

A Selection of Fore-edge Paintings

Catalogue 353

JEFF WEBER RARE BOOKS
NEUCHÂTEL SWITZERLAND

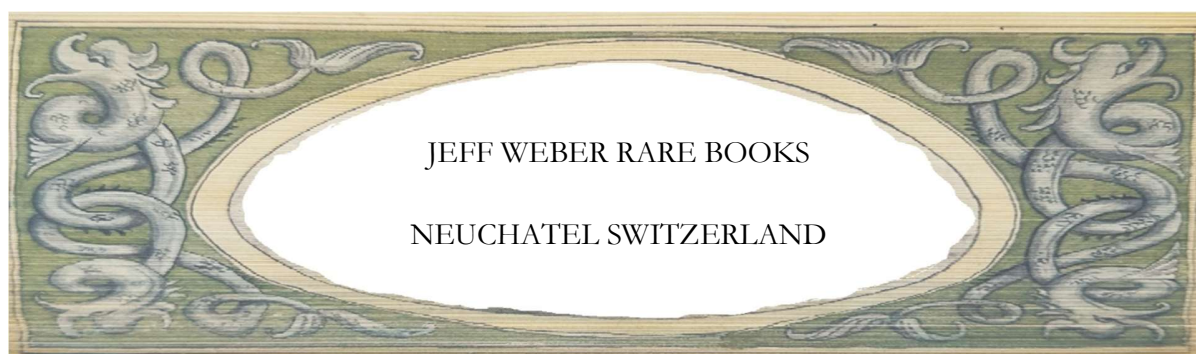
A Selection of Fore-edge Paintings



SWIFT



DICKENS





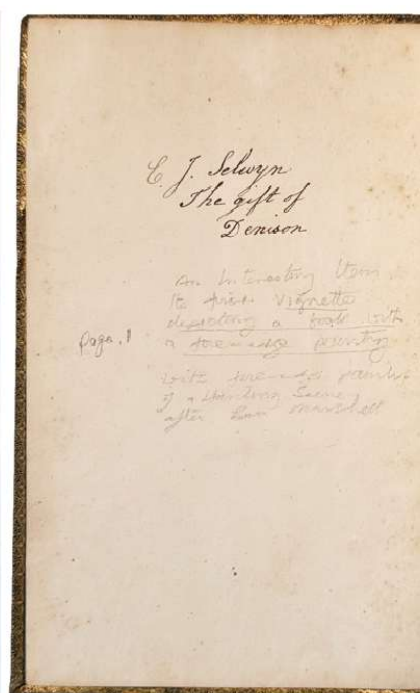
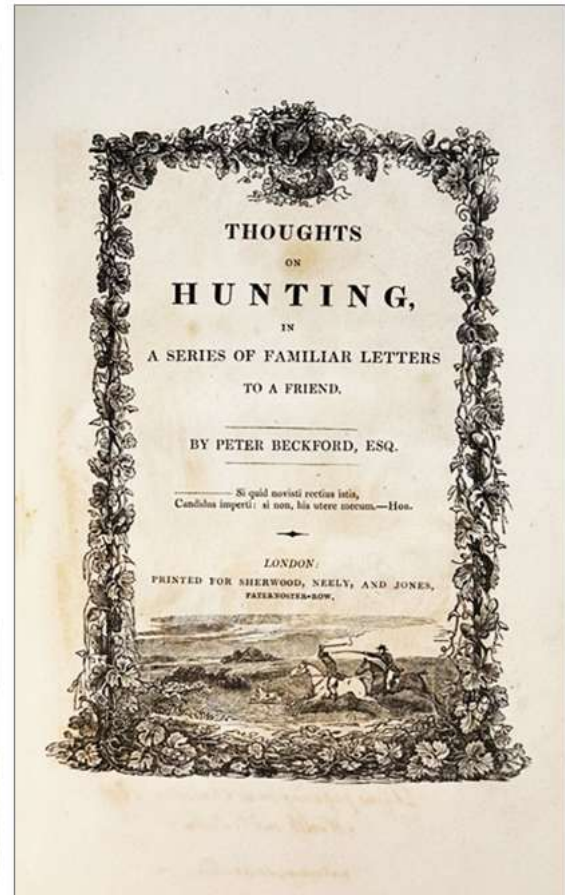
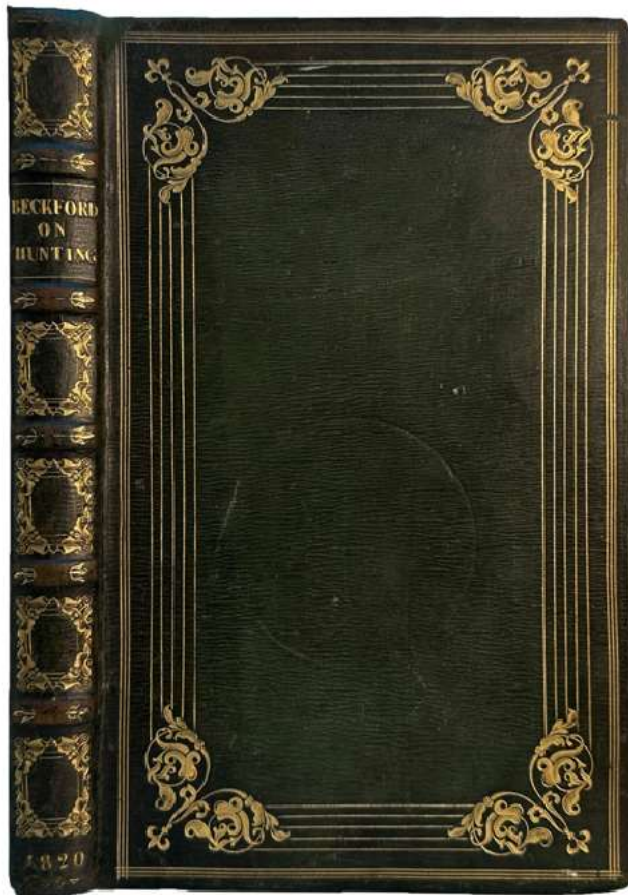
Painted by Don Noble

