

Catalogue 348



FORE-EDGE PAINTING



'HIDDEN' WATERCOLORS HAND-PAINTED ON BOOK EDGES

JEFF WEBER  
RARE BOOKS

Neuchâtel, Switzerland

J E F F W E B E R

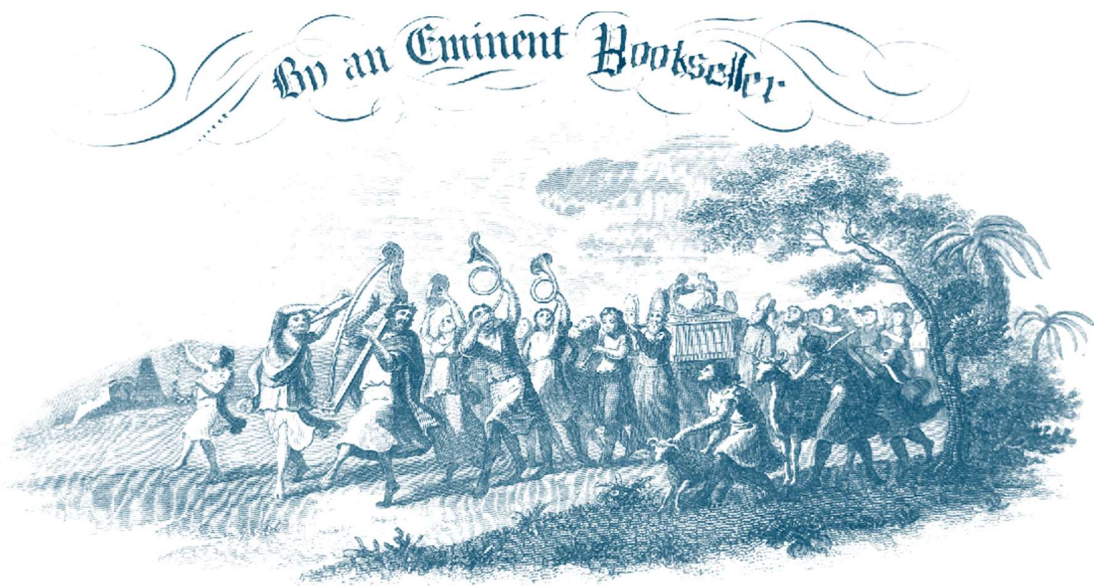
Catalogue 348

## FORE-EDGE PAINTING

‘HIDDEN’ WATERCOLORS HAND-PAINTED ON BOOK EDGES

Part I: MASTERPIECES OF FORE-EDGE PAINTING	188-192
Part II: MORE FORE-EDGE PAINTINGS	193-233

OFFERED



**JEFF WEBER**  
**RARE BOOKS**

Neuchâtel, Switzerland

RARE BOOKS

PART I: MASTERPIECES OF FORE-EDGE PAINTING

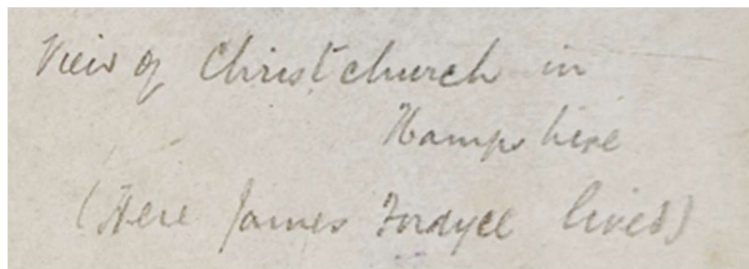


Christchurch in Hampshire

188. **FORDYCE, James** (1720-1796). *Addresses to the Deity. The third edition*. London: Printed for T. Cadell, Jun. and W. Davies, by G.R. Clarke, 1801. ¶ Small 8vo. xx, [ii], 232 pp. Original full dark navy blue straight-grained morocco, gilt Greek-key tooling surround, five raised bands, elaborate gilt compartments, all edges gilt. Very good +. [FF2530]

\$ 1,350

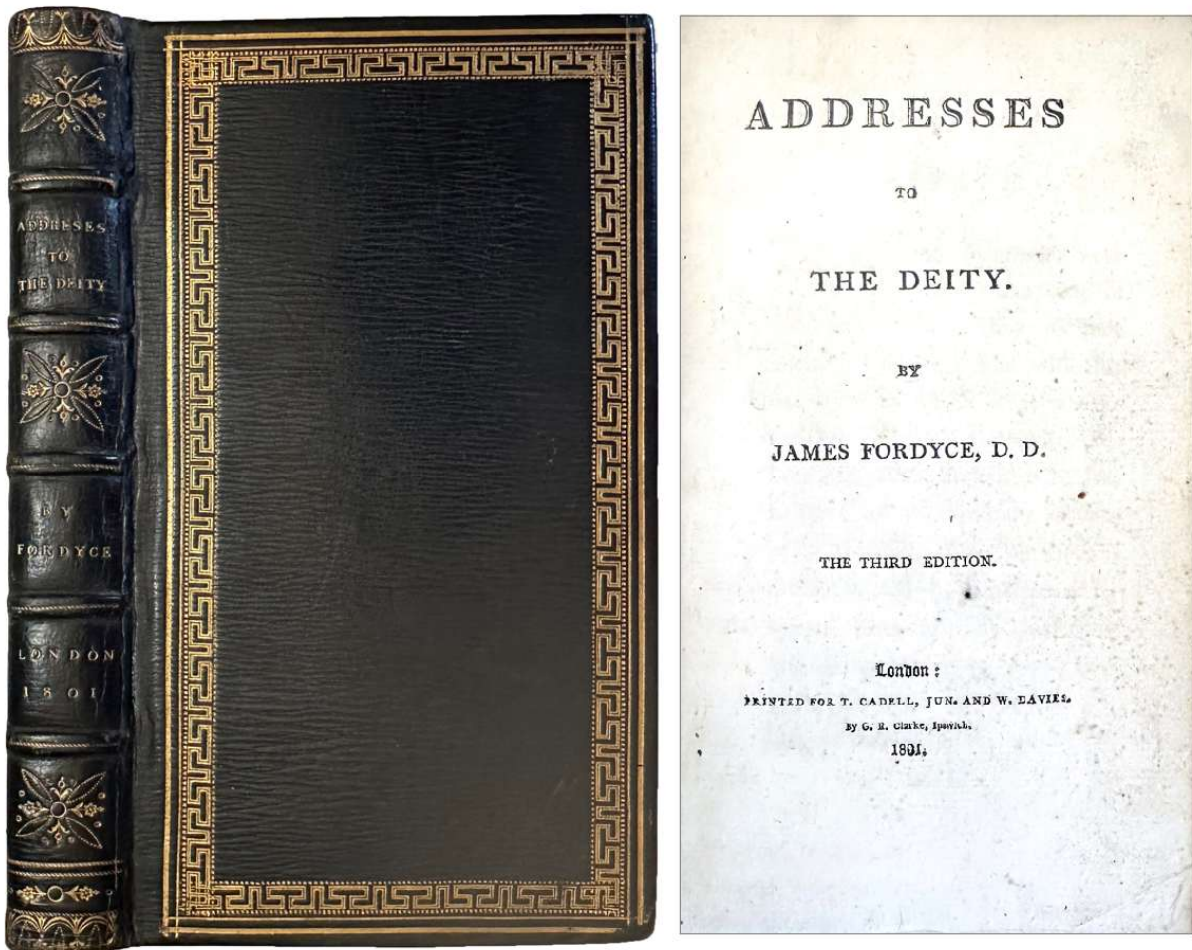
With a fine fore-edge painting under the gilt showing “Christchurch in Hampshire (here James Fordyce lived),” inscribed in the artist’s hand (note somewhat unusual handwriting style and the use of parenthesis).



With an early typed note, in ALL CAPS, relating to the painting (take note of the sheet being hand-outlined in red). The artist possibly copied the engraving “Christchurch, Hampshire” from the print by E. Finden after a picture by W. Westall, published in *Great Britain Illustrated*, 1830. This view shows the single rowboat in the foreground

J E F F W E B E R

similar to the image with this fore-edge painting. Artist unknown; painted ca. 1900-1955. This scene is delicately and skillfully painted. The painting suggests early 20th century work, though it is not signed and there are not yet any recognizable characteristics (yet) to suggest the artist's identity. A finely painted view.



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

RARE BOOKS

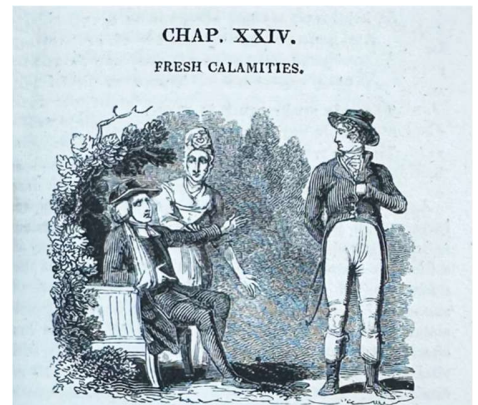


*Kyd paints a Double Fore-edge Painting*

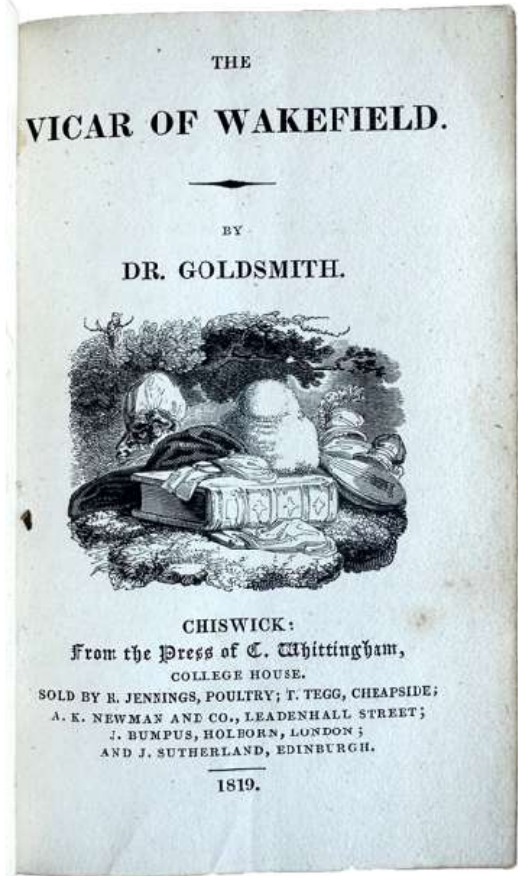
189. **GOLDSMITH, Oliver.** *The Vicar of Wakefield.* Chiswick: From the Press of C. Whittingham, 1819. 12mo. [8] 220 pp With charming wood cut figures throughout. Original straight-grain tan morocco, gilt, rules surround, a.e.g., with old re-backing, original spine mounted (a fragment), later marbled and papers; corners showing. PROVENANCE: ownership inscription of Jane Donner, 1825. Good.

\$ 1,750

The fore-edge painting titles are inscribed within, stating that “The Vicar takes his horse to the fair,” Chapter XIV, and, the second scene is “The Vicar reproving his daughter for vanity,” Chapter IV.



JEFF WEBER



Don't the  
Fore-edge Paintings.  
(The Vicar taking his horse  
to the Fair. Chap. 8th.)  
and  
(The Vicar representing his  
daughters for Variety. Chap. 11th.)

[189]

RARE BOOKS

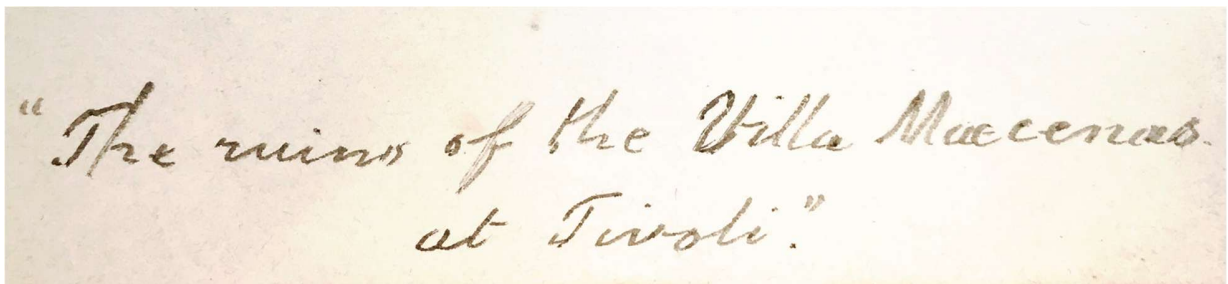


*From the Doheny Collection of Fore-edge Paintings*

190. **ROGERS, Samuel.** *The Poetical Works.* London: Edward Moxon, 1848. ¶  
12mo. xi, 377 pp. Half-title, index. Original full maroon morocco, gilt-stamped, gilt spine, a.e.g.; corners worn, joints reinforced, else very good. Earlier unrelated ownership inscription, 1848. Bookplates of Edward Laurence Doheny and Carrie Estelle Doheny. FF2553

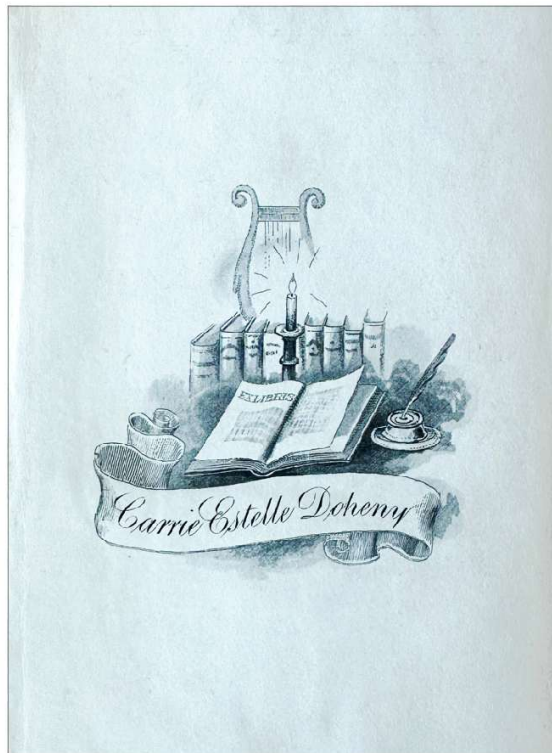
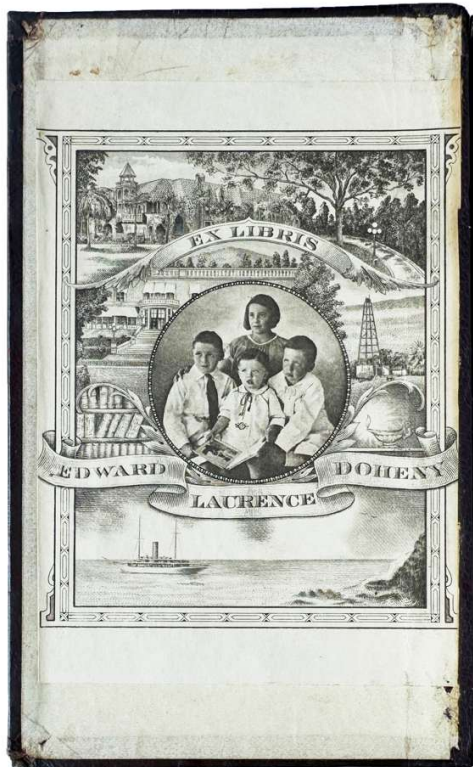
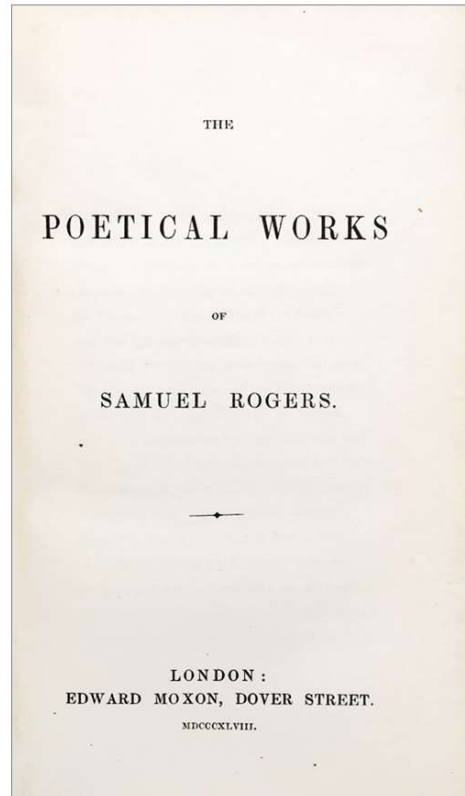
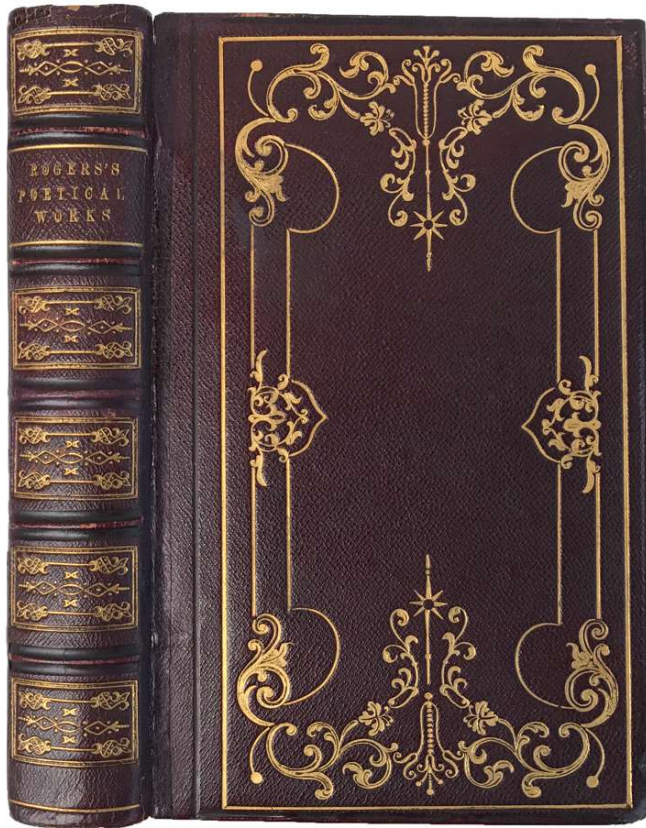
\$ 1,000

With a fine fore-edge painting by the “Dover Painter” (ca. 1920s) of “The ruins of the Villa Maecenas at Tivoli.” The title label inscribed by the artist. The “Dover Painter” worked for Marks & Co. and became the backbone of the Doheny collection, with about half of her collection being specimens from this artist.

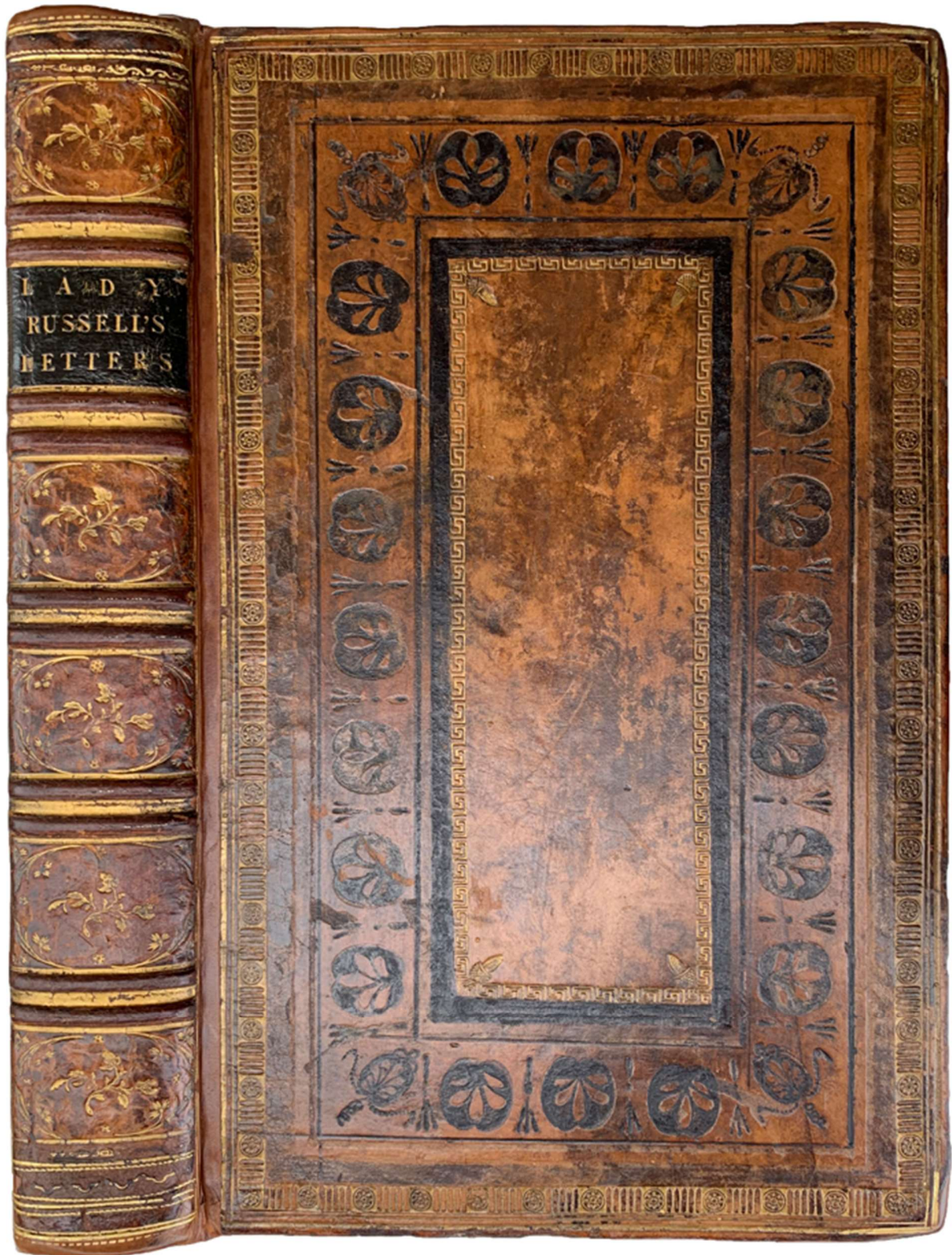


Artist's handwriting

JEFF WEBER

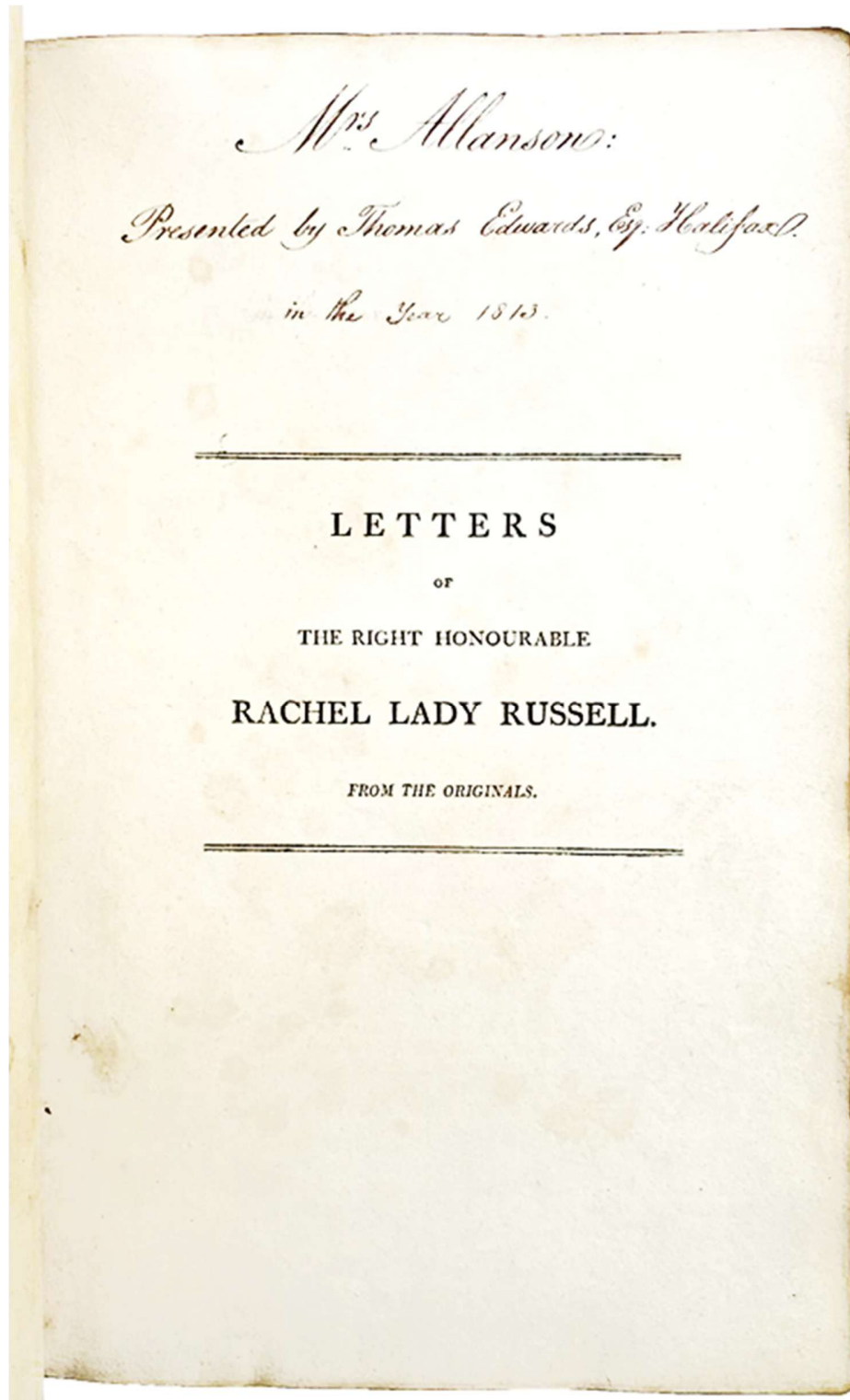


RARE BOOKS



[191] Edwards of Halifax Etruscan calf binding

J E F F W E B E R



Signed by Thomas Edwards, 1813

RARE BOOKS



*Edwards of Halifax Binding with Inscription by Thomas Edwards*

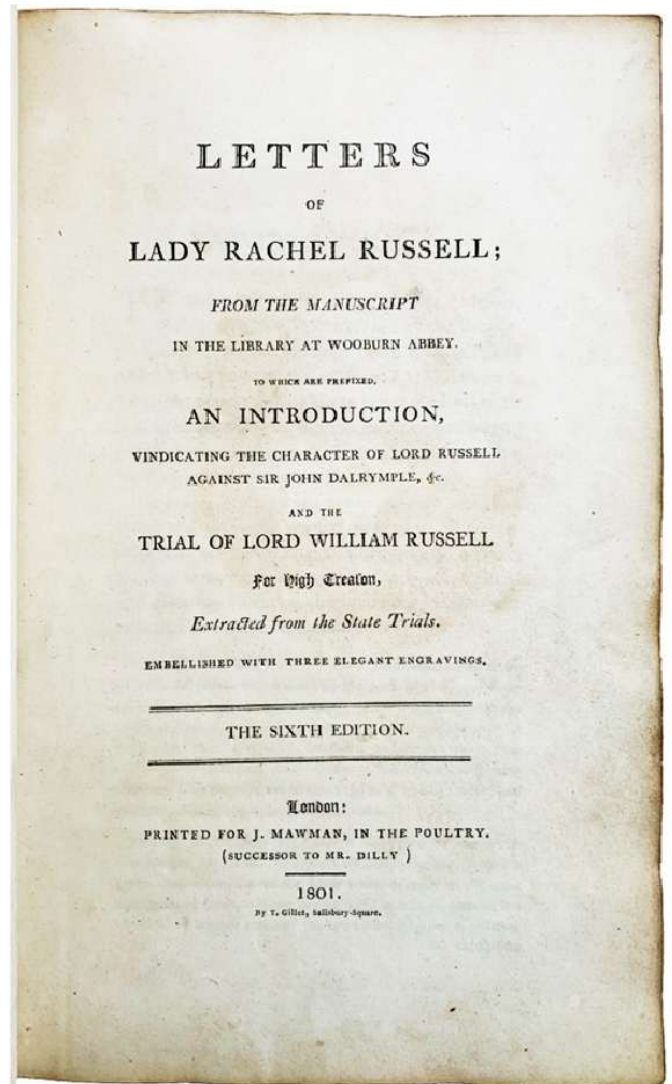
191. **RUSSELL, Lady** (1636-1723). *Letters of Lady Rachel Russell; from the manuscript in the library at Woburn Abbey. To which are prefixed, an introduction, vindicating the character of Lord Russell against Sir John Dalrymple, &c. And the trial of Lord William Russell for high treason. The sixth 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

J E F F W E B E R

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).

