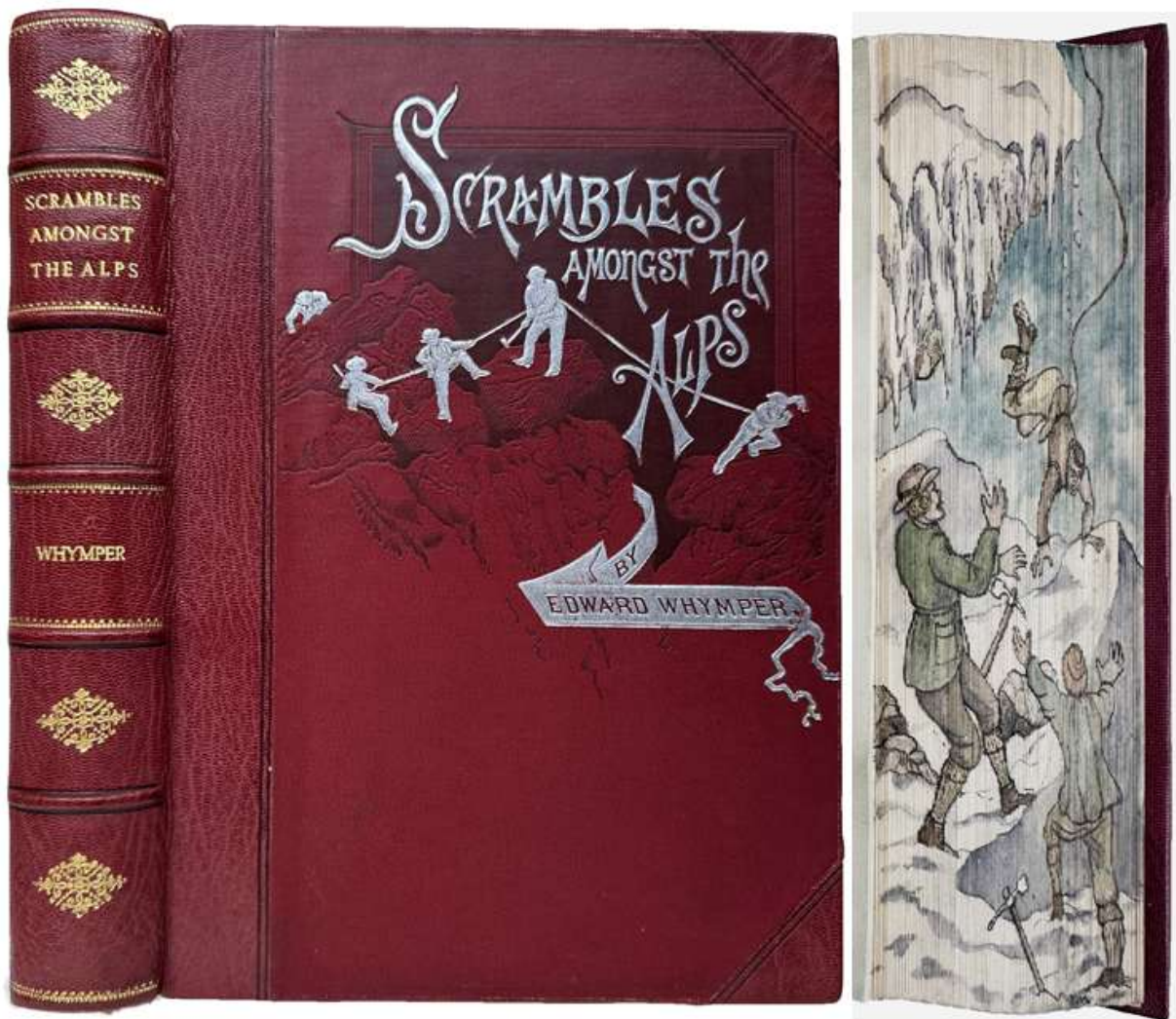


CATALOGUE 344

SCRAMBLES AMONGST  
THE FORE-EDGES



JEFF WEBER RARE BOOKS

NEUCHÂTEL SWITZERLAND

CATALOGUE 344

SCRAMBLES AMONGST  
THE FORE-EDGES

PART I : MASTERPIECES OF FORE-EDGE PAINTING



Edwards of Halifax, LADY RUSSELL – detail [137]

PART II : FORE-EDGE PAINTINGS & THEIR HISTORIES



[GESSNER – detail [159]

JEFF WEBER RARE BOOKS

NEUCHÂTEL SWITZERLAND

Part I:

MASTERPIECES OF FORE-EDGE PAINTINGS



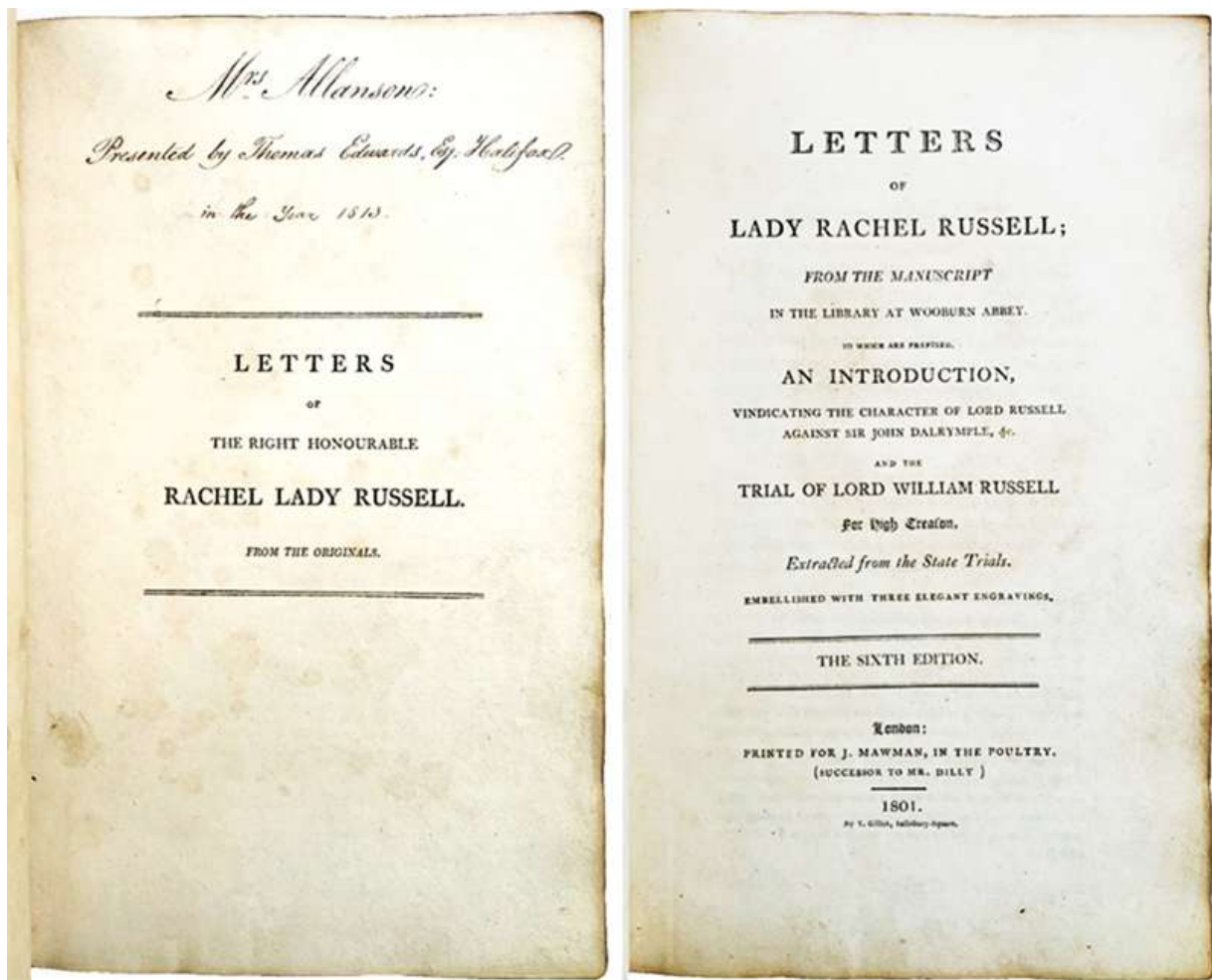
*Inscribed from Thomas Edwards, 1810*

137. [Edwards of Halifax] **RUSSELL, Lady** (1636-1723). *Letters of Lady Rachel Russell; from the manuscript in the library at Woburn Abbey. To which are prefixed, an introduction, vindicating the character of Lord Russell against Sir John Dalrymple, &c. And the trial of Lord William Russell for high treason. The sixth edition.* London: Printed for J. Mawman, 1801. ¶ 8vo. [2], iv, [clxix]-clxxi, [1], v-viii, clxvi, 351, [1] pp. Half-title, frontispiece portrait of the author, adv., dedication, portrait of Lord William Russell, “The parting scene” (engr. plate), publisher’s ads (rear). Original full Etruscan calf by Edwards of Halifax, with Greek palmette pattern, gilt-Greek-key border, raised bands, elaborate gilt compartments, gilt-stamped leather spine label, all edges gilt; neatly rebacked preserving original spine. With a modern full calf elaborately tooled in blind and gilt, marbled sides, drop-back box, from the Cottage Bindery, Bath. [FF2490]

\$ 25,000

EXCEPTIONALLY DESIRABLE SPECIMEN OF AN EDWARDS OF HALIFAX BINDING AND FORE-EDGE PAINTING WITH AN INSCRIPTION FROM THOMAS EDWARDS (1762-1834).

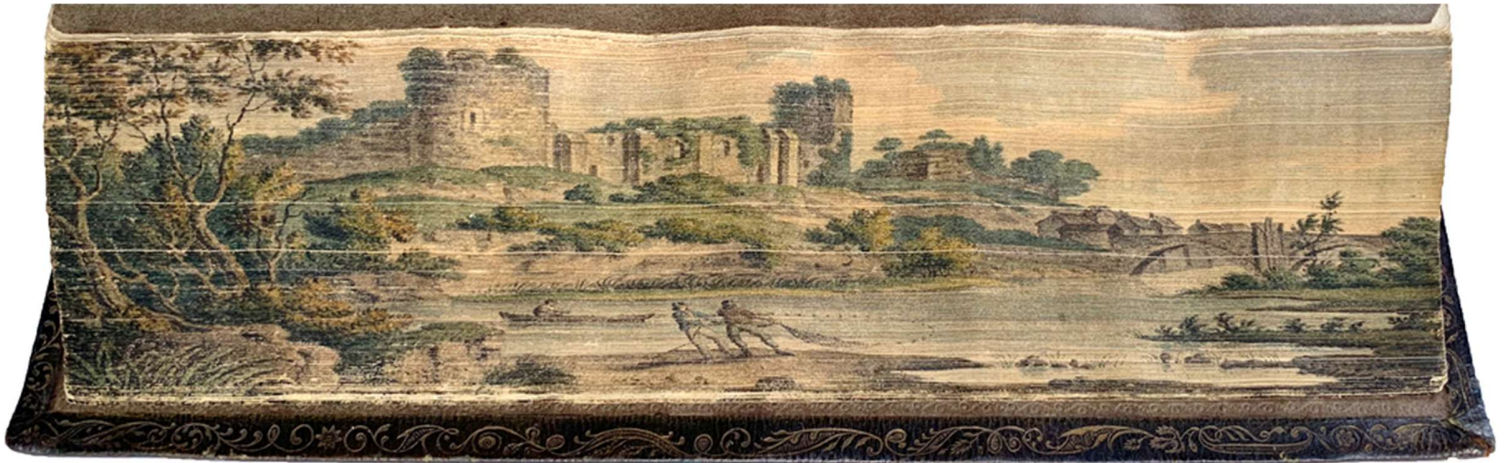




INSCRIBED FROM THOMAS EDWARDS to MRS. ALLANSON, 1813. Reverend George Allanson (1759-1826), Prebendary of Ripon, Yorkshire. He married Anne Elizabeth Allanson (born Davies).

WITH A SPLENDID FORE-EDGE PAINTING BY EDWARDS OF HALIFAX, OF BLENHEIM PALACE (& GROUNDS).

PROVENANCE: Mrs. [Anne Elizabeth] Allanson, from Thomas Edwards (of) Halifax, 1813. Bookplates of [Lord] J. D. Wyatt [John D. Wyatt; motto: "vi attamen-honore" = "with force but honour"]; A. C. Burford, Folkestone, Kent.



*A Remarkable Copy*

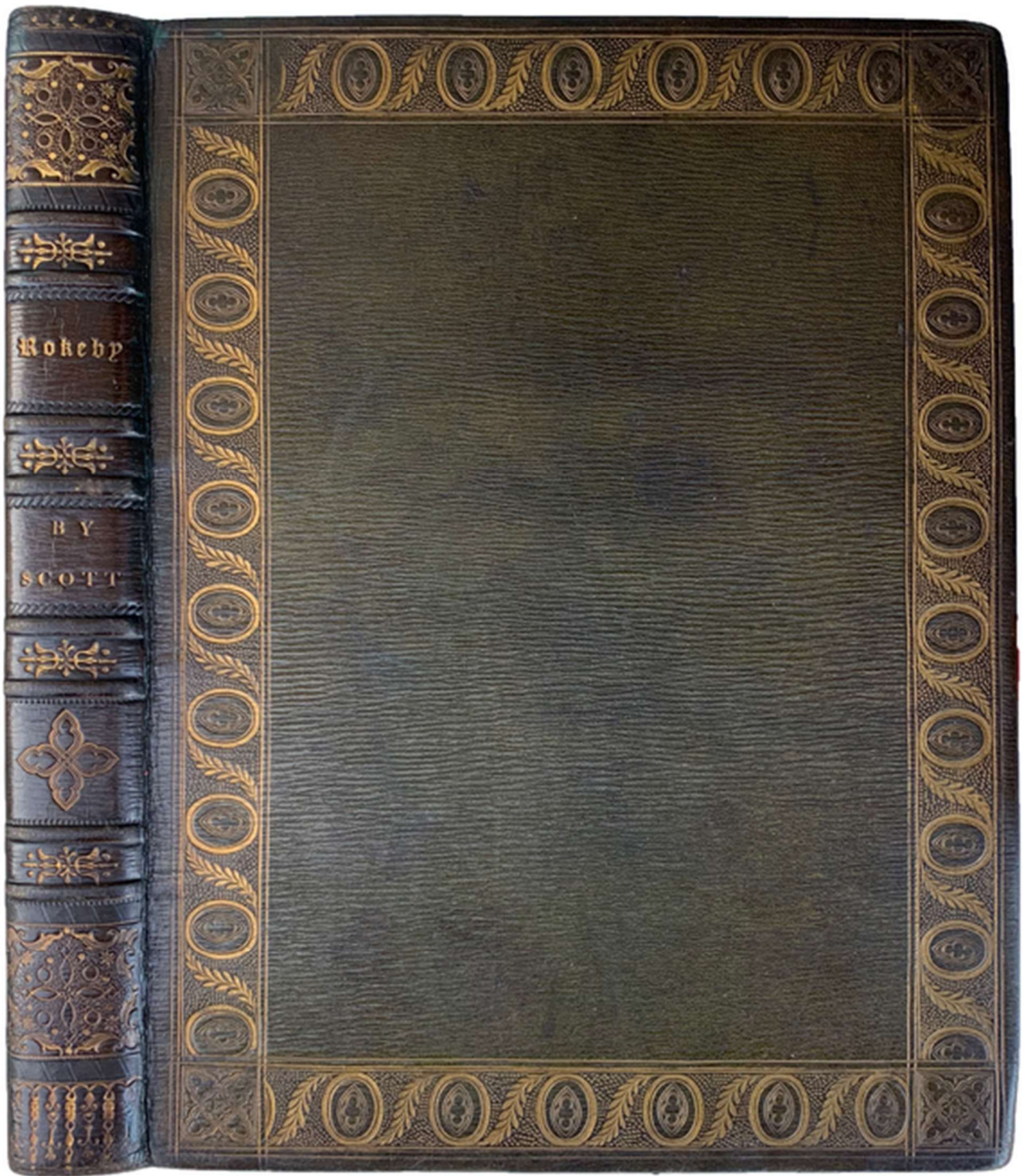
*Bound under the direction of Sir Walter Scott himself*

138. [Nasmyth, Patrick (ascribed to this artist)]. **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

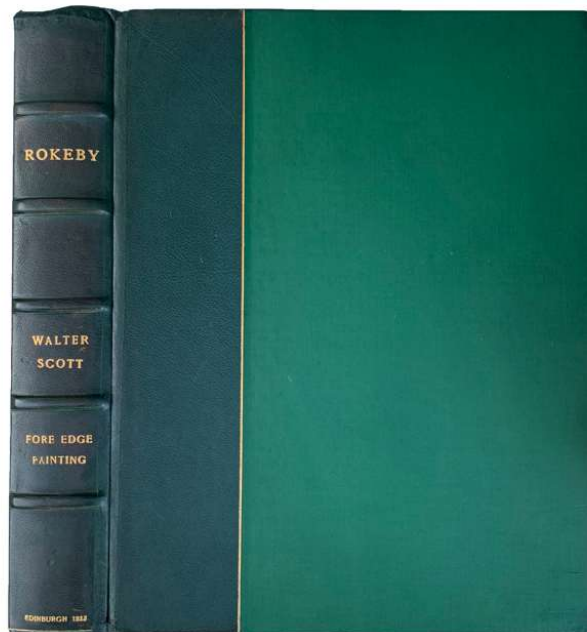
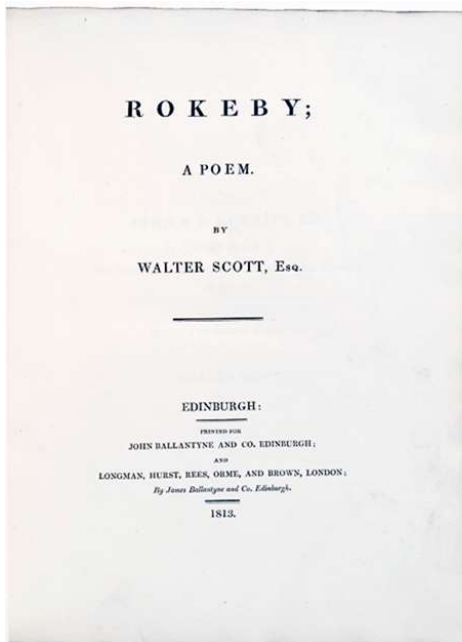
“... BOUND UNDER THE DIRECTION OF SIR WALTER SCOTT HIMSELF”: Manuscript note found within this copy: “Sir Walter Scott’s *Rokeby*, Edinburgh, 1813. Original edition, green morocco. \* This precious volume was bound under the direction of Sir Walter Scott himself, transmitted to the binder by John Ballantyne, 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. 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.



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 <sup>Barnard</sup> Rokeby Castle painted by the celebrated Patrick Nasmyth when in the full vigour of his great artistic talent.



Title — Drop-back box — Binding signature by TAYLOR & HESSEY



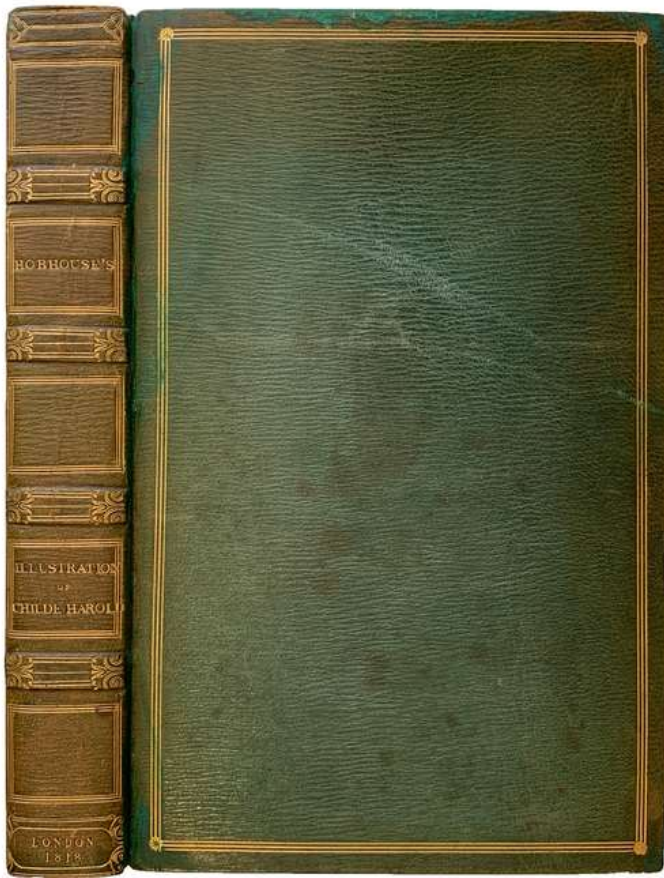
*Refined Painted Scene of Rome's Tomb of Hadrian*

139. **HOBHOUSE, John** (1786-1869). *Historical Illustrations of the Fourth Canto of Childe Harold: containing dissertations on the ruins of Rome; and an essay on Italian Literature. Second edition, revised and corrected.* London: John Murray, 1818. ¶ 8vo. viii, 576 pp. "3 plates" Original green straight grain morocco, gilt rules, gilt-stamped raised bands, rouge endleaves. Bookplates of John Bolton and Marjorie & Martin Mitau. Very good. [FF2367A]

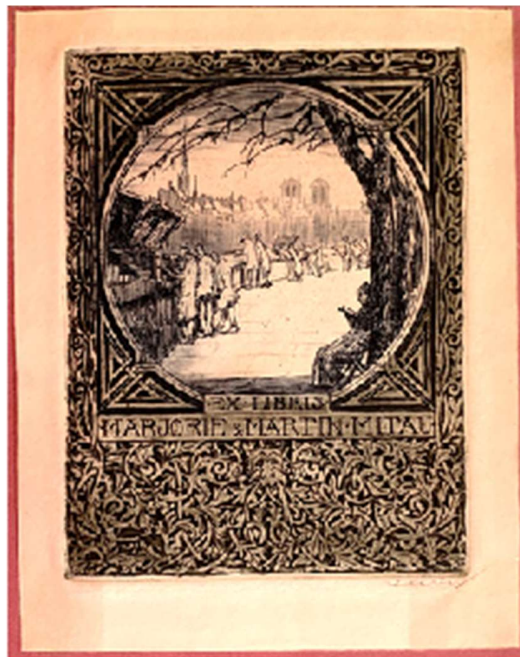
\$ 800

With a fore-edge painting under the gold entitled: "Fore Edge, Castle & Bridge of St. Angelo, Tomb of Hadrian." The old Castle at St. Angelo is referenced on p.300: "This imitation of Egyptian deformity must not be supposed to apply to the mausoleum of Hadrian, but to the monstrous divinities, and the fabrics of the Tiburtine villa. The Mole was constructed, it is thought, on the plan, nearly, of the Mausoleum of Augustus or Cecilia Metella." [Aikin]. A classic scene often depicted on fore-edge paintings.

PROVENANCE: Martin Mitau (1900–1973) and Marjorie (nee Fleishhacker) Mitau (1906–1983) were both San Franciscans and lived in the Bay Area all their lives. He was a member of Roxburghe Club of San Francisco and the Book Club of California, and their collection was strong in California fine printing. - Kelmscott Chaucer census. This book was a fore-edge painting when Mitau owned it. John Bolton, his ownership pre-dates the fore-edge painting.



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



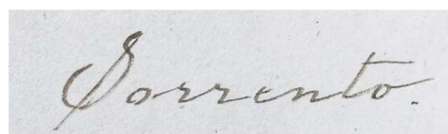


140. **HORACE** [Quintus Horatius Flaccus]; **William BAXTER**; **Johann Matthias GESNER**; **Johann Carl ZEUNE**; **Richard BENTLEY**. *Horatii Flacci Eclogae, cum scholiis veteribus. Castigavit et notis illustravit Guilielmus Baxterus: Varias Lectiones et Observationes Addidit Jo. Matthias Gesnerus; quibus et suas adpersit Jo. Carolus Zeunius, editio auctior et emendation, cum indice verborum copiosissimo.*

London: J. Johnson, T. Payne, R. Faulder, G. Wilkie & J. Robinson, . . . 1809. ¶ 8vo. xlviii, 787, [1] pp. Original full crimson red straight-grain morocco, covers elaborately gilt, raised bands, a.e.g.; rubbed, top spine chipped a bit, corner shows wear. Bookplate of Bernardine Murphy; title-page ink signature (upper margin) of John Parr, 1815. Very good. [FF2426]

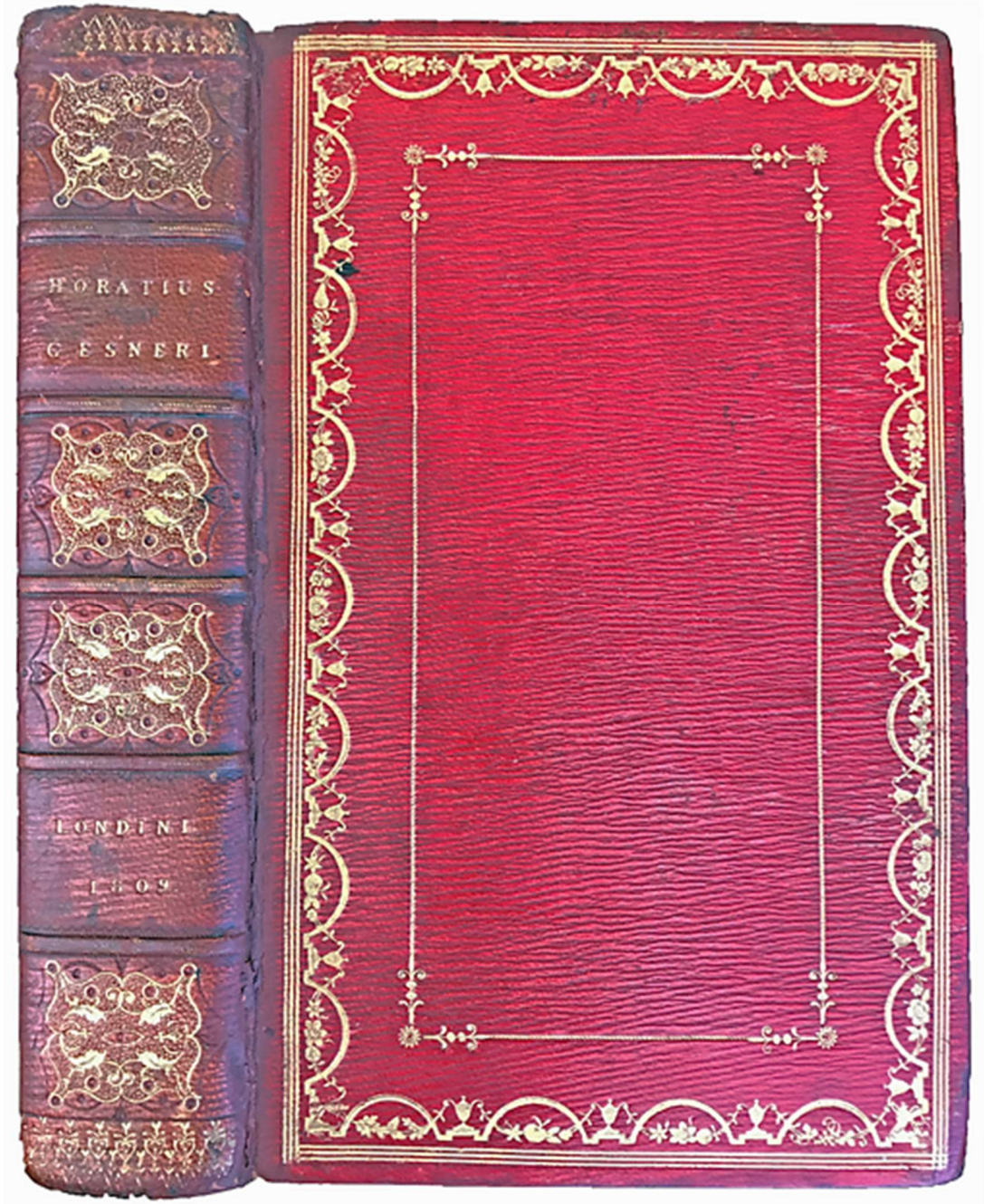
\$ 1,600

With a fore-edge painting by the “Dover” artist showing the Plain and Bay of “Sorrento,” drawn by J. D Harding, engraved by E. Goodall, ca.1832 [or 1844], Italy. With the title hand-written by the artist, painted ca.1920-30s.



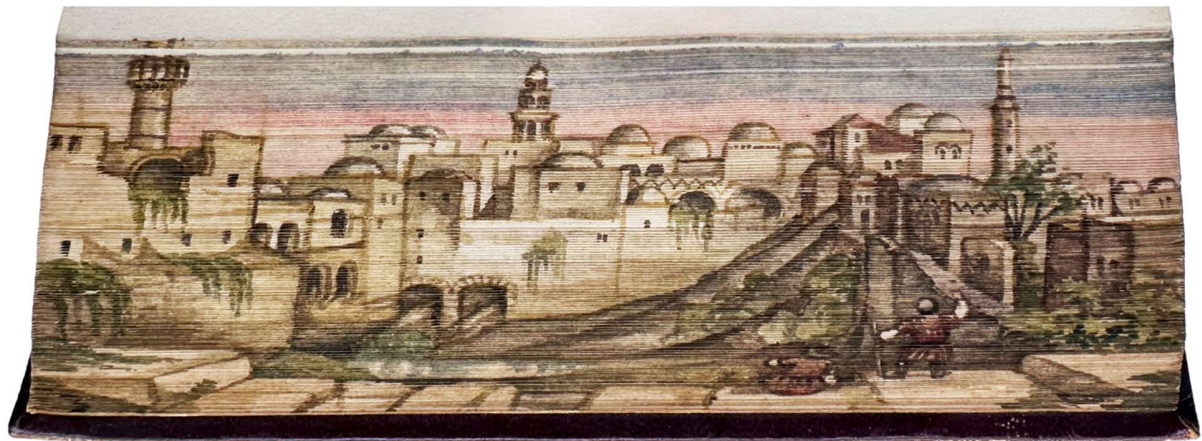
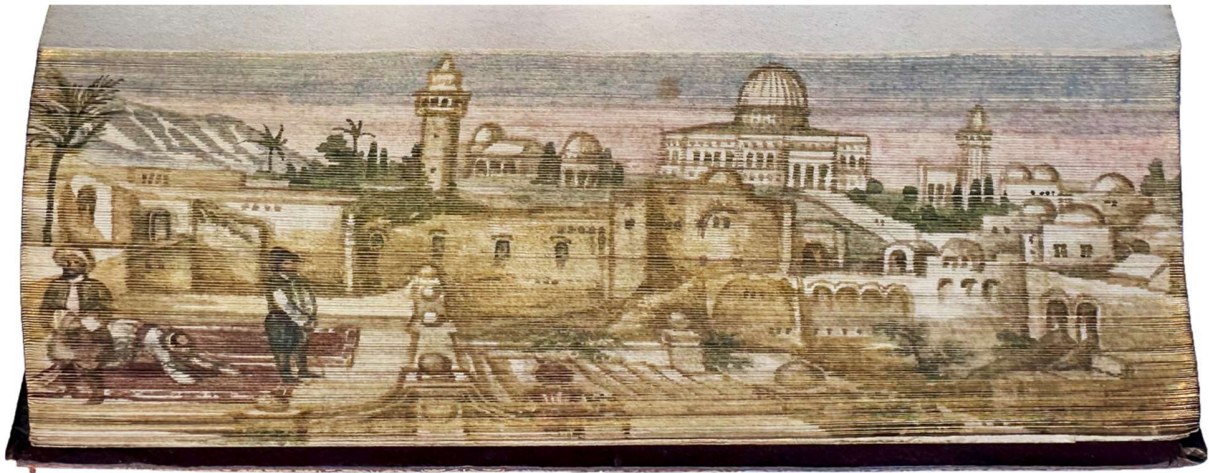
**PROVENANCE:** Bookplate of Bernadine Murphy Donahue (1904-1968), a prominent California Catholic philanthropist who married Daniel Donahue in 1954 and established the Daniel Murphy Foundation in 1957 in memory of her father, to promote Roman Catholic causes. “So helpful to the Church was the foundation that Pope John XXIII conferred on Bernardine the title of ‘Papal Countess,’ the only title given to an American during his pontificate. Several years later, Pope Paul VI conferred on Daniel the title, ‘Gentleman of His Holiness,’ the highest award

bestowed on a layman in the Church, and the first such Award ever given to an American. The Countess died unexpectedly in 1968” (Burks). Burks, Lisa. “Bernadine Murphy Donahue.” *Find A Grave Memorial* #16920718, 2006.