1. **BECKFORD, Peter.** *Thoughts on Hunting, in a series of familiar letters to a friend.* London: Printed for Sherwood, Neely, and Jones, [1820]. ¶ 8vo. xii, 321, [1] pp. Frontispiece engraving, title within a botanical border showing a hunting scene (two horse riders, one with a whip, the other with a rifle), numerous vignettes. Ownership signature of C.J. Denison – who in turn inscribed the book to “C.J. Selwyn the gift of Denison.”

\$ 450

With a fore-edge painting of a hunting scene. The scene is painted by Don Noble. Noble inscribed with volume “With fore-edge painting of a hunting scene after ---- Marshall.” Commissioned by Harrington’s in the mid-1990s. Note what was done for the Tupper (below).

Tales of the hare-hunter and the fox-hounds, how badgers may be caught, diseases and their remedies, description of the fox-chase, etc.



BECKFORD



From the Collection of Mortimer L. Schiff

2. **BIBLE 1813; GURNEY, Rev. William.** *The Devotional Diamond Pocket Bible: With notes and reflections.* London: Printed by and for J. Jones, Lambeth, 1813, 1816. ¶ Two parts in one volume. Thick 12mo. [size: 5 x 2.75 inches]. Not paginated. Engraved frontispiece, half-title, engr. plates. Original full navy-blue straight-grain morocco, gilt, with flap and metal clasp, all edges gilt, gilt inner dentelles, red endsheets; heavily rubbed, rebacked with original spine laid down. Very good.

\$ 1,500

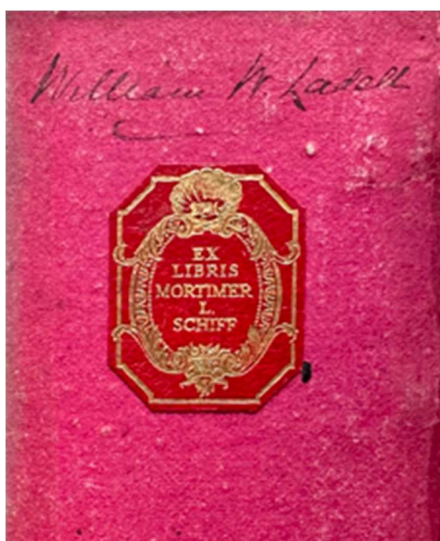
The name “Diamond” specifically describes its tiny, highly collectible “diamond type” font, which was historically used to print pocket-sized books.