RARE BOOKS



“BLENHEIM”

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.

Drop-back box:



J E F F W E B E R



192. **WRIGHT, Paul** (d.1785). *The New and Complete Family Prayer-Book, or Church of England Man's Divine Library: being an universal illustration, commentary, exposition, and paraphrase on the Book of Common Prayer . . .* London: Printed for Alex. Hogg, [n.d. ca.1785?]. ¶ Folio. xvi, [9]-417, [7] pp. With 36 large engraved plates, binder's instructions, subscriber's list. Original full deep red straight-grain morocco, dual gilt-rules to covers, gilt-spine title and gilt-stamped rules (in place of raised bands, this spine being flat), a.e.g., gilt inner dentelles, marbled endsheets; rubbed. PROVENANCE: (see below). Very good.

\$ 2,800

With a double fore-edge painting with side-by-side scenes seen when fanned either to the left or right: Pope's Villa & Strawberry Hill; Windsor Castle & Eton College.



The Rev<sup>d</sup> D<sup>n</sup> WRIGHT's Complete COMMON PRAYER BOOK, with NOTES, &c.

London, Published by, Tho: Wigg at the Kings Arms, in St. Dunstons Church Lane.

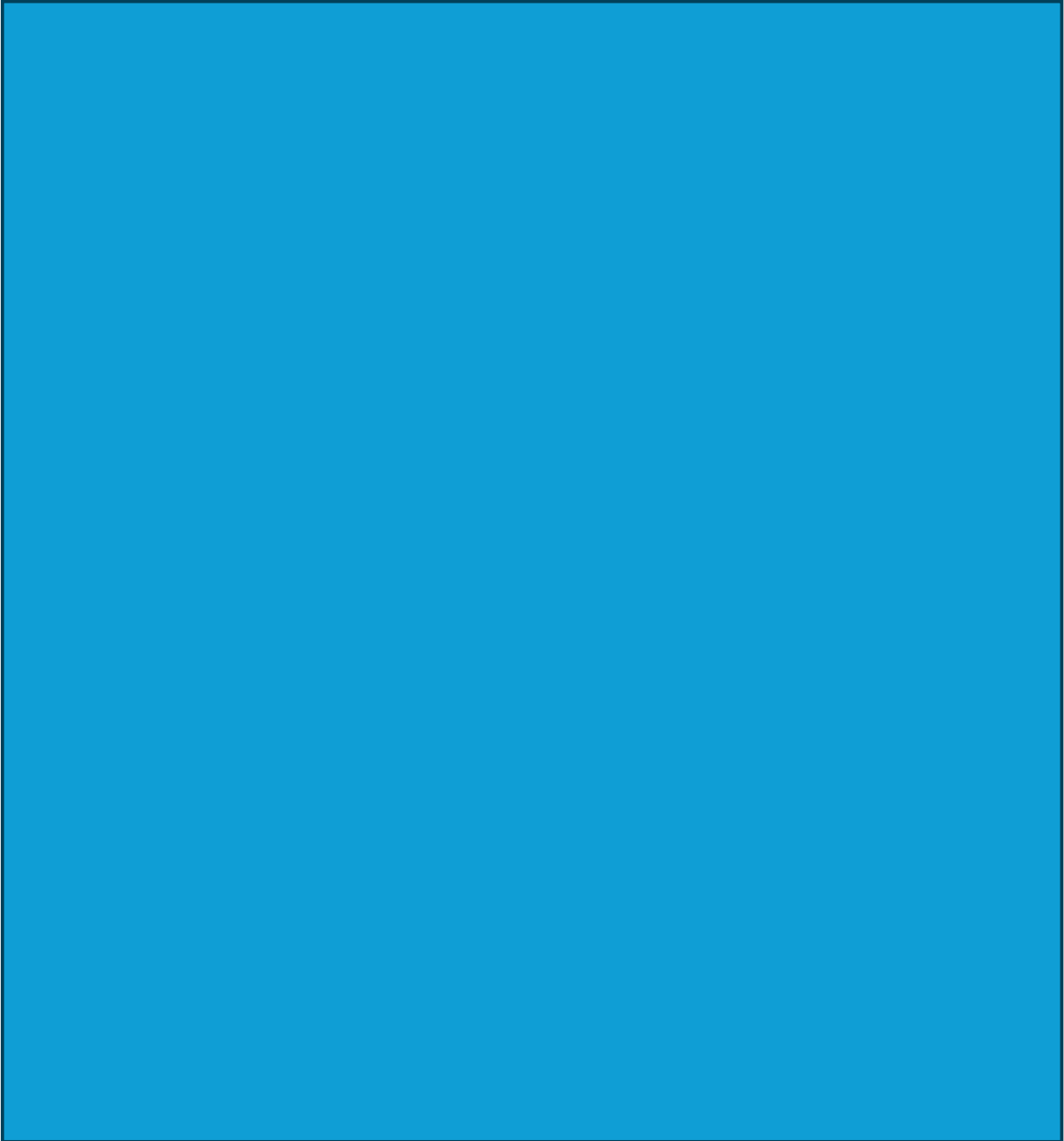


EXPLANATION.

*This elegant Frontispiece, our first Parents ADAM & EVE, with the Serpent, the forbidden Fruit emblematically allude to the FALL of MAN, by which Sin, Death, &c. were brought into the World. The two Angels directing Adam and Eve to a Figure of Our Saviour in the Clouds, represent the Divine Goodness of GOD in revealing & pointing out a way to Transgressors for obtaining eternal Salvation thro' Repentance & Faith in the DEATH & MERITORIOUS SUFFERINGS of JESUS CHRIST. The Rays of Glory proceeding from the Clouds the Crucifix &c. indicate God's approbation of the Doctrines of the CHURCH of ENGLAND which he hath ever shown by protecting & preserving them against all the enemies of Truth.*

RARE BOOKS

PART II: A FURTHER SELECTION FROM THE THOMAS KURIYAN  
COLLECTION OF FORE-EDGE PAINTINGS, with additions.



J E F F W E B E R



*Double Fore-edge Painting*

193. [Prince Albert (1819-61)]. *The Principal Speeches and Addresses of His Royal Highness the Prince Consort. With an introduction, giving some outlines of his character. Fourth thousand.* London: John Murray, 1862. ¶ 8vo. v, [1], [5], 12-268 pp.

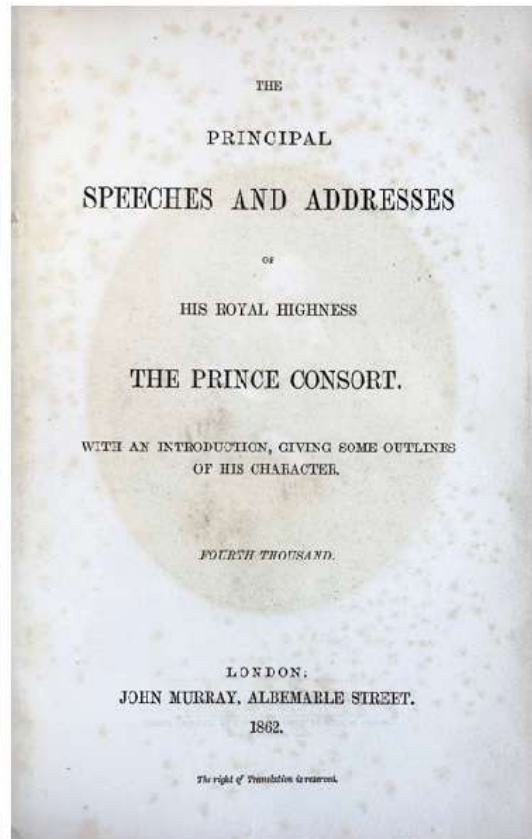
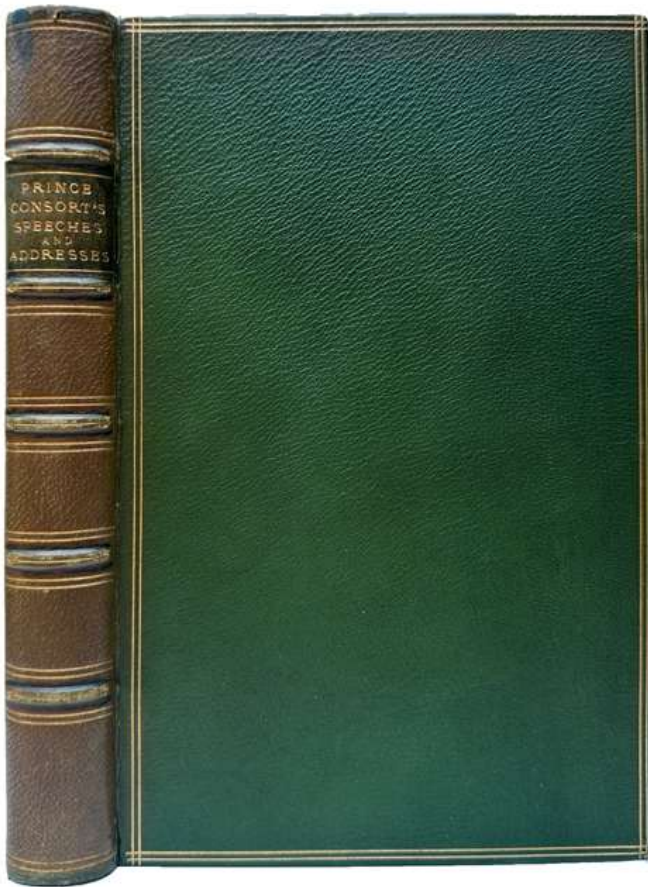
Frontispiece portrait. Original full green gilt-lined morocco, raised bands, green leather gilt-stamped spine title, a.e.g., gilt inner dentelles, marbled endsheets.

Lightly foxed. Bookplate of John Fletcher Bennett. Very good.

\$ 375

With a double fore-edge painting showing two scenes of Britain, one being the Houses of Parliament and Big Ben, etc. Probably painted in the 1990s for Harringtons.

RARE BOOKS



Prince Albert

J E F F W E B E R

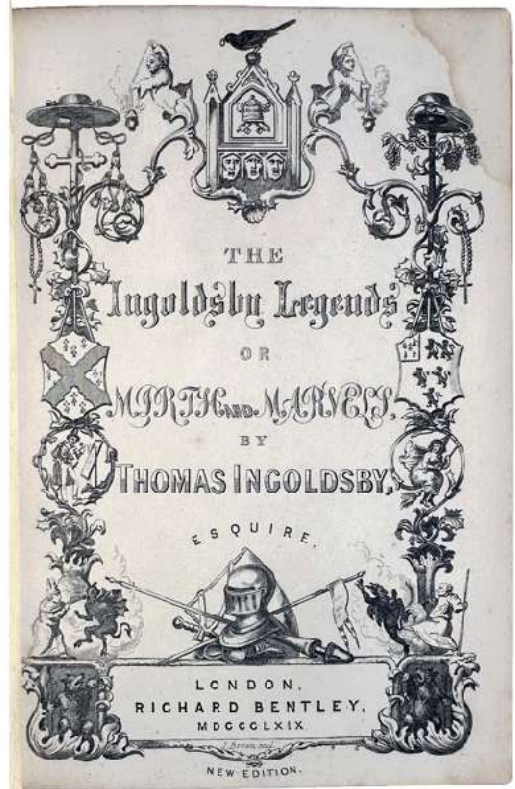
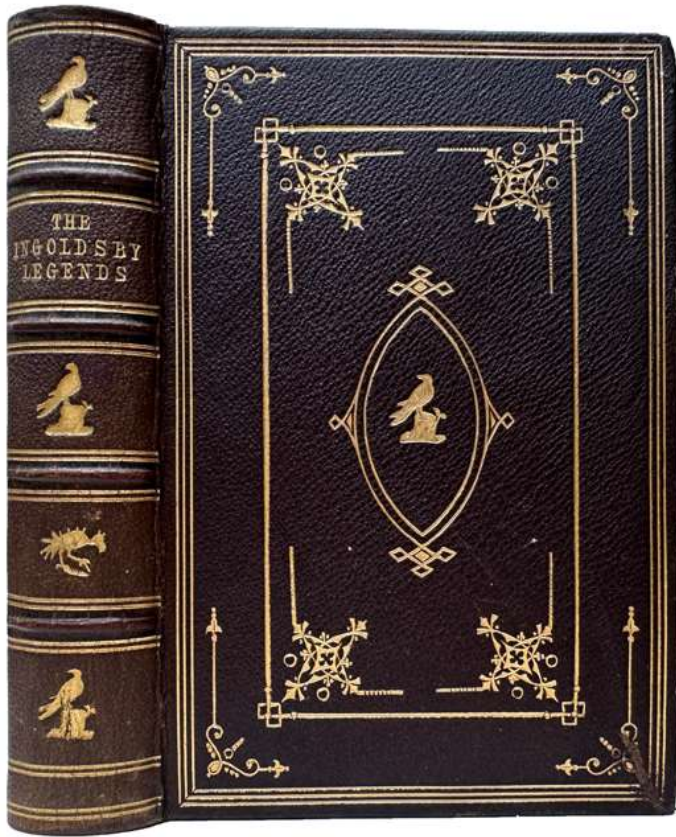


194. **BARHAM, Richard Harris** [Thomas Ingoldsby, pseud.] (1788-1845). *The Ingoldsby Legends or Mirth and Marvels by Thomas Ingoldsby* [pseud.]. London: Richard Bentley, 1869. ¶ Small 8vo. xi, [1], 468 pp. Original full brown gilt-stamped morocco, a.e.g., yellow endsheets. Ownership inscription to Frank Bale, 1875. Very good.

\$ 450

With a double fore-edge painting of a 19<sup>th</sup> century tennis match and a badminton match showing on the reverse side.

RARE BOOKS



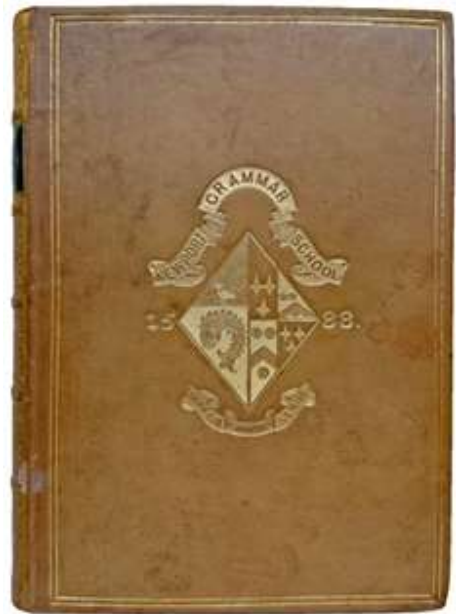
[194] detail

J E F F W E B E R



*A Couples Match in Pocket Billiards*

195. **BARHAM, Richard Harris** [Thomas Ingoldsby, pseud.] (1788-1845). *The Ingoldsby Legends or Mirth and Marvels by Thomas Ingoldsby* [pseud.]. Carmine edition. London: Richard Bentley, n.d. [ca.1880]. ¶ 8vo. xii, 468 pp. Plates. Original full tan calf, gilt-stamped covers, black leather spine label, a.e.g., gilt inner dentelles, marbled endsheets, by RELFE BROTHERS, LONDON; rubbed. PRIZE BINDING for F.P. Rider, from T.G. Tucker, examiner; W. Waterhouse, Head Master. Very good.



sold

With a colorful billiards scene applied to the fanned fore-edge.

RARE BOOKS



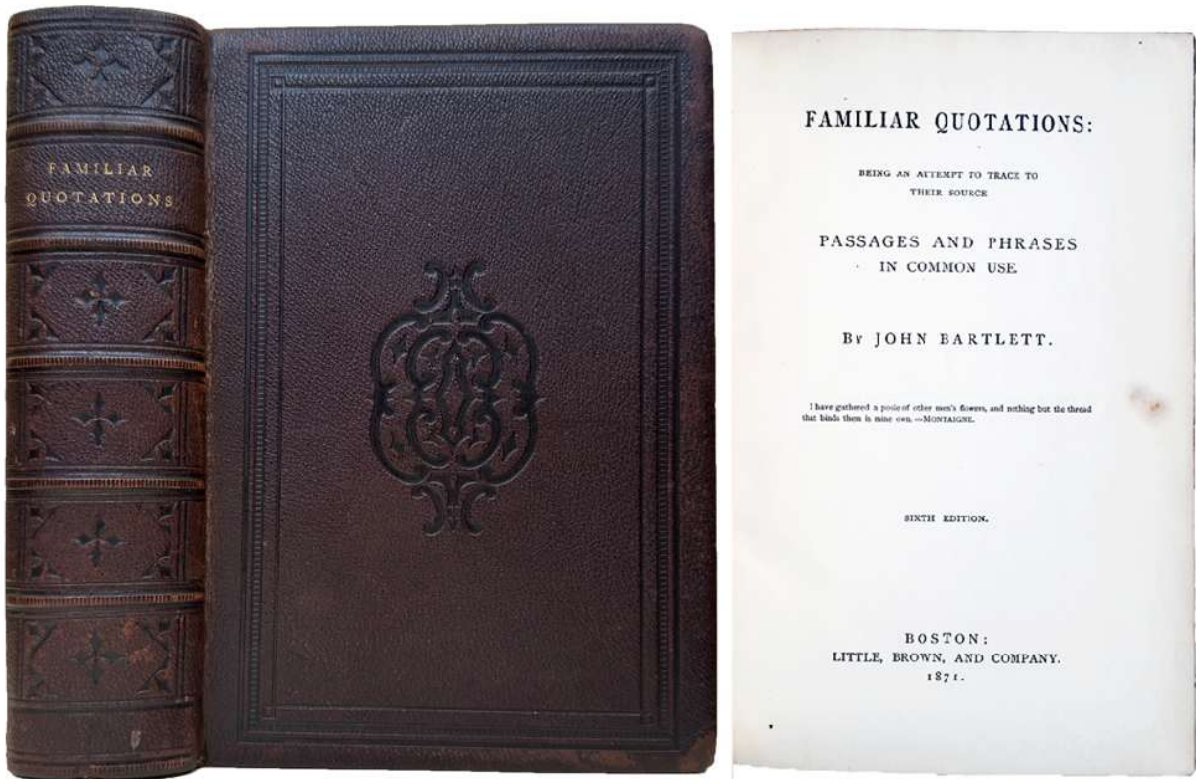
196. **BARTLETT, John.** *Familiar Quotations: being an attempt to trace to their source Passages and Phrases in common use. Sixth edition.* Boston: Little, Brown, 1871. ¶  
8vo. xii, 778 pp. Contemporary full brown morocco, gilt spine title, blind-tooled covers, raised bands, a.e.g., gilt inner dentelles, marbled endsheets. Early ownership signature of Cora Lee Clark, 1872; bookplate of John Hamilton Rice. Very good.

\$ 375

J E F F W E B E R

This volume contains a split-double with two cricketing fore-edge paintings of a BOWLER and BATSMAN. Each painting is labelled on the scene itself.

This fore-edge painting was commissioned by Harrington's, with their cost-codes present.



[196] detail

RARE BOOKS

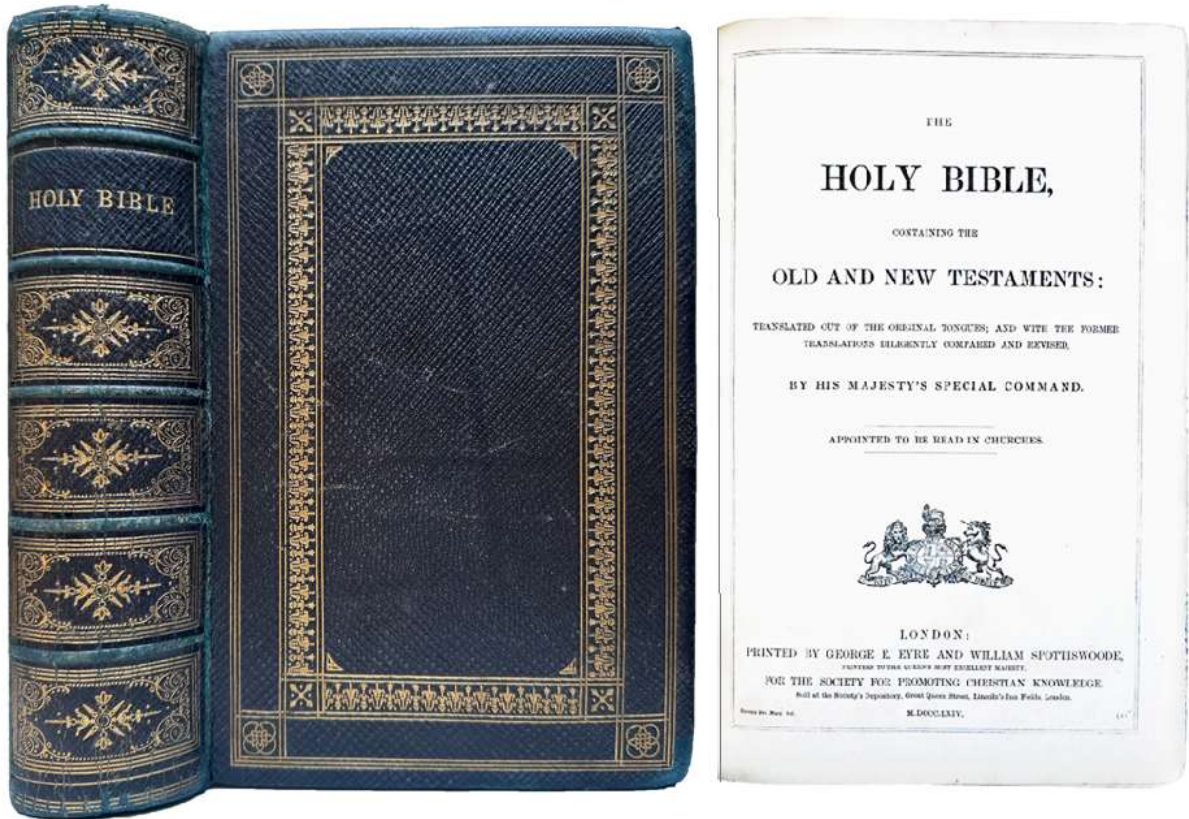


197. [BIBLE 1864]. *The Holy Bible, containing the Old and New Testament*. London: Printed by George E. Eyre and William Spottiswoode, 1864. ¶ 2 volumes in one. Thick 8vo. Original dark green morocco, gilt-stamping, gilt-stamped spine compartments, a.e.g., gilt inner dentelles, yellow endsheets; rubbed. Early inscription, Thomas John Day from his Godfather John Hassard, Kidderminster, 1867. Very good.