Part II:

FORE-EDGE PAINTINGS & THEIR HISTORIES

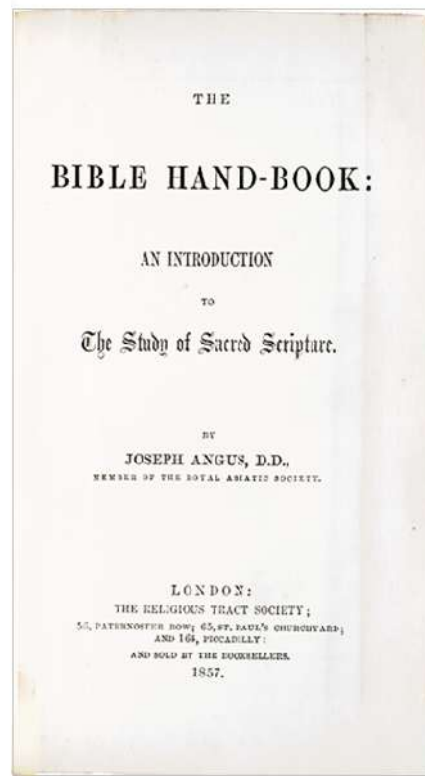
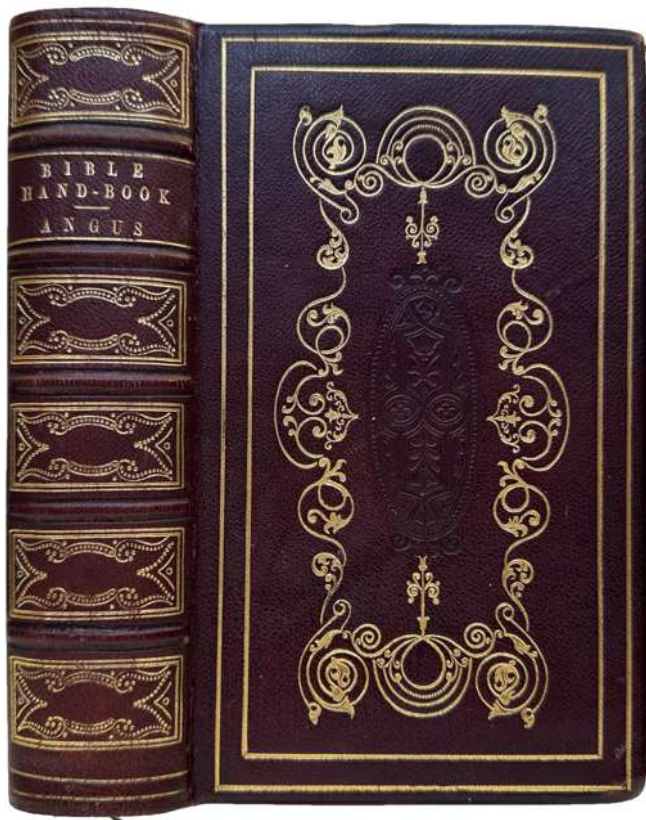


141. **ANGUS, Joseph.** *The Bible Hand-book: an introduction to the study of Sacred Scripture.* London: The Religious Tract Society, 1857. ¶ 12mo. viii, 660, [2] pp. Large folding map (frontispiece). Ownership name of N.W. King, Fratton, Portsmouth.

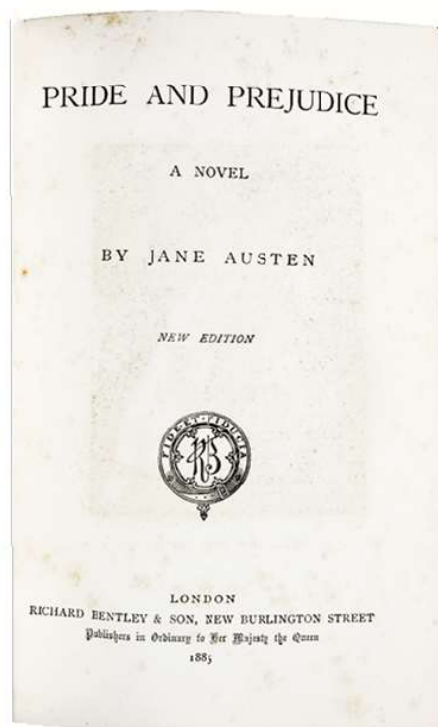
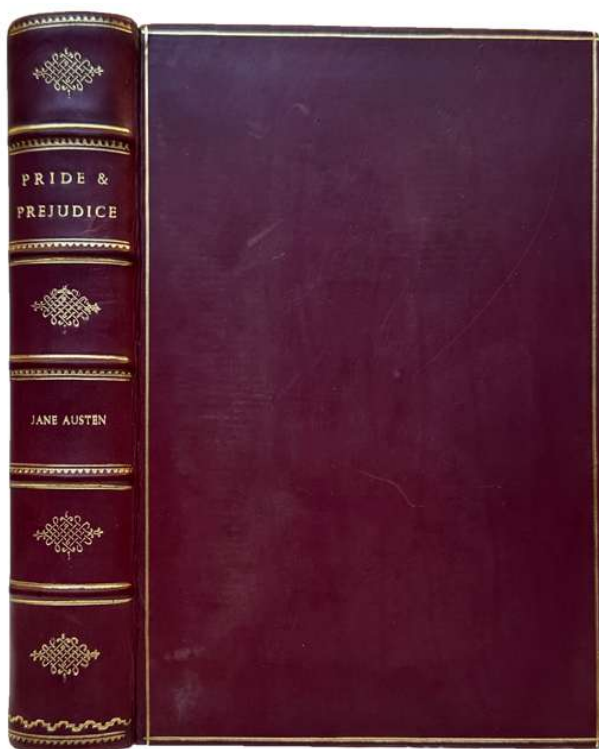
\$ 300

With a split-double fore-edge painting showing 2 views of Jerusalem.

Sold by Harrington's with their cost-marks, probably a product of either their commission or some direct involvement involving a house-artist. Ascribed to the period ca. 1990s-2000. Cost code: [·UJ<sup>OP</sup>· (H) / TT.LP/P/QMP/RQN]



[141]



[142]

*Pride and Prejudice fore-edge painting*

142. **AUSTEN, Jane.** *Pride and Prejudice; a novel. New edition.* London: Richard Bentley & son, 1885. ¶ 8vo. [iv], 332 pp. Engraved frontispiece; considerable offsetting to the title, the same foxed. Modern full burgundy red calf with gilt-stamped tooling, raised bands, gilt-spine title, all edges gilt. Binding is fine, vg internally.

\$ 250

With a vertical fore-edge painting entitled, "Mr. Denny introduces his friend" being a scene from Austen's book. Denny is a military officer, a Lieutenant, who introduces his friend George Wickham to Elizabeth Bennet and her sisters.

Sold by Harrington's with their cost-marks, probably a product of either their commission or some direct involvement involving a house-artist. Ascribed to the period ca. 1990s-2000. Cost code: [J00P(H) / L.LP/P/RPK/SPK].





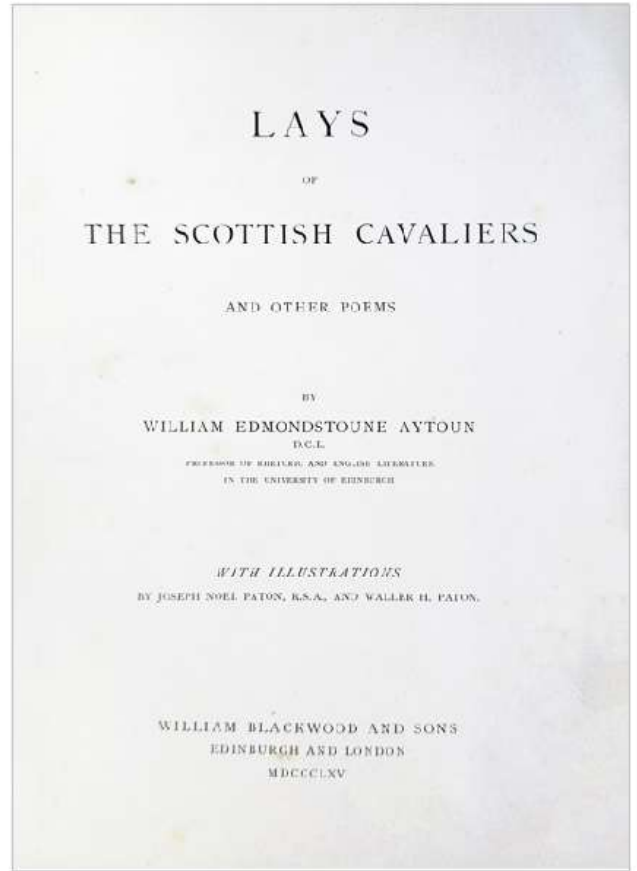
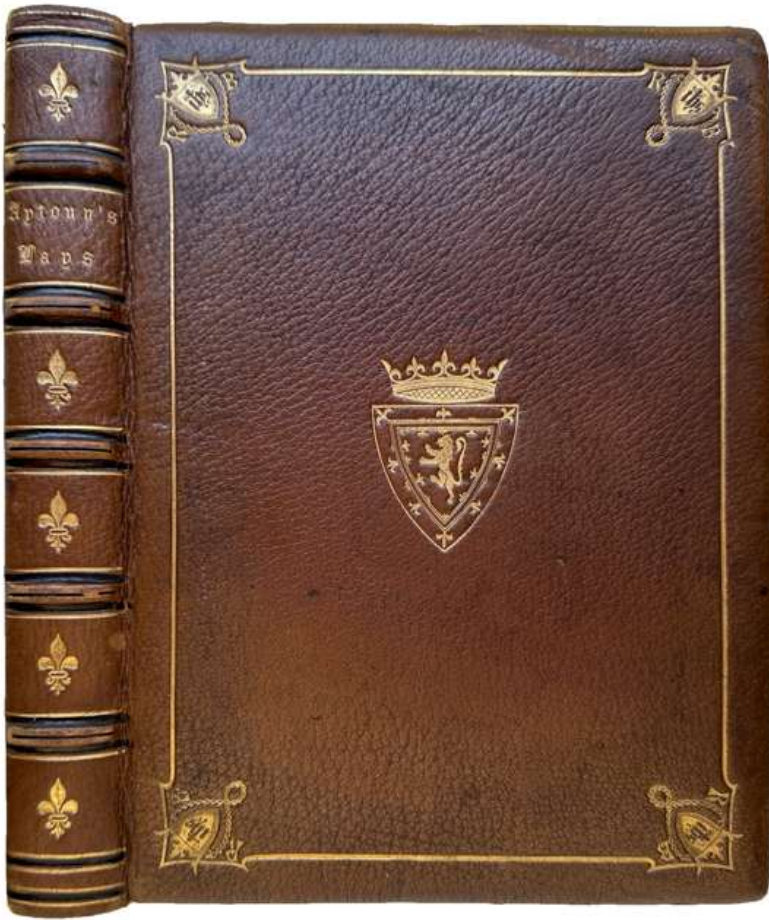
*Panoramic Erotic Fore-edge Painting – punning the title*

143. **AYTOUN, William Edmondstone.** *Lays of the Scottish Cavaliers and other poems. With illustrations by Joseph Noel Paton, R.S.A., and Waller H. Paton.* Edinburgh and London: William Blackwood and sons, 1865. ¶ Thick 8vo. [xiv], 268 pp. Profusely illustrated. Original full brown morocco, gilt-tooled covers and massive raised bands, accented with black and gilt-rules, gilt spine title, all edges gilt; some scuffing, dust-soiling, rubbed. With an ownership inscription (pre-fore-edge) of Harriet Kaye, from Alex D. MacLeary [?], 15<sup>th</sup> Dec. 1865. Generally very good.

\$ 300

With a panoramic erotic fore-edge painting, being a wild-romp in a horse stall. The top and bottom edges extend the interior scene a bit. The bottom shows a roughly painted “peeping Tom” and the top offers the “shocked” young woman viewing the two entangled lovers. The idea that the Scottish Cavaliers are getting “laid” is the pun being played by the seller & artist – for what its worth. If “tennis” isn’t your thing then don’t buy a fore-edge of “Tennyson” (or a fore-edge showing tennis on a Tennyson!).

Sold by Harrington’s with their cost-marks, probably a product of either their commission or some direct involvement involving a house-artist. Ascribed to the period ca. 1990s-2000. Cost code: [L.LP/P/~~RKK~~/STP].



[143]



Peeping Tom makes his appearance

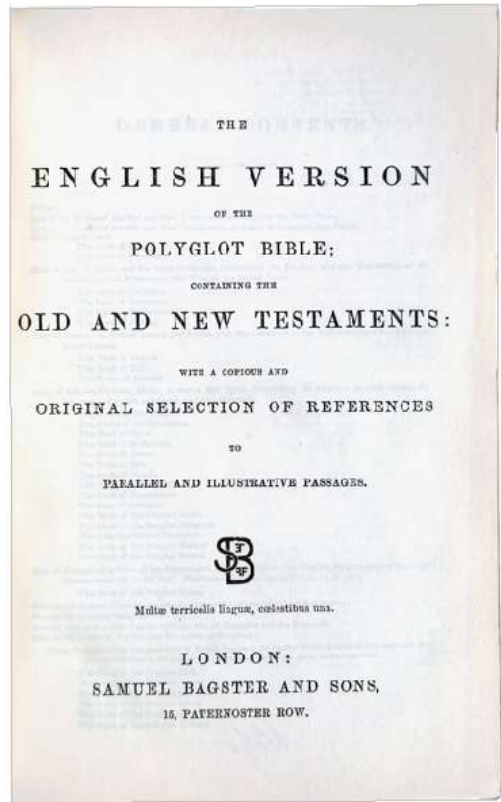
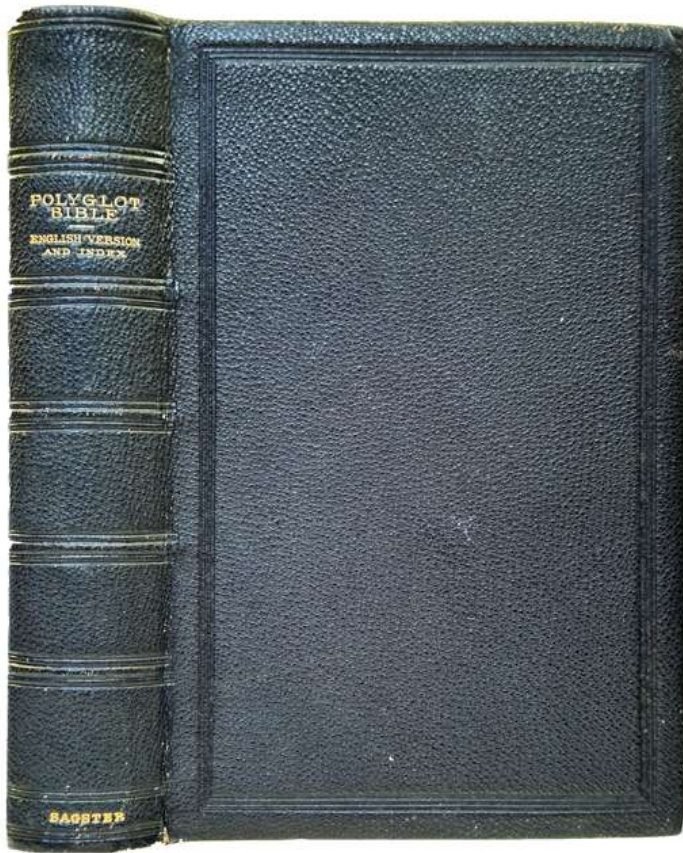


144. **BIBLE.** *The English Version of the Polyglot Bible; containing the Old and New Testaments: with a copious and original selection of references to parallel and illustrative passages.* London: Samuel Bagster and sons, [ca.1877]. ¶ 2 volumes in 1. Small 8vo. [viii], 589, [1]; [2], 221, [1], 39, [1] pp. Maps. Original black morocco, blind-tooled borders, spine bands in blind, gilt-spine titles, all edges gilt, gilt inner dentelles, dark chocolate endleaves – bound: ‘BAGSTER’S BINDING’ with their stamp on the upper-inside board. Early (pre-fore-edge) inscription of William Vincent-Lloyd from this godfather Walter Wm. –, 28 March 1877. Very good.

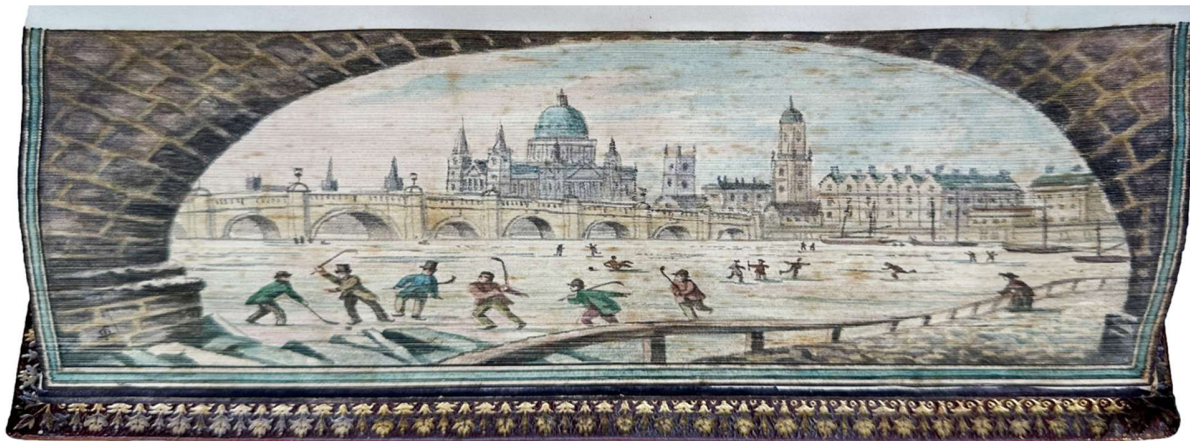
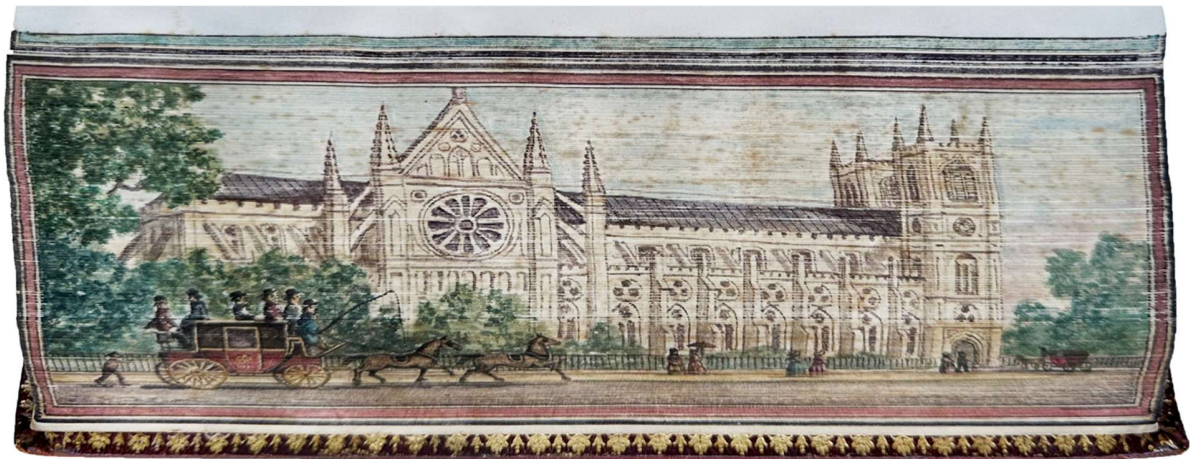
\$ 250

With a vertical fore-edge painting of St. Paul’s Cathedral, London, with coach. Simple maroon border.

Sold by Harrington’s with their cost-marks, probably a product of either their commission or some direct involvement involving a house-artist. Ascribed to the period mid-1990s. Cost code: [L.I.P/P/SNP/TLN].



detail



*A Split-Double Fore-Edge Painting by Martin Frost*

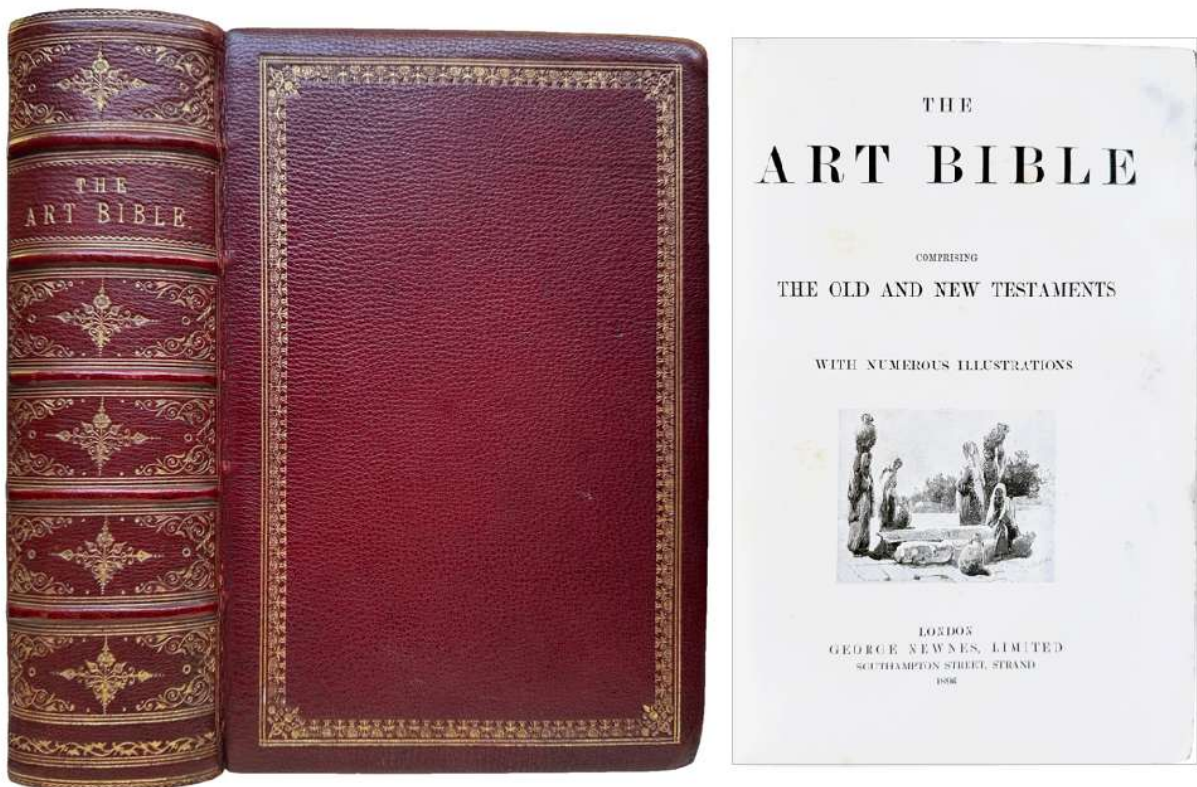
145. **BIBLE.** *The Art Bible. Comprising the Old and New Testaments. With numerous illustrations.* London: George Newnes, 1896. ¶ Thick 8vo. xvi, 1021, [3]; vi, [1], 313, [1] pp. 2 frontispieces, 852 figures throughout; heavily waterstained – especially as one goes to the rear of the volume (not much stained, but the paper has wrinkled). Original full dark red morocco with thick-ruled gilt border, raised bands, elaborately gilt-stamped spine and dentelles, all edges gilt, marbled endsheets; rubbed, corner bumped. Very good.


\$ 450

A split-double fore-edge painting: to the right when opened, there is a scene of Westminster Cathedral and a well-painted carriage and horses in front of the church, a three-banded border of red in the middle. To the left is a rather remarkable view of St. Paul's Cathedral, London, with a frozen river Thames, with many people playing on

the ice with hockey-sticks, skating. This view is framed from under a stone archway-bridge, though that opening one sees this scene. Painted by Martin Frost, with his monogram signature.

Sold by Harrington's with their cost-marks. Frost usually paints books of his own choosing, but in this case, with the text-block dampstained, Peter Harrington Sr. gave Frost the volume and asked for a split-double fore-edge in 1993.



Detail of Frost's monogram signature: 



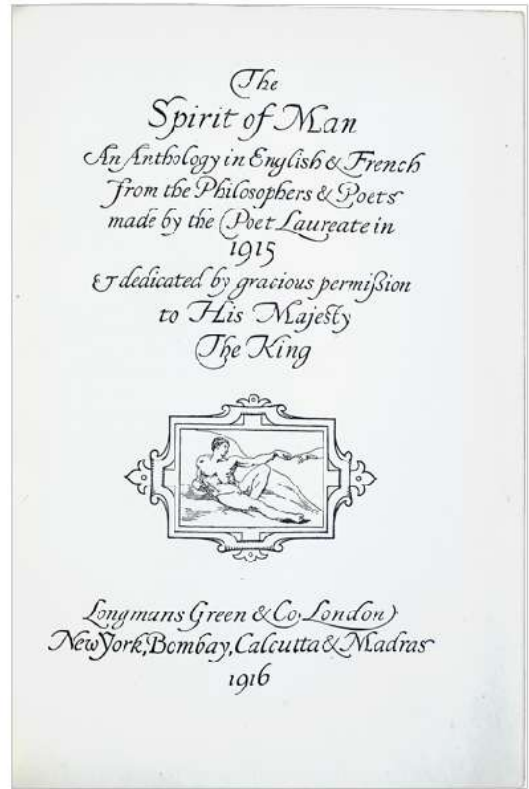
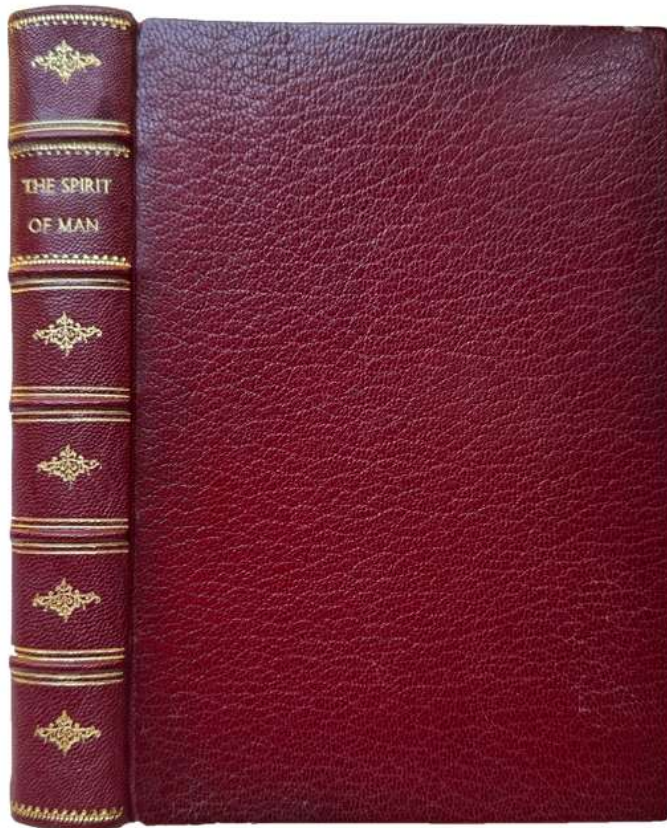
146. **BRIDGES, Robert** (compiler). *The Spirit of Man; An Anthology in English & French From the Philosophers & Poets made by the Poet Laureate in 1915*. London: Longmans, Green, 1916. ¶ Third impression. Small 8vo. [238] pp. Small title-vignette/device. Original red morocco by Riviere, all edges gilt, dark marine-green endsheets; expertly REBACKED recently with raised bands, gilt-spine tooling – a tremendous job by the binder. Bookplate (pre-fore-edge) of Antoinette Brett. Near fine.

\$ 350

With a sweet delicately painted scene within an elaborate border with flowers and plants in the sides or corners, a framed oval contains a charming scene in watercolors, which, once fanned, shows a scene of two women beside a door, opening up to a gated and tranquil-like setting in the country.

This is the same artist as the “Greek erotic” scene, Stanley, *Lectures on the History of the Jewish Church*. 1877, 1870. 2 vols.

Sold by Harrington’s with their cost-marks, probably a product of either their commission or some direct involvement involving a house-artist. Ascribed to the period ca. 1990s-2010.



