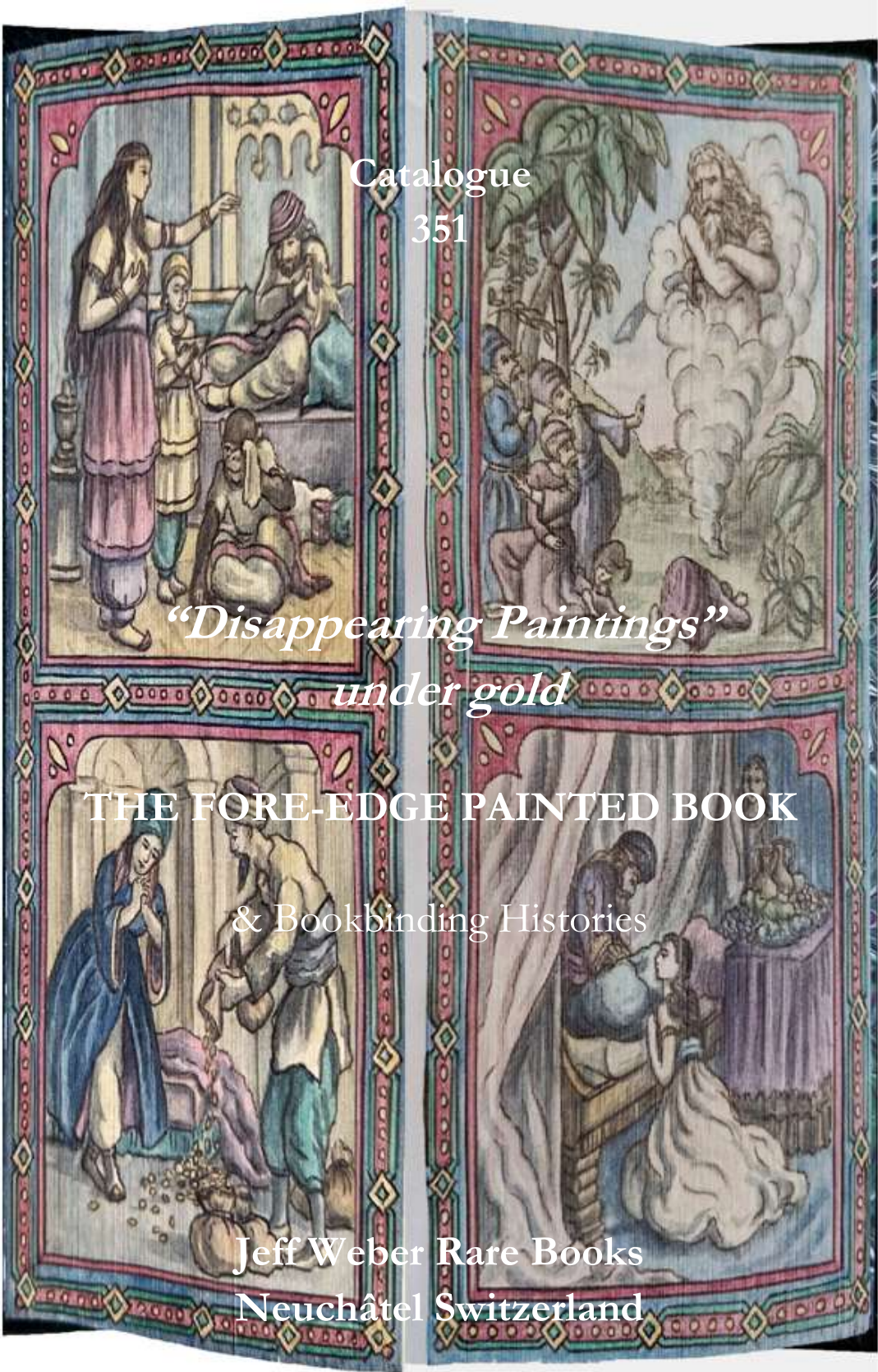


An open book with four miniature paintings on the inside covers. The top-left miniature shows a woman in a pink and purple dress standing and gesturing towards a seated man in a turban. A child stands between them. The top-right miniature shows a bearded man in a cloud, possibly a deity, with several people below him. The bottom-left miniature shows a woman in a blue dress and a man in a yellow tunic and green pants, with a pile of gold coins on the floor. The bottom-right miniature shows a woman in a white dress looking up at a man in a blue tunic who is standing near a table with a vase of fruit. The book's binding is decorated with a colorful geometric pattern.

Catalogue
351

“Disappearing Paintings”
under gold

THE FORE-EDGE PAINTED BOOK

& Bookbinding Histories

Jeff Weber Rare Books
Neuchâtel Switzerland

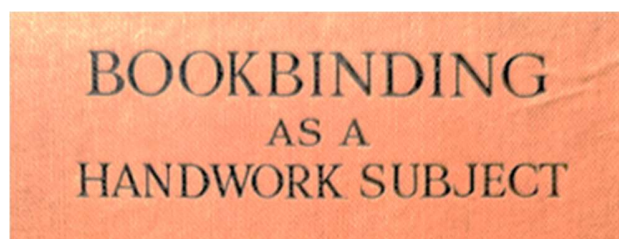
Catalogue

351



“Disappearing Paintings” under gold

THE FORE-EDGE PAINTED BOOK
& Bookbinding Histories (items 276-301)



Jeff Weber Rare Books
Neuchâtel Switzerland

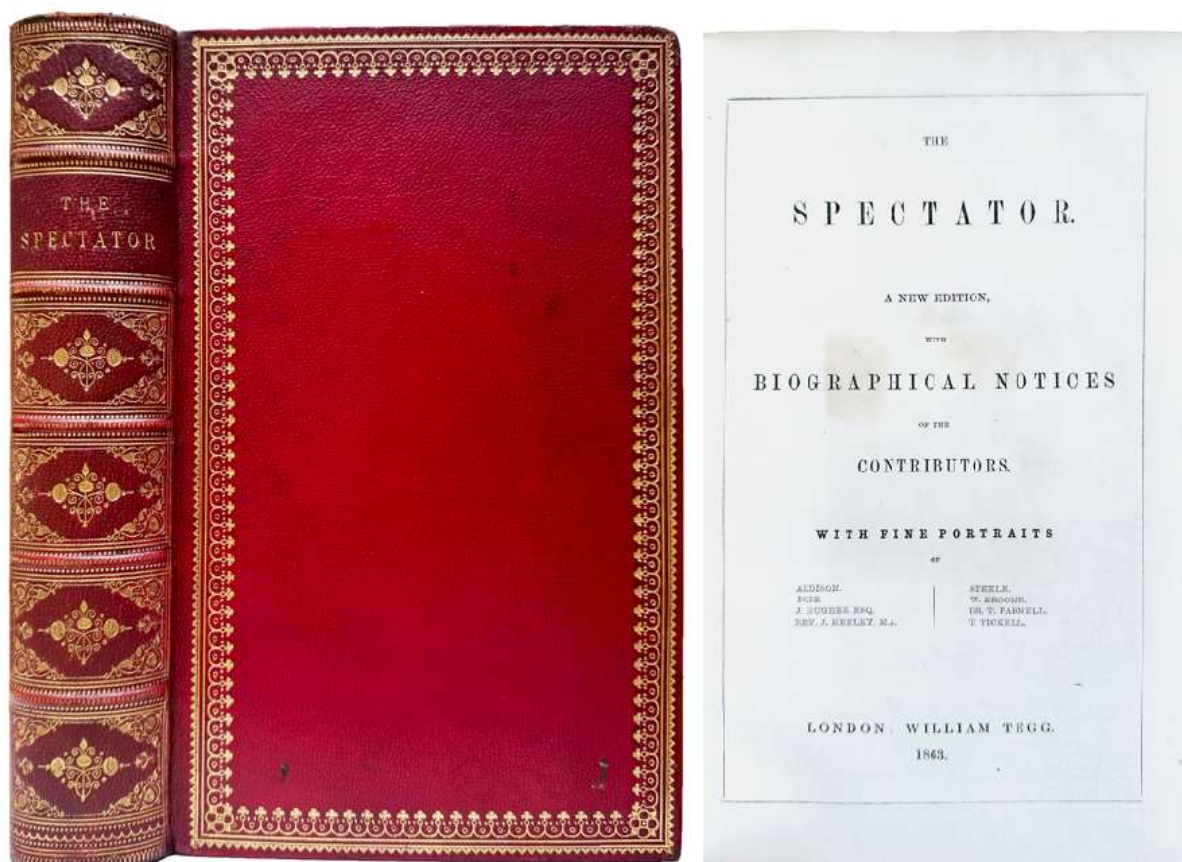


234. **ADDISON, Joseph; Richard STEELE.** *The Spectator. A new edition, with biographical notices of the contributors. With fine portraits.* London: William Tegg, 1863. ¶ Thick 8vo. xxxii, 722 pp. Numerous portraits; preliminaries & rear leaves foxed – text is clean. Original full red gilt-stamped morocco, gilt-stamped spine compartments, all edges gilt, gilt inner dentelles, cream endleaves; rubbed. With an early (obviously pre-fore-edge) inscription, Ellis Matter with the best wishes of N. Edgar Jackson, on his leaving Eton, Easter 1865. Very good.

\$ 400

With a split two-way set of fore-edge paintings, fanning in either direction one finds in watercolors scenes of British horse racing. This painting is attributed to Margaret Selmes (not confirmed).

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s. Note the similarity of this artist with the LENNOX in this catalogue.



234 ADDISON & STEELE

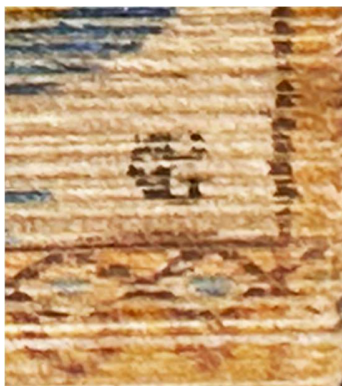


235 *Antiquarian and Topographical Cabinet*



235. [Antiquarian . . .] **James Sargant Storer** (1771-1853), **John Greig** (1800-1843). *Antiquarian and Topographical Cabinet, containing a series of elegant views of the most interesting objects of curiosity in Great Britain*. London: Published for the proprietors by W. Clarke, J. Carpenter, and H.D. Symonds, 1807-1811. ¶ 10 volumes. 12mo. Upwards of 480 engraved plates (i.e., 48 plates in each volume). Complete. Original full burgundy straight-grain morocco, blind- and gilt-stamped, gilt spine compartments, all edges gilt, gilt inner dentelles, marbled endleaves; quite rubbed, evidence of wear. Armorial bookplate (unrelated to the later fore-edge paintings) “Optivo Cognomine Crescit.” Good+.

\$ 1,850



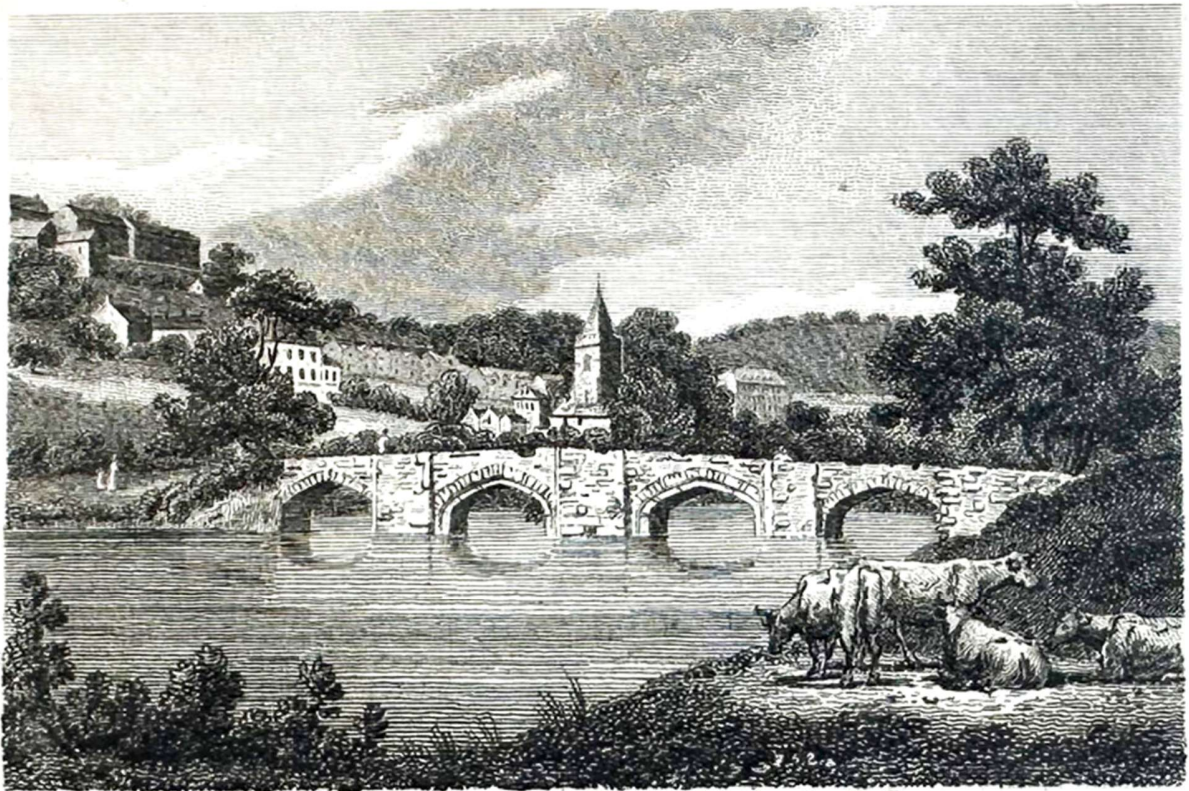
This set of 10 watercolor paintings, hidden under the gold of the fanned edges of each volume, each fore-edge painting is signed with a monogram of initial(s) [unreadable! Could be CG?]. Each fore-edge painting is taken from a plate within the book (though not easy to identify). Volume 1) Neath Castle, Glamorganshire. (2) South Gate, Yarmouth, Norfolk. (3) Abbotsbury Abbey Gateway, Dorsetshire. (4) Unidentified. (5) Ludlow Castle Salop, Shropshire. (6) Town of Bradford Wilts. (This painting painted facing the wrong way). (7) Unidentified. (8) Unidentified. (9) possibly; Abergeldie, Aberdeenshire. (10) Leeds Church, Kent.

Commissioned by or for Harrington's (with their cost-codes), probably painted near ca. 1994-1999, quite possibly earlier as the cost-codes are not the later type. Adrian Harrington says these could be from their Chelsea Antique Market period.





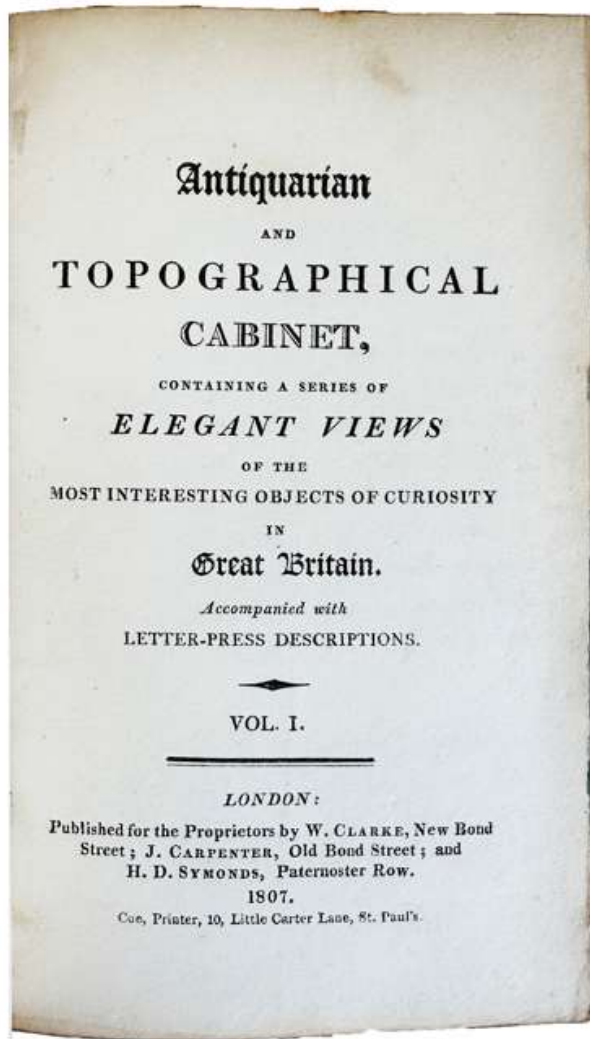
[see also the title of this catalogue, vol. X, with a scene of Leeds Church, Kent]



Engraved by J. Storer for the Antiquarian & Topographical Cabinet from a Drawing by J. R. Storer.

Town of Bradford Wilts.

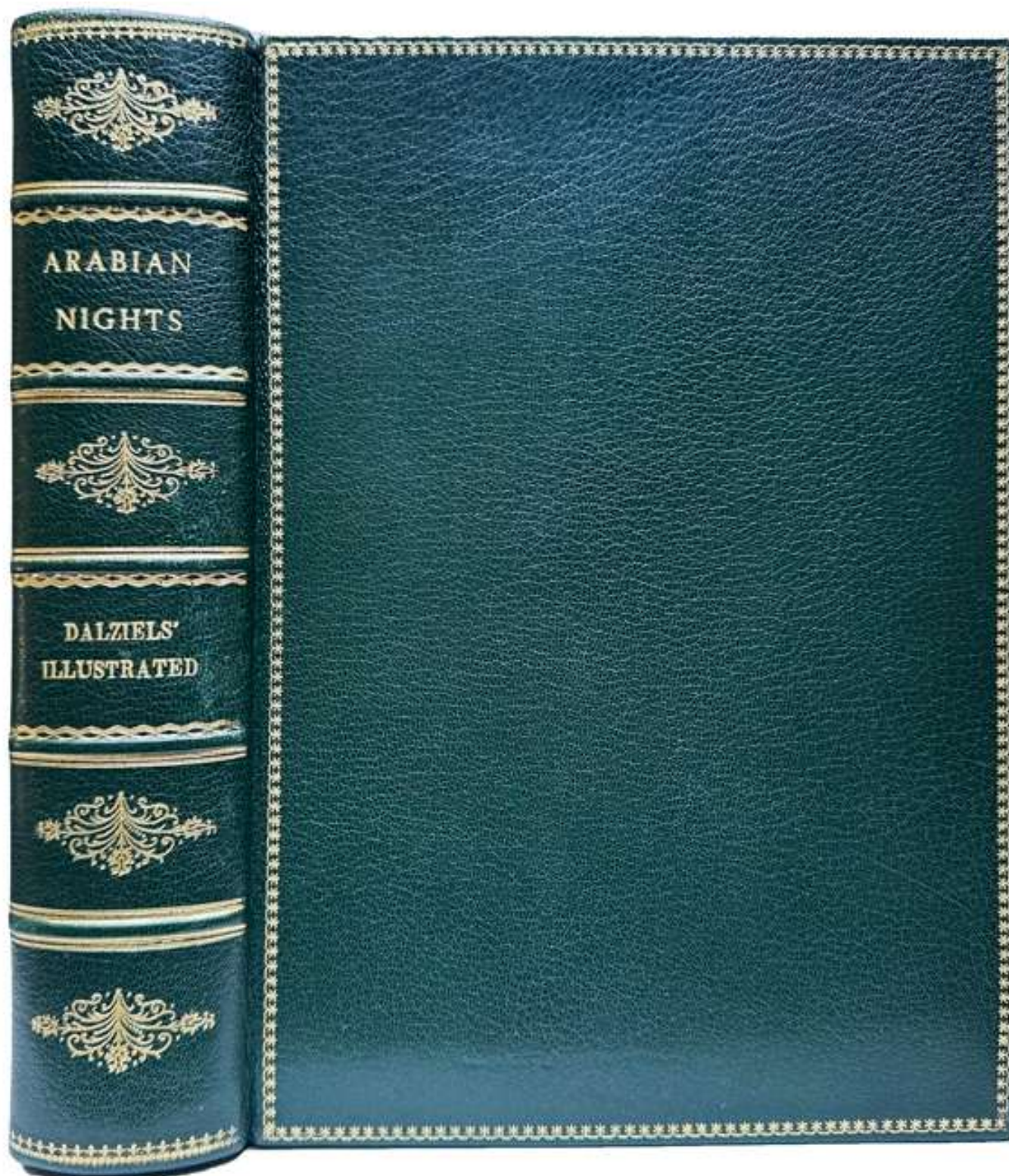




Leeds Church, Kent (vol. X):

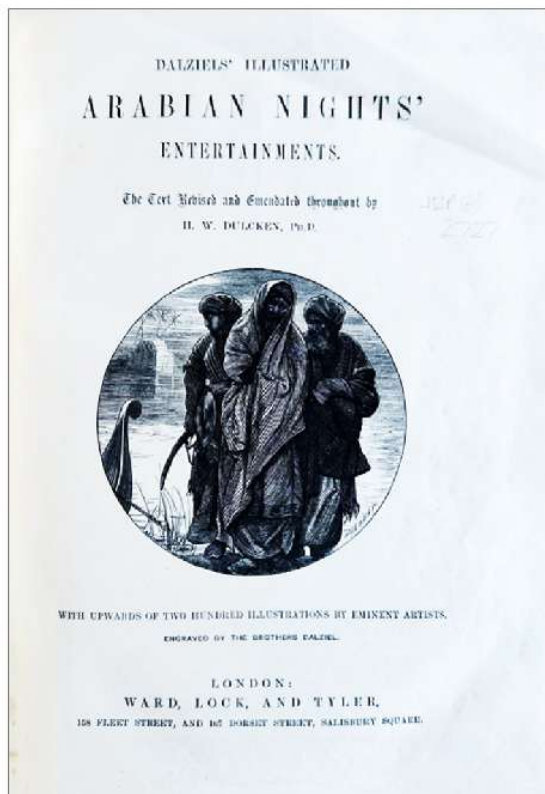






236 [Arabian Nights]

JEFF WEBER RARE BOOKS – Catalogue 351



236. [Arabian Nights] **T. DALZIEL** (illustrator). *Dalziel's Illustrated Arabian Nights' Entertainments. The text revised and emendated throughout by H. W. [Henry William] Dulcken. With upwards of two hundred illustrations by eminent artists. Engraved by the brothers Dalziel.* London: Ward, Lock, and Tyler, [ca.1865-1873]. ¶ Thick 4to. xvi, 822 pp. Profusely illustrated. Modern full crushed dark green morocco, by Herrington's bindery, gilt-tooling, raised bands, etc., all edges gilt, gilt inner dentelles, marbled endsheets. Fine.

\$ 1,500

With a split two-way fore-edge painting with 4 vertical scenes taken from the chapters of the *Arabian Nights' Entertainments*. The scenes are selected from the illustrations within the book: 1) The Transformation (from a man into a monkey), p. 76; 2) The merchant and the Genie, p. 12; 3) The Sultan pardons Scheherazade taken from the frontispiece; 4) [a couple and a bag of gold coins] – from another figure, unlocated. This painting is attributed to Margaret Selmes (not confirmed).

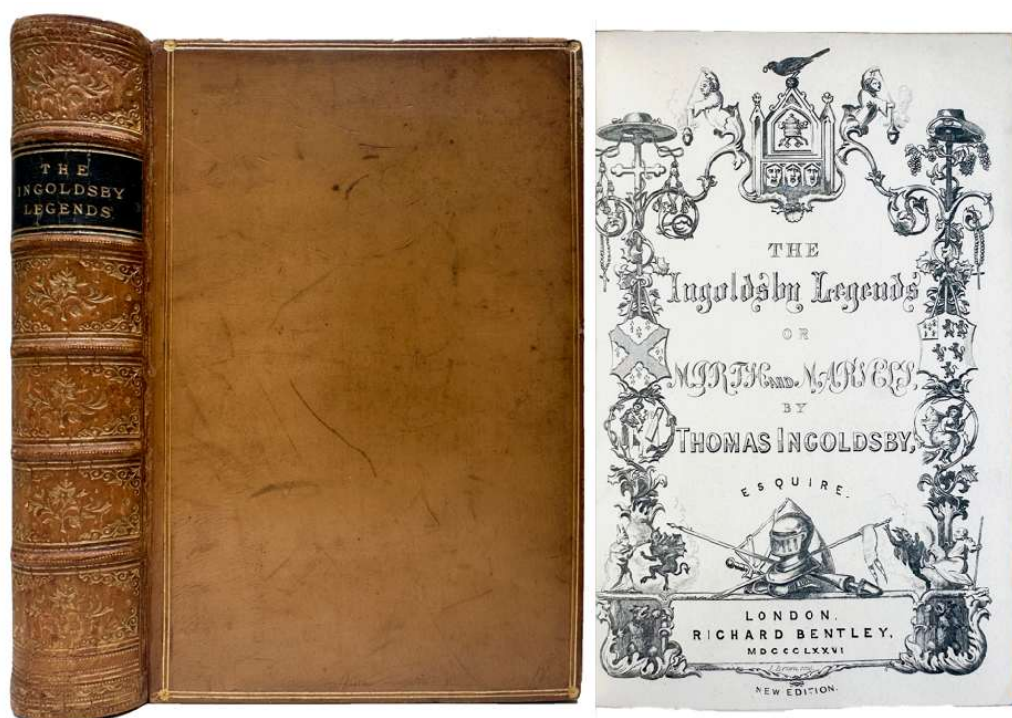
Commissioned by or for Harrington's (with their cost-codes), probably painted near ca. 1994-2007.



237. **BARHAM, Richard Harris** [Thomas Ingoldsby, pseud.] (1788-1845). *The Ingoldsby Legends or Mirth and Marvels by Thomas Ingoldsby [pseud.]. New edition.* London: Richard Bentley, 1876. ¶ Small 8vo. xi, [1], 468 pp. Engraved plates. Original full polished calf, raised bands, gilt spine compartments, black gilt-stamped spine label, covers with gilt-rules, all edges gilt, gilt inner dentelles, marbled endsheets. Early ownership inscription to “Walter Scott Whaley – With the Best Wishes of his sincere Friend, C. Jn. Fox . . . Nov. 4, 1877”.

\$ 200

With a curious painting of a bird-hunting for sport fore-edge painted scene applied to this unsuspecting volume. The painting is colorful as if with spring, but four unfortunates are in easy firing range of this unsporting sportsman.



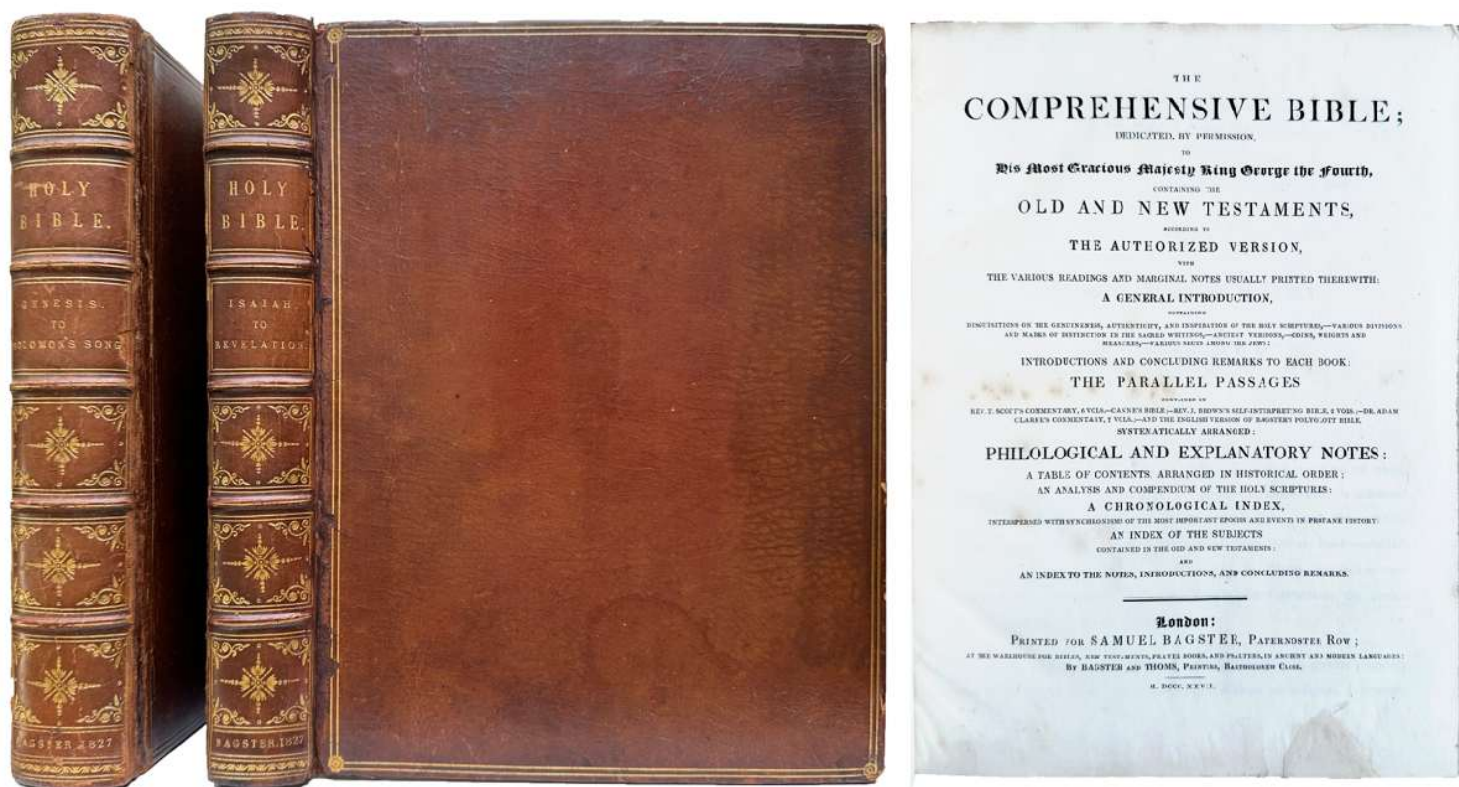
2 Large and Impressive Fore-edge Paintings



238 [Bible] With fore-edge painting after Michaelangelo's *The Creation of Adam*



238 [Bible] With fore-edge painting after da Vinci's *The Last Supper*



238. **BIBLE.** *The Comprehensive Bible dedicated by Permission to His Most Gracious Majesty King George the Fourth containing the Old and New Testaments according to the Authorized Version . . . An index to the notes, introductions, and concluding remarks. [Volume two:] Isaiah to Revelation.* London: Samuel Bagster, 1827. ¶ Two volumes. 4to. [iv], ii, [ii], 722; 723-1352, xviii, xiii, [1] pp. This copy is bound in two volumes, whereas another copy may also be bound in one volume (& much heavier to handle). Original full calf, gilt spine compartments, all edges gilt, marbled endleaves; worn, upper joints reinforced with a proper leather joint, some general wear as per corners. Very good.

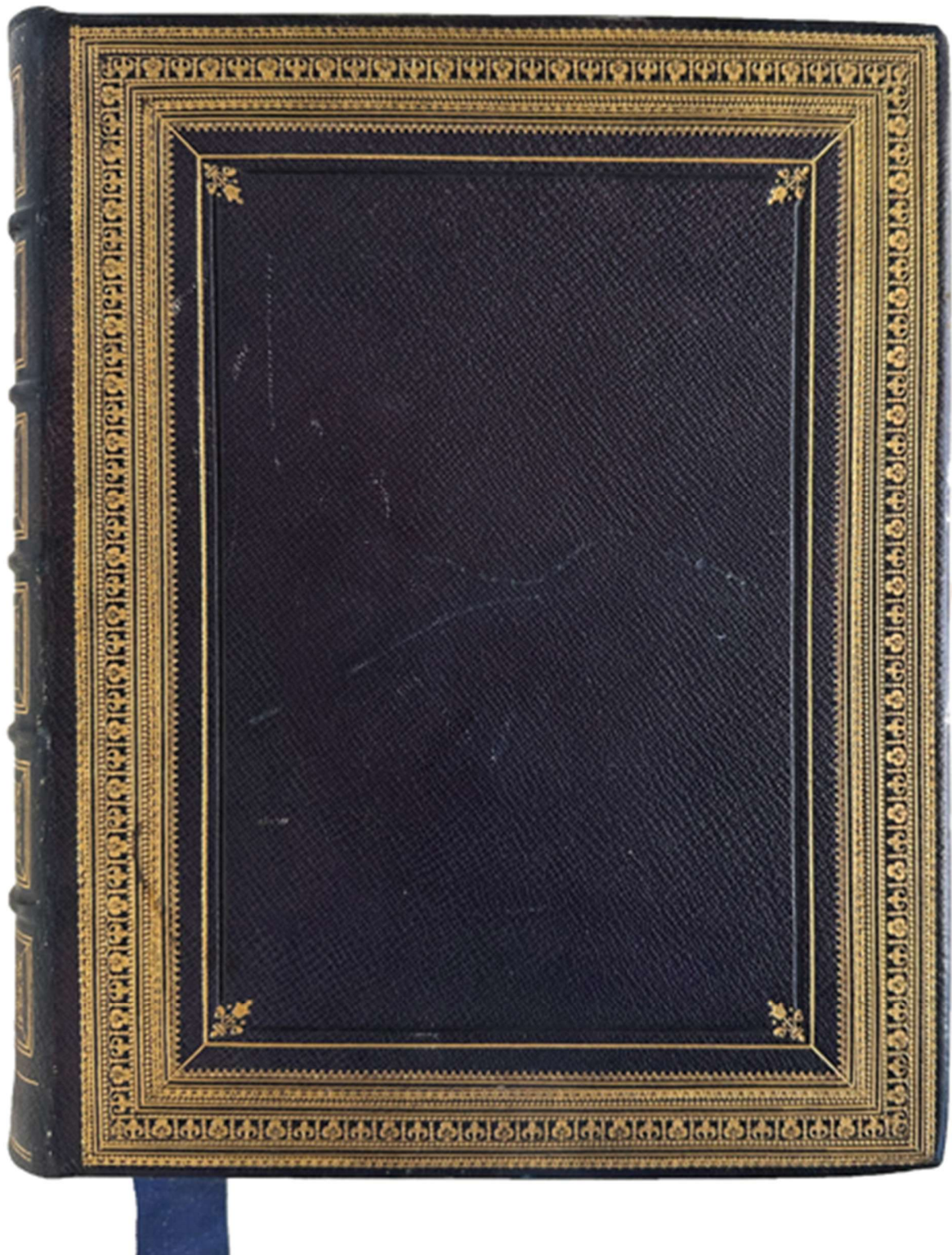
\$ 1,500

With a correct and handsome view of Michaelangelo's *The Creation of Adam*, and, on the second volume, in equally large detail and space available to a quarto volume, is painted da Vinci's *The Last Supper*. Both paintings have the title written on the fore-edge itself.

Possibly painted by Margaret Selmes (without confirmation).

Commissioned by evidence [from elsewhere!] that this fore-edge was done by or for Harrington's (without their cost-codes) probably in the mid-to-late 1990s. The evidence is really every other book in this same collection, the pattern of which is well established. That means the attribution to place of origin, and date is assured despite the fact that there are no markings.





[239] BIBLE 1841

THE
HOLY BIBLE,
CONTAINING THE
OLD AND NEW TESTAMENTS:

TRANSLATED OUT OF
The Original Tongues :

AND WITH
THE FORMER TRANSLATIONS DILIGENTLY COMPARED
AND REVISED,

BY HIS MAJESTY'S SPECIAL COMMAND.

APPOINTED TO BE READ IN CHURCHES.

OXFORD:
PRINTED AT THE UNIVERSITY PRESS,
BY JOHN COLLINGWOOD AND CO.
Printers to the University.

Sold by E. GARDNER, at the Oxford Bible Warehouse, Paternoster Row, and by
G. B. WHITTAKER, Ave-Maria Lane, London ;
By H. MOZLEY and Sons, Derby ; and by T. WILSON and Sons, York.

Medium English 4to.

M.DCCC.XLI.

Cum Privilegio.

239. **BIBLE.** *The Holy Bible, containing the Old and New Testaments: translated out of the original tongues: and with the former translations diligently compared and revised, by His Majesty's special command.* Oxford: University Press, 1841. ¶ Medium English [thick] 4to. [xii], 924; 219, [5 blank], [925]-1211, [29] pp. Some foxing to preliminaries. Original dark maroon [purple?] morocco, with elaborate gilt-stamping, raised bands, gilt spine compartments, all edges gilt, gilt inner dentelles, cream endsheets; at first the binding looks well kept, yet the rear joint is cracking due to both the weight and dryness of the binding after nearly two centuries. Ownership inscription, being the family Bible, "From William Hichens, to his beloved son + daughters, John Jope Rogers and Maria Hichens Rogers January 1845. Other births are recorded from 1846-1892. In front of the N.T. are listed the marriage and 13 births. Very good.

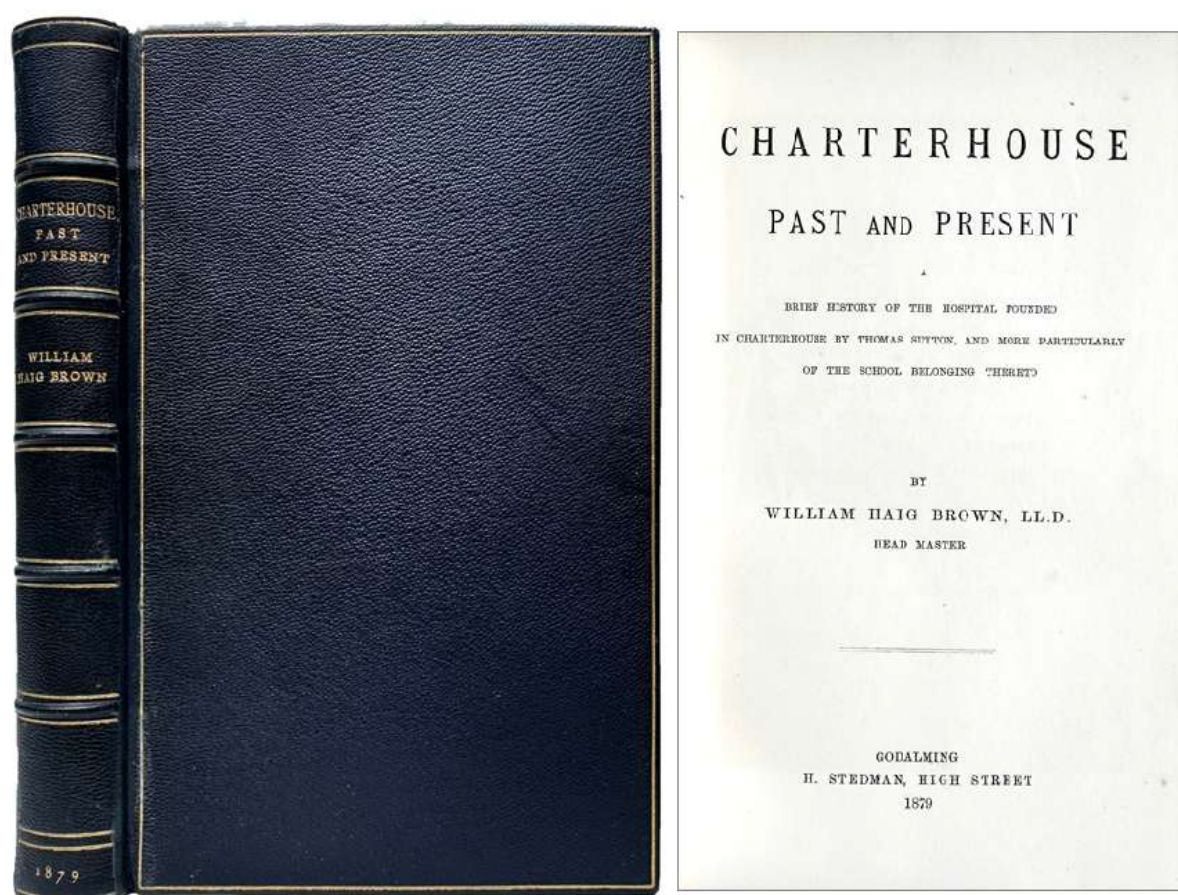
\$ 675

This is an unusual fore-edge painting! I believe this is the first time I have seen an artist painting images in the format of a stained-glass window. In this case, the fore-edge artist, perhaps Lindsay Brufton, painted a two-way split double fore-edge painting, both vertical scenes, being the cathedrals of Canterbury and Worcester facing one direction, when fanned on the other half of the book is a parallel scene of the cathedrals of Durham and Salisbury. The final effect of the fore-edge painting is a fine choice from this artist as it suits his style well – further I should also mention the elaborate matching architectural borders the artist used for each painting, all showing the grandeur of church architecture as the border is suggestive of columns in a church. This painting is attributed to Margaret Selmes (not confirmed).

Commissioned by or for Harrington's (with their cost-codes), probably painted near ca. 1994-2007.

PROVENANCE: John Jope Rogers (1816-1880) was the owner of Penrose, a huge house and estate near the Cornish town of Helston (now protected by the National Trust). Rogers was born, in the vicarage at Mawnan on 16 February 1816, to the Reverend John Rogers (1778-1856) and Mary Jope (died 1837). The eldest of five sons, he inherited the estate of Penrose on 12 June 1856, following the death of his father. Part of this estate between Helston and Porthleven, and including Loe Pool, is now owned by the National Trust. His brother Henry (1824-1912), a naval officer, was father of Leonard Rogers. Rogers was educated at Shrewsbury School. He

matriculated at Trinity College, Oxford in 1834 and graduated BA in 1838. In 1841 he took his MA. In 1842 he was called to the bar at the Inner Temple. From 1859 to 1865, Rogers was Member of Parliament for Helston. He was also Chairman of the old Cornwall Quarter Sessions, a Deputy Lieutenant of Cornwall, president of the Helston Bank and president of the Royal Institution of Cornwall. Rogers married Maria Hichens (baptised 13 March 1822, died 1911, aged 89), the eldest daughter of William Hichens, Esq of Camberwell Grove at Camberwell in 1844. The marriage produced four daughters and nine sons. This is their family Bible.



[240] BROWN



240. **BROWN, William Haig.** *Charterhouse Past and Present. A brief history of the hospital founded in Charterhouse by Thomas Sutton, and more particularly of the school belonging thereto.* Godalming: H. Stedman, 1879. ¶ 8vo. x, [6], 239, [1] pp.
Frontispiece, plates, double-page plan of the monastery; foxing to preliminaries and ending leaves. Original full dark maroon morocco, gilt-ruled surround, raised bands, all edges gilt, gilt inner dentelles, marbled endleaves; upper joint reinforced professionally. With a Charterhouse bookplate, apparently belonging to a headmaster, bearing the names in ink of A.N. Gardiner, Head Monitor, Pageites [Godalming]; Frank Fletcher, Headmaster Very good+.

\$ 325

With a fore-edge painting of Charterhouse.

William Haig Brown (1823–1907) was an English cleric and reforming headmaster of Charterhouse School.

Commissioned by or for Harrington's (with their cost-codes), probably painted near ca. 1994-2007.



240 [plate detail showing Charterhouse]

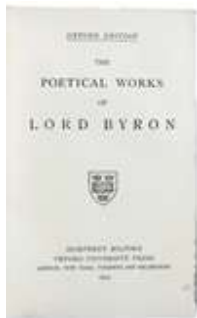


Signed by the Artist, Martin Frost

241. **BYRON, Lord.** *The Poetical Works of Lord Byron.* London: Humphrey Milford, Oxford University Press, 1914. ¶ Head of title: *Oxford Edition*. Small 8vo. x, 924 pp. Original full ruby red calf with raised bands, neat gilt embellishments to the spine, gilt inner dentelles, white endsheets by Bumpus [NOTE: The LOWELL in this catalogue is also bound by Bumpus and has only one word – the author's name – stamped in gilt, which I suggest is normal for Bumpus, whereas this BYRON is extra-gilt on the spine thanks to Harrington's binder, all of which would have been done ca. 1996-2000]; rubbed. I believe the binding to be original but updated by Harrington's in the 1990s as the words FOREEDGE PAINTING appear on the foot of the spine – this can only have been added when the modern fore-edge painting was added, when it was refurbished (the modern Harrington binder also dressed this spine up a lot). Early ownership inscription of H.C. Gallup from H. ----- [Latin] Eton Xmas 1918. Very good.