With a fore-edge painting under the gold, said to represent the “Waters of Babylon.”

This volume comes with several bookseller descriptions from an unknown source. One is item #855. Another is showing as item #1767. Yet another description shows \$65 as a price.



There is a record of this item being sold by Maggs London catalogue 324, *HISTORIC AND ARTISTIC BOOKBINDINGS*, item 100 (1914). The 1914 catalogue describes the presence of the fore-edge painting. When the painting was made was not recorded (painting is pre-1914 and could be much earlier).



PROVENANCE [3]: [1] Signature of William W. Ladell. [2] Mortimer Loeb [sometimes "Leo"] Schiff (1877-1931), with his red leather bookplate, was an American banker and notable early Boy Scouts of America leader. His book collection was notable. He was also the father of Dorothy Schiff, who was the owner and publisher of the *New York Post* from 1939 to 1976. Sotheby sold his library in 1938, during the depression. "In 1935, four years after Schiff's death, Seymour De Ricci (of Sotheby's) produced an elaborate [3-part] catalog of the signed bindings in the library . . . Three years after the publication of the

catalog, the heirs disposed of the library in a disastrous auction in London. The only beneficiaries were collectors like Lessing J. Rosenwald . . . Schiff is remembered as a connoisseur who brought together an unrivalled collection of decorative bindings and illustrated books.” – Dickinson, *Dictionary of American Book Collectors*, pp. 281-282. [3] Phoebe Jane Easton (1916-2006), California. She was the prior owner, though no markings. Easton was known for her history and collection of marbled papers, *Marbling: A History and a Bibliography*, 1983. She also collected fore-edge paintings.