[146]

detail





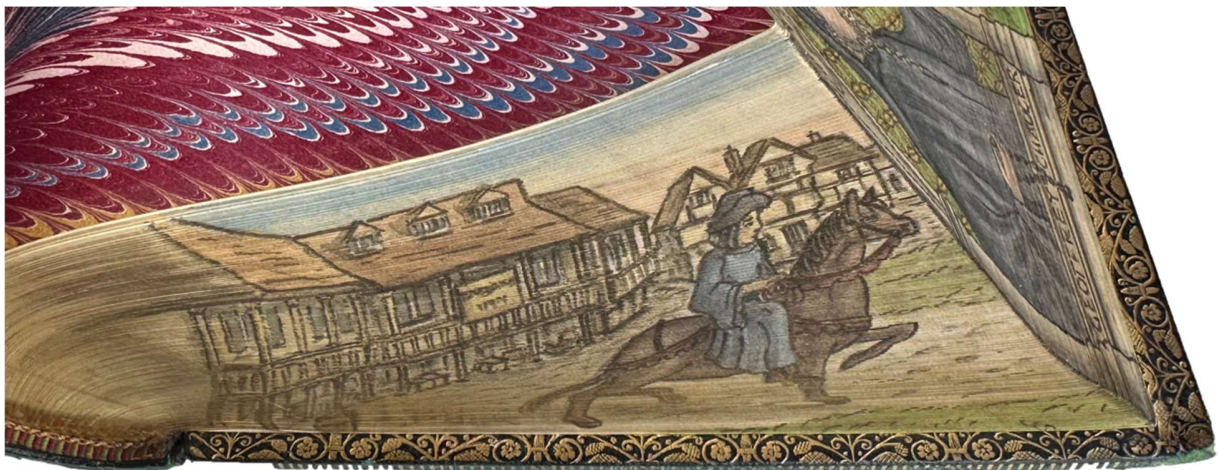
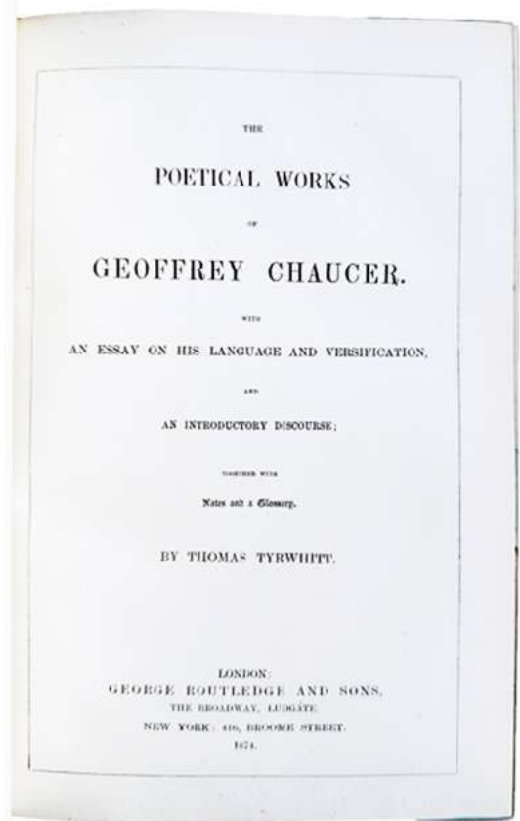
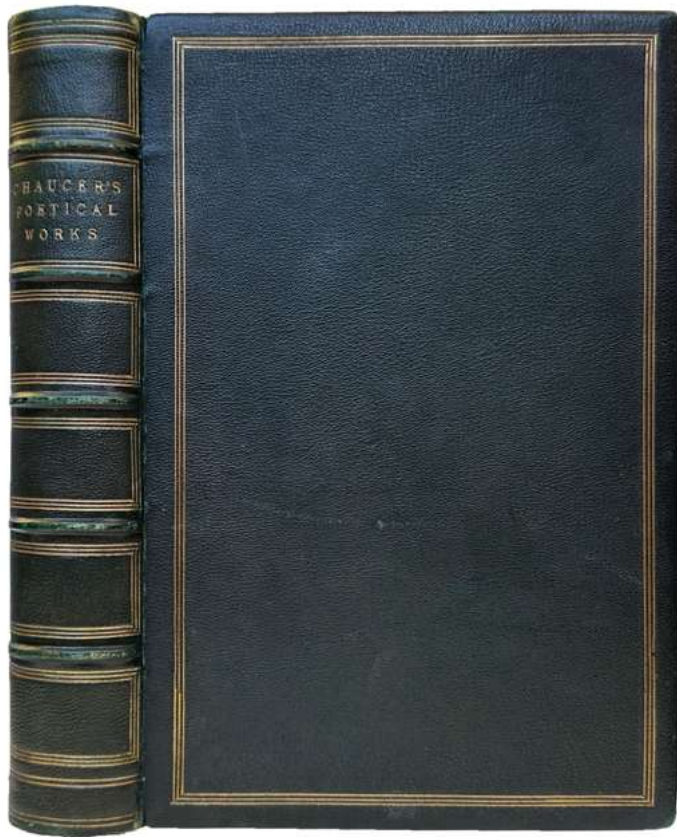
*Panoramic Fore-Edge Painting*

147. **CHAUCER, Geoffrey.** *The Poetical Works of Geoffrey Chaucer. With an essay on his language and versification, and an introductory discourse; together with Notes and a Glossary by Thomas Tyrwhitt.* London: George Routledge and Sons, 1874. ¶ 8vo. lxx, [2], 501, [1] pp. Original very dark green morocco, triple-rules in gilt, raised bands, lined compartments in gilt, gilt spine title, all edges gilt, gilt inner dentelles, marbled endsheets. With an early inscription, Charles Everitt from his friends W. + S.L. Everslesy[?]; J. W. Taggart, and rubberstamp of D.C.St. G. Freeman.

\$ 435

With a three-sided fore-edge painting showing the pilgrims of Chaucer and his portrait. The painting is well executed.

Sold by Harrington's with their cost-marks. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately mid-1990s. Their cost-code: N.LP/P/PSP/RNO.



[147] Chaucer



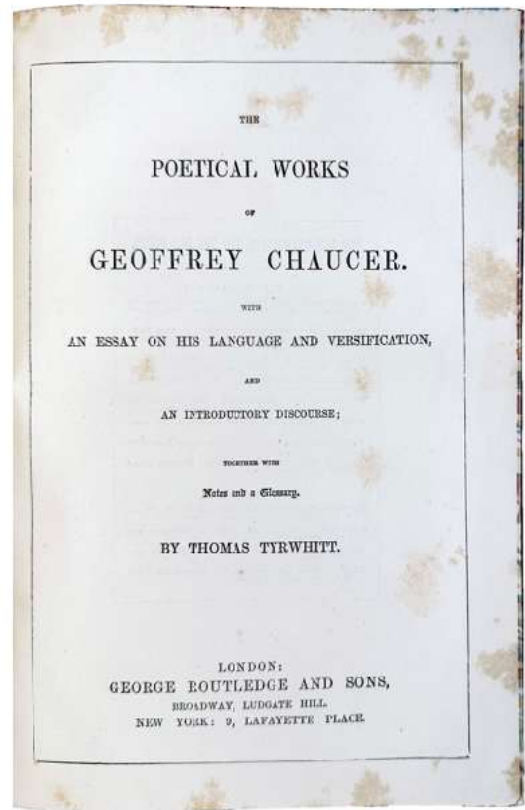
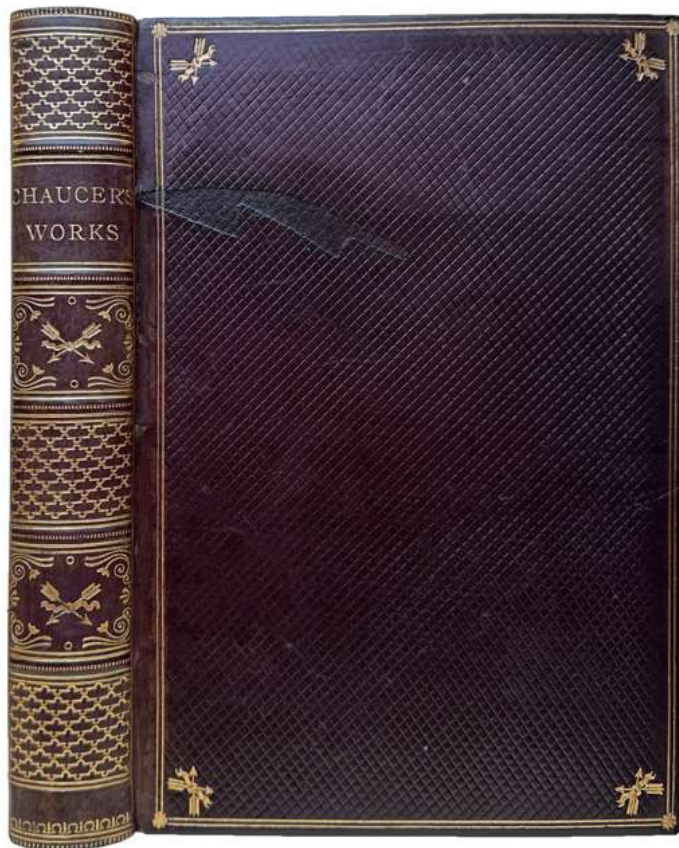
*Panoramic Fore-Edge Painting*

148. **CHAUCER, Geoffrey.** *The Poetical Works of Geoffrey Chaucer. With an essay on his language and versification, and an introductory discourse; together with Notes and a Glossary by Thomas Tyrwhitt.* London: George Routledge and Sons, [1843?]. ¶ 8vo. x, (2), lxx, (2), 501, [1] pp. Engraved portrait frontispiece, eng. half-title; some foxing or spotting to endleaves. Original full maroon diced calf, gilt rules and corner pieces, gilt-stamped spine with titles, all edges gilt, marbled endleaves; front cover was scarred at one time, but neatly rendered in color. Bookplate of Robert Henry Arrowsmith [signed in ink], d.d., Jac. Edv. C. Welldon, A.M. School Harrov. Magister, Aug. 1, 1887 [obviously pre-fore-edge]. Very good.

\$ 425

With a panoramic scene, extending along all three edges, which when fanned show the procession of characters from the *Canterbury Tales*. Clearly painted by the same Shakespeare, *Works*, 1875 (below).

Sold by Harrington's with their cost-marks. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1994.



[148] Chaucer



[148]





149. **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. [TK0245]

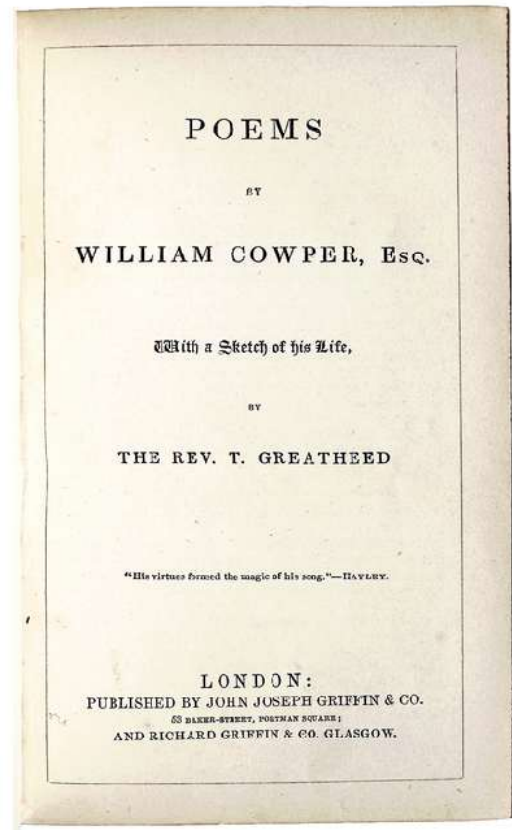
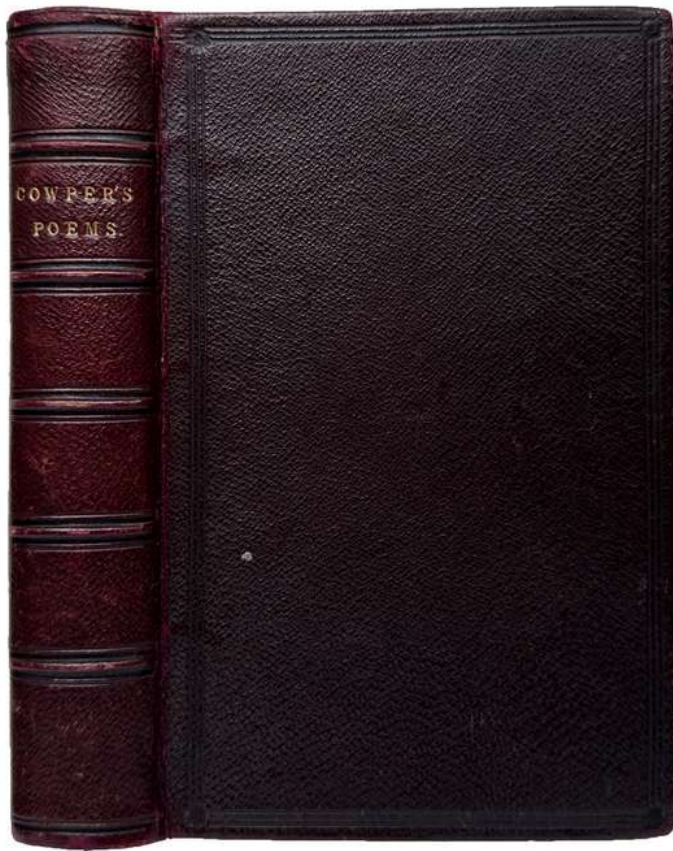
\$ 285

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).

detail





[149]

[150] detail



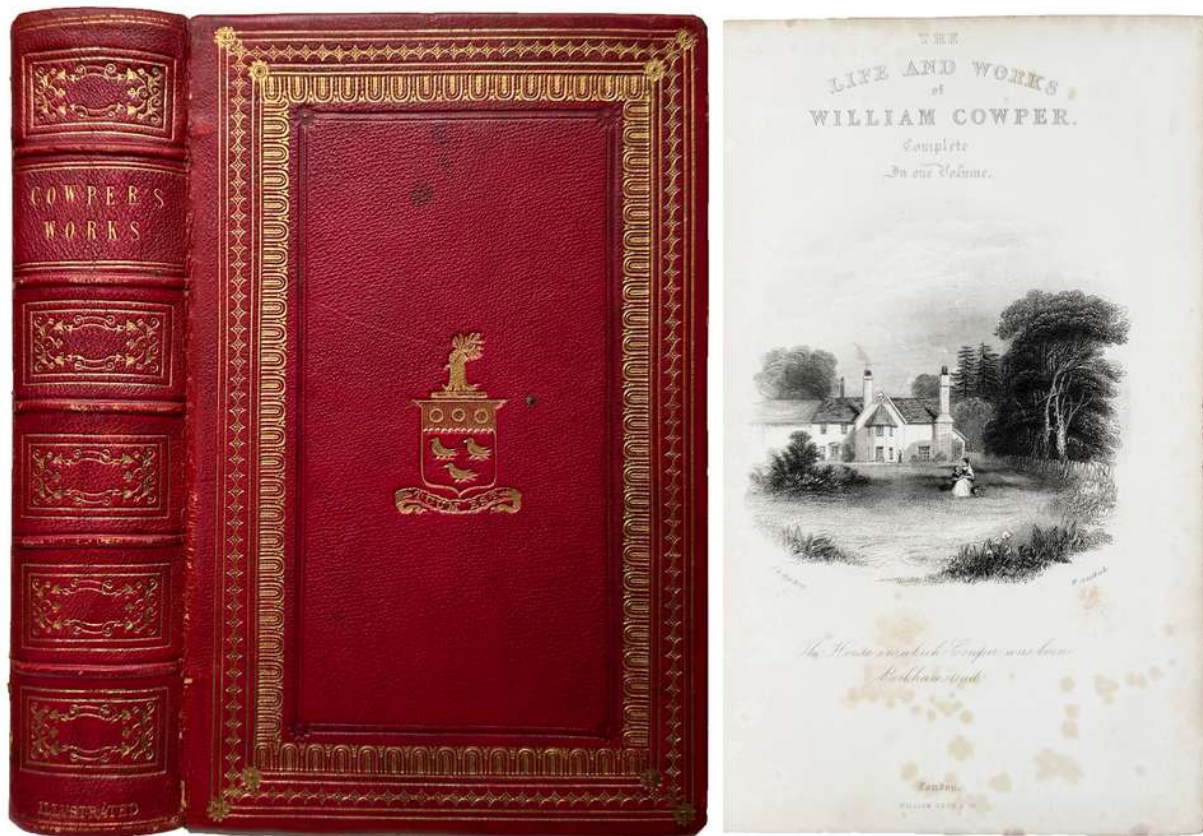


150. **COWPER, William** (1731-1800). *The Works of William Cowper: his life, letters, and poems. Now first completed by the introduction of Cowper's private correspondence. Edited by Rev. T.S. Grimshawe. With illustrations. Third edition.* London: William Tegg and co., 1851. ¶ Thick 8vo. xx, 736 pp. 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. [TK0247]

\$ 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.



[150]

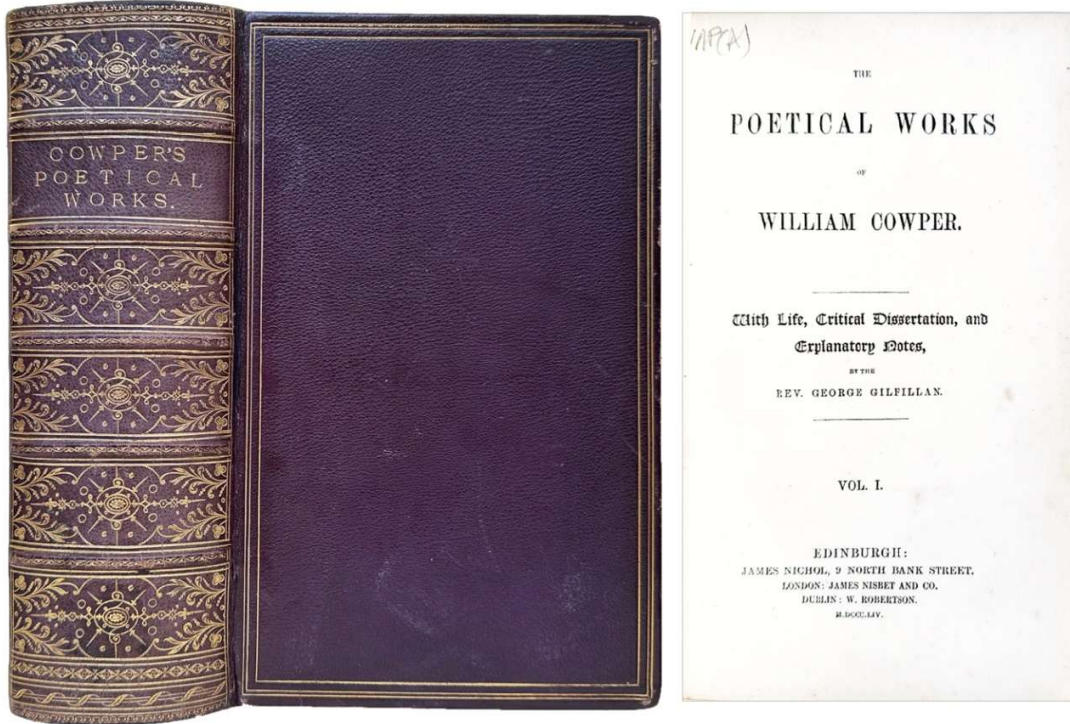
151. **COWPER, William.** *The Poetical Works of William Cowper. With life, critical dissertation, and explanatory notes, by the Rev. George Gilfillan.* Edinburgh: James Nichol, 1854. ¶ 2 volumes bound in 1. Thick 8vo. xxx, 416; [iii]-xxviii, 428 pp. Original full dark maroon morocco, triple-gilt ruled covers, raised bands, massed gilt spine with gilt title, all edges gilt, gilt inner dentelles, marbled endsheets, by BAIN (with their stamp); rubbed. Ownership name (pre-fore-edge) of Wilfred Robert Say, Suffolk. Very good.

\$ 385

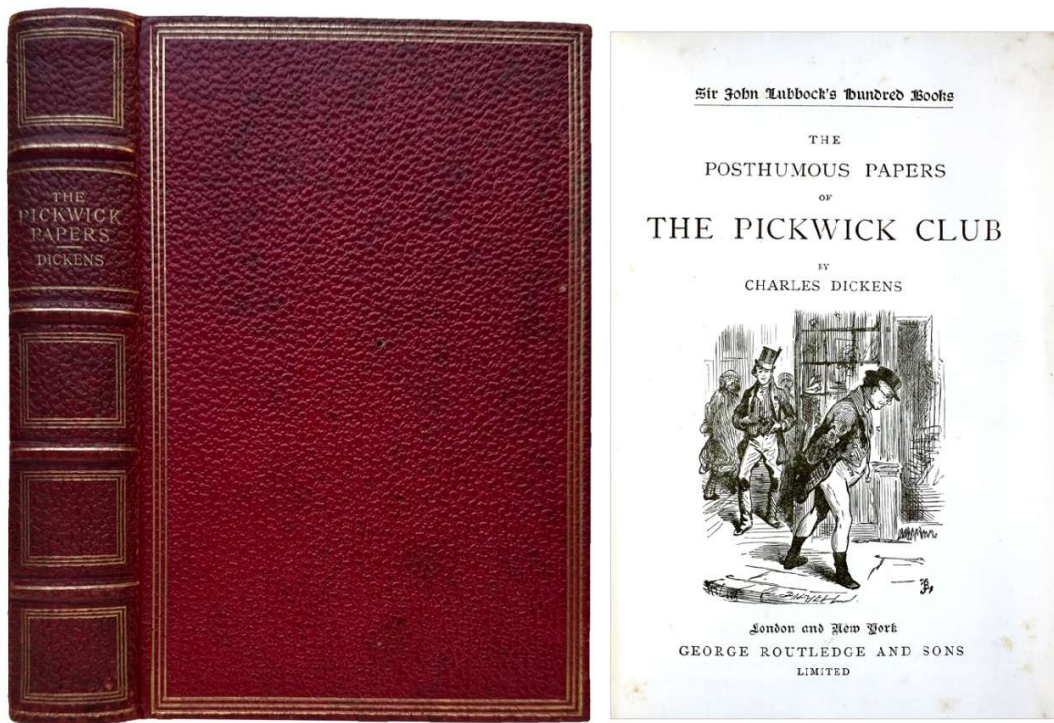
With a split fore-edge painting with scenes of golfing on the links.

Sold by Harrington's with their cost-marks. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately mid-1990s. Cost-code [L.LP/P/PMP/QTL]

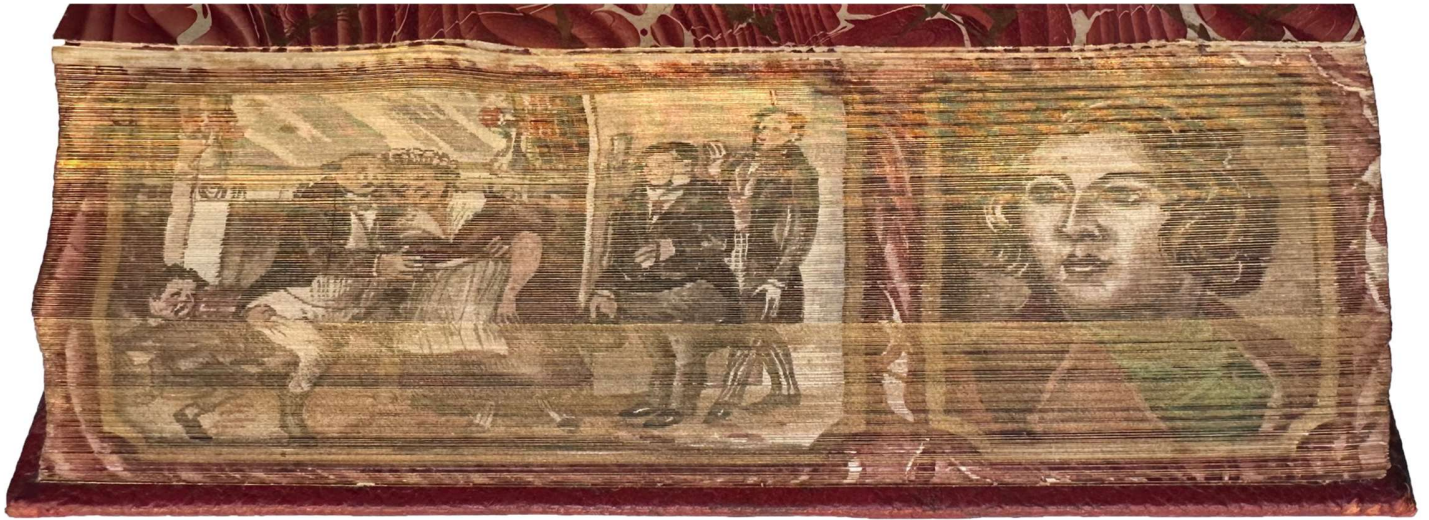




[151]



[152]



*2-panel fore-edge painting of Dickens*

152. **DICKENS, Charles.** *The Posthumous Papers of the Pickwick Club.* London and New York: George Routledge and sons, n.d. ca. 1880. ¶ 8vo. viii, 526 pp. Title-vignette; preliminaries foxed. Original full red morocco, triple-rule in gilt, spine with gilt squares to form the compartments, gilt title, all edges gilt, marbled endsheets; rubbed. Bookplate of Kathleen Chandos-Pole (pre-fore-edge painting) (1894-). Very good.

\$ 250

With a portrait of the author and a scene from one of Dickens' books.

Sold by Harrington's with their cost-marks. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately mid-1990s. Cost-code: [T.T.LP/P/SNP/TLN]



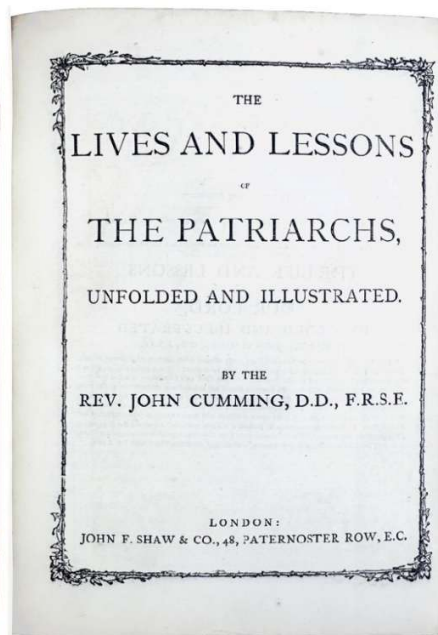
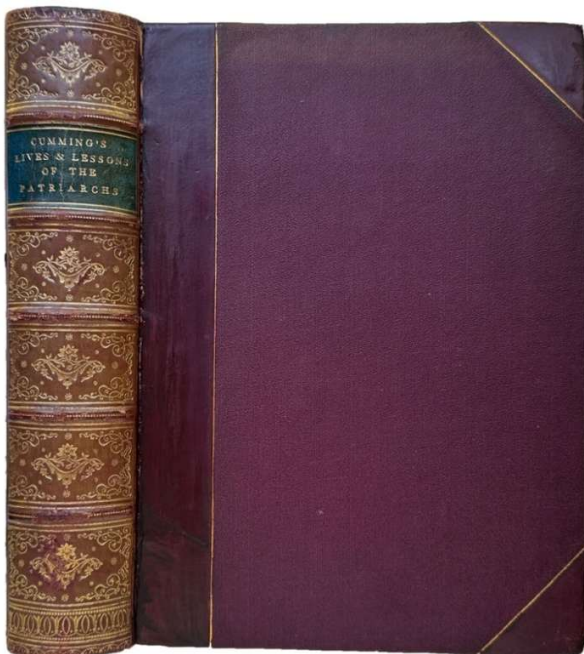
*The Sphinx of Giza in a panoramic scene*

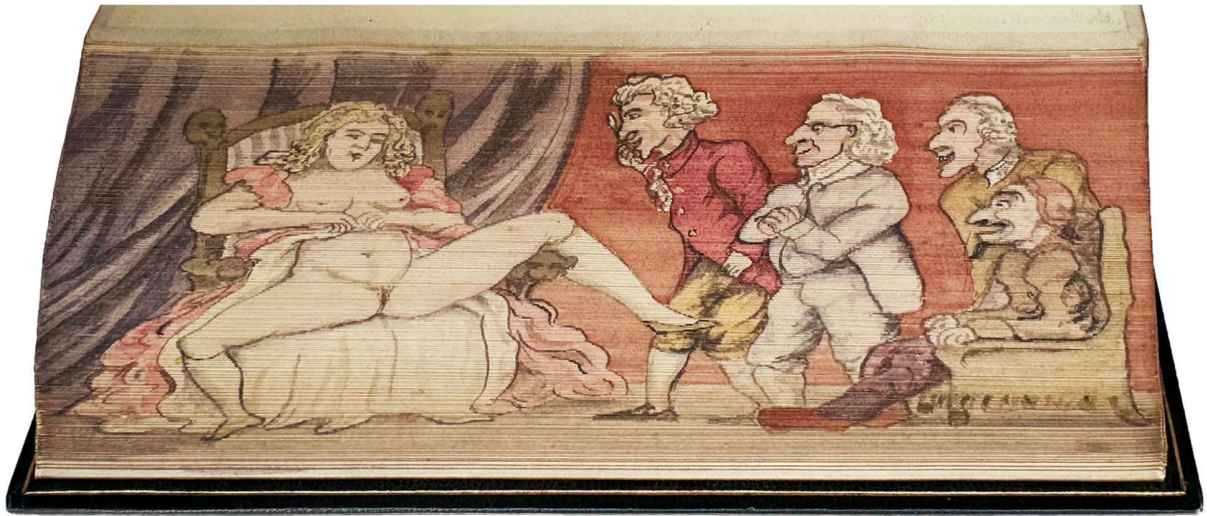
153. [Egypt] CUMMING, Rev. John. *The Lives and Lessons of the Patriarchs, unfolded and illustrated*. London: John F. Shaw, 1865. ¶ 8vo. viii, 616 pp. Color half-title, 12 color plates, numerous engraved full-page illustrations, each leaf within a decorative border. Original half maroon calf, with massed-gilt stamped spine with raised bands, black spine label, maroon cloth sides, all edges gilt, marbled endsheets; rubbed. Very good.

\$ 375

With a panoramic fore-edge painting with an Egyptian theme: showing the Sphinx of Giza with the pyramids of Cheops, Chephren, etc. On the top edges is Aswan, showing the doors to the temple. On the bottom edge: Abu-Simbel ruins, camel, etc.

Sold by Harrington's with their cost-marks. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately mid-1990s. Cost-code [L.LP/P/RPK/SPK]





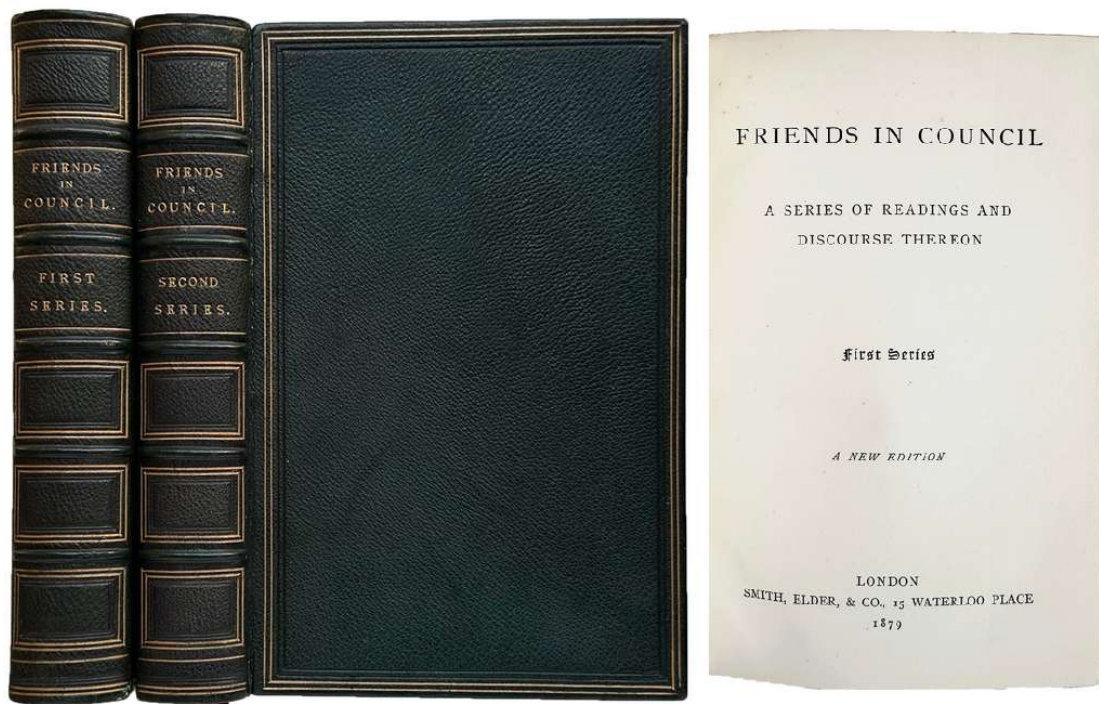
*Rowlandsonesque Fore-edge Painting*

154. **HELPS, Arthur** (1813-1875). *Friends in Council. A series of readings and discourse thereon. First [ & Second] Series. A new edition.* London: Smith, Elder, 1879. ¶ Two volumes. 8vo. vi, [2], 492; xii, 445, [1] pp. Original full blind- and gilt-stamped very dark green morocco, raised bands, gilt compartments, all edges gilt. This item was given to Edward Digley Hildyard, Eton College, in recognition of 'good work' as [Captain?] of the House from Sept. 1882 to August 1883. Very good +. [TK0289]

\$ 350

With two erotic fore-edge paintings after the comic work of Thomas Rowlandson. One of the drawings is called “The Inspection”, the other “The Connoisseurs”. Perhaps the artist offers a slight nudge of humor suggested by the book title “friends in council” and the council that ensues being of a particular type . . . maybe?

