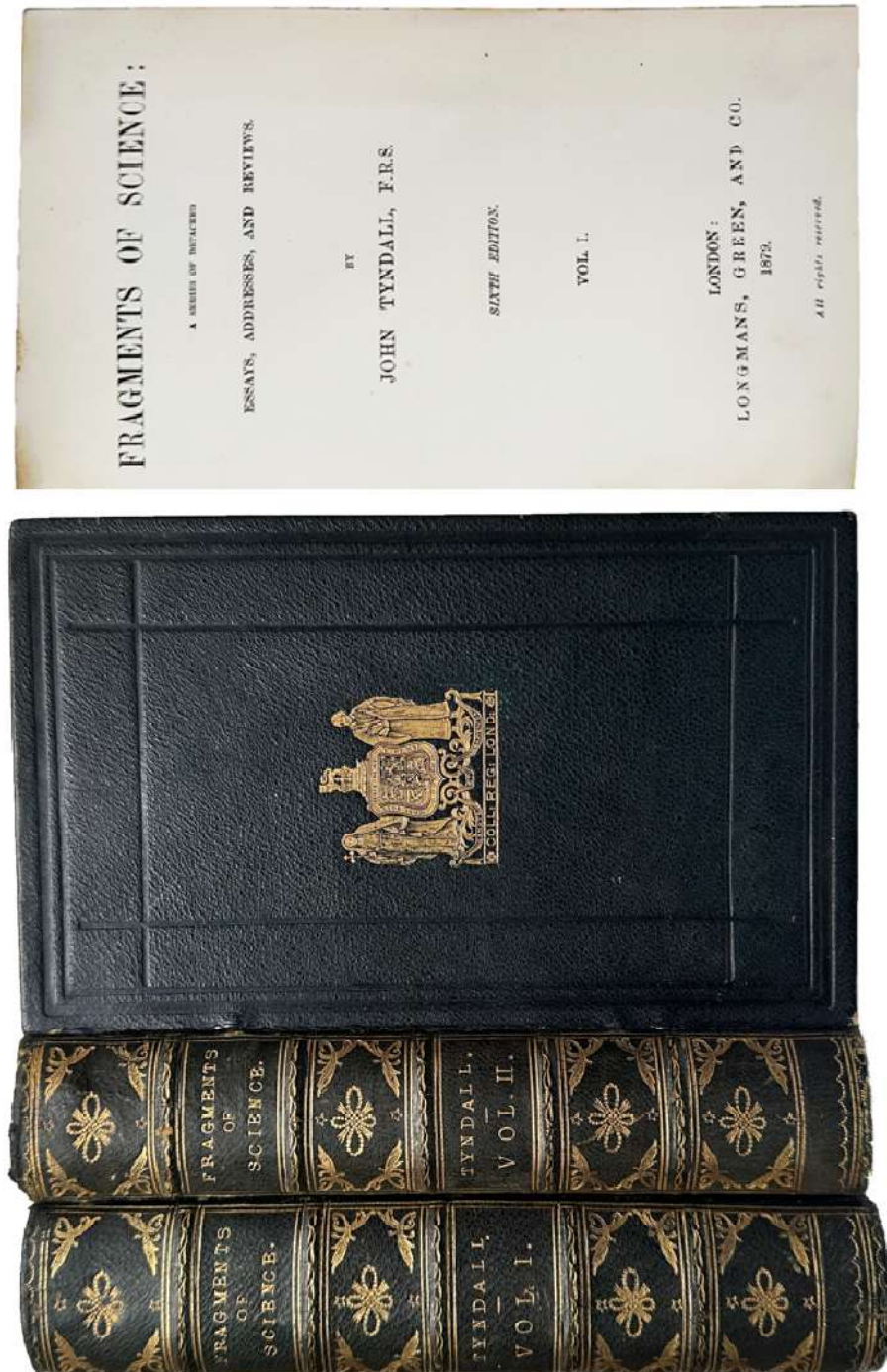




65. **TYNDALL, John** (1820-1893). *Fragments of Science: a series of detached essays, addresses, and reviews. Sixth edition.* London: Longmans, Green, 1879. ¶ Two volumes. 8vo. viii, 504; [iv], 454 pp. Figs., map. Original full blind- and gilt-stamped morocco, spine bands, all edges gilt, gilt dentelles; some wear to extremities. Prize gift to Claude William Atkinson (1865-1927) as a Kings College London, Council, Prize for Mineralogy & Geology, Dept. of Engineering & Applied Sciences, 1884. Very good.

2 vols.: \$ 225

Each volume with a fore-edge painting under the gold, vols. I & II: a ballooning scene.