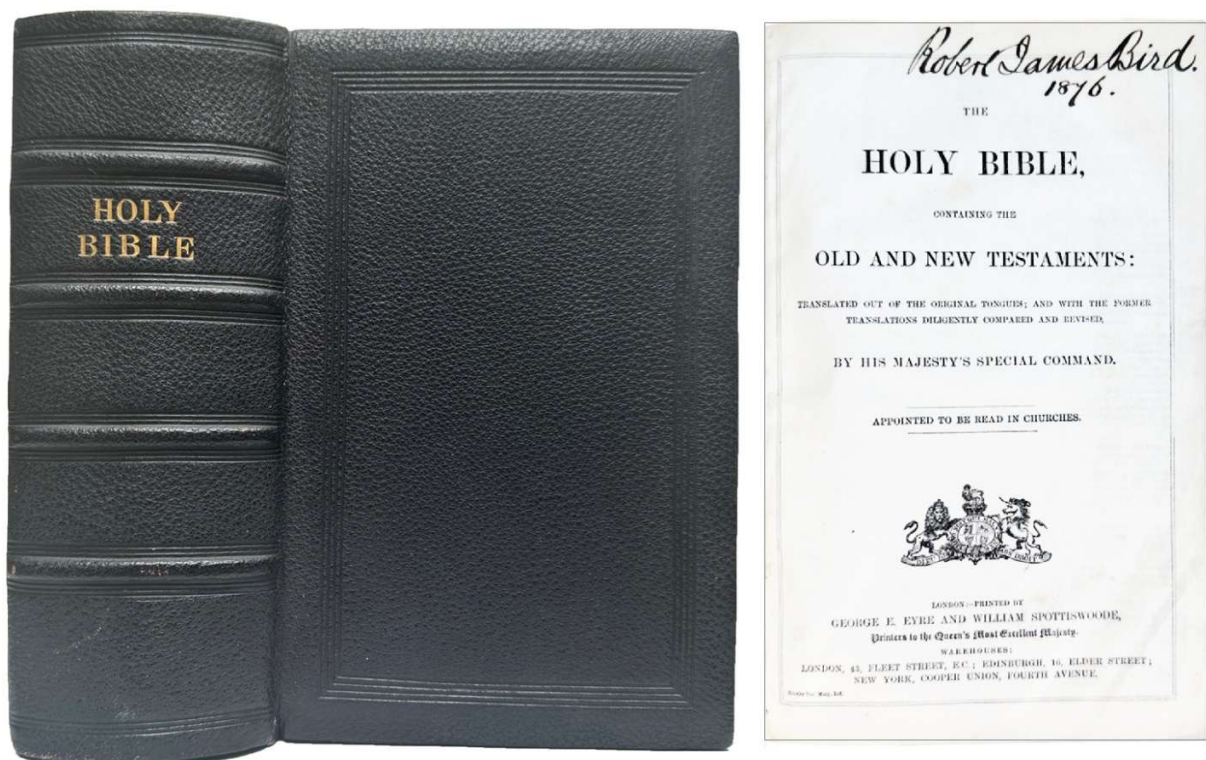
Split-Double Fore-edge Painting

3. [BIBLE: Eyre & Spottiswoode]. *The Holy Bible*. . . London: George E. Eyre and William Spottiswoode, n.d. [ca. 1876]. ¶ Thick 8vo. 1125, [1] pp. Interleaved copy (only 2 leaves with manuscript ink notations). Original full black blind-stamped morocco, raised bands, gilt-stamped spine title, all edges gilt, bound by H. STEVENSON (his mark on rear pastedown). Inscribed by Robert James Bird, 1876. Very good+.

\$ 500

With a lovely set of fore-edge paintings applied as a two-way split-double fore-edge. Fanned to the left is a London scene from the Thames River, flanked by 3 nude cherubs; to the right, when fanned, appears a scene of the winged cherubs holding on to laurel wreaths.

Although there are no markings within, this item dates from the early to mid-1990s and was commissioned by Harrington's, London. Perhaps an in-house artist.

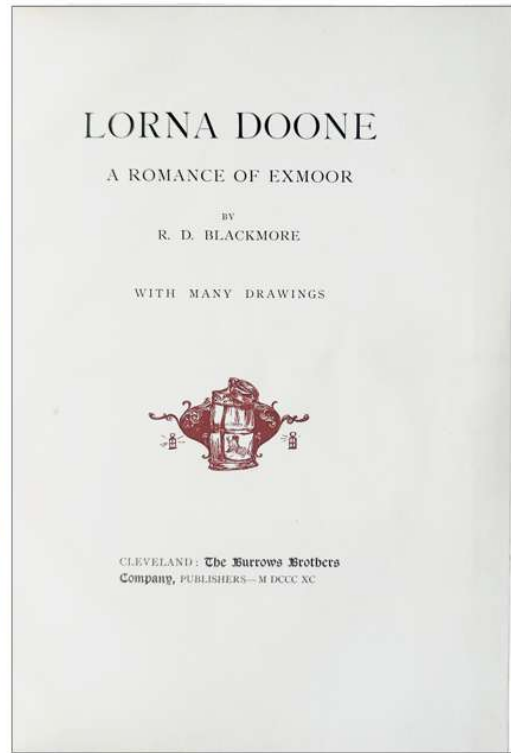
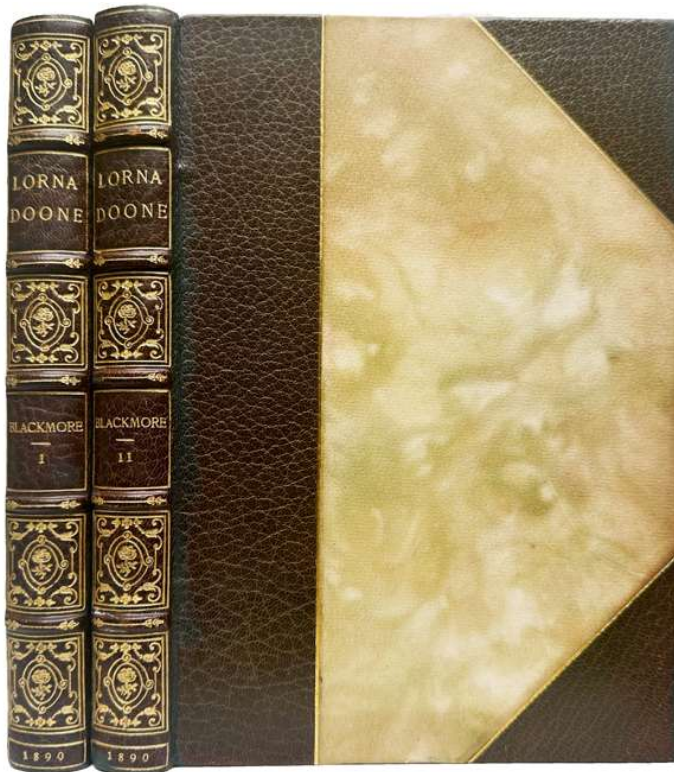