Sold by Harrington’s with their markings. Apparently, a house artist, painting was made September 1995, by evidence of Harrington’s post-it sticker-note remaining in the book indicating that they had sent pictures of this item, as an offer, to [Randy] Moskovitz, their [principal] client for fore-edge paintings. That note is dated; thus, the painting was made just prior to this dated bookseller’s note. [c340/094]





[155]

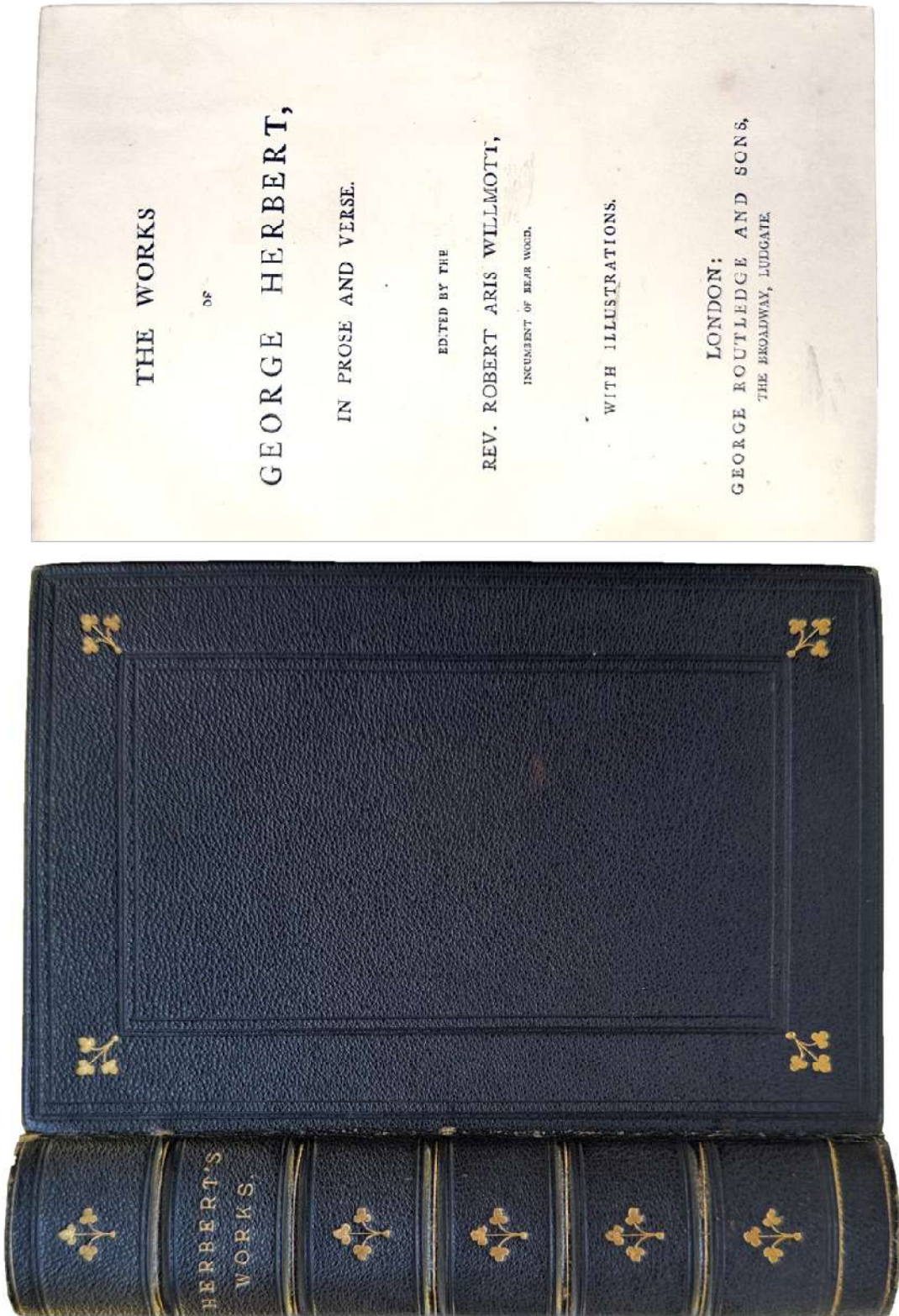
HARWICH FROM THE SEA

155. **HERBERT, George.** *The Works of George Herbert, in prose and verse. Edited by the Rev. Robert Aris Willmott.* London: George Routledge and sons, n.d. ¶ Small 8vo. Frontispiece, half-title, 7 plates. Original full black morocco with tooling in blind- and gilt, small devices in gilt in the spine compartments, gilt-title, all edges gilt, marbled endsheets; rubbed. Bookplate of George Kenneth Stregnell [!?] [artist initial S + bird, are given, 1922]. Very good.

\$ 200

With a fore-edge painting of HARWICH FROM THE SEA, with exactly that phrase written by the artist (unnamed).

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being the mid-1990s. Cost code: [LK(?)/P/PP.]



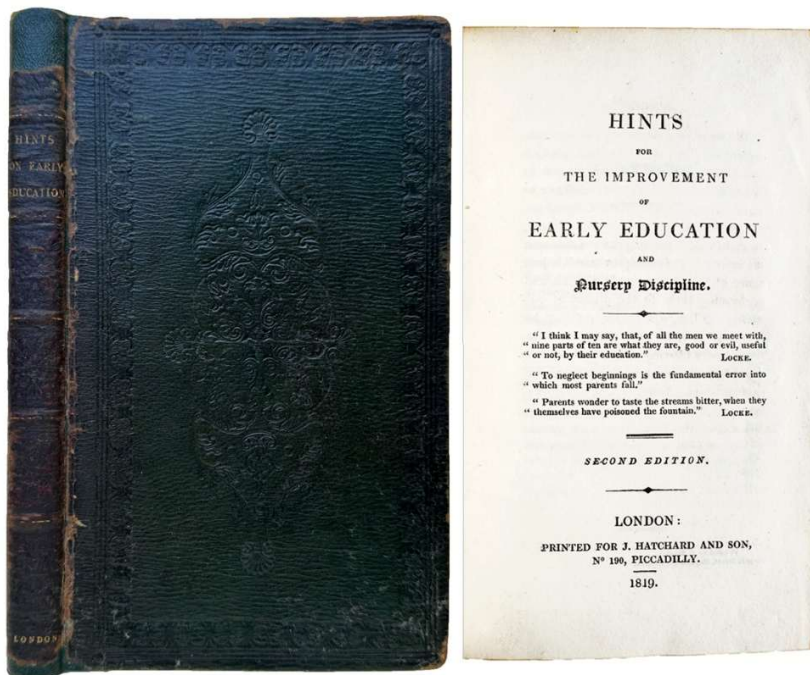


156. [HOARE, Louisa]. *Hints for the Improvement of early Education and nursery discipline. Second edition.* London: Printed for J. Hatchard and son, 1819. ¶ 8vo. [iv], 188 pp. Original full black straight-grain morocco, tooled in blind, gilt rules and title on spine, all edges gilt; original spine mounted over dark green fabrikoid material, making a clean finish for this binding. Very good.

\$ 225

With a scene painted of a sailing vessel on the sea.

Sold by Harrington's with their cost-marks [QKK/LQS]





157. [Holmes, Detective Sherlock] DOYLE, Arthur Conan. *Adventures of Sherlock Holmes. XIII. – The adventure of Silver Blaze*. [within (pp. 645-660)]. *The Strand Magazine – illustrated monthly*. London: The Strand Magazine, 1892. ¶ Volume XXVI. 8vo. 684 pp. Illustrated throughout. Original blue beveled pictorial cloth stamped in black with gilt-stamping also on spine, all edges gilt; rubbed. Very good.

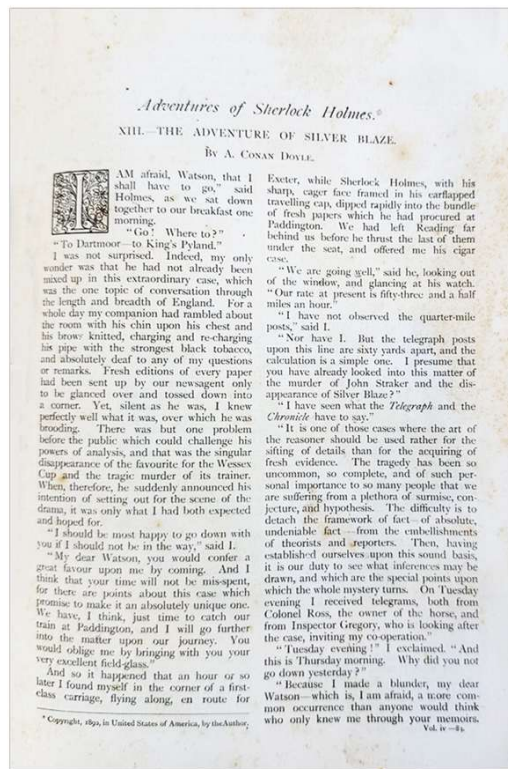
\$ 300

With a fore-edge painting of Sherlock Holmes & his companion Dr. Watson, both seated on a train, headed for the mystery of Silver Blaze, a racehorse. The fore-edge painting image is taken from the illustration found on page 646. The mystery is the disappearance of the favorite horse to win the Wessex Cup, and the tragic murder of its trainer.

Contains: Harry How, “A Day with Dr. Conan Doyle.”

Note: For those interested in the history of Switzerland: J. E. Muddock, *The story of Mont Blanc*. J.E. (Joyce Emmerson) Preston Muddock (1843–1934) was a prolific Victorian author, journalist, and Fellow of the Royal Geographical Society (F.R.G.S.) known for adventure stories, detective fiction, and travel writing.

Sold by Harrington’s with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010.

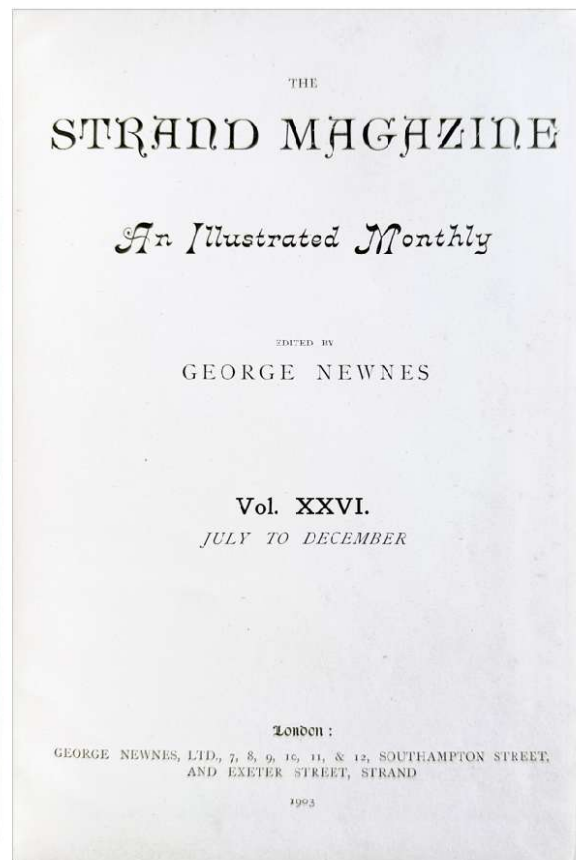
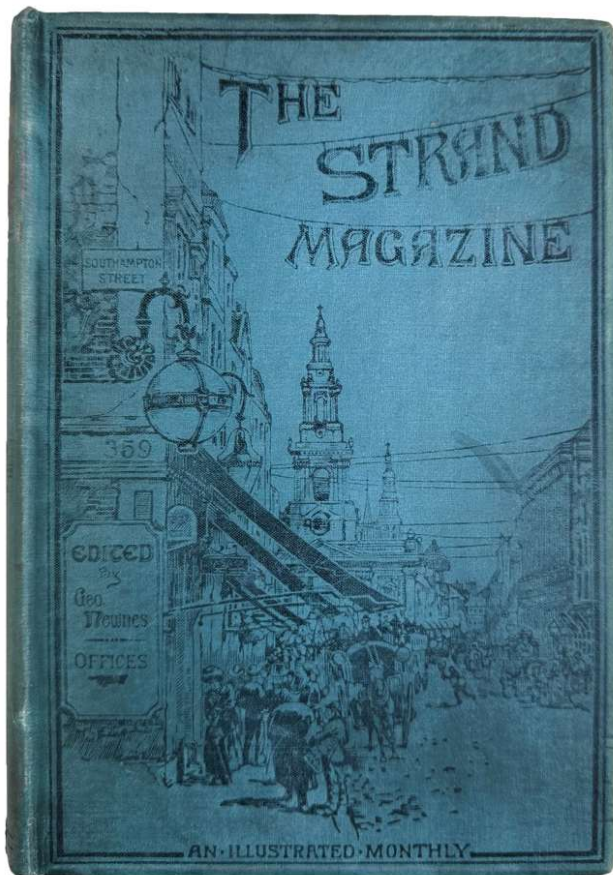


[157]



"HOLMES GAVE ME A SKETCH OF THE EVENTS."

[157]



158. [Holmes, Detective Sherlock] DOYLE, Arthur Conan. *The Return of Sherlock Holmes. I. The Adventure of the Empty House. II. The Adventure of the Norwood Builder. III.* . [within (pp. 363-376; 483-496; 603-617)]. *The Strand Magazine – illustrated monthly*. London: The Strand Magazine, 1903. ¶ Volume XXVI., nos. 154, 155, 156 (each with DOYLE's contribution, the whole volume offered here). 8vo. 804 pp. Illustrated throughout. Original blue pictorial beveled cloth stamped in black with gilt-stamping also on spine, all edges gilt; rubbed, short tear to spine end. Very good.

\$ 385

With a two-way, or split, vertical fore-edge paintings. Facing left: Sherlock Holmes with Dr. Watson looking for clues. The illustration for the fore-edge is within this book on p. 492. Facing right: Sherlock Holmes arresting Professor Moriarty, copies from the illustration on p. 602.



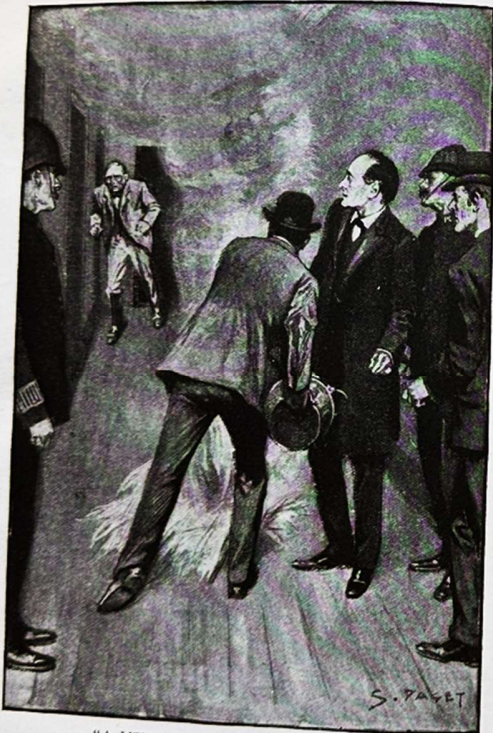
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[158]

Also included is a fun puzzle section (pp. 732-739). Shortly after is a contribution by H.G. Wells, "The Land Ironclads." (pp. 751-764).

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010.



"A LITTLE, WIZENED MAN DARTED OUT."

See page 494.

## THE STRAND MAGAZINE.

Vol. xxv.

NOVEMBER, 1903.

No. 155.

### THE RETURN OF SHERLOCK HOLMES.

By A. CONAN DOYLE.

#### II.—*The Adventure of the Norwood Builder.*

FROM the point of view of the criminal expert," said Mr. Sherlock Holmes, "London has become a singularly uninteresting city since the death of the late lamented Professor Moriarty."

"I can hardly think that you would find many decent citizens to agree with you," I answered.

"Well, well, I must not be selfish," said he, with a smile, as he pushed back his chair from the breakfast-table. "The community is certainly the gainer, and no one the loser, save the poor out-of-work specialist, whose occupation has gone. With that man in the field one's morning paper presented infinite possibilities. Often it was only the smallest trace, Watson, the faintest indication, and yet it was enough to tell me that the great malignant brain was there, as the gentlest tremors of the edges of the web remind one of the foul spider which lurks in the centre. Petty thefts, wanton assaults, purposeless outrage—to the man who held the clue all could be worked into one connected whole. To the scientific student of the higher criminal world no capital in Europe offered the advantages which London then possessed. But now——" He shrugged his shoulders in humorous depreciation of the state of things which he had himself done so much to produce.

At the time of which I speak Holmes had been back for some months, and I, at his request, had sold my practice and returned to share the old quarters in Baker Street. A young doctor, named Verner, had

purchased my small Kensington practice, and given with astonishingly little demur the highest price that I ventured to ask—an incident which only explained itself some years later when I found that Verner was a distant relation of Holmes's, and that it was my friend who had really found the money.

Our months of partnership had not been so uneventful as he had stated, for I find, on looking over my notes, that this period includes the case of the papers of Ex-President Murillo, and also the shocking affair of the Dutch steamship *Friesland*, which so nearly cost us both our lives. His cold and proud nature was always averse, however, to anything in the shape of public applause, and he bound me in the most stringent terms to say no further word of himself, his methods, or his successes—a prohibition which, as I have explained, has only now been removed.

Mr. Sherlock Holmes was leaning back in his chair after his whimsical protest, and was unfolding his morning paper in a leisurely fashion, when our attention was arrested by a tremendous ring at the bell, followed immediately by a hollow drumming sound, as if someone were beating on the outer door with his fist. As it opened there came a tumultuous rush into the hall, rapid feet clattered up the stair, and an instant later a wild-eyed and frantic young man, pale, dishevelled, and palpitating, burst into the room. He looked from one to the other of us, and under our gaze of inquiry he became conscious that some apology was needed for this unceremonious entry.

Vol. xxv.—61.



159. **GESSNER, Solomon.** *The Death of Abel in five books. Attempted from the German of Mr. Genner.* London: T. Heptinstall, 1797. ¶ 8vo. viii, 150; [v]-xi, [1], [2], (157)-275, [1] pp. Frontispiece portrait, title vignette, 6 engraved romantic plates. Original full grained morocco, no spine bands, though it has simple gilt-rolls applied to the spine and covers; covers are dry and the upper joint flaking. Early bookplate (pre-fore-edge) of Joseph Osgood Freame. Good.

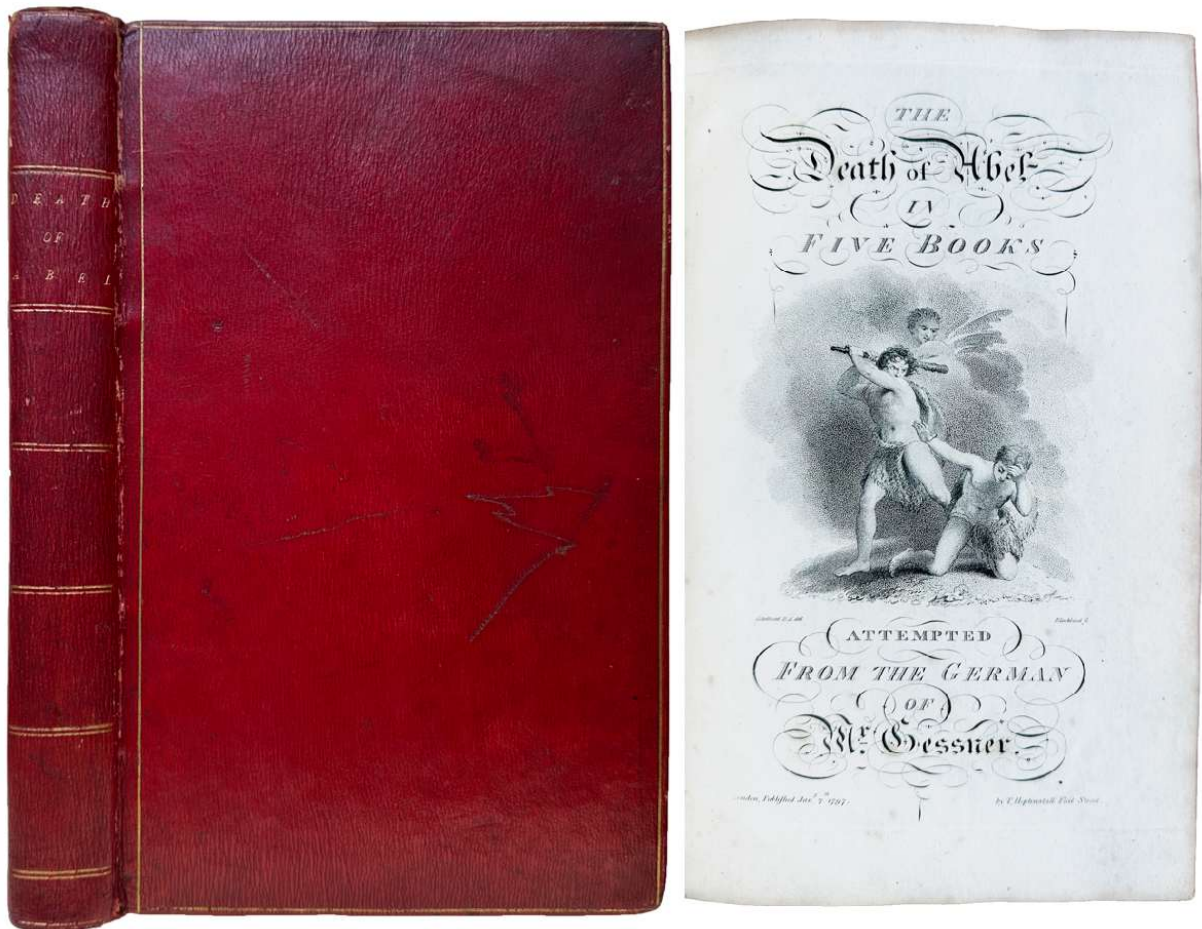
\$ 400

With a double fore-edge painting by Martin Frost, signed with his monogram [mf - combined], with 4 scenes arranged as vignettes – two per fanned edge.

First published in 1758, this novel by the Swiss author Salomon Gessner is a romantic retelling of the biblical story of Cain and Abel. It follows the love affair between the beautiful Selima and her devoted suitor Alas, who must confront both Cain's jealousy and his own fears and doubts.

Following *The Death of Abel* is Gessner's *New Idyls*, with a letter to M. Fuslin, *On Landscape Painting*; and *The Two Friends of Bourbon*, a moral tale, by M. Denis Diderot.

Sold by Harrington's with their cost-marks, end-paper annotations. Commissioned Peter Harrington Sr. in 1994 (the number 94 shows in the bookseller's cost code – which is in code). The commission & date were confirmed by Frost himself.



[159] Signature in monogram



*Le Petit Poisson et le Pêcheur / The Little Fish and the Fisherman*

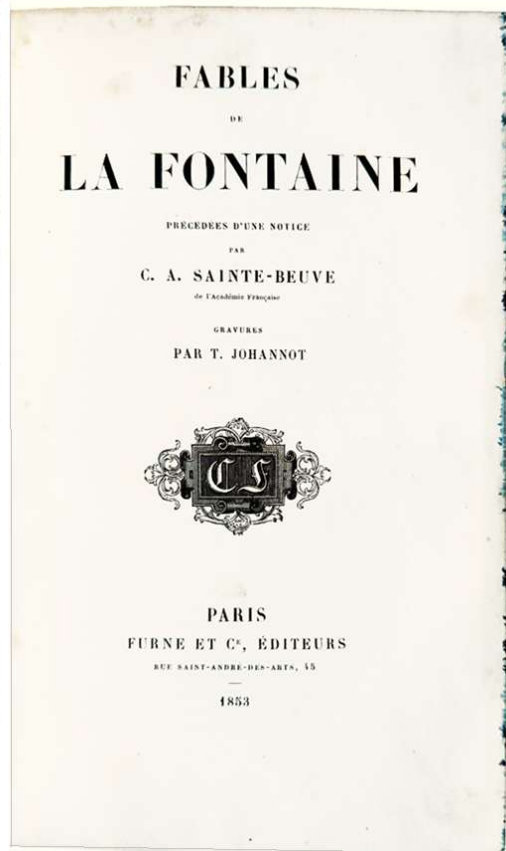
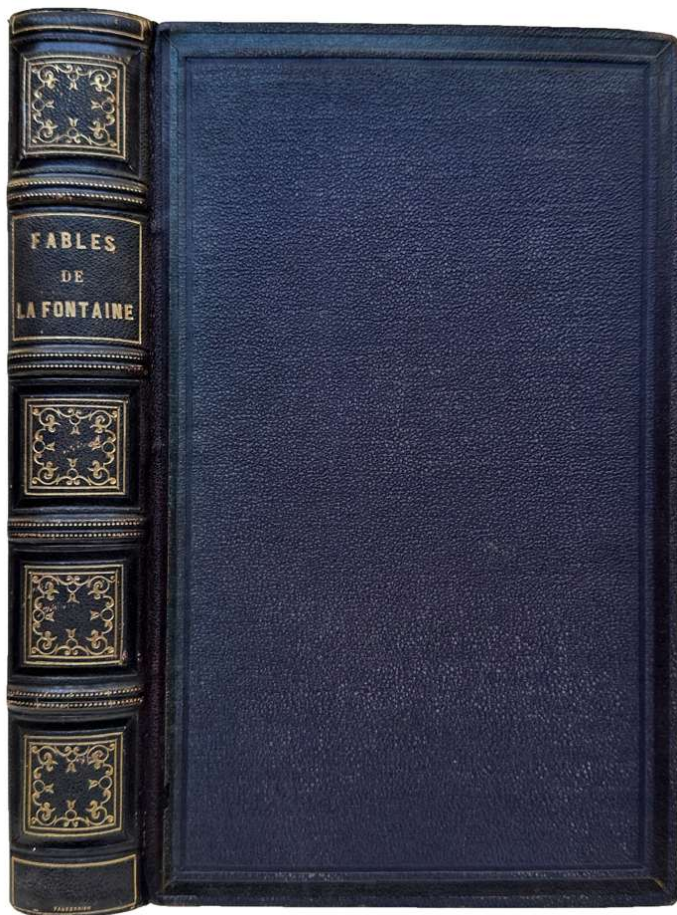
160. **LA FONTAINE, Jean de.** *Fables de La Fontaine. Précédées d'une notice par C.A. Sainte-Beuve.* Paris : Furne et ce, 1853. ¶ 8vo. xv, [1], 393, [1] pp. Half-title, engraved frontispiece portrait, engr. plates. Original quarter black morocco, raised bands, gilt-stamped spine, black cloth, with blind-stamping, all edges gilt, marbled endsheets. Bound by [Henri] Fauconnier, with their gilt-stamp at the foot of the spine. Very good+.

\$ 300

With gravures by T. Johannot.

The book has a fore-edge painting applied showing a portrait of the author La Fontaine and a book-side scene with a man fishing. The scene represents “Le Petit Poisson et le Pêcheur” In this fable, a poor fisherman catches a very small carp. The tiny fish begs for its life, arguing that it is too small to make a proper meal and asking to be released until it grows bigger, at which point it would be worth much more.