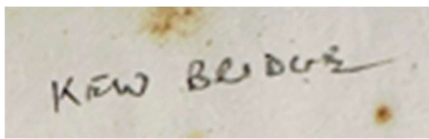
[65] TYNDALL



66. **WALKER, W. S. [William Sidney]** (1795-1846). *Gustavus Vasa, and other poems. Second edition.* London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1813. ¶ 8vo. xxvii, [1], 230, [34] pp. Original full burgundy blind- and gilt-stamped morocco, gilt extra, all edges gilt, gilt dentelles, dark gray endsheets; rubbed, some spotting. Ownership inscription in ink (pre-fore-edge). Very good.

\$ 140

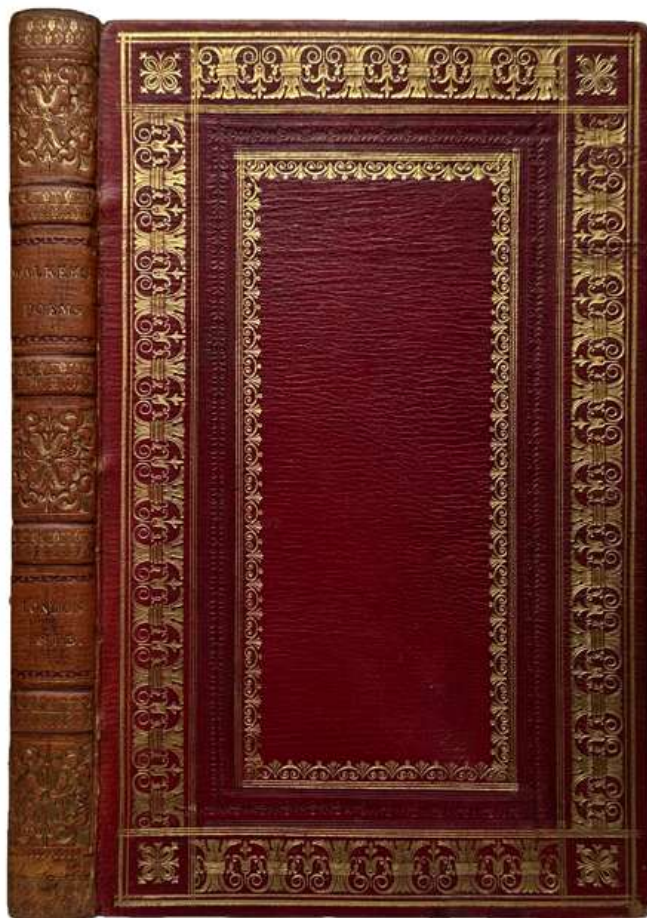
This copy has a fore-edge painting of Kew Bridge.



Artist's handwriting, anonymous. Note (for example), the unusual 'E' (with added hanger or caret) and the 'G'.

The scene was commissioned by Harrington's ca.1990s, perhaps painted by a house-artist.

In 1813, when Walker was seventeen, he published by subscription the first four books of an epic in a volume entitled '*Gustavus Vasa, and other Poems.*' He lived a short life, entirely alone, and suffered from mental illness. He neglected himself, and social life.



Gustavus Vasa,

AND

OTHER POEMS.

BY

W. S. WALKER.

—Tentanda via est, quâ me cuoque possim
Tulere humo.

SECOND EDITION.

LONDON :

PRINTED FOR LONGMAN, HURST, REES, ORME, AND
BROWN, PATERNOSTER ROW.

1813.