\$ 325

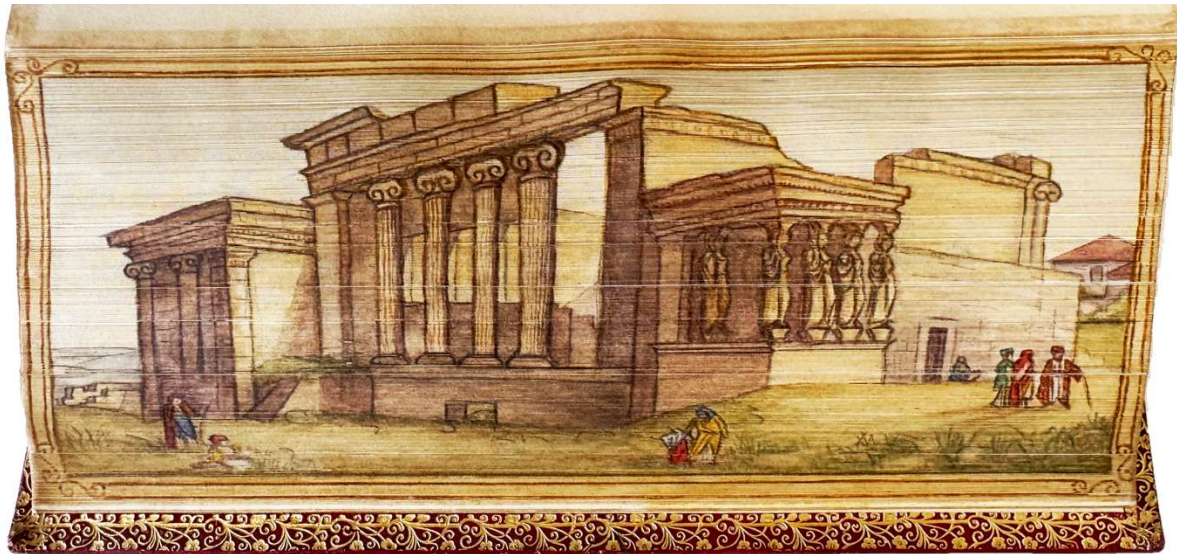
With a very fine cleanly painted classic fore-edge scene, labeled in pencil by the artist along the upper fore-edge: Newstead Abbey – Lord George Byron – Remains of the Splendour of Greece, all written and painted by Martin Frost, with his initials in the painting.



Commissioned by or for Harrington's (with their cost-codes) probably in February 1994, when Frost completed this painting.



[241] BYRON [Note: "FOREEDGE PAINTING" freshly stamped on the spine].

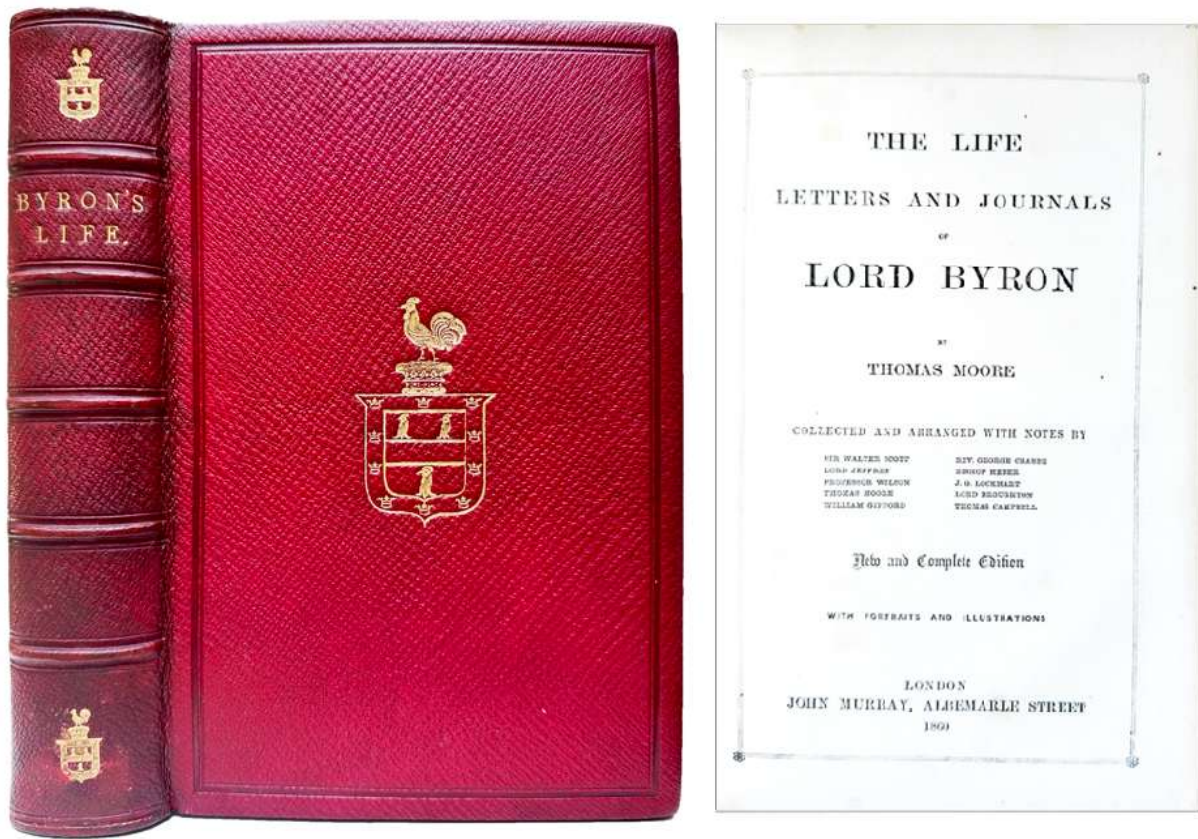


242. **[BYRON, Lord] Thomas MOORE.** *The Life, Letters and Journals of Lord Byron. Collected and arranged with notes by . . . New and complete edition.* London: John Murray, 1860. ¶ Large 8vo. xix, [1], 735, [1] pp. Engraved plates; each of the plates are waterstained on the fore-edge line, but rather deep (not the fore-edge artist). Original full ruby red morocco, covers with blind-tooling surround, gilt crest on both covers, raised bands, the same crest appears on the head and foot of the spine – bound by WISEMAN (Binder, Cambridge); rubbed. Very good.

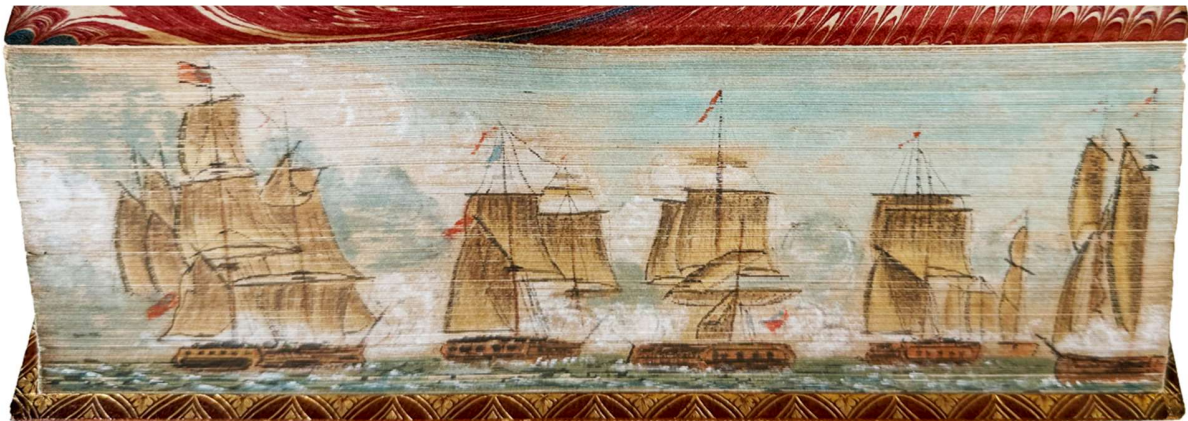
\$ 250

With a scene of an unidentified Greek ruin (actually the Erechtheion, Athens). This painting is attributed to Lindsay Brufton (not confirmed). The Erechtheion is an ancient Greek Ionic temple, on the north side of the Acropolis, Athens, that was primarily dedicated to the goddess Athena. During his 1809–1811 tour of Greece, Byron witnessed firsthand the dismantling of the Acropolis sculptures. He viewed the removal as vandalism and sacrilege, famously calling Lord Elgin a “spoiler” worse than invading Goths and Turks.

Commissioned by Harrington’s (with their cost-codes) probably in the mid-to-late 1990s. Attributed to Margaret Simes.



[242] BYRON & MOORE.



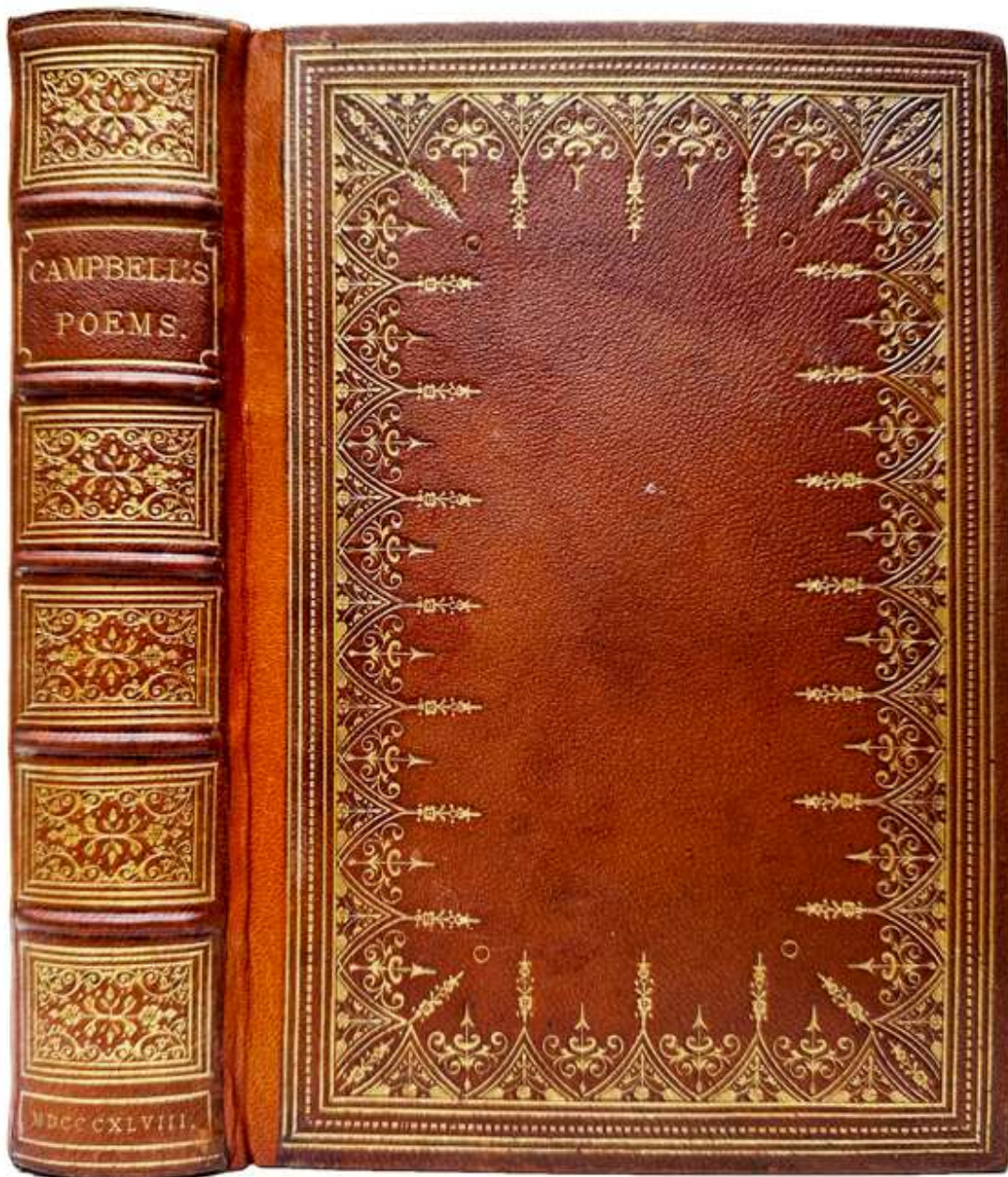
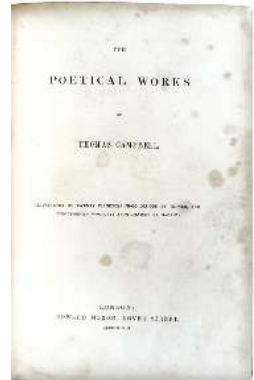
243. **CAMPBELL, Thomas.** *The Poetical Works.* London: Edward Moxon, 1848. ¶
 Small 8vo. ix, [3], 379, [1] pp. Frontis., figs. Original full brown gilt-stamped morocco, raised bands, gilt-stamped compartments, all edges gilt, gilt inner dentelles, marbled endsheets, bound by MACMILLAN & Co., Cambridge;

rubbed, joints reinforced professionally. Early ownership inscription, Trinity College March 21, 1850. Very good+.

\$ 300

With a fore-edge painting of a naval scene.

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.





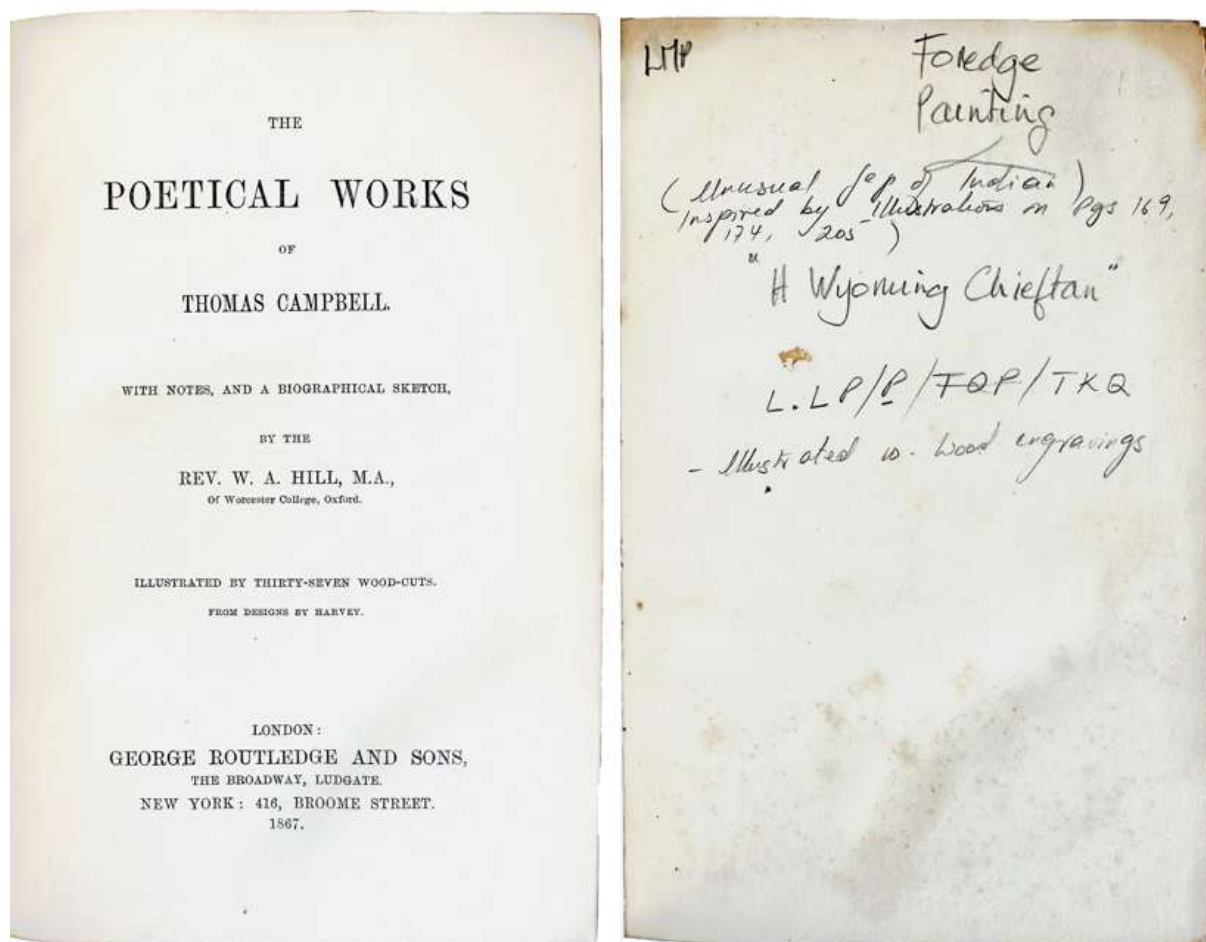
On the Fore-edge: Ontalissi, Chief of the Oneida, a Native American

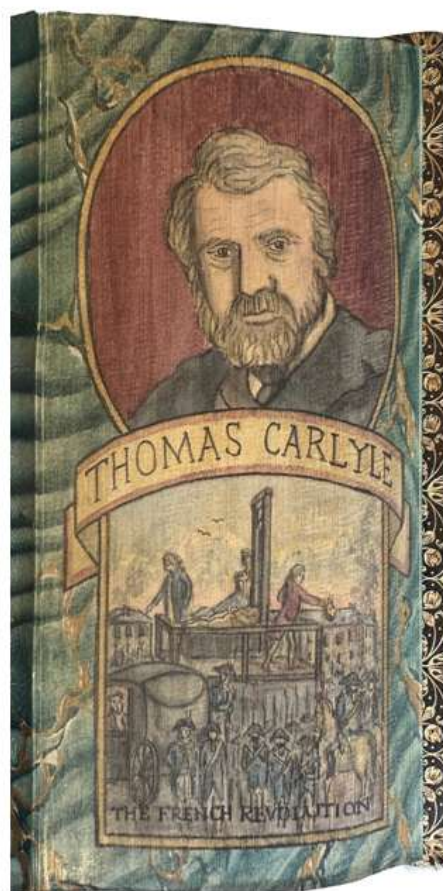
244. **CAMPBELL, Thomas.** *The Poetical Works of Thomas Campbell. With notes, and a biographical sketch, by the Rev. W. A. Hill.* London: George Routledge and Sons, 1867. ¶ Small 8vo. lxvii, [1], 465, [1] pp. Frontispiece, 37 wood-cuts from designs by Harvey; endleaves foxed. Original full dark green gilt-stamped morocco, gilt-stamped compartments, all edges gilt, gilt inner dentelles, cream endsheets; rubbed. Ownership inscription to Henry Hamilton from his friend J.H. Herbert, 19th of June [18]/71. Very good.

\$ 250

With a fore-edge painting of “A Wyoming Chieftain” – harkening figures showing within this volume (pp. 169, 174, 205) – actually loosely inspired by – where a vertical painting showing the native American figure within a natural setting. The fictional character of Outalissi is an Oneida chief in “Gertrude of Wyoming”, a famous 1809 Romantic epic poem written by the Scottish poet Thomas Campbell.

Commissioned by Harrington’s, with their cost-codes present, the fore-edge painting likely dating from about 1994-2007. The painting is attributed to Margaret Selmes.



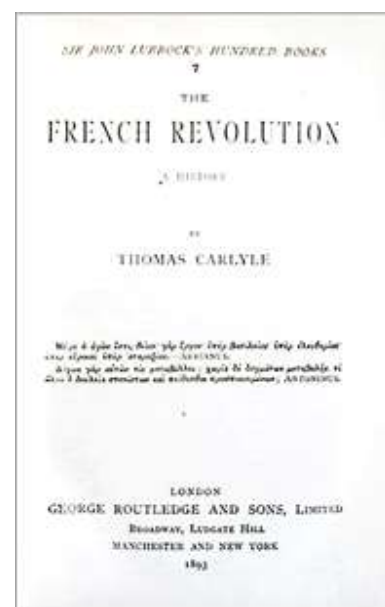


245. **CARLYLE, Thomas.** *The French Revolution, a history.* London: George Routledge and Sons, 1893. ¶ Series: *Sir John Lubbock's Hundred Books*, 7. Small 8vo. 207, [1]; 212; 240 pp. Original full brown morocco, raised bands, gilt-stamped spine title, blind-ruled, all edges gilt, gilt inner dentelles, marbled endsheets, bound by BICKERS; rubbed, spine colored. Very good.

\$ 295

With a vertical fore-edge painting, showing a large portrait of Carlyle, with a vignette depicting the French Revolution (both with titling on the fore-edge itself). Attributed to Margaret Selmes.

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.



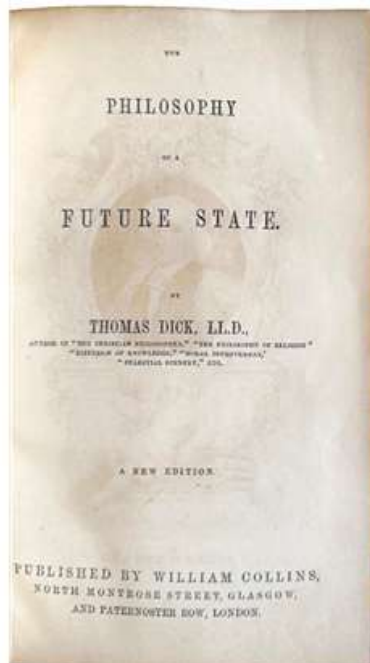


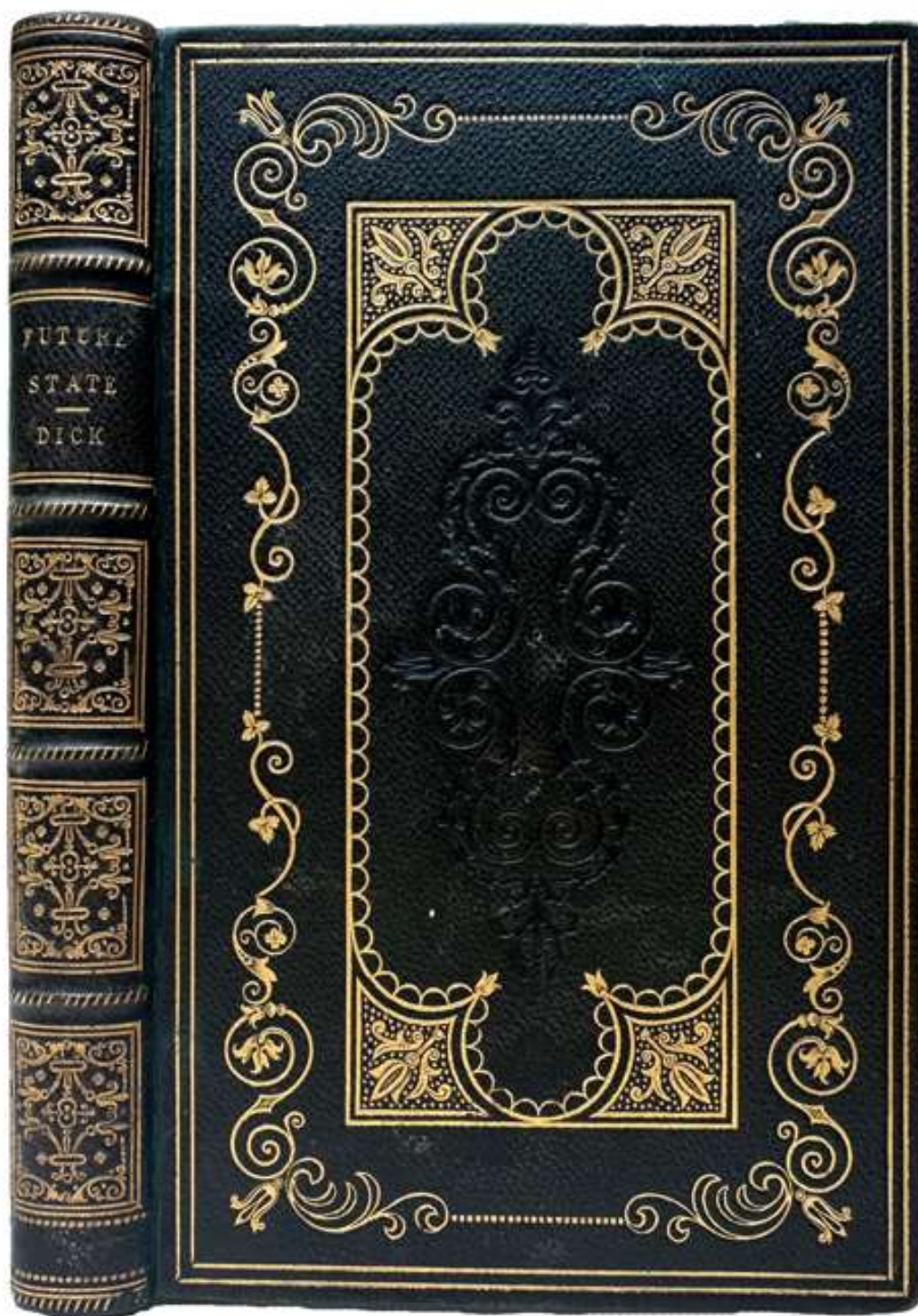
246. **DICK, Thomas.** *The Philosophy of a Future State. A new edition.* London: William Collins, [1848?]. ¶ Small 8vo. xii, 303, [1] pp. Frontispiece. Original dark green gilt-stamped morocco, all edges gilt; rubbed, corners showing wear. Early inscription "Elizabeth Torr a gift . . . from her sister M. Smith October 1848". Very good.

\$ 500

With a fore-edge painted scene of some men playing chess. Chessmen border either side of the painting. The two players have a host of friends paying attention to the match, including (evidently) a dog whose head appears in the scene. The painting is attributed to Margaret Selmes.

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.





246 DICK

JEFF WEBER RARE BOOKS – Catalogue 351



An Amusement on the Cricket Field

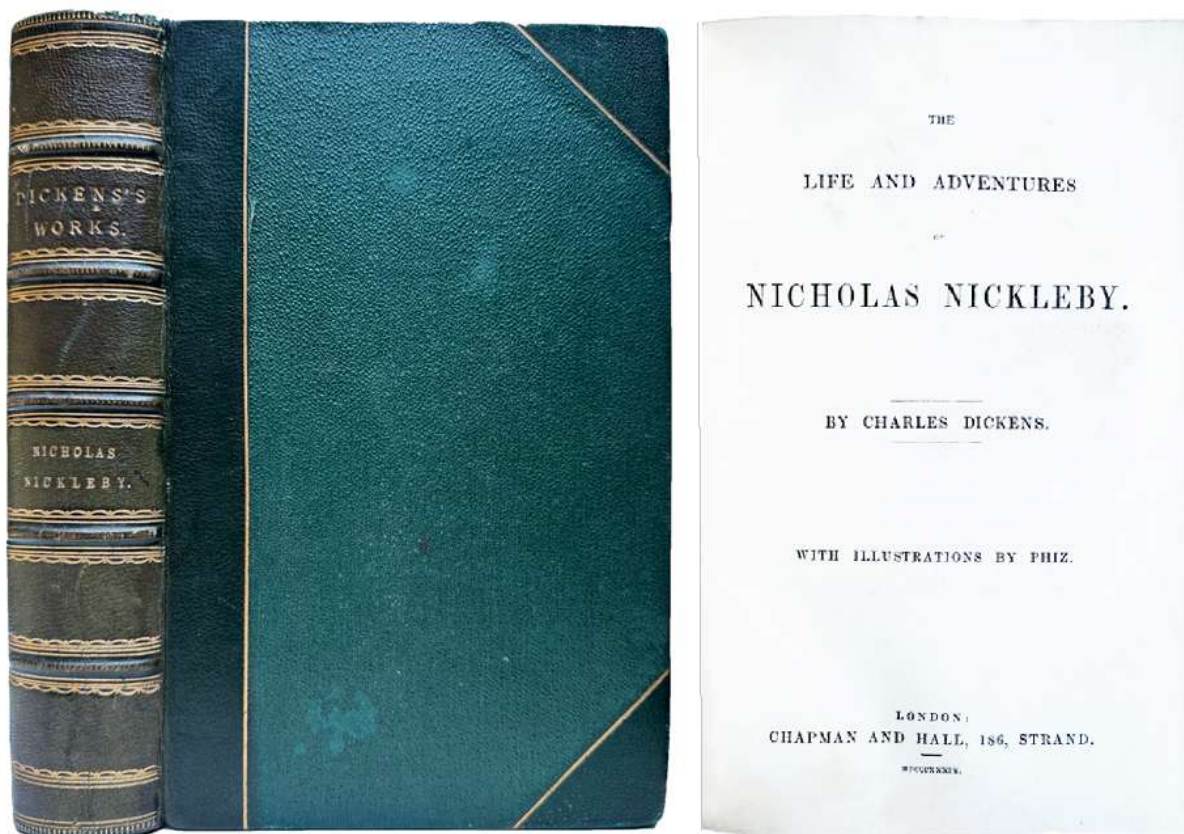
247. **DICKENS, Charles.** *The Life and Adventures of Nicholas Nickleby. With illustrations by Phiz.* London: Chapman and Hall, 1839. ¶ 8vo. [xvi], 624 pp. Engraved frontispiece portrait, 39 plates; many plates heavily foxed, lower margin of pp. 61-62 torn away (with minor textual loss). Early half dark green morocco, green cloth sides, gilt rules, raised bands, gilt-tooled on spine with the title showing as “DICKENS’S / WORKS / NICHOLAS / NICKLEBY”, all edges gilt, cream endsheets. Binding is very good; textblock has its particular faults, the fore-edge is unaffected.

\$ 300

First book edition. Issued in serial form from 1838-39. This volume was bound up as part of Dickens’ *Works*, here being the *Nicholas Nickleby* book.

With a fore-edge painting depicting an amusing ‘gentlemen’s British cricketing scene wherein the batsman has missed the pitch, and the ball has planted itself squarely on the surprised ‘catcher’s’ nose (missing the ball), losing his top-hat in the process! Painted attributed to Margaret Selmes (not confirmed).





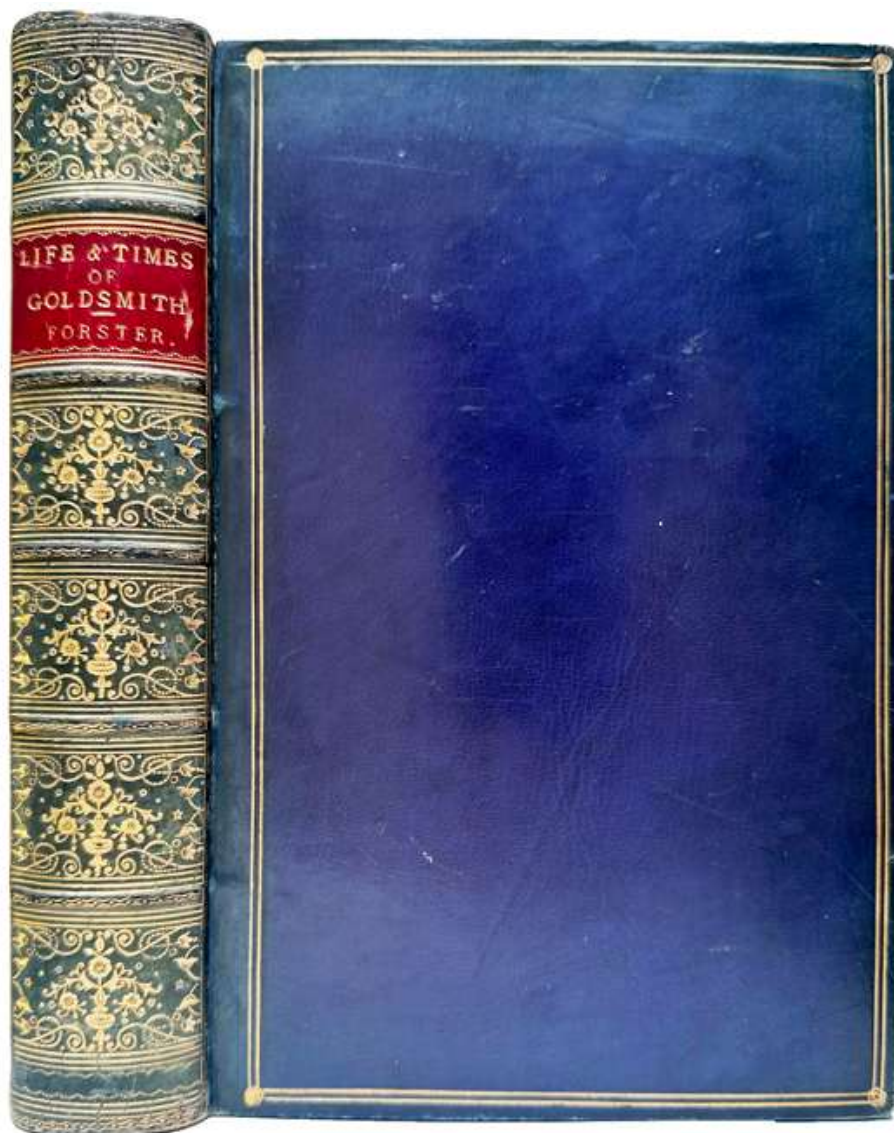
247 DICKENS

248. [GOLDSMITH, Oliver] John FORSTER. *The Life and Times of Oliver Goldsmith. Fifth edition.* London: Bickers & Son, 1877. ¶ 8vo. xl, 472 pp. Engraved frontispiece portrait, title vignette, illustrated with figures throughout. Original full dark purple calf, gilt-rules, spine massed with gilt-tooling, red leather spine label, all edges gilt, blind-stamped inner dentelles, marbled endsheets; rubbed, corners showing. Blind-stamp of 19th-century bookseller and publisher Thos. J. Day, Manchester. Ownership inscription of Elizabeth J. Gordon with the best love + wishes of ---. 24th Dec. 1878. Very good.

\$ 250

With a fore-edge painting of a farm and farmhouse in ruins. Painting attributed to Jill Wilson (not confirmed).

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.



248 GOLDSMITH; FORSTER

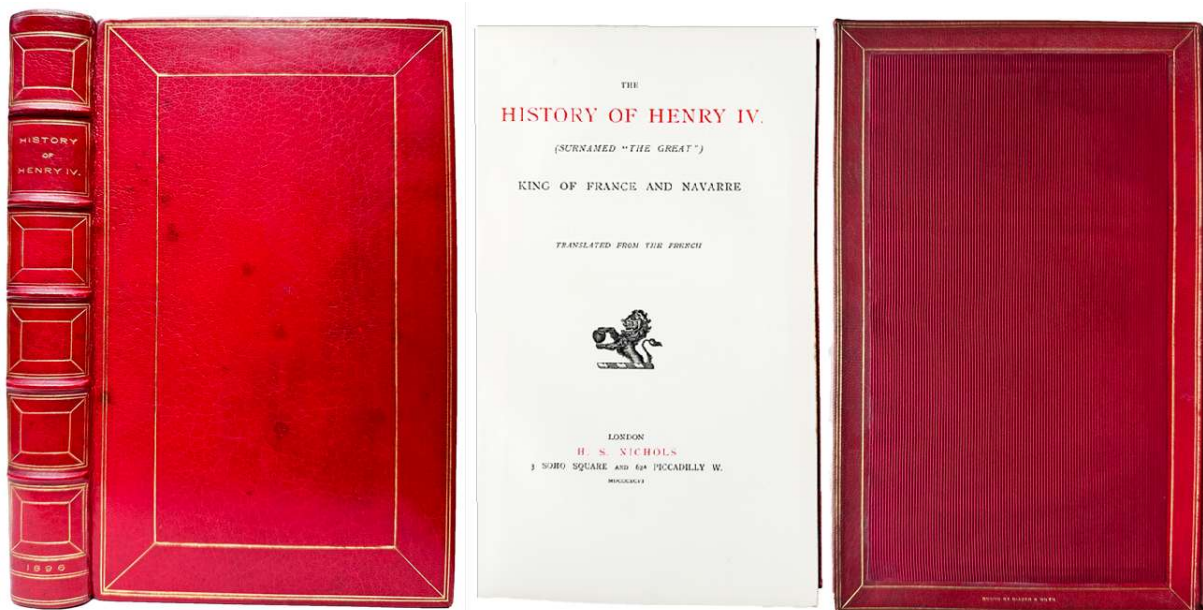


249. [Henry IV] Hardouin de Péréfixe de Beaumont (1606-1671). *The History of Henry IV. (surnamed "The Great") of France and Navarre. Translated from the French.* London: H. S. Nichols, 1896. ¶ 8vo. xiv, [2], 359, [1] pp. Original full red gilt-stamped crushed morocco, raised bands, gilt spine compartments, all edges gilt, gilt inner dentelles, red silk endleaves. by Oliver & Boyd [binders]. Truly lovely binding.

\$ 250

No author's name offered on the title, yet the book is well known and was first issued in 1661. John Dauncey was the translator.

With a fore-edge painting of a French city by the Seine, possibly Rouen (suggested by a note within the book, but it is a difficult comparison, thus could be elsewhere).





249 Hardouin de Péréfixe de Beaumont, on *Henry IV.*



Painted by Don Noble

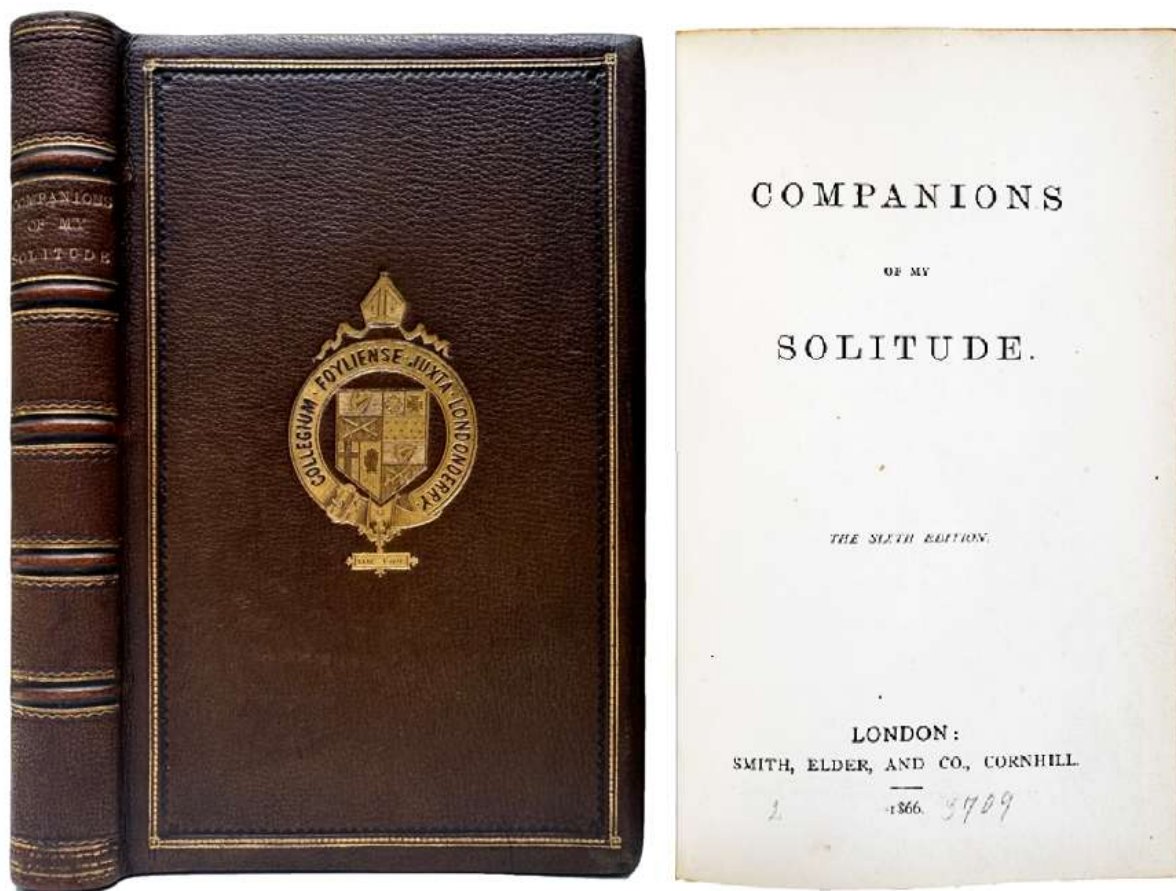
250. [HELPS, Sir Arthur]. *Companions of my Solitude. The sixth edition.*
 London: Smith, Elder, 1866. ¶ 8vo. [iv], 245, [1] pp. Original full dark brown blind- and gilt-stamped morocco, raised bands, all edges gilt, gilt inner dentelles, marbled endsheets. This is a school binding on the upper cover stamped in gold: COLLEGIUM FOYLIENSE JUXTA LONDONDERRY. Lengthy inscription, [to] Robert St. Geo. Johnston, a Latin full-page inscription, signed Percy Robinson, 1867. Bookseller's ticket, William McGee, Dublin. Very good.

\$ 300

With a fore-edge painting under the gold, an untitled scene of what appears to be a British county home, possibly a pub? Clearly painted by Don Noble, ca. mid-to-late 1990s. His distinctive coloring is used to good charm for this work!

First appearing in the early 1850s, this reflective work explores social reform, human melancholy, and isolation.

PROVENANCE [2]: [1]: Referencing the binding: The *Collegium Foyliense juxta Londonderry* is the historical Latin name for Foyle College, a historic grammar school in Derry/Londonderry, Northern Ireland, founded in the early 17th century; [2] St George Robert Johnston (1826-1911), lived in Kinlough, County Leitrim, Ireland.

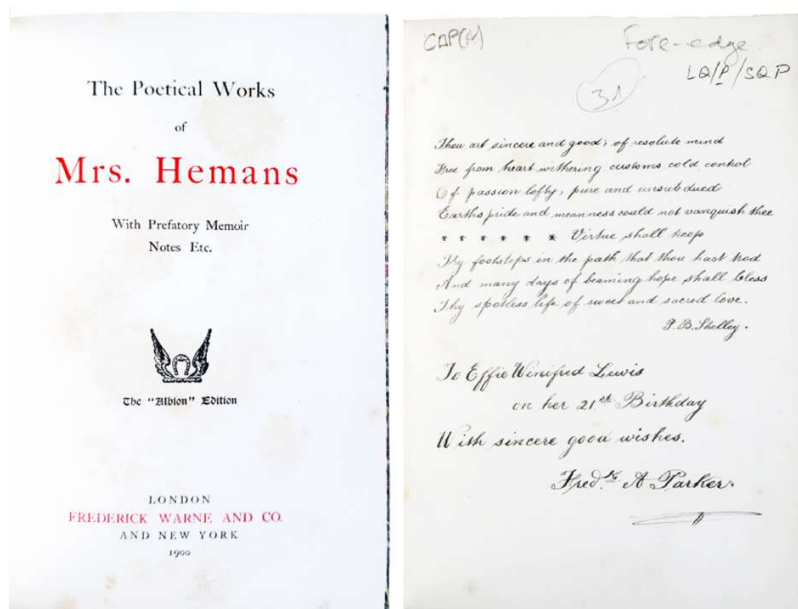


251. **HEMANS, Mrs.** *The Poetical Works of Mrs. Hemans. With prefatory memoir, notes, etc. The Albion edition.* London: Frederick Warne, 1900. ¶ 8vo. xxiv, 712 pp. Title printed in red & black. Engraved frontispiece portrait; foxing. Original full tree calf, massed gilt-tooled compartments with raised bands, pale green leather spine label, decorative gilt-roll on covers, all edges gilt, inner dentelles in blind, marbled endsheets; upper joint worn, partly split and tender. Lengthy ink inscription "To Effie Winifred Lewis on her 21st Birthday, With sincere good wishes. Fred.k. A. Parker". Good+.

\$ 250

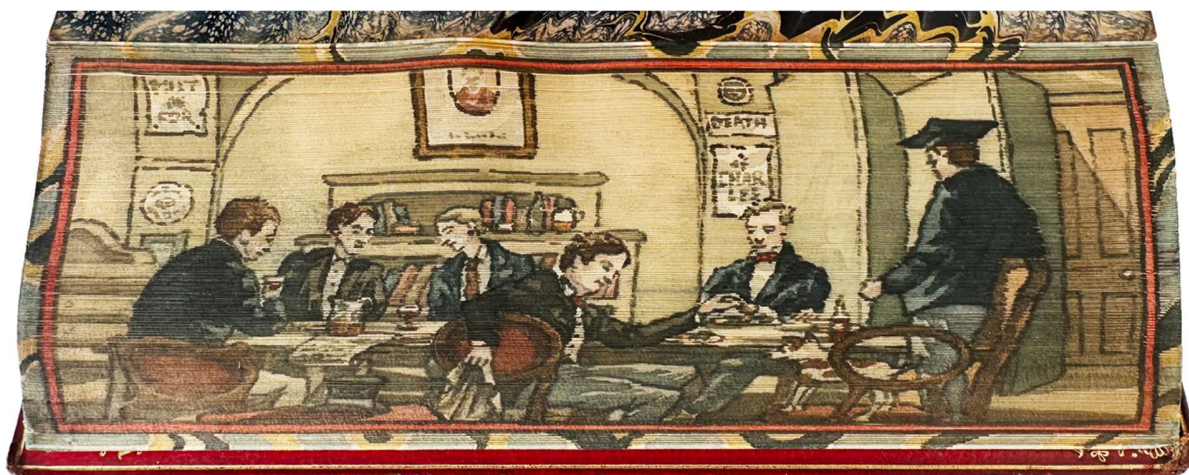
With a fore-edge painting of a seascape scene, featuring a large, masted ship at sea, painted by Margaret Selmes (not confirmed). The same artist also painted the LANG *Animal Stories* (see below).