Sold by Harrington’s without their cost-marks. Probably commissioned by or represented by that firm just after it was painted, likely a house artist, the period of execution being the mid-1990s.



detail



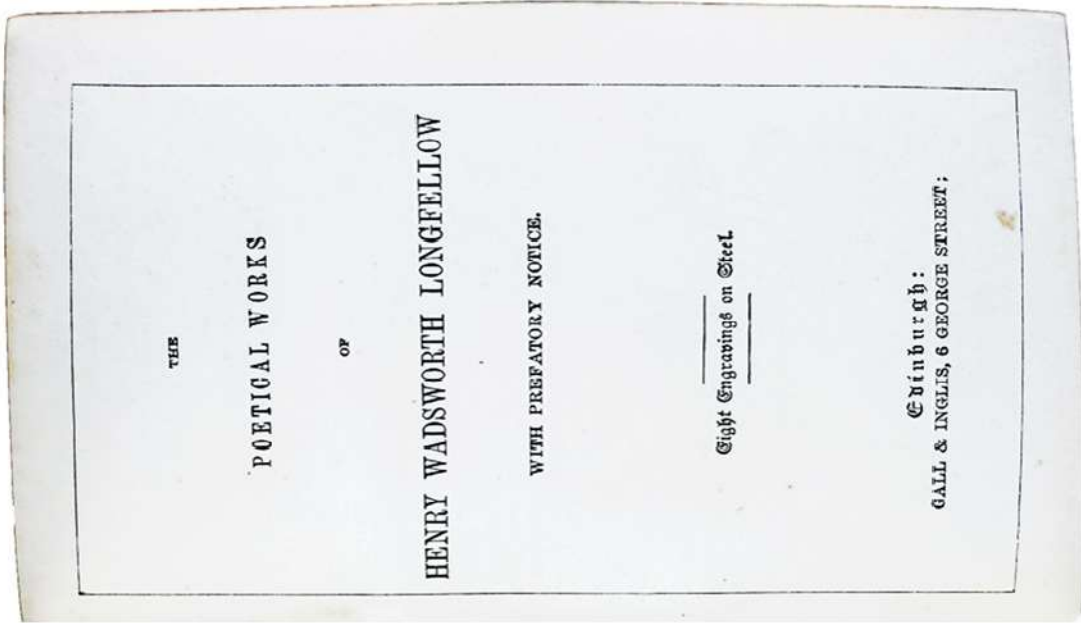
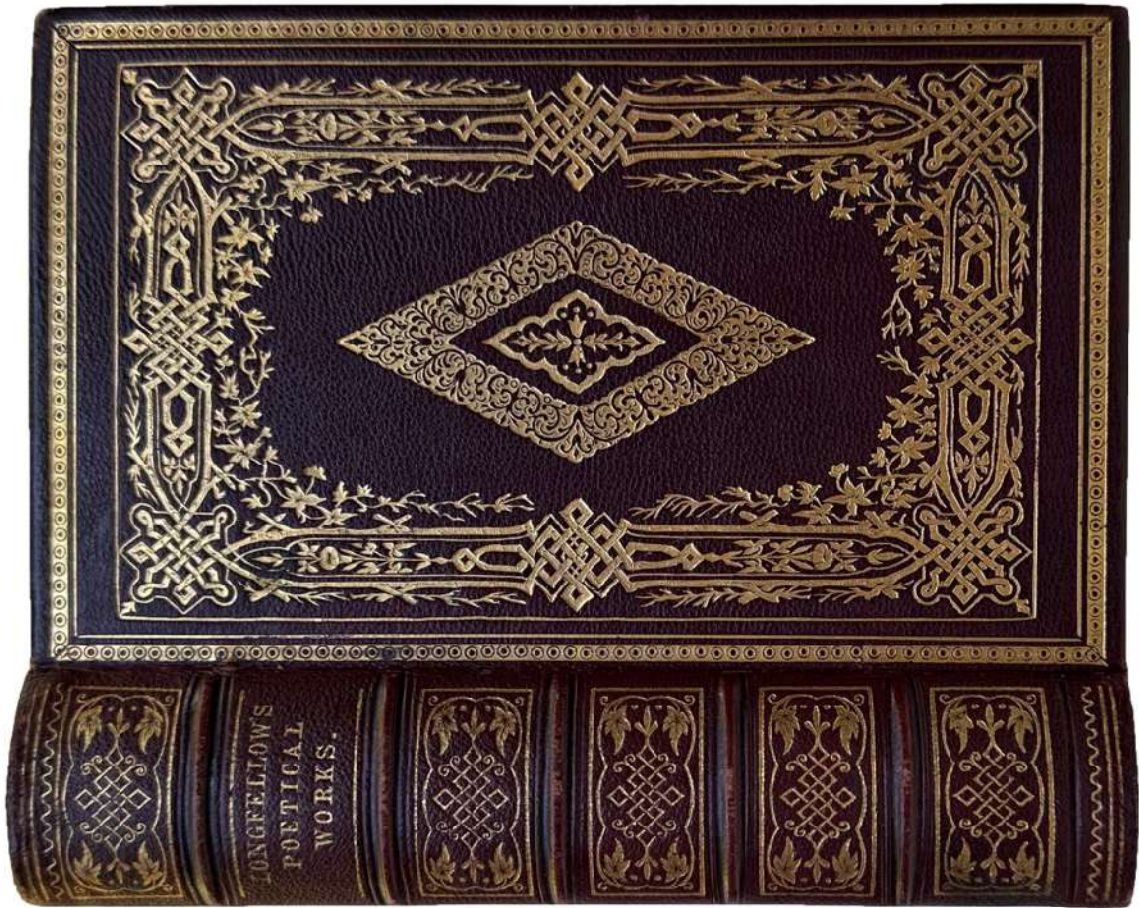
*Edinburgh and bridge*

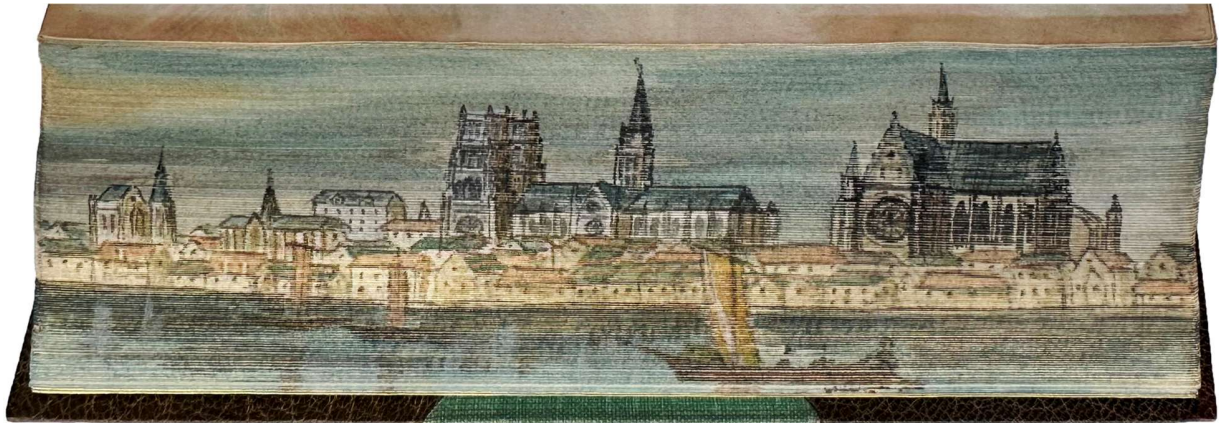
161. **LONGFELLOW, Henry Wadsworth.** *The Poetical Works of Henry Wadsworth Longfellow with prefatory notice.* Edinburgh: Gall & Inglis, ca.1861. ¶ 8vo. xx, 652 pp. Engraved frontispiece, half-title, 8 engr. plates. Original full maroon morocco, with heavy gilt-stamping, raised bands, all edges gilt, gilt inner dentelles, yellow endsheets; rubbed. Early (pre-fore-edge) ownership inscription, dated 1861. Very good.

\$ 225

With a simple scene of Edinburgh, featuring the bay of Edinburgh and bridge.

Sold by Harrington's with their cost-marks, end-paper annotations. Commissioned Peter Harrington Sr. Painted likely in the mid-1990s.

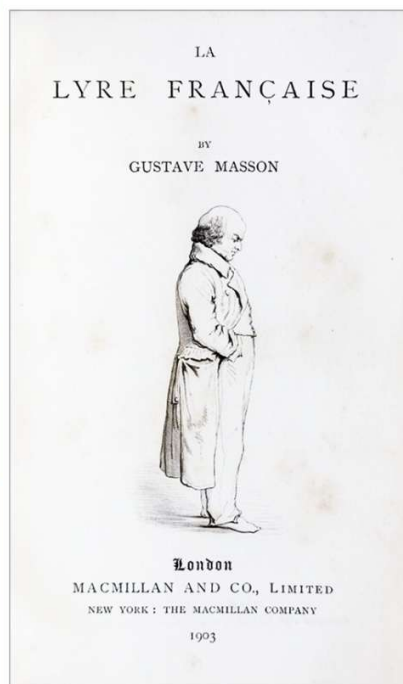
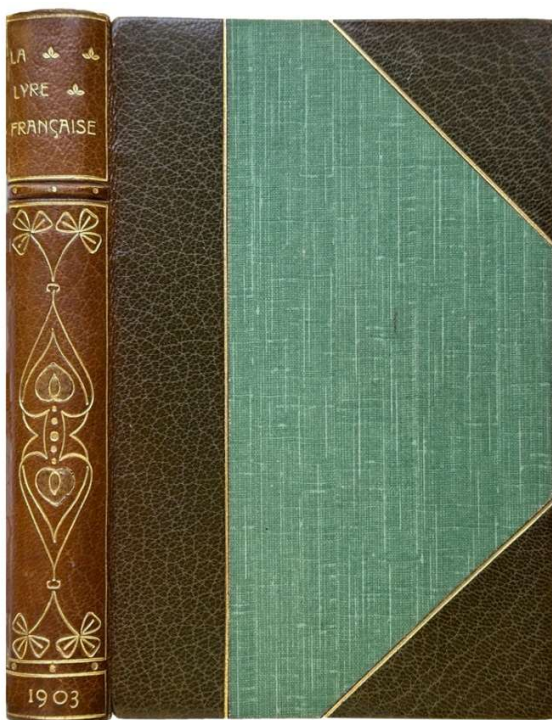




162. **MASSON, Gustave.** *La Lyre Française*. London & New York: Macmillan, 1903.  
 ¶ Small 8vo. xxviii, 459, [1] pp. Half-title, title vignette (showing the author), indexes, glossary. Original half green crushed morocco by/for Truelove & Hanson, Sloane St., Knightsbridge, with a single raised spine band, an art nouveau motif for the spine embellished in gilt, green cloth sides, all edges gilt.

\$ 225

With a fore-edge painting applied to the fanned edges of this volume, being a scene of the Loire river, France, and Orléans.



Sold by  
 Harrington's with  
 their cost-marks,  
 end-paper  
 annotations.  
 Commissioned  
 Peter Harrington  
 Sr. Painted likely  
 in the mid-1990s.  
 Cost code:  
 [LQ/P/LK]



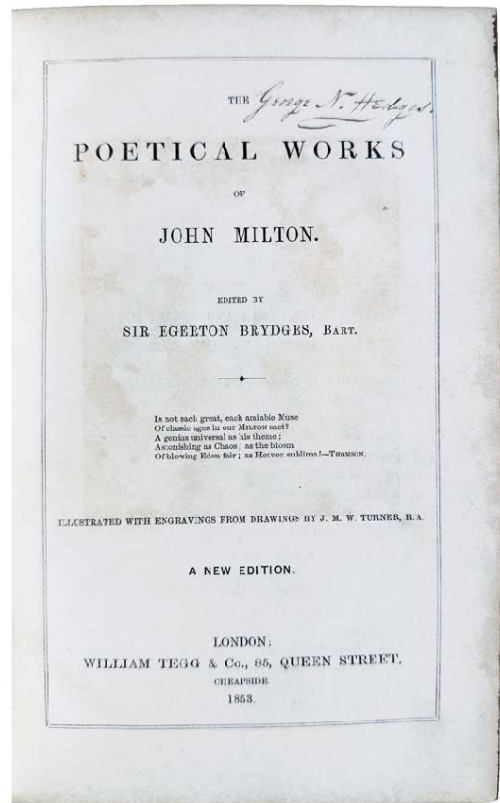
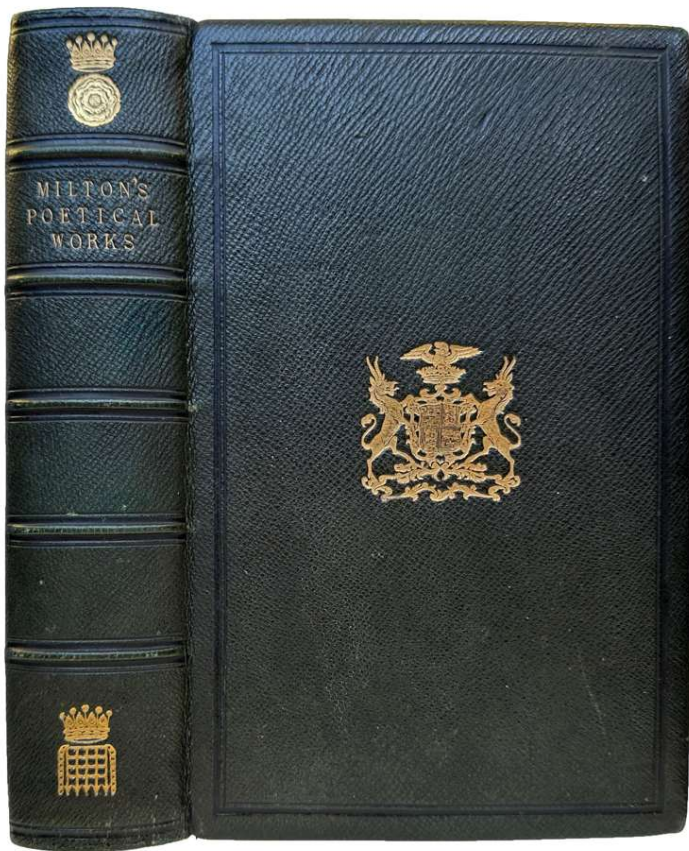
163. **MILTON, John.** *The Poetical Works of John Milton. Edited by Sir Egerton Brydges. A new edition.* London: William Tegg & Co., 1853. ¶ Thick 8vo. cvi, 767, [1] pp. Frontispiece portrait, engraved plates throughout. Original full very dark green morocco with black-rules, raised bands, gilt-stamps heraldic markings, gilt-title, all edges gilt, gilt inner dentelles, yellow endsheets. Ownership signature (on title) of Reverend George N. Hedges, who also inscribed the front e.p., St. John's College, Cambridge. Very good.

\$ 300

Illustrated with engravings from drawings by J.M.W. Turner.

With a vertical fore-edge painting showing a marine scene with a large clipper ship and two row boats, all set within an elaborate series of borders with the scene in oval.

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by Peter Harrington Sr. or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010. Cost code [L.LP/P/~~RKK~~/STP].



[163]



[164] 6 way fore-edge painting including a “split-double”



*An all-way or 6-sided fore-edge painting*

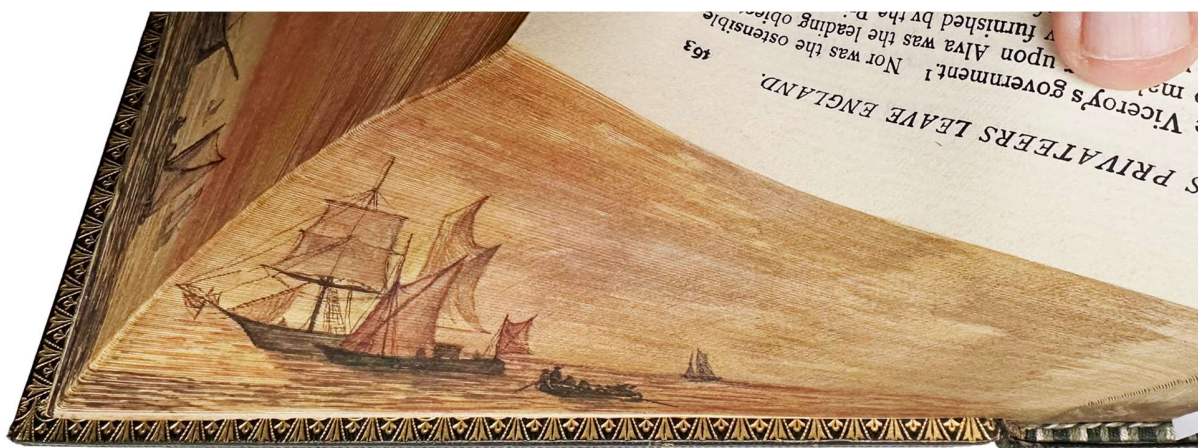
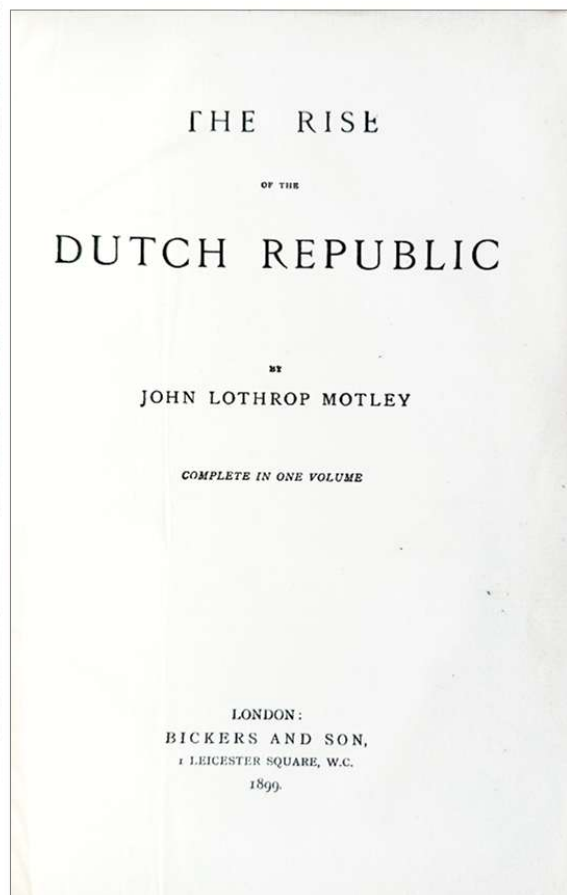
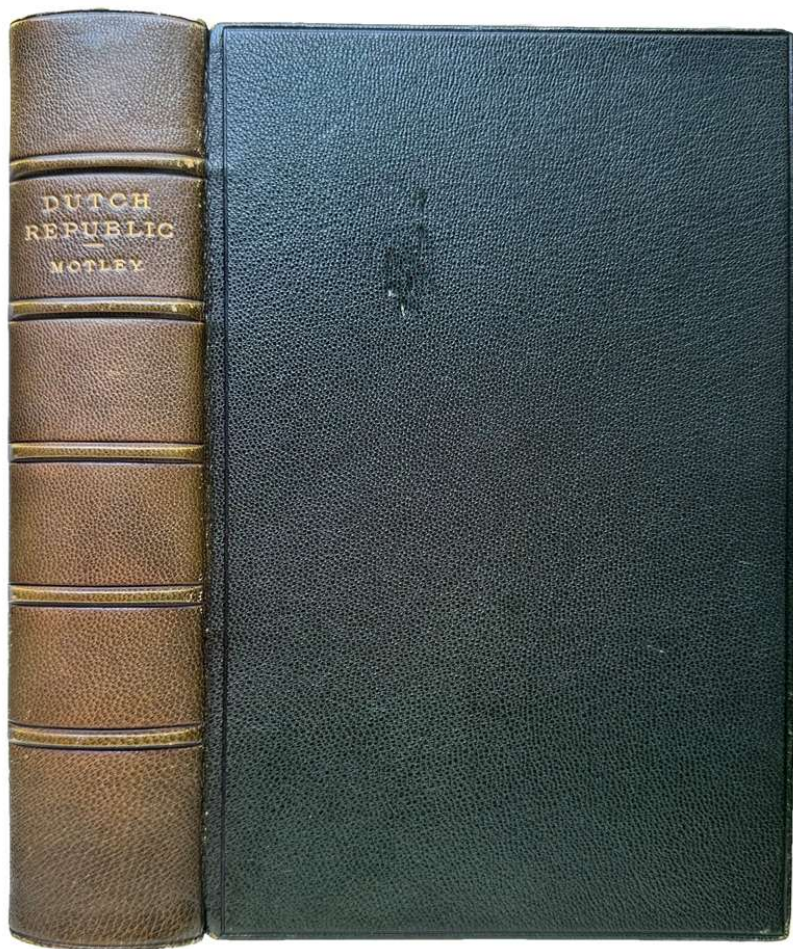
164. **MOTLEY, John Lothrop.** *The Rise of the Dutch Republic. Complete in one volume.* London: Bickers and Son, 1899. ¶ 8vo. viii, 918 pp. Original full dark green crushed morocco, raised bands, tooled with single blind-rule, gilt-stamped spine title, all edges gilt by Spottiswoode & Co. Binders [London], with their name stamped in blind; spine sun-stroked and thus to some degree faded, rubbed. Very good.

\$ 600

With a 6-sided panorama fore-edge painting of marine naval scenes. The inexpensive thin paper used for this edition also allows for easy fanning of this volume, thus each scene is easily fanned and viewed.

PROVENANCE: Ownership inscription of R.G. Hill from A. E. Conybeare, Eton. April 1909 [pre-fore-edge]. Alfred Edward Conybeare (1875-1952) served at Eton College for 55 years as: Assistant Master, House Master, Lower Master, Vice Provost.

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010.



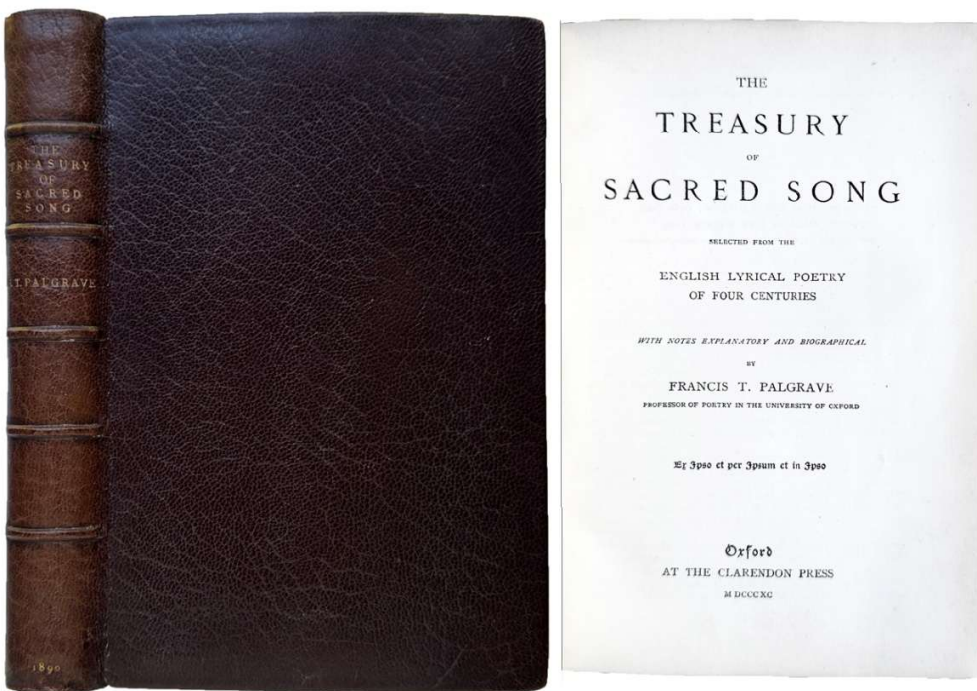
[see other views of the 6 scenes on Weber Rare Books website]



165. **PALGRAVE, Francis T.** *The Treasury of Sacred Song. Selected from the English lyrical poetry of four centuries.* Oxford: Clarendon Press, 1890. ¶ Small 8vo. ix, [1], 374 pp. Bound by Stoakley, Late Hawes; bookshop stamp of Macmillan & Bowes, Cambridge, in full dark brown morocco, raised bands, gilt-stamped spine title, marbled endsheets. Early bookplate of S.F. McClomer[!]. Very good.

\$ 235

With a fore-edge painting of Salisbury.



Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being the mid-1990s. Cost code: [LQ/P/TTK]



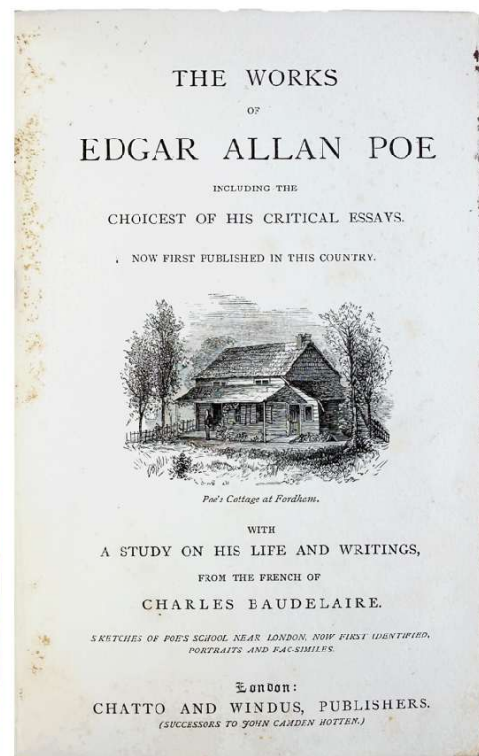
166. **POE, Edgar Allan.** *The Works of Edgar Allan Poe. Including the choicest of his critical essays, now first published in this country. With a study on his life and writings, from the French of Charles Baudelaire.* London: Chatto and Windus, n.d. [ca.1872-76]. ¶  
Small 8vo. viii, 676, 36 pp. Frontispiece portrait, title-vignette, 1 plate being a

facsimile of Poe's handwriting, ads dated November 1876. Modern full crushed levant black morocco, gilt-tooled border, spine bands, gilt compartments and title, all edges gilt, new marbled endsheets, with the original green cloth upper cover mounted as a pastedown, showing the author's gilt-stamped signature. Fine.

\$ 400

With two fore-edge paintings, facing left: a vertical scene with a portrait of Poe and a macabre skeleton and rats enjoying their dinner. Facing right: "The Cask of Amontillado" where the victim, Fortunato, is found in the family catacombs, chained and buried alive inside a brick wall. The frightful scene shows the moment when the unfortunate and ghastly victim is discovered by a person opening the wall and seeing the result with his fire-lit torch.

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010.





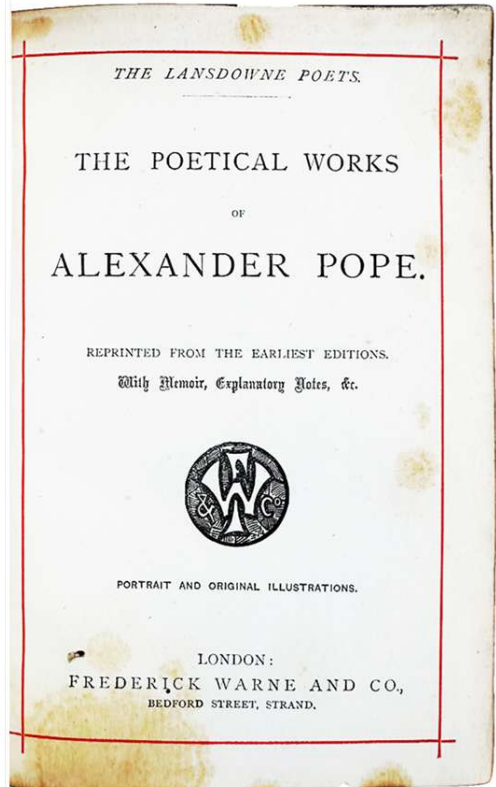
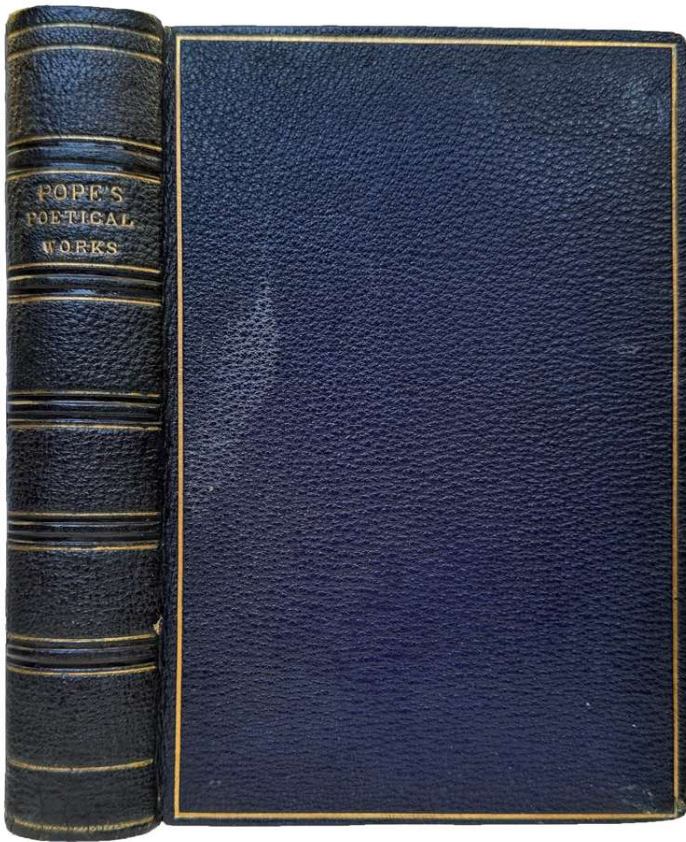
*Panoramic painting across three-sides*

167. **POPE, Alexander.** *The Poetical Works of Alexander Pope. Reprinted from the earliest editions, With memoir, explanatory notes, &c.* London: Frederick Warne, n.d. [ca. 1884]. ¶ Small 8vo. xxiv, 607, [1] pp. Frontispiece portrait, plates; some heavy foxing, especially to preliminary leaves & title. Original black morocco, single gilt-ruled border, spine bands, gilt-title, all edges gilt, black endsheets; a bit rubbed. Early ownership inscription: Oliver Wardrop, from his beloved sister, Xmas 1884. Good.

\$ 250

With a panoramic seascape painted on the fanned edges of this volume, with a masted ship and a lighthouse and rather threatening sky & waters.

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010. Cost code [N.LP/P/~~RKK~~/STP]





*Two Fore-Edge Paintings by Don Noble*

168. [ROSCOE, William (1753-1831)] Henry ROSCOE. *The Life of William Roscoe, by his son . . .* London: Printed for T. Cadell, 1833. ¶ 2 volumes. 8vo. xv, [1], 501, [1]; xii, 491, [1] pp. 2 frontispieces; both frontispieces are foxed or stained. Original dark maroon blind- and gilt-stamped morocco, all edges gilt, cream endleaves; joints rubbed. Early small (oxidized, silvery-looking?) bookplate/label of I.M. Galton, Eton. Very good.

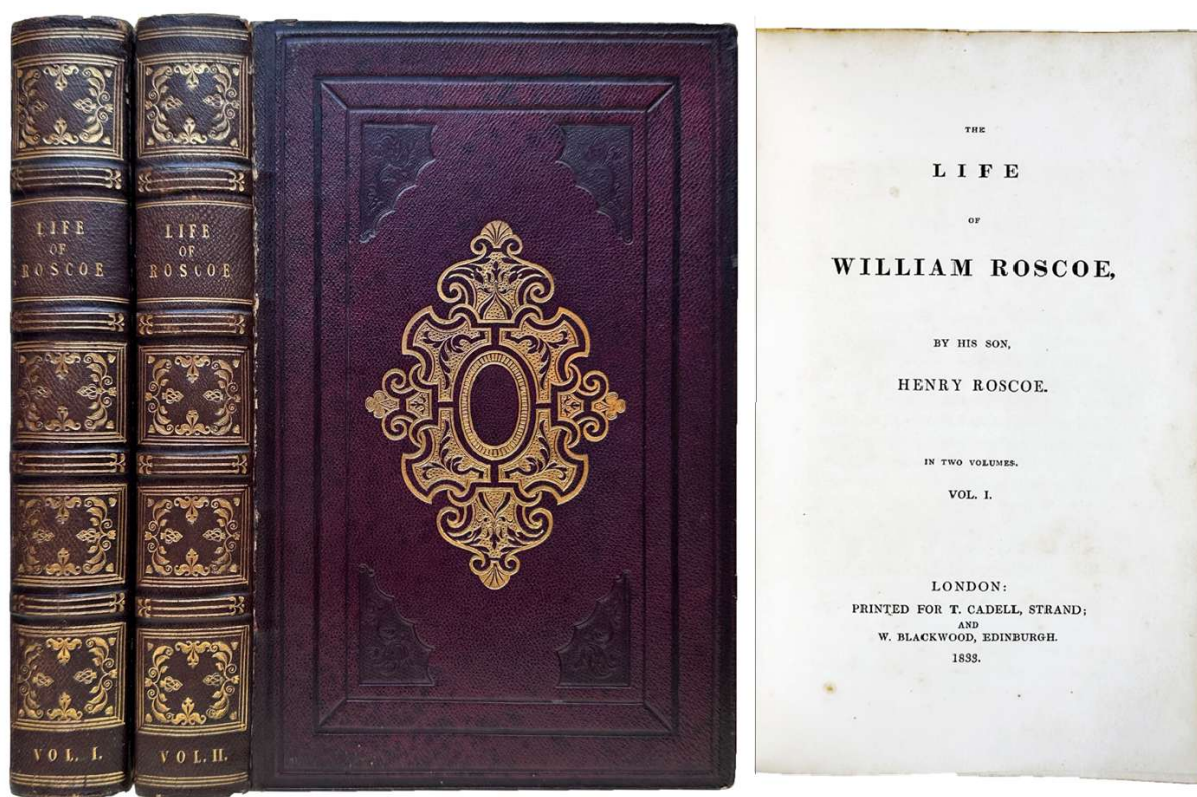
\$ 600

With two fore-edge paintings by Don Noble: Westminster Hall [&] Hampton Court. Very finely painted – this book seems like it was a book that Noble liked to paint on as his detail is sharper on this set. The paintings are not signed, but Noble's style and choice of colors is clearly recognizable. In addition, there is a short penciled note (2 markings) in his hand:

HANDWRITING OF DON NOBLE: Not clearly written: *ffu* [or perhaps *DHo*, or if one's imagination is working *DNo* is stylistically possible, representing a moniker or artist's signature. Whatever he wrote, it is his handwriting / 2 *vB* [i.e. 2 vols. But looks like a "B"]

William Roscoe was "a champion of freedom for all, a poet, writer, scholar, patron of the Arts, lawyer, banker, bibliophile, and botanist." – John Moores University, Liverpool.