[67] WOOD

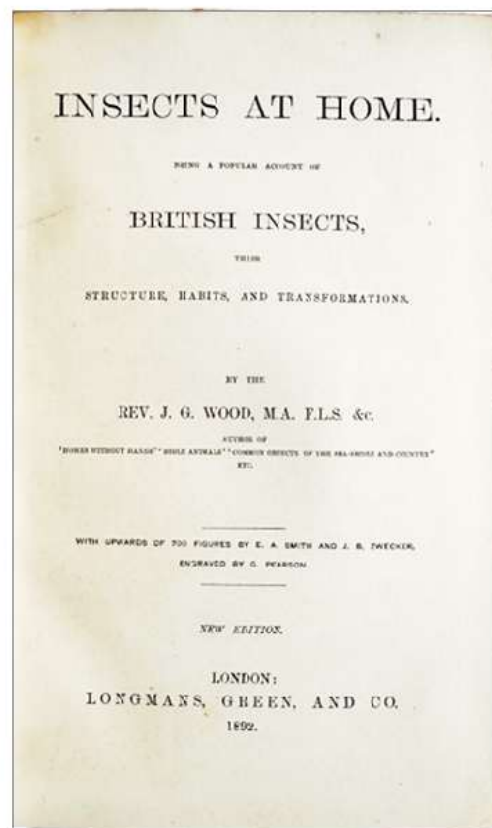
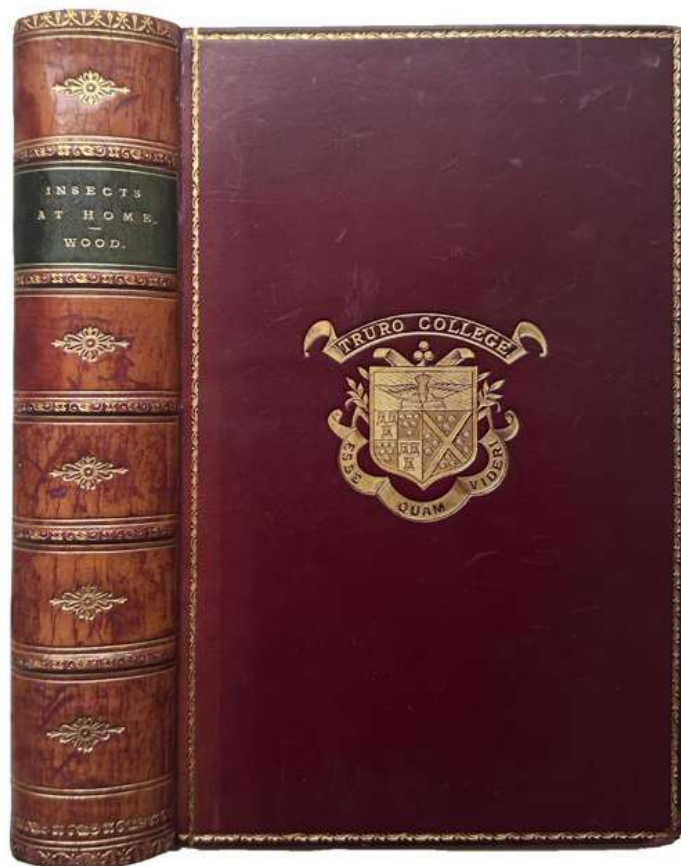


A "Split-double" Fore-edge Painting

67. **WOOD, Rev. J. G. [John George]** (1827-1889). *Insects at Home. Being a popular account of British Insects, their structure, habits, and transformations. New edition.* London: Longmans, Green, 1892. ¶ 8vo. xx, 670 pp. Profusely illustrated, index. Original full dark brownish-red calf, gilt-stamped, with the heraldic crest of Truro College, all edges gilt, the endsheets were added later (copied & mounted over the original, note the split in half of two separate sheets mounted on the front pastedown) – no doubt covering the prize binding recipient's name; rubbed. Very good.

\$ 225

With a split two-way "double" fore-edge painting of two scenes showing the British sport of freshwater fishing. One of the scenes is familiar to me, being of two young men, "The Scholar's Recital" from Walton & Cotton's *The Complete Angler*.



[67] WOOD



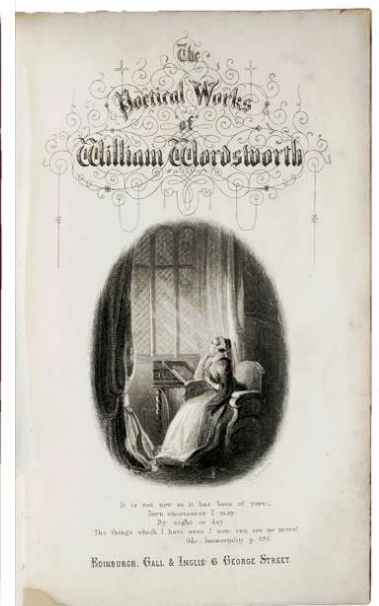
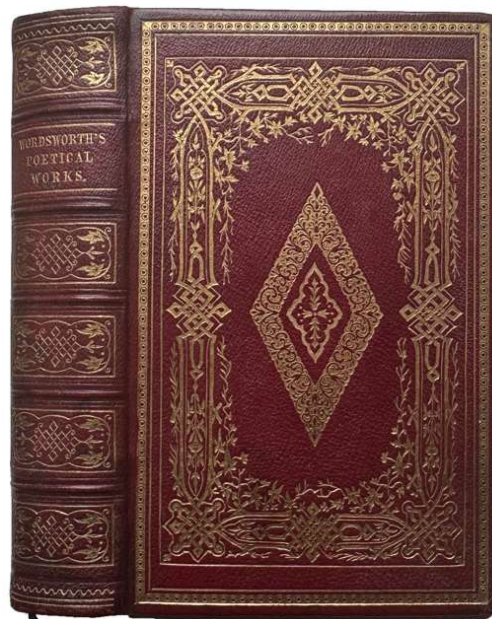
With Fore-edge Painting by Don Noble

68. **WORDSWORTH, William** (1770-1850). *The Poetical Works of William Wordsworth. With life.* Edinburgh: Gall & Inglis, [no date] ca.1840. ¶ Small 8vo. xx, 522 pp. Engraved frontispiece, half-title, plates. Original full red extra gilt-stamped morocco, all edges gilt; light wear to upper hinge. Very good.