4. **BLACKMORE, R. D. [Richard Doddridge]** (1825-1900). *Lorna Doone: a romance of Exmoor. With many drawings.* Cleveland: The Burrows Brothers, 1890. ¶ 2 volumes. 8vo. xxi, [1], 350; [2], [351]-703, [1] pp. Profusely illustrated. Original half dark brown morocco, decorative boards, raised bands, gilt-stamped spine compartments, all edges gilt; rubbed. Very good.

\$ 650

With a fore-edge painting on each volume, with a 3-part scene from the book. Volume I: Right: But I kept my eyes from hers [p. 525]; Center: "Dear cousin, tell me, once for all, what is your advice to me?" [p. 572]; Left: Thatching the Ricks. [p. 271]; Volume II: Right: "I was in the churchyard at sunrise" [p. 519]; Center: "Poor little Ruth was at the Bridle, and rusting all the knops of our town-going harness with tears" [p.531]; Left: John Ridd admiring his coat of arms. [p. 645].



POOR LITTLE RUTH WAS AT THE BRIDLE, AND HUSHING ALL THE KNOES OF OUR TOWN-GOING HARNESS WITH TEARS.

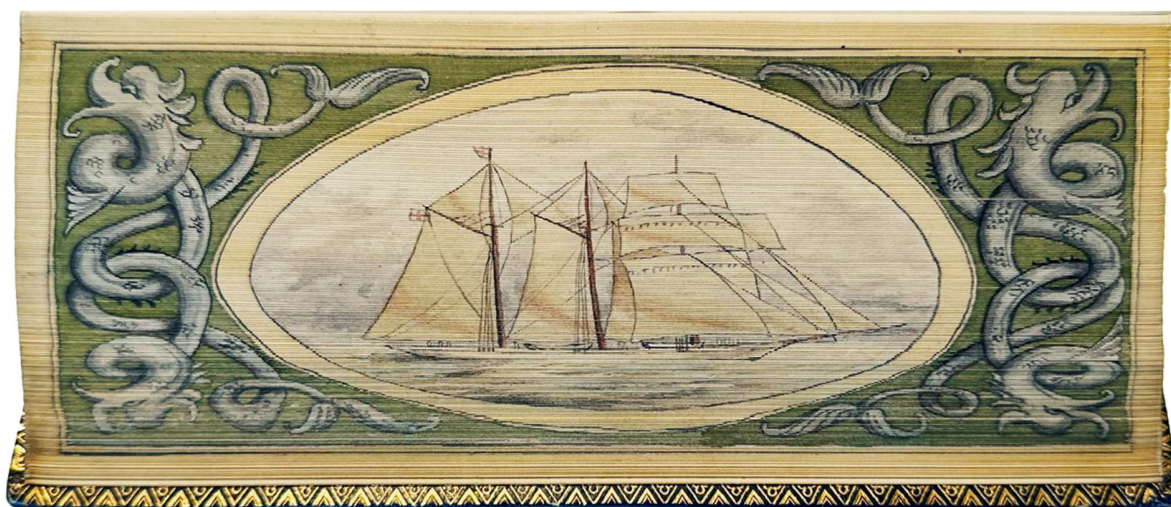


JOHN RIDD ADMIRING HIS COAT OF ARMS.



"DEAR COUSIN, TELL ME, ONCE FOR ALL, WHAT IS YOUR ADVICE TO ME?"