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted. Don Noble either sold the set to Harrington's or they commissioned him to paint on this set (which is what I would guess is correct). The period of execution being approximately 1980s-1990s. By evidence of Harrington's (the father, not the 2 sons) buying pattern at auction, I note that the firm purchased auctioned lots of leather bound books and commissioned (or assigned) various books for making a new fore-edge painting.





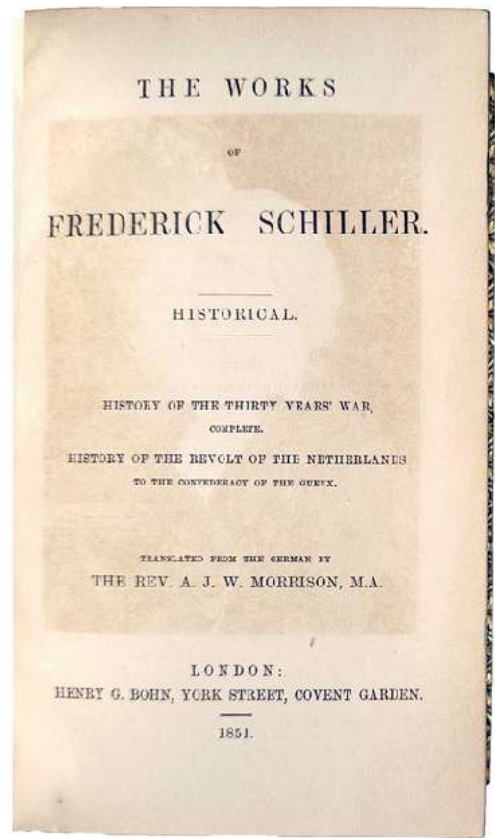
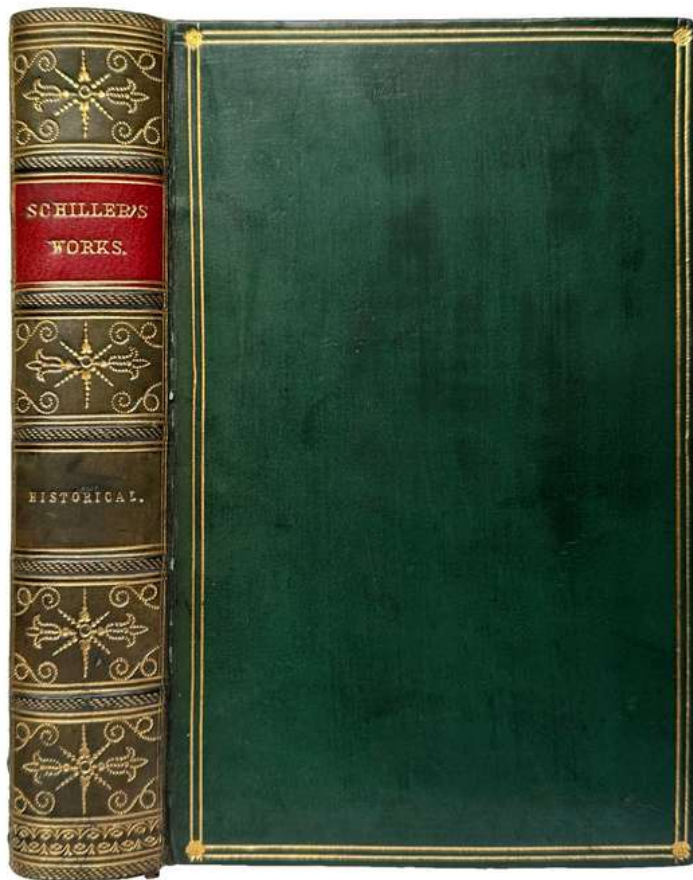
*Hunting alongside 5 dogs*

169. **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]. [TK0260]

\$ 225

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.



[169]

detail





170. **SCOTT, Sir Walter.** *The Poetical Works of Sir Walter Scott, Bart. Complete in one volume. With all his introductions and notes; also various readings, and the editor's notes.*

Edinburgh: Adam and Charles Black, 1869. ¶ Roy. 8vo. [4], iv, 823, [1] pp.

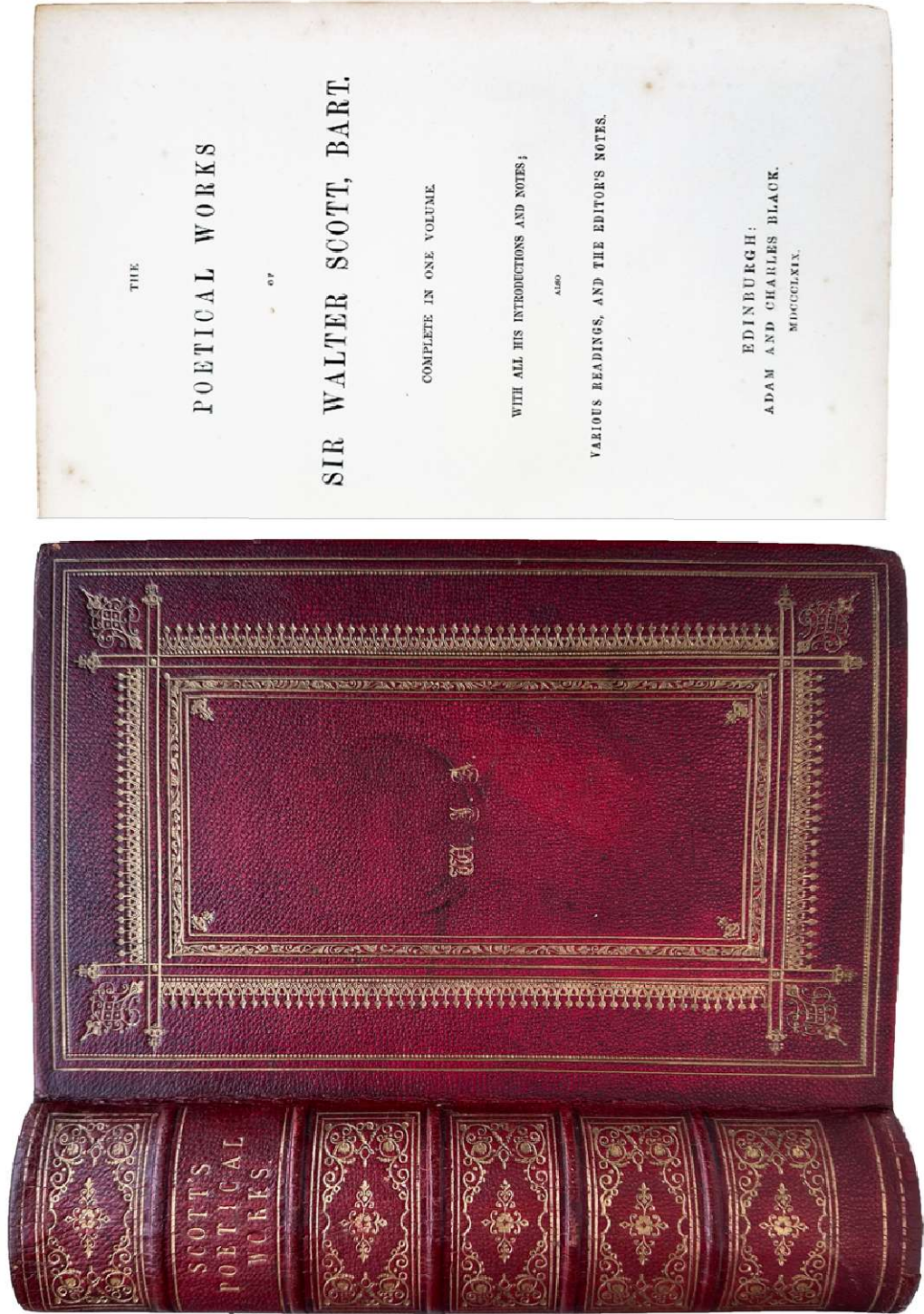
Frontispiece portrait, numerous engraved plates; foxed. Original full dark red morocco, heavily gilt-stamped, with the initials of W.I.A. on upper cover, all edges gilt. Inscribed by William Ince Anderton from his sincere friend, W.J. Sparrow. Very good.

\$ 275

With a two-way double fore-edge painting. Facing to the left: a marine scape with a ship; facing right is a scene of Edinburgh Castle.

PROVENANCE: William Michael Ince Anderton (1825-1884), landowner in Lancashire, and army officer.

Certainly sold by Harrington Bros., Chelsea Antique Market, London, but with no markings. Opening the volume, out popped a business card from Harrington's – not proof but good evidence of what seems a long relationship with this firm.





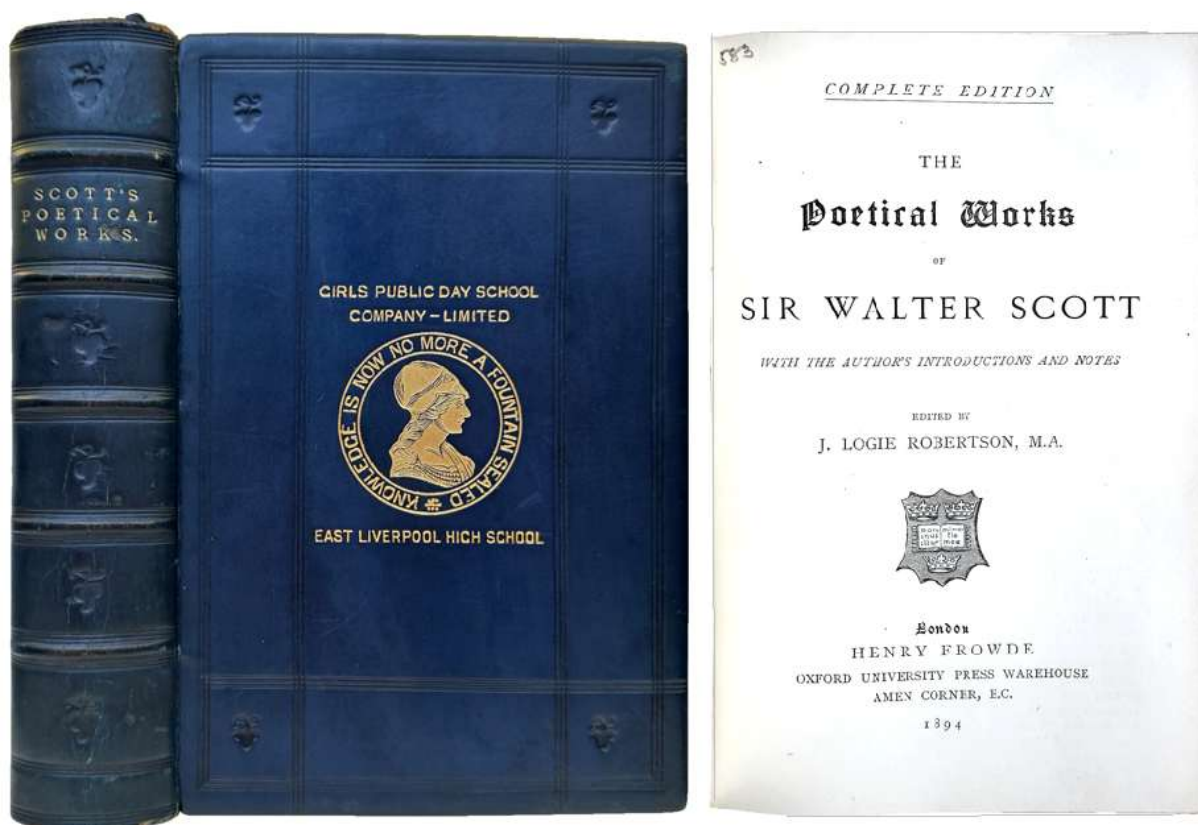
[171] *The Players*, in a set of vertical scenes

171. **SCOTT, Sir Walter.** *The Poetical Works of Sir Walter Scott with the author's introductions and notes.* Edited by J. Logie Robertson. London: Henry Frowde, Oxford University Press, 1894. ¶ At head of title: Complete edition. 8vo. viii, 970, [2] pp. Original full very dark navy-blue blind- and gilt-stamped calf, raised bands on spine with blind-stamping, gilt spine titles, upper cover with the gilt motto of the GIRLS PUBLIC DAY SCHOOL COMPANY – LIMITED – EAST LIVERPOOL HIGH SCHOOL, all edges gilt, dentelles in blind, marbled endsheets; some wear to joints and spine head. Very good.

\$ 250

With a side-by-side fore-edge painting of two sportsmen with their golfing equipment and outfits painted in vertical scenes.

Clearly commissioned and sold by Harrington Bros., Chelsea Antique Market, London, but with no markings.





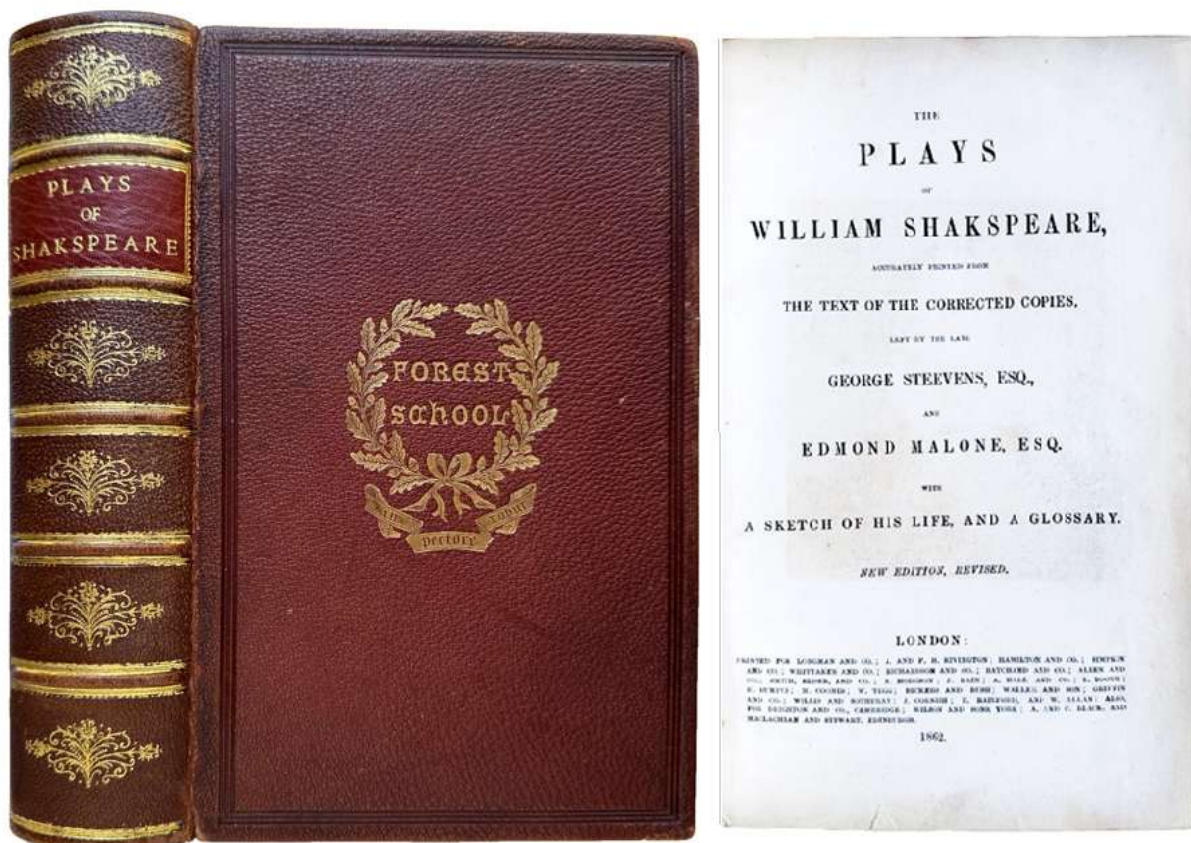
172. **SHAKESPEARE, William.** *The Plays of William Shakespeare, accurately printed from the text of the corrected copies, left by the late George Stevens, esq., and Edmond Malonem esq. With a sketch of his life, and a glossary. New edition, revised.* London: Printed for Longman, 1862. ¶ 8vo. [2], xx, 960 pp. Frontispiece portrait of the author. Bound by Bickers & Son, London in full contemporary maroon

morocco with gilt and blind tooling, raised bands, upper cover with the markings of the Forest School within a wreath, ribbon, all edges gilt; with modern binder's fresh application of gilt to the spine creating borders and ornamental devices that repeat, the spine label is new. The cosmetic reconditioning of this binding was done at the same time as the application of the fore-edge painting. Very good.

\$ 350

With a split-double fore-edge painting, displaying Shakespeare as a statue portrait on a stone wall, and on the opposing side, the dramatic scene of Romeo and Juliette as she looks upon her lover from her balcony aloft, he, the paramour, reaching toward her.

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010.





*Original photographic plates from the Boydell Gallery of Shakespearian scenes*

173. **SHAKESPEARE, William.** *The Works of William Shakespeare. Edited with a scrupulous revision of the text by Charles and Mary Cowden Clarke. The Leicester Square Edition.* London: Bickers and Son, 1875. ¶ At head of title: "There is no Darkness but Ignorance." Thick 8vo. lxi, [2], 1002, [2] pp. Title-vignette, 21 tipped-in original photographic plates (including frontispiece portrait, the photographic plates are scenes from the plays); moderate foxing. Original full crimson morocco, raised bands, gilt-stamped spine compartments, covers with triple rules, all edges gilt; joints repaired, reinforced professionally repaired. Very good.

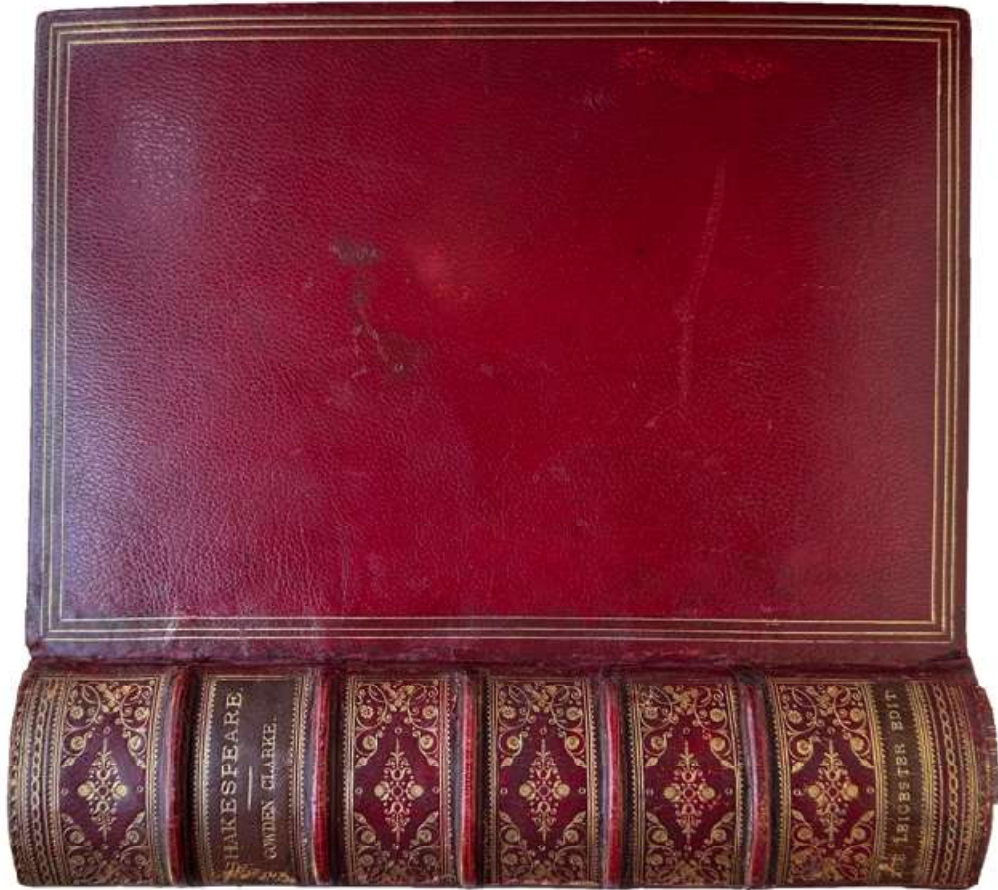
\$ 450

For this volume the artist has created a split-double fore-edge painting with four scenes relating to Shakespeare and his works. Fanned to the left are views of The

Tempest (Prospero's cell? – a scene); and a portrait of the author. Fanned to the right are scenes from Romeo & Juliette, and The Two Gentlemen of Verona, probably after the work of Maria Anna Angelika Kauffmann (1789). Each of the views are separated by a pedestal on top of which there is a book showing in an open position; framing is done with multiple lines, some light-brown, dark-brown and off-white.

The fore-edge artist is one used many times from this retailer during the same period, responsible also for: See [1]: Jeff Weber Rare Books Catalogue 317, item 36, a massive *Bible*, printed for John Smith, 1821, also a split-double, a different type of border pattern was used, but the border was there and an element this artist uses with other paintings they made. See [2]: Jeff Weber Rare Books Catalogue 330, item 69, Wordsworth, *Poetical Works*, Warne edition. The same artist (working on behalf of or commissioned by Harrington's) here also used a more complicated border, incorporating a daffodil-flower motif, similar uses of color and texturing or technique of applying the paint to create these detailed scenes. See [3]: Jeff Weber Rare Books Catalogue 330, item 66, this time an erotic scene painted on an edition of Scott's *Poems*, 1868, again the border is present (this time simple, two black lines and filled in with deep brick-red color to create an outline for the scene. See [4]: Jeff Weber Rare Books Catalogue 330, item 65, Sir Arthur Helps, *Life of Pizarro*, 1869, another erotic scene, again with a simple border – this time an oval one – with a device of copying the marbled endsheets, so the artist copied the marbled pattern for the exterior of the oval border (all painted marbling). These 4 examples are all the same artist product, all painted in the same period, and all distributed by the same retailer. While there is no name known for this artist, one can identify the similarity of each of these paintings and know that the same person painted them.

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010.



[173]

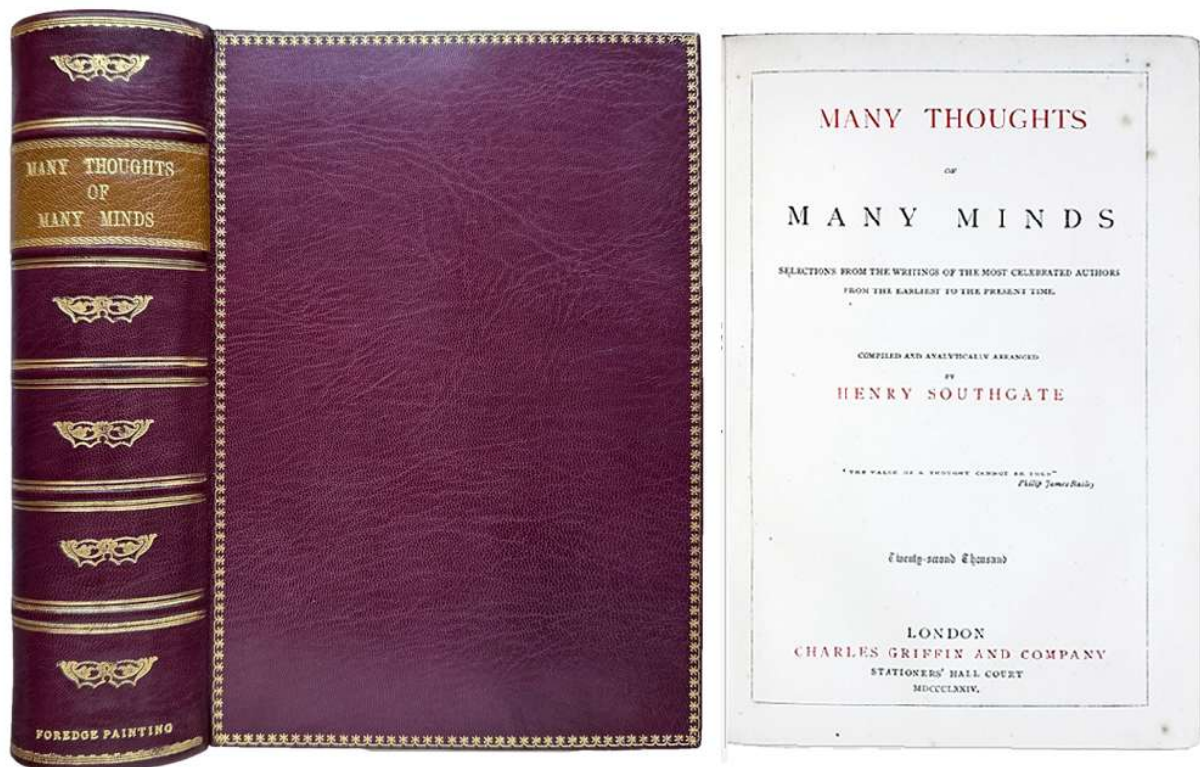


174. **SOUTHGATE, Henry.** *Many thoughts of many minds; selections from the writings of the most celebrated authors from the earliest to the present time. Compiled and analytically arranged . . . Twenty-second thousand.* London: Charles Griffin, 1874. ¶ Thick 8vo. xxxviii, [2], 682 pp. Modern full maroon morocco, raised bands, gilt-stamping, tan leather gilt-stamped spine label, all edges gilt, marbled endsheets “FOREEDGE PAINTING” on the foot of the spine. As new.

\$ 250

With a two-way double fore-edge painting. Facing left: a British hunting scene with a rider on a horse, dogs, etc., within an oval and wide border. Facing right: another British hunting scene.

Sold by Harrington’s – their cost-marks, end-paper annotations all erased.



SOUTHGATE [174]

175. **SPENSER, Edmund.** *The Works of Edmund Spenser. With a selection of notes from various commentators; . . . some account of the life of Spenser, by the Rev. Henry John Todd. New edition.* London: Routledge, Warne, and Routledge, 1863. ¶ 8vo. lx, 562 pp. Engraved portrait frontispiece of Spenser, pictorial half-title of Kilcolman Castle, Ireland, index. Original full red blind- and gilt-stamped morocco, raised bands, all edges gilt, marbled endsheets – supper cover heraldic tile in gilt “OXON: MAG: AUL: UNIV: COLL:” [Magdalen College, Oxford]; rubbed.

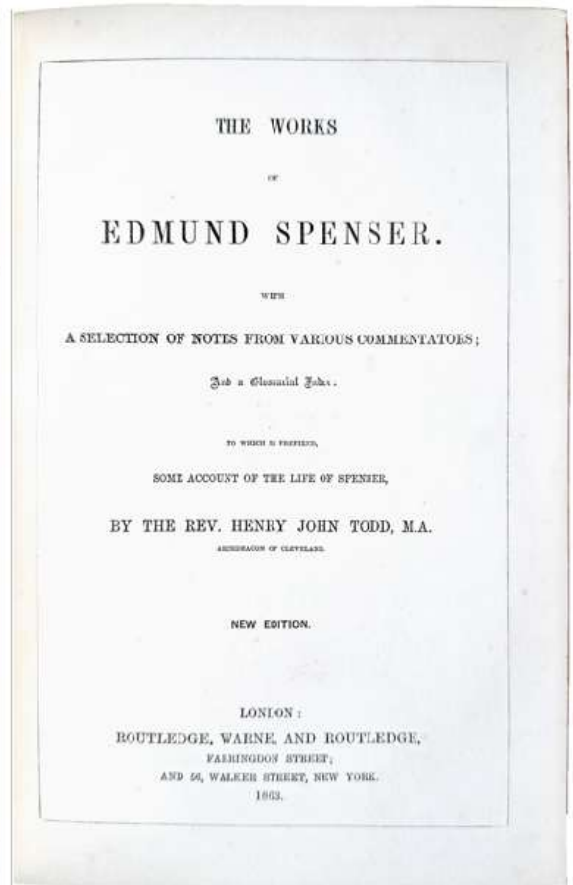
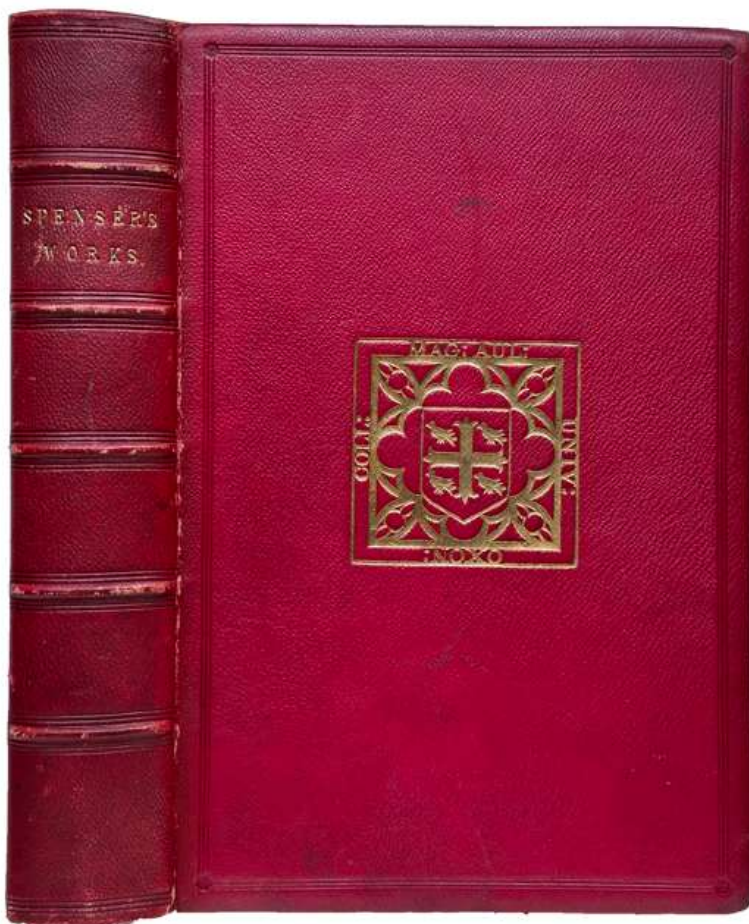
\$ 350

With a fore-edge painting with oval portraits of Edmund Spenser and Queen Elizabeth, yellow-gold border around each oval, their names painted on a banner-ribbon – in the distance stands a massive turreted castle set within a forest, a river in front.

No bookseller’s markings (erased?!) – but clearly from Harrington’s. Painted approximately in the period of 1990-2010.