\$ 225

With a colorful scene painted on the edge, by Don Noble (not signed, but his style is clear). There is no title for the painting given. The scene is bucolic, with a single building (abbey?) set within a vast natural setting. A pond is in front of the building, a few small figures, a small boat or dock.

See: Weber, Jeff, *Annotated Dictionary*, pp. 214-6 [Noble fl. 1965-2000].



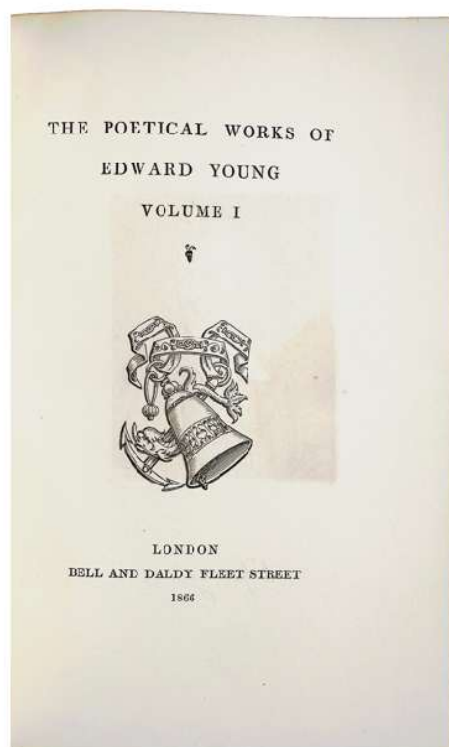
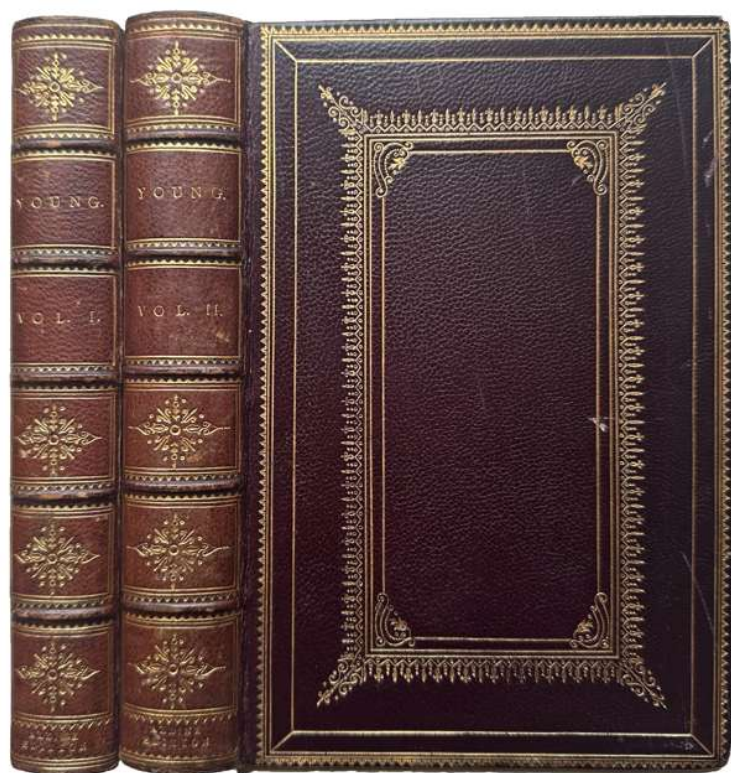


69. **YOUNG, Edward** (1683-1765). *The Poetical Works of Edward Young*. London: Bell and Daldy, 1866. ¶ 2 volumes. 8vo. lvii, [3], 298; vi, [2], 393, [1] pp. Frontispiece. Later full dark brown/burgundy heavily gilt-stamped morocco, all edges gilt, by HAYDAY; rubbed, spines faded, heavy foxing at both front & rear. Very good.