[4] BLACKMORE



5. **BRASSEY, Lady Annie** (1839-1887). *A Voyage on the 'Sunbeam' our home on the ocean for eleven months*. London: Longmans, Green, 1886. ¶ 8vo. xix, [1], 492 pp. Large folding map (split in half, retained). Numerous illustrations. Original full navy-blue blind-stamped morocco, gilt title, raised bands, gilt inner dentelles, all edges gilt; rubbed. Ownership plate (in Latin) mounted with the manuscript names of Herbert Stanley and Reverend Edmond Warre CB CVO, likely both at Eton in 1888. Generally, very good (noting the split on the map).

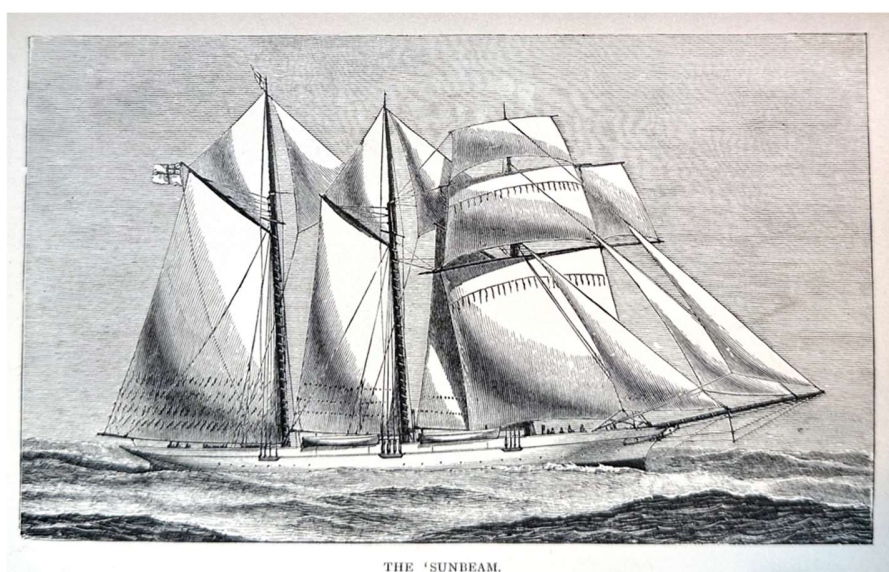
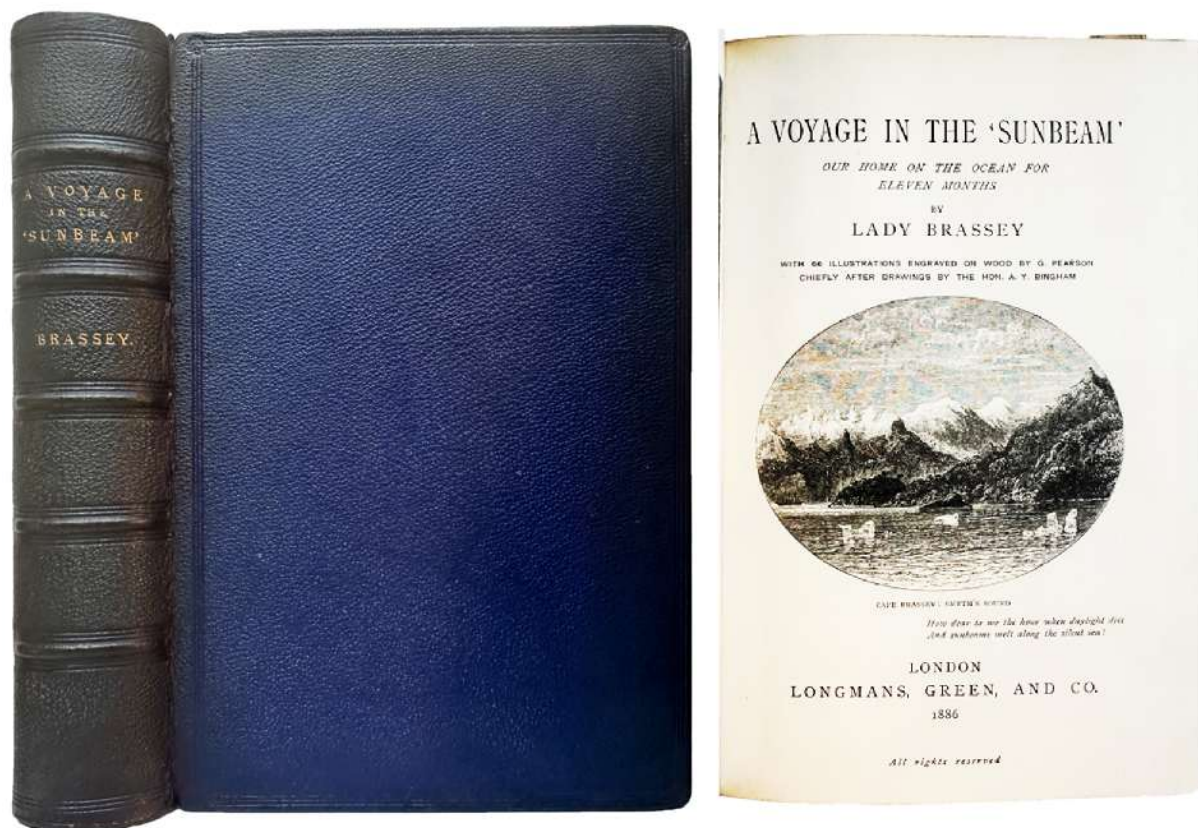
\$ 375