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.



251 HEMANS

JEFF WEBER RARE BOOKS – Catalogue 351



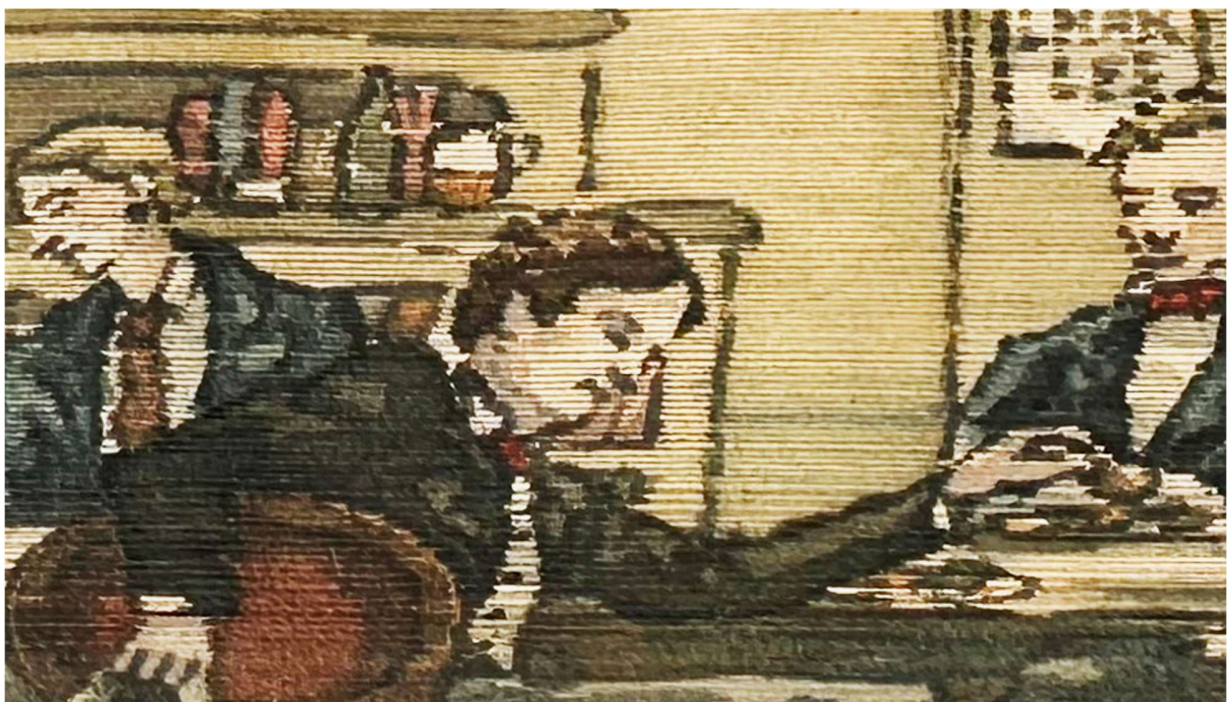
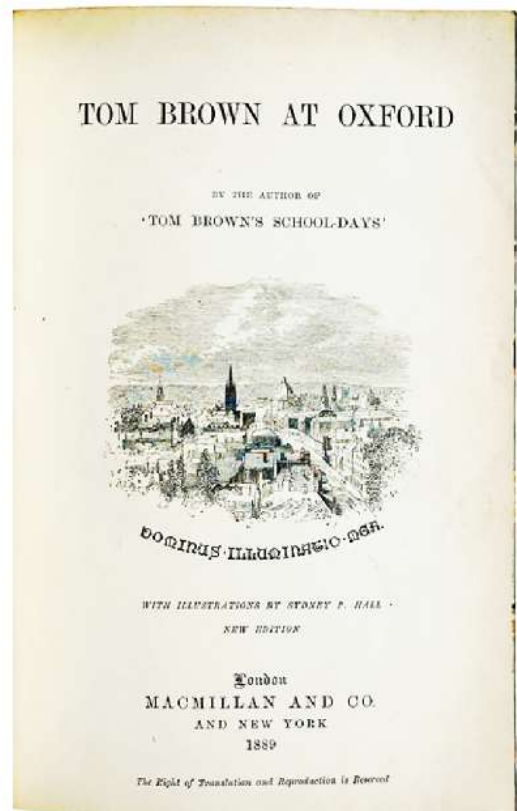
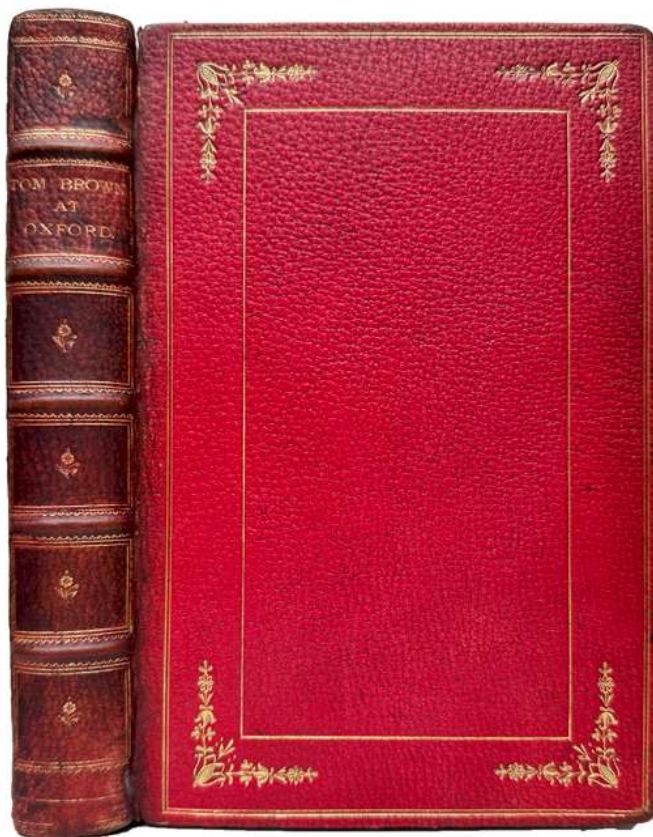
Inscribed by the Author Thomas Hughes

252. **HUGHES, Thomas.** *Tom Brown at Oxford. New edition.* London: Macmillan, 1889. ¶ Small 8vo. xv, [3], 479, [1] pp. Original full red gilt-stamped morocco, raised bands, gilt-framed compartments, all edges gilt, simple gilt inner dentelles, marbled endsheets; joints cracked and mended, yet still tender and showing wear. This copy with the following inked inscription: “Carrie Wynne Ffoulkes on her marriage with all good wishes from the author, Sept 1892, Thos. Hughes”. Good.

\$ 300

With a fore-edge painting showing the same scene as on the frontispiece, but different! The title of the frontispiece reads: “Tom’s “win” in honour of his father. The squire, who has been carefully planted by Tom with his back to the death warrant, enjoys himself very much”. (p. 407). Note the dog on the right chair and the absence of the barmaid, nor the definition of the columns which are titled on the frontispiece.

Commissioned by or for Harrington’s (with their cost-codes) probably in the mid-to-late 1990s. Fore-edge painting attributed to Lindsay Brufton.



252 HUGHES

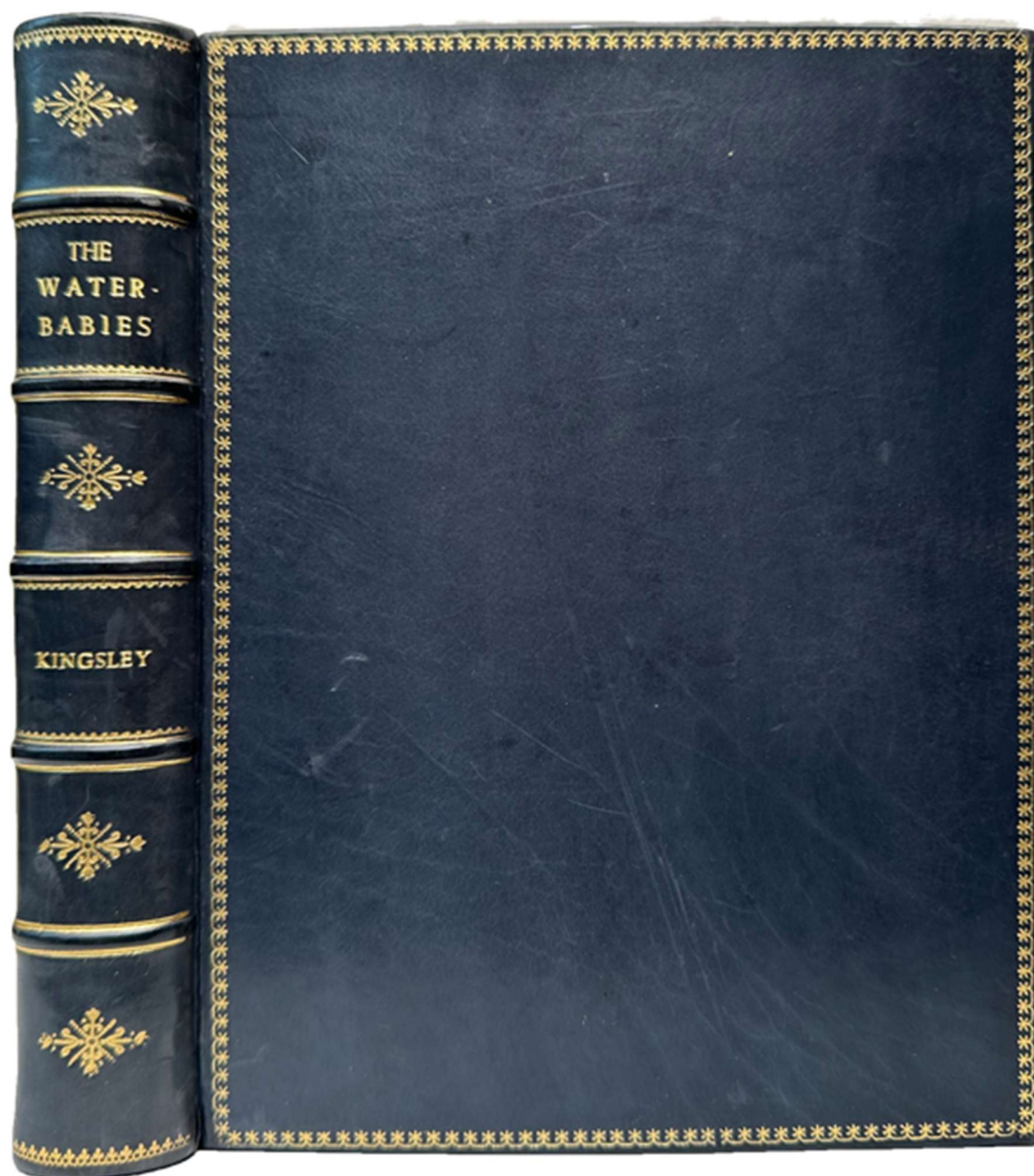


253. **JAMESON, Mrs.** *Legends of the Madonna as represented in the fine arts. Forming the third series of sacred and legendary art. New impression.* London: Longmans, Green, 1899. ¶ 8vo. lxxv, [1], 344 pp. Original full vellum, gilt-stamping, black leather spine label, all edges gilt. Former ownership signature (obviously pre-fore-edge) of Harold Frederic Andorsen “on general ground from E.L.C.” Very good+.

\$ 300

With a fore-edge painting of a mother (the Biblical Madonna) and child. Attributed to Margaret Selmes.

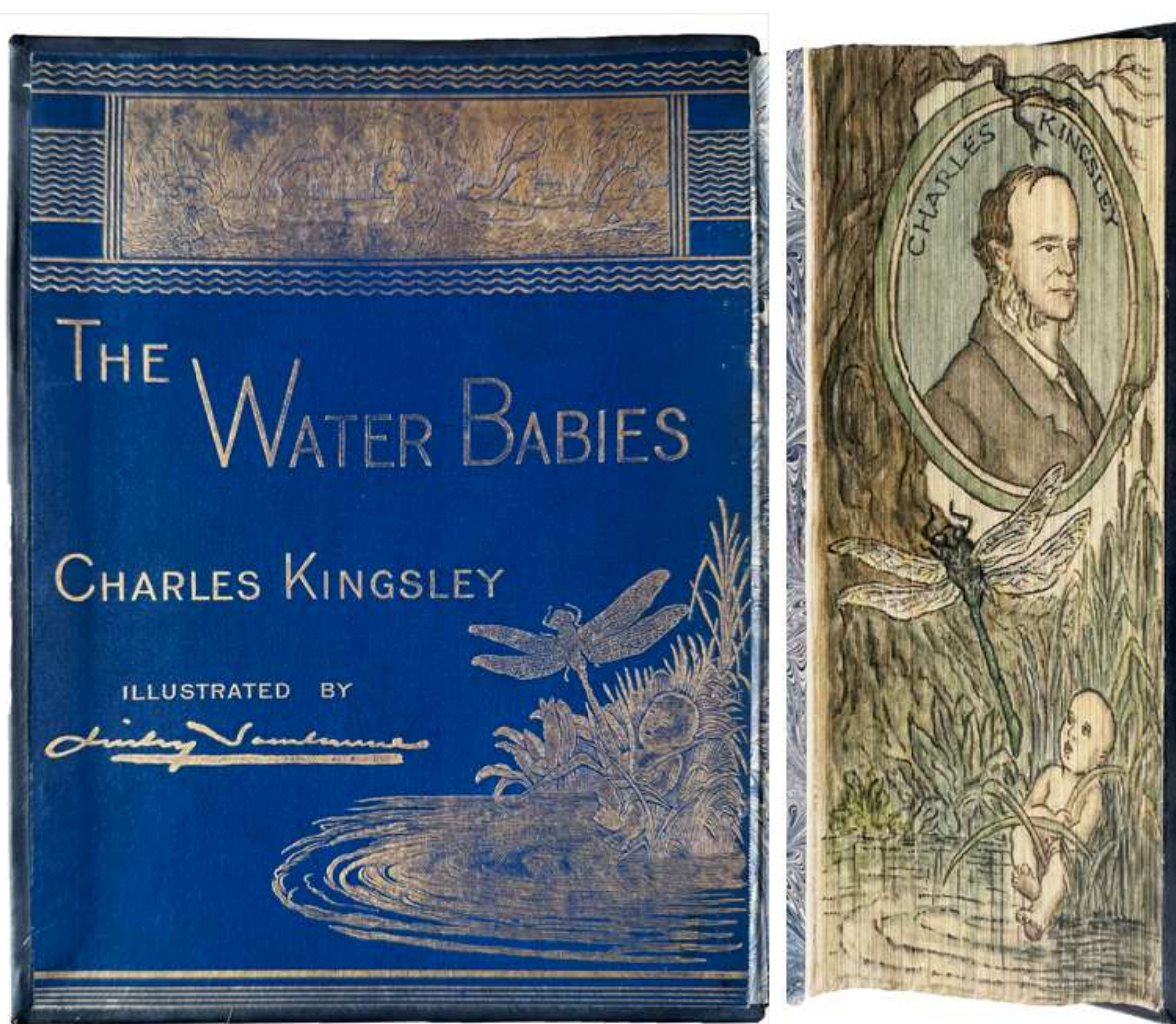
Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.



254. **KINGSLEY, Charles.** *The Water-Babies: a fairy tale for a land-baby. New edition.* London: Macmillan, 1886. ¶ 8vo. [vi], 371, [1] pp. 100 figs. Modern full navy-blue calf, richly gilt, raised bands, all edges gilt, new marbled endsheets WITH the original front cover bound in and mounted as a front pastedown. Near fine. \$ 500

Early illustrated edition of this classic of children's literature. The 100 illustrations were made by Linley Sambourne, originally printed in 1885 (the original book edition from 1863 was not illustrated).

The fore-edge painting found on this copy takes its watercolor scene from the figure on page 109, where the baby is facing a dragonfly by the river and the reeds along the shore-line (the same figure also was featured on the original publisher's cloth, preserved here as a mounted specimen on the front pastedown). There is also a portrait of the author, Charles Kingsley. The painting is attributed to Margaret Selmes.

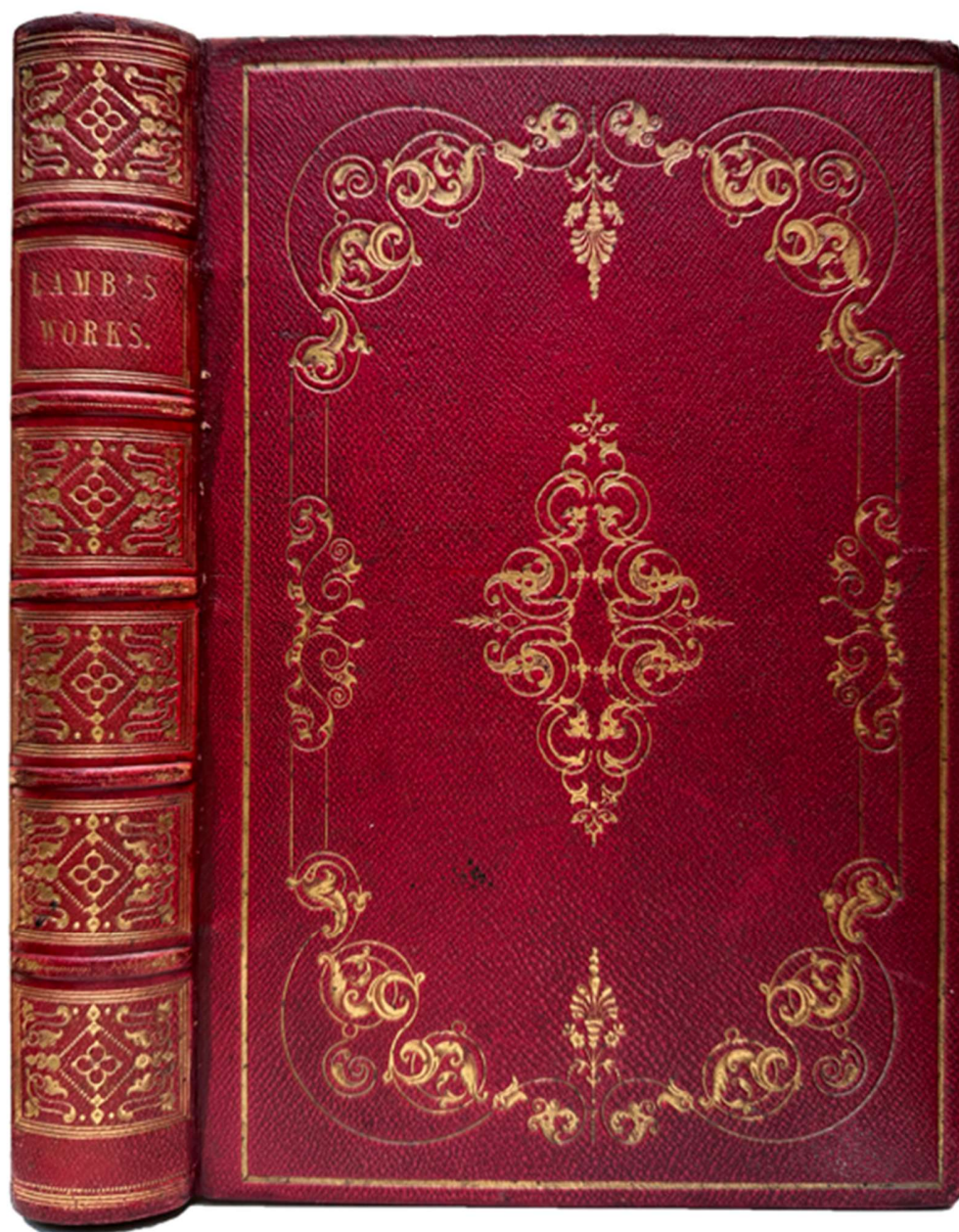


Edwards Linley Sambourne (1844-1910) was an English cartoonist and illustrator most famous for being a draughtsman for the satirical magazine *Punch* for more than forty years and rising to the position of “First Cartoonist” in his final decade.

Kinsley’s book is surprisingly full of allegories. The book was written during the time of the American Civil War and thus Kinsley deliberately depicted a ‘white-slave’ dressed in black chimney soot representing the plight of British working-class ‘climbing boys’ to African-Americans held in slavery. Social Darwinism was also a theme Kinsley used.

Commissioned by Harrington’s (with their cost-codes) probably in the mid-to-late 1990s. This is also a binding made by Harrington’s.





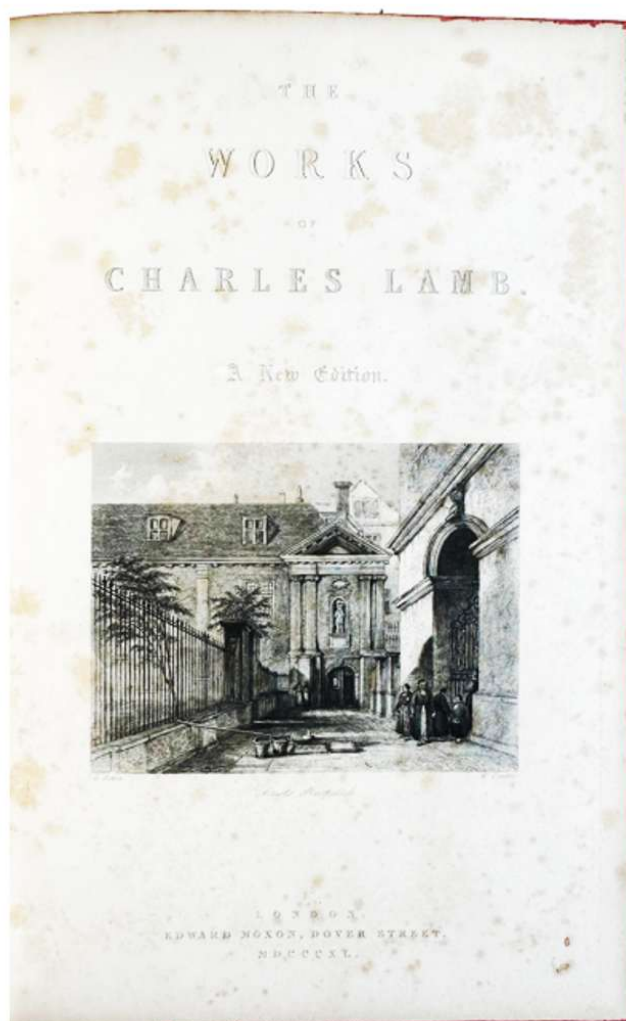
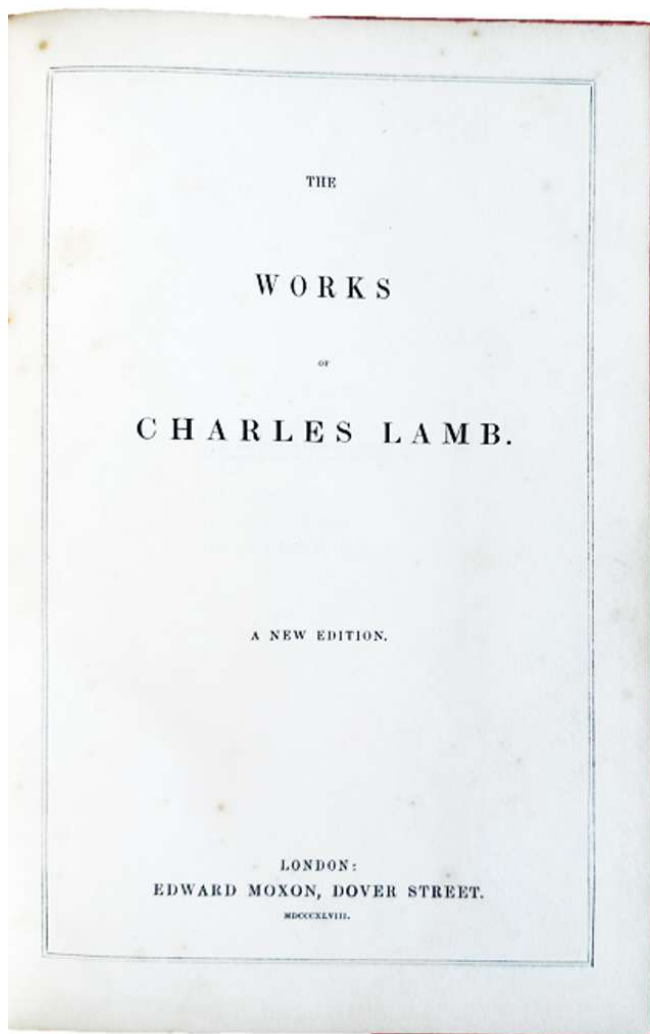
255. **LAMB, Charles.** *The Works of Charles Lamb. A new edition.* London: Edward Moxon, 1848. ¶ 8vo. [viii], 88, 92, [iii]-viii, 56; [v]-viii, 96; iv, 94, vi, 80 pp. Engraved frontispiece, engr. half-title; foxed. Original full red gilt-stamped morocco, gilt-stamped spine compartments, gilt inner dentelles, a.e.g.; some wear, though cared for. Early inscription "Mrs. Bullpitt from W.B. Taylor September 1926". Very good.

\$ 600

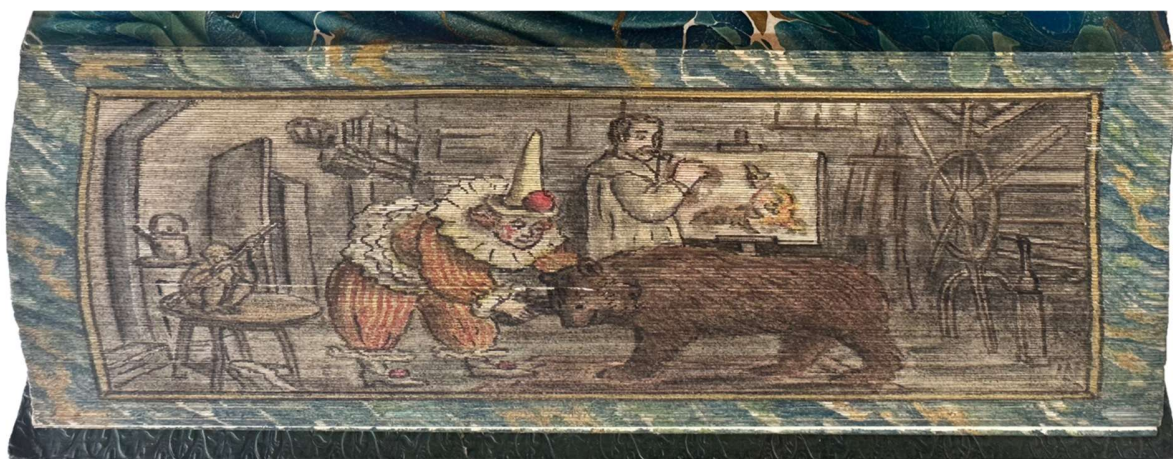
With a true three-way panoramic scene expertly painted by Don Noble (not signed). The scene, painted in watercolors, shows a seascape, perhaps a 19th century view, with masted sailing ship and a landing party with its rowboat being tethered at the moment. The scenes on the top and bottom edges are consistent with the fore-edge scene, showing more of the people involved and another ship, etc.

Based on other evidence, this item would have been commissioned or sold to Harrington's of London sometimes near the mid-1990s.





[255] LAMB

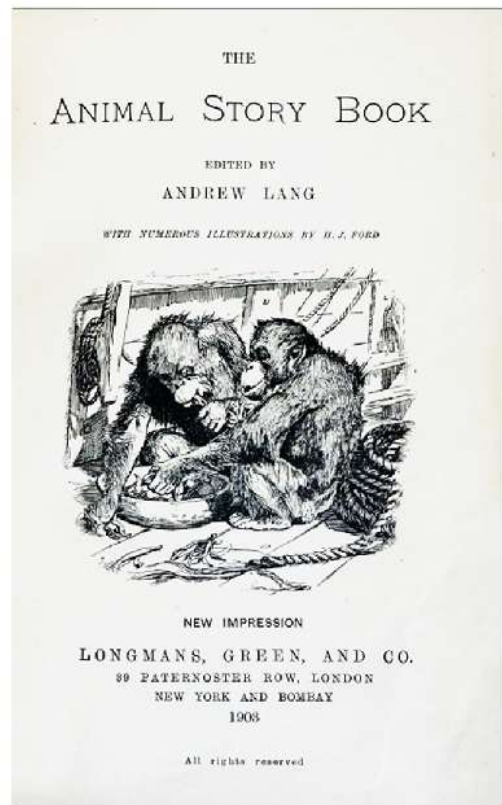
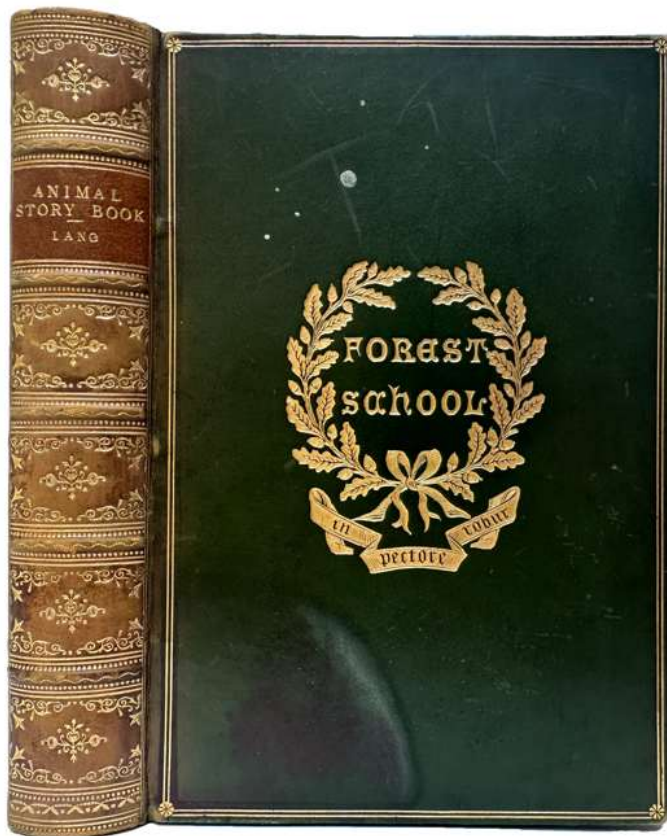


256. **LANG, Andrew** (editor). *The Animal Story Book. With numerous illustrations by H. J. Ford. New impression.* London: Longmans, 1903. ¶ Small 8vo. xiv, 400 pp. Profusely illustrated with charming scenes involving animals. Original olive-green calf with gilt-stamping, the crest of Forest School on upper cover; spine faded (sun-stroked), rubbed. PROVENANCE (pre-fore-edge): Within the volume is found an inscription for this school prize, awarded for achievement in French, Midsummer 1907, Junior School, Form II, [to] L. W. Hagger. [From] Ralph C. Guy, M.A., Headmaster. Forest School, Walthamstow, is located in northeast London. Reverend Ralph Courtenay Guy, M.A. (1867–1949) was an English educator and sportsman who served as the longest-serving headmaster of Forest School. Very good.

\$ 400

With a rather remarkable watercolor fore-edge painting, taken from an illustration within the book itself (facing p.2), called “Tom is invited to the ball” – accepting the invitation is “Tom” the BEAR! In the drawing, Tom shakes his bear-claw with the hand of the resident circus clown, set within an unusual artist’s workshop, featuring a monkey on a stool, while the artist stands in front of his easel. The artist who painted this scene also painted the scene on Heman’s *Poetical Works* (this catalogue).

Commissioned by Harrington’s, with their cost-codes present, the fore-edge painting likely dating from about 1994–2007. Painting attributed to Margaret Selmes.



TOM IS INVITED TO THE BALL



257. **LENNOX, Lord William Pitt.** *Coaching, with anecdotes of the road.* London: Hurst and Blackett, 1876. ¶ 8vo. ix, [1], 307, [1] pp. Original half red morocco, red cloth sides, raised bands, gilt-tooled spine compartments, all edges gilt, marbled endleaves. Very good.

\$ 300

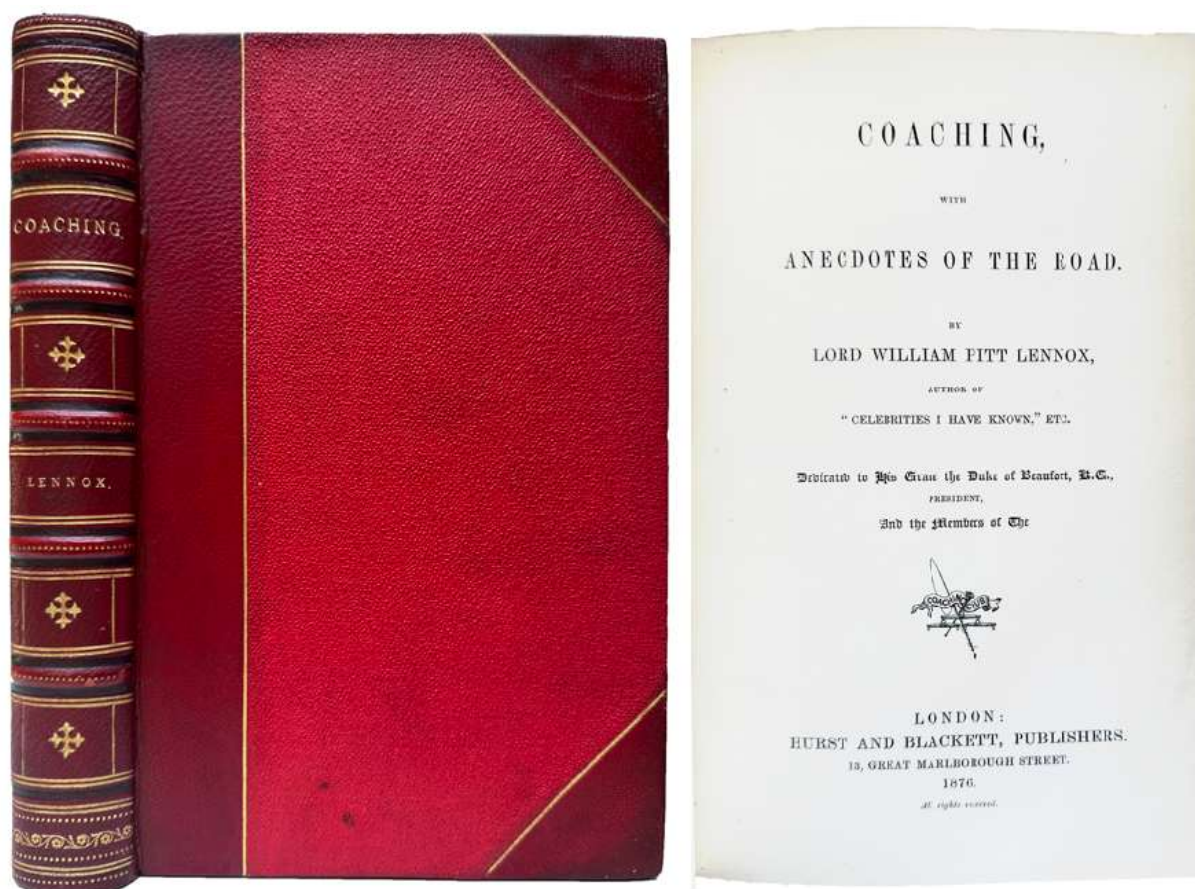
With a fore-edge painting of a British winter coaching scene, painted by Margaret Selmes (not confirmed). In the scene, the coach is completely “snowed-in” such that it would seem treacherous to continue, though 6 men are riding outside the carriage.

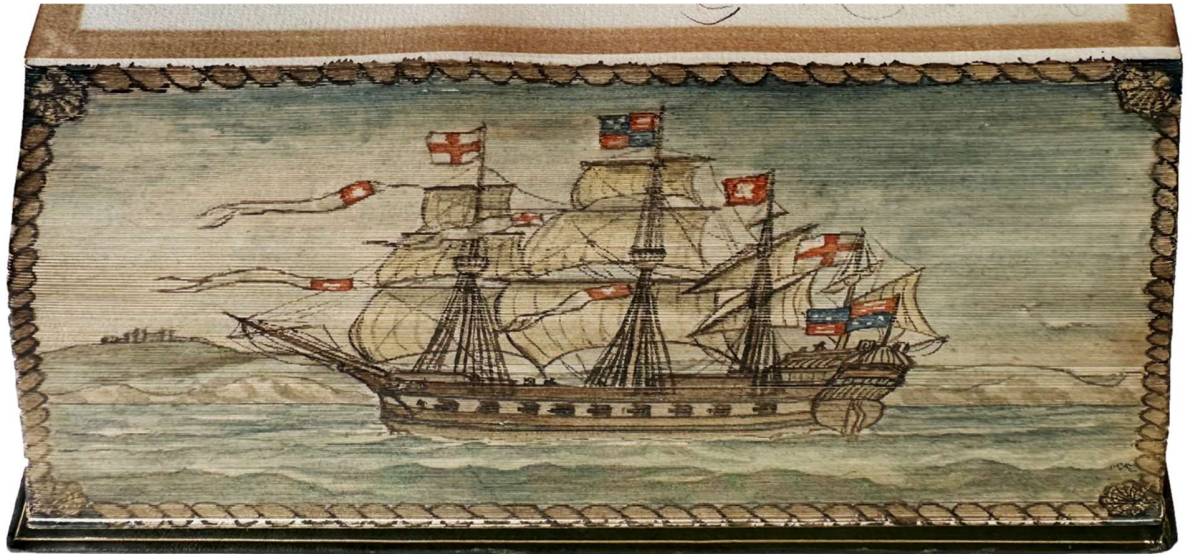
The book explores the history and experiences of coaching in England, reflecting on the evolution of travel by coach vehicles of various types (pre-automobiles). With anecdotal accounts involving travel (including robberies – see below).

CONTENTS (selected): Chapter I – Ancient Charioteers – Celebrated Whips – Introduction of Carriages into England – The State of the Roads in 1739 – Traveling in Bygone Days; Chapter II – Dangers of Travelling – Anecdotes of Highwaymen – Innkeepers and Highwaymen – Coach Robberies; Chapter III – Slow Coaches – Public Dinners to the Drivers – Nimrod on the Shrewsbury and Chester “Highflyer – Wonderful Feat of Locomotion; Chapter IV – Journey to Bath in the Palmy Days of Coaching – The Old Brighton Road – A Squire of 1638 – “Parson Dennis”; Chapter V – Coach vs. Rail – Description of a Coach Journey from London to Bath – Snug Hôtelleries – English vs. Foreign Cooking; Chapter VI – Moving Accidents by Rail and Coach – Anecdote of the Late Duke of Wellington – Reckless Drivers – Short Time for the Issuing of Railway Tickets; Chapter VII – Traveling in Ireland – Irish Wit – Sir Walter Scott and a Genuine Paddy – Irish Cab Drivers – Journey from Cork to

Dublin in a Post-Chaise; Chapter; VIII – Coach Accidents – Mail Robberies – A Drunken Driver – Robbery by Convicts; Chapter IX – The Mails Stopped by Severe Snowstorms – Sledges Used for the Mails – Dreadful Storms – Floods in Scotland in 1829 – Coaching in Australia; Chapter X – Coaching Acquaintances – Stage Coaching of Bygone and Modern Days – Amateur Drivers – Crack Drivers; Chapter XI – The Turnpike Gate at Hyde Park Corner – The “Old White Horse Cellar” Piccadilly; Chapter XII – Amateur Dragsmen – The Old Driving Club of 1808 – The Whip Club – Description of the Carriages; Chapter XIII – Oxford and Cambridge Men – My First Attempt at Driving – Tandem Driving – The Ostler Country Inns; Chapter XIV – Journey to Newmarket – Lord Grantley’s Team – The Royal Mail – General Remarks on Driving; Chapter XV – Anecdote of the Late Duke of Wellington – A Hunting Adventure – A Lucky – An Eventful Day; Chapter XVI – Hairbreadth Escapes – Robberies in London, etc.

Note the similarity of this artist with the ADDISON & STEELE in this catalogue.





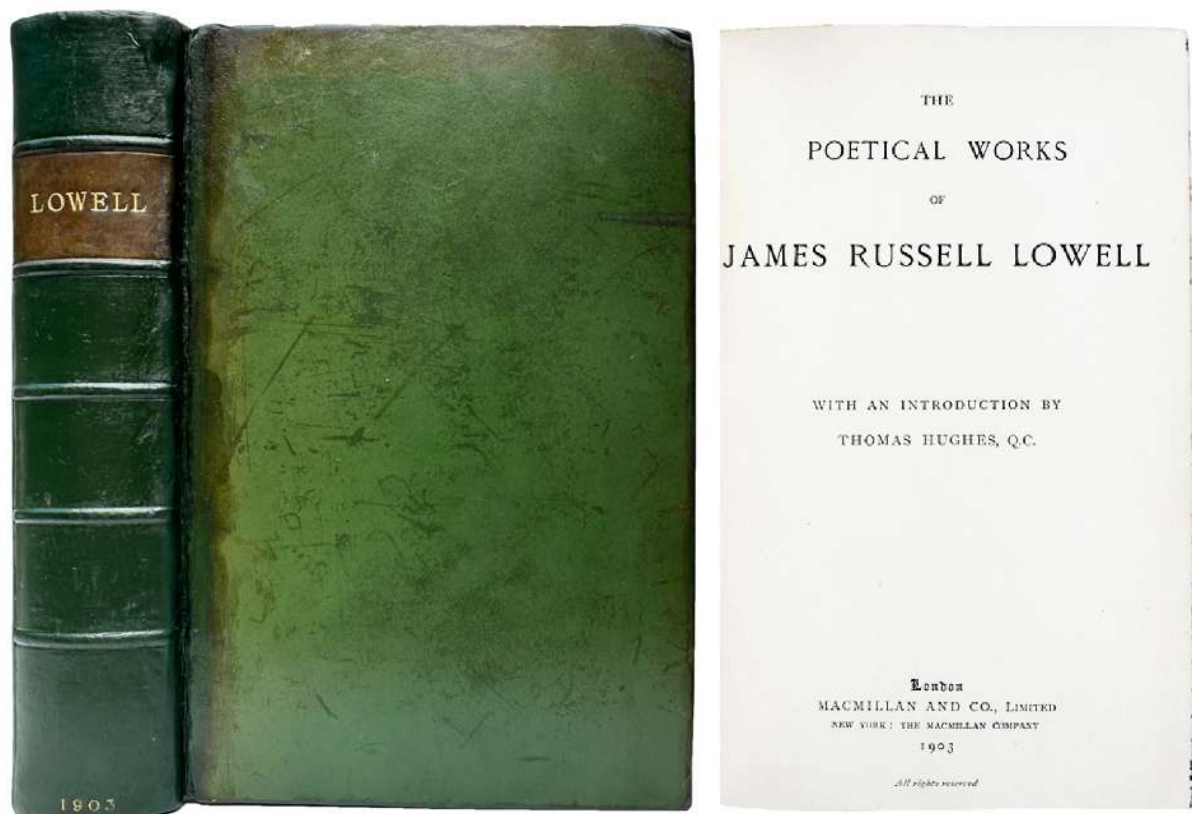
258. **LOWELL, James Russell.** *The Poetical Works of James Russell Lowell. With an introduction by Thomas Hughes.* Lonon: Macmillan, 1903. ¶ 8vo. xxxvi, 548 pp. Engraved frontispiece portrait, half-title. Original full olive-green calf by Bumpus Ltd., raised bands, author's lane in gilt on spine, all edges gilt; rubbed, joints professionally reinforced (resulting in a darker spine color), endsheets with offsetting. Early ownership signature of Handley-Derry. Very good.

\$ 275

With a scene of a seascape with a masted ship.

Based on other evidence, this item would have been commissioned or sold to Harrington's of London (with their cost-code) sometimes near the mid-1990s. This painting is attributed to Margaret Selmes (not confirmed).