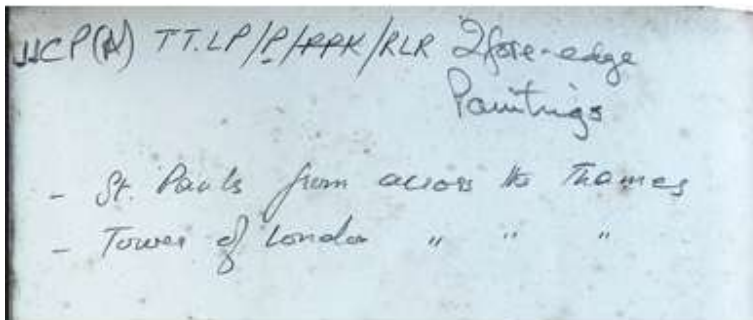
\$ 400

With a two-way double fore-edge painting showing scenes of St. Paul's Cathedral from across the Thomas, and the Tower of London across the Thomas. Commissioned by or for Harrington's, ca. 1990s.

J E F F W E B E R



**Bookseller's handwriting**



**Possible artist's handwriting (2 lines)**

[197]

RARE BOOKS



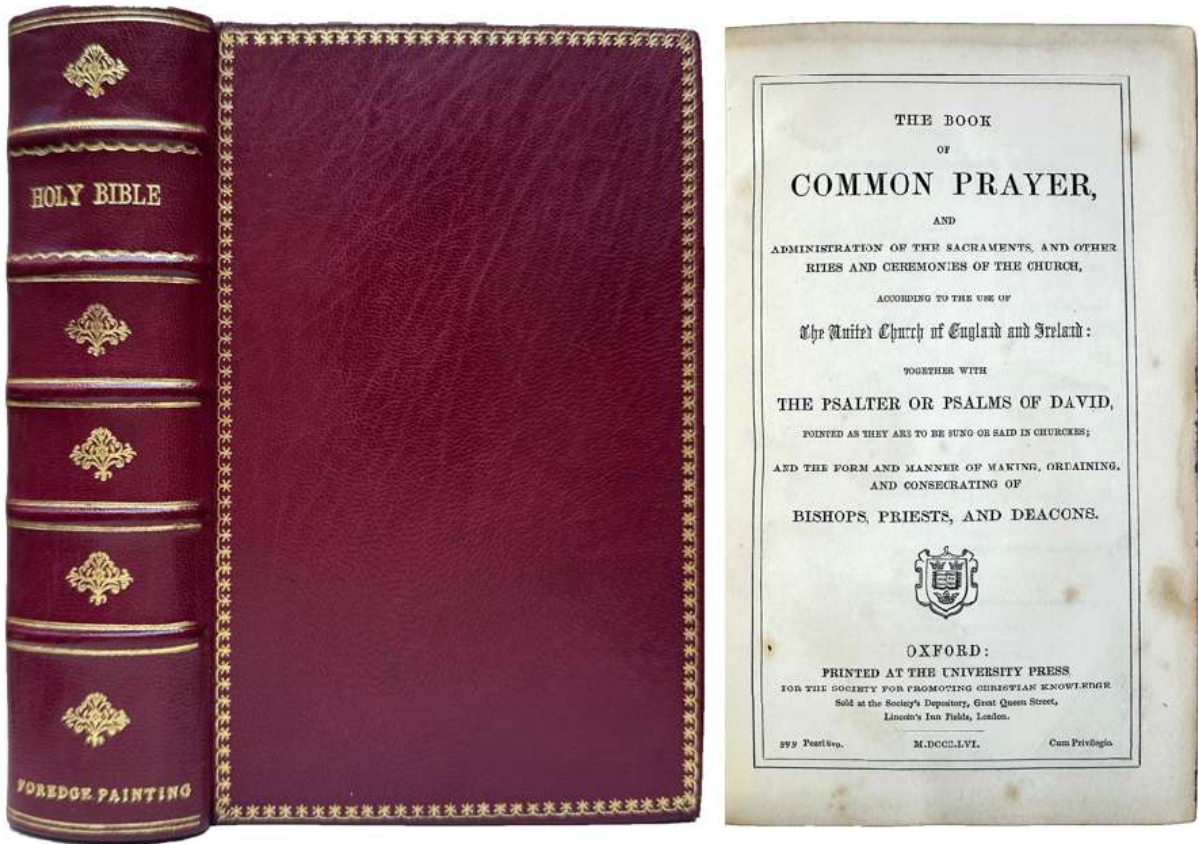
*A Music Lesson*

198. [BCP 1856]. *The Book of Common Prayer*. WITH: *A New Version of the Psalms of David, fitted to the tunes used in Churches*. By N. Brady and N. Tate. Oxford: University Press, 1856. ¶ 2 vols. in 1. 16mo. [no pagination]. Modern full dark red morocco, gilt-stamping, raised bands, gilt spine title [incorrectly stamped HOLY BIBLE], a.e.g, new endsheets of marbled paper, the foot of the spine with the words FOREEDGE PAINTING.

\$ 400

With a fore-edge painting of a music lesson, a sweet scene with a mother playing a guitar under a tree and her cherubic son nearby. Painted in the 1990s.

JEFF WEBER



[198] detail

RARE BOOKS



CANALETTO's oil painting



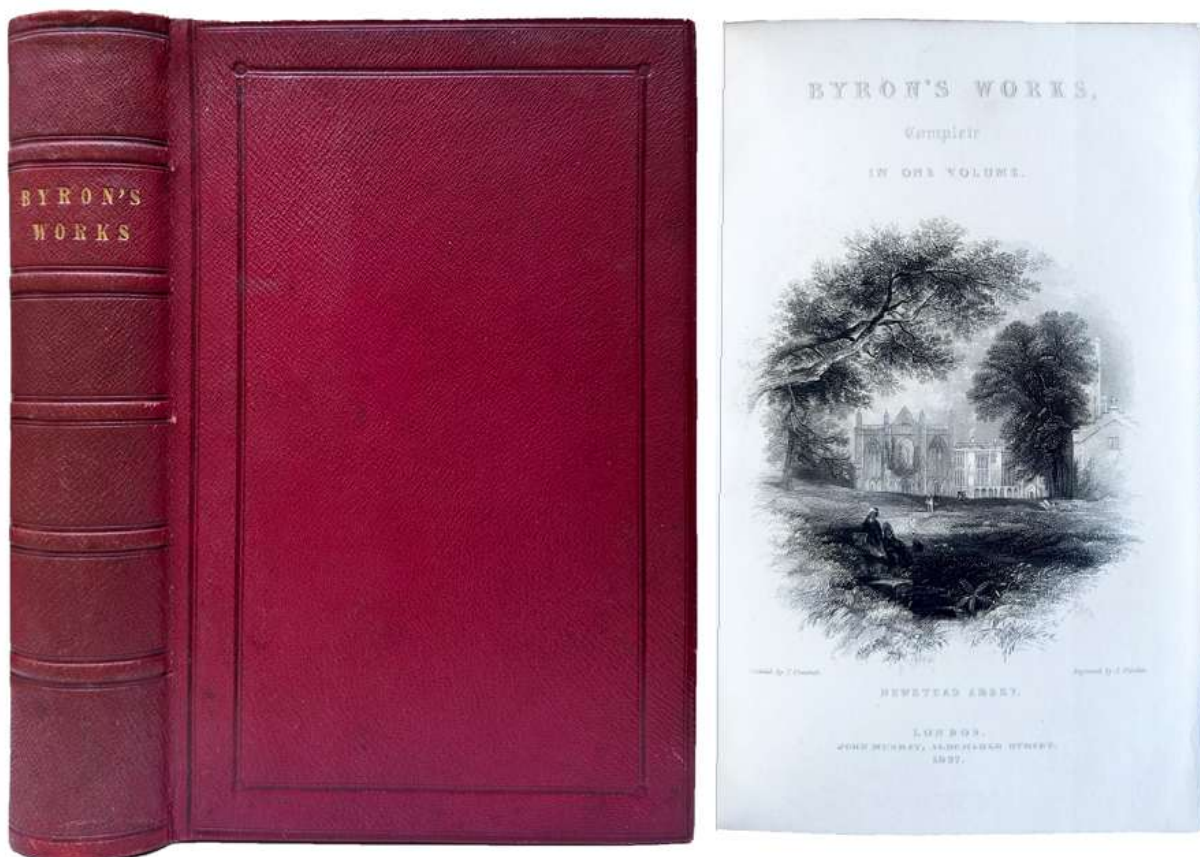
[199] VENICE: La Punta della Dogana, used as the fore-edge painting

J E F F W E B E R

199. **BYRON, Lord.** *The Works of Lord Byron. Complete in one volume.* London: John Murray, 1842. ¶ 8vo. viii, 827, [1] pp. Frontispiece portrait, engraved half-title, dedication plate, facsimile of a Byron letter, index. Original maroon morocco, stamped in blind with raised bands, simple gilt-stamped spine title, a.e.g., yellow endsheets; rubbed. Provenance: Inscribed E. R. Dukes D.D., Henry Thomas Glyn March 14<sup>th</sup> 1845. Very good.

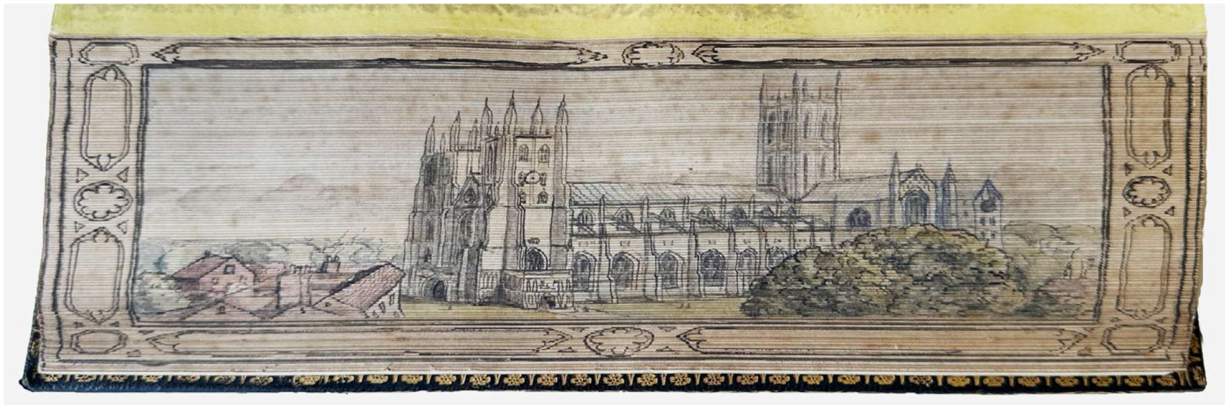
\$ 400

With a fore-edge painting of Venice (La Punta della Dogana). The scene is copied after Canaletto's painting. Commissioned by Harrington's with their cost-code [JLOP TT.LP/P/RKK/STQ]



[199] BYRON

RARE BOOKS

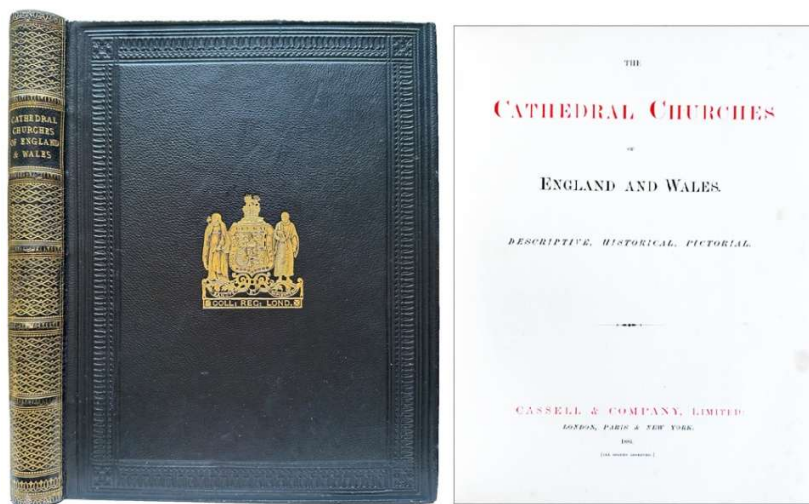


CANTERBURY CATHEDRAL

200. Cassell & Company, Ltd., publishers. *The Cathedral Churches of England and Wales. Descriptive, historical, pictorial.* London: Cassell & Company, Ltd., 1884. ¶ Tall 8vo. xx, 272 pp. Title printed in red & black, frontispiece, engraved plates; spotting or foxing. Original full black blind- and gilt-stamped morocco, spine extra gilt, a.e.g., gilt inner dentelles, yellow endsheets; endsheets stained. PRIZE BINDING, from King's College, London, to W. Yeo for his course work, 1887. Signed by the Head Master, Thomas Henry Stokoe D.D. (1833-1903). Handsome binding.

\$ 350

With a fore-edge painting of Canterbury Cathedral. The painting is commissioned by Harrington's and likely dates from ca. mid-1990s.



J E F F W E B E R

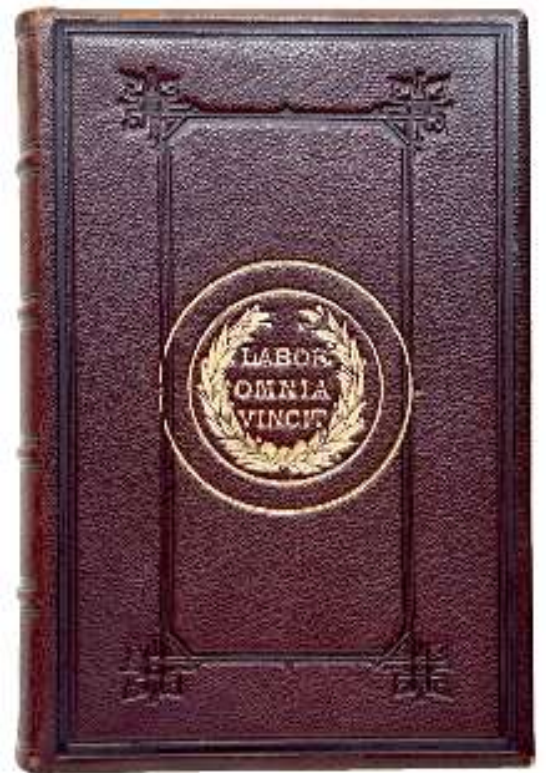


*Vertical Fore-edge Painting*

201. **COWPER, William.** *The Poetical Works of William Comper. Edited, with a critical memoir, by William Michael Rossetti. Illustrated by Thomas Seccombe.* London: E. Moxon, n.d. [1880?]. ¶ 8vo. xxiv, 600 pp. Illus.; foxed. Original full dark maroon morocco, with embossed stamping in black, gilt device on upper cover LABOR OMNIA VINCIT (for a student prize); rubbed. Prize awarded to C.G. Burnaby, for Mathematics, Malvern House, [Manchester?], Easter 1880. Very good.

\$ 275

With a vertical fore-edge painting, showing two men each riding an early version of a bicycle.



RARE BOOKS



A SIX-WAY FORE-EDGE PAINTING

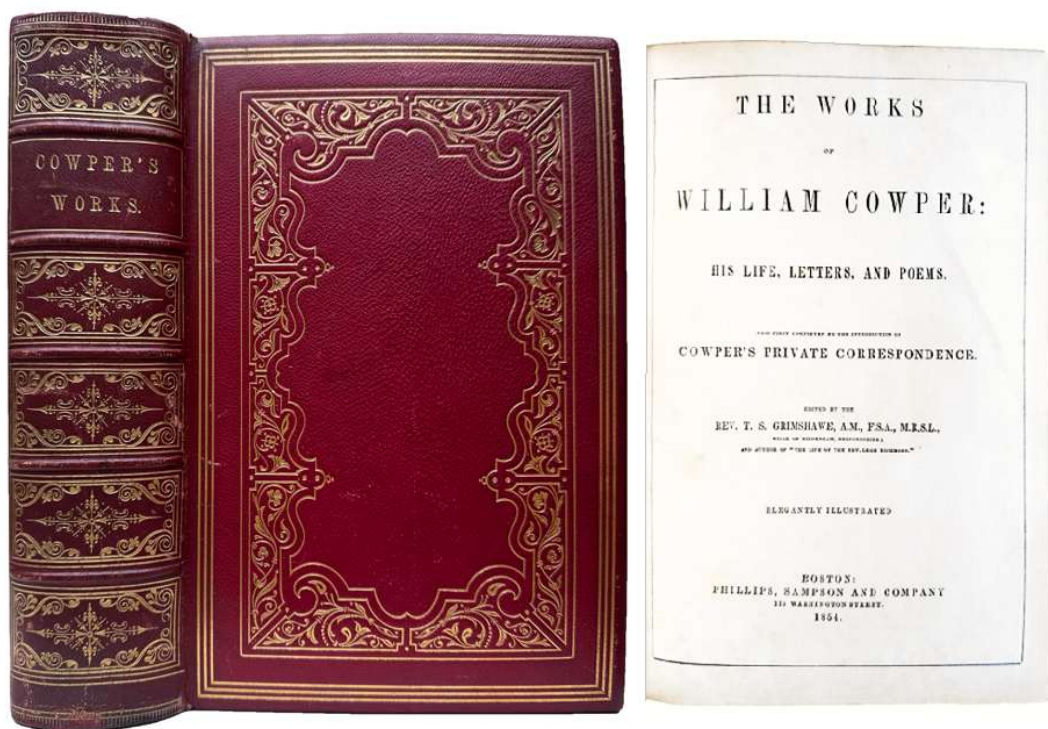
202. **COWPER, William.** *The Works of William Cowper: His life, letters, and poems. Now first completed by the introduction of Cowper's Private Correspondence. Edited by the Rev. T. S. Grimshave. Elegantly illustrated.* Boston: Phillips, Sampson, 1854. ¶ Thick 8vo. xxiv, 749, [1] pp. Engraved plates; the plates a tad foxed. Original full red morocco, elaborate gilt-stamping, compartments, raised bands, gilt-stamped spine title, a.e.g., gilt inner dentelles, marbled endsheets; a bit rubbed. Provenance: signature of Mary S. Stalker. Very good+.

J E F F W E B E R

\$ 800

With a 6-sided fore-edge painting using a split-fanning and a panoramic series together in one volume. The scenes are of a traditional British hunting expedition with red-coated riders and dogs, also as a panoramic series. Facing left: preparation for the hunt; facing right: the chase is on (also as a panoramic series)!

Commissioned by Harrington's, with their cost-codes; painted around the mid-1990s. [T.T.LP / P / LNP / ONP].



RARE BOOKS





*Fore!*

203. **COWPER, William.** *The Works of William Cowper: His life, letters, and poems. Now first completed by the introduction of Cowper's Private Correspondence. Edited by the Rev. T. S. Grimshave. With illustrations.* London: William Tegg, 1854.

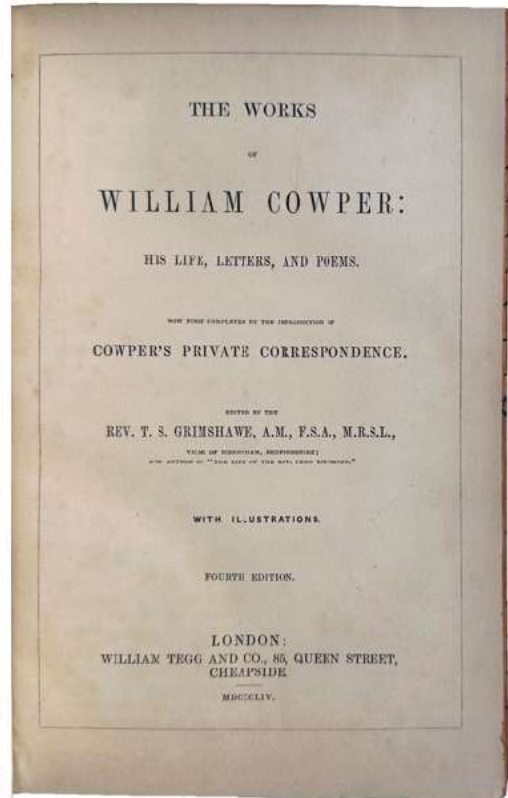
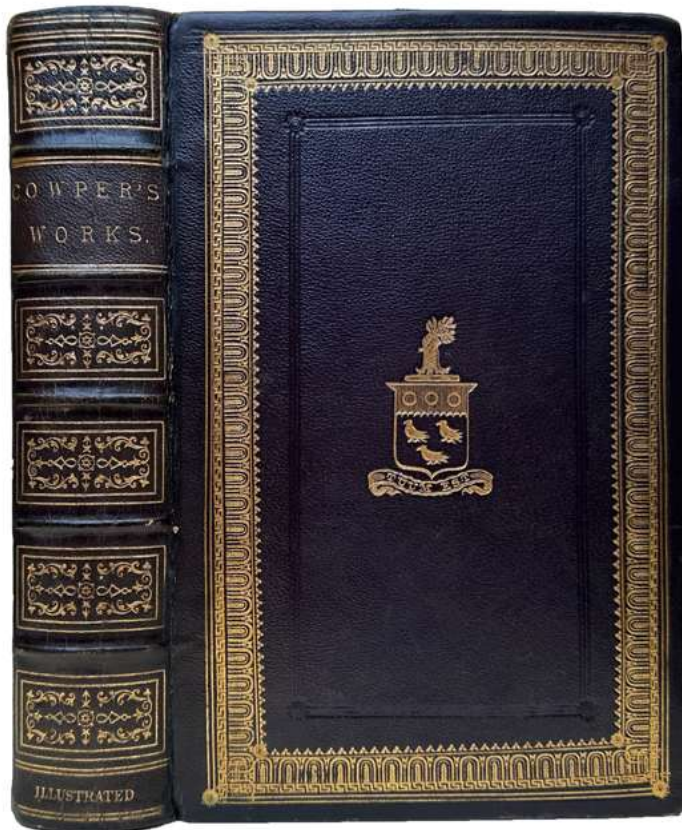
¶ Thick 8vo. xx, 736 pp. Engraved plates; preliminary leaves spotted. Original full black blind- and gilt-stamped morocco, gilt-stamped spine compartments, raised bands, gilt-stamped spine title, a.e.g., gilt inner dentelles, yellow endsheets; extremities showing some wear. Provenance: signature of Watts. Very good.

\$ 400

With a modern fore-edge painting of a lady with her golfing gear set within an oval frame, painted as a vertical image. The upper and lower portions of the painting offer miniature golfing scenes, adding to the charm of this piece.

No cost-codes are present, but the volume is consistent with all the other volumes that passed through Harrington's (ca. mid-1990s.).

RARE BOOKS



J E F F W E B E R



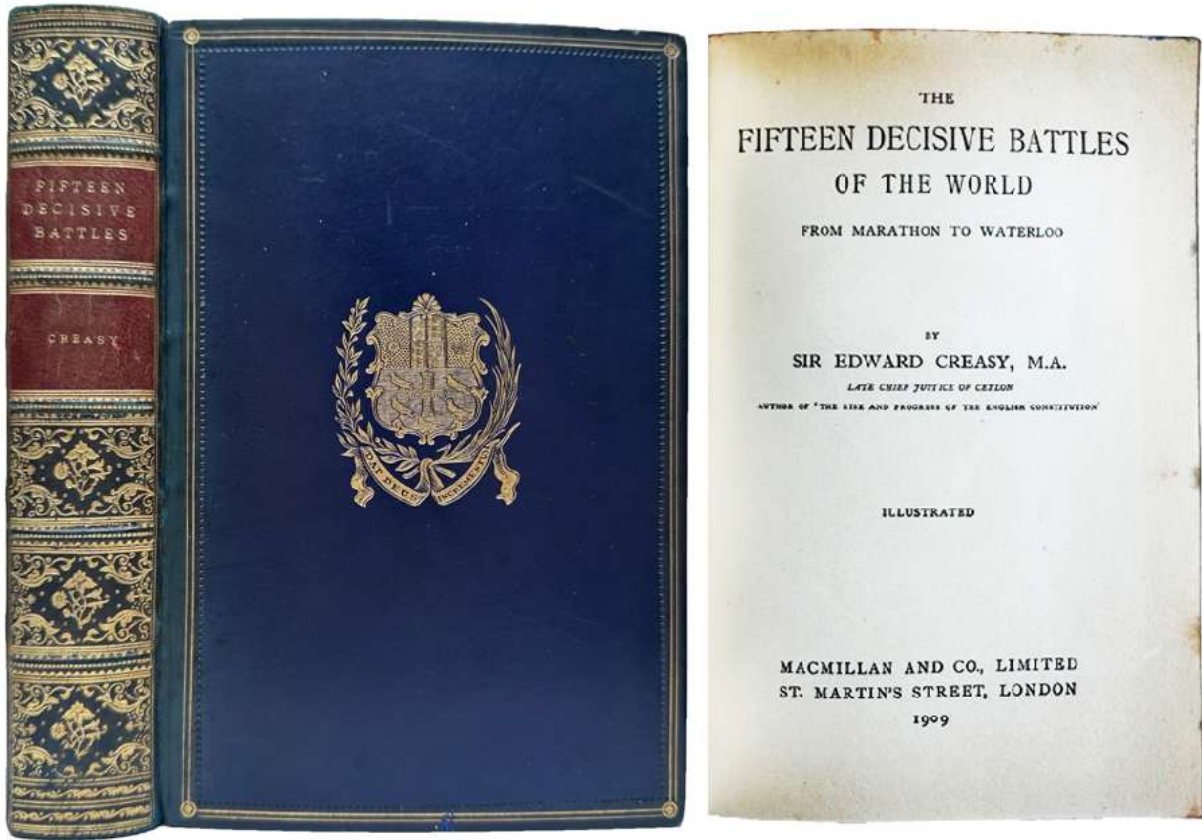
204. **CREASY, Sir Edward.** *The Fifteen Decisive Battles of the World from Marathon to Waterloo.* London: Macmillan, 1909. ¶ Small 8vo. xiii, [1], 407, [1] pp. Plates. Original full navy-blue calf, gilt-stamped spine extra, dual brown gilt-stamped spine labels, a.e.g., gilt inner dentelles, marbled endsheets, bound for Sotheran. PRIZE BINDING for F. Patrick Spicer. Very good.