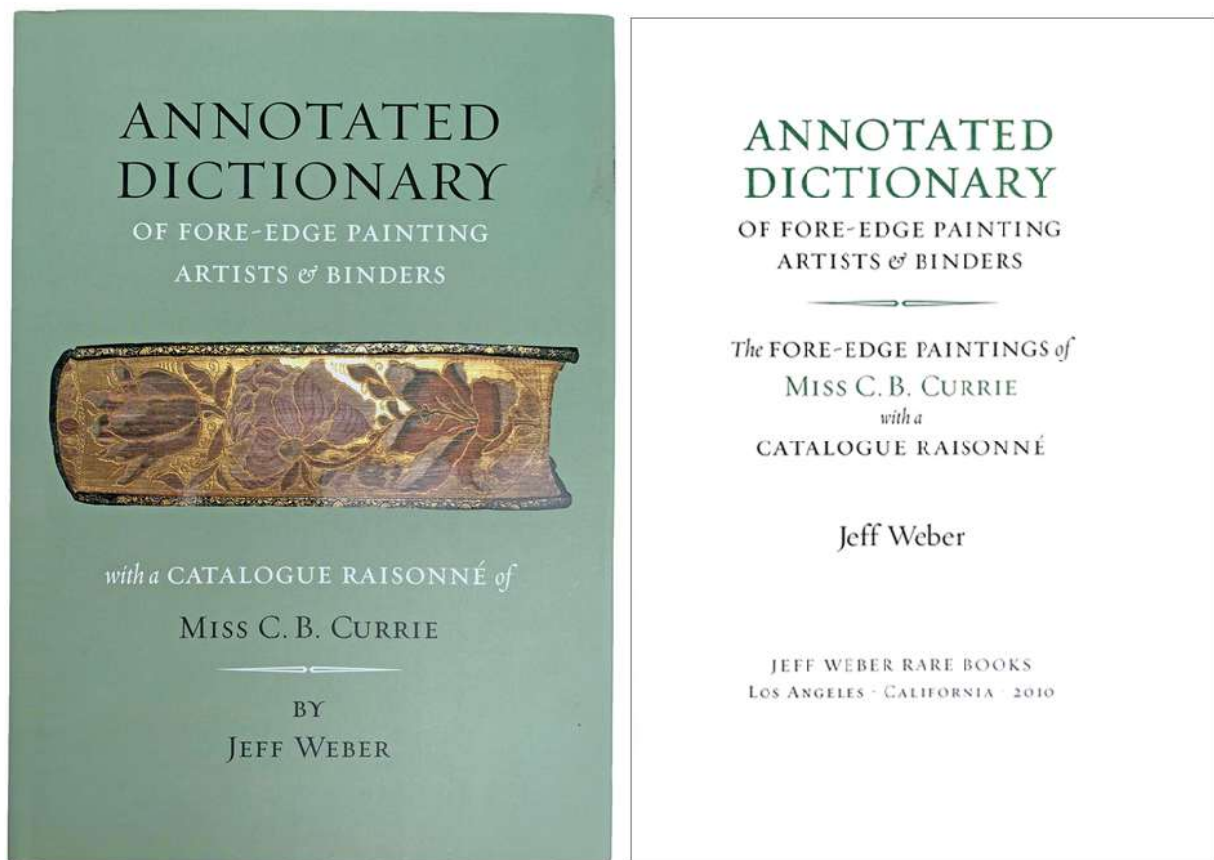
2 vols.: \$ 350

Each volume displays a golfing-theme fore-edge painting.

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



[69] YOUNG



70. **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. W0021

\$ 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.



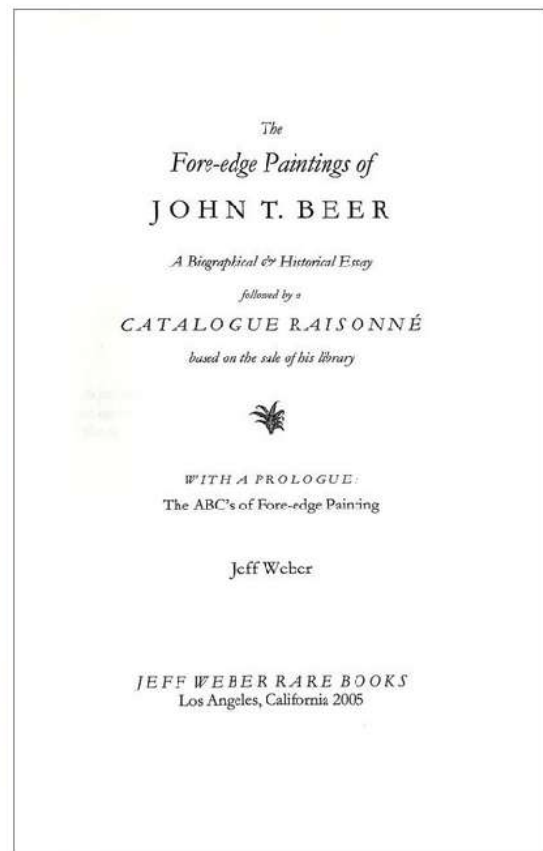
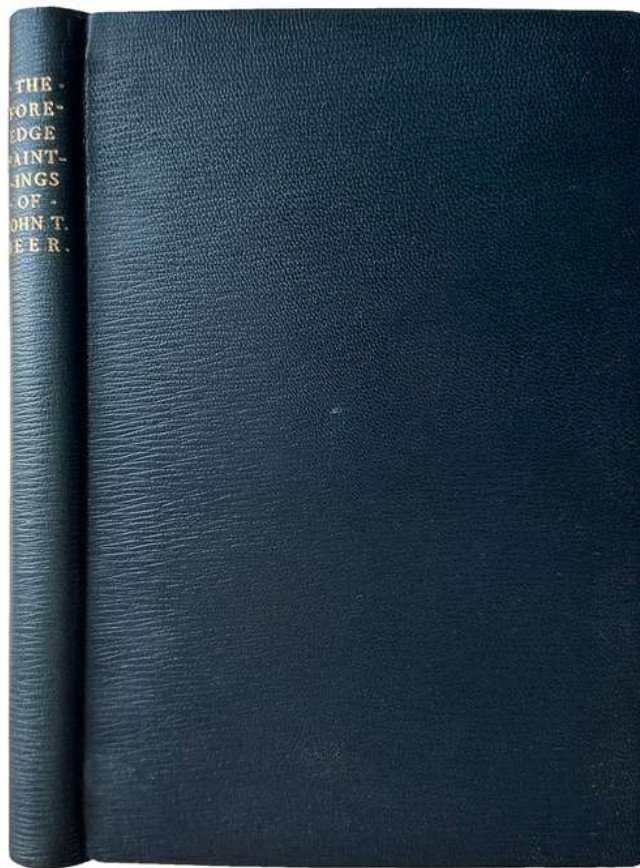
One of 3 copies with a fore-edge painting and special binding
A book about fore-edge paintings with an original fore-edge painting