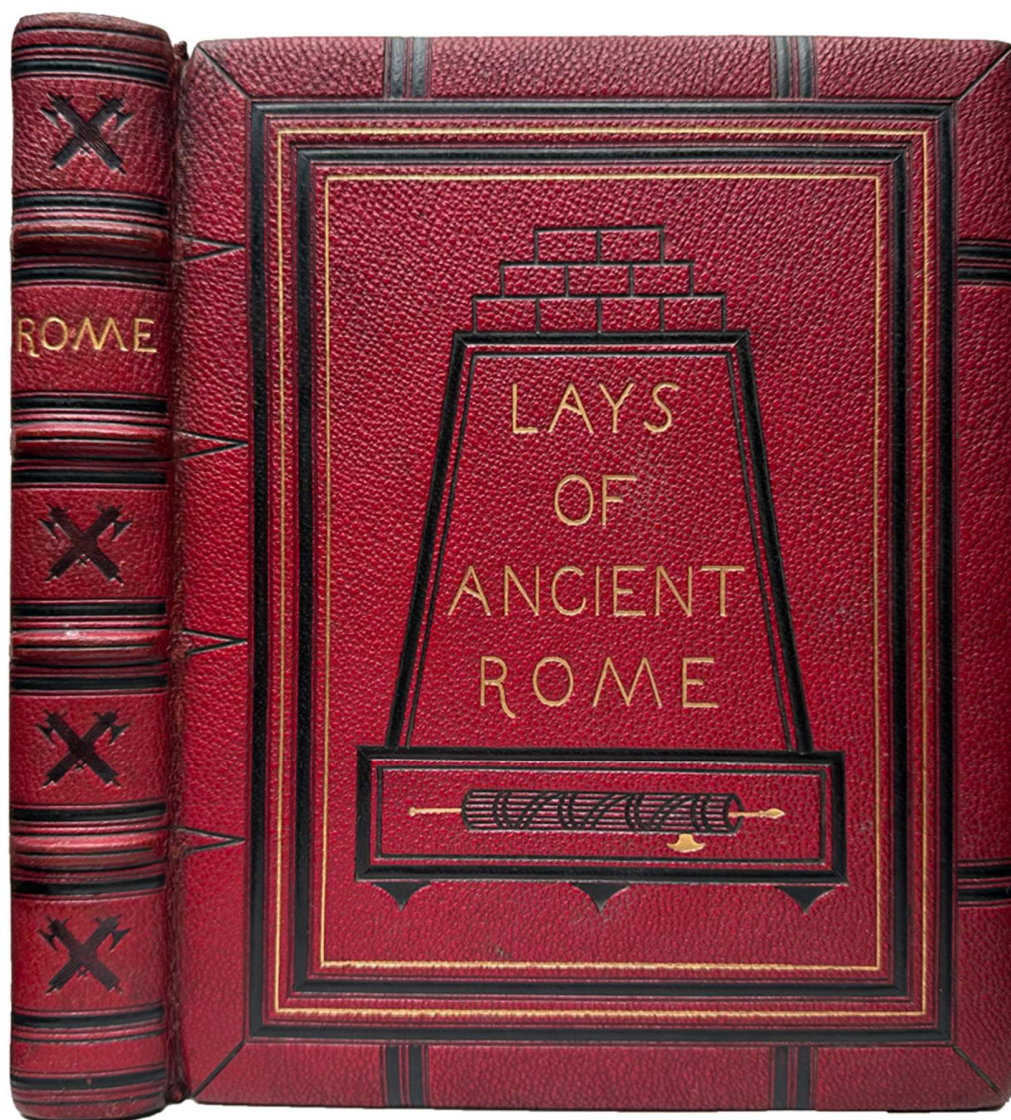




258 LOWELL



259 MACAULAY – with fore-edge painting attributed to Jill Wilson

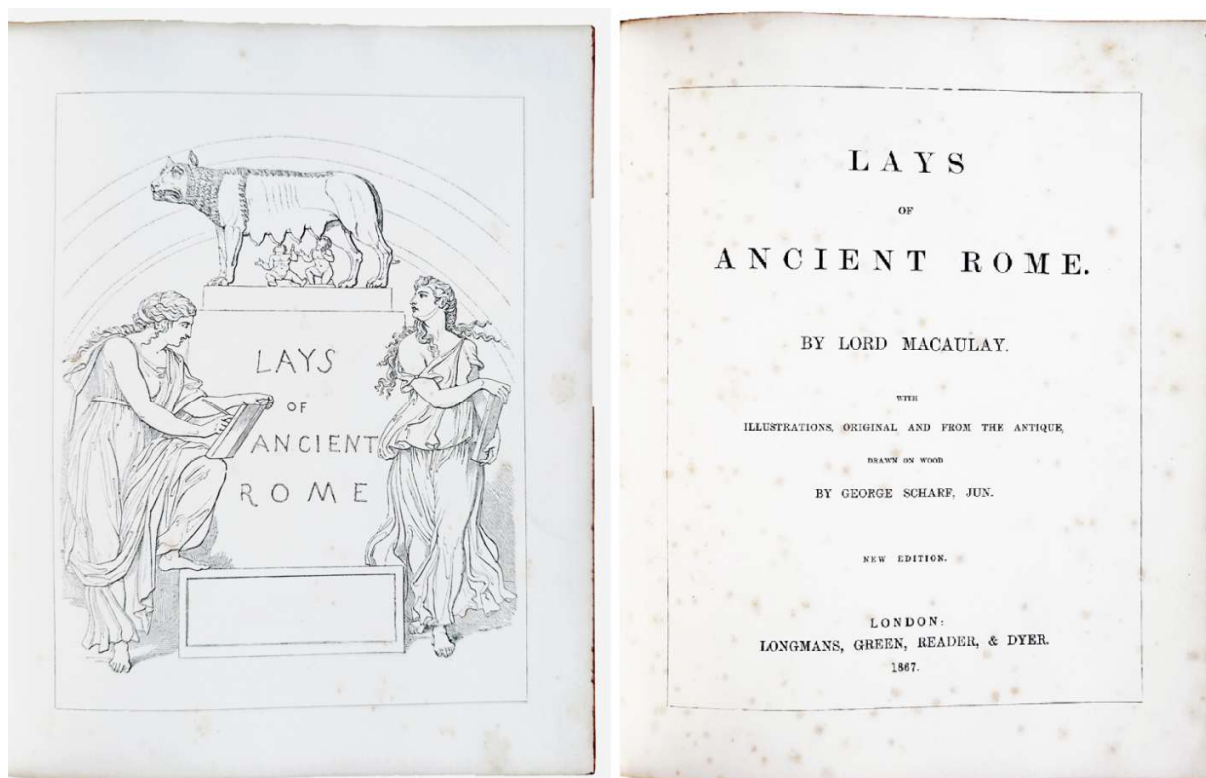


259. **MACAULAY, Lord.** *Lays of Ancient Rome. With illustrations, original and from the antique, drawn on wood by George Scharf, Jun. New edition.* London: Longmans, Green, Reader, & Dyer, 1867. ¶ Small square 4to. 210 pp. Figures throughout; moderate foxing to endleaves and related offsetting. Bound by R. & A. Suttaby, London, in full claret morocco, heavily stamped in black and gilt, all edges gilt, marbled endsheets. Very good.

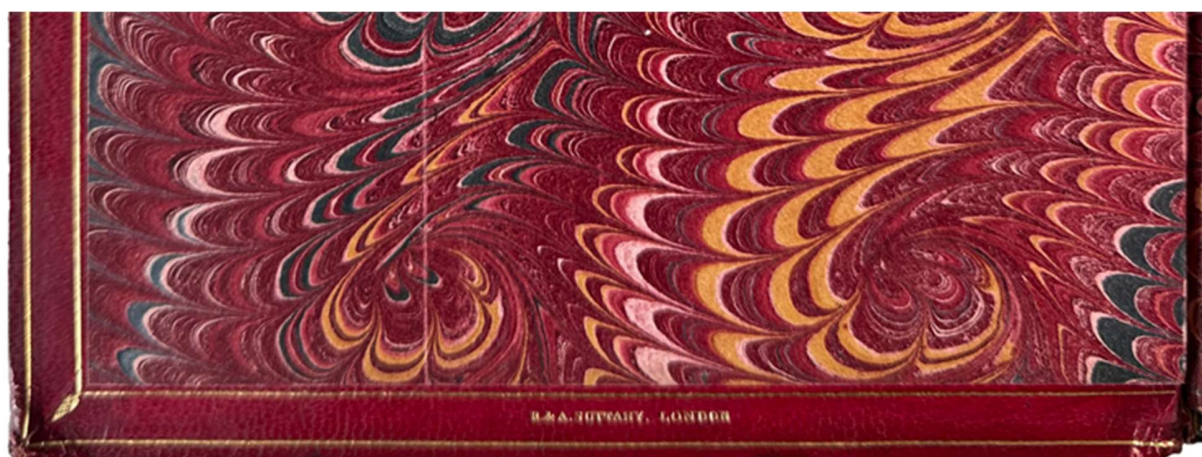
\$ 350

With a view of Rome from the Tiber River, with sights of Castel Sant'Angelo and St. Peter's Basilica. Painting attributed to Jill Wilson (not confirmed).

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.



259 MACAULAY



259 Bound by Suttaby

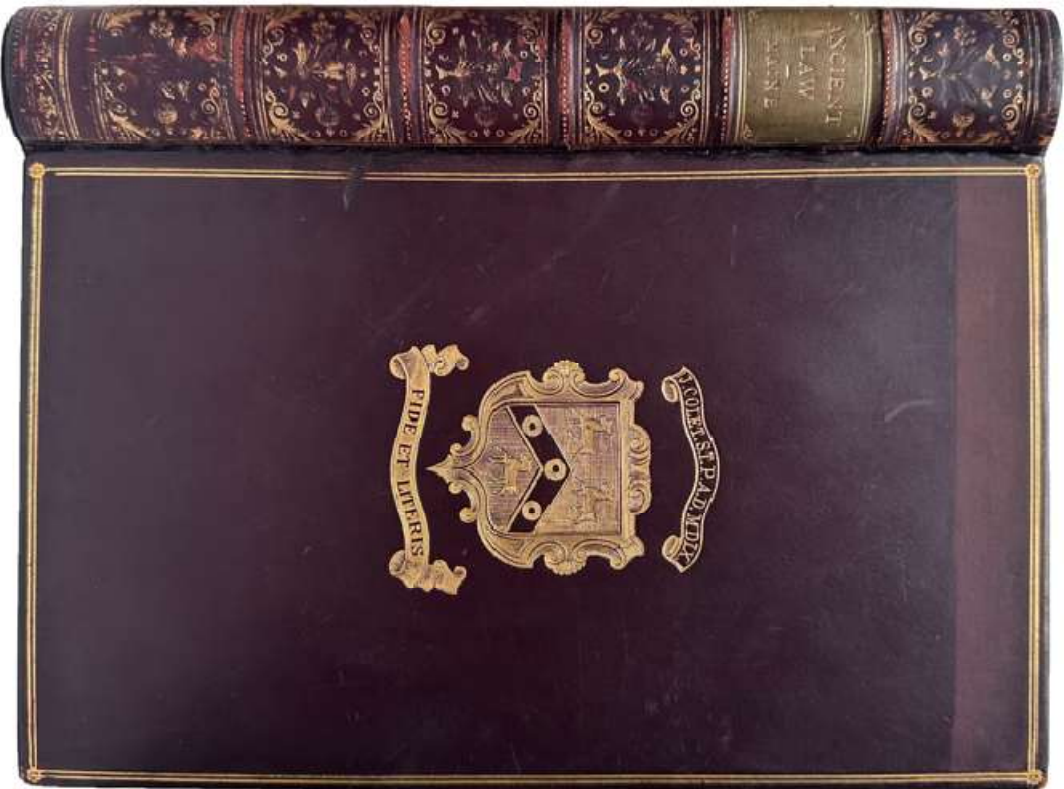


260. **MAINE, Sir Henry Sumner.** *Ancient Law: its connection with the early history of society and its relation to modern ideas. Fifteenth edition.* London: John Murray, 1894. ¶ 8vo. x, [2], 415, [1] pp. Original full dark purple calf, a prize binding for St. Paul's School, gilt-stamped spine with raised bands, all edges gilt, inner dentelles in blind, marbled endsheets; rubbed, some uneven fading. Bookplate of St. Paul's School. Very good.

\$ 290

Here is a fore-edge painting celebrating the history of British law. With portraits of [Sir Edward] Coke and [Sir William] Blackstone side-by-side in watercolors. The portraits are named on the fore-edge itself, the artist copied the marbling pattern established by the endsheets. Sir Edward Coke (1552-1634) was an English barrister, judge, and politician. He is often considered the greatest jurist of the Elizabethan and Jacobean eras. Sir William Blackstone (1723-1780) was an English jurist, justice, and Tory politician most noted for his Commentaries on the Laws of England, which became the best-known description of the doctrines of the English common law.

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s. The fore-edge painting is attributed to Margaret Selmes.



260 MAINE

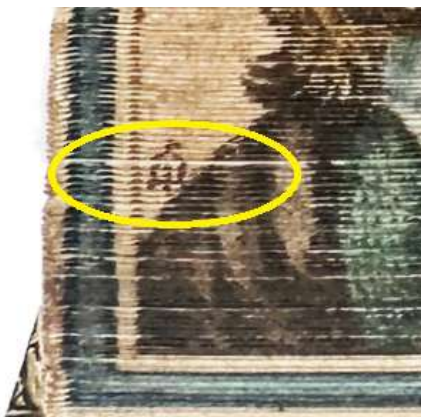


Signed by Martin Frost

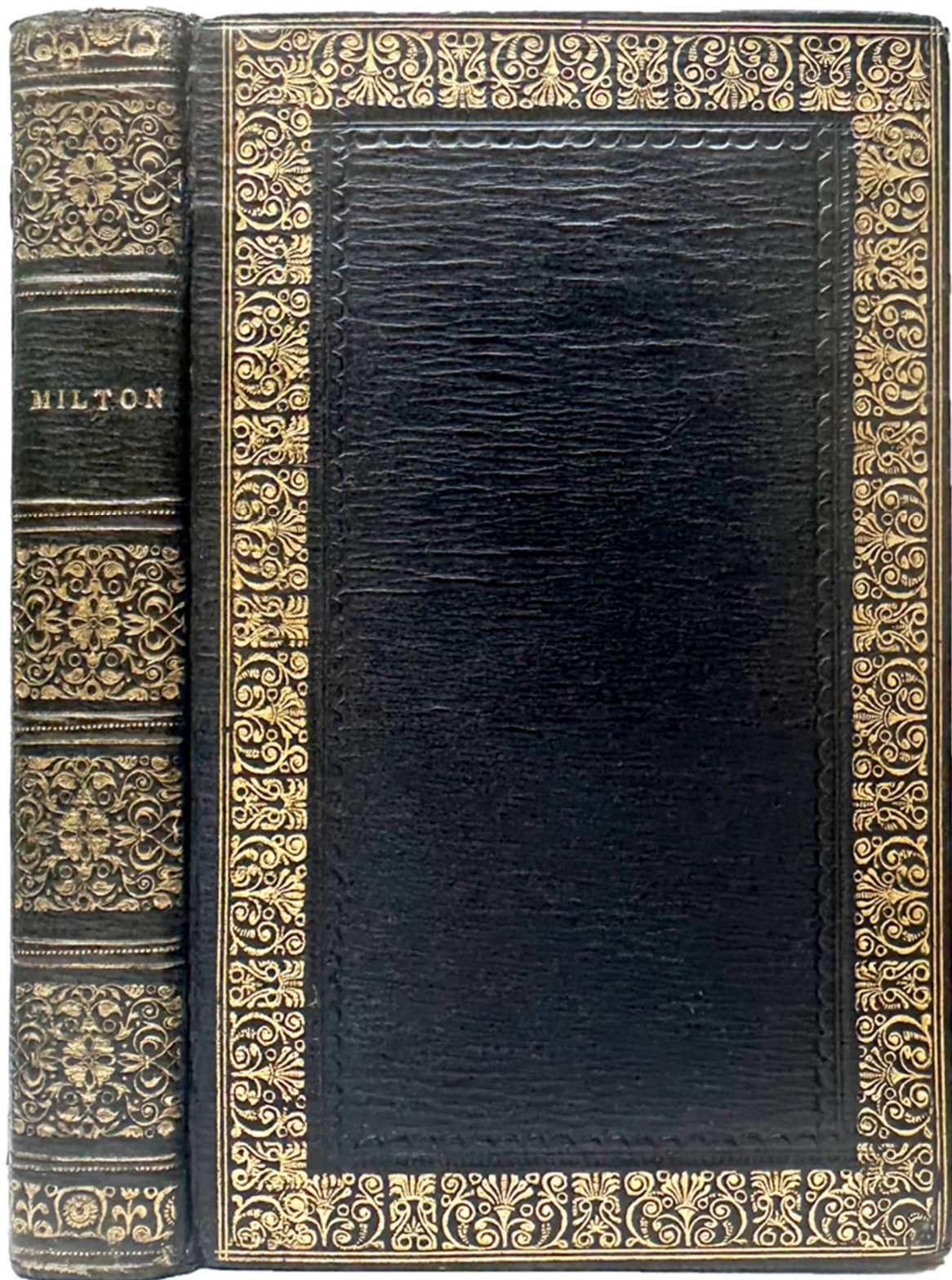
261. **MILTON, John.** *Paradise Lost. In twelve books. With other poems. From the text of Thomas Newton, D.D. S.C., with the life of the author.* London: John Bumpus, 1821. ¶ 12mo. xxiii, [1], 300 pp. Engraved portrait frontispiece. Original full black straight-grain morocco, with blind- and gilt-tooling, all edges gilt, gilt inner dentelles; some wear to extremities, corners showing. Ownership signature, 1824. Generally very good.

\$ 400

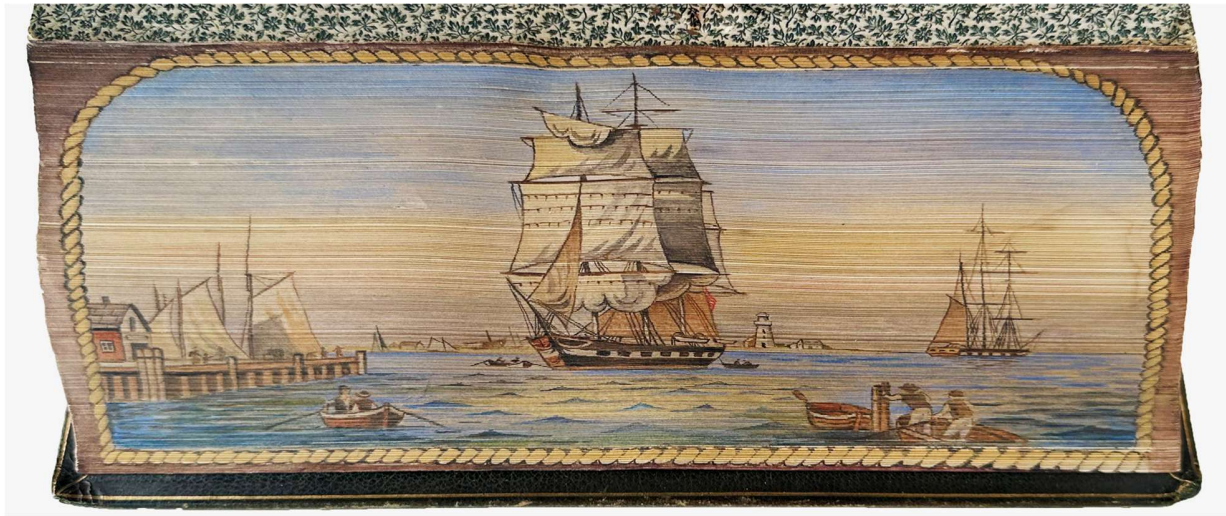
With a side-by-side painting with Milton's portrait and a view of his home at Chalfont St. Giles. The painting bears the initials of Martin Frost, who painted this scene ca. 1995-98.



MF monogram of Martin Frost



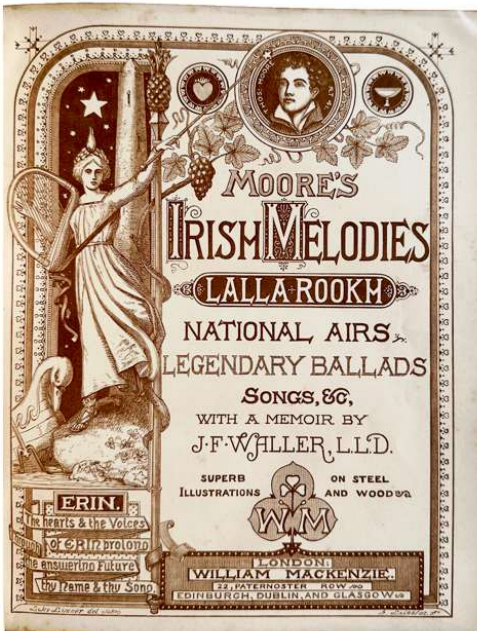
[261] MILTON



262. **MOORE, Thomas.** *Moore's Irish Melodies: Lalla Rookh. National airs, legendary ballads, songs, &c, with a memoir by J.F. Waller, L.L.D.* London: William Mackenzie, [ca.1870]. ¶ Thick 4to. xxiv, 552 pp. Profusely illustrated edition, with plates and figs. Original full dark green gilt-stamped morocco, gilt-stamped harp on both covers, raised bands, all edges gilt, decorative endsheets; rubbed. Very good.

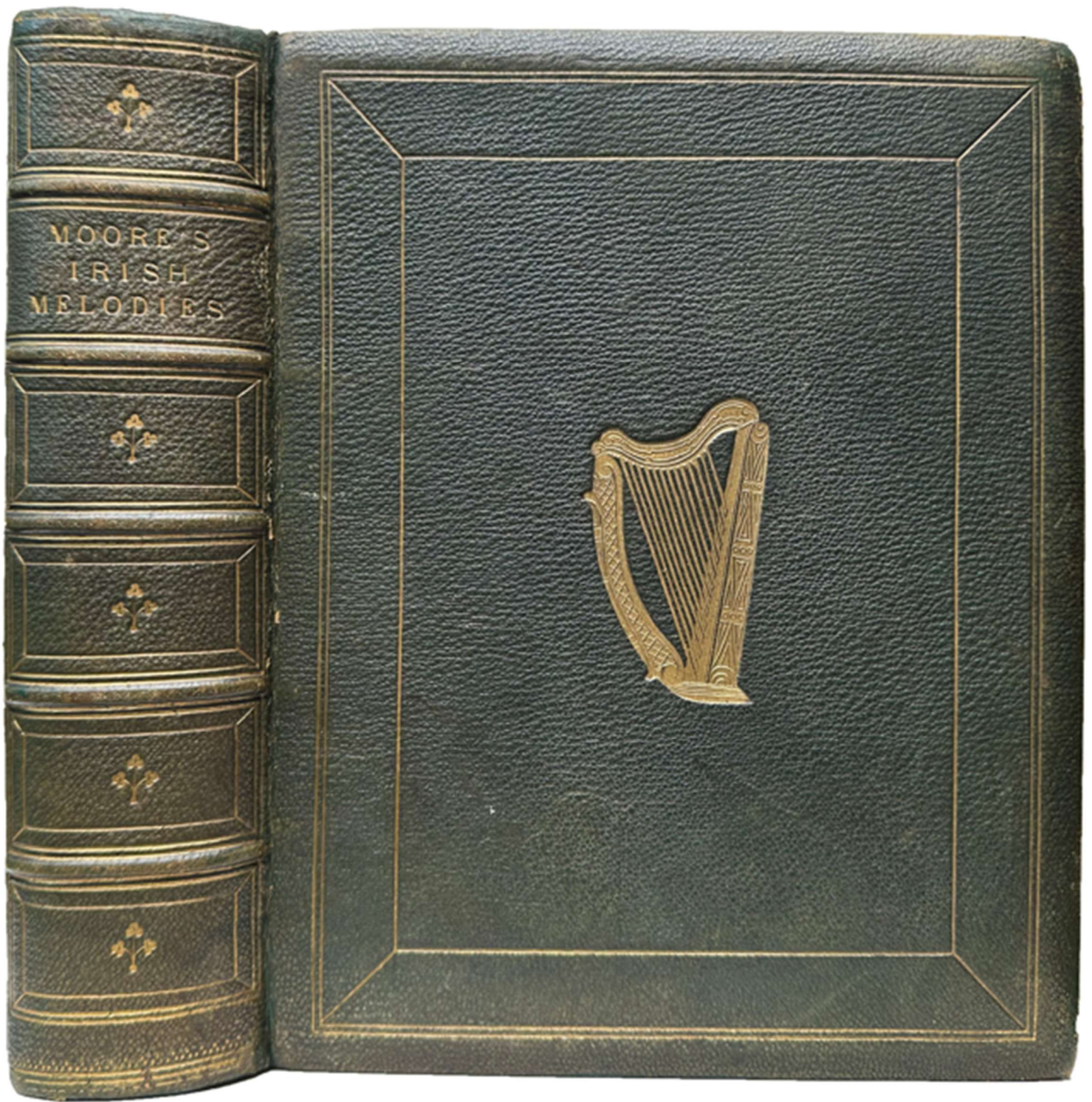
\$ 250

With the *Memoir* by John Francis Waller.



This little volume shows a seascape with a masted ship (and more). The painting is attributed, though unconfirmed, to Jill Wilson.

Commissioned for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.



[262] MOORE



Painting Signed by the Artist, Martin Frost

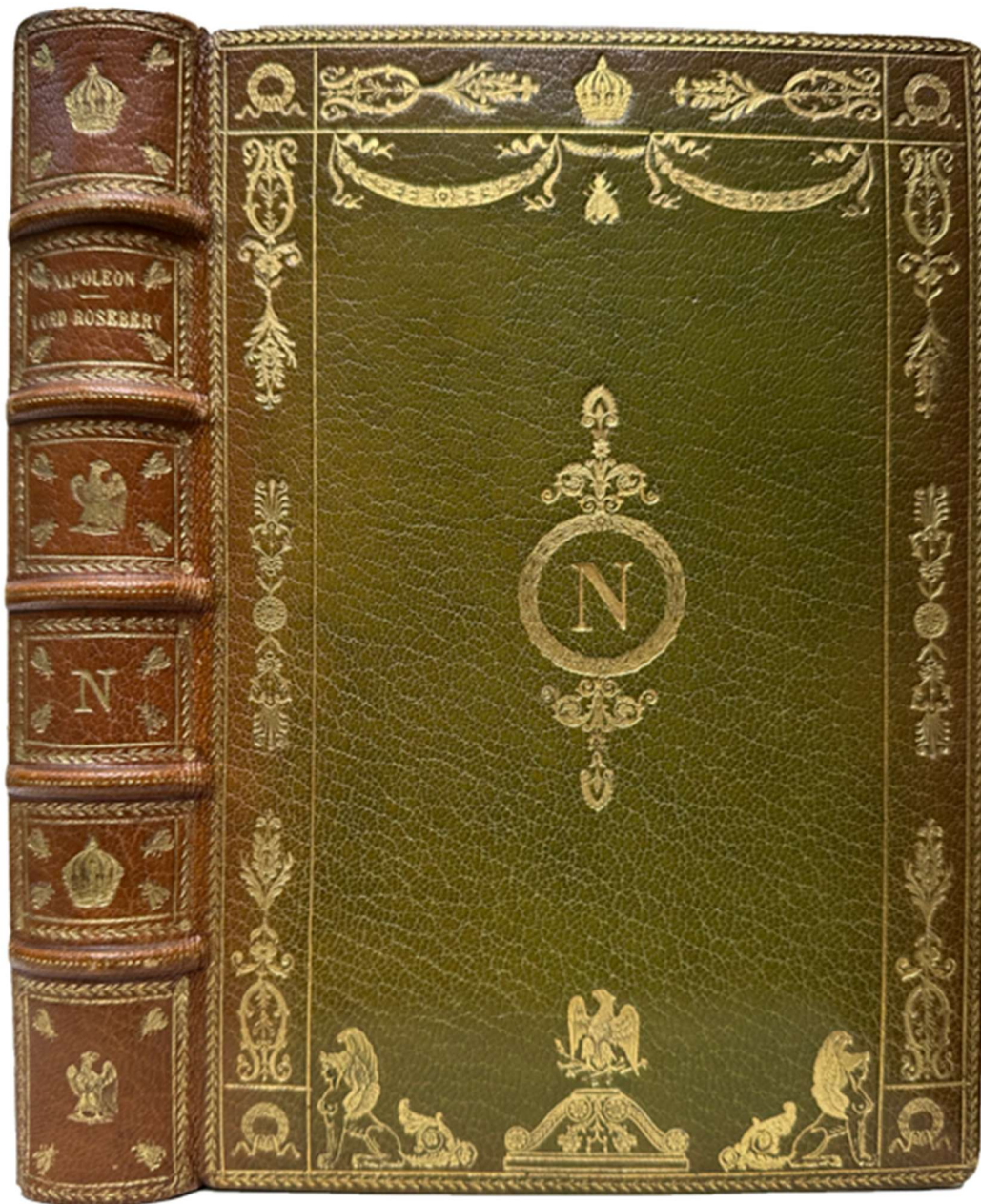
263. [NAPOLEON BONAPARTE, later known as **Napoleon I** (1769-1821)]
Lord ROSEBERY (1847-1929). *Napoleon; the last phase*. London: Arthur L. Humphreys, 1900. ¶ 8vo. vi, 261, [1] pp. Title printed in red & black, index. Original full crushed green morocco, elaborately embellished with ornaments of the period and Egyptian motifs in lower corners, etc., with a wreath encompassing a large N – both covers, spine with 5 raised bands, gilt compartments, all edges gilt, gilt inner dentelles, silk endleaves. Book ticket of E. Dreyfous 99 Mount Street, London; generic bookplate (for someone named Nancy). Aside from a bit of fading, a near-fine copy.

\$ 850

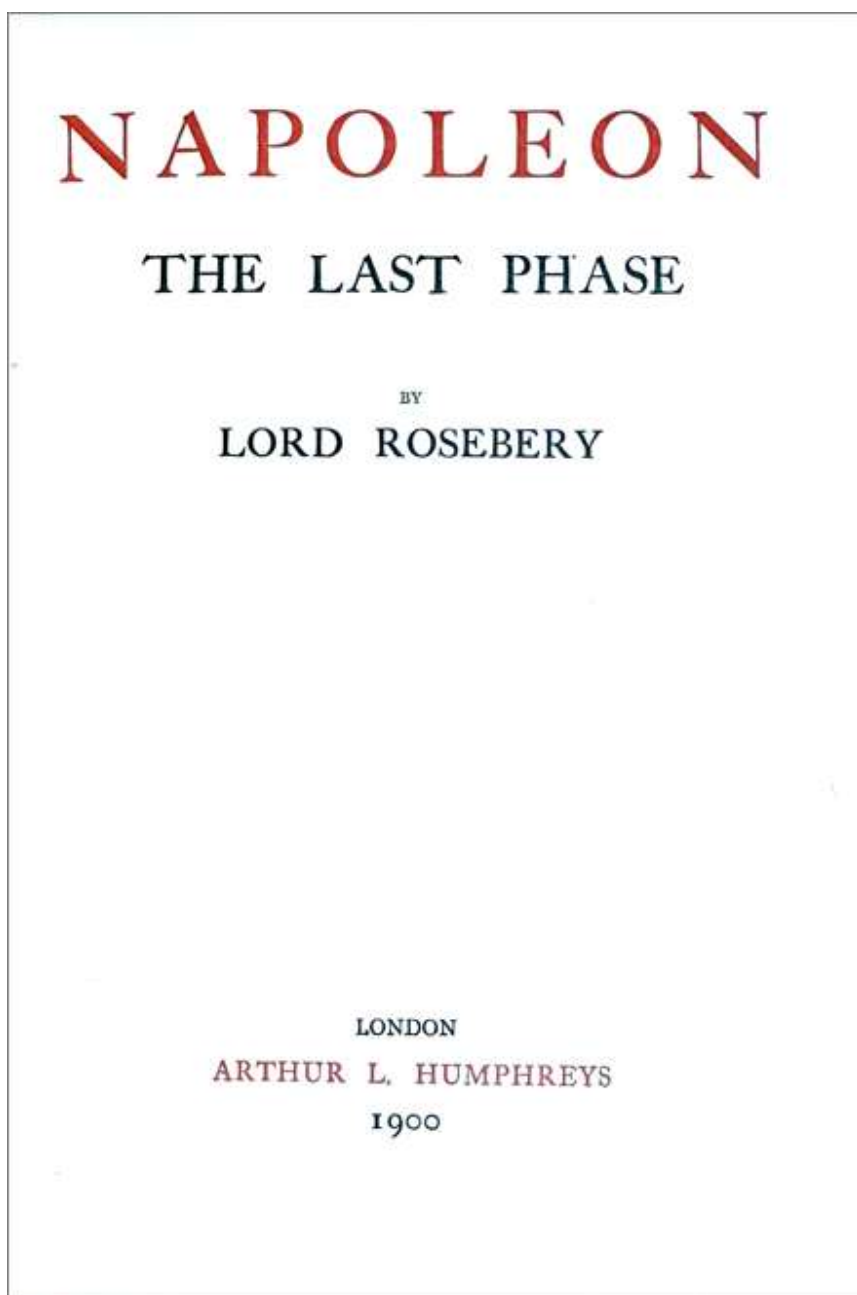
A truly deluxe binding with extra touches that distinguish it. The fore-edge paintings were suited to this title, being a double fore-edge with scenes from his life flanking a portrait, fanned either way the portrait and the scenes change – its not magic but it might seem amazing to one if they don't know! These scenes are painted by Martin

Frost, with his monogram signature on the right margin of one of the scenes. Frost supplied this item to Harrington's in February of 1996.

Lord Rosebery "examines Napoleon Bonaparte's final years in exile on Saint Helena, exploring his daily life, strained relationship with captors, and reflections, from 1815 until his death in 1821."



PROVENANCE: Edouard Henry *Dreyfous* was a retailer of antique furniture and objets d'art in the late 19th and early 20th Centuries. His main store was in London but he held premises in Paris and New York. This binding suggests that Dreyfus would give a London binder a special commission to embellish books he could sell in his shop. This would have been one such specimen – now it sports a set of fore-edge paintings.



[263]

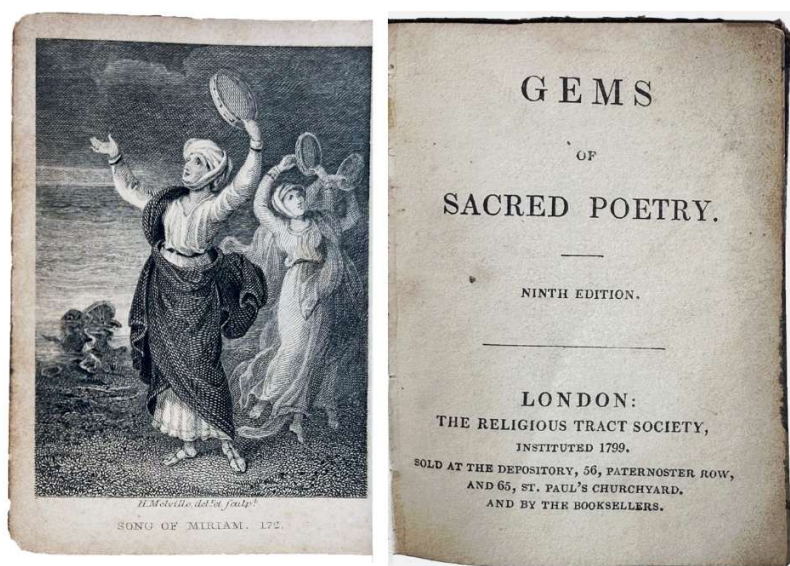


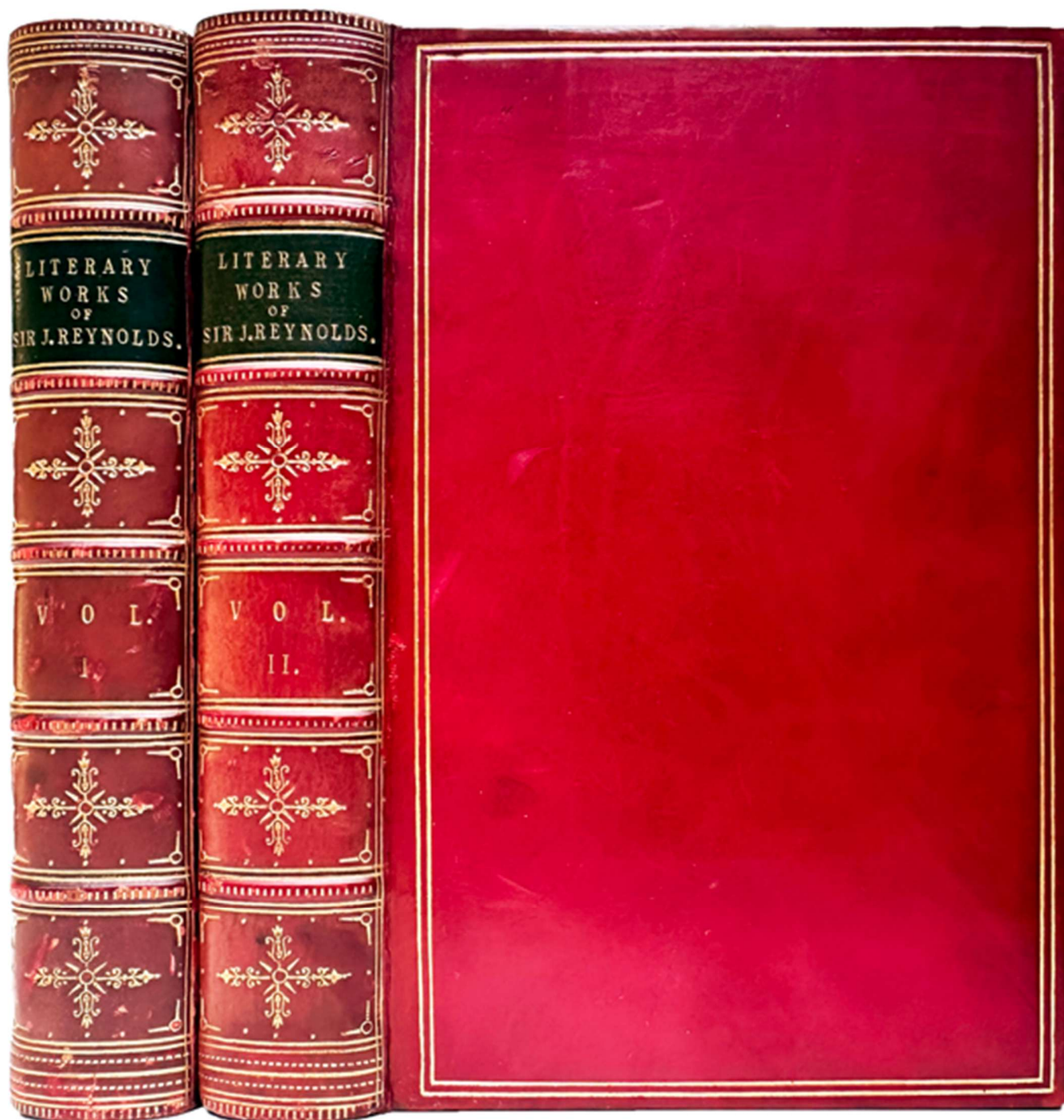
264. [Miniature] Religious Tract Society, London. *Gems of Sacred Poetry. Sixth edition*. London: Religious Tract Society, [no date – ca. 1840/50]. ¶ 70x58 mm. 256 pp. Engraved frontispiece and half-title. Original full maroon gilt-stamped morocco, all edges gilt; rubbed. Early inscriptions – twice – (obviously pre-fore-edge) to Katie Blow[!] from Miss Bland. Very good.

\$ 300

With a sweet little fore-edge painting of two children holding hands and a lamb. The fore-edge painting is attributed to Margaret Selmes.

No markings relating to the earlier sale of this piece, however, once again, it is from Harrington's and thus painted ca. 1994-2004.





[265] REYNOLDS

JEFF WEBER RARE BOOKS – Catalogue 351



2 Erotic fore-edge paintings

265. **REYNOLDS, Sir Joshua.** *The Literary Works of Sir Joshua Reynolds, first president of the Royal Academy. To which is prefixed, a memoir of the author; with remarks on his professional character, illustrative of his principles and practice. By Henry William Beechey. New and improved edition.* London: Henry G. Bohn, 1852. ¶ Two volumes. Small 8vo. viii, 463, [1]; [iv], 495, [1] pp. Index. Original full dark red calf, gilt-stamped, gilt compartments, black leather spine labels, all edges gilt, gilt inner dentelles, marbled endsheets, by WESTERTONS, Hyde Park Corner; rubbed. Bookplate (pre-fore-edge) of Stoke Rochford Library – Christopher Turnor. Very good.

\$ 400

With two erotic scenes painted in watercolors and concealed under the gilt-edge when fanned. The fore-edge paintings are attributed to Lindsay Brufton.

PROVENANCE: Christopher Hatton Turnor (1873-1940) was an English author, architect, and social reformer. He is known as the designer of the Watts Gallery, Surrey and the Stoneham War Shrine, Hampshire.

Without their typical markings and cost-codes, but the painting is commissioned by Harrington's estimated to be about 1995-2007.

THE
LITERARY WORKS
OF
SIR JOSHUA REYNOLDS,
FIRST PRESIDENT OF THE ROYAL ACADEMY.
TO WHICH IS PREFIXED,
A MEMOIR OF THE AUTHOR;
WITH REMARKS ON HIS PROFESSIONAL CHARACTER,
ILLUSTRATIVE OF
HIS PRINCIPLES AND PRACTICE.
BY HENRY WILLIAM BEECHEY.
IN TWO VOLUMES.
New and Improved Edition.
VOL. I.
LONDON:
HENRY G. BOHN, YORK STREET, COVENT GARDEN.
1852.



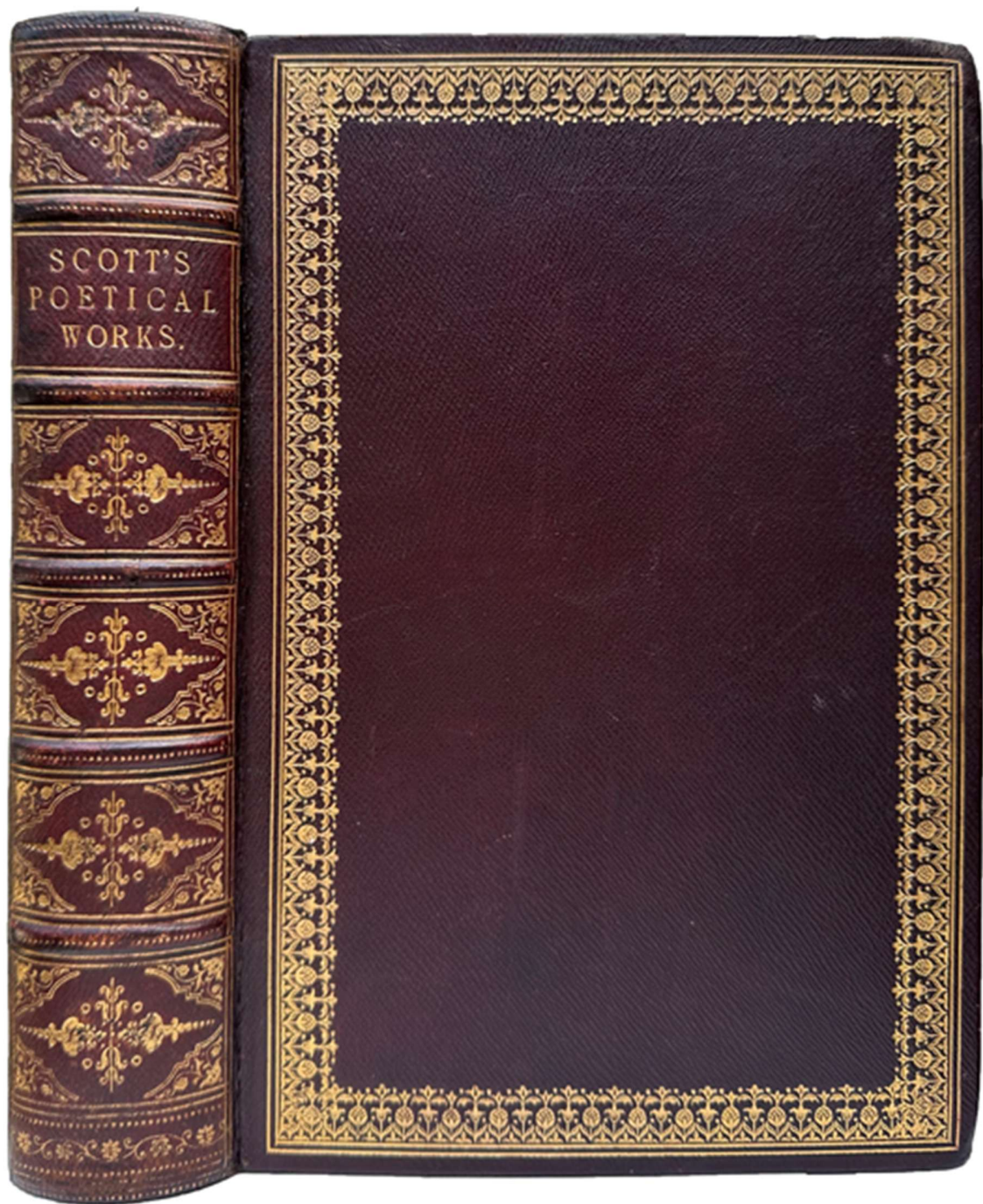
[265] REYNOLDS



266. **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: Robert Cadell, 1848. ¶ Large 8vo. [4], iv, 823, [1] pp. Engraved half-title, folding plate (manuscript in facsimile); foxed throughout, heavier on the half-title. Original full maroon morocco, gilt decorative ruled borders, spine with gilt compartments, a.e.g., cream endsheets; a small split at upper joint. Early inscription "John Lubbock from his affect. friend Allen Bathhurst on his leaving Eton, Xmas 1848". Very good.