With a fore-edge painting of the Sunbeam depicted within a fine ornamental border. The illustration is taken from the frontispiece of the book. The scene is evidently painted by Margaret Selmes (not confirmed). Commissioned by Harrington's, most likely dates from the mid-1990s.

The artist who painted this scene also painted the *Ingoldsby Legends* volume (see below).

A Voyage in the Sunbeam, describing their journey round the world in 1876–1877 with a complement of 43, including family, friends and crew. This account was published originally in 1878. The work became a bestseller. A decade later, back at sea, Lady Brassey died of malaria on 14 September 1887, while en route to Mauritius. She was buried in the sea.

PROVENANCE: Reverend Edmond Warre (1837-1920) CB CVO was the influential Head Master of Eton College in 1888, a position he held from 1884 to 1905. With this book Warre was honoring Herbert Stanley, a student.



THE 'SUNBEAM.'

[5] BRASSEY



6. **BURNS, Robert.** *The Poetical Works of Robert Burns. With life.* Edinburgh: Gall & Inglis, [n.d.]. ¶ Small 8vo. xxxvi, 656 pp. 8 steel engravings; foxing to front and rear endleaves. Original full black morocco, heavily gilt-stamped, all edges gilt, cream endleaves; neat repair to upper spine tip. Very good.

\$ 275

At head of title: (*In this Edition the more Objectionable Passages and Pieces are excluded.*)

With a fore-edge painting showing “The Birthplace of Burns” and a portrait of the same. Commissioned by Harrington’s, probably dates from the 1990s.