\$ 350

With a panoramic (3-sided) fore-edge painting of a naval scene, perhaps in battle. The painting was commissioned by Harrington's seemingly from the mid-1990s.



RARE BOOKS



J E F F W E B E R



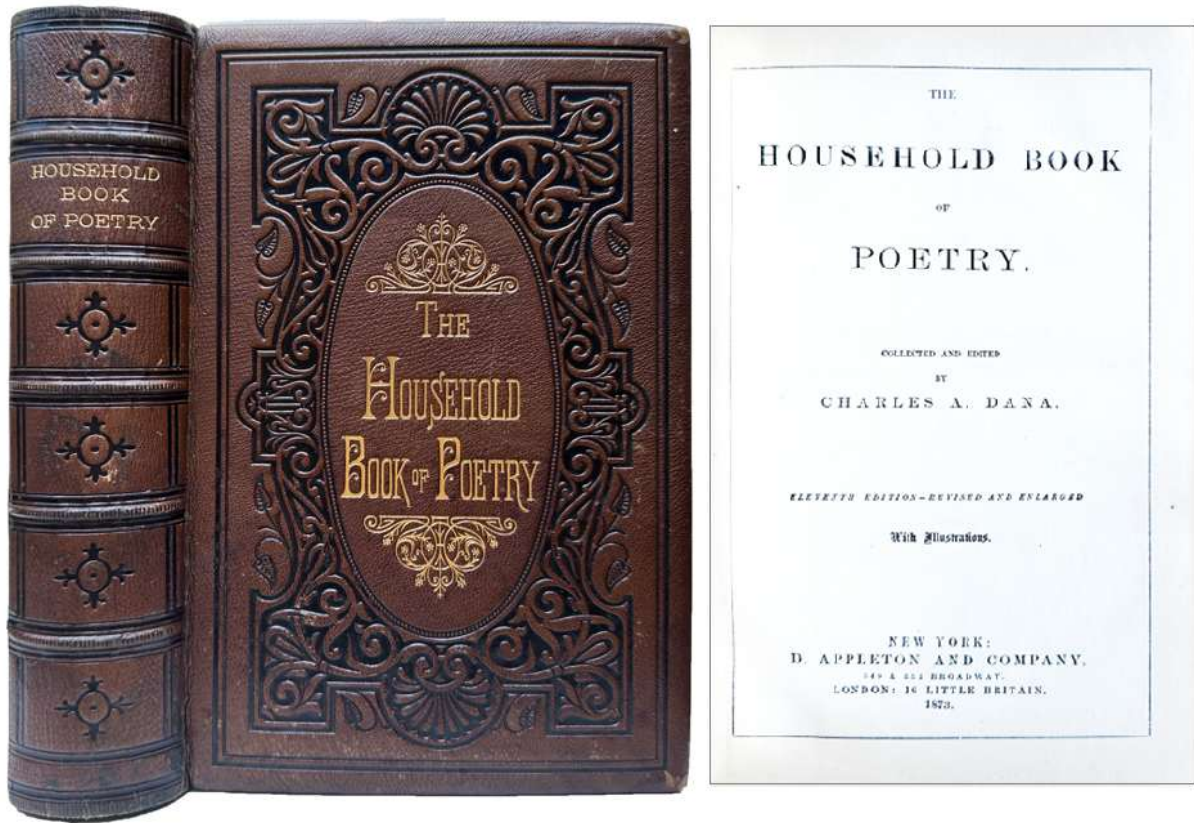
205. **DANA, Charles A.** *The Household Book of Poetry. Collected and edited by . . . Eleventh edition – revised and enlarged. With illustrations.* New York: D. Appleton, 1873. 8vo. xxvii, 816 pp. Original full dark brown morocco with gilt- and black-stamping, raised bands, gilt spine title, a.e.g., gilt inner dentelles, marbled endsheets; rubbed, showing wear to corners. Very good.

\$ 425

With a “split-double” fore-edge painting with a scene facing left of a partly clad young woman, within a scene of idyllic nature, showing her breast, Pan with his pipes to the side. Facing right is another idyllic scene in nature with two children playing next to a

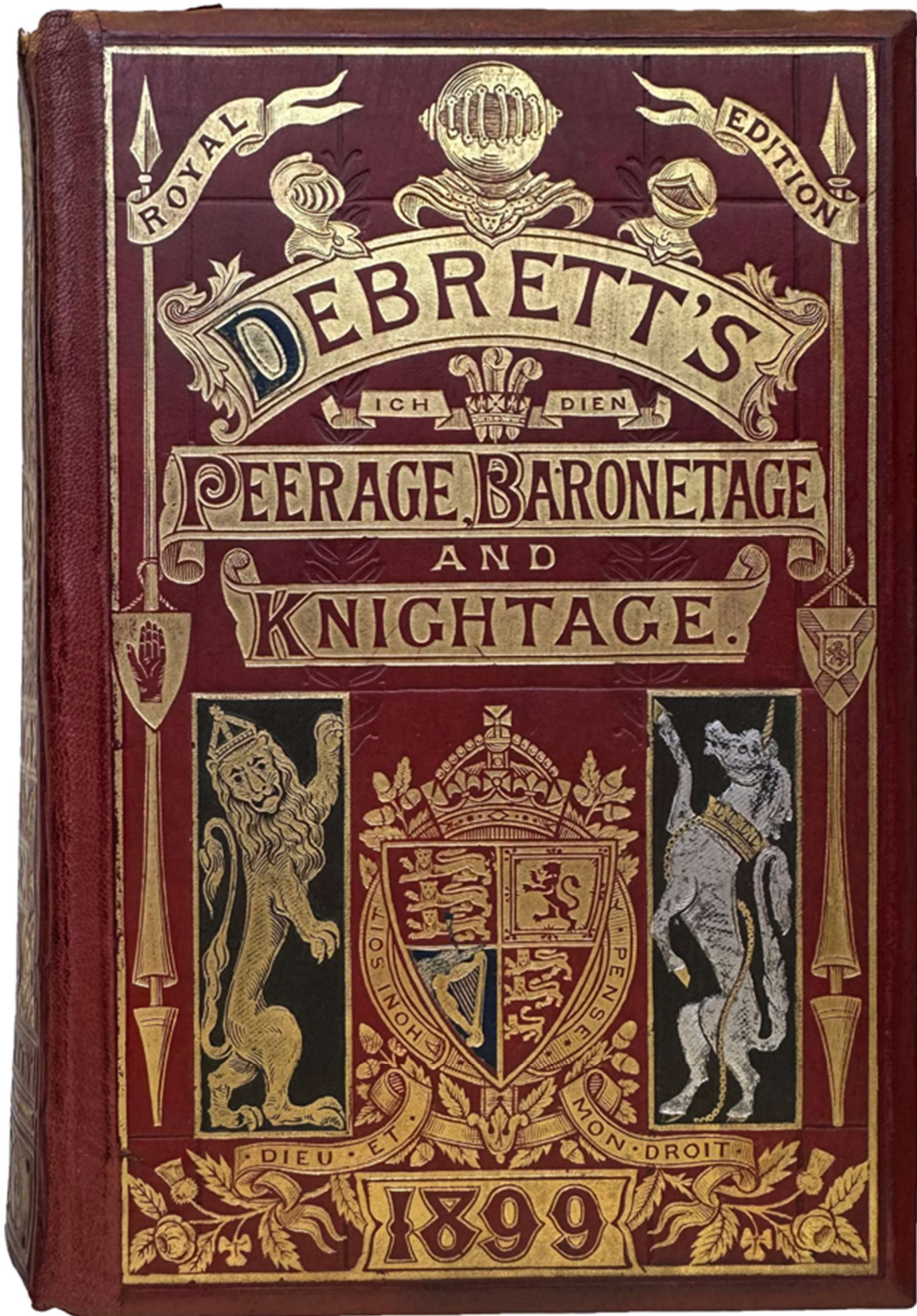
RARE BOOKS

pong. The painting was commissioned by Harrington's seemingly from the mid-1990s – their business card (a reminder of where the item came from) included.



[205]

JEFF WEBER



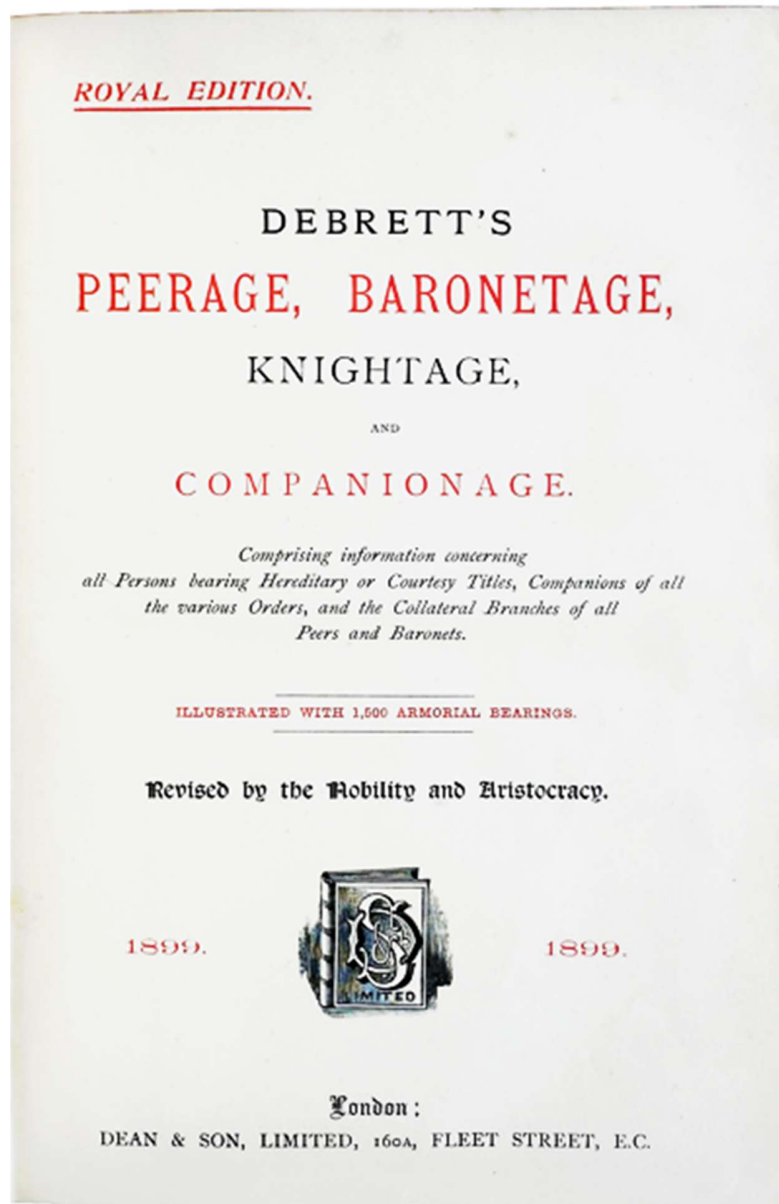


206. **DEBRETT.** *Debrett's Peerage, Baronetage, Knightage, and Companionage. Revised by the nobility and aristocracy.* London: Dean & Son, 1899. ¶ Extremely thick 8vo. xxxi, [1], 924, 991, [1], [22], 44 pp. Numerous heraldic figures throughout. Original full deluxe red calf, beveled, richly gilt-stamped with a bold display, spine also heavily gilt-stamped, a.e.g.; rebacked with original spine mounted. Very good.

\$ 550

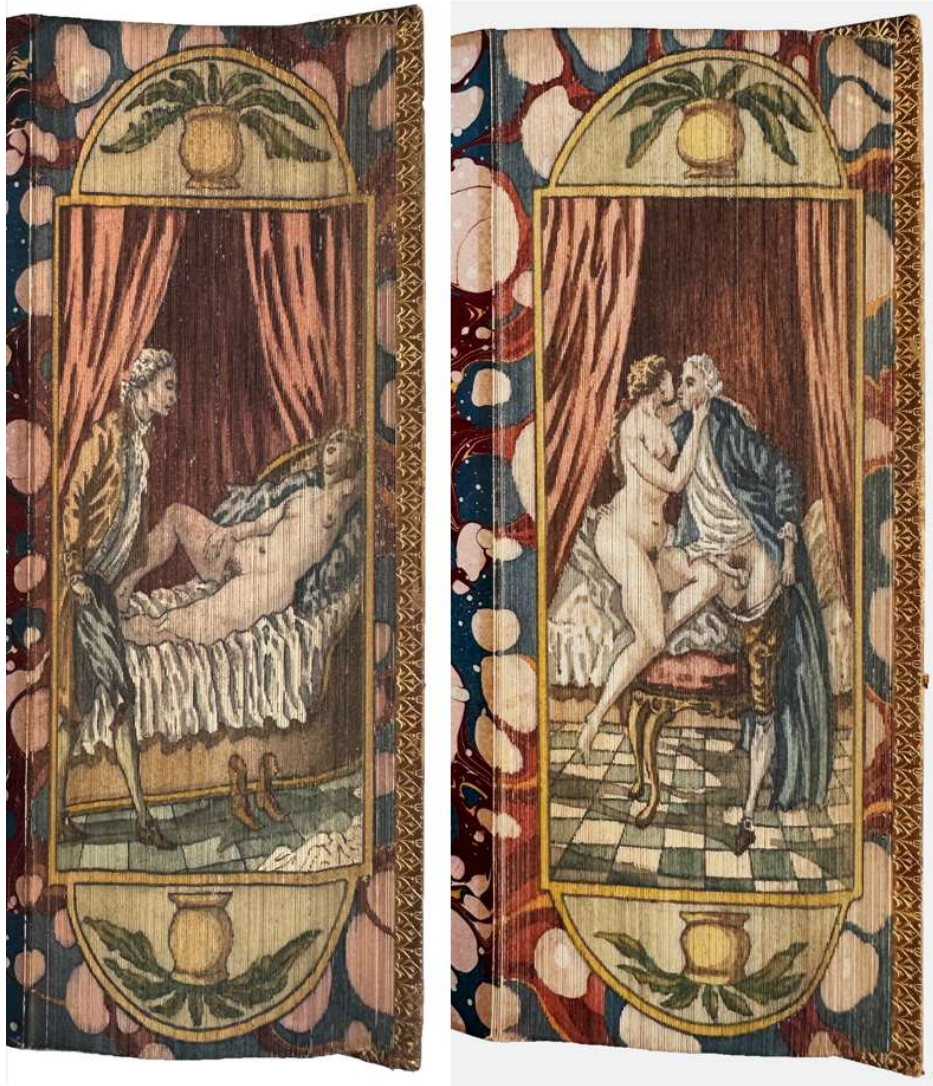
J E F F W E B E R

With a split-double fore-edge painting showing scenes of Albert (over The Crystal Palace) & Victoria (over The Houses of Parliament). Painted in the 1990s.



[206]

RARE BOOKS

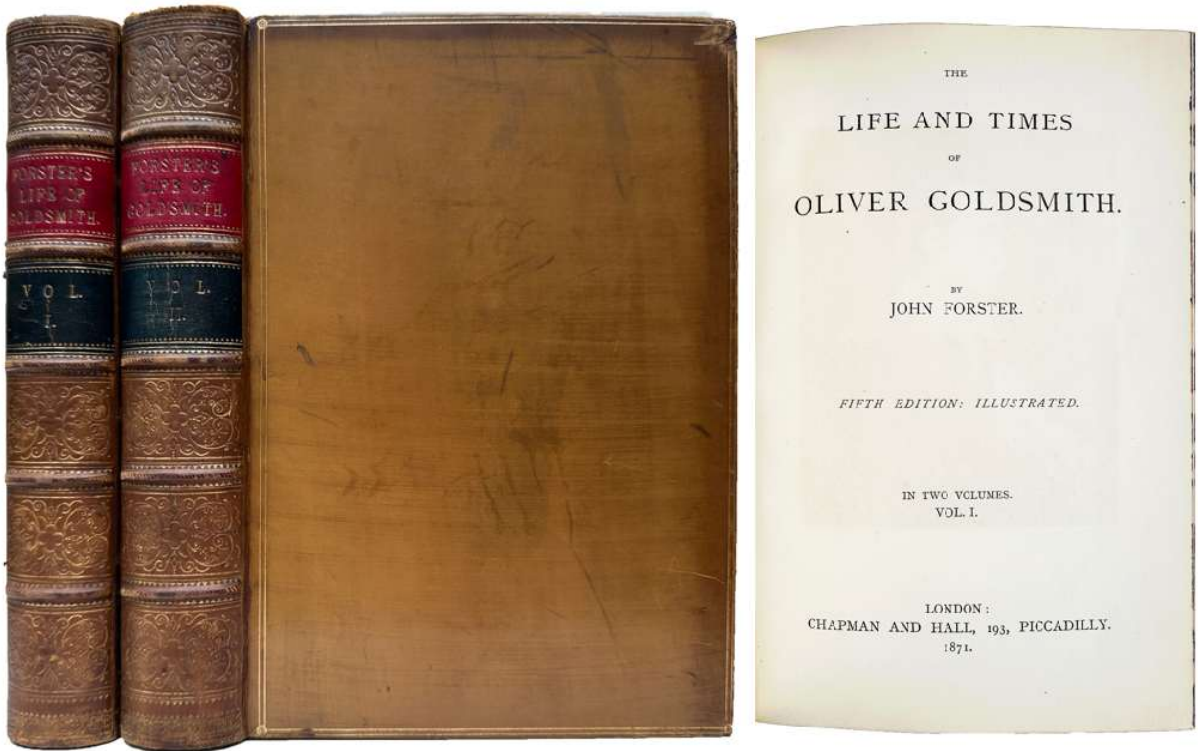


207. [GOLDSMITH, Oliver] John FORSTER. *The Life and Times of Oliver Goldsmith. Fifth edition: illustrated. In two volumes.* London: Chapman and Hall, 1871. ¶ 2 volumes. 8vo. Original full calf, gilt-stamped rules, raised bands, spine massed heavily in gilt compartments, dual black & red spine labels, a.e.g., marbled endsheets; rubbed. Very good.

\$ 500

With 2 vertical erotic scenes with lovers shown painted in watercolors on the fanned edges. The artist added elements making the scenes uniquely theirs, including painting a continuance of the marbled pattern to the fanned edge, and either side embellished with an urn accentuating the painting sides.

J E F F W E B E R



[207] detail

RARE BOOKS



*Saint Paul's Cathedral*

(artist's handwriting)

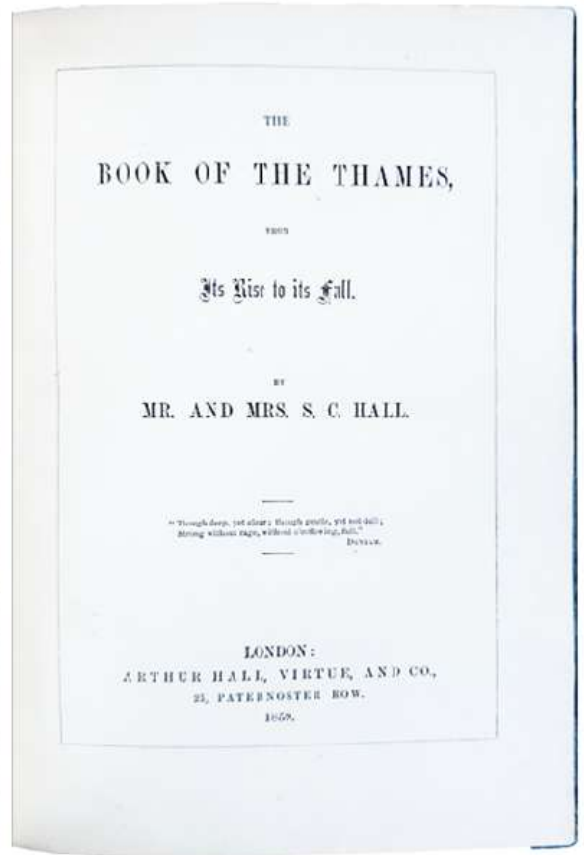
208. **HALL, Mr. & Mrs. S.C.** *The Book of the Thames, from its rise to its fall.* London: Arthur Hall, Virtue, 1859. ¶ 8vo. xi, [1], 516 pp. Profusely illustrated. Original half dark green crushed morocco, green cloth, gilt-rules, gilt-stamped compartments and spine title, a.e.g., marbled endsheets, by WORSFOLD. Very good +.

\$ 450

With a 3-sided fore-edge painting showing a) Saint Paul's Cathedral, b) Eton College, c) The Tower of London.



JEFF WEBER



[208]



The Queen & her bow

*The Book of Archery*

209. **HANSARD, George Agar.** *The Book of Archery, being the complete history and practice of the art. Ancient and modern, interspersed with numerous interesting anecdotes, and an account of the existing toxophilite societies.* London: Henry G. Bohn, 1841. ¶ 8vo. Original full red calf binding by Bickers & Son, London, with double gilt-rules, spine with extra-gilt, raised bands, brown morocco spine label, a.e.g.; marbled endsheets; both joints cracked. PROVENANCE: Inscribed to Lionel Neville F.

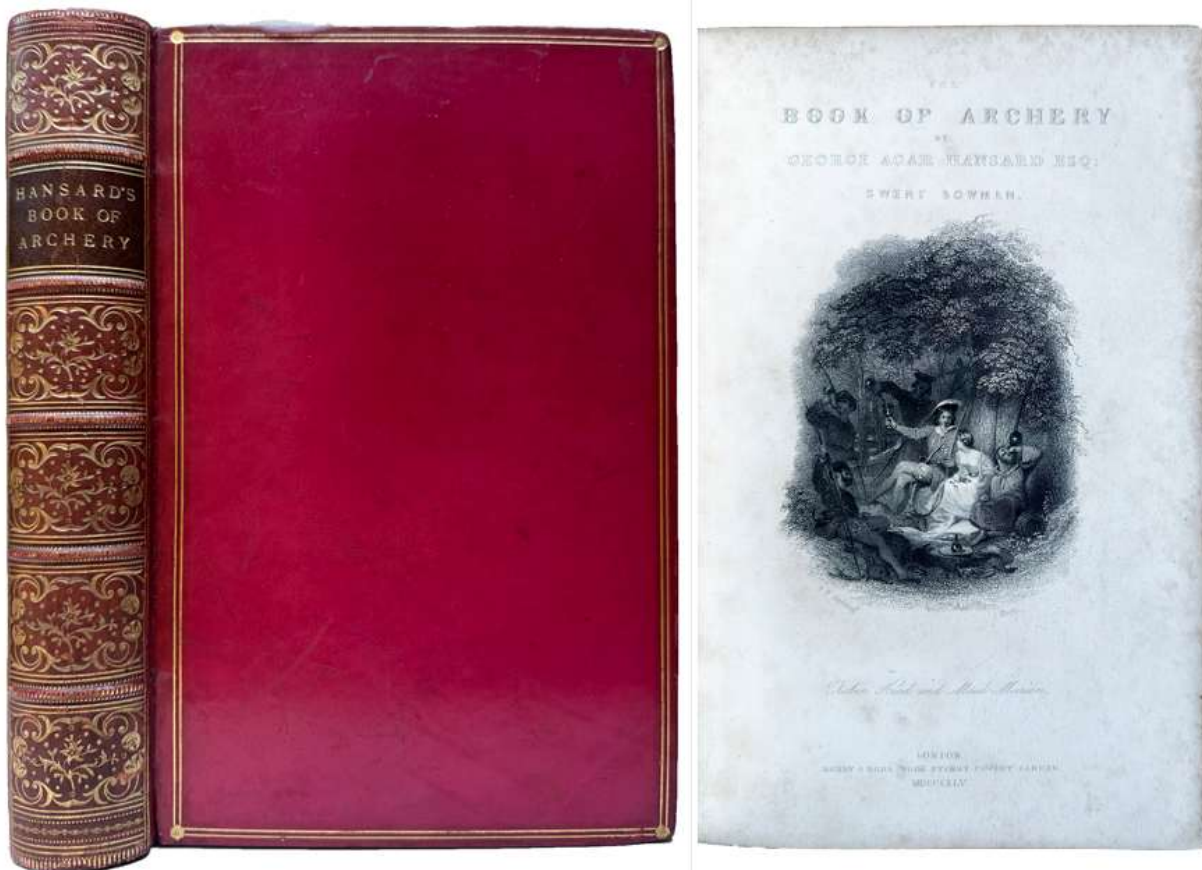
J E F F W E B E R

Ames, with the best wishes of Frederick Lorn Campbell, on his leaving Eton,  
Xmas 1866. Scarce.

\$ 750

With a fore-edge painting, being a copy of the frontispiece for this edition, “Portrait of Her Majesty” practicing with her bow – taking aim. Whilst her pose takes sure aim, we know not which target she hath chosen! The original frontispiece shows the Queen with company as several people are near at hand. In the fore-edge, the artist has dropped away all the others in the Queen’s company, focusing attention tighter to the Queen (less of the surroundings, allowing the vertical image of the Queen to be much larger). This painting is set within an oval frame and placed vertically.

The painting was commissioned by Harrington’s, ca. mid-1990s, with their 3-line cost-code marks present [JGOP(A) – TT.LP/P/ – QNP / RQK].