71. **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 WEBER¹

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

¹ 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).

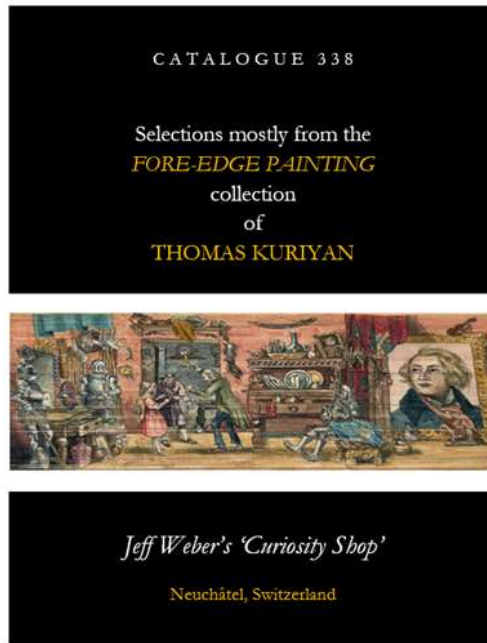
For those interested in how to look at fore-edge paintings & who painted them

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

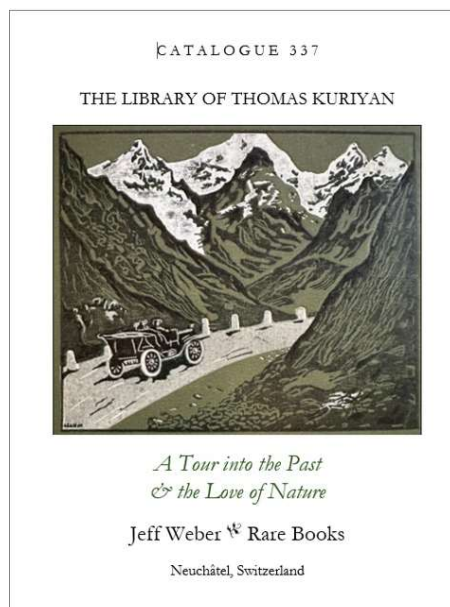