\$ 400

With two fore-edge paintings showing British golfing scenes, painted as a "split-double" fore-edge. Each painting is framed with a patterned border, attributed to Margaret Selmes. Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.



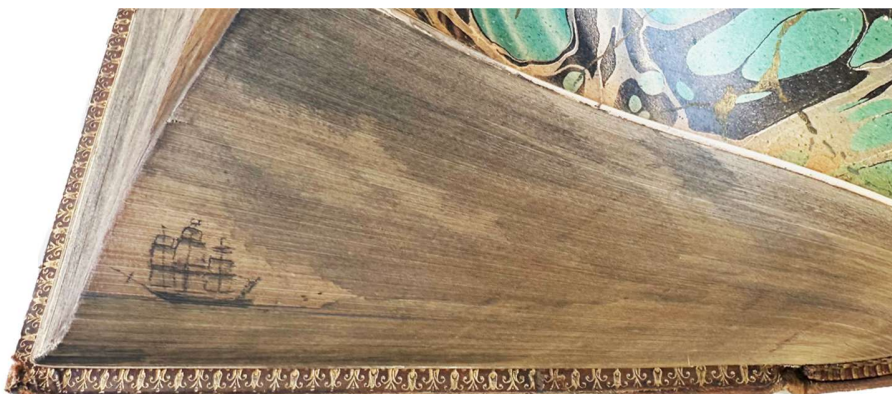
[266] SCOTT 1848



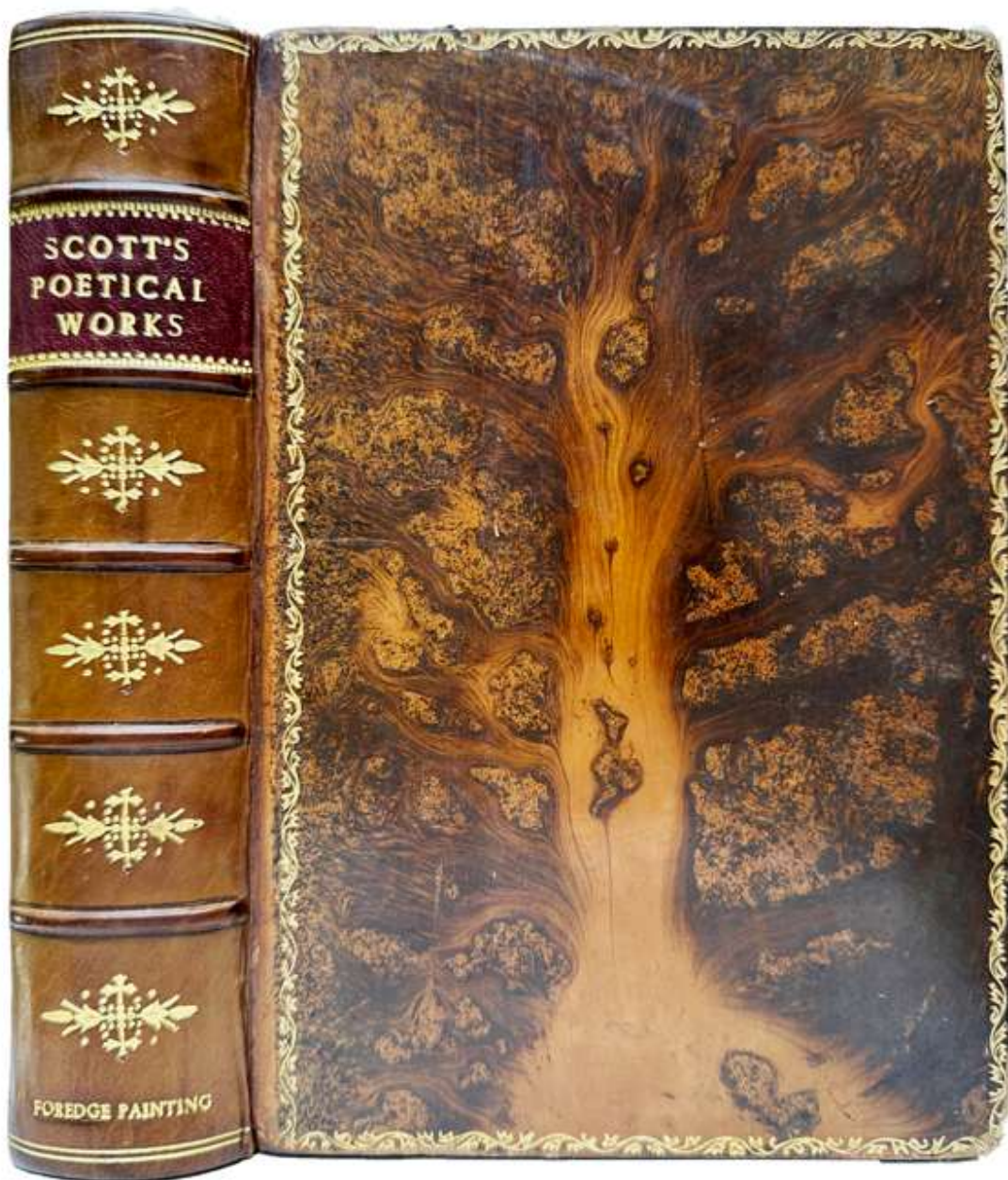
267. **SCOTT, Sir Walter.** *The Poetical Works of Sir Walter Scott. With the author's introductions and notes. Edited by J. Logie Robertson.* London: Henry Frowde, 1894. ¶
 At head of title: *Complete edition.* 8vo. viii, 970, [2] pp. Original full polished tree calf, with the spine replaced by Harrington's binder, in brown calf, raised bands, gilt-stamped compartments, maroon gilt-stamped spine label, with the words FOREEDGE PAINTING applied to the lower spine; corner's showing wear.
 Very good.

\$ 450

With a PANORAMIC FORE-EDGE PAINTING of a seascape showing a group of masted ships apparently at war.



[267]



[267]





268. **SHAKESPEARE, William** [also: **Shakspeare**]; **Thomas CAMPBELL**. *The Dramatic Works of William Shakspeare. With a life by Thomas Campbell. A new edition.* London: George Routledge and Sons, [after 1838]. ¶ Large thick 8vo. Engraved frontispiece, half-title, plates; offsetting, spotting or foxing to front & back leaves. Original full dark green morocco, elaborate gilt-stamping, raised bands, gilt-spine compartments, all edges gilt, gilt inner dentelles, marbled endsheets; joints professionally reinforced, corners showing, rubbed. Ownership inscription (obviously pre-fore-edge) "To D.J. Brakenridge Esq., M.D., with the very kind regards and best wishes of John Strathy, 12 April 1873. Very good.

\$ 450

With a split two-way fore-edge painting featuring two Shakespearian scenes and a portrait. This painting is painted by Lindsay Brufton (for Harrington's).

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.

PROVENANCE: D.J. Brakenridge Esq., M.D. – should be Dr. David James Brakenridge (often spelled Brakenridge or Brakinridge, M.D., F.R.C.P.E.) was a prominent 19th-century Scottish physician based in Edinburgh, who around 1875 served on official managing bodies like the Royal Edinburgh Asylum and published influential medical/clinical observations on quinine, scarlatina, and disorders of the reproductive and circulatory systems. He was a Fellow of the Royal College of Physicians of Edinburgh (F.R.C.P.E.).



[268]

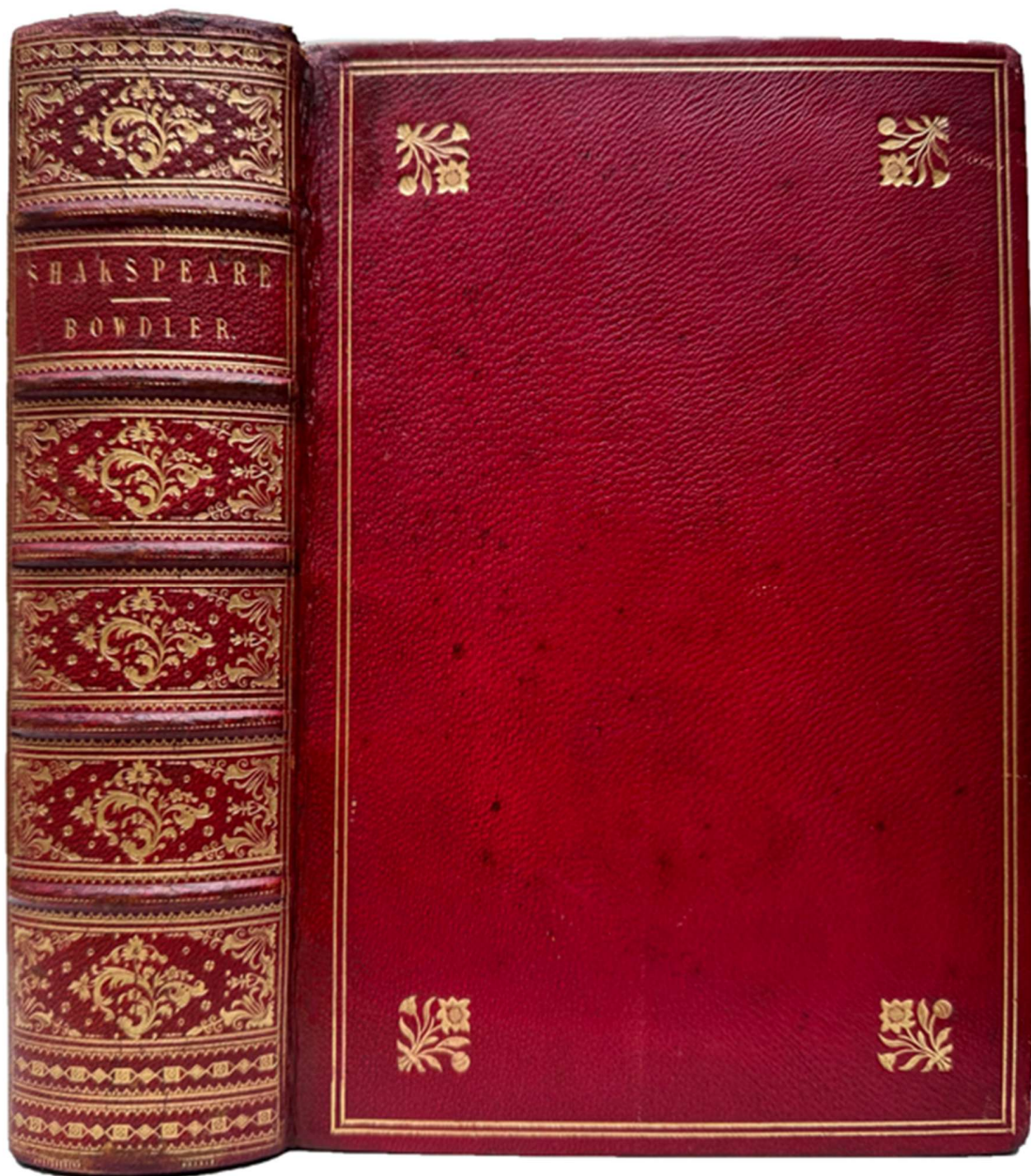


With fore-edge painting of “Anne Hathaway’s Cottage at Shottery”

269. **SHAKESPEARE, William; Thomas BOWDLER.** *The Family Shakespeare, in one volume. In which nothing is added to the original text, but those words and expressions are omitted which cannot with propriety be read aloud in a family.* *Eleventh edition.* London: Longman, Brown, Green, and Longmans, 1855. ¶ Large 8vo. viii, 910 pp. Illustrated with engravings by J. Thompson, from works by H. Thomson, T. Stothard, Smirke, H. Howard, S. Woodforde, H. Singleton, and R. Cooke. Original full crimson red gilt-stamped morocco, raised bands, gilt-stamped spine compartments, all edges gilt, gilt inner dentelles, cream endsheets; shows some wear, spine head chipped a bit, leaf edges a bit chipped or worn. Early presentation inscriptions, “Miss Painter, From her affectionate pupils, Louise[-], Augustus + Caroline, Balham Hill, 15 May 1859 – á [-] Célene Cramer, Mei 1899. Generally very good. [JWRB]

\$ 800

With a fore-edge painting of “Anne Hathaway’s Cottage at Shottery” hidden under the gilt of the fanned fore-edge. This painting is likely mid-20th century – no evidence is known to assign a date.



[269]



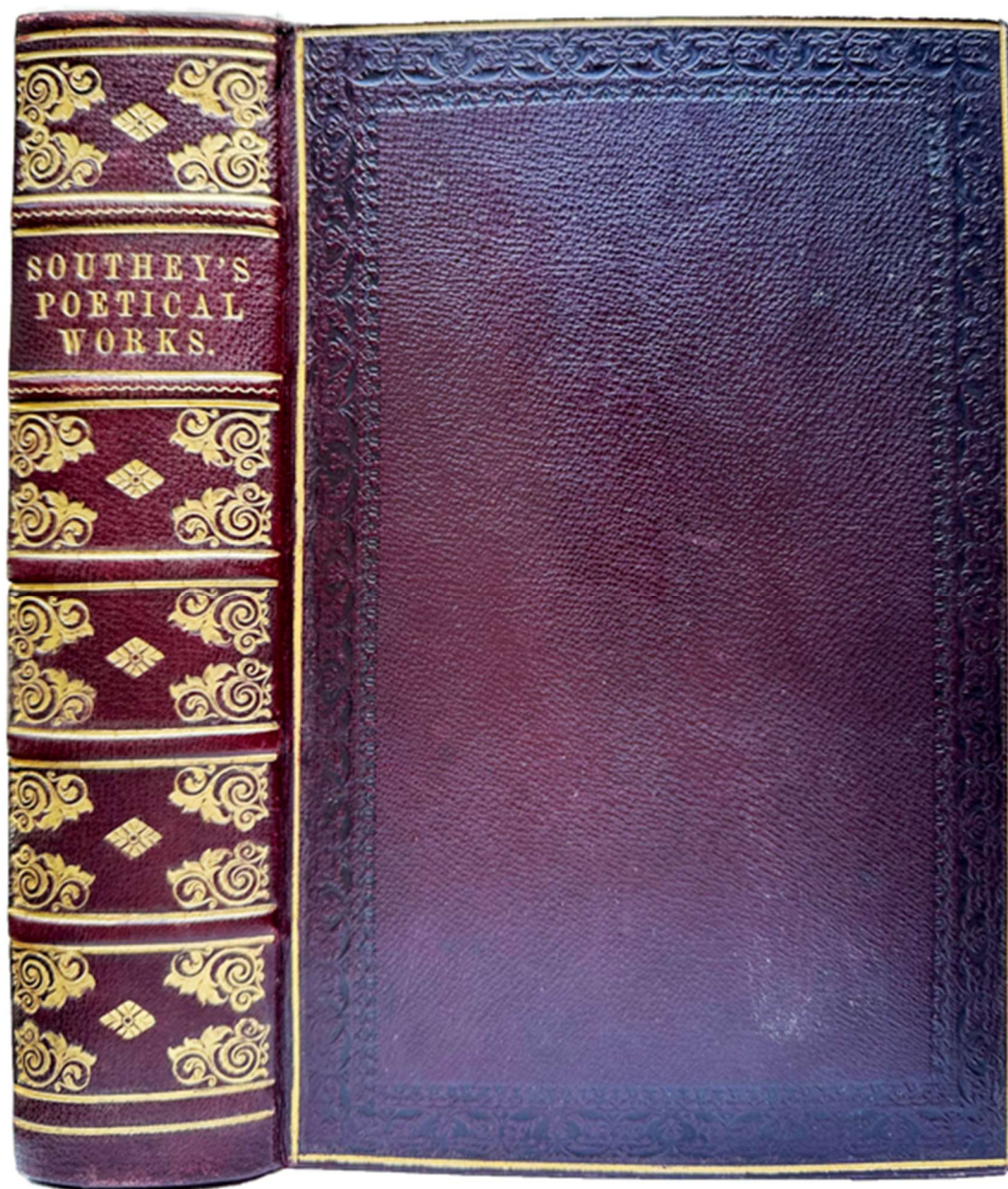
270. **SOUTHEY, Robert.** *The Poetical Works of Robert Southey, complete in one volume.* London: Printed for Longman, Brown, Green, and Longmans, 1844. ¶ Large 8vo. xxviii, 800 pp. Engraved frontispiece portrait, engr. half-title; mild foxing. Original full maroon blind- and gilt-stamped morocco, gilt-stamped spine compartments, all edges gilt, decorative endsheets (little stars), with the binder's ticket of Rutherford, Bookbinder, Kelso (if this is rebacked I cannot swear to it either way, but the net result is flawless). Early ownership inscription to, "Juliana Hume Campbell, a cadeau, from Lord John Scott, May 1849". Handsome copy.

\$ 275

With a British fox-hunting scene, featuring a single rider within a centre framed oval piece, then a dash of dogs and such surround. The painting is attributed to Margaret Selmes (without confirmation).

PROVENANCE: Lady Juliana Rebecca Fuller Hume-Campbell (1816-1886).





[270] SOUTHEY



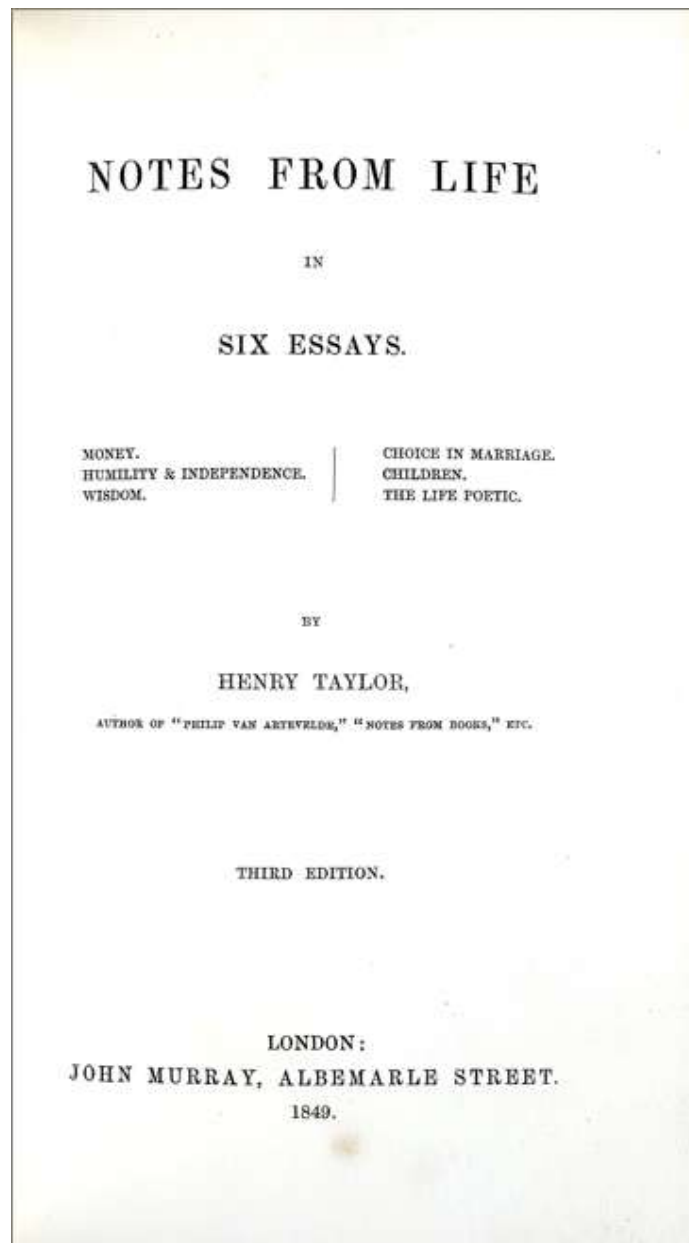
271. **TAYLOR, Henry.** *Notes from Life in six essays. Money. Humility & independence. Wisdom. / Choice in marriage. Children. The life poetic. Third edition.* London: John Murray, 1849. ¶ 8vo. x, [2], 294 pp. Original full black crushed morocco, with lovely gilt-stamping, gilt spine compartments, all edges gilt, gilt inner dentelles, marbled endsheets; rubbed, upper joint repaired at inner hinge (invisible!). Ownership signature of George James Howard, Eton, May 20, 1859. Very good+.

\$ 350

With a vertical scene of early ballooning over a bay or village port scene below. The painting is attributed to Margaret Selmes, ca. 1994-2007.

PROVENANCE: George James Howard (1843-1911), 9th Earl of Carlisle, was an English aristocrat, peer, politician, and painter. He was the last Earl of Carlisle to own Castle Howard.

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.



[271] TAYLOR



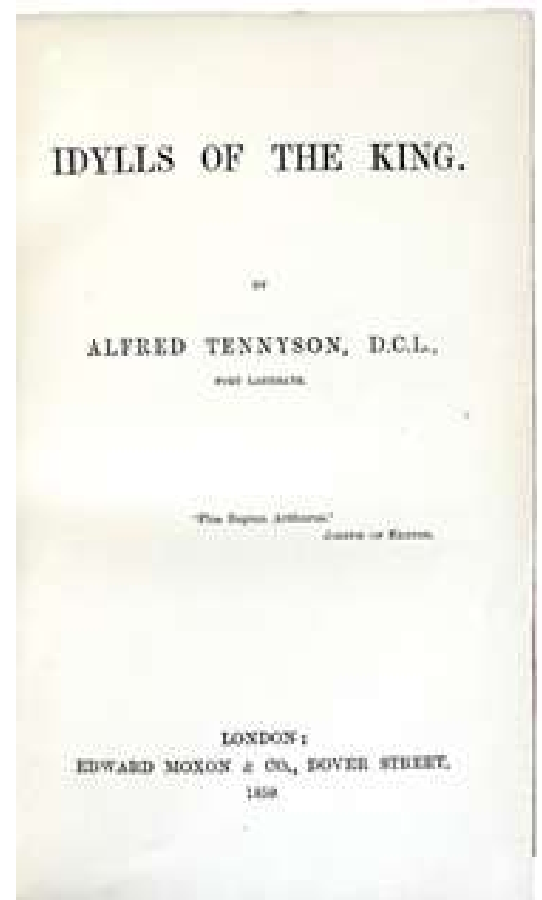
Whaling Scene Painted by Don Noble

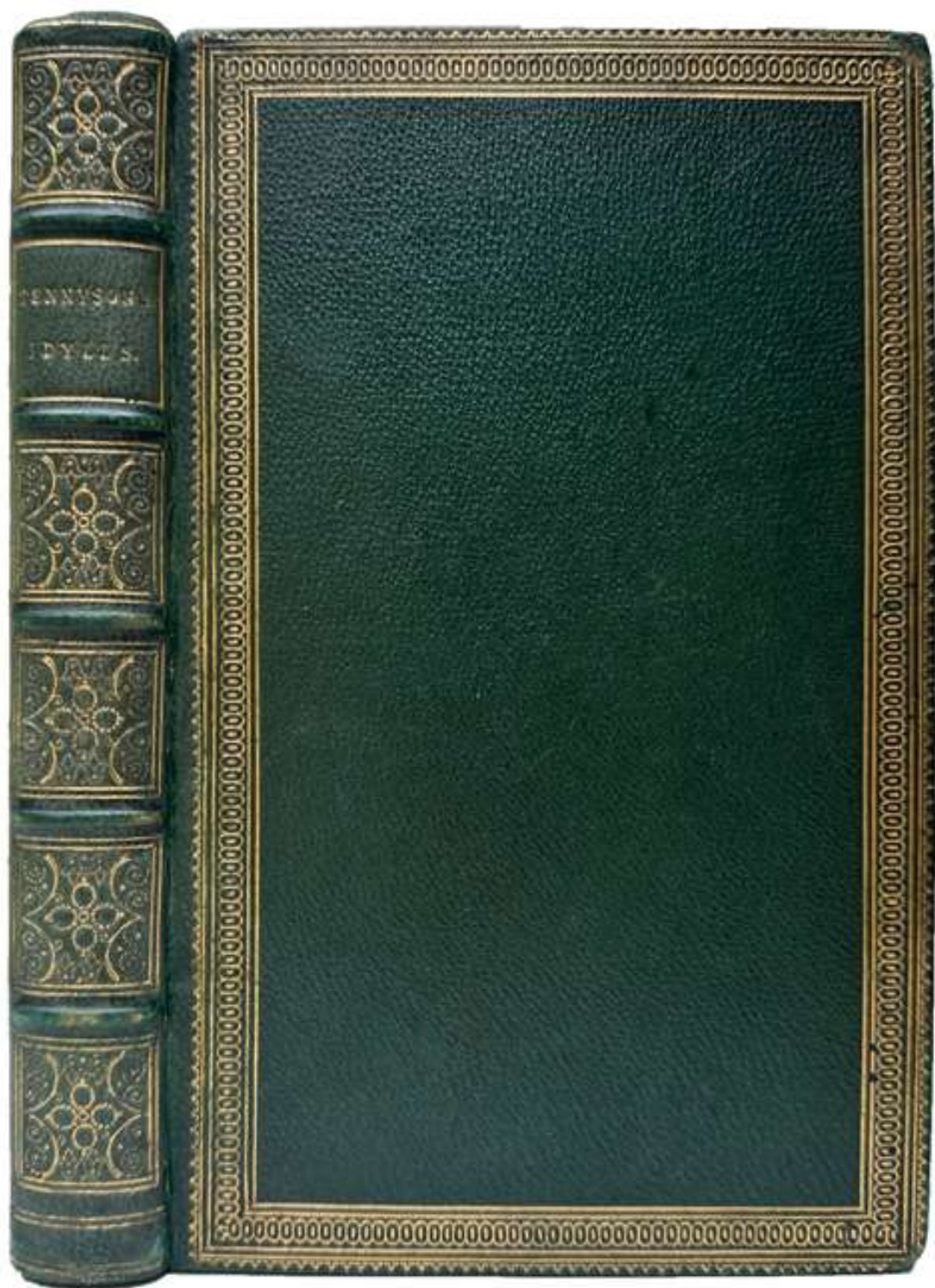
272. **TENNYSON, Alfred.** *Idylls of the King*. London: Edward Moxon, 1859. ¶ Small 8vo. [viii], 261, [1] pp. Bound by Hayday in contemporary full dark green morocco, gilt-extra, raised bands, gilt-tooled compartments, all edges gilt, gilt inner dentelles, cream endleaves. Early inscription of Mary Charlotte Gardiner with the kind love of her Godfather + Godmother H. + M. Lacon, a birthday present A.D. 1860". Very good+.

\$ 400

With a whaling scene painted by Don Noble (not signed). Noble did write in the volume: "Mid 18th Cent. Whaling". Good whaling scenes are difficult to come across.

Commissioned by or for Harrington's (without their cost-codes) probably in the mid-to-late 1990s.





[272] TENNYSON *Idylls*



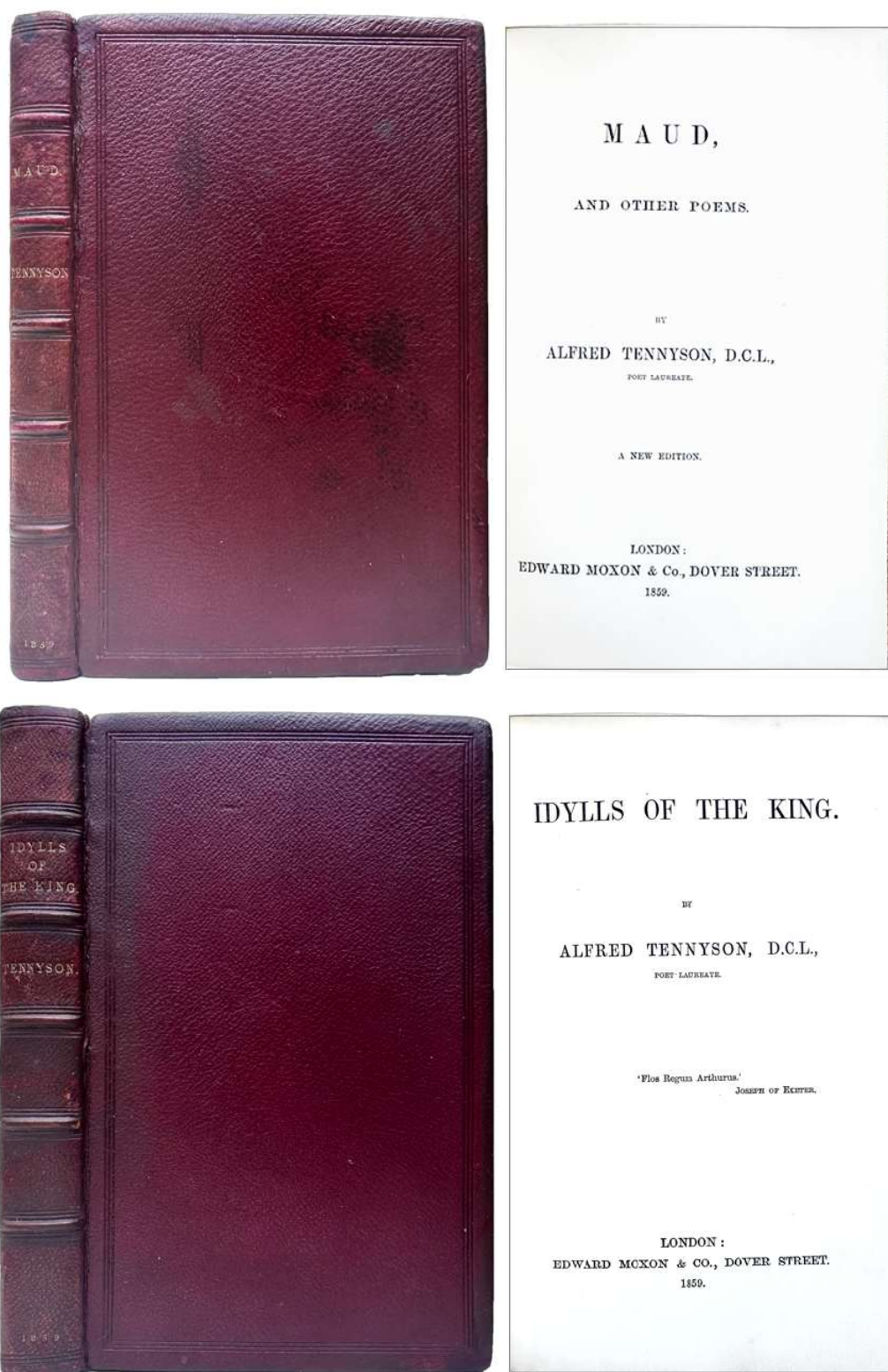
British Fishing Scenes painted by Don Noble

273. **TENNYSON, Alfred.** [2 works] *Maud, and other poems.* [With]: *Idylls of the King.* London: Edward Moxon, 1859. ¶ 2 volumes. Small 8vo. [viii], 168; [viii], 261, [1] pp. Original full burgundy blind- and gilt-stamped morocco, raised bands, all edges gilt, gilt inner dentelles, bound by Nutt of Cambridge (U.K.); rubbed, even some wear showing. Early unrelated inscription dated February 26, 1860. Good +.

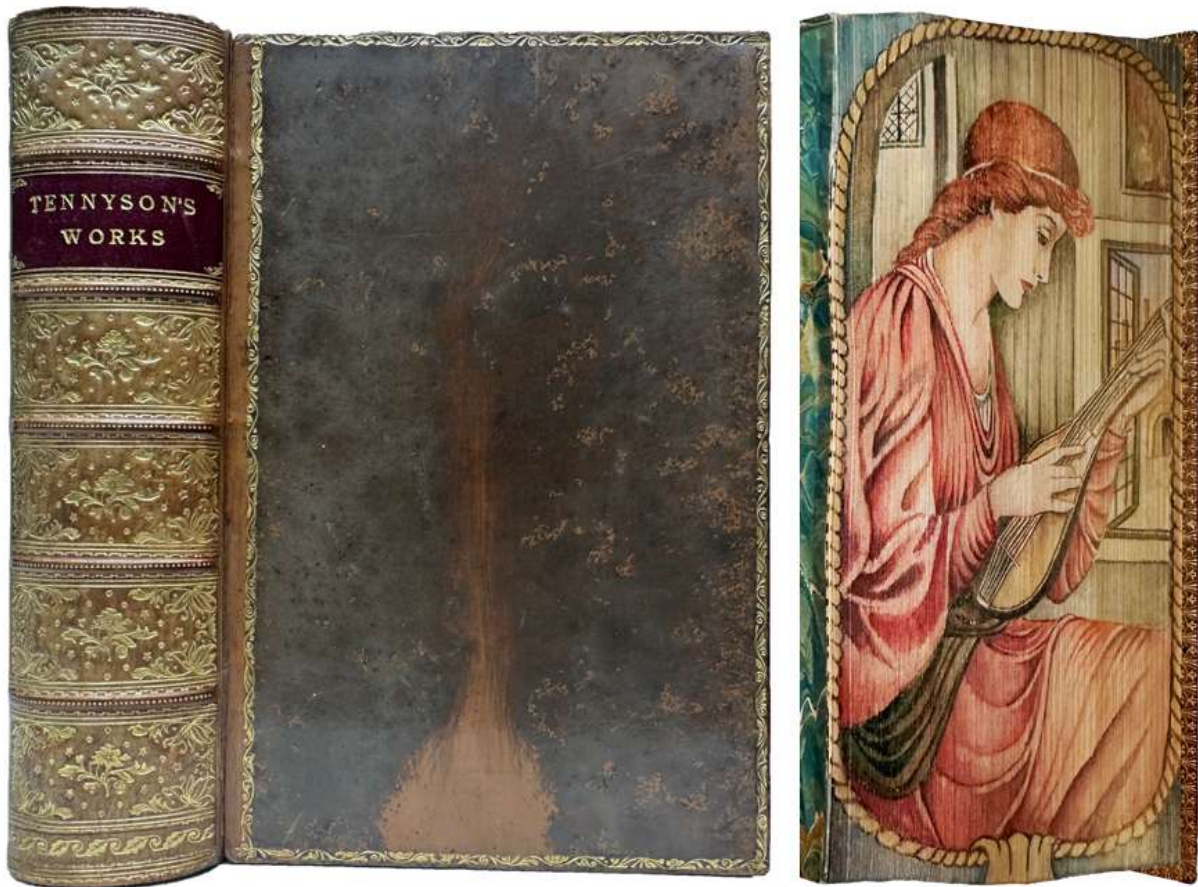
\$ 500

With two watercolor scenes under the fanned edges, each painted by Don Noble (unsigned), with Noble's handwriting in pencil the label for the painting. MAUD: "Fore-edge painting from the *Anger's Guide*, 1815 – Fly fishing". IDYLLS: (similar inscription in both volumes, handwriting is clearly the same).

Commissioned by or for Harrington's (with their cost-codes) probably in the mid-to-late 1990s.



[273] TENNYSON – 2 volume set

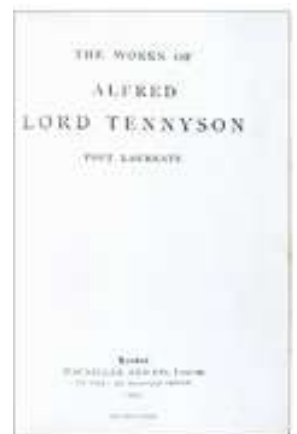


Painted by Clare Brooksbank

274. **TENNYSON, Alfred.** *The Works of Alfred Lord Tennyson Poet Laureate*. London: Macmillan, 1905. ¶ 8vo. viii, 900, [2] pp. Original full tree calf, with especially elaborate gilt tooling on the spine, raised bands, all edges gilt, gilt inner dentelles, marbled endsheets. Ownership signature (pre-fore-edge) of Percy B. Mercer, 7th June 1907. Very good.

\$ 400

With a lovely pre-Raphaelite-style fore-edge painting by Clare Brooksbank (unsigned), which she painted ca.2000-2002 for Harrington's. After circa 2002 Brooksbank began to include her initials in the paintings.





Three-sided fore-edge painting of the four seasons

275. **THOMSON, James.** *The Seasons. With engraved illustrations from designs drawn on wood . . . and with the life of the author by Patrick Murdoch. Edited by Bolton Corney.*

London: Longman, Brown, Green, and Longmans, 1842. ¶ 8vo. xlviii, 320 pp.

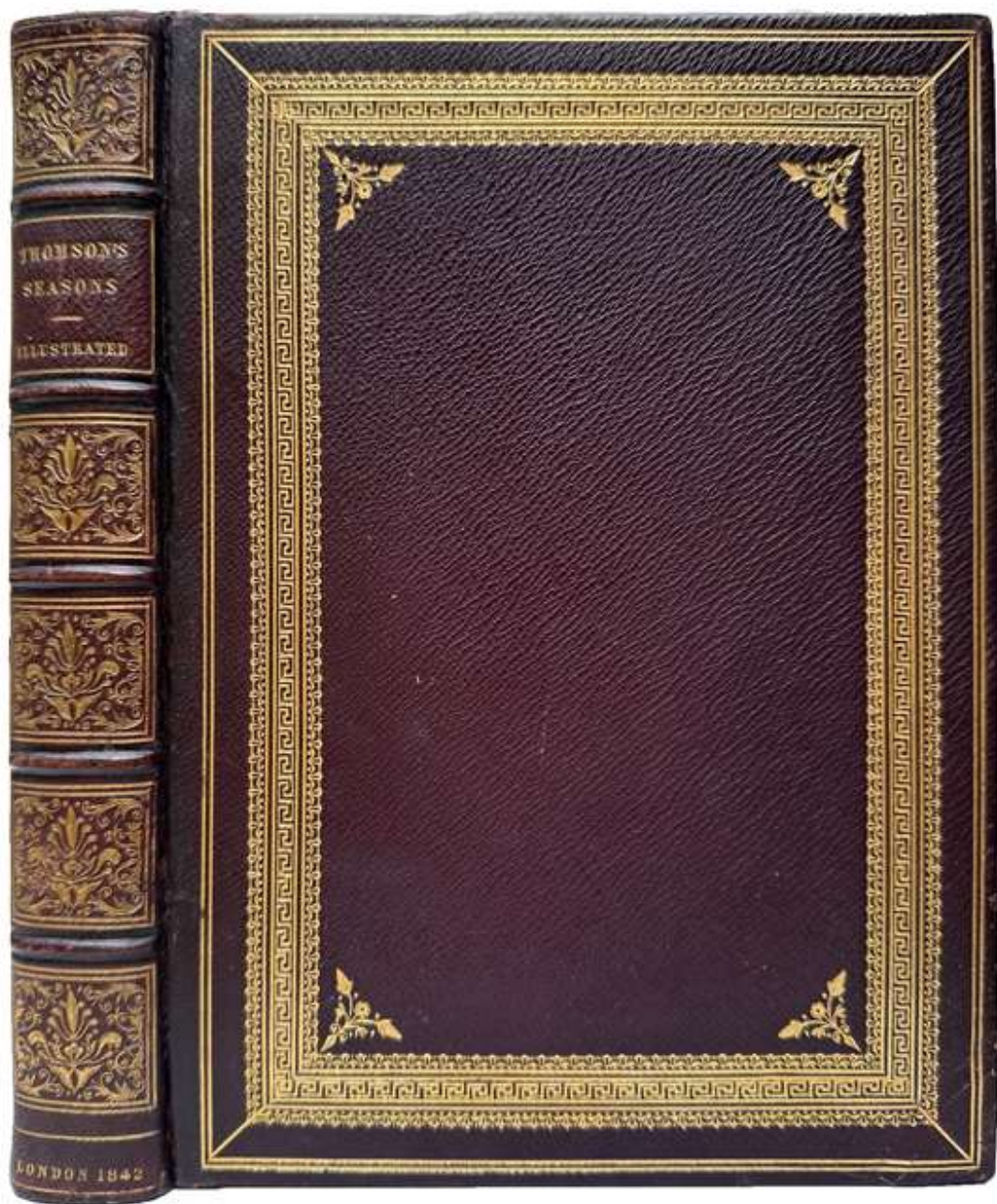
Woodcut figures throughout. Original full maroon morocco, gilt-stamping, raised bands, gilt spine compartments, all edges gilt, gilt inner dentelles, plain cream endsheets; joints carefully repaired, strengthened. Very good+.

\$ 325

With a three-way fore-edge painting, including the top, bottom and fore-edges. The edges are labeled with scenes: Spring, Winter, Summer, Autumn. The painting is attributed to Margaret Selmes (not confirmed).

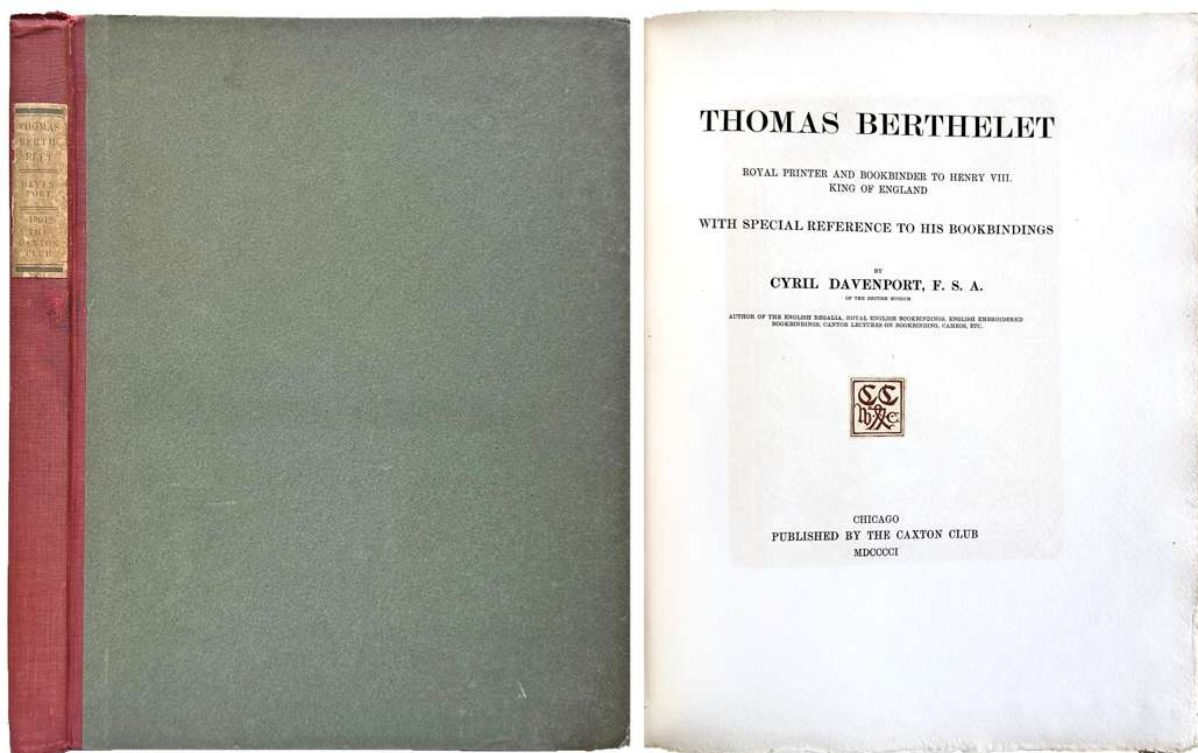
With the cost-codes present of Harrington's. This fore-edge was likely painted sometime circa 1994-2007, the painting being attributed to Margaret Selmes.