RARE BOOKS



*Fore-Edge Painting by Clare Brooksbank, signed by the artist*

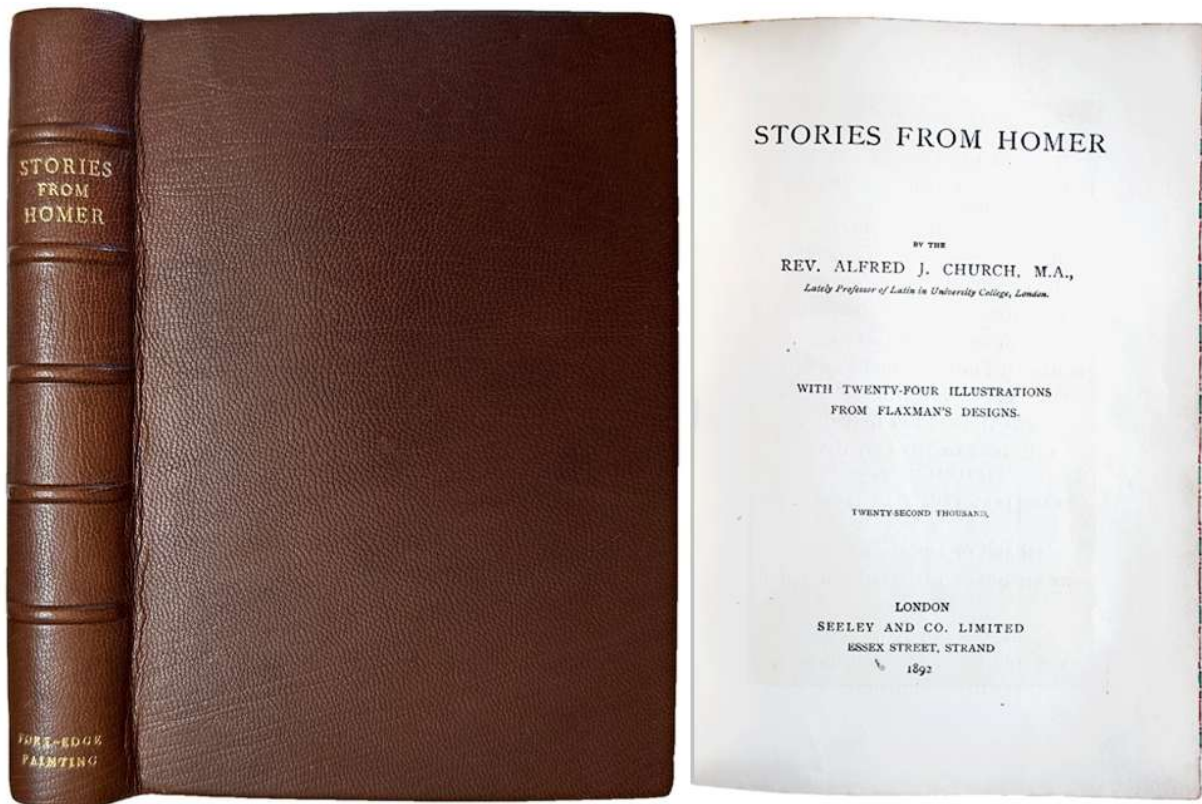
210. **HOMER; CHURCH, Rev. Alfred John** (1829-1912). *Stories from Homer. With twenty-four illustrations from Flaxman's designs. Twenty-second thousand.* London: Seeley and Co., 1892. ¶ Small 8vo. x, 307 pp. Color illus. Full modern chocolate brown morocco, five raised bands, gilt spine title, all edges marbled. "Fore-edge Painting" stamped on the spine. Fine. SIGNED 'C.E.L.B.' BY THE ARTIST CLARE BROOKSBANK. [FF2533]

\$ 850

With a beautiful painting of two lovers in a scene called "The Cock Fight," [also called "Young Greeks attending a Cock Fight,"] painted by Clare Brooksbank, signed with her initials 'C.E.L.B.' in the bottom left-hand corner; note her use of the colorful border. The scene is painted after an 1846 "Neo-Grec" painting by Jean-Leon Gerome (1824-1904). The original is in the Musee d'Orsay.



J E F F W E B E R



[210] HOMER

“Gerome portrays a couple of near-naked adolescents at the foot of a fountain. Their youthfulness contrasts with the battered profile of the Sphinx in the background. The same opposition is found between the luxuriant vegetation and the dead branches on the ground, and in the fight between the two roosters, one of which is doomed to die.” – Jean Leongerome.

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

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

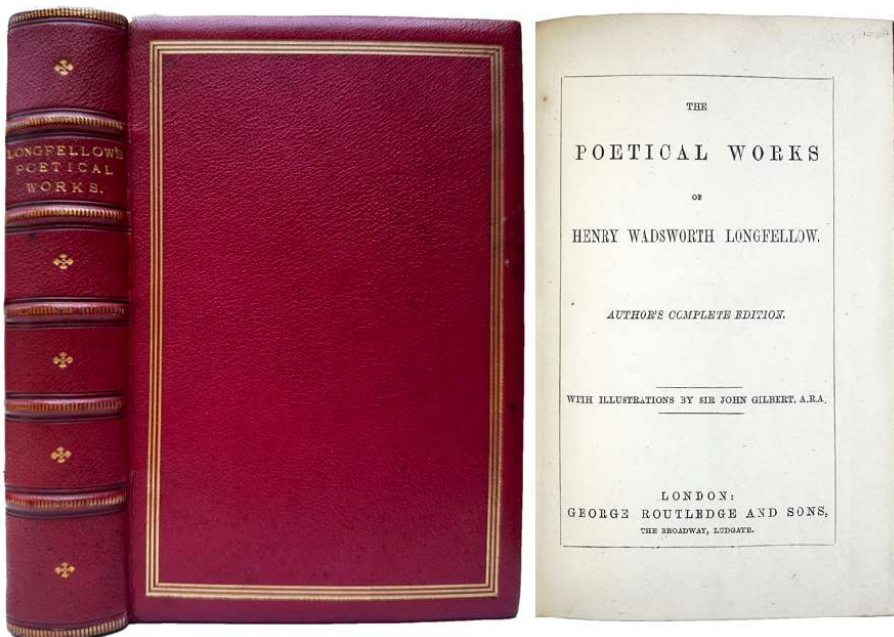
RARE BOOKS



*Scene With American Indian Chief and Elder*

211. **LONGFELLOW, Henry Wadsworth.** *The Poetical Works of Henry Wadsworth Longfellow.* London: George Routledge and Sons, n.d. ¶ Small 8vo. viii, 726 pp. Illustrated by Sir John Gilbert. Original full red triple-gilt-ruled borders, raised bands, gilt-stamped spine title, a.e.g., gilt inner dentelles, marbled endsheets. Very good.

\$ 400



With a fore-edge painting showing a scene with American Indians, a small inset contains a portrait of Longfellow. The scene echoes the famous poem of Longfellow, "The Song of Hiawatha".



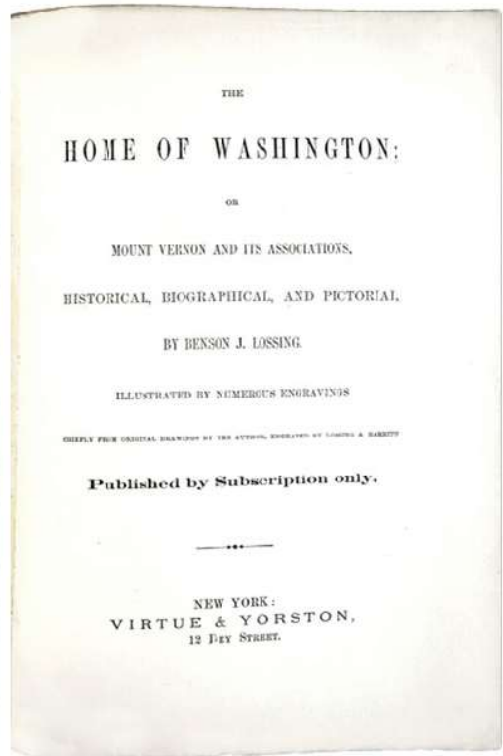
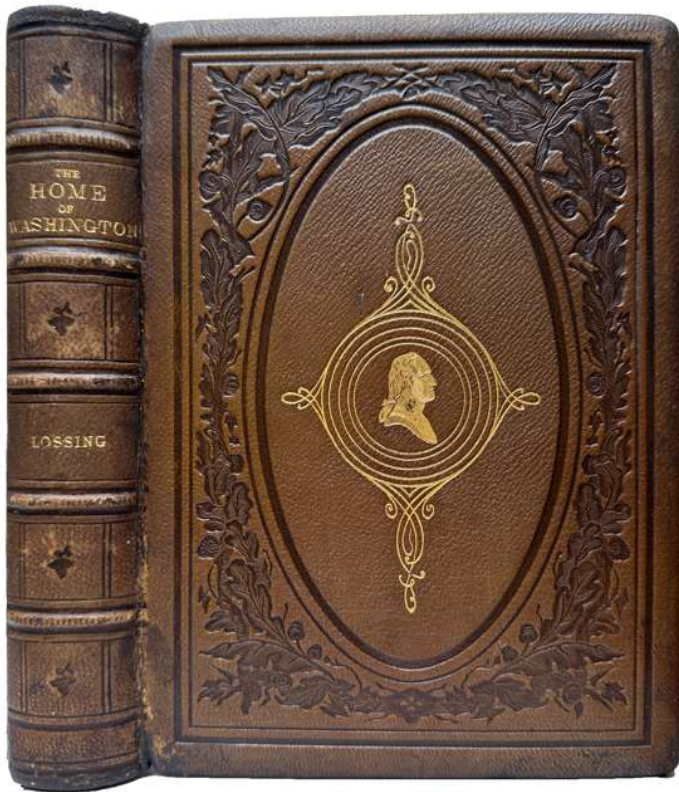
212. [WASHINGTON, George] LOSSING, Benson J. *The Home of Washington; or Mount Vernon and its associations, historical, biographical, and pictorial*. New York: Virtue & Yorston, (1870). ¶ 8vo. 446 pp. Profusely illustrated; paper is brittle. Original full brown morocco, heavily blind-embossed in darked brown, with an oval medallion center piece being a gilt-stamped portrait of George Washington, a.e.g., gilt inner dentelles, marbled endsheets; the front free-endsheet is heavily repaired at the gutter with kozo (the leaf is thus repaired but it was once separated), joints and extremities showing evidence of wear. Provenance: To Thomas T. Jeremiah, from G.W.H. Christmas 1876. Good.

\$ 550

With three fore-edge paintings found on all three edges: Portrait of George Washington (copies from the frontispiece), with Mount Vernon, [top fep]: Family residence (copied from illustration on pg. 35), [bottom fep]: Washington Headquarters (copies from illustration on pg. 55).

Cost-codes in pencil with extensive notes relating to the fore-edge commission, obviously from Harrington's, most likely from the mid-1990s. [3-line code: JLOP(A) – TTLP/P – PPK / RLR].

RARE BOOKS



[212] George Washington

J E F F W E B E R

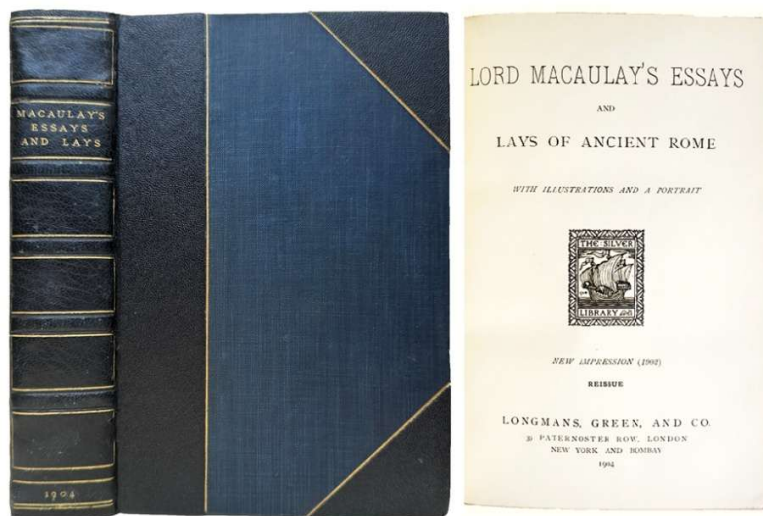


Rome showing St. Peter's Basilica, Tiber River, Castel Sant'Angelo

213. **MACAULAY, Thomas Babington.** *Lord Macaulay's Essays and Lays of Ancient Rome. With illustrations and a portrait. New impression (1902) reissue.* London: Longmans, Green, 1904. ¶ 8vo. [x], 923, [1] pp. Portrait frontispiece, illus. Half navy-blue morocco, blue cloth sides, a.e.g., marbled endsheets, original spine mounted. Very good+.

\$ 300

With a fore-edge painted scene of Rome showing St. Peter's Basilica, Tiber River, Castel Sant'Angelo, etc.



[213]

RARE BOOKS



214. **MEREDITH, Owen.** *Lucile. Illustrated.* Boston: James R. Osgood, 1883. ¶ 8vo. 332 pp. Illus. Original full heavily blind-stamped morocco, raised bands, gilt spine title, a.e.g., marbled endsheets. Very good.

\$ 450

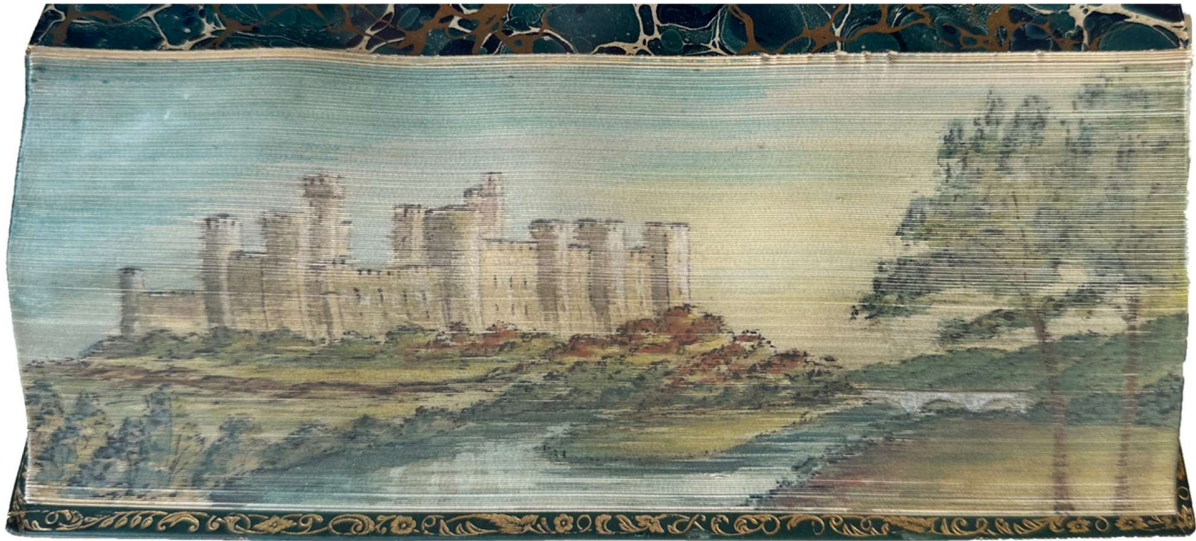
With a panoramic set of 3 fore-edge paintings, one each on all three sides: top, bottom and fore-edges. The scenes are each naval seascapes with ships, borders, etc. On one corner the wife holds her baby up high for her sailor to see as he is coming home!

JEFF WEBER

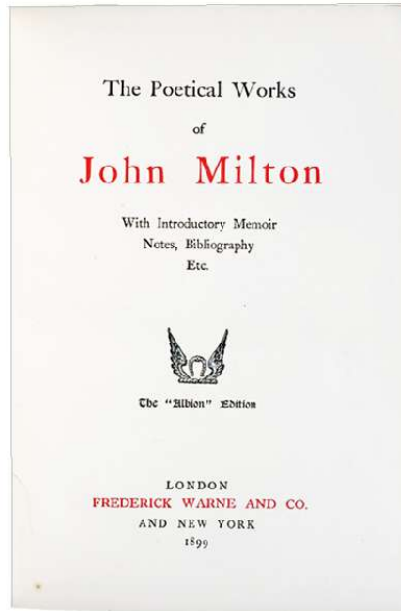
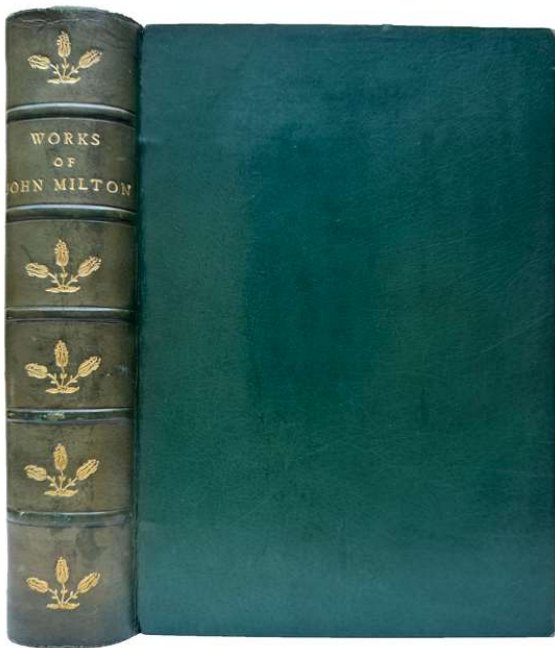


[214] MEREDITH

RARE BOOKS



215. **MILTON, John.** *The Poetical Works of John Milton. With introductory memoir, notes, bibliography. The "Albion" Edition.* London: Frederick Warne, 1899. ¶ 8vo. 607, [1] pp. Frontispiece, title printed in red & black. Original full dark green calf, raised bands, gilt-stamped florets in the compartments, a.e.g., gilt inner dentelles,



marbled endsheets; somewhat faded, rubbed. Very good.

\$ 325

With a fore-edge painting of Ludlow Castle, commissioned by Harrington's and painted most likely in the mid-1990s.



*Signed painting*

216. **MILTON, John.** *The Poetical Works of John Milton. Edited by Sir Egerton Brydges, bart. Illustrated with engravings from drawings by J. M. W. Turner, R.A. A new edition.* London: William Tegg, 1848. ¶ 8vo. cvi, 767, [1] pp. Engraved portrait frontispiece, title with double-ruled border. Original full black morocco blind- and gilt-stamped covers, raised bands, gilt-stamped spine title, a.e.g., gilt inner dentelles, ornamental gilt-stamped endsheets. Very good+.

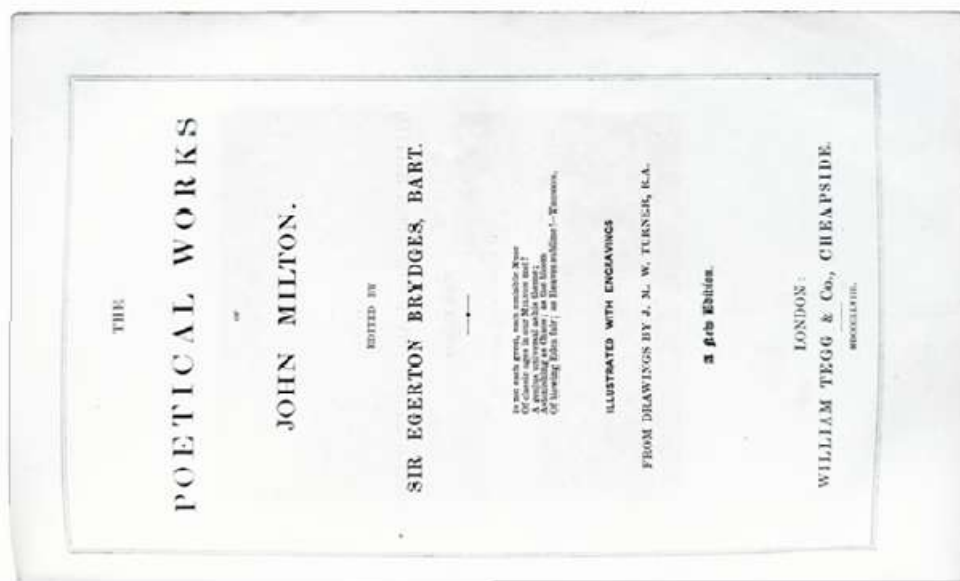
\$ 500

With a fore-edge painting of a beautiful young lady, painted in a pre-Raphaelite style. The scene is signed by the artist, with the initials, O.C.-B.

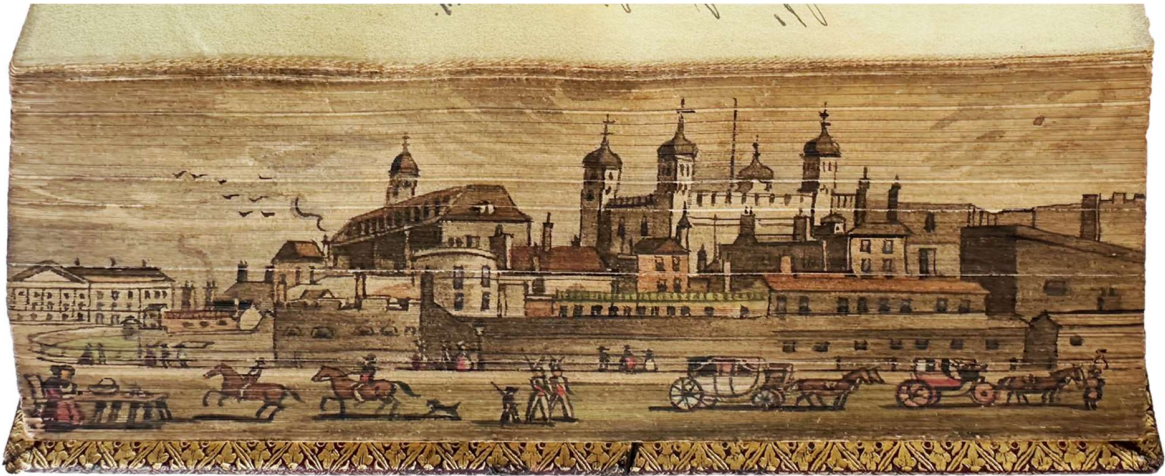
The painting was commissioned by Harrington's and painted most likely in the mid-1990s.



RARE BOOKS



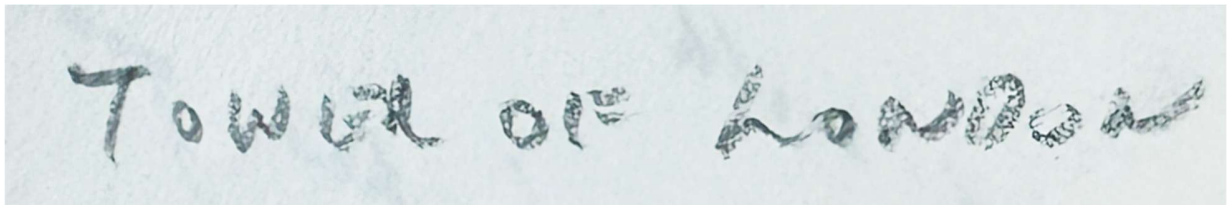
J E F F W E B E R



217. **MILTON, John.** *The Complete Poetical Works of John Milton. With life.* Edinburgh: Gall & Inglis, n.d. ¶ Sm. 8vo. xi, 491 pp. 8 engravings on steel. Original full maroon blind- and gilt-tooled morocco, a.e.g. Unrelated (to the fore-edge painting) long early ownership inscription on front endleaf. Very good.

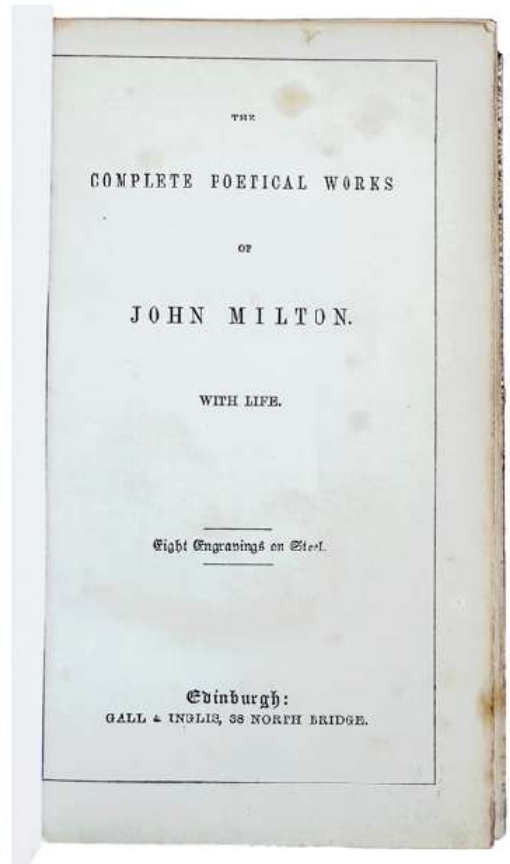
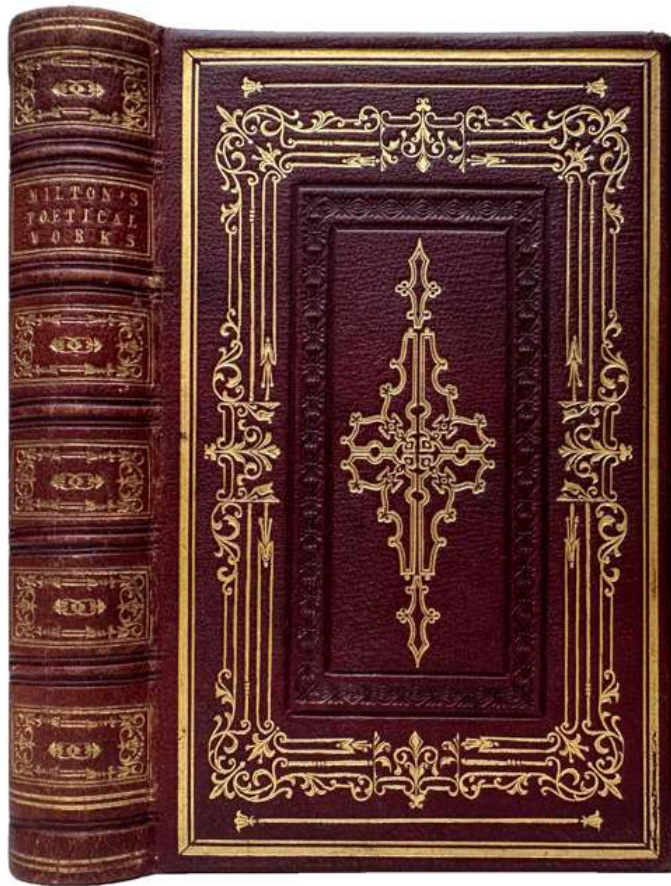
\$ 750

With a fore-edge painting of the “Tower of London.”