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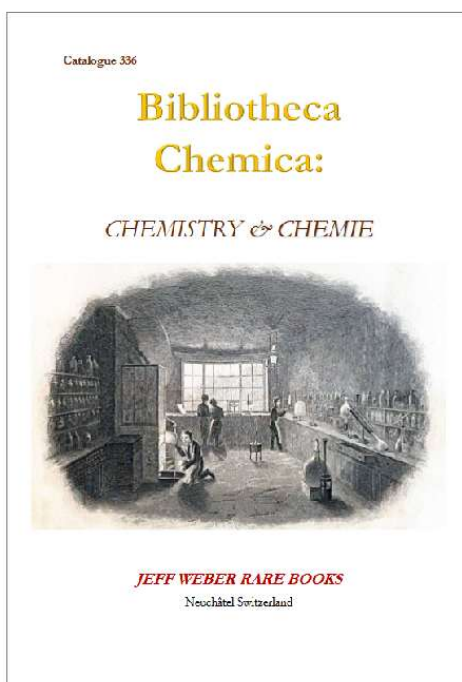
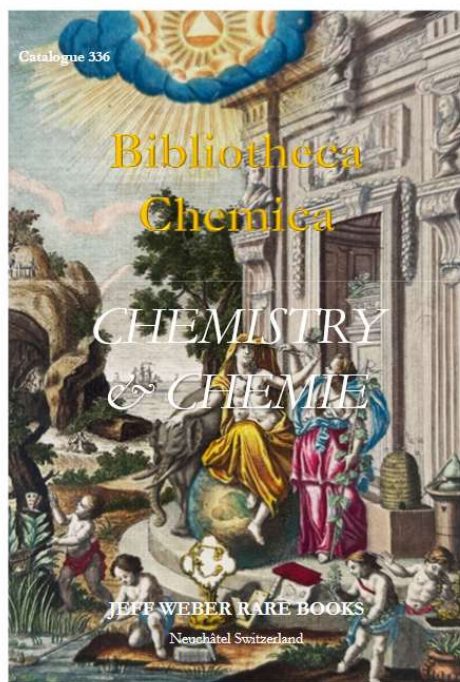
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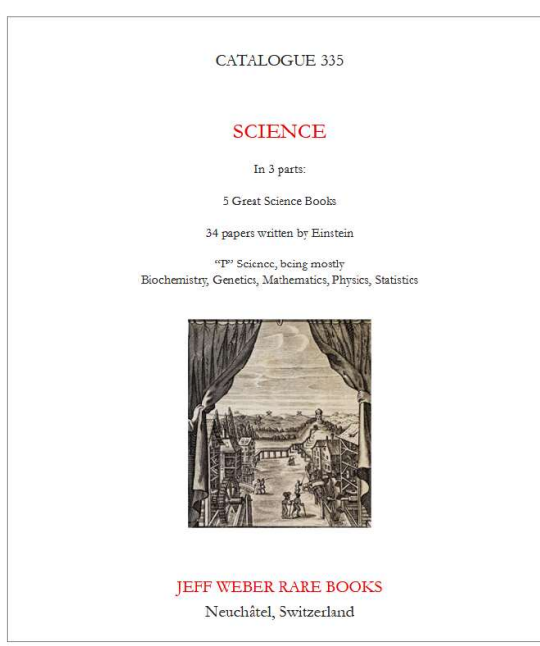
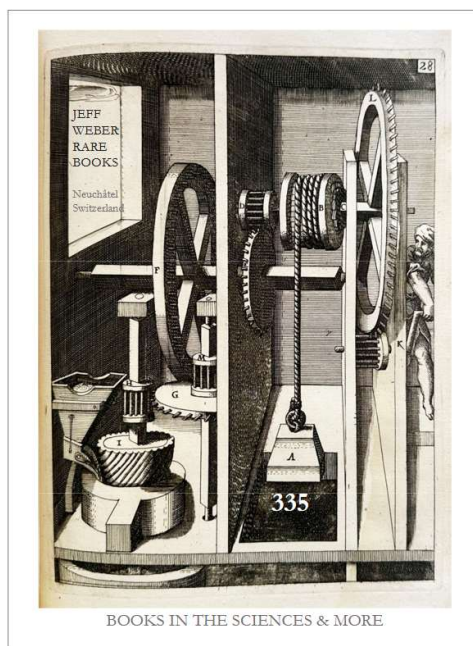
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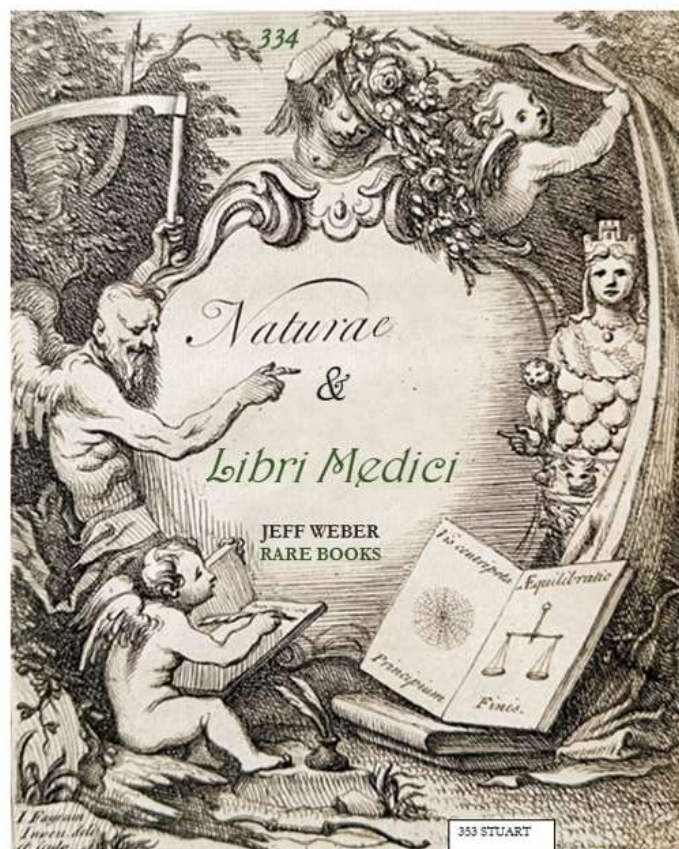