REFERENCE BOOKS ON BOOKBINDING HISTORY & TECHNIQUE

You only know as much as books tell you (or bookseller catalogues). If you want to be informed about the history of bookbindings, including British & American fore-edge painted books, here are some items on my shelf.



276. [BERTHELET, Thomas] Cyril DAVENPORT (1848-1941). *Thomas Berthelet, Royal Printer and Bookbinder to Henry VIII, King of England. With special reference to his bookbindings*. Chicago: Caxton Club, 1901. ¶ 4to. 95 pp. 18 full-page tissue-guarded plates (8 color chromolithographs), 6 color text engravings. Original quarter red cloth over grey paper boards, printed paper spine label; label worn. Ink presentation gift inscription (1904), bookplate of St. Mary-of-the-Woods College Library. Inscribed by early owner to Antoinette Theiss, from – 1901. Very good. [LV1754]

\$ 200

LIMITED EDITION of 252 copies on handmade paper.

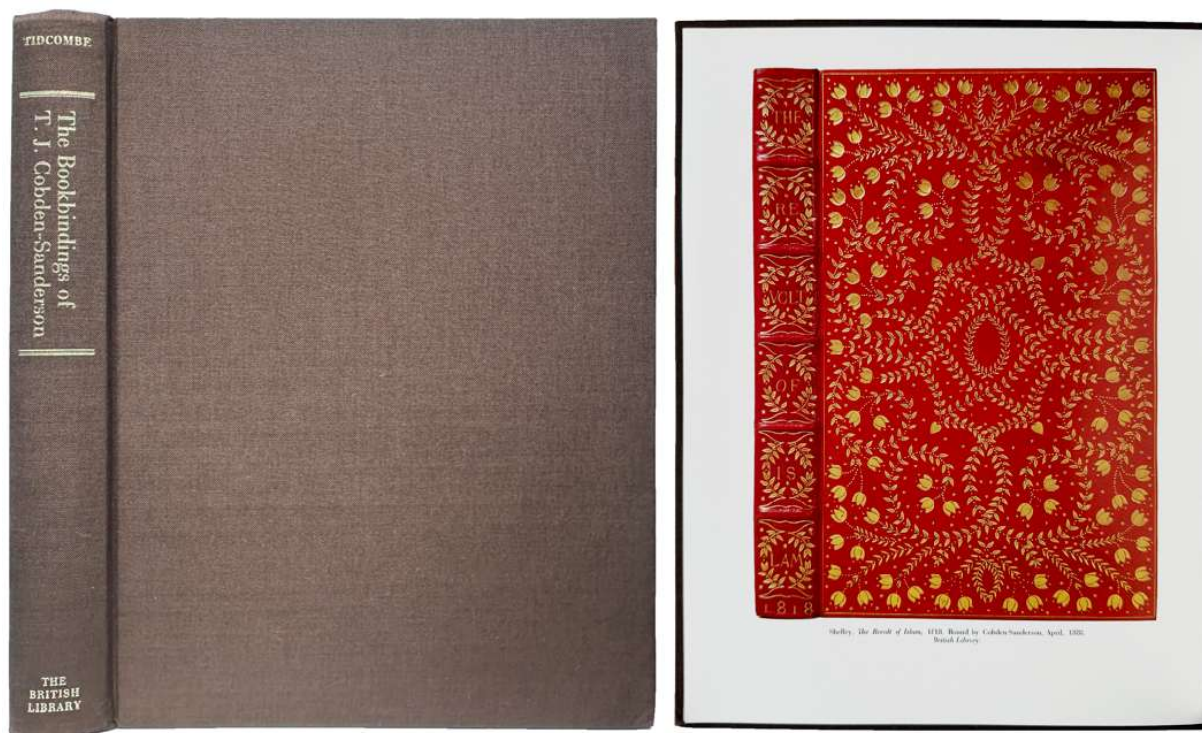
Thomas Berthelet, Royal Printer and Bookbinder to Henry VIII, King of England
“This work provides a comprehensive overview of the life and contributions of Thomas Berthelet, focusing particularly on his role in the art of bookbinding and printing during the Tudor period. The book explores Berthelet’s innovations, the transition from medieval to modern binding techniques, and his significance as a figure of the English Renaissance. The opening of the text introduces Thomas Berthelet’s life, setting the historical context by discussing the state of English bookbinding prior to Henry VIII’s reign. It delves into early examples of bookbindings, emphasizing the mediæval practices prevalent in monasteries before the advent of printing, and how Berthelet emerged as a pivotal figure in transforming book production methods. Through the analysis of documentary evidence, including previous regulations and practices surrounding bookbinding in England, Davenport sets the stage for a detailed exploration of Berthelet’s work and its lasting impact on the craft.”

PROVENANCE: Antoinette Theiss (1868–1948); St. Mary’s (Terre Haute, Indiana).

Thomas Berthelet was one of the first British binders to use a fore-edge painting on the edges of some of his bindings. These were not the landscape views used by Edwards. He used other decorative elements.



[276] BERTHELET

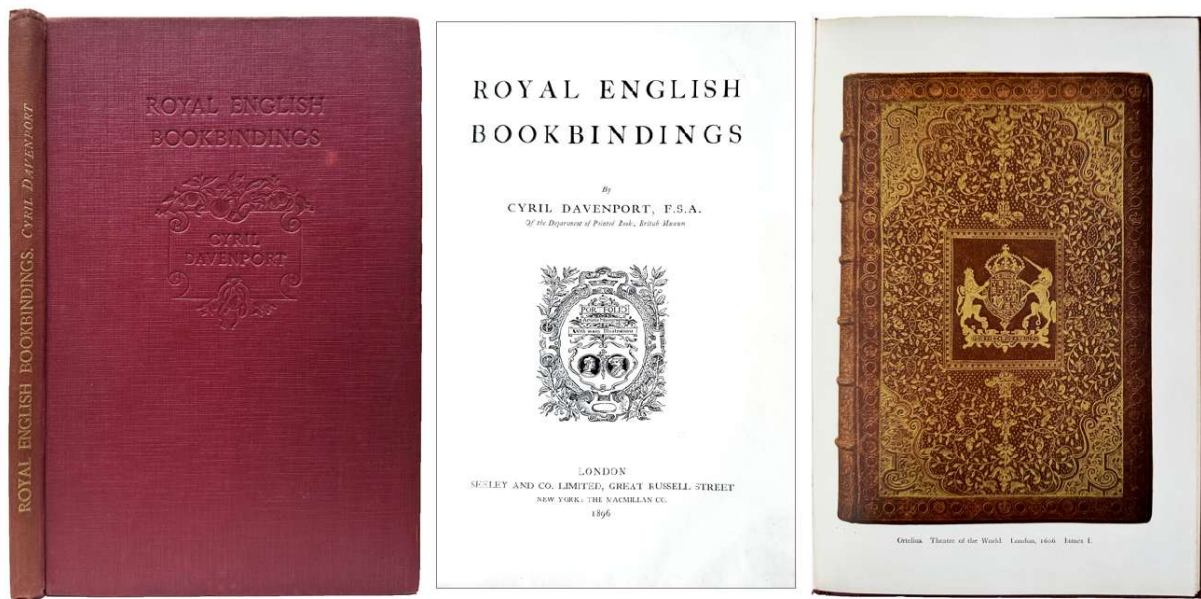


277. [COBDEN-SANDERSON, Thomas James (1840-1922)] Marianne TIDCOMBE. *The Bookbindings of T. J. Cobden-Sanderson. A Study of His Work 1884 -1893 based on his Time Book (British Library Add. MS 49061) with a biographical introduction.* London: British Library, 1984. ¶ 4to. xii, 407, [1] pp. Color frontispiece, profusely illustrated. Dark brown gilt-stamped cloth. Near fine.

\$ 100

Extremely authoritative and thus useful study of this master hand binder.





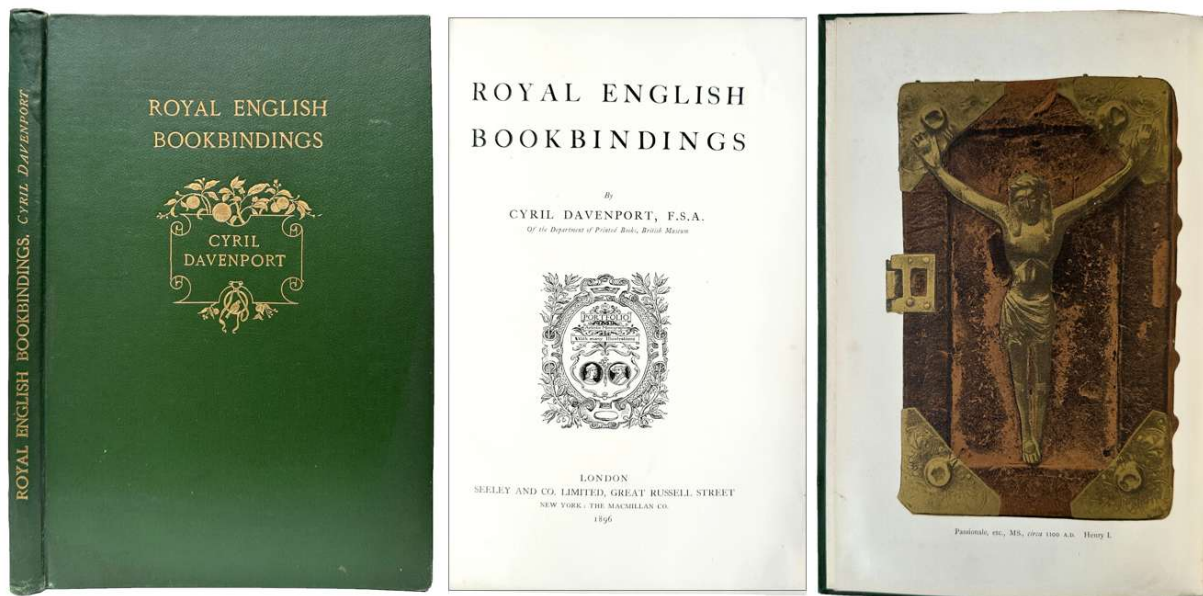
278. **DAVENPORT, Cyril** (1848-1941). *Royal English Bookbindings*. London: Seeley, 1896. ¶ Tall 8vo. 95, [1] pp. 8 chromolithographic plates, figures. Original full red cloth stamped in blind, gilt-stamped spine title. Very good copy.

\$ 45

Cyril Davenport was an English bibliographer, librarian, artist, and curator who served as the Superintendent of Bookbinding at the British Museum Library and became a leading historical authority on decorative book arts, royal bindings, and insignia.

§ Mejer 291.





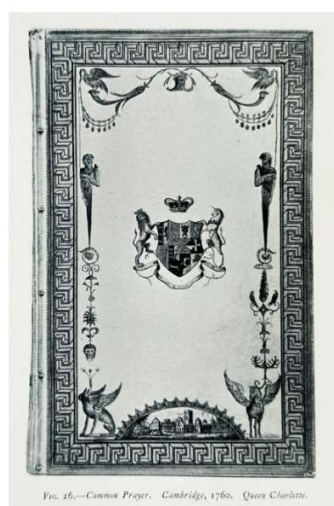
279. **DAVENPORT, Cyril** (1848-1941). *Royal English Bookbindings*. London: Seeley, 1896. ¶ Tall 8vo. 95, [1] pp. 8 chromolithographic plates, figures. Original full green cloth stamped in blind, gilt-stamped spine title. Bookplate of W. Moss. Very good copy.

\$ 45

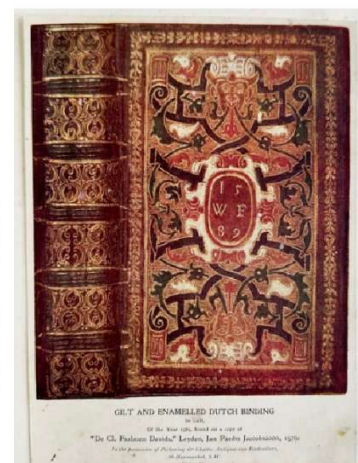
Another copy,
different binding.

Cyril Davenport
was an English
bibliographer,
librarian, artist,
and curator who
served as the
Superintendent of
Bookbinding at

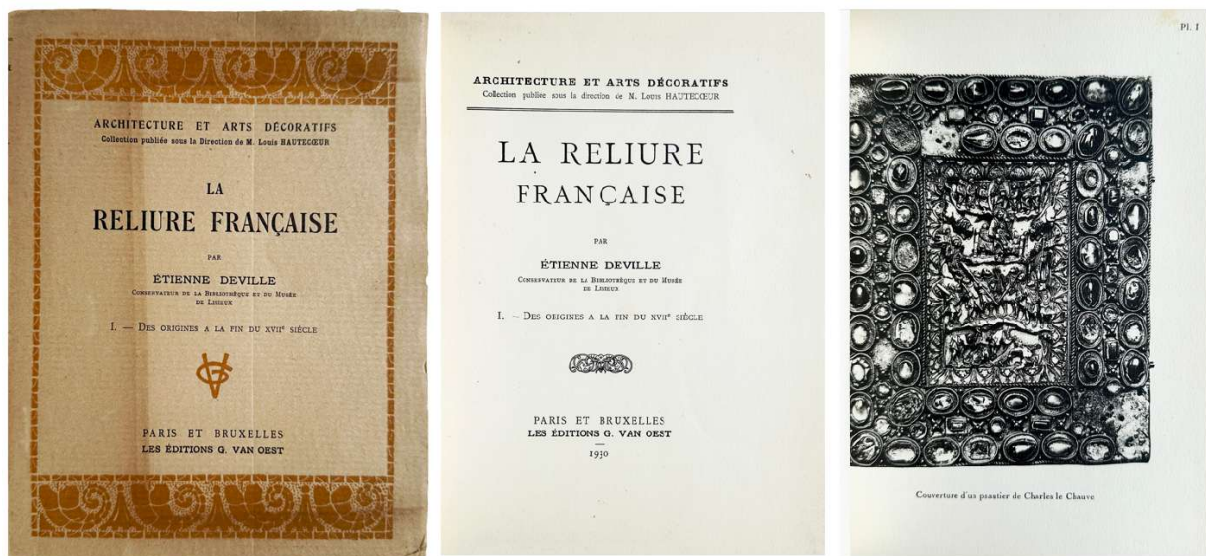
the British Museum Library and became a leading historical authority on decorative book arts, royal bindings, and insignia.



copy of the Gutenberg missal now at the British Museum.
Another English binder of note, James Edwards of Halifax, also flourished in the reign of George III. This binder has not, I think, received sufficient appreciation, as he discovered an entirely new way of treating vellum by which it was rendered transparent. He painted designs on the under side of the vellum and bound his books with it, the result being that, if the vellum is clean on the outside, the protected painting underneath it is as fresh as when it was first done. A fine example of this curious work is on a copy of a Prayer Book, printed at Cambridge, 1760, which belonged to Charlotte of Mecklenburg, queen of George III. (Fig. 26). Her arms, in proper heraldic colours, are in the centre of the upper cover, enclosed by a blue and gold border of Etruscan design. At the lower edge is a miniature of a ruin in monotone, and at each side of the coat and above it are of ornamental scrolls, with conventional flowers, birds, animals, and figures. On the lower cover is a central oval, with an allegorical figure in monotone. enclosed in a similar border to that on the upper cover, at each side of which are flowering trees in urns, birds, etc., and in each panel of the back is also a decorative design. Altogether this is the prettiest royal binding done at this period. It has the crowned initials "C. R." painted in silver inside the upper cover, and on the front edge, in an oval, is a painting of the Resurrection under the gold. Between this



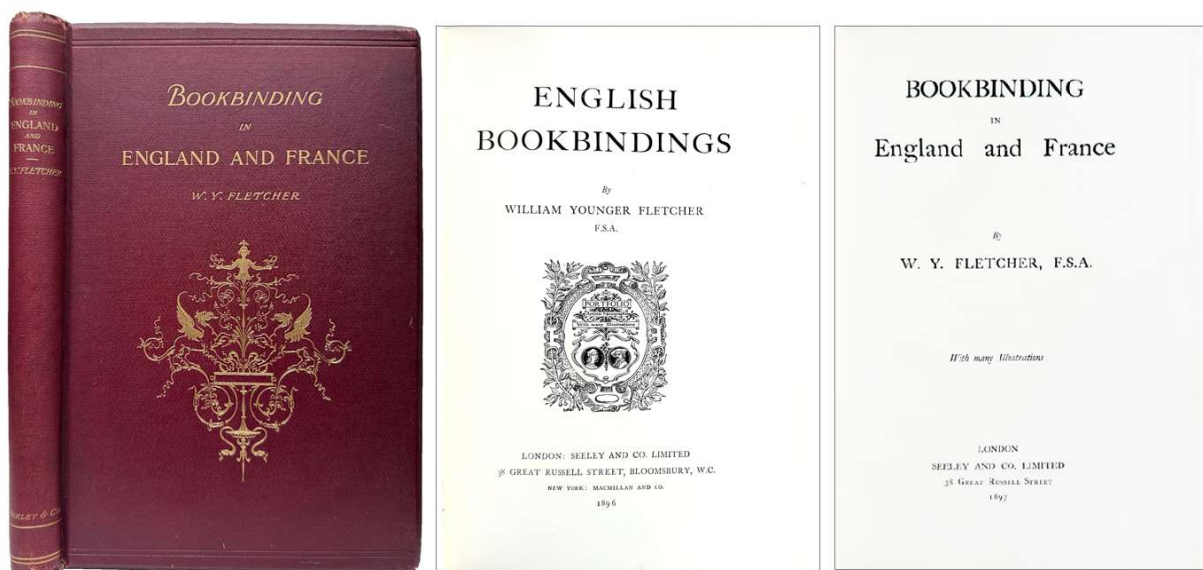
§ Mejer 291.



280. **DEVILLE, Étienne** (1873-1944). *La Reliure Française. I. – Des origines à la fin du XVII^e siècle*. Paris & Bruxelles : G. Van Oest, 1930. ¶ 8vo. 40, [4] pp. 32 plates. Original printed wrappers. Very good+.

\$ 15

There was also a second volume issued (not present here), *La reliure française, II : Le XVIII^e et le XIX^e siècle*, 1931. Étienne Deville was a historian and curator of the Lisieux Museum & Library. Étienne died 7 June, 1944, exactly one month before the museum suffered the loss of most of its collections during a bombing raid.



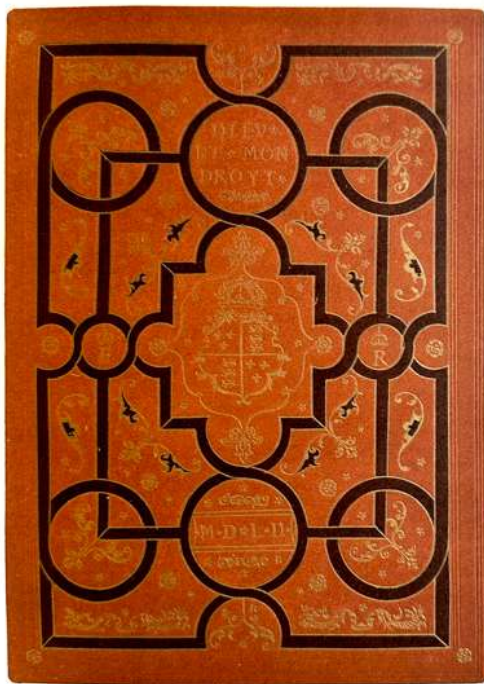
[281] FLETCHER

281. **FLETCHER, W. Y.** (1830–1913). *Bookbinding in England and France*. London: Seeley, 1897. ¶ 2 volumes in 1. 4to. 51, [1]; 80 pp. 9 + 8 chromolithographic plates, 9 + 31 figures. Original full burgundy gilt-stamped cloth, t.e.g. Very good.

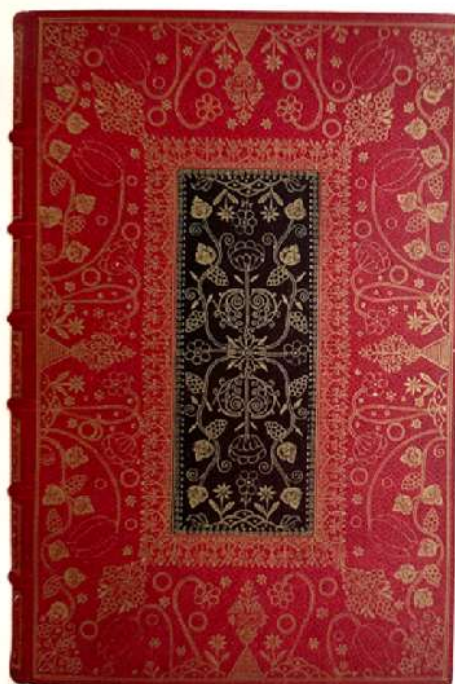
\$ 75

The two separately published reviews/books of historical bookbindings, here are simply bound together with a new joint title-page.

In the ENGLISH section, p.46, Fletcher offers the following relating to fore-edge painting, “James Edwards of Halifax, and afterwards of Pall Mall, London, who was famed for the beautiful paintings with which he decorated the edges of the leaves of his books, about 1785 produced some bindings of a very novel and different kind.” Fletcher mentions the art of fore-edge painting only in passing (it also plays a minor role in the history of British bindings, say pre-1765).



PETRI BEMBI CARDINALIS HISTORIA VENETA. VENETIIS 1551.



A PARAPHRASE AND ANNOTATIONS UPON ALL ST. PAUL'S EPISTLES.
LONDON, 1702.

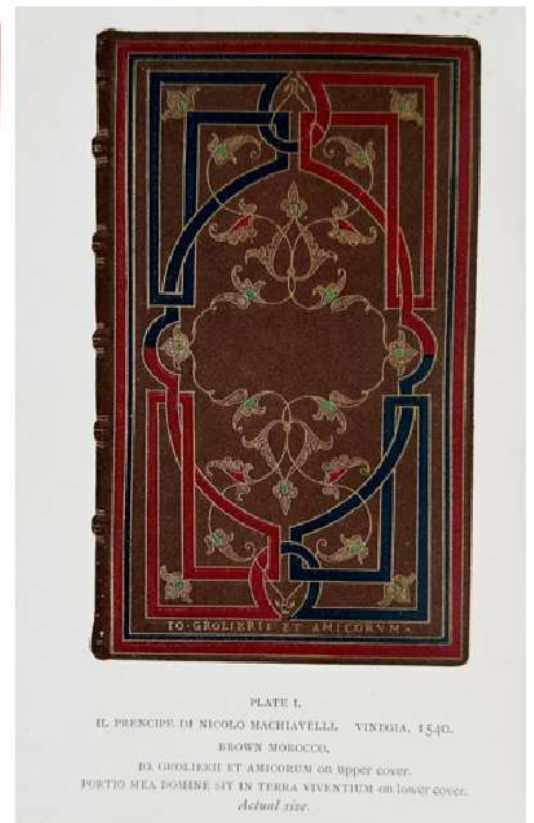
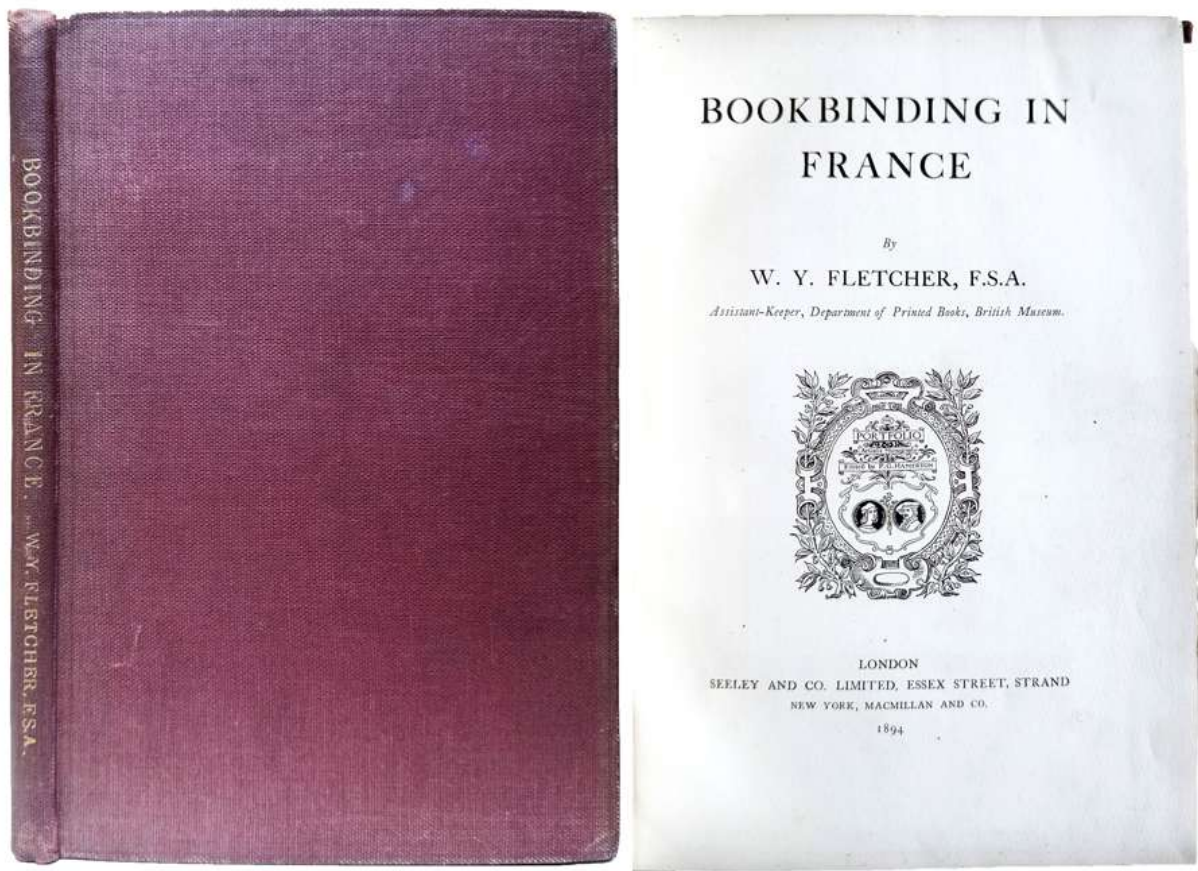


PLATE I.
IL PRINCIPE DI NICOLO MACHIAVELLI VINDICTA, 1540.
BROWN MOROCCO.
TO GROLIER ET AMICORUM ON UPPER COVER.
PORTO MEA DOMINE SIT IN TERRA VIVENTUM ON LOWER COVER.
Actual size.

[281]



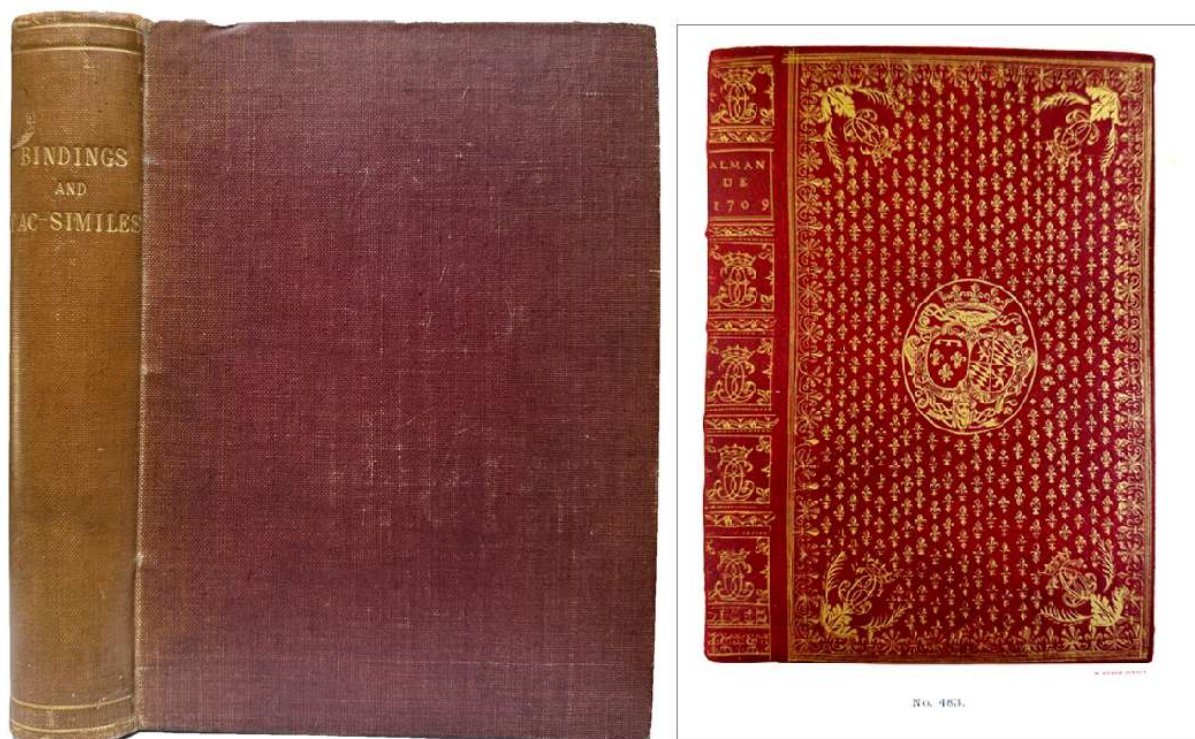
282. **FLETCHER, W. Y.** (1830–1913). *Bookbinding in France*. London: Seeley, 1894.

¶ 4to. 80 pp. 8 chromolithographic plates, 31 figures. Original burgundy cloth with gilt-stamped spine title. Very good+.

\$ 50

W. Y. [William Younger] Fletcher, was a prominent British bibliophile, author, and assistant-keeper in the Department of Printed Books at the British Museum.





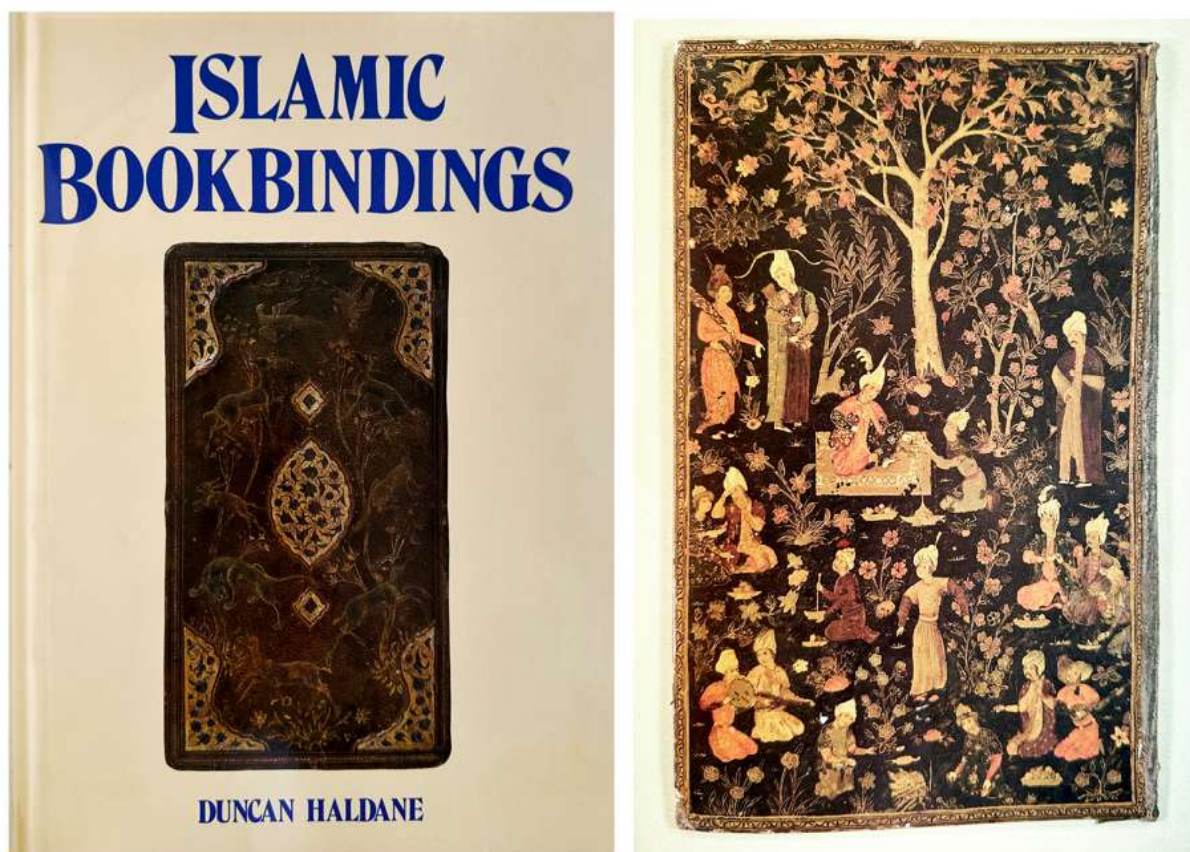
Privately kept selection of leaves printed by Walter Griggs

283. **GRIGGS, Walter, London, printer.** [Walter Griggs (1832-1911) specimen book (spine title)]: *Bindings and Fac-similes*. London: Walter Griggs, ca. 1890-1910. ¶ Small 4to. not paginated. Over 200 plates, many in chromolithography. Unique bound album containing various kinds of specimens from the presswork of Walter Griggs. Very good.

\$ 100

A UNIQUE PIECE, being a collection of printed plate specimens from Walter Griggs, printers, all neatly bound together. Many of the plates are bindings – what is mean by “facsimiles” are lithographic reproductions of early manuscript specimens.

William Griggs, a London printer and lithographer, became one of the most technically accomplished printers of his day and is particularly remembered for his invention of photo-chromo-lithography, bringing about successful and economic colour-printing for the first time. He established his photo-lithographic printing works at Peckham in 1868.



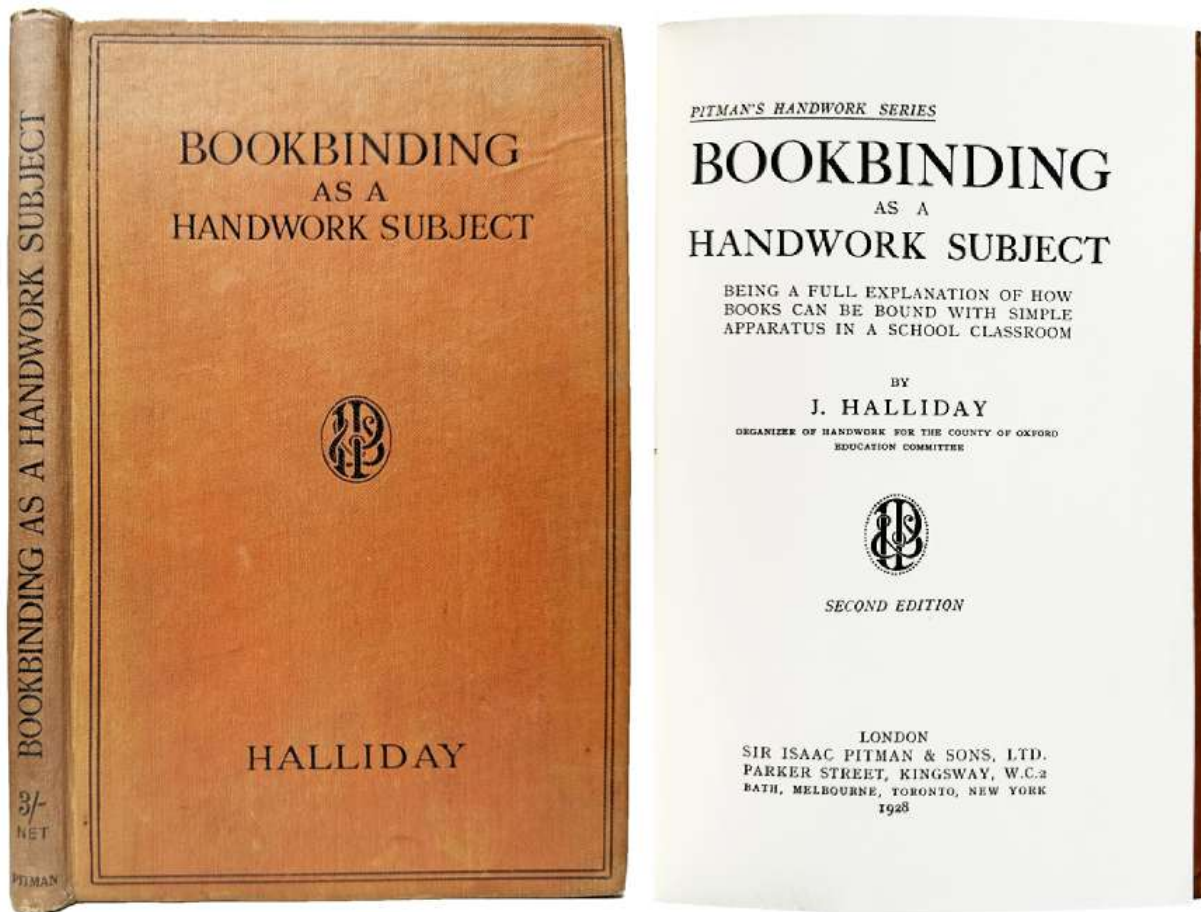
284. **HALDANE, Duncan** (1947-2006). *Islamic Book bindings in the Victoria and Albert Museum*. London: World of Islam Festival Trust in association with the Victoria and Albert Museum, 1983. ¶ 4to. 205, [1] pp. Bountifully illustrated with 175 photographic pictures (many in full color), 45 figs., glossary, index. Hardcover, dust-jacket. Fine copy.

\$ 60

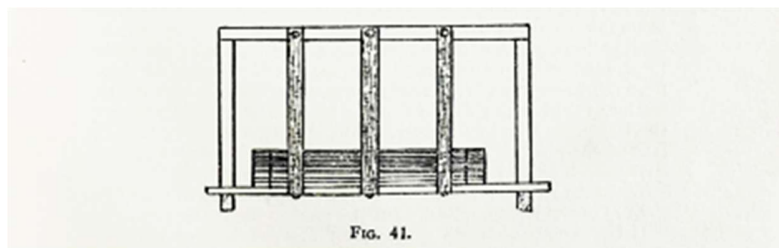
This book fills a huge void in the history of Islamic bookbindings. Sarre's book (below) was pioneering and here you have an updated survey of Arab, Persian, Turkish, and Indian bookbindings, all in English and based upon the historically important collection at the V&A.

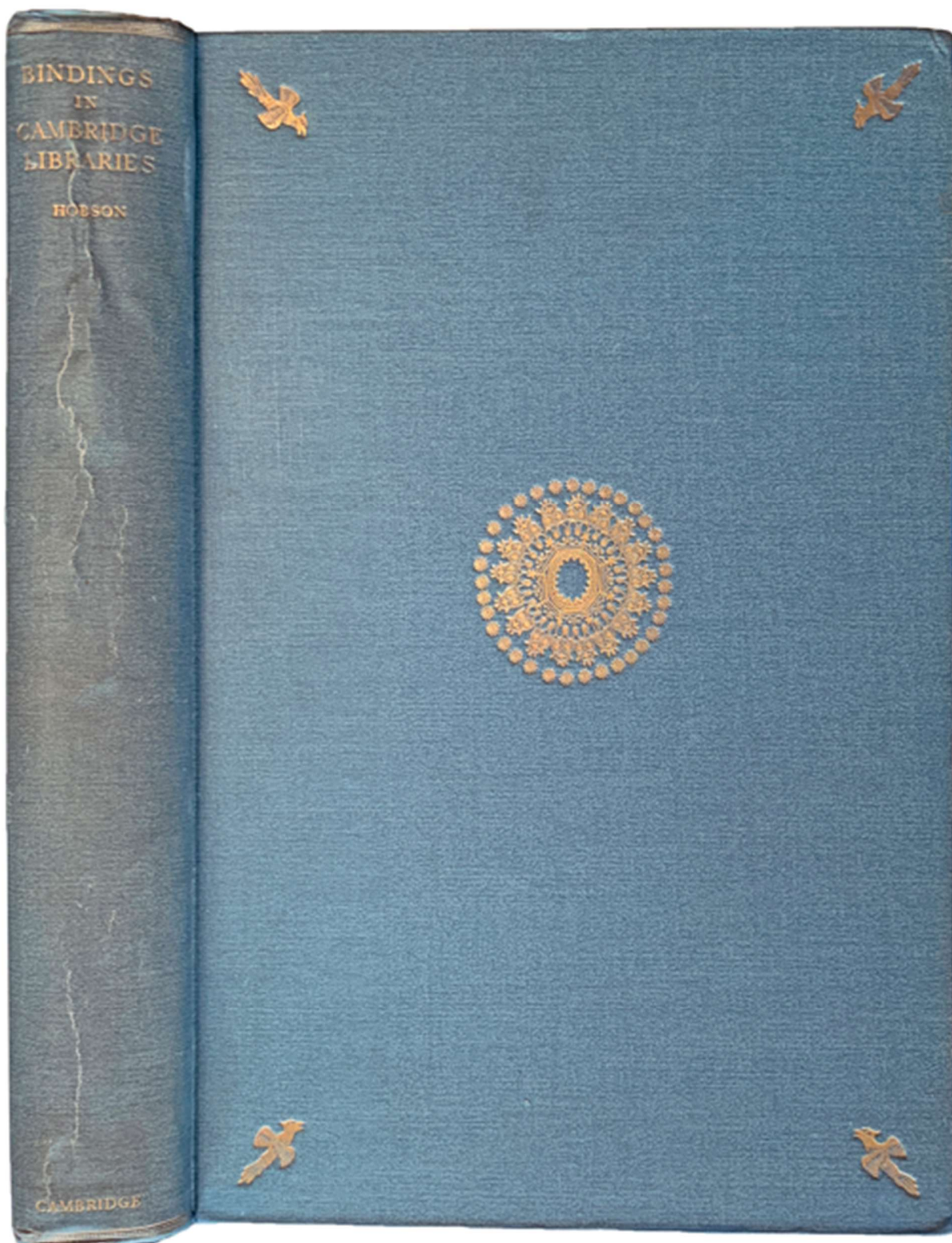
Duncan Haldane, suffered from cancer, passing away too soon. "He spent 9 years at the Victoria and Albert Museum where he worked as the Deputy Keeper of the National Art Library and had specific responsibility for all Islamic book materials and Library exhibitions. His book, *Islamic Book bindings in the Victoria and Albert Museum* was published by the World of Islam Festival Trust in association with the Victoria and

Albert Museum in 1983.” – *The Institute of Ismaili Studies*. Also: Obituary, *Royal Asiatic Society*, 2007.

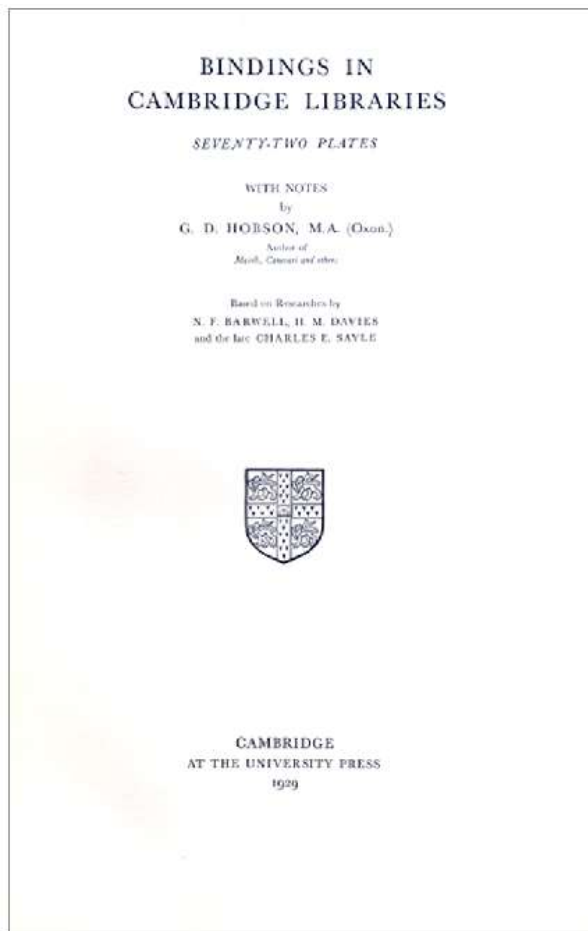


285. **HALLIDAY, J. [John].** *Bookbinding as a homework subject; being a full explanation of how books can be bound with simple apparatus in a school classroom. Second edition.* London: Sir Isaac Pitman & Sons, 1928. ¶ 8vo. viii, 9-81, [1] pp. 78 figs.; penciling on pp. 46-7. Original pale reddish-brown cloth, black-stamping. Very good. Scarce. \$ 8.95





[286] HOBSON



286. **HOBSON, G.D. (Geoffrey Dudley)** (1882-1949). *Bindings in Cambridge Libraries; seventy-two plates. With notes by ... Based on researches by N.F. Barwell, H.M. Davies, and the late Charles E. Sayle.* Cambridge: University Press, 1929. ¶ Folio. (375 x 240 mm). xvi, 179 pp. 72 plates including 27 in chromolithography. Original gilt-stamped turquoise blue cloth, t.e.g., others uncut. Very good copy. Scarce. [LV2683]

\$ 1,950

EDITION LIMITED to 230 copies for sale. A sumptuous production of the highest standard, resulting in a large folio volume printed on fine paper stock, fully illustrated featuring the 27 chromolithographic plates among the total of 72 plates highlighting the treasures at the Cambridge libraries.