Artist handwriting: capital letters in pencil, front free endpaper. Painted probably between 1950-1990.

RARE BOOKS



[217] detail

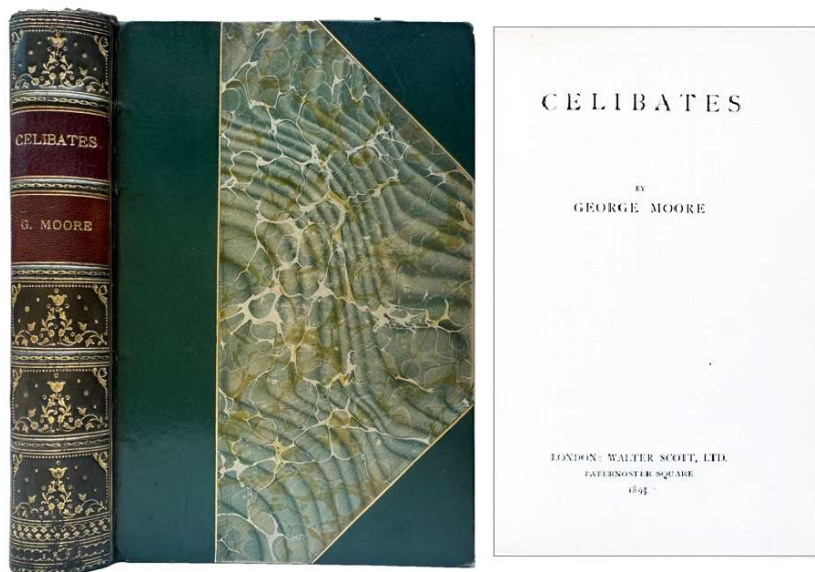
J E F F W E B E R



218. **MOORE, George.** *Celibates*. London: Walter Scott, 1895. ¶ 8vo. [viii], 559, [1] pp. Original half dark green calf, marbled boards, gilt-stamped spine compartments, dual maroon gilt-stamped labels, a.e.g. Two bookplates (one mounted over the other), the viewable bookplate is not named and looks common (not elegant); rubbed, spine head nicked, corners showing. Very good.

\$ 225

With a fore-edge painting of a “Pastoral scene and a country house”, commissioned by Harrington’s and painted most likely in the mid-1990s.



RARE BOOKS



*Double Fore-edge Painting with Essences of the Oriental*

219. **MOORE, Thomas.** *Lalla Rookh, an Oriental Romance. New edition.* London: Longman, Brown, Green, and Longmans, 1846. ¶ 8vo. viii, 396 pp. Engraved frontispiece, half-title, engraved plates; foxed. Original full crimson morocco, gilt-stamped covers, raised bands, gilt compartments and spine title in gilt, a.e.g.,

J E F F W E B E R

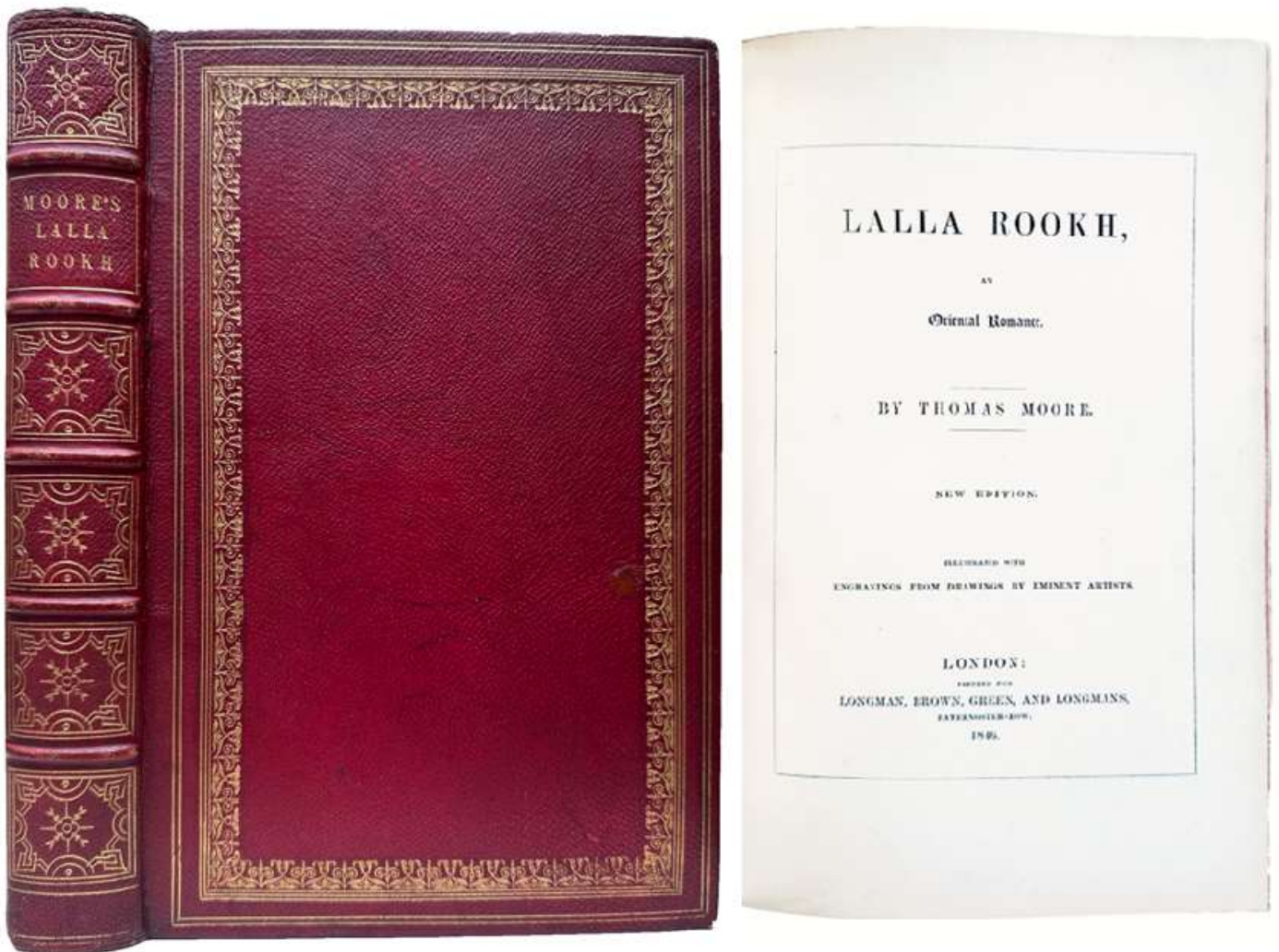
gilt inner dentelles, cream endsheets; rubbed, corners showing or starting.

Former ownership signature of Emilila[?] N. Miller. Very good.

\$ 750

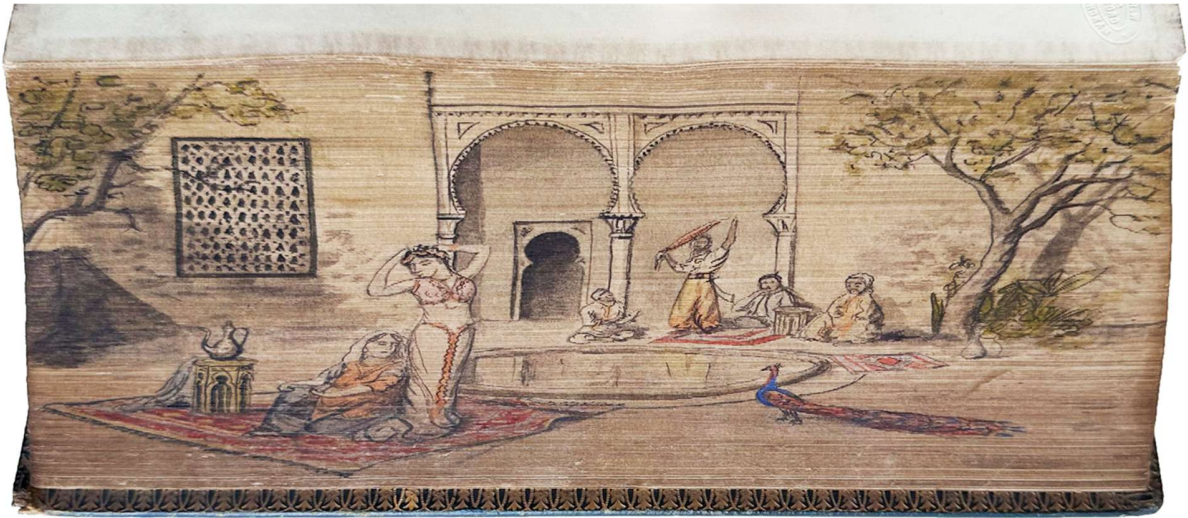
With a double fore-edge painting found along the vertical fanned edge of this volume, being two fine oriental scenes – romantic indeed! Very well-made set of paintings for this edition.

With Harrington's cost-codes present; most likely painted in the mid-1990's.



[219]

RARE BOOKS



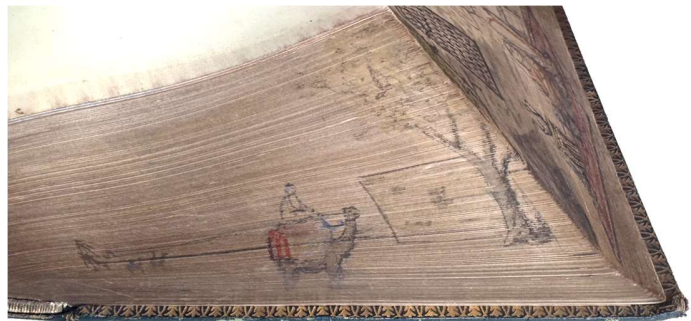
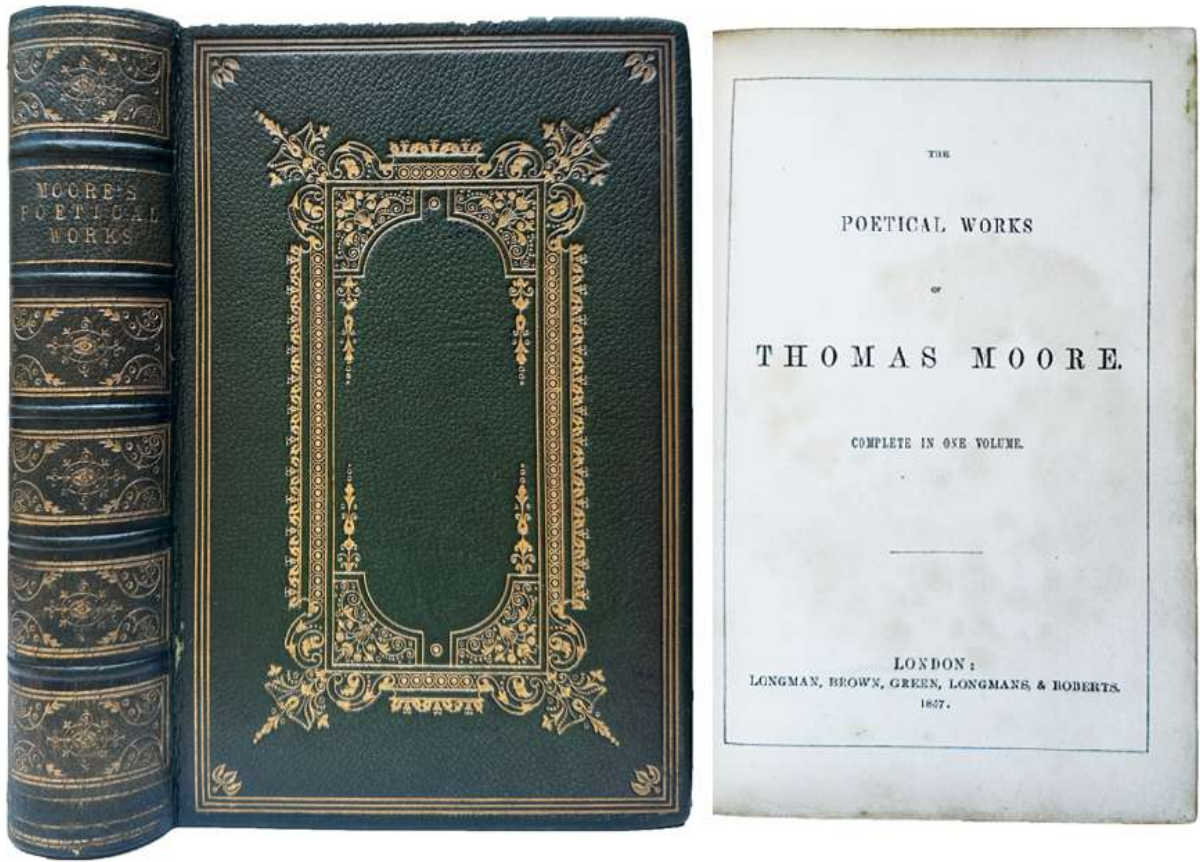
220. **MOORE, Thomas.** *The Poetical Works of Thomas Moore. Complete in one volume.* London: Longman, Brown, Green, Longmans, & Roberts, 1857. ¶ Thick 8vo. lv, [1], 691, [1] pp. Engraved frontispiece, half-title; foxed. Original full dark green morocco, gilt-stamped covers, gilt compartments and spine title in gilt, a.e.g., gilt inner dentelles, cream endsheets; rubbed. Former ownership signature of M.H. Callan, June 1933. Very good.

\$ 400

With a panoramic fore-edge painting described by the bookseller as: Belly dancer + music (peacock by a wading pool, all within an Arabesque courtyard); caravanseraï; hookah smoker.

Commissioned by Harrington's probably in the mid-1990s. With their 3-line cost-code: [J]JSP – TTLP/P/ QNP / RQK]

JEFF WEBER



[220]

RARE BOOKS



*Signed by Martin Frost*


221. [Music] **MOZART; HANDEL; PLEYEL; HAYDEN, BEETHOVEN.**

*The Beauties of Mozart; Handel; Pleyel; Hayden, Beethoven and other celebrated composers adapted to the words of Popular Psalms & Hymns for one or two voices, with an accompaniment & appropriate symphonies for the piano forte, organ or harp, by an eminent professor. A new & improved edition.* London: Samuel Leigh, c.1820. ¶ Oblong 8vo.

[7x10 inches]. [6], iii, [1], 164, ii, 6 pp. Title engraved vignette showing a musical procession. Original full dark brown blind-stamped and gilt-stamped straight-grain morocco, a.e.g., rebacked with brown morocco, raised bands, the title BEAUTIES OF MUSIC on the spine, along with "FOREEDGE PAINTING" [indicative of the modern date this fore-edge was made]; general wear to covers. With ownership signature of Eliza Susannah Neele (ca.1789-1867), and a bookplate from her family name. Very good.

\$ 475

With a fore-edge painting showing an orchestra of angels, signed by Martin Frost, with

his mf initials:  The painting was made in 1992 (the choice of scene was Frost's).

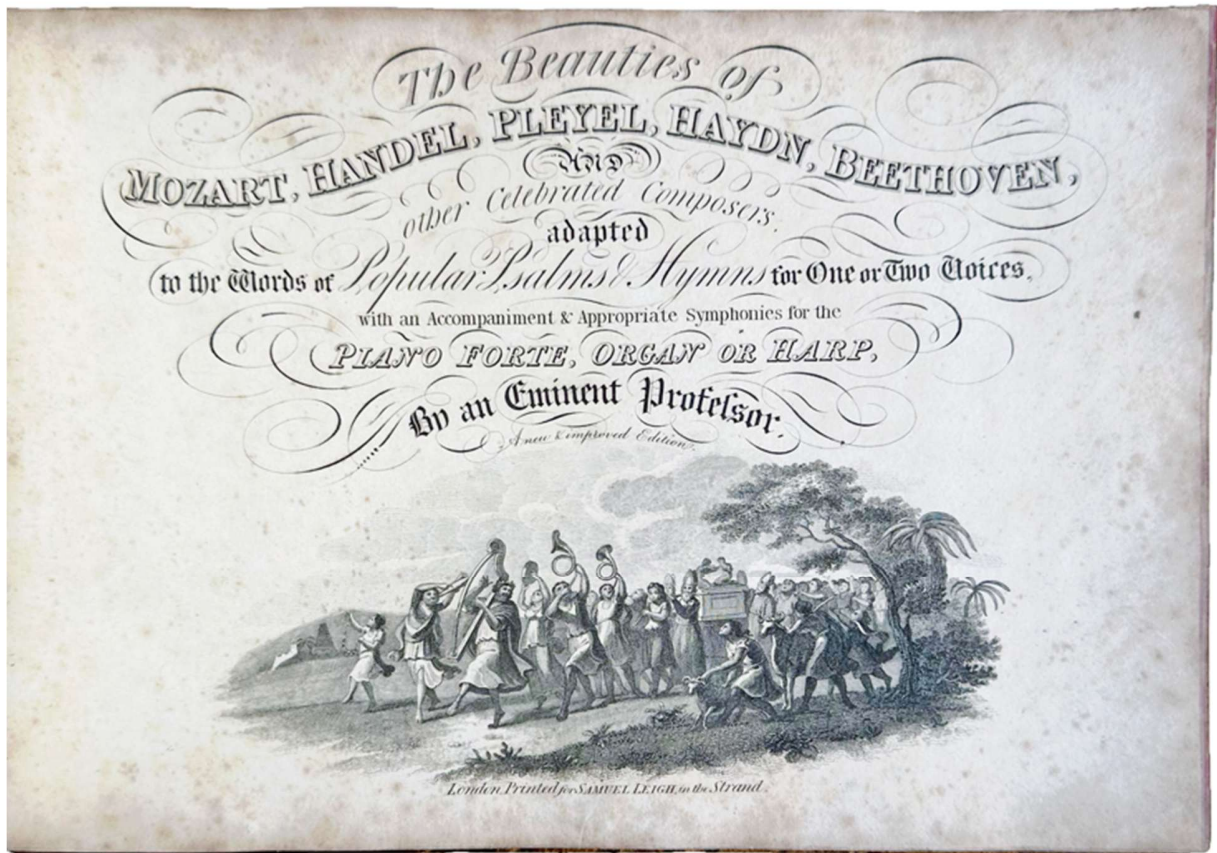
J E F F W E B E R

With cost-codes from Harrington's showing that the volume was sold through this bookshop. The spine was replaced by Harrington's, after it was given a new fore-edge painting by Frost.



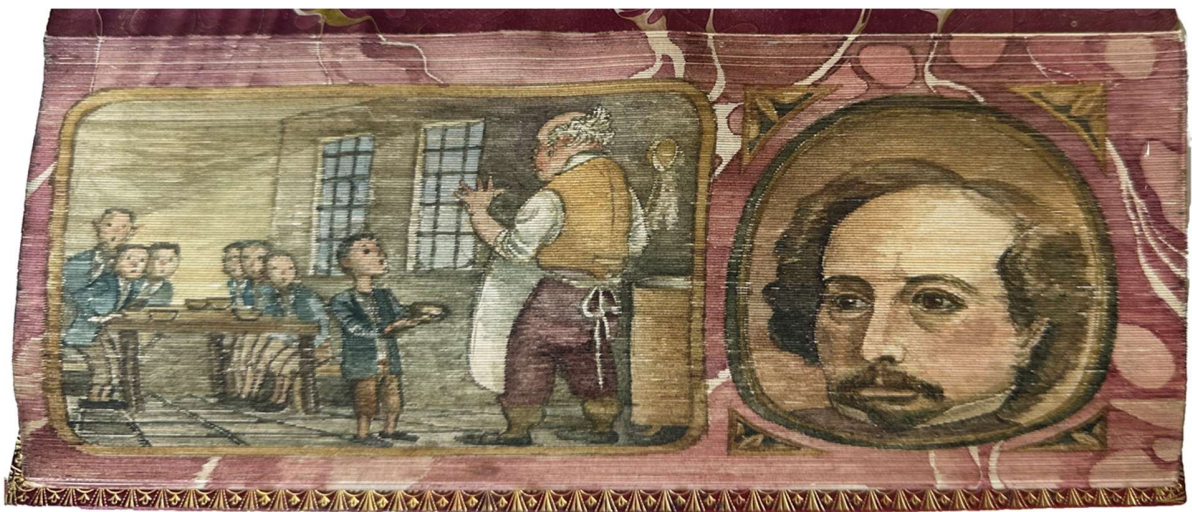
[221]

RARE BOOKS



[221] Initial signature of the artist, Martin Frost

JEFF WEBER



RARE BOOKS

222. **OLIPHANT, Mrs.** *The Literary History of England in the end of the eighteenth and beginning of the nineteenth century.* London: Macmillan, 1882. ¶ 3 volumes. 8vo. viii, 395, [1]; [vi], 392; vi, 405, [1] pp. Preliminaries & rear leaves foxed. Original full red calf, gilt-stamped boarders, being PRIZE BINDINGS, extra-gilt tooled spines, a.e.g., gilt-stamped inner dentelles, marbled endsheets. BINDING was given as a PRIZE at the College of Preceptors, Christmas 1909, First Prize for English Subjects awarded to Gladys Mary Gieve, pupil of Miss. C. Coudroy, L.L.A., Crouch End High School Hornsey [signed]. Very good+.

\$ 675

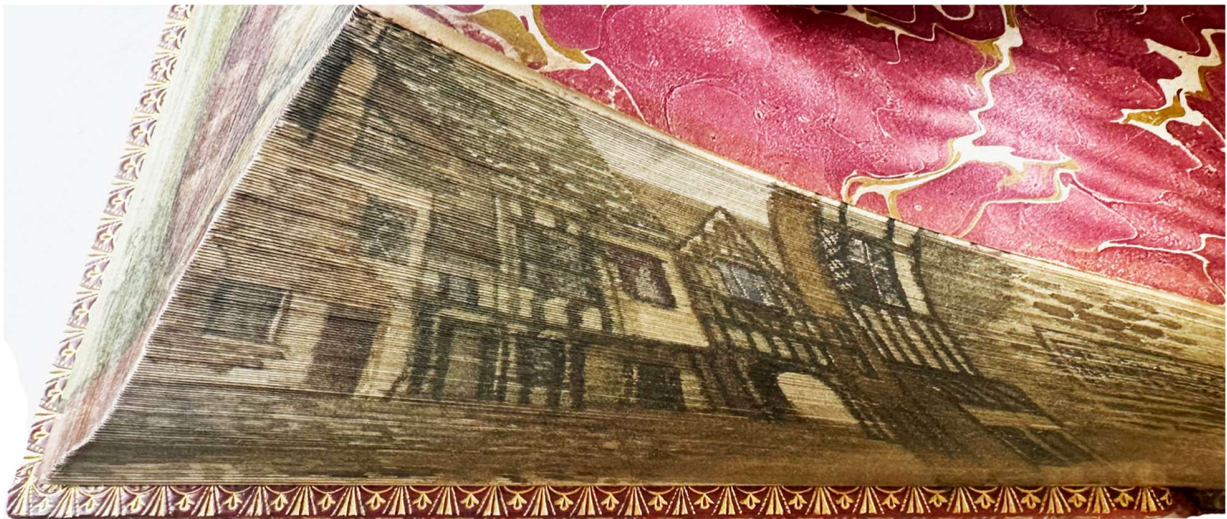
Each volume contains paintings on all 3 sides, thus there are 9 fore-edge paintings in this 3-volume group. Volume (i) Chaucer- Canterbury, Pilgrimage, Tabard Inn. Volume (ii) Shakespeare – birthplace, Anne Hatherway’s cottage and the globe [theatre]. Volume (iii) Dickens – Gadshill, scene from Oliver Twist.



Commissioned by Harrington’s, with their cost-codes [LUUP(A)]. Painted most likely in the mid-1990s.

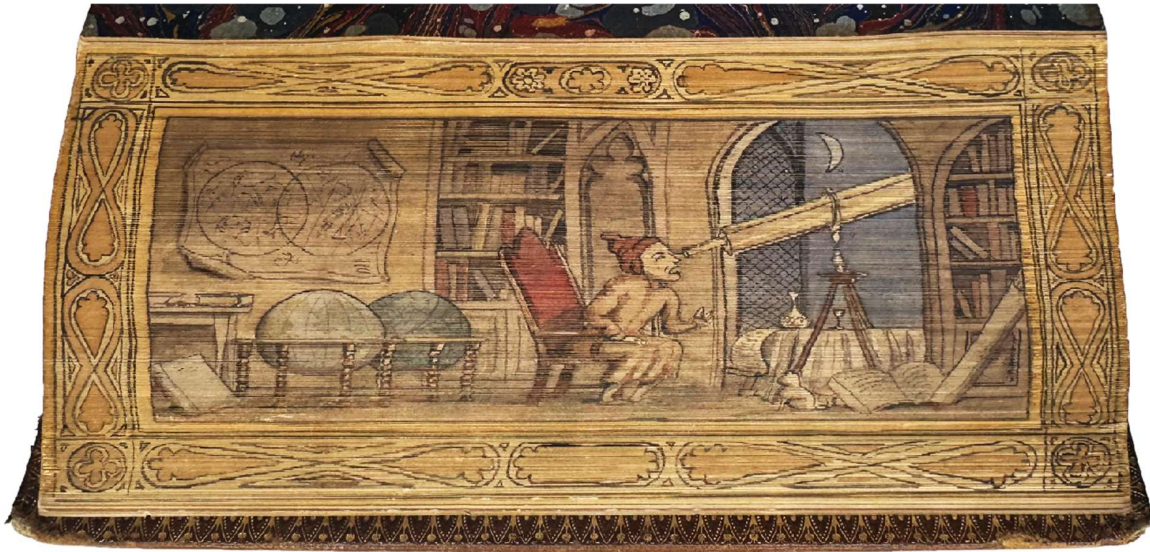
J E F F W E B E R

PROVENANCE: Gladys Mary Gieve (ca.1893-1939), Holly Court Merton Lane Highgate, Middlesex.