[175] EDMUND SPENSER & QUEEN ELIZABETH



[175]



*Two Erotic Fore-edge Paintings*

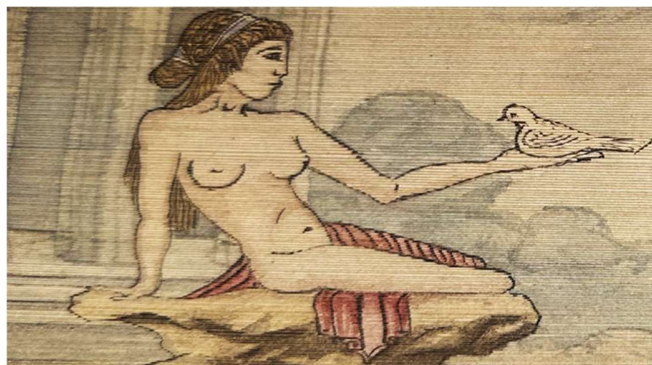
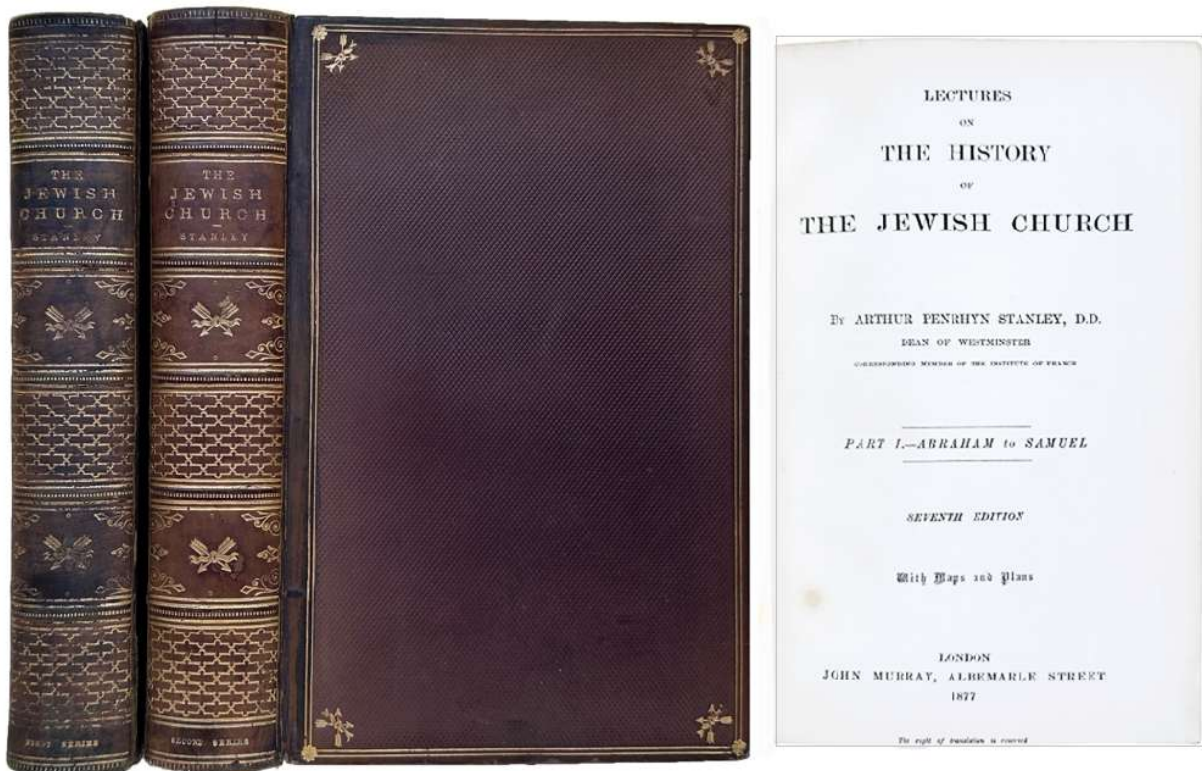
176. **STANLEY, Arthur Penrhyn.** *Lectures on the History of the Jewish Church. Seventh [ & Third] edition.* London: John Murray, 1877, 1870. ¶ [Mixed issue, but complete and bound to match]. 2 volumes. 8vo. xxxvi, 454; xxv, [2], 518 pp. 4 folding maps of Palestine, 1 folding plan of a mosque, 1 fig., index. Original full dark maroon calf, with gilt-tooled dual rules, corner devices, gilt-massed spine and spine title, all edges gilt, marbled endsheets; joints starting to split, rubbed. Prize book given, for classics, to E.E.B. Wilson, d.d., 1890. Good.

\$ 300

With two erotic “Greek” fore-edge paintings.

This is the same artist as with the Bridges, *Spirit of Man*, 1916. (See in this catalogue). Note that the imprints are not the point of origin for these two fore-edge paintings. Rather, look to Harrington's shop where all these books were distributed and many more.

From Harrington's and painted in the mid-1990s. Bookseller's cost code:  
[T.LP/P/QNP/RQK]



detail

*"I was caddy to the Lady in Red"*

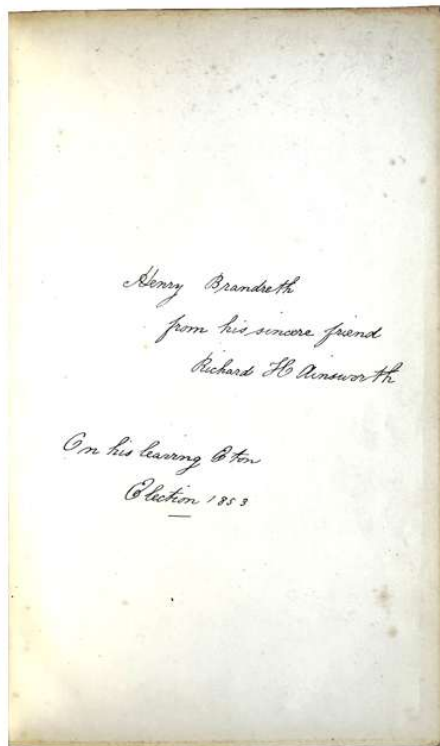
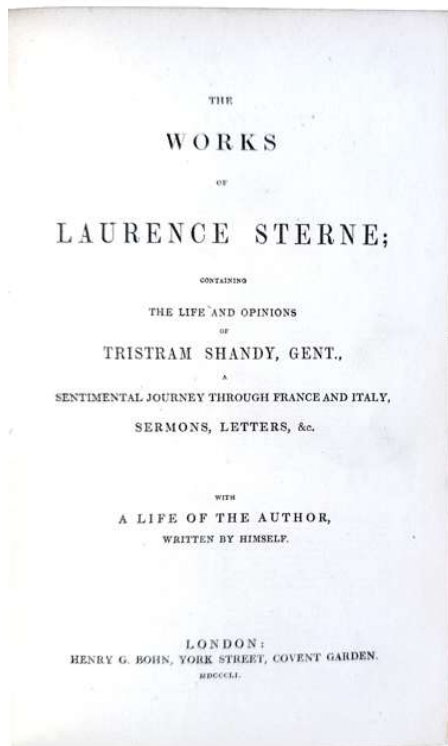
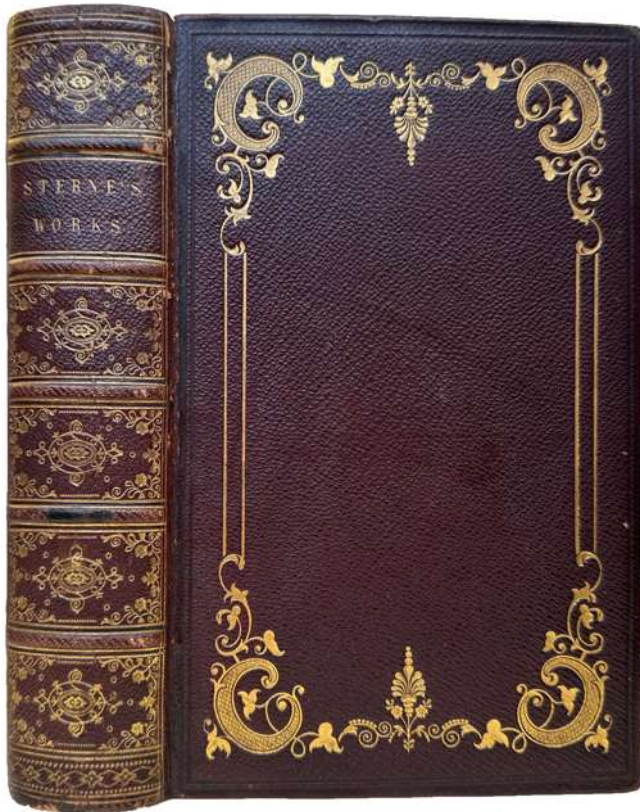


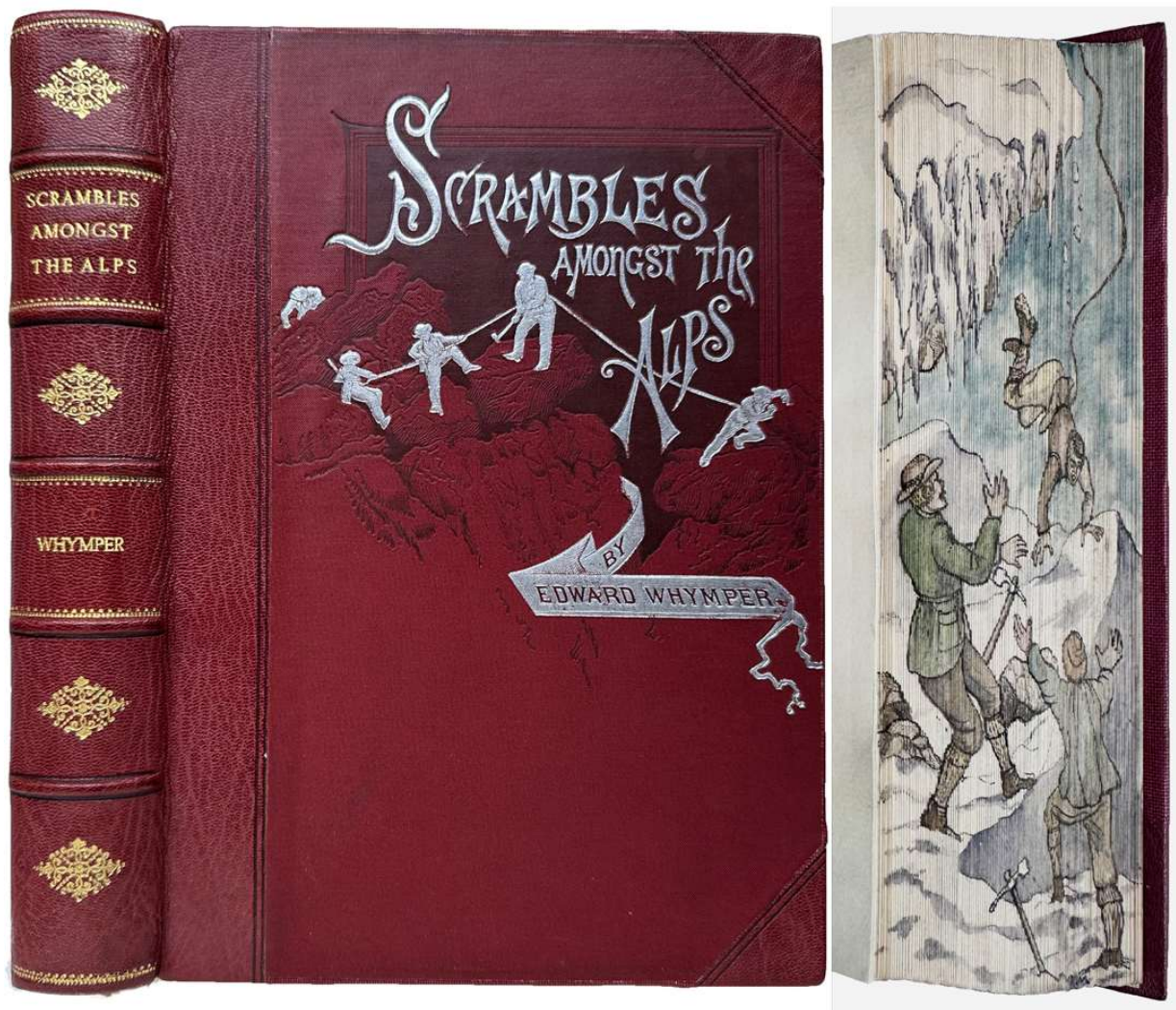
177. **STERNE, Laurence.** *The Works of Laurence Sterne: containing the life and opinions of Tristram Shandy, Gent. A Sentimental Journey through France & Italy. Sermons, Letters, &c. With a life of the author, written by himself.* London: Henry G. Bohn, 1851. ¶ 8vo. iv, 803, [1] pp. Frontispiece, engraved half-title; some spotting. Original full maroon blind-ruled morocco with gilt-stamping, massed tooled spine with compartments, all edges gilt, gilt inner dentelles, cream endsheets; rubbed. Bookseller's ticket (pre-fore-edge): The Bedford Bookshop, London. Provenance: Henry Brandreth from his sincere friend Richard H. Ainsworth, on his leaving Eton, Election 1853. Very good.

\$ 250

With a vertical scene painted in watercolors found on the fanned edge of this volume, being a scene featuring a woman taking aim with her golf club, within the normal setting of a British golf course.

Though no markings, this item has a similar selling history to the rest of this group, being from Harrington's and painted in the mid-1990s.





178. [Switzerland] WHYMPER, Edward; MURPHY, Lady Blanche. *Scrambles Amongst the Alps, by . . .; and Down the Rhine, by Lady . . . Murphy. With illustrations.* Cleveland, Ohio: The Burrows Brothers, [1889 or after]. ¶ Two volumes in one. 8vo. [iv], 164, [2], [3]-75, [3] pp. Illustrated throughout. Modern re-bind with the original dark-red pictorial cloth mounted (rear also, but no picture) – the cloth being stamped in silver and with a scene of the Alps with a darker color. The modern binding is in half maroon levant morocco, raised bands, gilt-stamped compartments, all edges gilt. Fine.

\$ 450

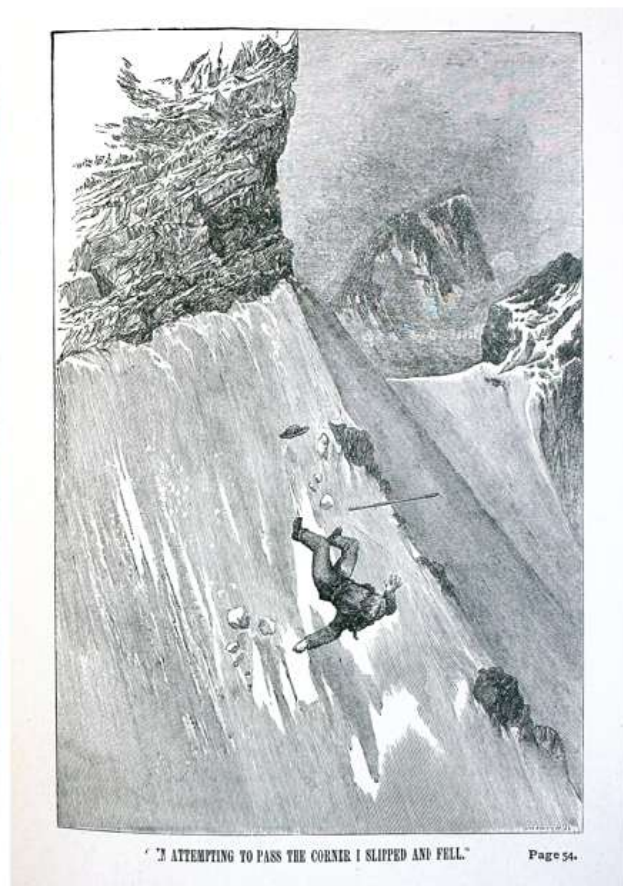
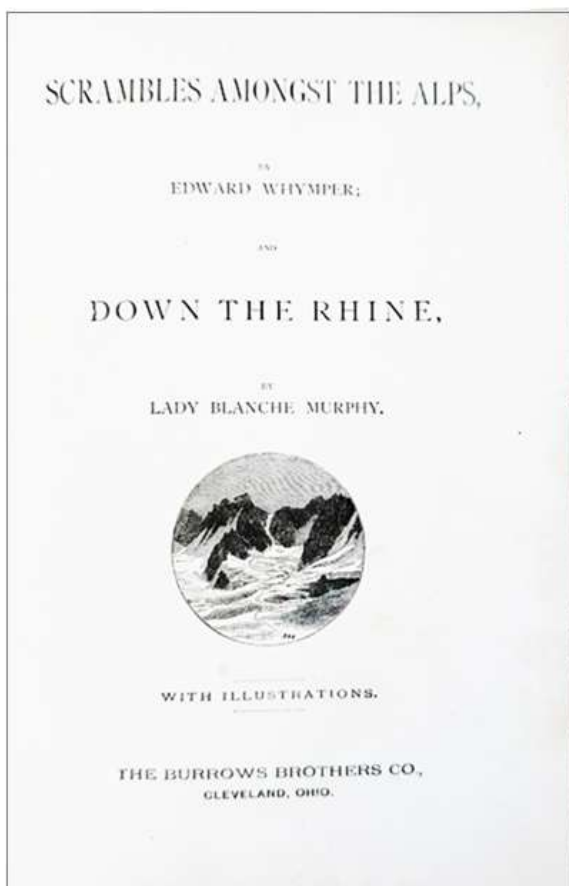
With a 3-way panorama fore-edge painting showing a series of scenes relating to a mountain climbing group – most notably the fore-edge is fanned to show a tragic

vertical scene wherein the climbers have a fellow climber who is falling down the mountain in a free-fall to certain death.

This item is painted by the same artist who painted the following: See: Jeff Weber Rare Books, catalogue 330, item 63, Michelet, *The Mountain*, 1872. The artist on that volume also painted a similar idea of a skiing scene on three panels. The bookseller's code for this volume had the number 94 which might mean 1994 as a painting date. It is evidence, not proof, but that date is agreeable to my sense of the piece.

Pencil notes by Harrington's: P.LP/P/~~QNP~~/RQK

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being the 1990s-2010.







“Tennis Anyone?”

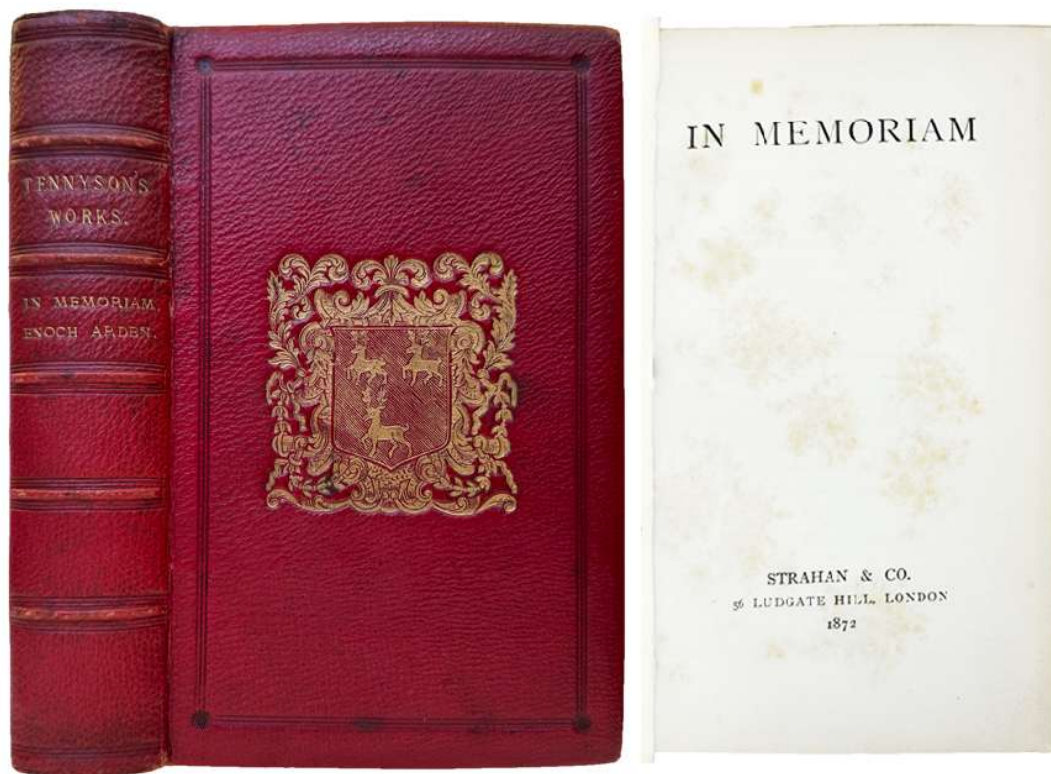
179. **TENNYSON, Alfred Lord.** *In Memoriam.* [WITH:] *Enoch Arden, etc.* London: Strahan, 1872, 1869. ¶ 2 volumes in 1. Small 8vo. vii, [1], 212; [vi], 178 pp. Endsheets foxed. Original full dark red blind- and gilt-stamped morocco, raised bands, gilt-spine title, both covers with large heraldic shield showing 3 stags, all edges gilt, gilt inner dentelles, marbled endsheets; rubbed. Ink signature of Joan M. Tate. Very good.

\$ 300

With a not-so-serious tennis scene depicted in a garden setting, on grass, a low net, the 2 players (a man serving to a woman, looking quite stationary), in 19<sup>th</sup> century clothing, and an older man collecting the balls into a basket.

I am quite sure the firm commissioning this painting, and the artist, both understand the joke of a “tennis scene” painted on a volume of “Tennyson”. In other words, the scene is deliberately painted on this volume, meant as a joke.

Sold by Harrington’s, probably commissioned by or represented by that firm just after it was painted, suggesting a house artist, the period of execution being the mid-1990s.



[179]



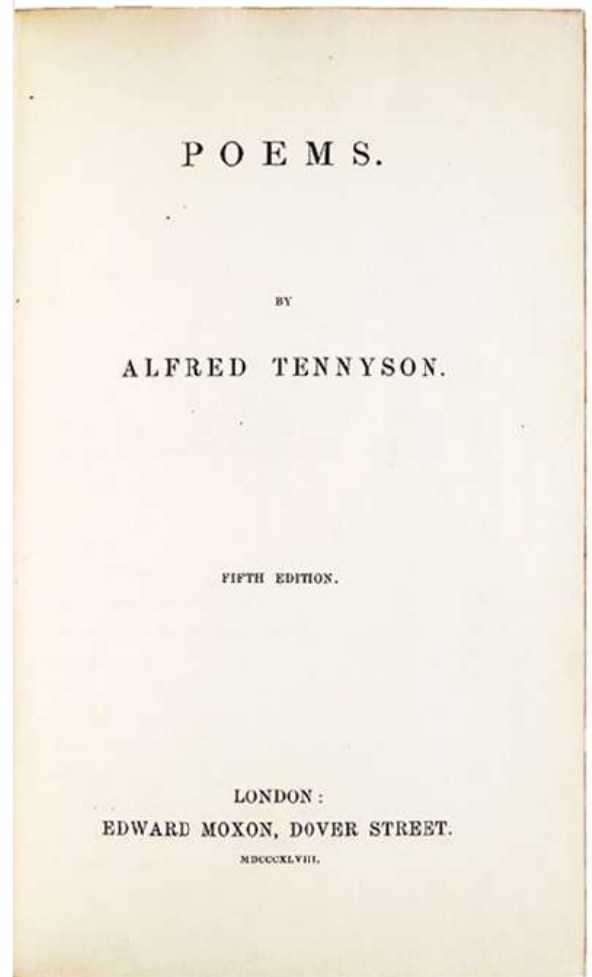
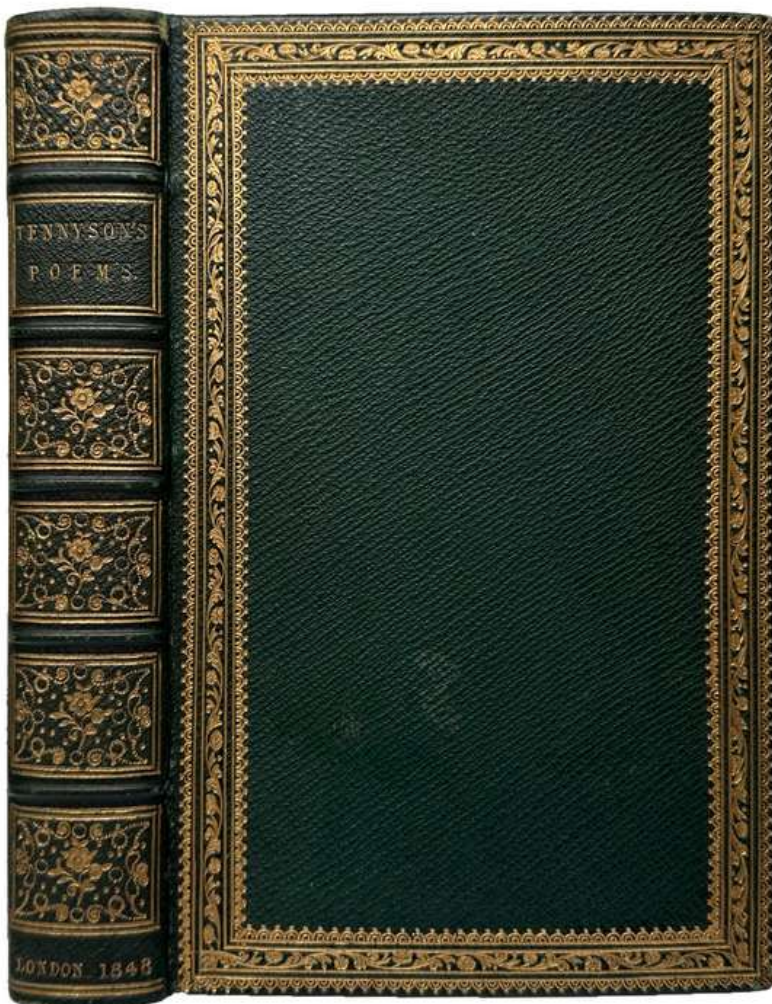
180. **TENNYSON, Alfred Lord** (1809-1892). *Poems. Fifth edition*. London: Edward Moxon, 1848. ¶ Small 8vo. viii, 368, [6] pp. Original full dark green gilt-stamped morocco, raised bands, all edges gilt, gilt dentelles, by Hayday [for] Hatchard & Son; rubbed. Very good. [TK0264]

\$ 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

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).





*“Par for the course!” – “Let’s raise the stakes with a bet!”*

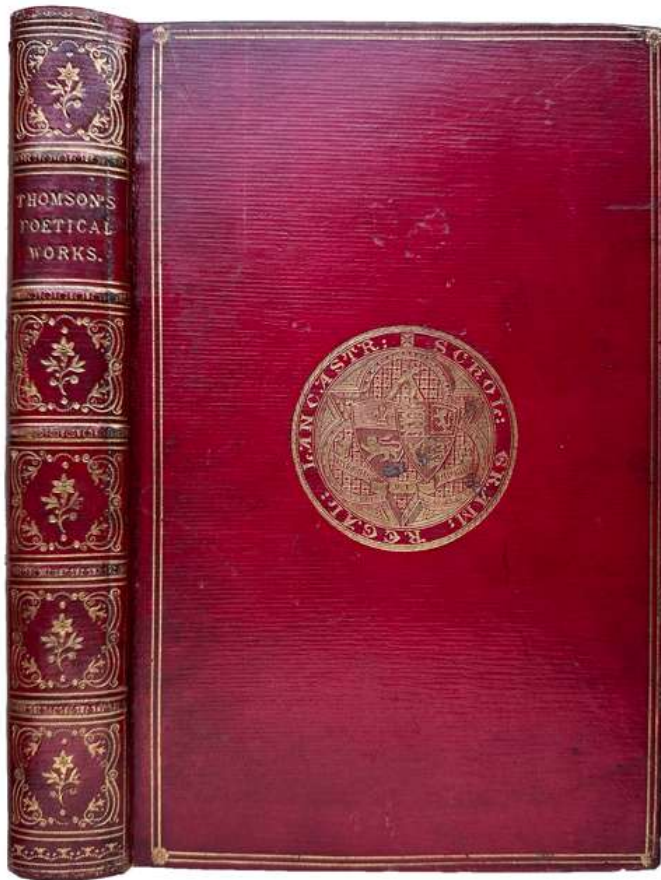
181. **THOMSON, James.** *Thomson’s Poetical Works. With life, critical dissertation, and explanatory notes, by the Rev. George Gilfillan.* Edinburgh: James Nichol, 1853. ¶  
8vo. xx, [2], 372 pp. Original full red straight-grain morocco, Lancaster School gilt-stamp on upper cover, massed gilt spine and dentelles, all edges gilt, marbled endsheets. Presentation bookplate presented by the Head Master, awarded to B. Foster, Wm. Drake, M.A., C.G. Coombe, M.A. T. Faulkner Lee, M.A., Head Master, Royal Grammar School, Lancaster, 1857. Very good.

\$ 225

With a panoramic scene on the golf course. Note: golfing – in this case – is only played on the fore-edge (the top and bottom edges are off-grounds).

T. Faulkner Lee served as Head Master at Royal Grammar School, Lancaster from 1850-1902.

Sold by Harrington’s with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010. [P.LP/P/~~ENP~~/TLN].



THOMSON'S  
POETICAL WORKS

With Life, Critical Dissertation, and  
Explanatory Notes,  
BY THE  
REV. GEORGE GILFILLAN.

EDINBURGH,  
JAMES NICHOL, 9 NORTH BANK STREET.  
LONDON: JAMES NISBET AND CO.  
DUBLIN: W. ROBERTSON.  
M.DCC.LIII.





*For those who Golf year-round!*

182. **THOMSON, James.** *The Seasons. With engraved illustrations . . . and with the life of the author by Patrick Murdoch, D.D., F.R.S. Third edition.* London: Longman, Brown, Green, and Longmans, 1852. ¶ 8vo. xlviii, 320 pp. Profusely illustrated. Original full dark brown heavily gilt-stamped morocco, raised bands, spine massed in gilt, all edges gilt, cream endsheets, BOUND BY REMNANT EDMONDS & REMNANTS. Ownership signature of S.G. Bacon; earlier inscription S.G. Low from C. F. Blake, April 12<sup>th</sup>, 1853. Very good+.

\$ 300

With drawings on wood from eleven different artists.

A three-sided fore-edge painting, with separate scenes on the top-edge, fore-edge, and the bottom-edge. "The four seasons of joy" wherein scenes are labelled: Winter: Spring: Summer: Autumn: and each of them shows a golfing match.

Sold by Harrington's with their cost-marks, end-paper annotations. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010. [N.LP/P/RSP/RNO].