The specimens described & shown are chiefly from the Cambridge University Library, the Fitzwilliam Museum, and College libraries. Each binding shown is accompanied by a long description of the binding, information on previous ownership and historical remarks. Hobson gives indices of owners, binders, booksellers, craftsmen, initials and monograms of binders and owners, binding centers and subjects of stamps and panels. Of extra interest are the many other examples that Hobson gives of similar bindings that he knows of in other collections, with information on ownership, pressmark, references to it by other scholars and if any reproductions have occurred. Hobson also describes forty-five other Cambridge bindings that have been reproduced in other books.

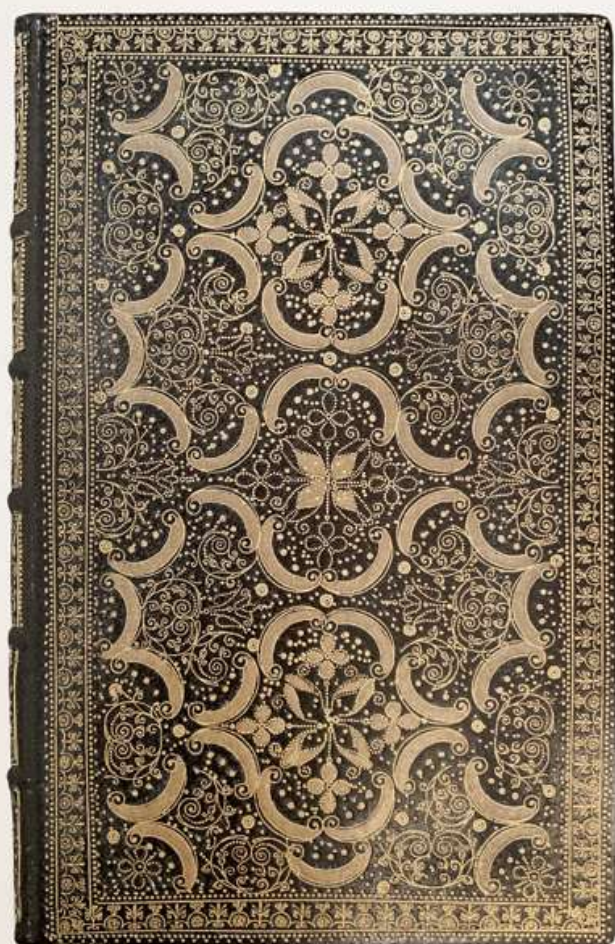


PLATE LX

Binding by the 'Queens' binder', c. 1674-90



PLATE XLIV

Cambridge Binding, 1625-40

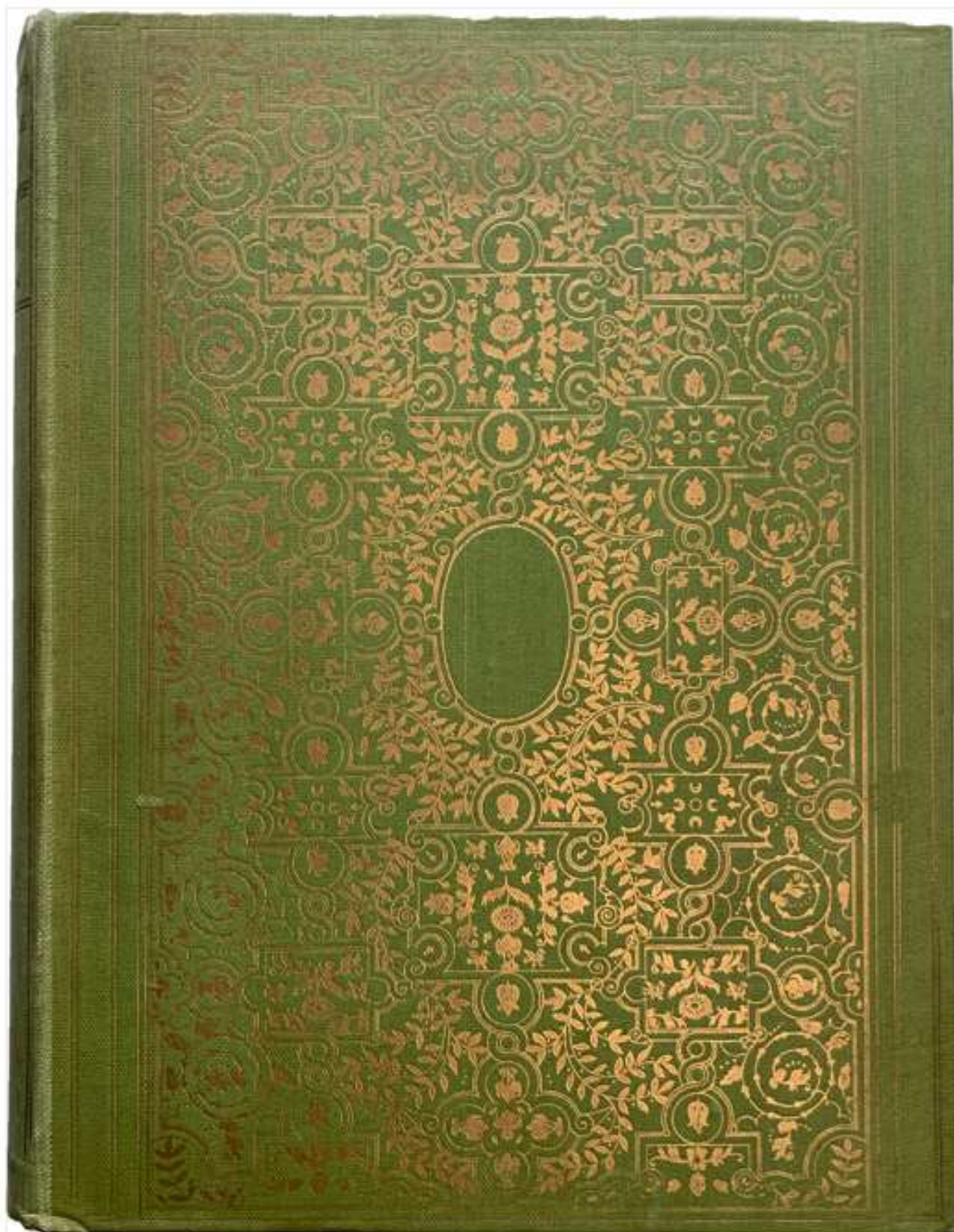
“Hobson’s method was to make lists of bindings which had the same tools in common; if the binder of one or several was known, he could attribute the others to him; if the workshop was not known, he baptized it with a sobriquet, such as ‘Queen’s Binder’; all this required an immense amount of historical and archival research, the examination of the holdings of permanent libraries and private collections, and of the illustrations in books on bindings and auction and booksellers’ catalogues.” – Breslauer, *The Uses of Bookbinding Literature*, p. 28.

CONTENTS: A. Preliminary, 1190-1450; B. Gothic, 1470-1520; C. Renaissance, 1520-1590; D. Early Stuart, 1605-55; E. Late Stuart and Early Georgian, 1660-1750.

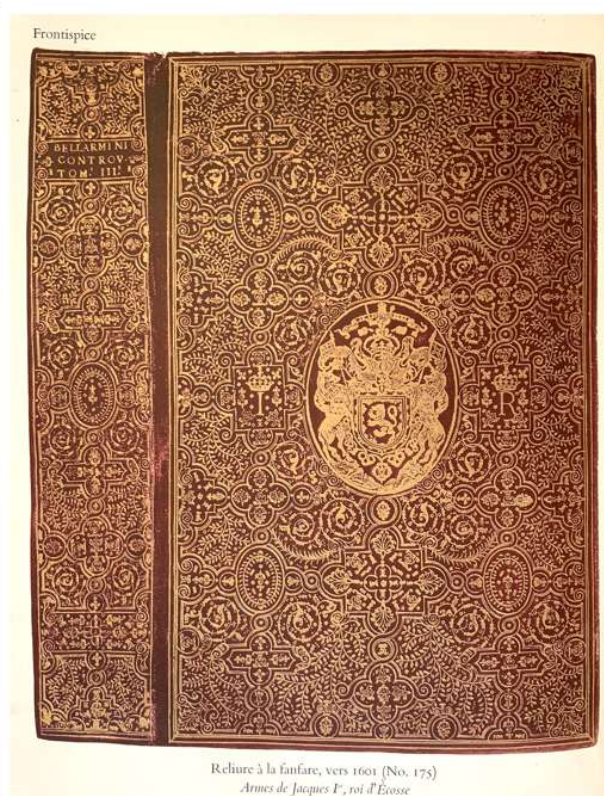
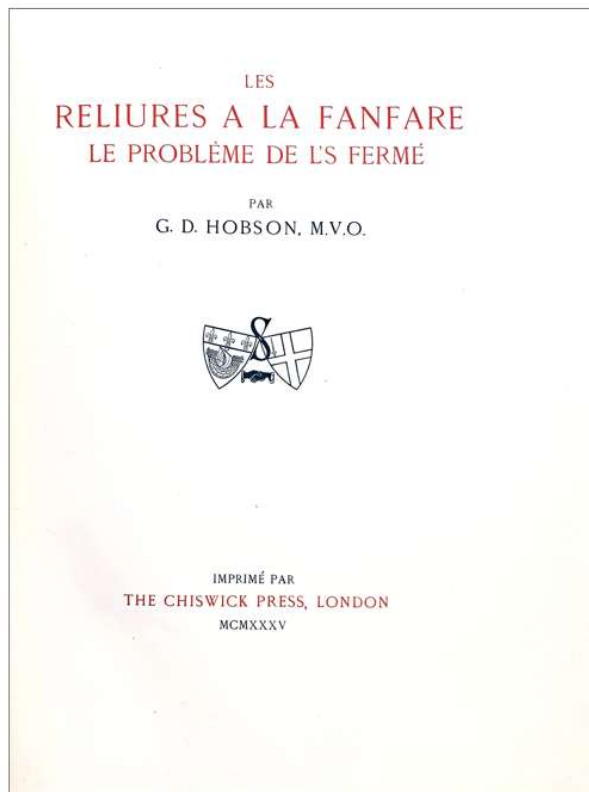
Hobson, Geoffrey Dudley (1882–1949), historian of bookbindings, “Hobson was described as the art of bookbinding’s ‘finest historian’ (TLS). While most writers on bindings in all countries had concentrated upon the work of their own lands, and usually that of a single period, Hobson developed a wide knowledge of western European bindings, although it was strongest on the Romanesque period, on English sixteenth-century panel-stamps, and on the gold-tooled bindings of France in the sixteenth century and of England in the seventeenth and eighteenth centuries.”

“In Maioli, Canevari and Others (1926) Hobson demonstrated his critical scholarly approach by comprehensively disproving some long accepted myths which had dominated some aspects of the field. The same year he was appointed Sanders reader in bibliography at Cambridge. In 1927 he produced an elaborate study of Romanesque work, published as *English Binding before 1500* (1929), although he subsequently modified his views as to the nationality of much of the material studied. He produced the extensive *Bindings in Cambridge Libraries* in 1929, and *English Bindings 1490–1940* in the *Library of J. R. Abbey* in 1940. Hobson was innovative in his discussions of bindings, often using parallels, particularly in iconography, drawn from other forms of art, to illuminate his points. By his output and newly scientific approach Hobson perhaps did more than anyone else to promote the serious study of bindings as a feature in bibliography.” – *DNB*.

§ See: Appleton p.81, S-K 982.



[287] HOBSON



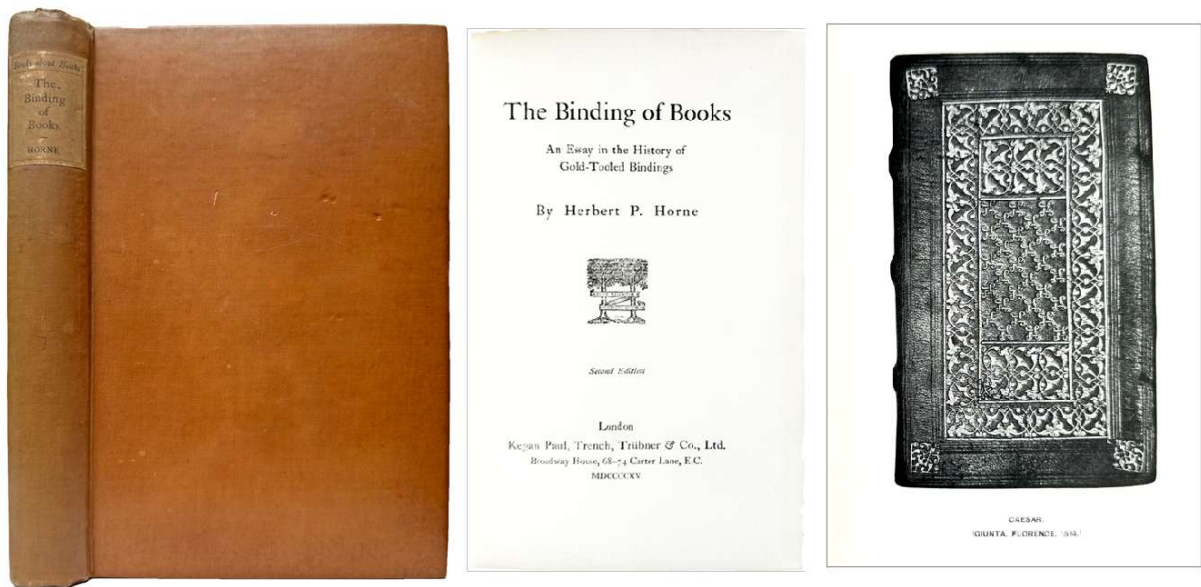
Rare bookbinding history study by the Doyen of his field

287. **HOBSON, Geoffrey Dudley** (1882-1949). *Les Reliures à la Fanfare, Le Problème de l's Ferme*. London: Chiswick Press, 1935. ¶ 4to. [viii], 151, [1] pp. Color frontispiece, plates (some color or folding), addenda and corrigenda tipped-in. Green gilt-decorated cloth, top edge gilt. Occidental bookplate. Near fine. [LV2684]

\$ 750

Limited edition of 215 numbered copies, SIGNED by the author.

Hobson, Geoffrey Dudley (1882–1949), historian of bookbindings, “Hobson was described as the art of bookbinding’s ‘finest historian’ (*TLS*). While most writers on bindings in all countries had concentrated upon the work of their own lands, and usually that of a single period, Hobson developed a wide knowledge of western European bindings, although it was strongest on the Romanesque period, on English sixteenth-century panel-stamps, and on the gold-tooled bindings of France in the sixteenth century and of England in the seventeenth and eighteenth centuries.”



288. **HORNE, Herbert P.** (1864-1961). *The Binding of Books; an essay in the history of gold-tooled bindings. Second edition.* London: Kegan Paul, Trench, Trübner, 1915. ¶
8vo. xvi, 232 pp. 9 plates, 3 figs., index. Original burnt-orange cloth, printed spine label; label stained. Very good+.

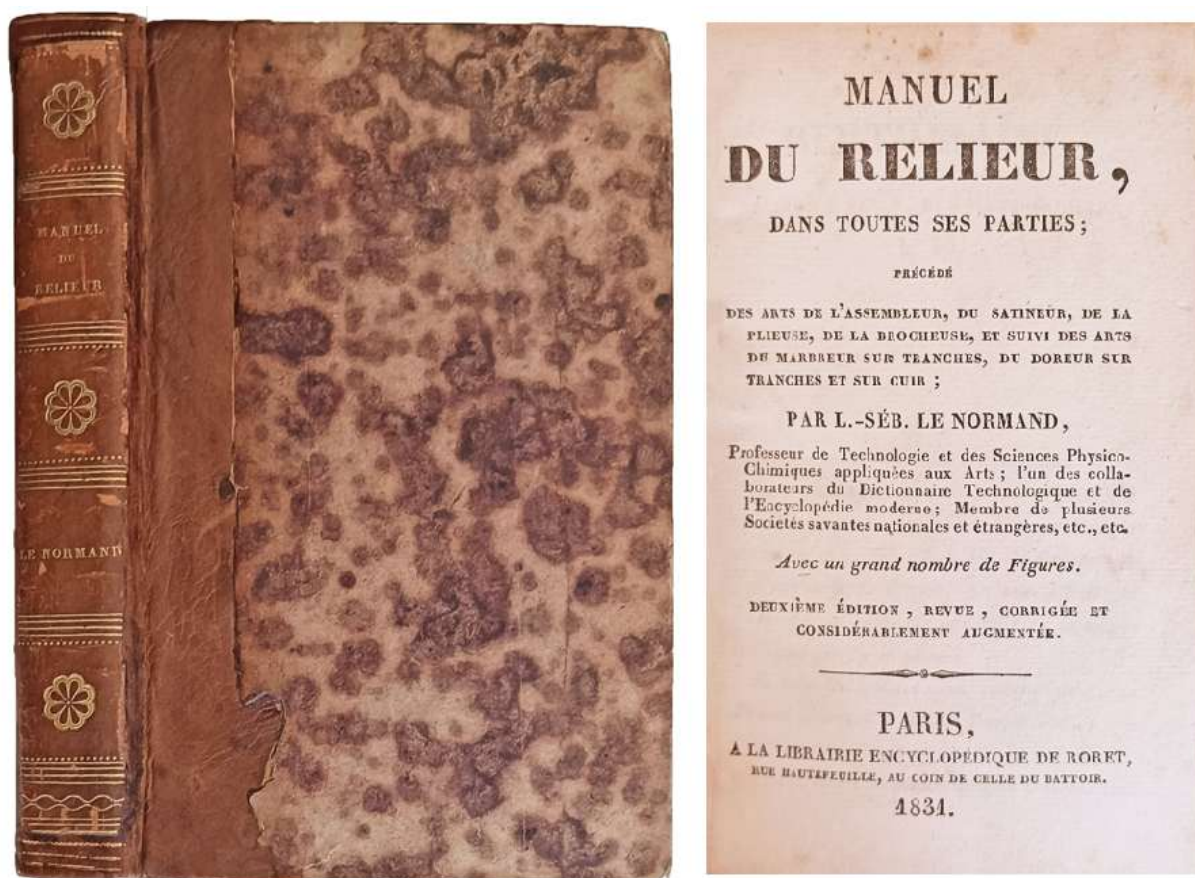
\$ 20

Herbert Percy Horne was an English poet, architect, typographer and designer, art historian and antiquarian. He was not a bookbinder. None of this book is written as a manual, rather the author offers a narrative history.

He does mention fore-edge paintings, starting with the PILLONE Library (p. 34), which contained some 170 books of which over 140 “are remarkable for having their edges painted . . . The designs on the fore edges of the books are chiefly composed of single figures, drawn and coloured in a large and decorative manner: thus the figures of Dante, and Galen, appear on several works. Returning to “my subject of painted book-edges: a late, but very remarkable, example of a painted edge may be seen in the Victoria and Albert Museum, on a copy of the *New Testament*, with the *Psalms*, in Dutch, 1594 . . . is painted with a multitude of figures [unclear what this means – checking online with the V&A now I cannot find this specimen in their library holdings]. Horne continues: “In England, where the art has not been neglected, Edwards, a binder of Halifax, in the early part of the last century (ca.1800-1820!) gained a certain repute for his book-edges, which he decorated with landscapes

possessing much the charm, which the English painters in water-colours, of that time, gave to their work.”

Horne is basically using 19th century terminology, without saying the term that is popular today, “fore-edge painting”. He singles out three specimens, amongst all his examples of early bindings – and after Edwards he does not offer any further history on this topic.

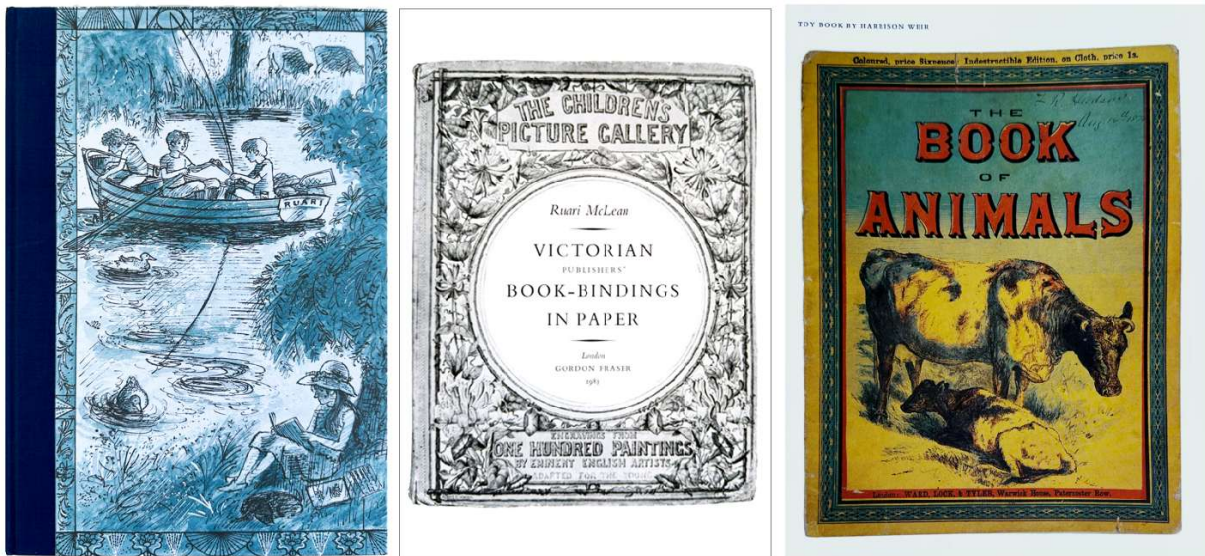


289. **LE NORMAND, Louise Sebastien** (1757-1837). *Manuel du Relieur, dans Toutes ses Parties; Precede des Arts de l'Assembleur, du Satineur, de la Plieuse, de la Brocheuse, et suivi des Arts du Marbreur sur Tranches, du Doreur sur Tranches et sur cuir . . . Le Normand*. Paris: Librairie Encyclopedique et Roret, 1831. ¶ 12mo. [vi], viii, 286 pp. 3 large engraved folding plates. Contemporary quarter gilt-stamped calf, marbled boards. Very good+ copy. [LV2715]

\$ 175

Second edition, revised and corrected, and considerably augmented. This French binding manual forms part of the *Encyclopaedia Roret* and was first published in 1827. It has been frequently reprinted in many languages. LeNormand was an enthusiastic amateur binder and was one of the editors of the *Encyclopaedia Roret*.

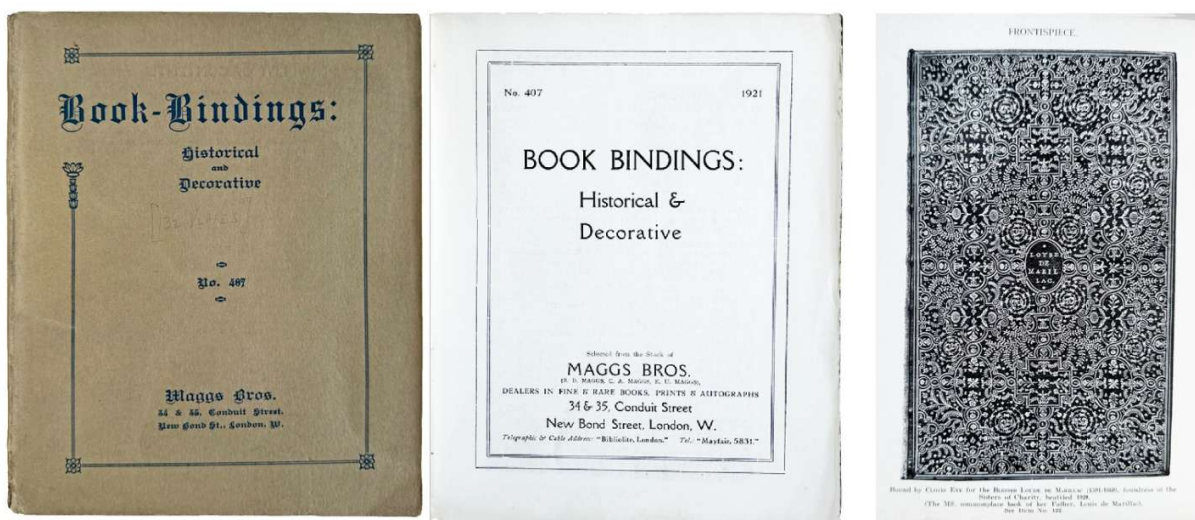
Louis-Sebastien Lenormand, son of a clockmaker, French chemist, physicist, inventor, and a pioneer in parachuting, considered as the first man to make a witnessed descent with a parachute and is also credited with coining the term parachute. “After this public demonstration Lenormand devoted himself to establishing the science of “pure technology”. To this end, he first became a Carthusian monk, as the monastery in Saix near Castres allowed him to continue his “profane” studies. When during the French Revolution he had to renounce his priesthood and marry, he moved to Albi to teach technology at a college newly founded by his father-in-law. In 1803 he moved to Paris where he obtained a job at the excise office, part of the finance ministry. During his time at the excise office, Lenormand started publishing in technology journals and filed patents for a paddle boat, a clock successfully installed at the Paris Opera and a public lighting system. When he was removed from his job in 1815, Lenormand got involved even more in publishing, first establishing *Les annales de l'industrie nationale et etrangere* (The Annals of National and Foreign Industry) and *Le Mercure technologique* (The Technologic Mercury), and, starting in 1822 and continuing until his death in 1837, twenty-volumes of *Le Dictionnaire technologique* (The Technologic Dictionary). During that time, he also published manuals on such diverse topics as foodstuff and bookbinding.” [Wikip.].



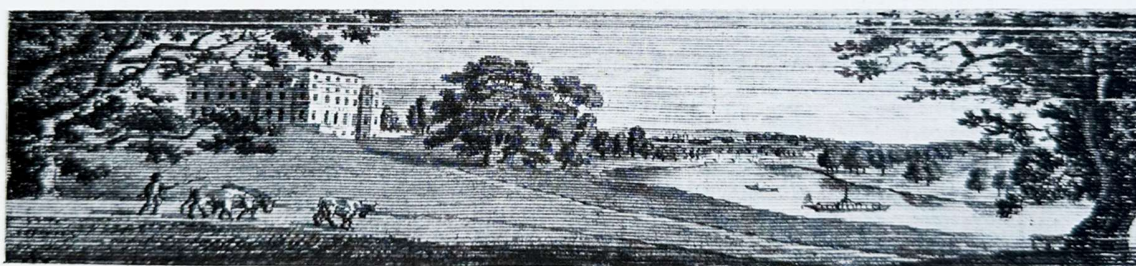
290. **McLEAN, Ruari** (1917-2006). *Victorian Publishers' Book-Bindings in Paper*.
 London: Gordon Fraser, 1983. ¶ 4to. 112 pp. Profusely illustrated (most in color), index. Hardcover, decorative boards, glassine wrapper. Very good+.

\$ 17.95

He was a prolific collector of Victorian books and became an expert and well-known author of works on the subject. His *Victorian Book Design and Colour Printing* was published in 1963, with a second edition in 1972. This was followed by books on *Victorian Bookbindings in Cloth and Leather* (1973) and on those in paper, *Victorian Publishers' Book-Bindings in Paper*, 1983.



[291]



English Binding with Fore-Edge Painting.
(Scurry Bidcombe Hill, with other Rural Poems). London, 1808.
See Item No. 247.

PLATE LXXVI.

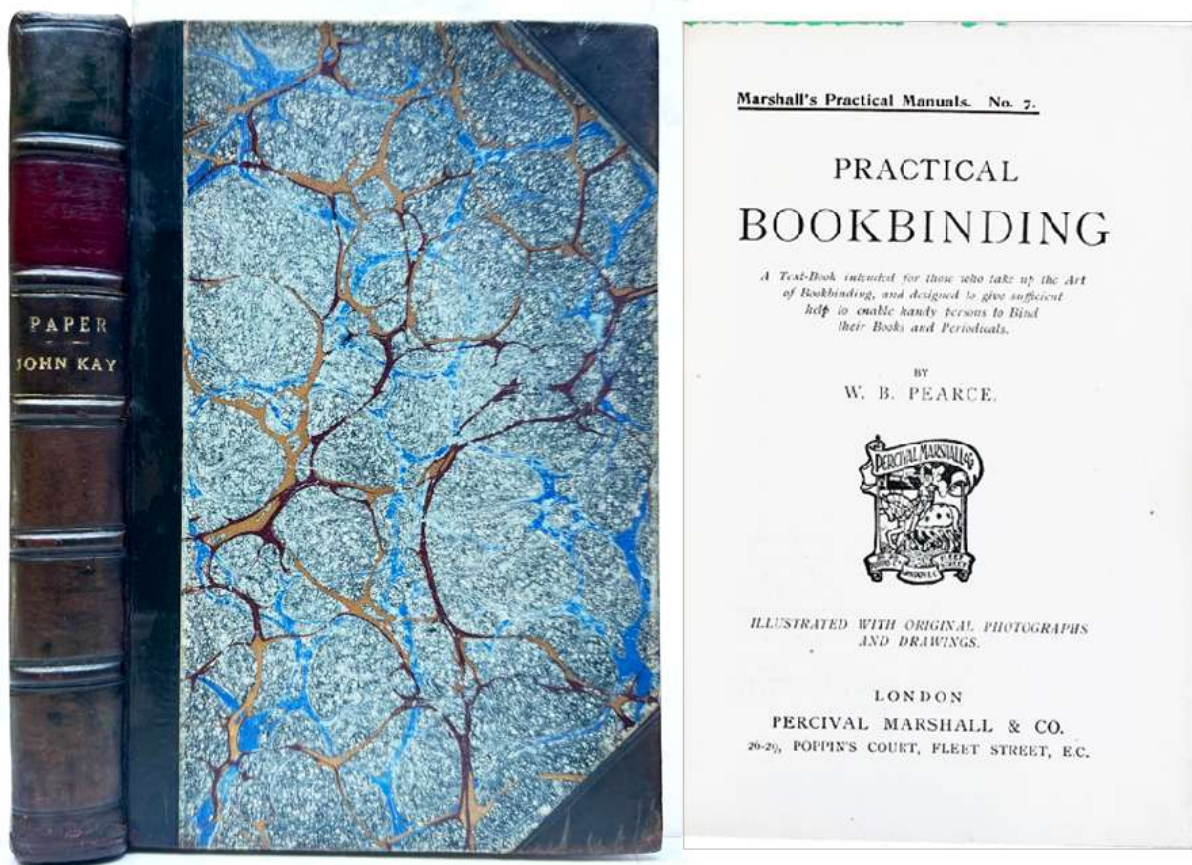
291. **Maggs Bros., Booksellers, London.** *Book-Bindings: historical & decorative. No. 407.* London: Maggs Bros., 1921. ¶ Bookseller catalogue. 8vo. 336 pp. 132 full-page illustrations of bindings. Original printed wrappers. Very good.

\$ 20

461 book-binding specimens offered for sale. Listed are English Royalty bindings, Chained bindings, Scottish, embroidered, Grolier, French, Italian, Spanish, Swedish, and Oriental, famous English collectors, etc. An extraordinary catalogue.

Among the choice items is a Riviere binding for Omar Khayyam's *Rubaiyat* [item 270a]. To my delight is a section devoted to fore-edge paintings: items 247-255. A bookseller's catalogue where I automatically know that every fore-edge painting listed here was made before 1921 – the date of the Maggs catalogue – how much earlier are each one of those specimens – is something to be determined through using this type of proof (a trade catalogue).

An example: *Book of Common Prayer*, London, 1801, etc., with a fore-edge painting of "Babworth Church, Nottingham": this book shows up 3 known times in the history of book sales: 1) Maggs catalogue #407, item 254 (1921), was earlier offered (2) in their catalogue #324, item 91 (ca. 1914). (3) This piece again reappeared in 1981 in James Cummins' (NYC) catalogue #2, item 335 (Feb. 1981) – priced at \$250. Thus from the 1914 Maggs catalogue we know the fore-edge pf this piece was printed before 1914. In 1981 no one stated how old this painting was, nor the proof of age, but with this perspective we do know that that fore-edge is as old as 1914 and maybe earlier (but not known, one still doesn't know the date origin of the painting).

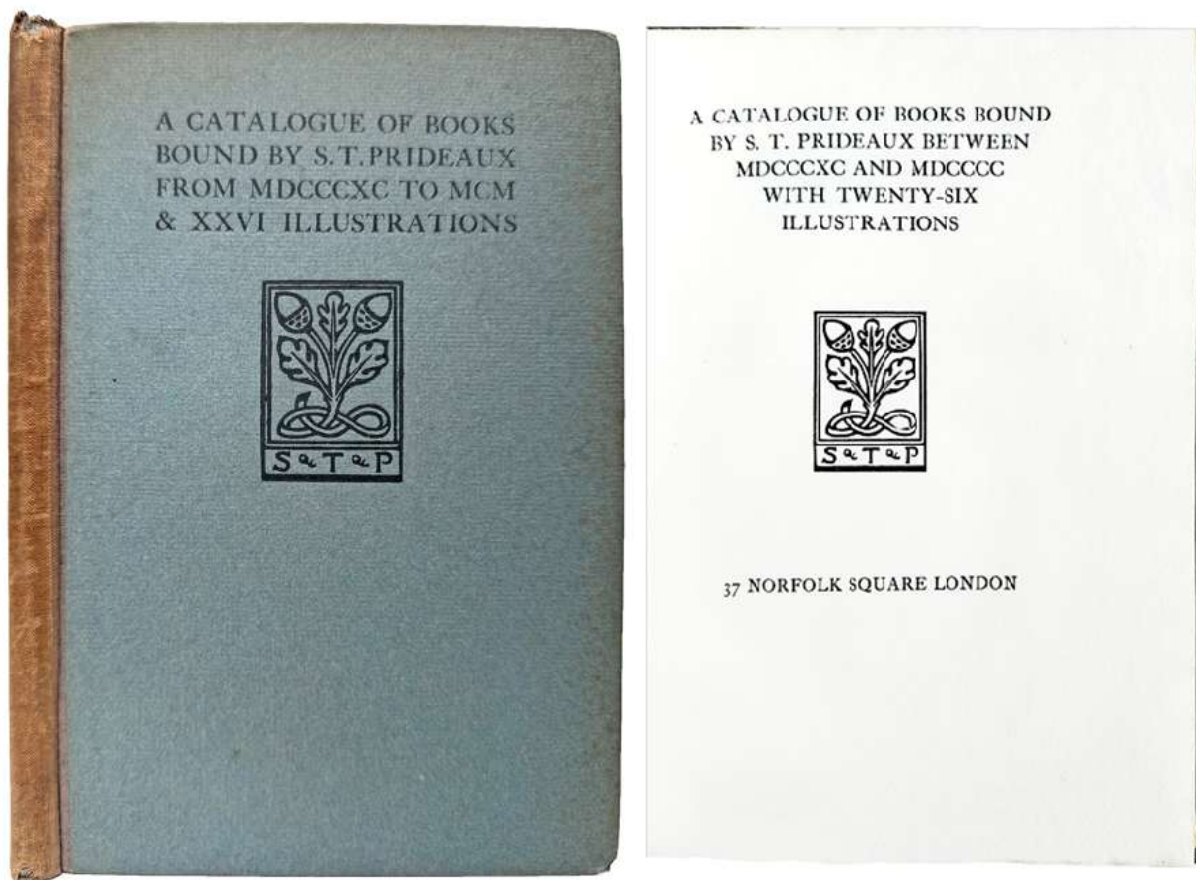


292. **PEARCE, W. B. [William Bonner].** [2 different books bound together]
Practical Bookbinding. A text-book intended for those who take up the art of bookbinding, and designed to give sufficient help to enable handy persons to bind their books and periodicals.
 London: Percival Marshall, [1908]. ¶ Series: *Marshall's Practical Manuals*, no. 7. 2 volumes in 1. Small 8vo. viii, 9-132; 100 pp. PEARCE: 92 figs. Contemporary half dark calf, marbled boards, raised bands, red spine label [KAY title stamped in gilt directly on the calf], at foot of spine: (initials). F.E.C. ; spine neatly repaired. Some foxing. Very good.

\$ 45

Bound with: **KAY, John.** *Paper, its history.* London: Smith, Kay, [n.d.]. 100 pp.

Most copies of the PEARCE item are found in printed wrappers. This is a rare instance where the book is bound in half-calf, thus a good bit more elegant of a copy. The KAY title is rare on the market.

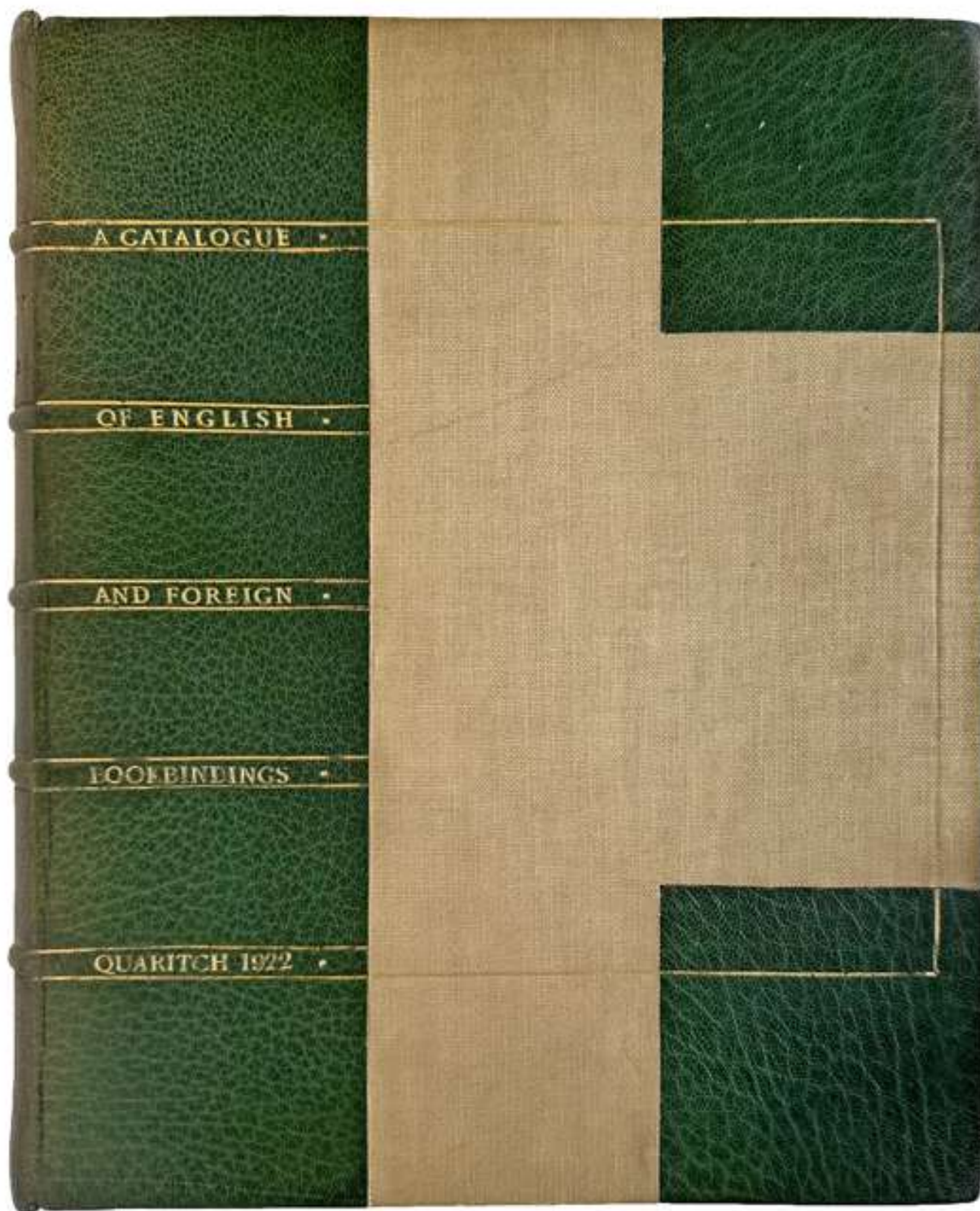


293. **PRIDEAUX, S. T.** (1853-1933). *A Catalogue of Books Bound by S. T. Prideaux between MDCCCXC and MDCCCC. With twenty-six illustrations.* London: S. T. Prideaux, 1900. ¶ 8vo. [vi], 20 pp. 26 plates. Original linen-backed blue printed boards. Ownership signature of M.R. Tooley, October 1949. Very good+.

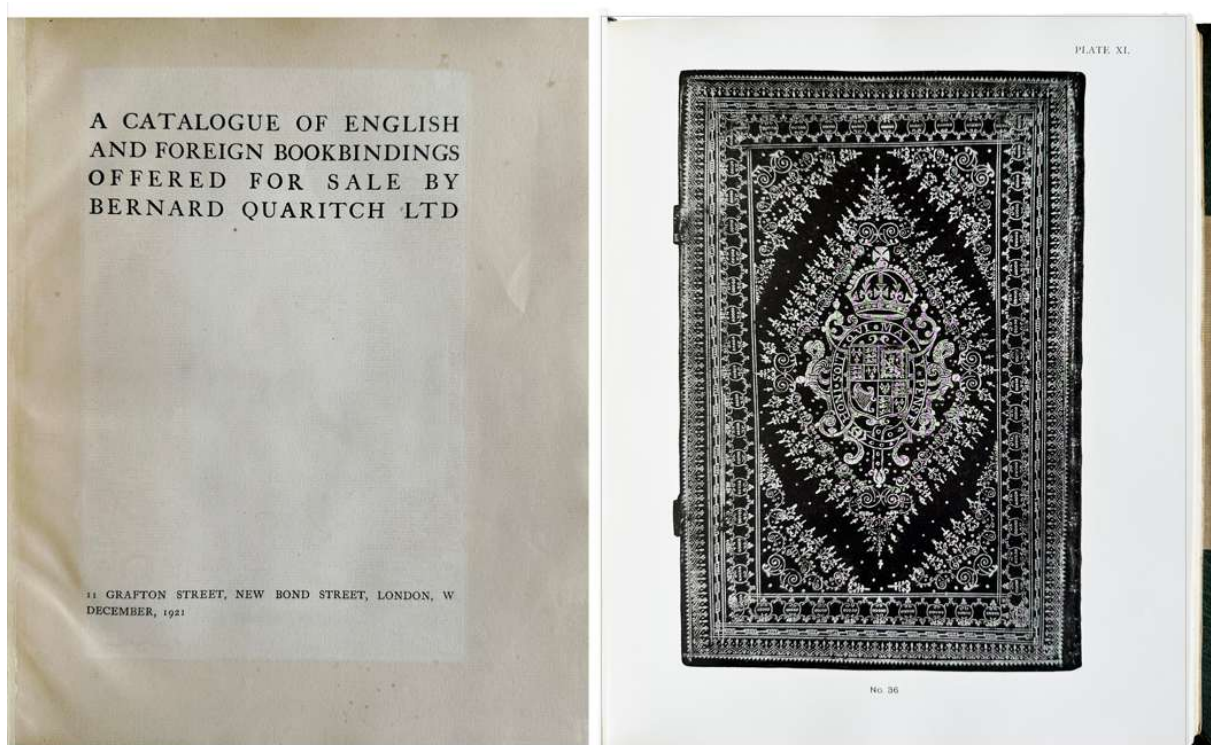
\$ 150

Limited edition, one of 200 numbered copies. Sarah Treverbian Prideaux was a renowned British bookbinder, teacher, historian, and author.