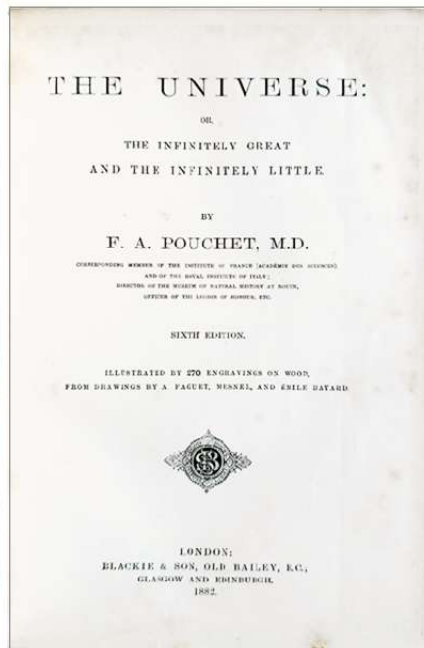
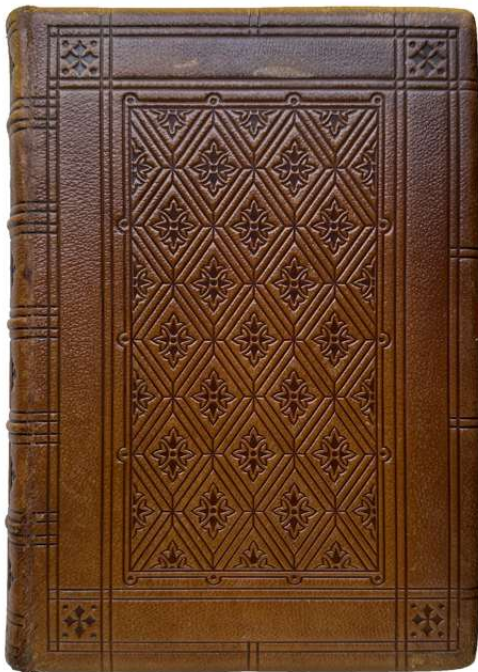
[4 more top & bottom watercolors – showing online]

RARE BOOKS



*Wonderful Scene Showing the Astronomer*

223. **POUCHET, Félix Archimède.** *The Universe: or, the infinitely great and the infinitely little. Sixth edition.* London: Blackie & Son, 1882. ¶ 8vo. xvi, 564 pp. Numerous figures, index. Original full heavily blind-stamped brown morocco, gilt spine title, a.e.g Very good.



\$ 450

With a fore-edge showing a famous scene of a man looking through his telescope.

J E F F W E B E R

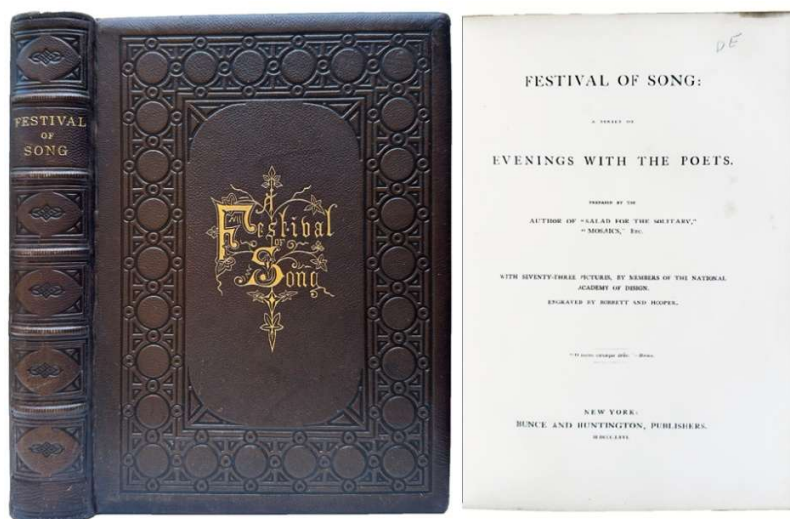


224. [SAUNDERS, Frederick]. *Festival of Song: a series of Evenings with the Poets*. New York: Bunce and Huntington, 1866. ¶ 8vo. xiv, 376 pp. 73 figures. Original full dark brown heavily blind- and gilt-stamped morocco, a.e.g., gilt inner dentelles, marbled endsheets; joints reinforced professionally. Ownership inscription to Mary A. Dency, Christmas 1865 from --. Very good +.

\$ 350

With 73 figures engraved by Bobbett and Edward Hooper after the work of members of the National Academy of Design.

With a rather charming fore-edge painted scene of a couple – one at the piano (a spinet) and a young lady sits in attendance.



RARE BOOKS



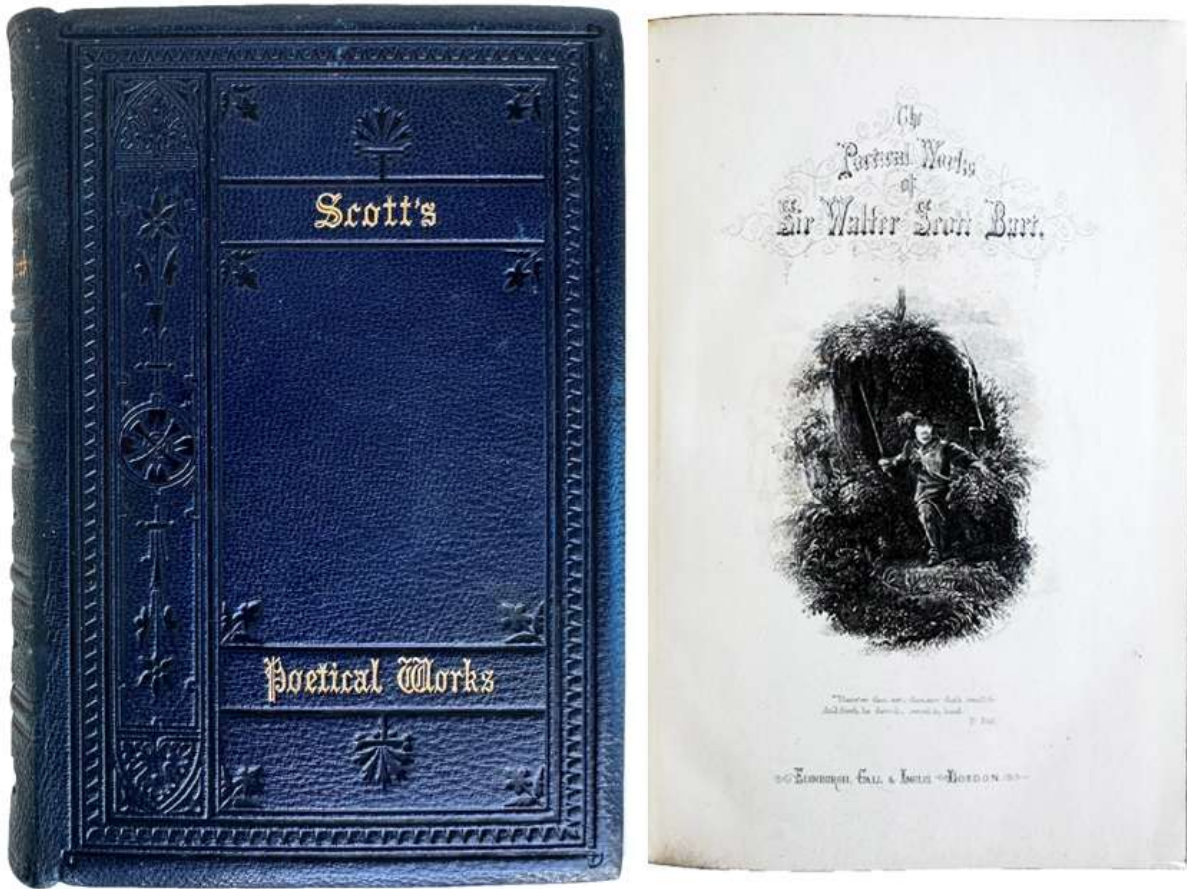
*Ballooning Fair*

225. **SCOTT, Sir Walter.** *The Poetical Works of Sir Walter Scott. With life.* Edinburgh & London: Gall & Inglis, [n.d. ca. 1884]. ¶ Small 8vo. xvi, 624 pp. Title printed in red & black, 6 engravings on steel (including the frontispiece and half-title). Original full navy-blue heavily blind-stamped covers, gilt-stamped titles, a.e.g., brick-red endsheets. PROVENANCE: PRIZE gift: given to Laurance Phillips, for Latin, Form III, Lower School, The Queens School, Sydney, [signed] J. Neale Dalton, Headmaster, December 17<sup>th</sup>, 1884. Very good.

\$ 450

With a fore-edge painting of a splendid ballooning scene. The balloon has the word "Prince" [or Princess] on the canopy. There is a balloon capable of carrying people, whereas there are also 8 other smaller balloons, held by children and yet these balloons are 2 or 3 times the size of the children.

J E F F W E B E R



[225]

Commissioned by Harrington's and painted most likely in the mid-1990s.

J. Neale Dalton was a 19th-century educator and headmaster in Sydney, Australia. He prominently served as the Headmaster of several private educational institutions, including The Queen's School on Macleay Street and the school on Victoria Street in Darlinghurst.

PROVENANCE: Laurance Phillips, Queens School, Sydney [Australia].

RARE BOOKS

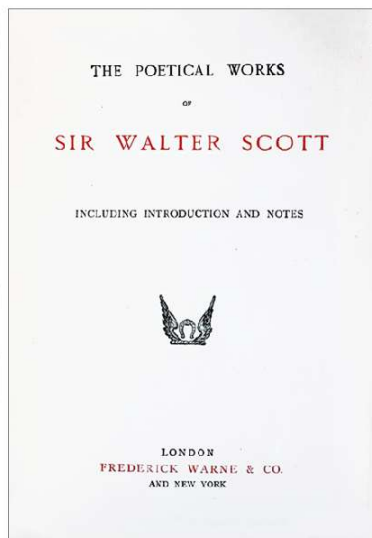
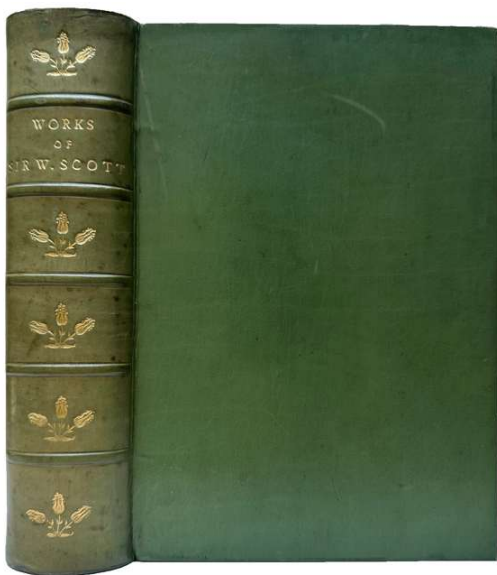


226. **SCOTT, Sir Walter.** *The Poetical Works of Sir Walter Scott. Including introduction and notes.* London: Frederick Warne, [n.d. ca. 1900-1905]. ¶ 8vo. viii, 758 pp. Title printed in red & black. Original pea-green calf, raised bands, gilt-stamped florets in the compartments, a.e.g., gilt inner dentelles, marbled endsheets; rubbed. Very good.

\$ 325

With a fore-edge painting of Norham Castle on the Tweed [Northumberland,

England]. See text of *Marmion* (within this edition), pages 51+687. This scene is often redrawn, but the artist here took liberties and made choices in, for example, removing the cattle that were originally painted on the right-bank of the River Tweed. Commissioned by Harrington's and painted most likely in the mid-1990s.



JEFF WEBER



[227] SCOTT

FORE-EDGE PAINTINGS

CATALOGUE 348

RARE BOOKS

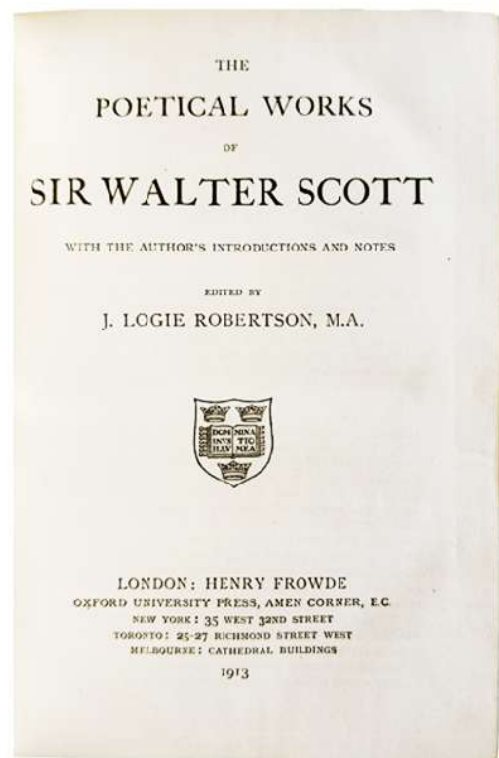
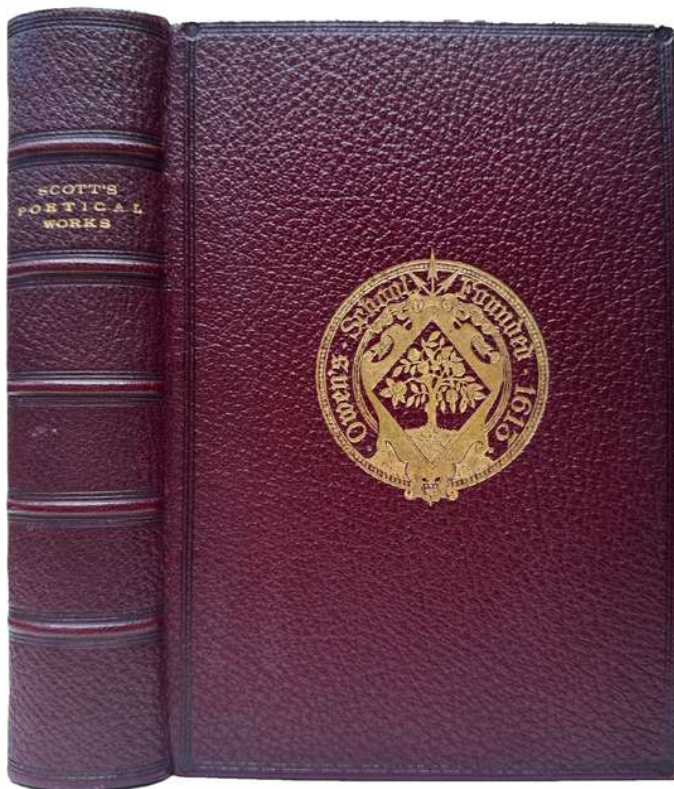
*Two Vertical "Split-Double" Fore-edge Paintings – Links fun for everyone!*

227. **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, 1913. ¶  
Small 8vo. viii, 970, [2] pp. Original full marron blind-ruled and gilt-stamped, a.e.g., gilt inner dentelles, marbled endsheets, being a PRIZE BINDING with the emblem of Owen's Grammar School, London University, 1912. Near fine.

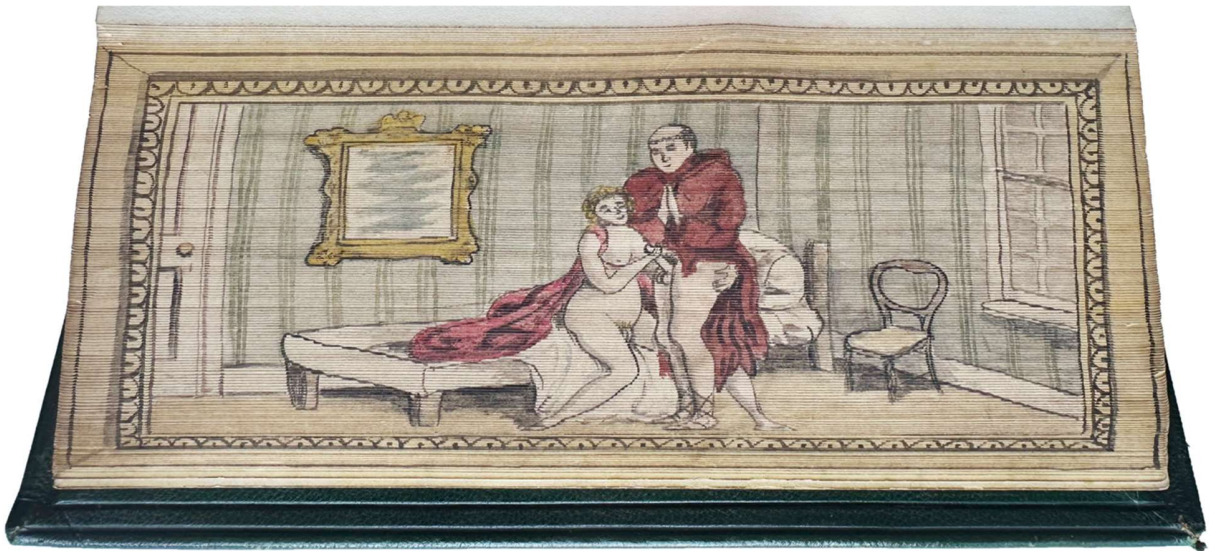
\$ 400

With a lovely set of vertical scenes as split-double fore-edge paintings of four persons golfing in 19<sup>th</sup> century costume. To the left, when fanned, one sees a couple of ladies putting. To the right, when fanned, are two men, one just after teeing off.

The Harrington's business card, 253 Kings Road, London, is still present, no surprise as they commissioned this piece ca. mid-1990s.



J E F F W E B E R



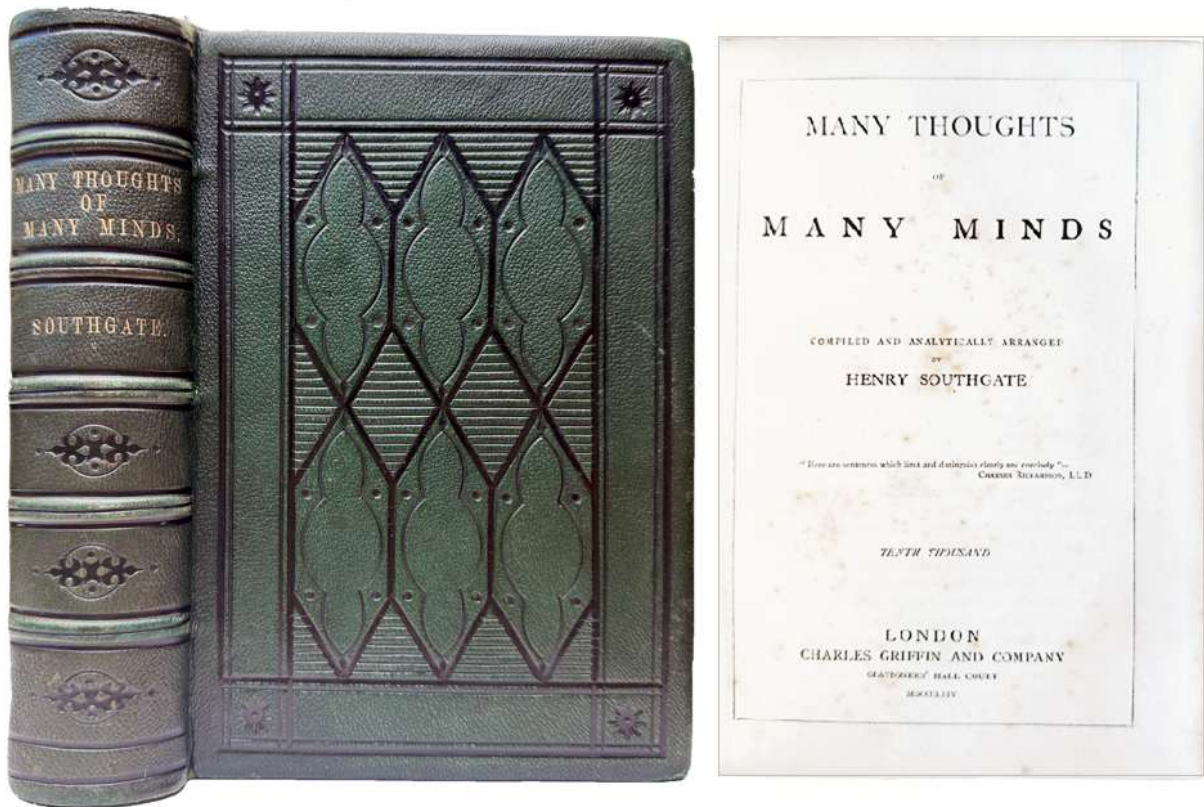
*2 Erotic Fore-edge Paintings*

228. **SOUTHGATE, Henry.** *Many Thoughts of Many Minds. Tenth thousand.* London: Charles Griffin, 1844. ¶ Thick 8vo. xxxviii, [2], 682 pp. Original full olive-green black-stamped decorative covers, raised bands, black florets in compartments, gilt-stamped titles, a.e.g., marbled endsheets. Some foxing. Lovely binding. Very good+.

\$ 325

RARE BOOKS

With a split fore-edge painting depicting a priest engaged in provocative sex acts, each within a bedroom chamber suite – a border of semi-rondels in yellow frame the scenes.



From Harrington's who commissioned this piece apparently ca. mid-1990s. Their cost-codes are present [JΠOP . . . TT. LP/ᵑ – PPK / RLR].



[228] "Let us 'pray'?" (detail)

J E F F W E B E R

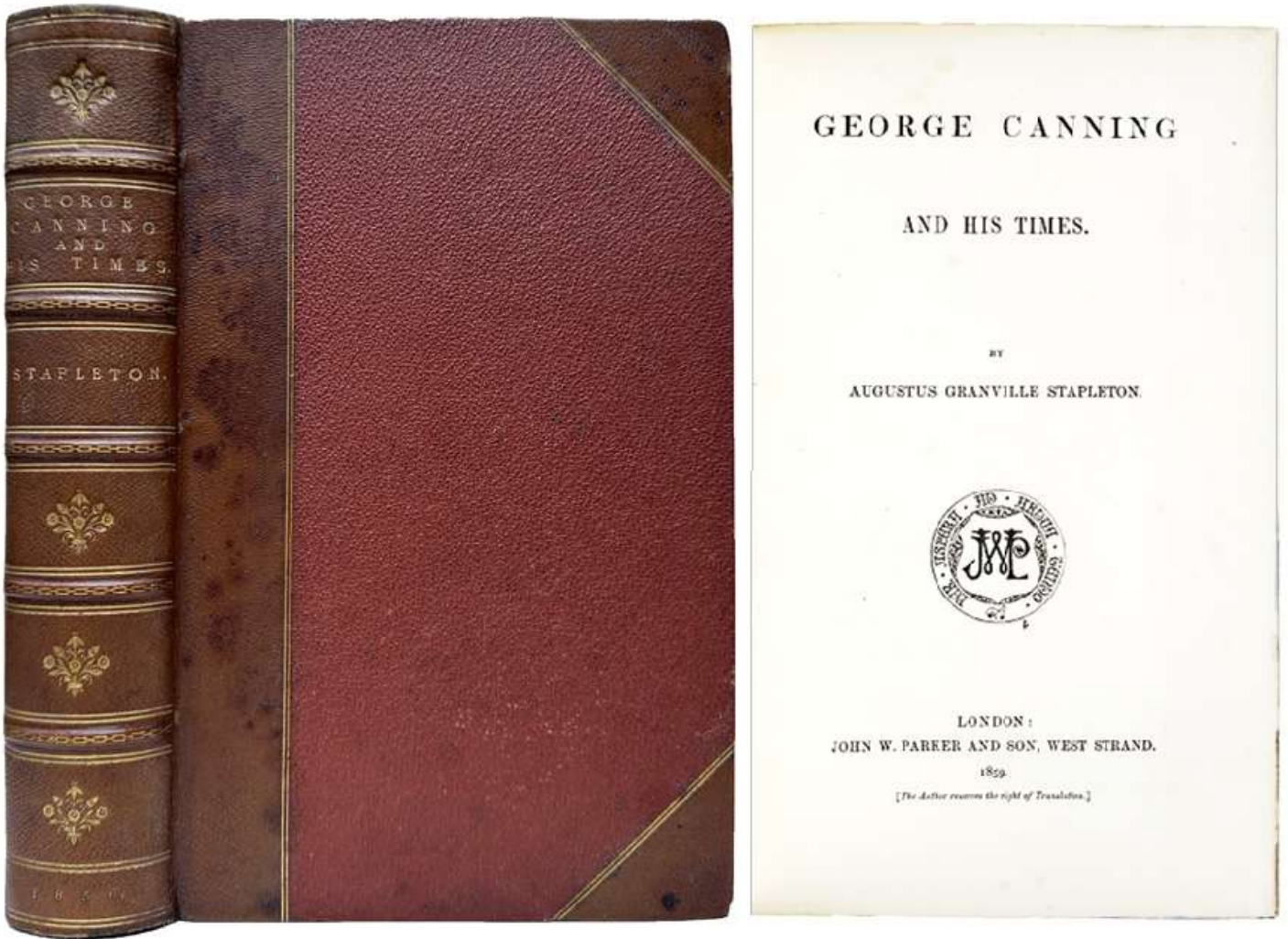


229. **STAPLETON, Augustus Granville.** *George Canning and his Times*. London: John W. Parker, 1859. ¶ 8vo. viii, [2], 614 pp. Foxing. Original brown morocco, dual gilt-rules, raised bands, gilt-stamped spine, brick-red cloth sides, a.e.g., dark green endsheets. Very good.