Spring

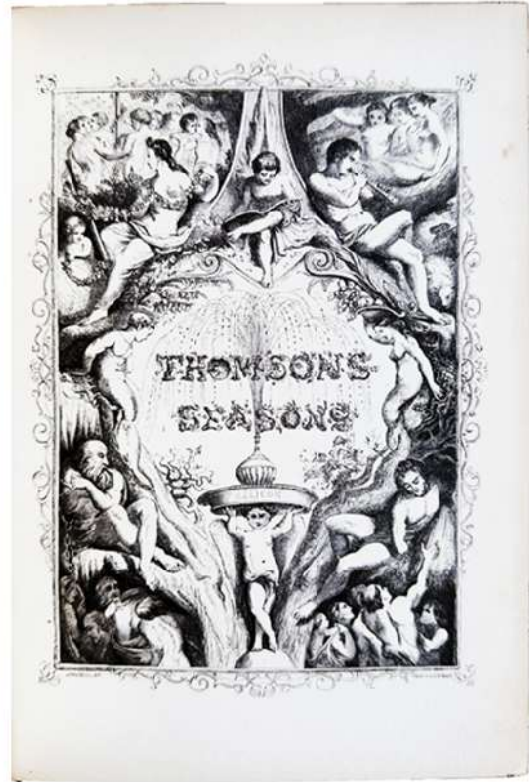
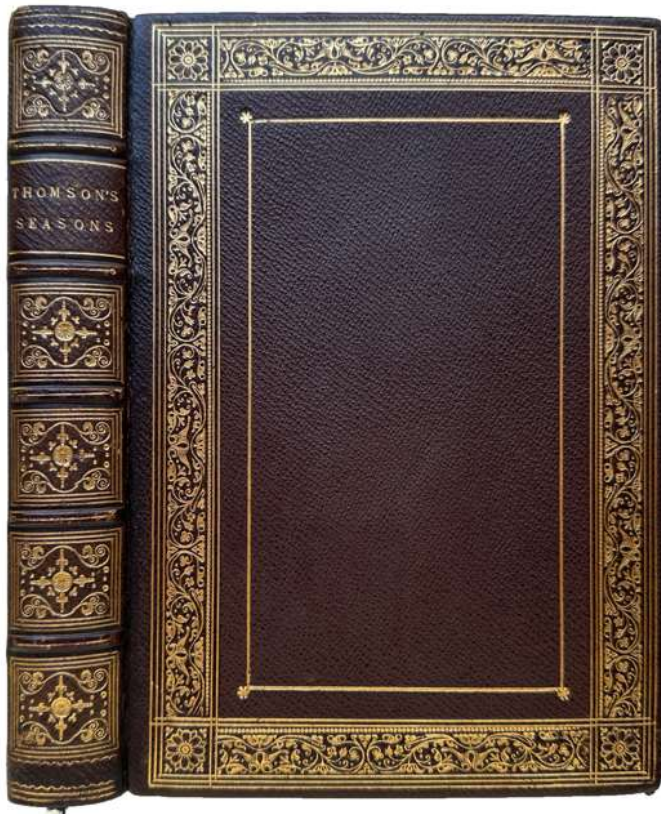


Winter

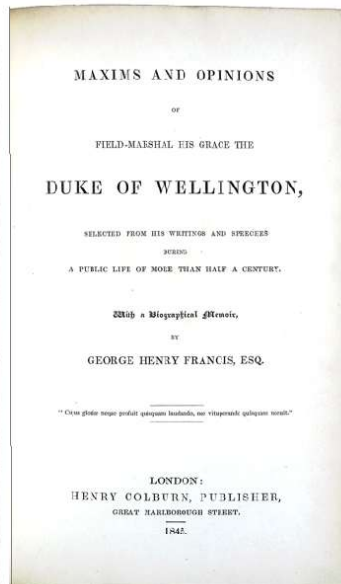
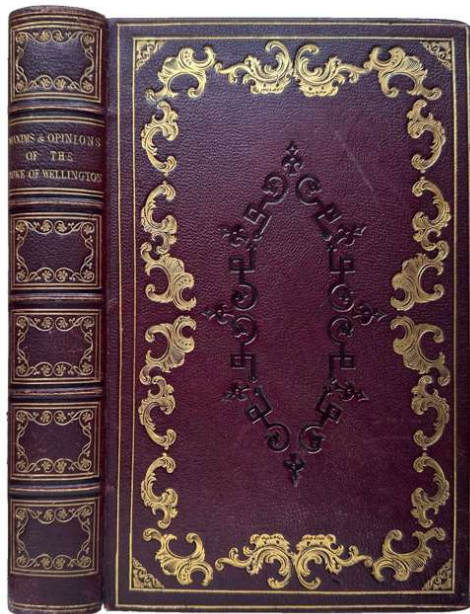
[182]



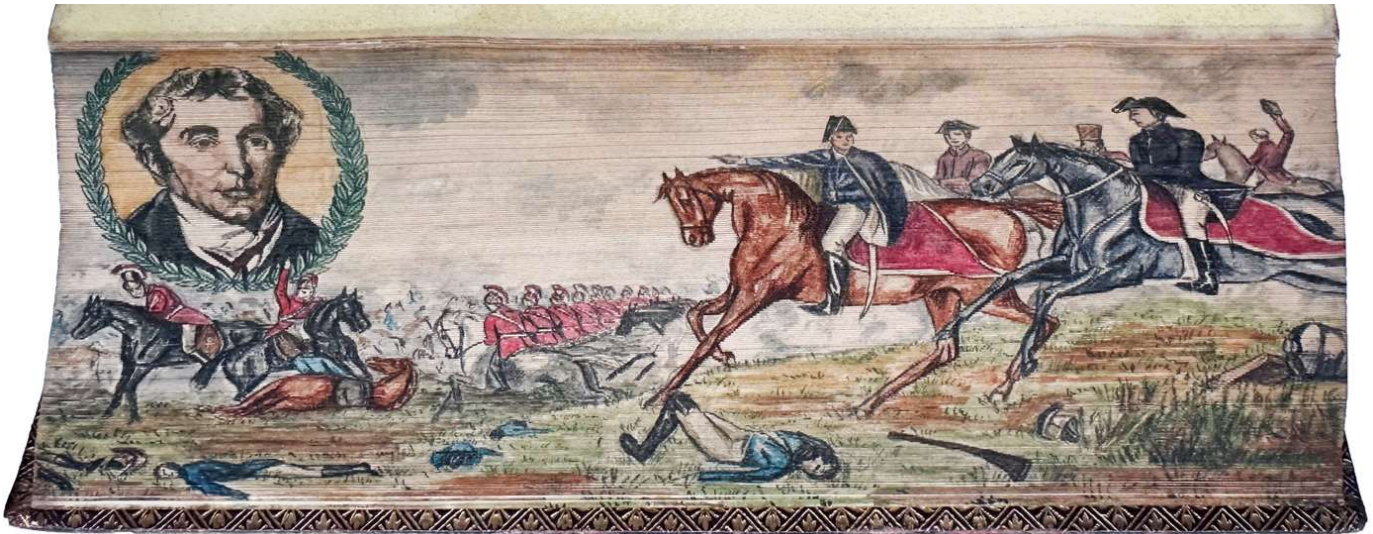
'Summer's' legs look painted backwards – either that or she has a great twist!



[182] THOMSON



[183]



183. **WELLINGTON, Arthur Wellesley.** *Maxims and Opinions of Field-Marshal his Grace the Duke of Wellington, selected from his writings and speeches during a public life of more than half a century.* London: Henry Colburn, 1845. ¶ 8vo. iv, 505, [1] pp. Frontispiece portrait, index; blank front free endpaper torn away and missing (no textual loss, and the full pastedown and facing free endsheet is full and intact), offsetting. Original full marron morocco with heavy gilt- and black-stamping, all edges gilt. Bookplate/label of Pyke, L.S.M. Very good.

\$ 300

With a biographical memoir, by George Henry Francis.

The fore-edge painting shows a battle scene of Wellington's with a portrait in a small inset laurel wreath. Several French soldiers are shown somewhat awkwardly, depicted in their demise.

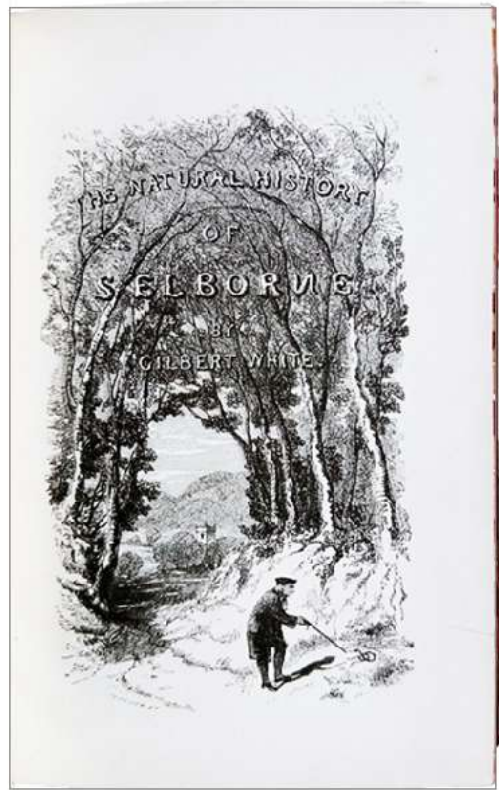
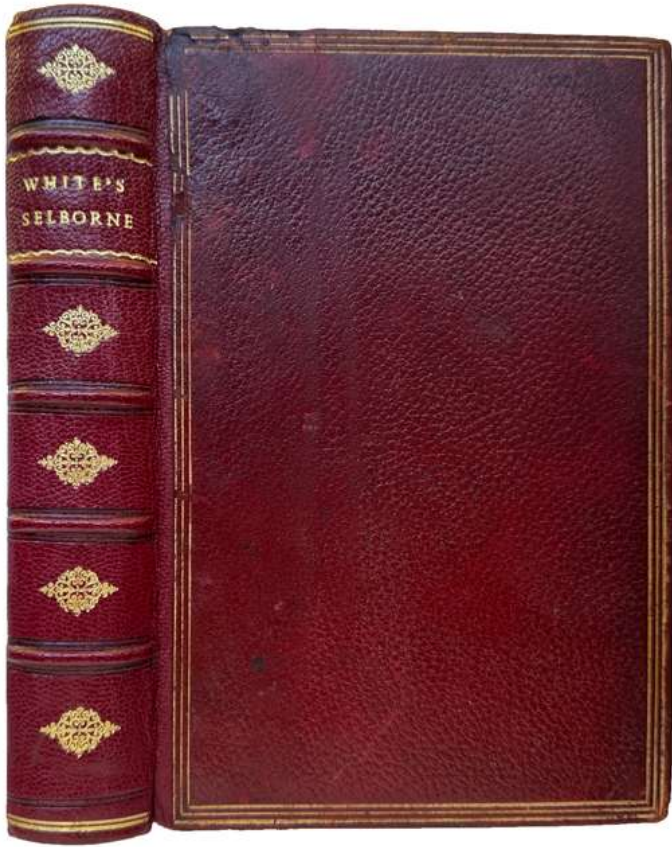
Probably this fore-edge painting is from Harrington's, but no markings. This is the same artist I have seen them use several times. Painting assigned to the period ca. 1990's-2010.



184. **WHITE, Rev. Gilbert.** *The Natural History and Antiquities of Selborne with observations on various parts of nature and the naturalist's calendar. Edited, with notes, by Sir William Jardine, Bart.* London and New York: George Routledge and sons, n.d. [ca.1890]. ¶ Small 8vo. xxviii, 475, [1] pp. Profusely illustrated. Original full morocco covers, triple-ruled borders, all edges gilt, marbled endsheets; modern rebacking, totally new in dark red morocco, raised bands, blind- and gilt-stamping on spine. Original covers showing common wear, whereas the new spine has dressed up this volume handsomely. Ownership signature of Bernard Bons. Very good.

\$ 250

With a modern fore-edge painting applied with the fanned fore-edge of the book, being a British landscape, set within an oval frame, the artist painting several types of framing, including painting the marbling onto the fore-edges.



detail





*Match On!*

185. **WHITTIER, John Greenleaf.** *Poems of John Greenleaf Whittier. New revised edition. With numerous illustrations.* Boston: James R. Osgood, 1877. ¶ 8vo. xiv, [2], 413, [1] pp. Illustrated throughout. Original full dark red morocco, 4-ruled border, gilt spine compartments and title, all edges gilt, gilt inner dentelles, cream textured endsheets, Ownership inscription (on title) of Winifred E.E. [?] Chilton, 1930.


\$ 350

With a field game and several players, presumedlly rugby, wearing uniforms (possibly a college level match).

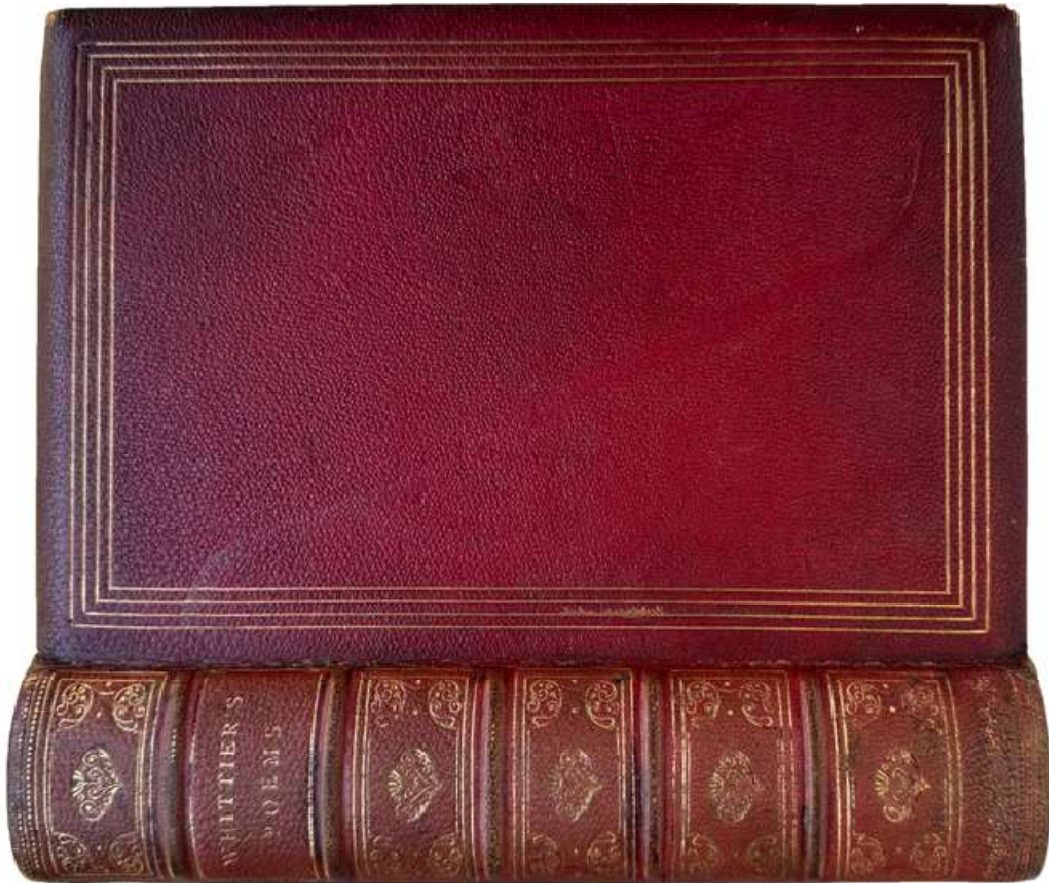
From Harrington's, with their cost-code. Painting assigned to the period ca. 1990's-2000. Cost code: TTKK/LQS; Previously owned by EOS Buchantiquariat, yet with Harrington's cost-code. The artist is also one frequently used by Harrington's.

*Winthrop, S. S. Chilton  
Feb. 19. 80*

POEMS  
OF  
JOHN GREENLEAF WHITTIER.  
New Revised Edition.  
WITH NUMEROUS ILLUSTRATIONS



BOSTON:  
JAMES H. OSGOOD AND COMPANY,  
LARDEN & FRANKLIN, AND BRIDGE, CORNER, & Co.  
1877.



[185] WHITTIER

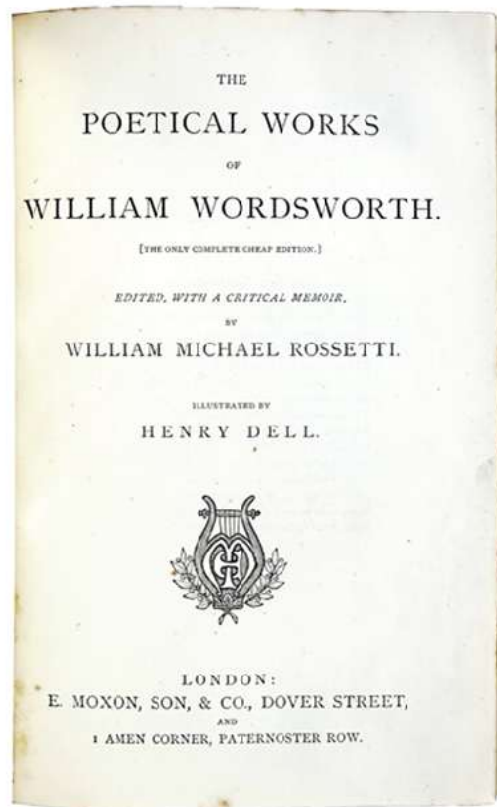
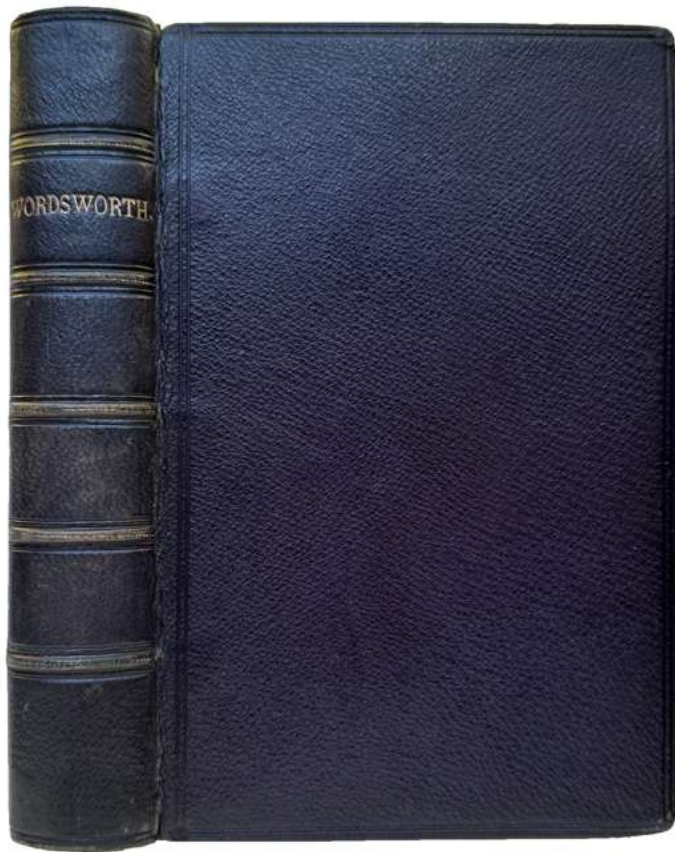


186. **WORDSWORTH, William.** *The Poetical Works of William Wordsworth. Edited, with a critical memoir, by William Michael Rossetti. Illustrated by Henry Dell.* London: E. Moxon, Son, & co., [1872?]. ¶ Small 8vo. xxiv, 568 pp. Frontispiece portrait, engraved half-title, illustrations. Original full black blind-ruled morocco, raised bands, simple gilt-rules along the bands, gilt spine title, all edges gilt, gilt-ruled inner dentelles, marbled endsheets. Ownership inscription: A.A. Baines from H.E. Moberly, 18<sup>th</sup> Dec. 1872. Very good.

\$ 250

With a portrait in watercolor of Wordsworth, the ride-side being a British countryside scene. A wide yellowish-border frames the painting.

Clearly this fore-edge painting is from Harrington's, but no markings. A recognizable artist, such that I have seen Harrington's use this artist frequently. Painting assigned to the period ca. 1990's-2010.



Detail [186]



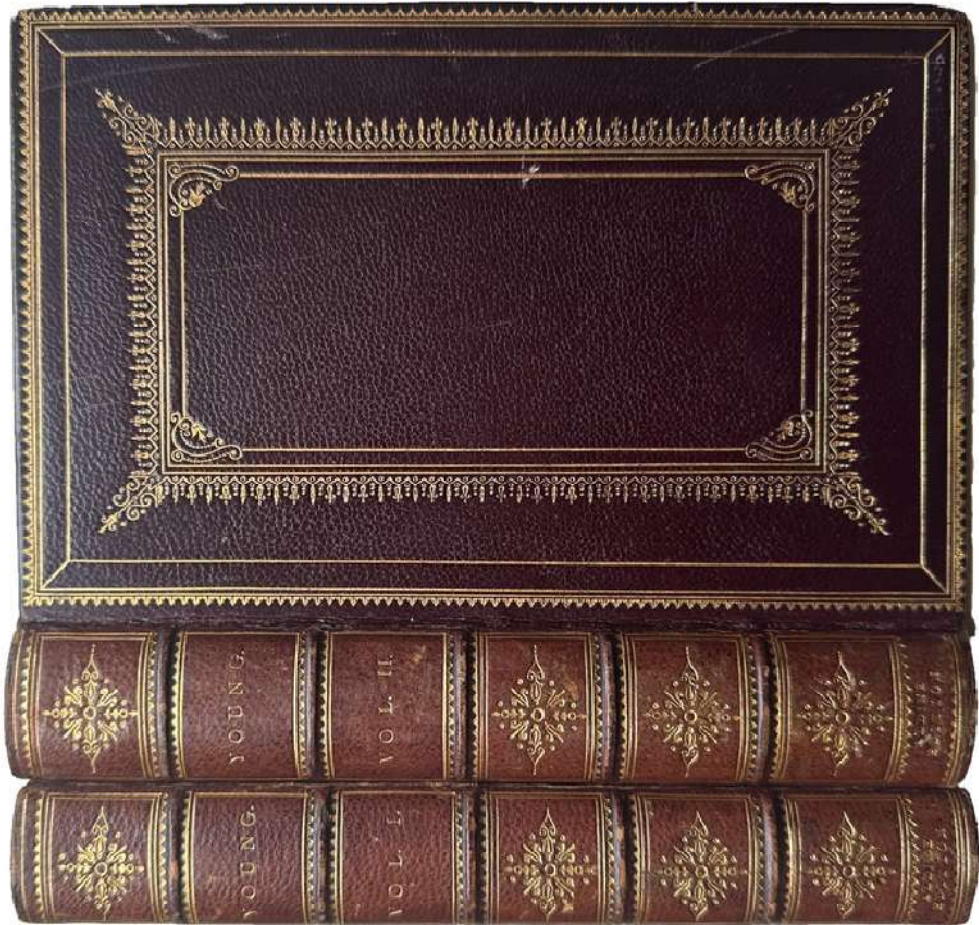


187. **YOUNG, Edward** (1683-1765). *The Poetical Works of Edward Young*. London: Bell and Daldy, 1866. ¶ 2 volumes. 8vo. lvii, [3], 298; vi, [2], 393, [1] pp. Frontispiece. Later full dark brown/burgundy heavily gilt-stamped morocco, all edges gilt, by HAYDAY; rubbed, spines faded, heavy foxing at both front & rear. Very good. [TK0271]

\$ 320

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

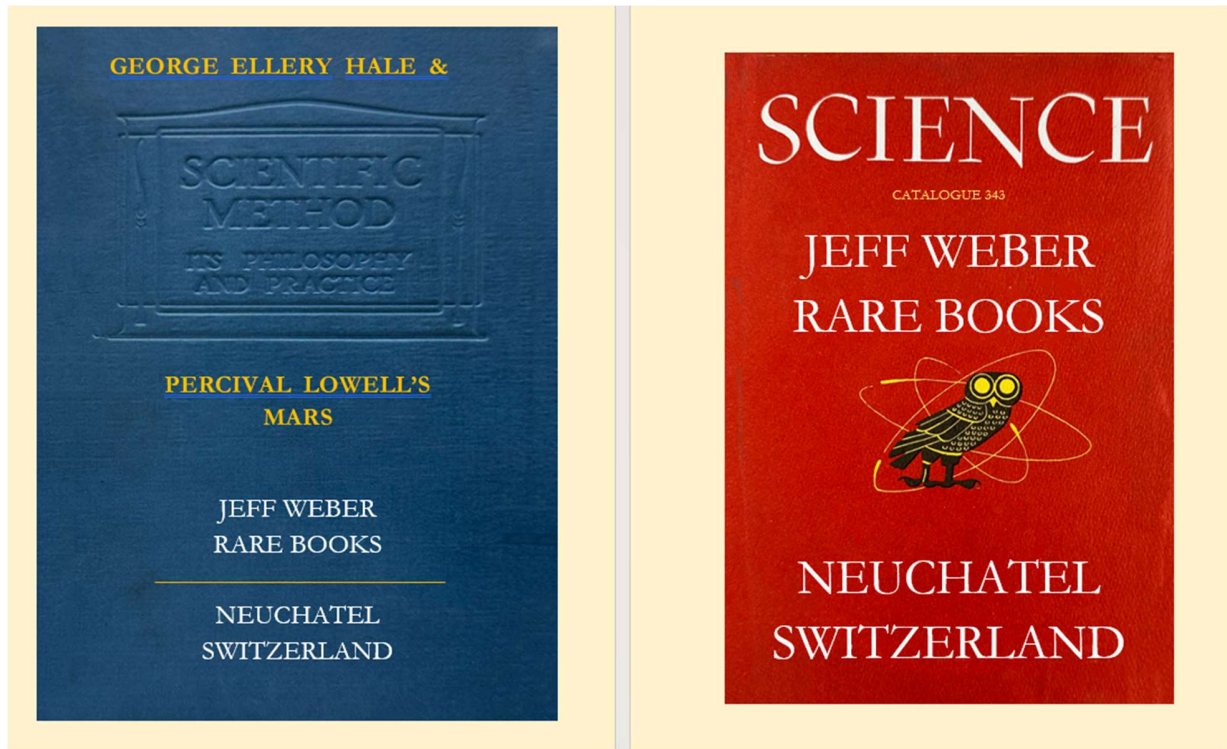
Commissioned by Harrington's ca.1990s, probably painted by a house-artist.



[187] YOUNG

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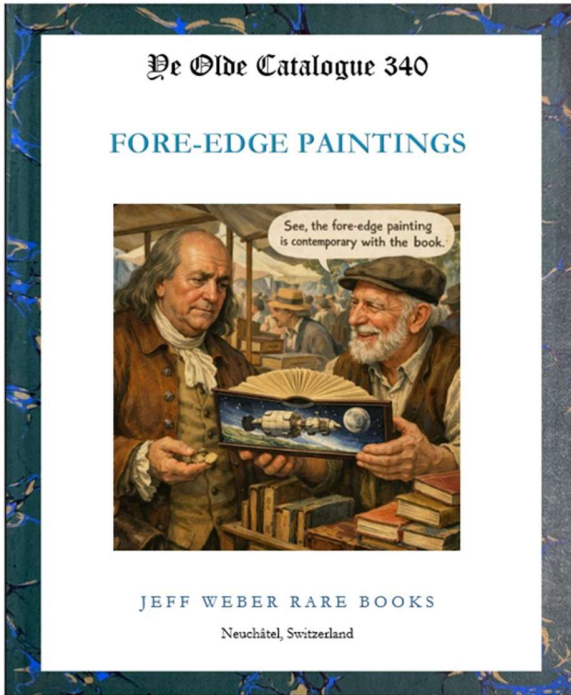
Catalogue 343: Science



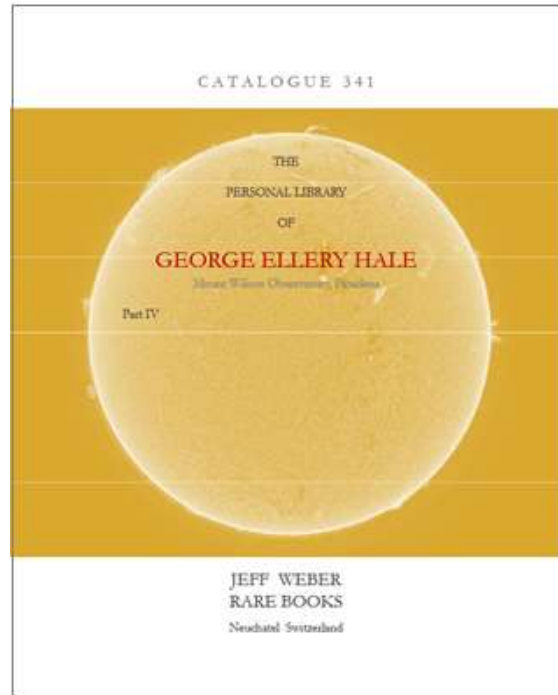
342: 64 books

CATALOGUE 344: FORE-EDGE PAINTINGS

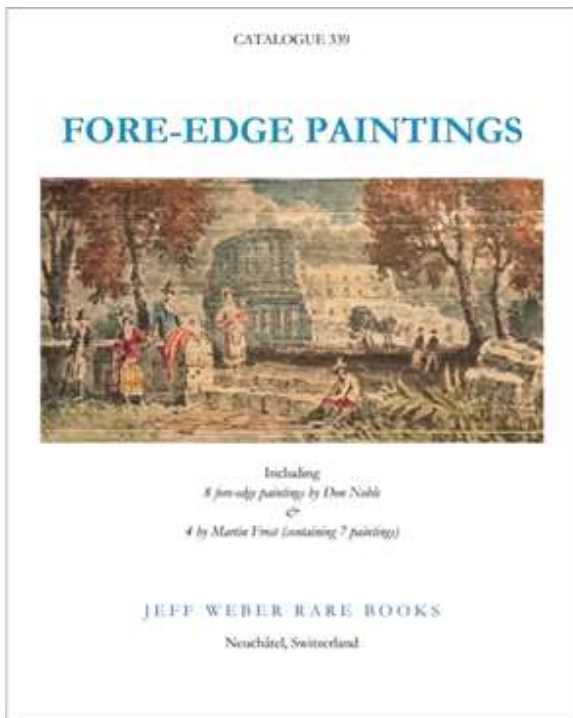
WEBER RARE BOOKS



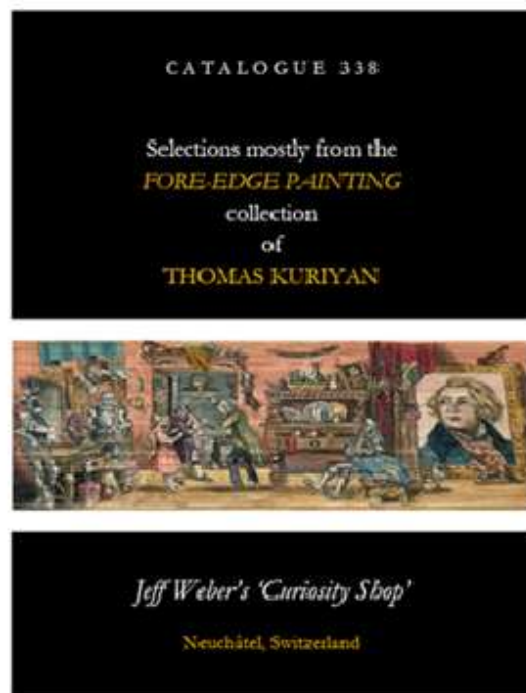
340: *Fore-edge Paintings*



341: *George Ellery Hale. Pt. IV.*



339: *Fore-edge Paintings*



338: *Fore-edge Paintings*



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