Of this Catalogue two hundred copies have been printed, of which one hundred and seventy are for sale. This is Number 144



[294] Quaritch



294. **Quaritch, Bernard, Ltd., London.** *A Catalogue of English and Foreign Bookbindings offered for sale by Bernard Quaritch Ltd.* London: Bernard Quaritch, 1921. ¶ Large 4to. viii, 76 pp. Chromolithographic frontispiece, 79 plates (5 in chromolithography XXXIII, XXXIV, XXXV, XLII, LV). Modern half crushed dark brown morocco, tan cloth, gilt-titles and rules, t.e.g.; hint of minor wear. Very good in a handsome binding – suitable for those who admire a fine catalogue of choice bindings.

\$ 75

In this classic rare book catalogue featuring fine bookbindings for sale, those of historical interest, the bookseller has arranged the contents by English – French – Italian – and “Mid-European” bookbindings. 329 items are listed. Notably, there are indexes of authors (!) and provenance, but not of the binder’s names themselves.

Two fore-edge paintings are listed in this catalogue. Item 89 SHAKESPEARE*, *The Dramatic Works*. Chiswick, 1823. 12mo. Note the language used: “the fore-edge painted with a charming view of Shakespeare’s Birthplace cottage as it was during his lifetime, with two figures in Elizabethan dress . . .”; Item 90 KERIGAN, Thomas. *The Complete Mathematical and General Navigation Tables* . . . 1828. 2 vols. Vol. I with fore-edge

painting, a seascape with shipping, Vol. II with painting of a dockyard, viewed from the water with small boats in the foreground, with bookplates of Prince William . . .



* This copy of Shakespeare's, *Dramatic Works*. Chiswick, 1823, showed up again at auction not so long ago. See: Heritage Auctions, Dallas, sale 6030, lot 37161, sold October 16, 2009. \$478 For those who are curious why I mention this item, it is because the Quaritch catalogue proves that the above fore-edge painting dates from prior to 1929 (though not by much!).

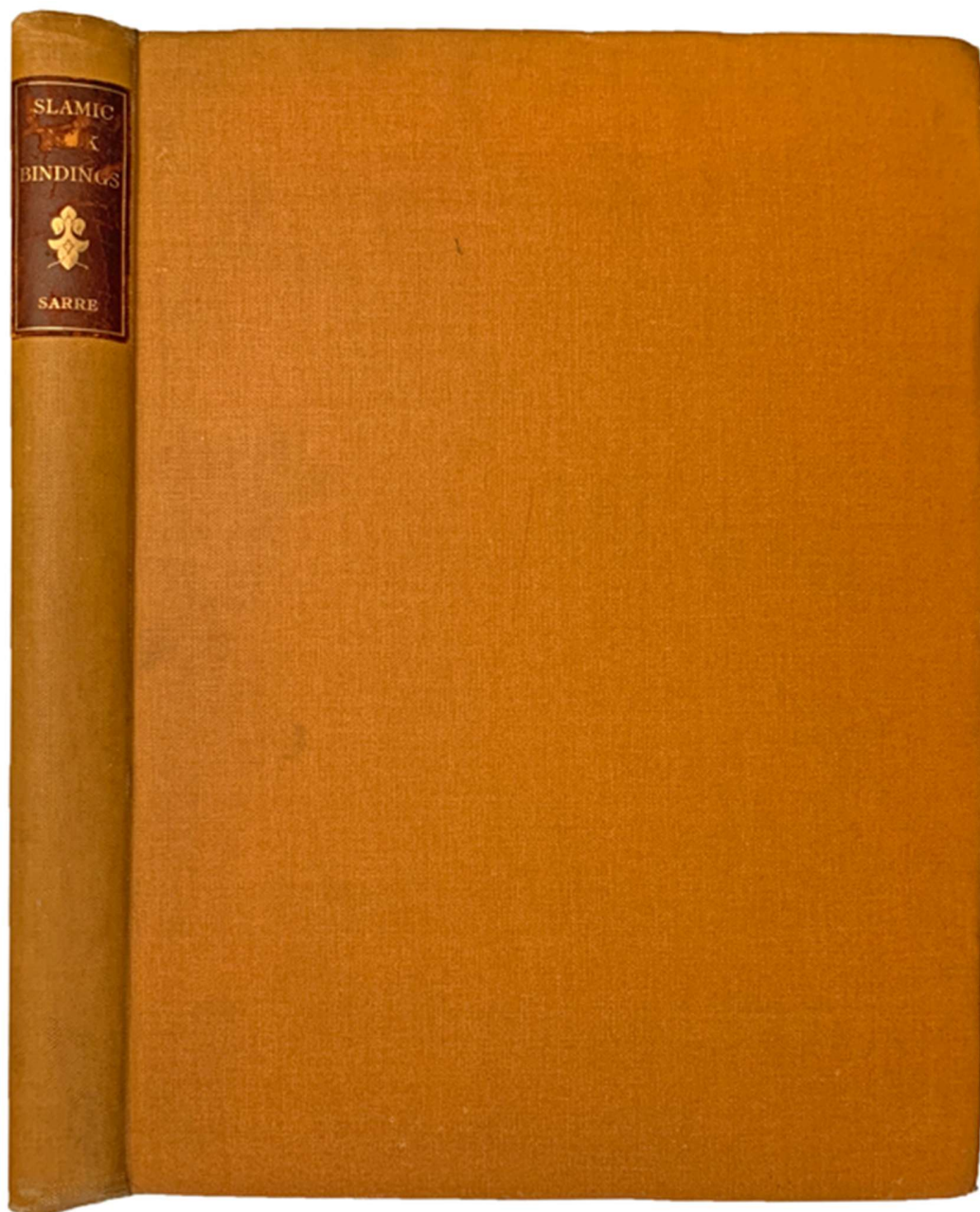


No. 103



No. 102

PLATE XXXV.



295. **SARRE, Friedrich** (1865-1945). *Islamic Bookbindings*. London: Kegan Paul, Trench, Trübner & Co., Ltd., 1923. ¶ Folio. 167 pp. 36 tipped-in color plates (tissue guards), including 3 folding plates. Original full burnt-orange cloth, calf gilt-stamped spine label; a touch of wear to outer corners, calf label worn. Very good. [MEE1133]

\$ 450

Limited edition of 550 copies, being the English language edition, published concurrently under the title, *Islamische Bucheinbände*. Translated from the German edition by F. D. O'Byrne.

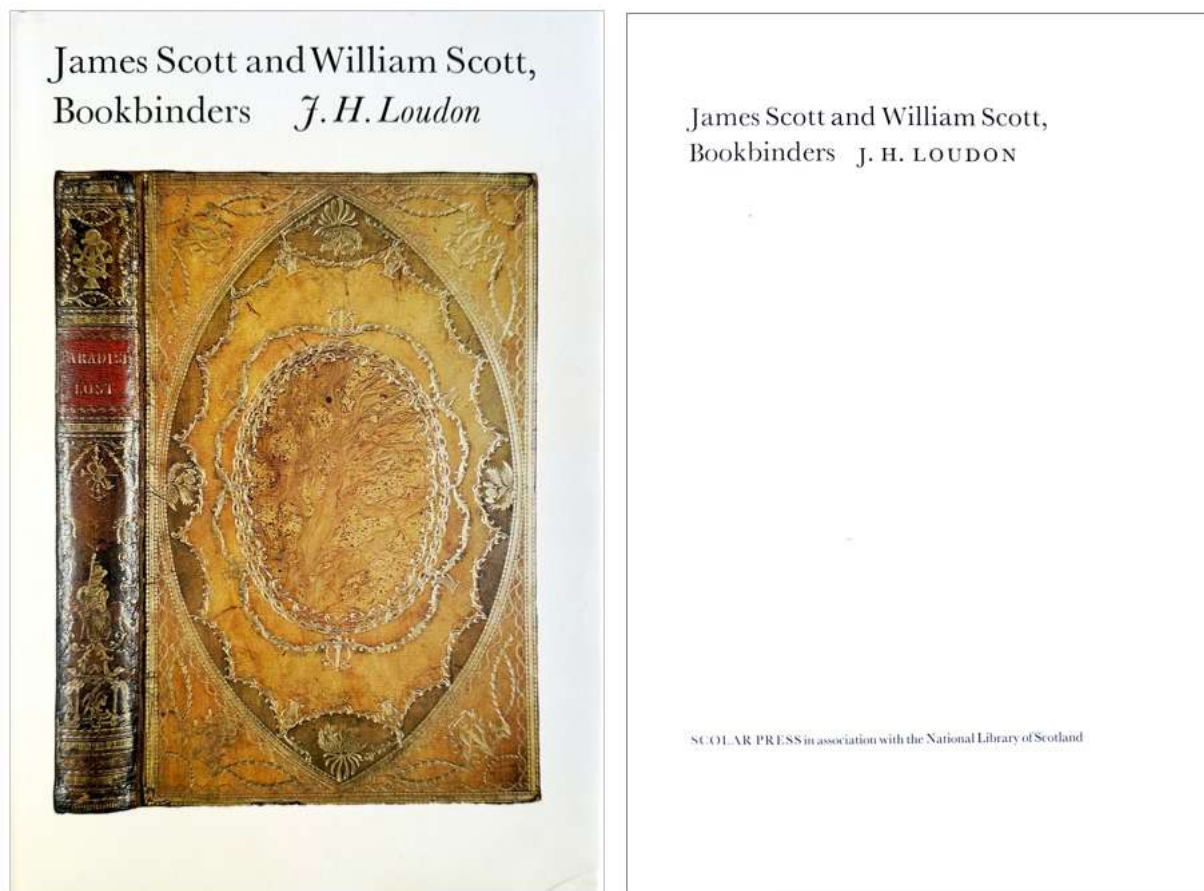
Sarre was part of a small group of scholars who specialized in Islamic art and forged the method of study of these works of art. The selection of beautiful bindings including specimens of Turkish, Persian and Egyptian bindings from the ninth century through the nineteenth century. Mehmet Aga-Oglu, director of, and author of *Persian Bookbindings of the Fifteenth Century*, (1935), pioneered this field of study.

See: Zeynep Simavi, "Mehmet Aga-Oglu and the formation of the field of Islamic art in the United States," – *Journal of Art Historiography*, Jun 6, 2012.

Friedrich Paul Theodor Sarre (1865-1945), Neubabelsberg, was a noted Orientalist, archeologist and art historian. His passion for Islamic art is represented in this handsomely illustrated account of bindings that are interpreted from his vast experience. He was director of the Kaiser Friedrich Museum, Berlin from 1921 to 1931.



[295] SARRE



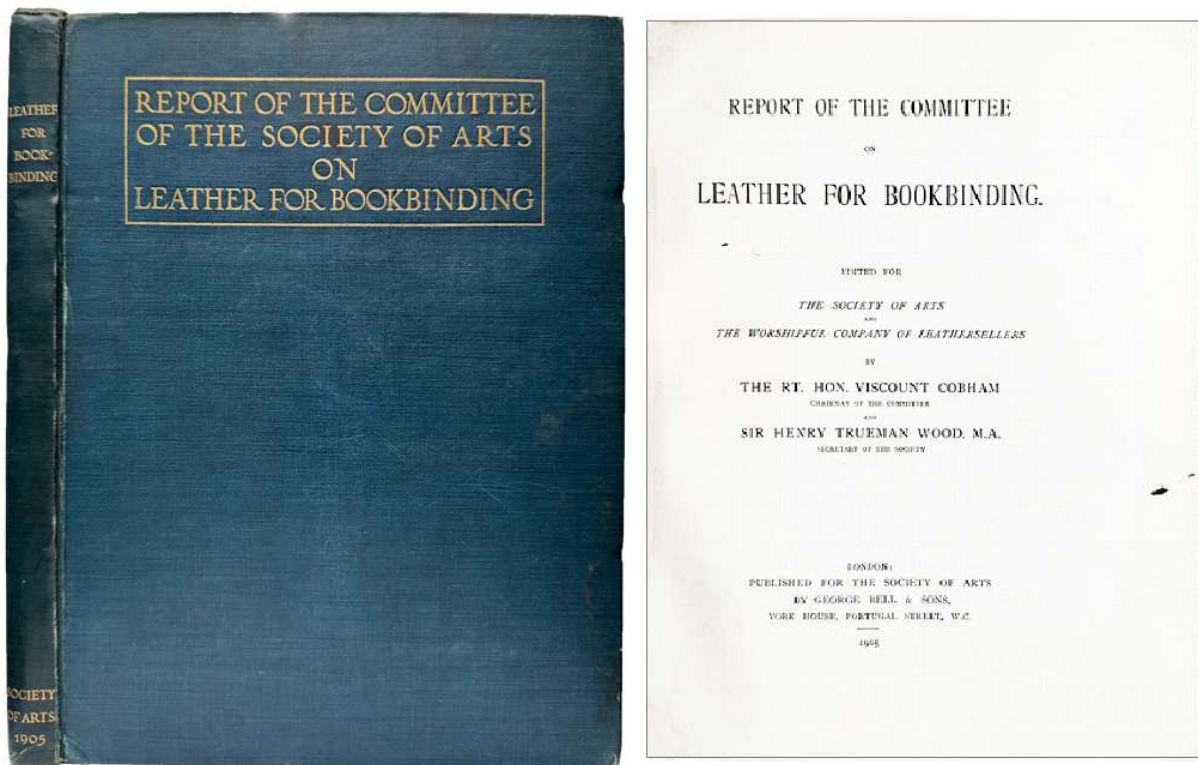
296. [SCOTT] J. H. [James] LOUDON. *James Scott and William Scott, Bookbinders*. London: Scolar Press, 1980. ¶ 8vo. xxvi, 414 pp. Profusely illustrated, index. Cloth, dust-jacket. Publisher's box. Near fine.

\$ 20

“The output of the Edinburgh binders James and William Scott stands out in the work of eighteenth-century Scottish bookbinders. Though few William Scott bindings are known today, a substantial number of James’s bindings have survived: his work was characterised by its clean break from the Scottish geometrical style of binding ornamentation towards a style aimed at the kind of people who would be patrons of Chippendale or Adam and might be expected to want to own bookbindings which would fittingly adorn their houses. Thus the history of eighteenth-century bookbinding can be seen to relate to wider concerns of aesthetics and design in the visual arts. Mr Loudon’s book, the first detailed examination of the Scotts, gives detailed descriptions of all known Scott bindings and includes full-page reproductions

of all but a few. It also examines in detail (and reproduces) the tools and rolls employed.”

Loudon was Keeper of British Antiquarian Books in the National Library of Scotland.
Keeper of British Antiquarian Books in the National Library of Scotland.



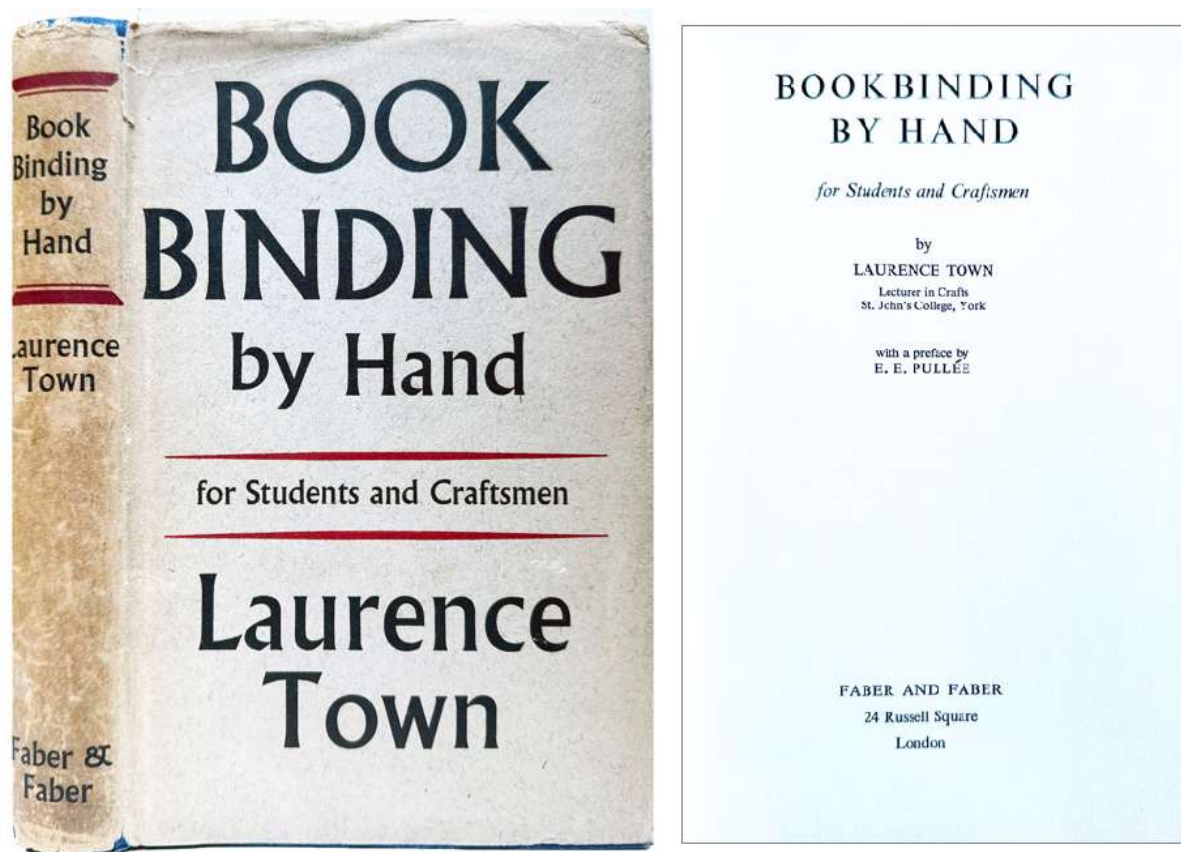
297. **Society of Arts; The Worshipful Company of Leathersellers.** *Report of the Committee on Leather for Bookbinding. Edited for . . . by The Rt. Hon. Viscount Cobham and Sir Henry Trueman Wood.* London: For the Society of Arts by George Bell & Sons, 1905. ¶ 4to. 120 pp. 11 color plates, 12 leather samples. Original full navy-blue gilt-stamped cloth. Some offsetting, but a handsome, complete, copy.

\$ 110

Second edition.

With 12 leather samples mounted within the volume.





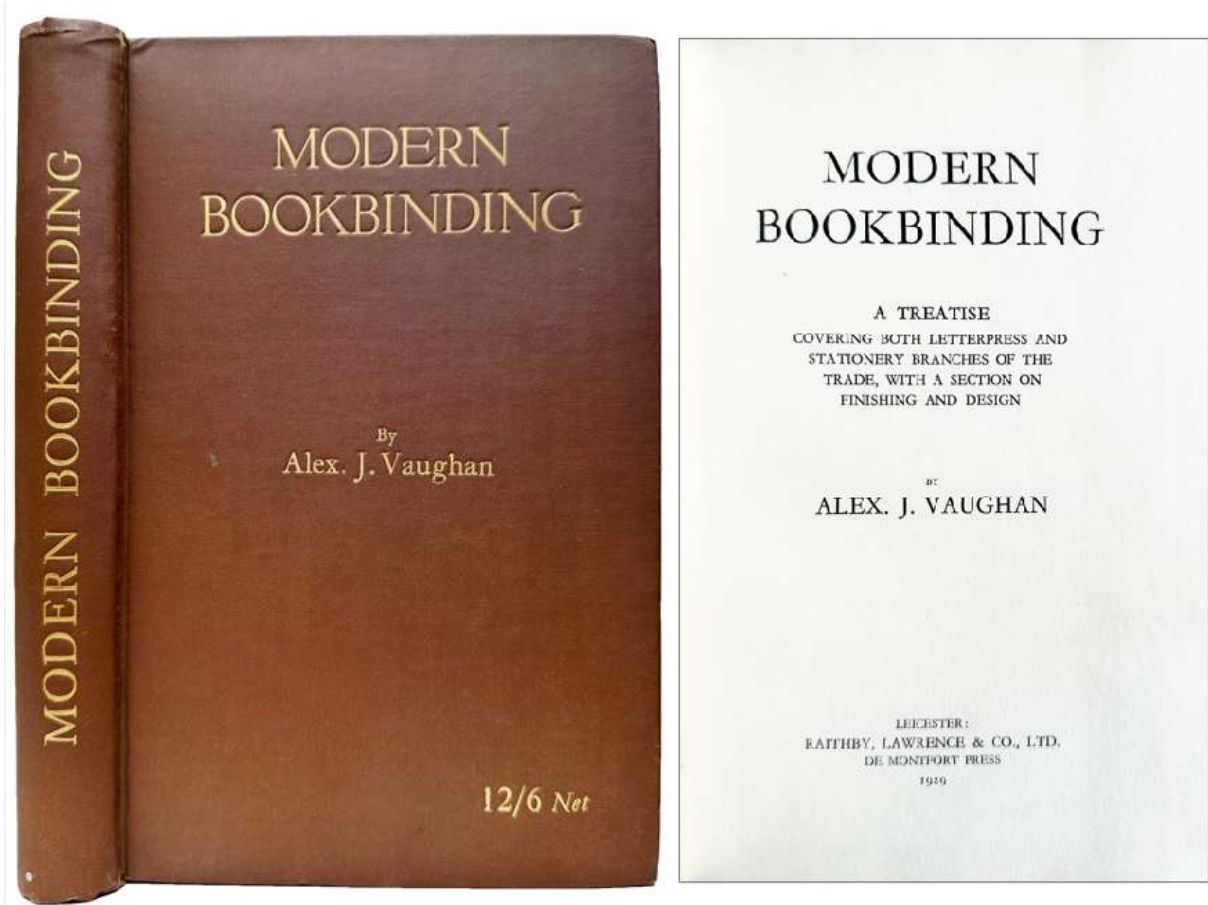
298. **TOWN, Laurence** (1895-1969). *Bookbinding by Hand for students and craftsmen*. London: Faber and Faber, 1951. ¶ 8vo. 281, [1] pp. Numerous figures, index. Blue cloth, dust-jacket; jacket somewhat worn. Very good.

\$ 35

Preface by E. E. Pullee.

In this binding manual, Town does mention fore-edge paintings, but he passes over it in a way that indicates he is not much interested in the topic: (one might question his sense of fore-edge history) “It was a habit of binders in the seventeenth and eighteenth centuries to fan out the fore-edge, paint a picture upon it, close the pages, and often gild over the edge, Such a painting is only visible when the pages are again fanned out in the hand.” (p. 172).

Towns became a crafts tutor and lecturer at St. John’s College, York, and taught book-binding there for over 20 years.



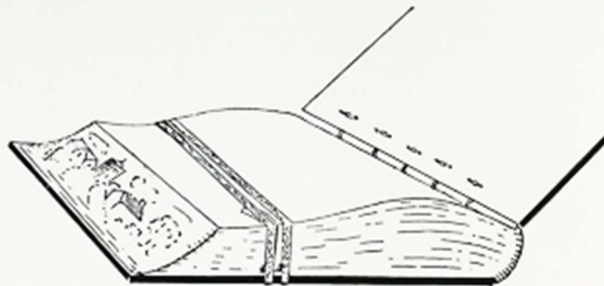
299. **VAUGHAN, Alex J.** *Modern Bookbinding; a treatise covering both letterpress and stationery branches of the trade, with a section on finishing and design.* Leicester: Raithby, Lawrence & Co., Ltd., 1929. ¶ 8vo. xiv, [2], 224 pp. Numerous line-drawings, index. Original full brown gilt-stamped cloth. Very good.

\$ 45

It is interesting to see which binding manuals mention or describe fore-edge paintings, including what words that are used to describe the object. In this volume the author describes “The painted edge” – a development of the ‘colour under gold’ effect is to paint a picture on the edge before gilding. This picture is not seen when the book is shut, but as soon as one attempts to open it the fraying of the leaves brings it into view; for this reason, the fore-edge only is suitable, which must not be too round. After the edge has been smoothed down, the book is taken out of the press and tied up as shown above, while being painted. After releasing, the gilding may proceed, but no red chalk or blacklead must be used; a preliminary burnish will help to close the pores and an extra coat of glair allowed to dry on will help.” This description shows that the

writer has experience making a fore-edge painting in a bindery, in this case before 1929. With other manuals describing this process to any greater or lesser degree, one never knows if the writer is describing something they have practiced themselves or something that was heard of and maybe practiced elsewhere.

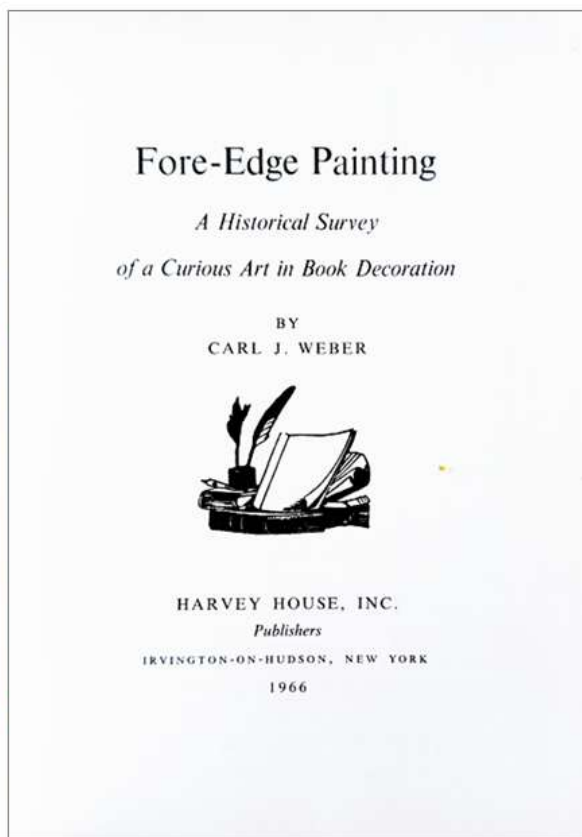
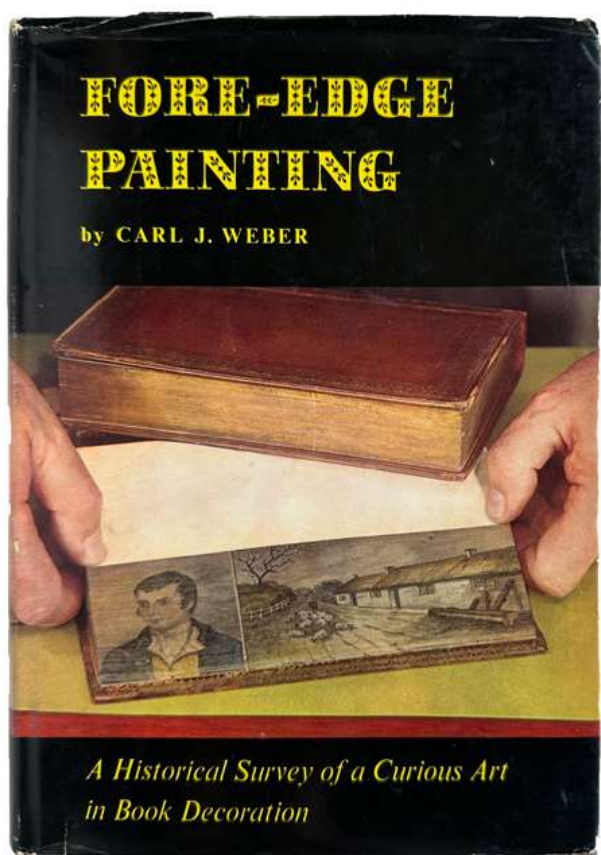
of Church books. To obtain this effect, the colour must penetrate into the paper a little, therefore, a liquid stain is used and when applying, the press should be released a little for the time being. The time to apply the colour is immediately after the edge has been sandpapered, and a vermillion red is the shade generally used, but other colours may be tried.



The painted edge. A development of the "colour under gold" effect is to paint a picture on the edge before gilding. This picture is not seen when the book is shut, but as soon as one attempts to open it the fraying of the leaves brings it to view; for this reason the fore-edge only is suitable, which must not be too round. After the edge has been smoothed down, the book is taken out of the press and tied up as shown above, while being painted. After releasing, the gilding may proceed, but no red chalk or blacklead must be used; a preliminary burnish will help to close the pores and an extra coat of glair allowed to dry on will help.

Rough gilt edges. To gild the edges of a book that has been cut rough is somewhat troublesome, but when well done and upon a hand-made paper is very effective. The size would simply soak into the paper if any attempt was made to gild in the ordinary manner, and the only thing to do is to interleave with thick paper until the edge becomes fairly solid. For very rough edges, such as are produced when the sections are merely trimmed to size in the board-chopping machine, the interleaving and the gilding of the fore-edge and tail may also be done before the book is sewn, the head being cut and gilded in the usual manner.

Tooled edges are dealt with under "Finishing."



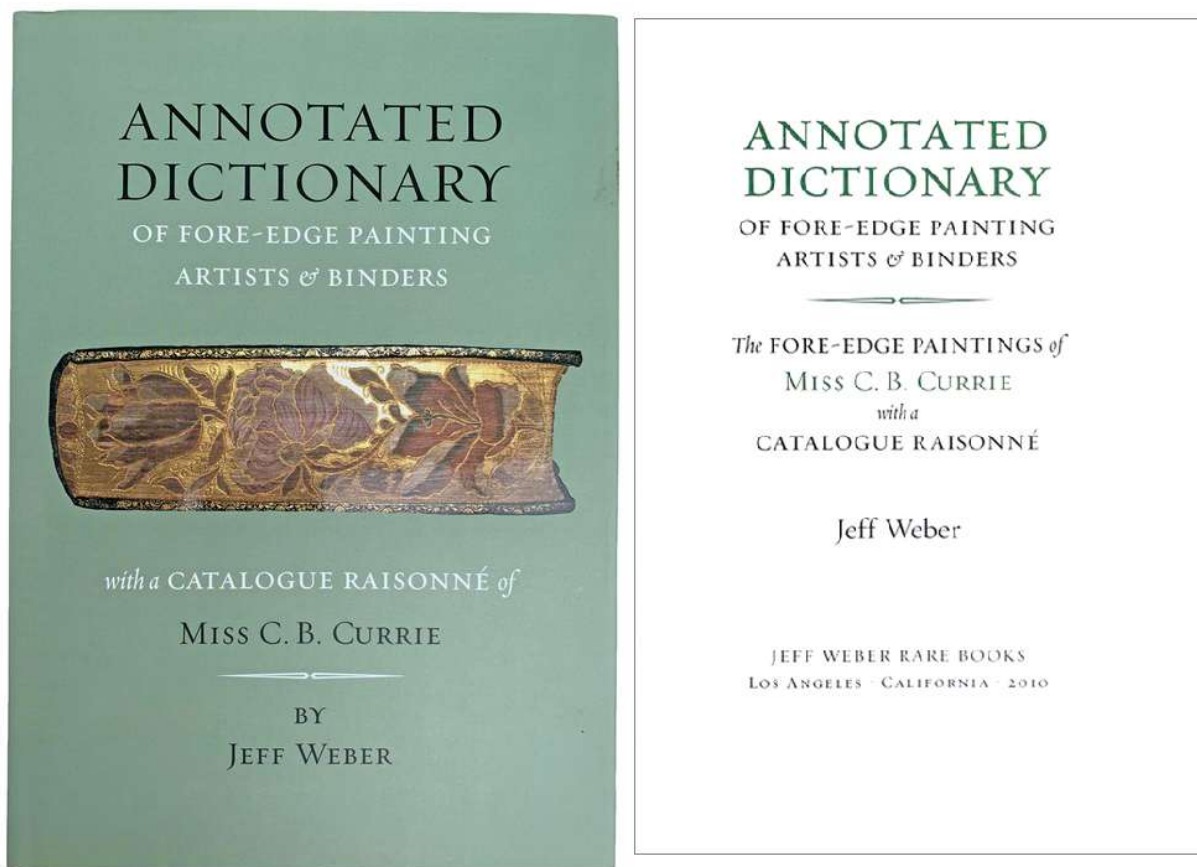
300. **WEBER, Carl Jefferson** (1894-1966). *Fore-edge Painting: a historical survey of a curious art in book decoration*. New York: Harvey House, 1966. ¶ Second edition. Tall 8vo. xiii, [3], 223, [1] pp. Tipped-in plates, index. Cloth, dust-jacket; jacket somewhat worn. Ownership signature of N.K. Stevens, 1974. Very good.

\$ 65

Re-written largely using examples from the publisher's own personal collection, Zola E. Harvey's books were of considerable interest, but not as early as the Doheny collection (featured in CJW's 1949 edition). The Harvey collection sold at Swann Galleries March 19, 1981.



[300]



301. **WEBER, L. Jeff.** *An Annotated Dictionary of Fore-edge Painting Artists & Binders (Mostly English & American). The Fore-edge Paintings of Miss C. B. Currie; with a Catalogue Raisonne.* Los Angeles: Weber Rare Books, 2010. ¶ Large 8vo. 421, [3] pp. Illustrated throughout, indexes. Cloth, dust-jacket. New.

\$ 125

This book is the most important contribution to fore-edge painting history in over 40 years. It is the first comprehensive annotated dictionary to contain the identification of all known fore-edge painters and binders.

Limited Edition of 980 copies, printed and designed by Patrick Reagh, Printers. This book will become instantly the single most important work on the history of fore-edge painted books. Signed by the author.

This is the most important contribution to fore-edge painting history in over 40 years. The text contains the first comprehensive annotated dictionary to contain the identification of all known fore-edge painters and binders. The book is sure to become

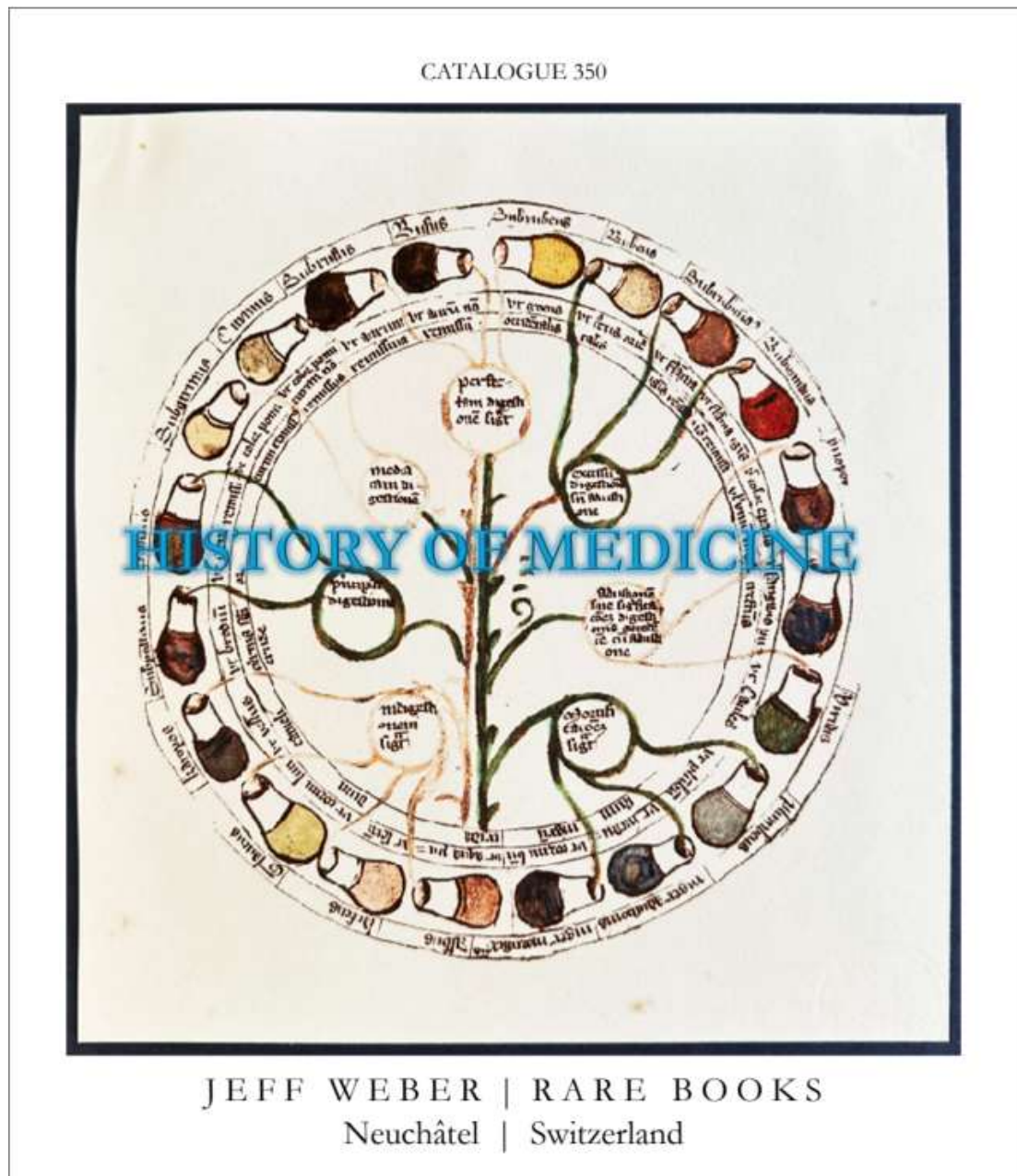
JEFF WEBER RARE BOOKS – Catalogue 351

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

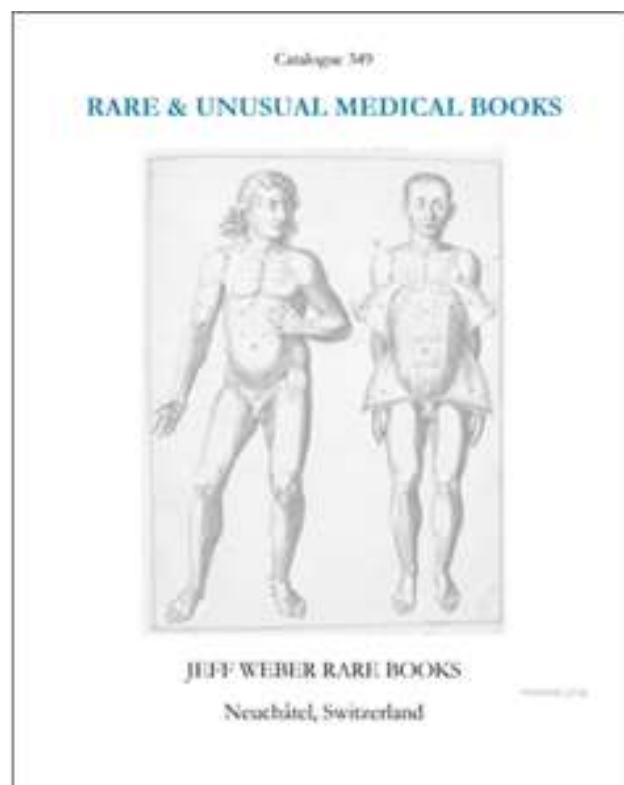
The other part is a full history of the mysterious Ms C. B. Currie, one of the most important fore-edge artists from England in the twentieth century and the only artist to have numbered her editions. This project was challenging since no record of her entire fore-edge work exists and her own identity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

SIGNED ON REQUEST

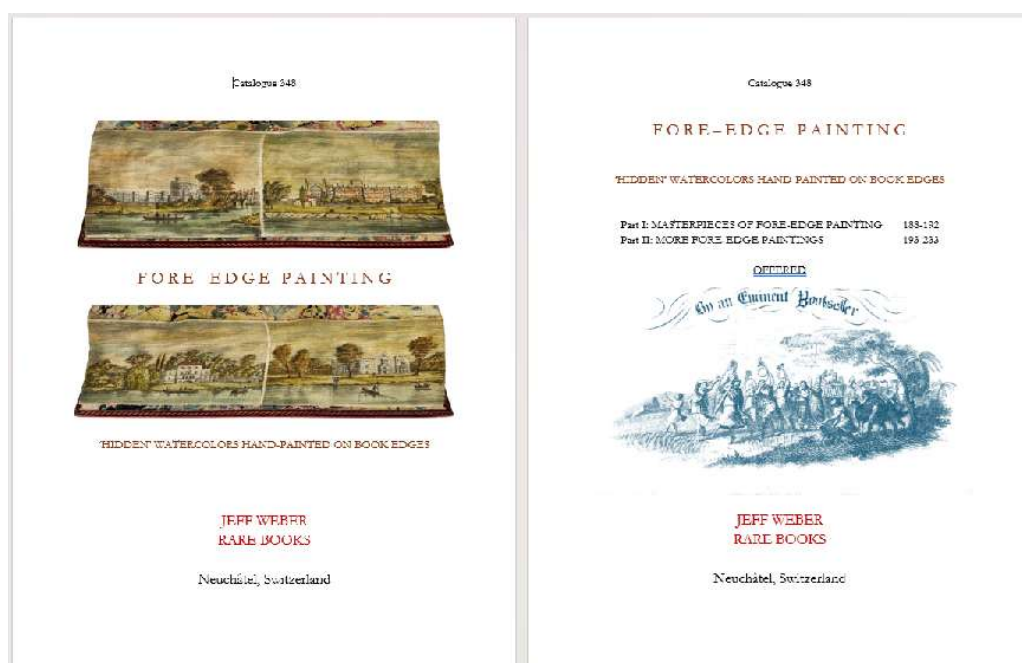
More than 100 catalogues are shown on: WEBERRAREBOOKS.COM. Here are the latest issues: [all PDF & downloadable].



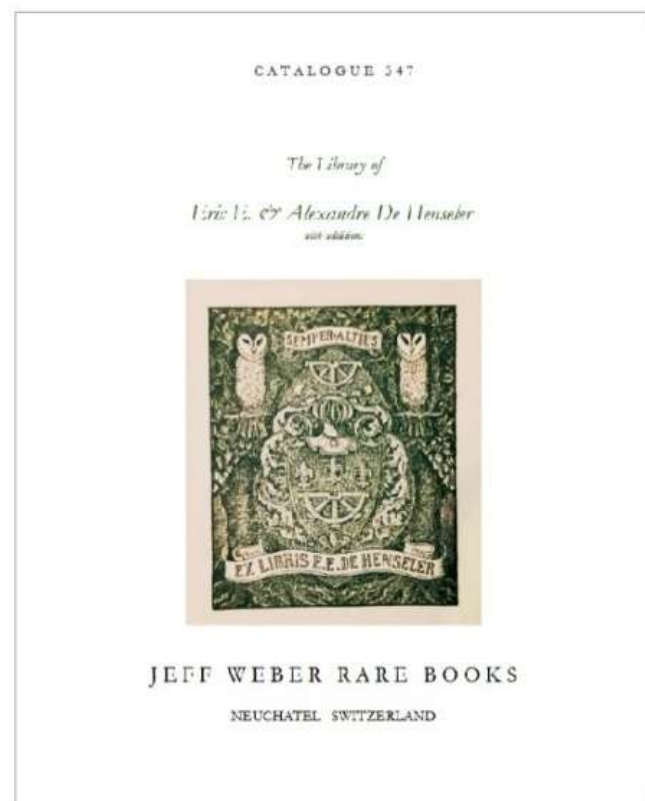
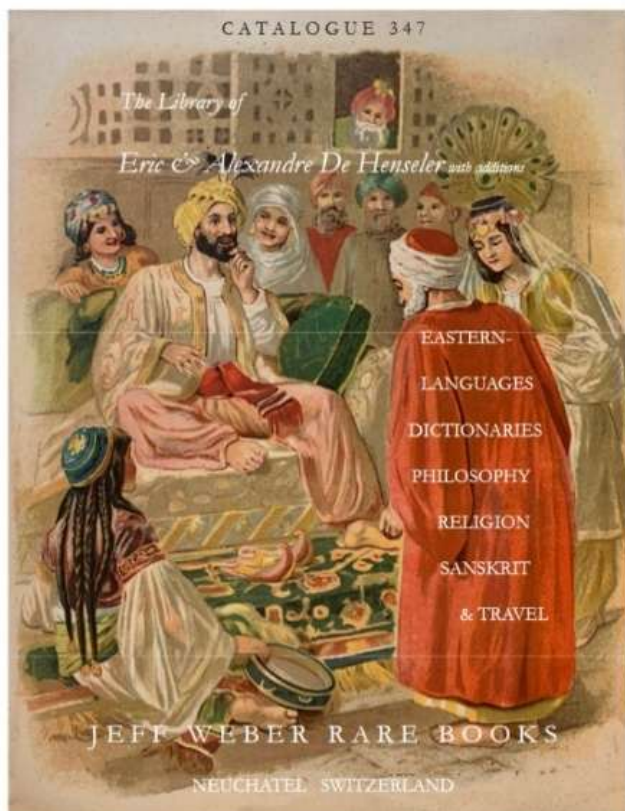
Catalogue 350: History of Medicine



Catalogue 349: Rare & Unusual Medical Books



Catalogue 348: Fore-edge Painting: 'Hidden' watercolors hand-painted on book edges



Catalogue 347: De Henseler Library, with additions



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ILAB – International League of Antiquarian Booksellers

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du Commerce de L'Estampe en Suisse



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