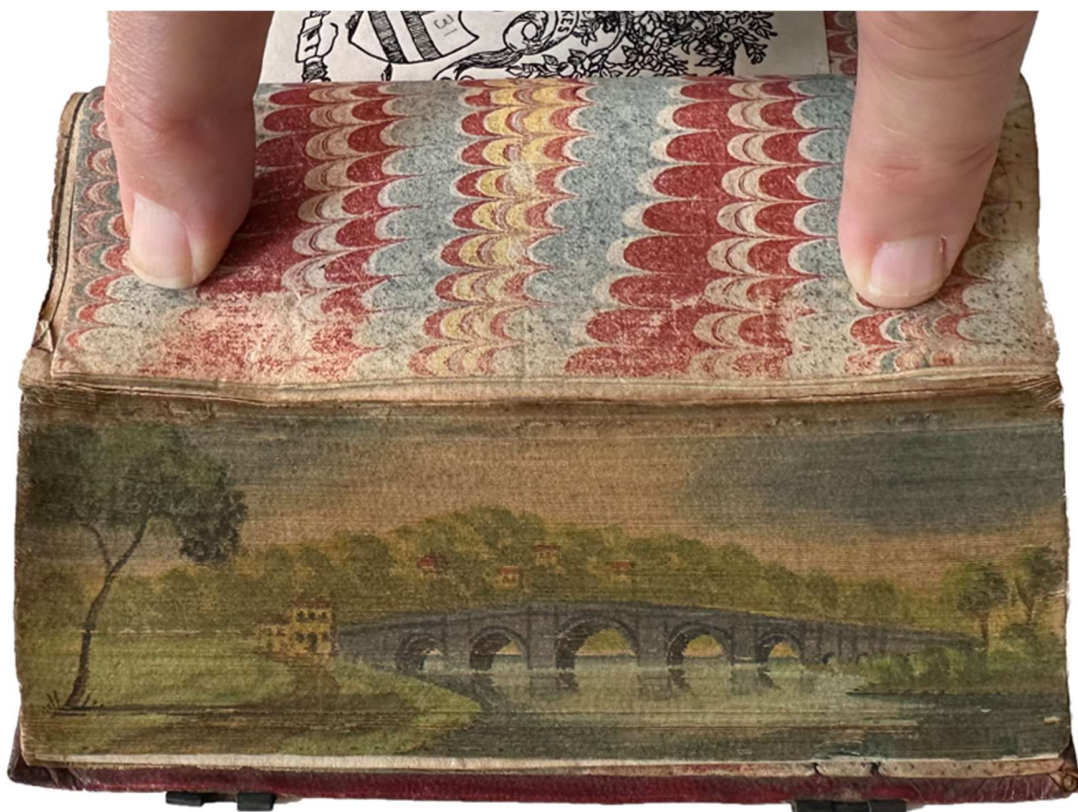
\$ 500

With a panoramic fore-edge painting found along the three edges, being British golfing scenes.

RARE BOOKS



There is a set of photographs of the painting included, probably taken by the former owner, but showing on the back sides that the photographic paper is KODAK paper and a sponsor of the Olympic Games, which Kodak was famously a sponsor from 1896 till 2008, thus the paintings are pre-2008.

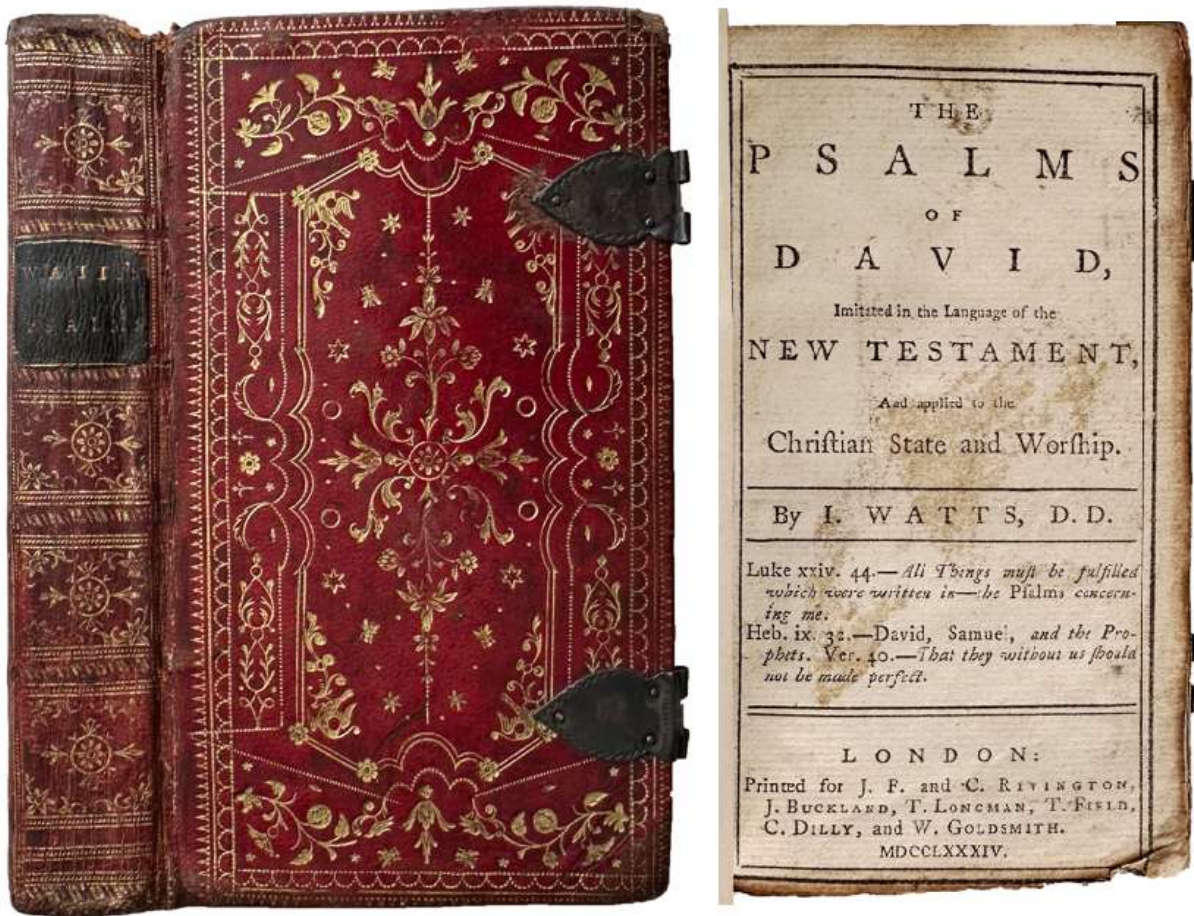


230. **WATTS, Isaac.** *The Psalms of David, Imitated in the language of the New Testament, and applied to the Christian State and Worship.* London: Printed for J. F. and C. Rivington . . ., 1784. ¶ 16mo. 80 x 140 mm. viii, 317, [23] pp. Original full crimson turkey morocco with massed gilt stamping on both covers and spine, all edges gilt, two clasps, black leather spine label; head of spine a bit chipped at corner, clasps missing the movable element, pages trimmed closely with occasional loss, but a very good copy with a lovely period binding. Bookplate of Oscar Ehrhardt Lancaster. Good. [FF2537]

\$ 800

With a fore-edge painting of Richmond Bridge, Surrey. Painted circa 1948-60 by Samuel E. Stevens.

RARE BOOKS



PROVENANCE: Pre-fore-edge: Mary Strand[?], 1790 – Mary S. Partridge, 1792;  
After fore-edge: Oscar Ehrhardt Lancaster (1887-) (Lancaster collected fore-edge  
paintings).

J E F F W E B E R

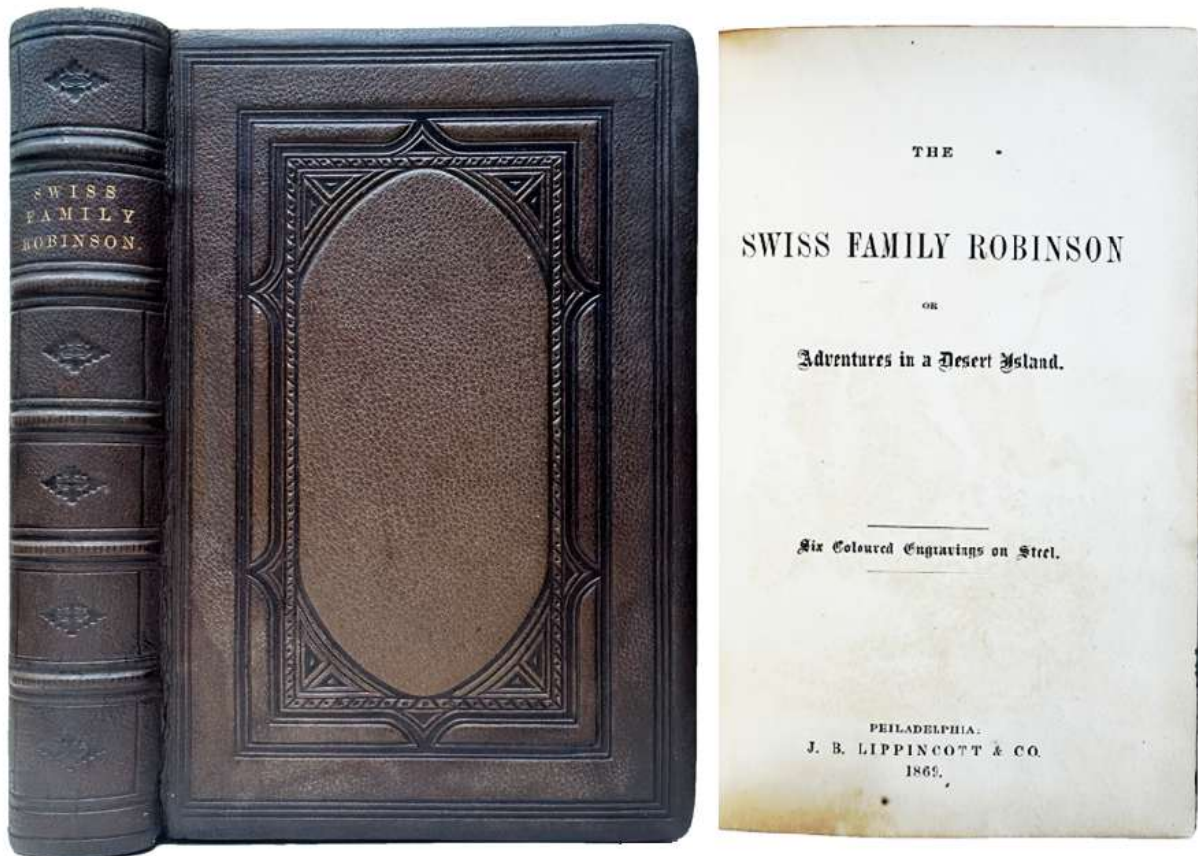


231. **WYSS, Johann David.** *The Swiss Family Robinson or Adventures in a Desert Island.* Philadelphia: J.B. Lippincott, 1869. ¶ Small 8vo. vi, [7]-383, [1] pp. 6 colored engravings on steel; some spotting and offsetting of the plates. Original full dark brown blind-stamped morocco, raised bands, gilt-stamped spine, a.e.g., yellow endsheets; upper joint starting, rubbed but clean looking. Generally very good.

RARE BOOKS

\$ 450

With a vertical fore-edge painting of a view of the Swiss Family Robinson lost at sea. “We cast off and moved away from the wreck”. The fore-edge painting is taken from the drawing supplied by the artist Jean Édouard Dargent [aka “Yan’ Dargent”] (1825-1899) – illustrating a dramatic moment for the family who survived a shipwreck and had many adventures.



With the cost-codes of Harrington's, GOP(A) – TT.LP/P/SNP/TLN].

JEFF WEBER



[231]

RARE BOOKS

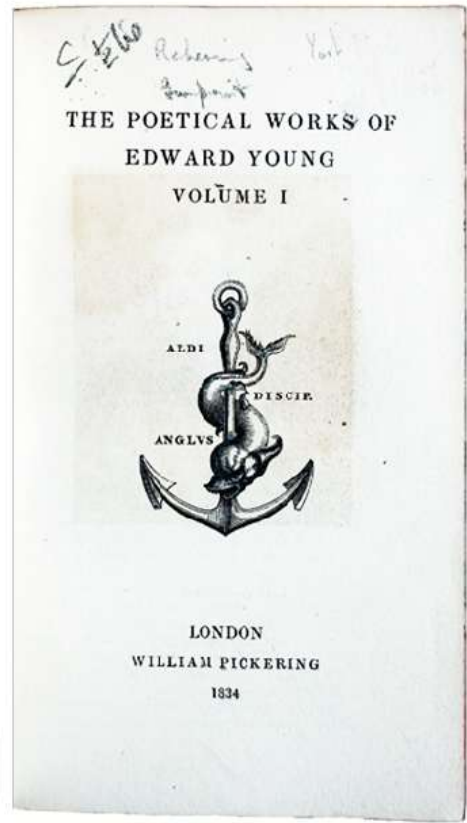
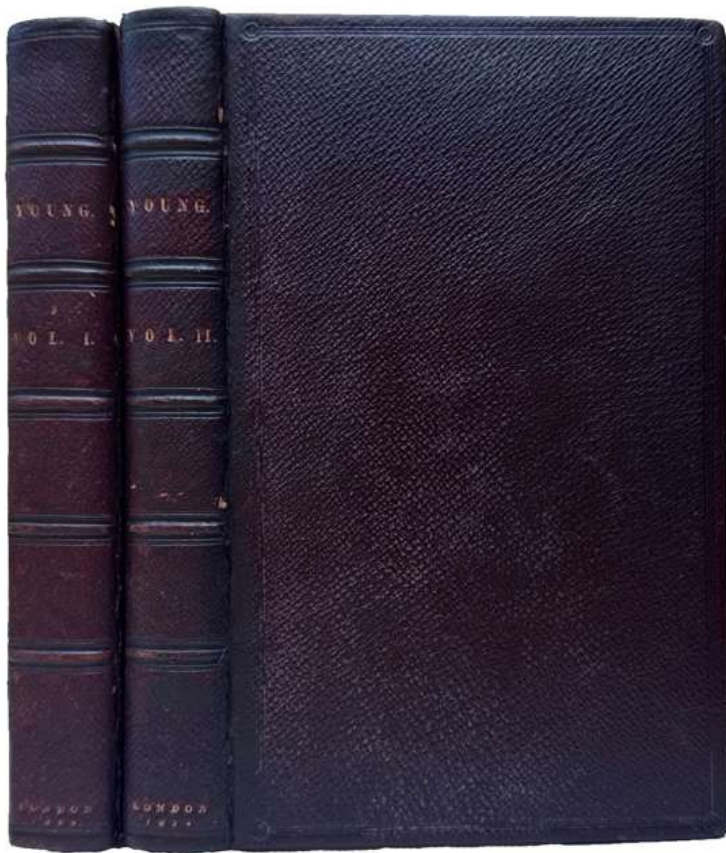


232. **YOUNG, Edward.** *The Poetical Works of Edward Young.* London: William Pickering, 1834. ¶ 2 volumes. Small 8vo. lvii, [1], 298; vi, 334 pp. Original full maroon morocco, blind-stamped rules, raised bands, gilt-stamped spine title & vol. number, a.e.g., bound by Hayday with their stamp. Very good.

\$ 400

With two fore-edge paintings being “The Courtship” and “The Conquest.” The volume shows the markings of Harrington’s with their 3-line cost-code [VCOP – TT. LP/P – OKK / QSL].

JEFF WEBER



[232] YOUNG (detail)

RARE BOOKS



*Signed by Martin Frost*

233. **ZIMMERMANN, John George** (1728-1795). *Solitude considered with respect to its influence upon the Mind and the Heart. Written originally in German . . . Translated from the French of J. B. Mercier. The third edition.* London: Printed for C. Dilly, in the Poultry, 1794. ¶ 8vo. x, 402 pp. Engraved frontispiece by Singleton. Modern full crushed chocolate brown Oasis morocco, raised bands, gilt spine title, all edges gilt, bound by David Weinstein. Two former ownership signatures. Fine.

FF2552

\$ 900

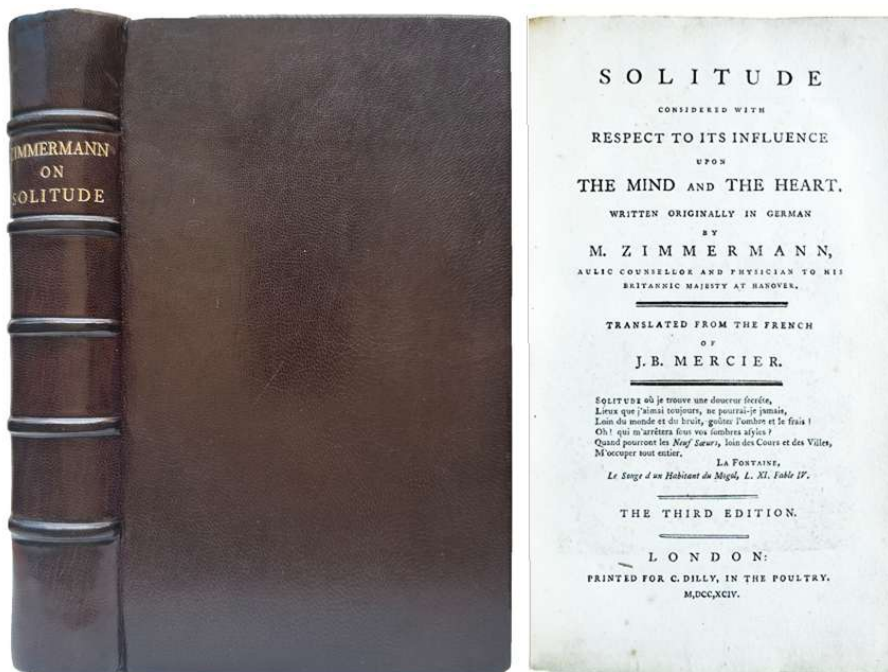
With a fine fore-edge painting hand painted by Martin Frost in 2006 depicting an eighteenth-century scene of St. Mary's Abbey, York. Signed by the artist (his initials mf are shown below, see inset) and with a presentation label describing the scene.

Johann Georg Ritter von Zimmermann was a Swiss philosophical writer, naturalist, and physician, the private physician of George III and later Frederick the Great. This was one of the author's most important works, the original title being, *Über die Einsamkeit*, 1755-56. Zimmermann was among the first to popularize the idea that a person can be "solitary without being alone," defining true solitude as an intellectual state where the mind freely reflects, distinct from the painful void of involuntary loneliness.

J E F F W E B E R

Frederick Law Olmsted, the mastermind behind New York City's *Central Park*, credited Zimmermann's *Solitude* as "the core inspiration for his theory that urban public parks are medically necessary to heal the human psyche."

See: Weber, Jeff, *Annotated Dictionary*, pp. 151-3 [Frost fl. 1973-2026+].

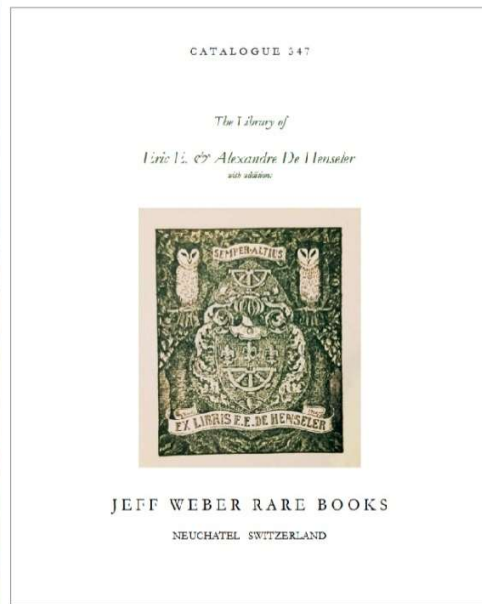
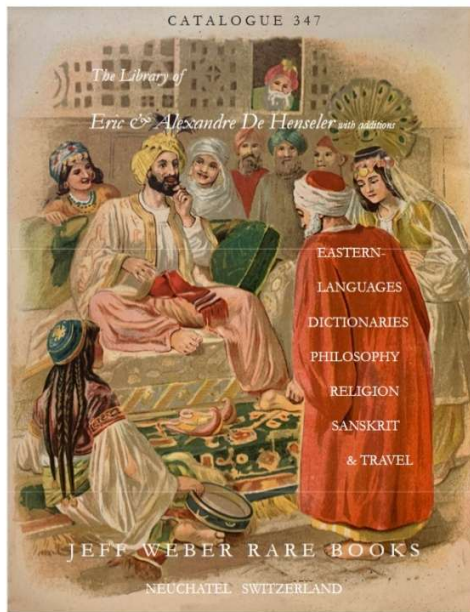


[233]

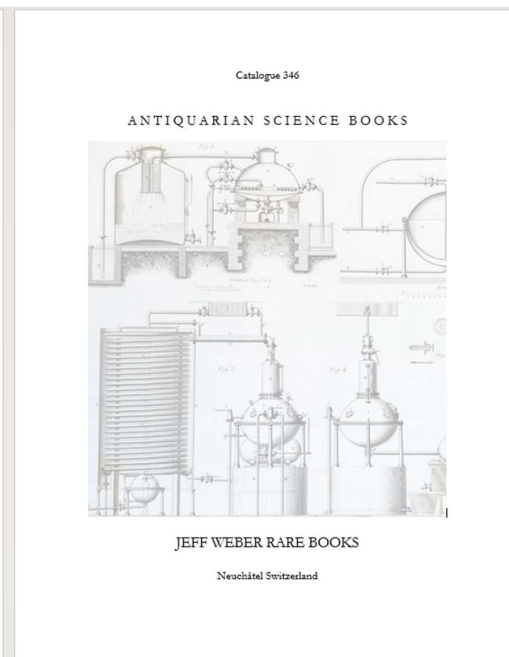
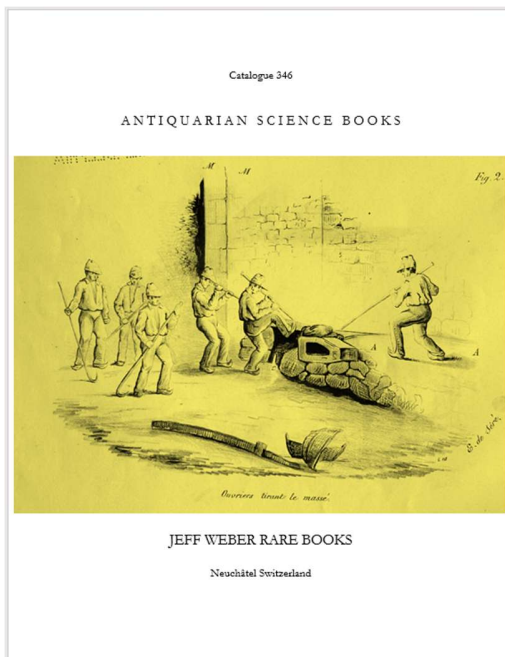
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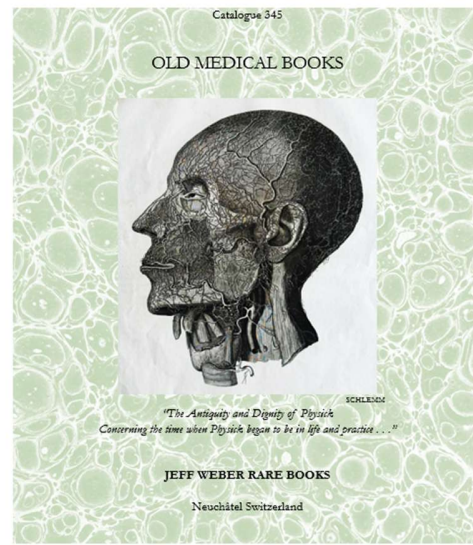


Catalogue 347: De Henseler Library, with additions

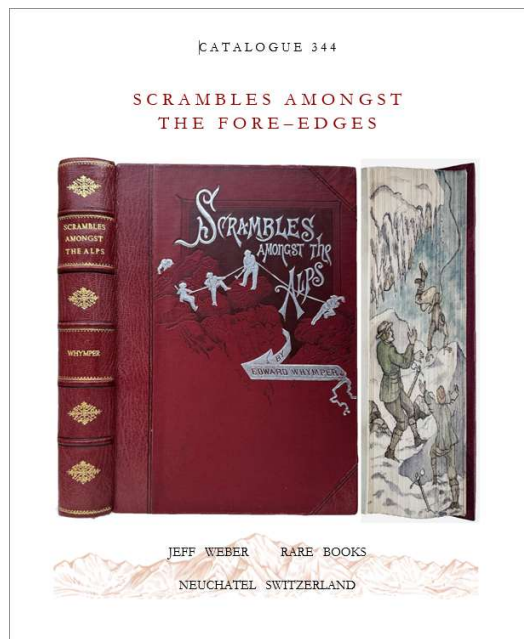


Catalogue 346: Antiquarian Science Books

# J E F F W E B E R



Catalogue 345: Old Medical Books



Catalogue 344: Fore-edge Paintings

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J E F F W E B E R

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