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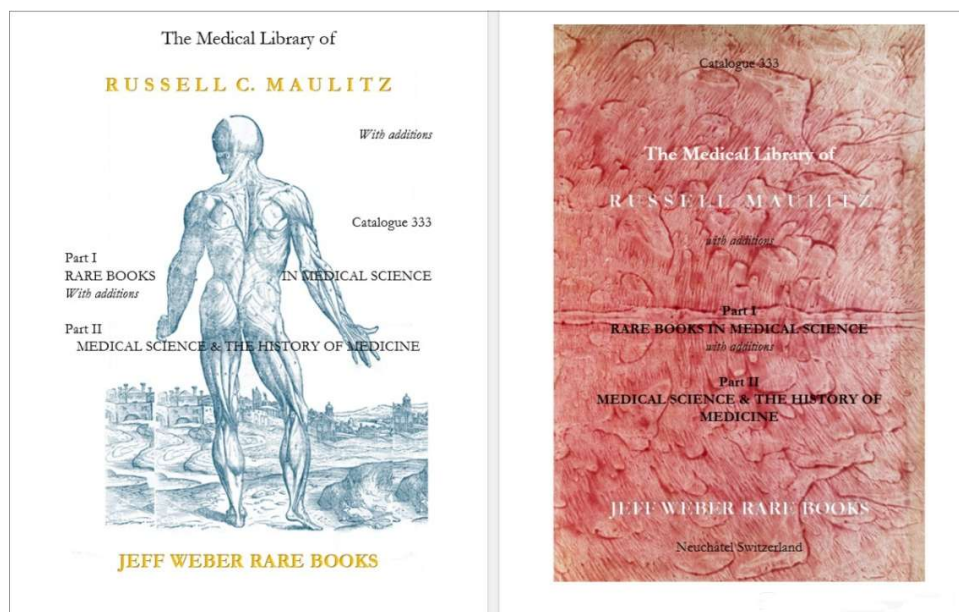
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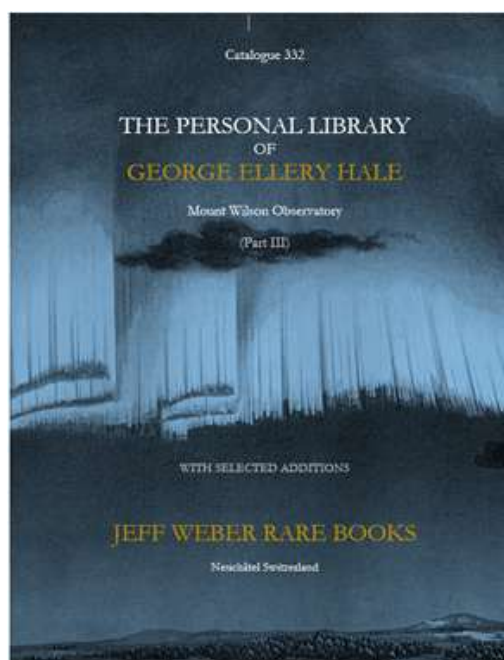
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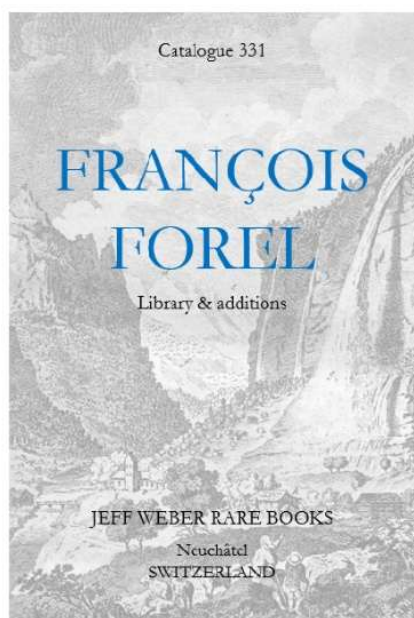
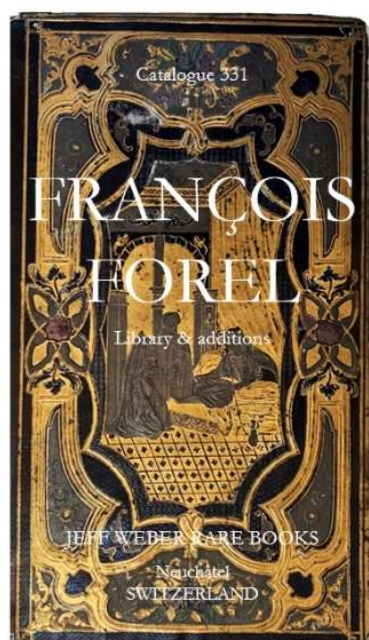
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