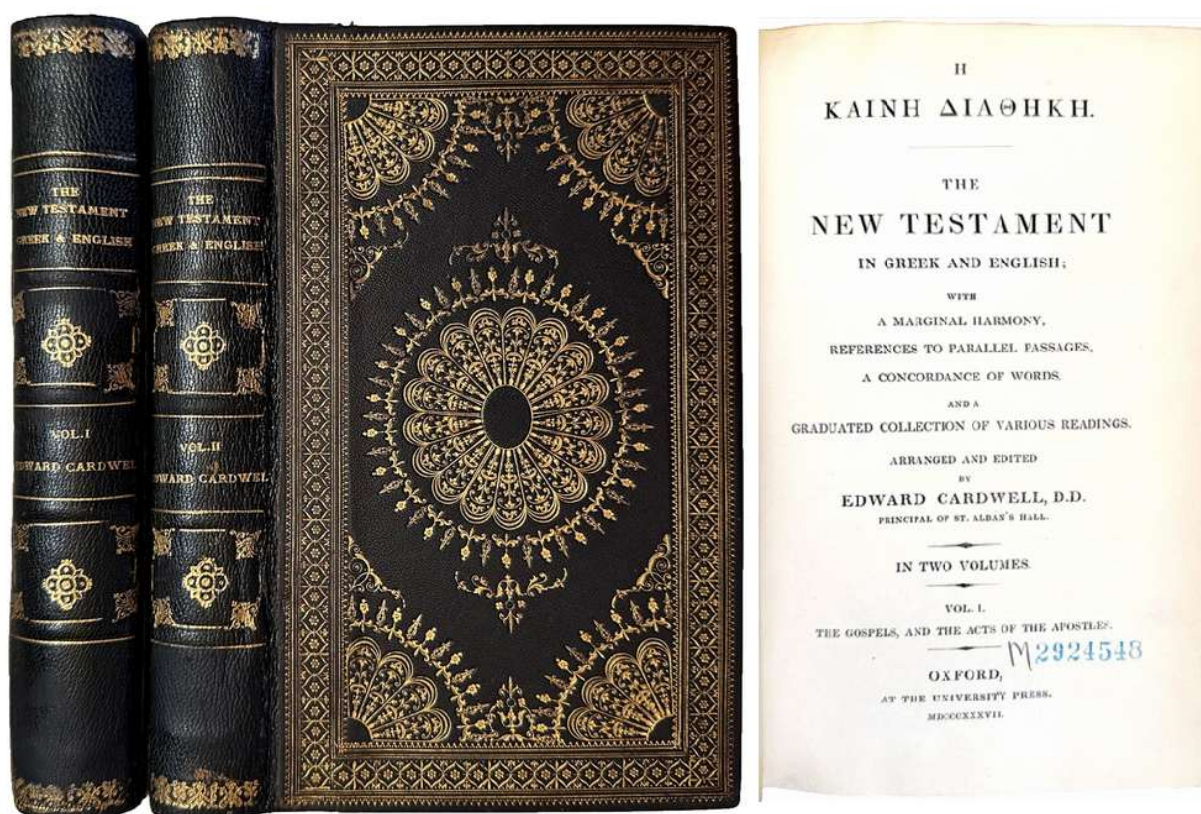


7. **CARDWELL, Edward** (1797-1861). [New Testament, Greek-English]. [Greek text]. *The New Testament in Greek and English; with a marginal harmony, references to parallel passages, a concordance of words, and a graduated collection of various readings. Arranged and edited by ...* Oxford: University Press, 1837. ¶ Two volumes. 8vo. xii, 583, (1); (583)-1001, (1), [84] pp. Original full black crushed morocco, heavily stamped in gilt, all edges gilt; rebacked, black morocco, raised bands, new endleaves. Rubbed stamped series of numbers on titles. Very good set. FF2531
\$ 2,250

With two fore-edge paintings by the Marks & Company – “Dover” painter, showing a scene of “Hornsey Church” and “Fulham Church.” Sold by Dawson’s Book Shop, Los Angeles, long ago (perhaps in the 1930s). Ex-library copy (no markings with direct identification) from the Brooklyn Public Library, sold, Bloomsbury, June 5, 1986.

For me the work of this artist is much admired because of the quality of the paintings and the bindings used – clearly a bookseller with discretion took care to see that fine books with fine bindings were used. What stood out right away is that half of the Doheny library was made up of work from this artist. They were all among Doheny’s

earliest fore-edge painting purchases. They all came out of Southern California booksellers Dawson's and J.W. Robinson's Company (Rare Book section of the famous department store in Los Angeles). Both Dawson's and Robinson's were either going to England or placing orders to have items sent to them. As soon as Mrs. Doheny bought these paintings regularly, more would come to keep her interested. This artist was working in the 1920s and remains anonymous, other than it seems that one bookstore in London should be responsible for the works offered by this artist. That dealer seems to be the famous Marks & Company who did sell some fore-edge paintings, but I have not found a Marks & Company sales catalogue to verify this theory.



This is the original artist's depiction of Hornsey Church, 1750, is the same used by our fore-edge painter. Note the positioning of the people on the road (left) and next to the tree (far right), are also in the same position on the fore-edge painting.

Note: Fulham Church – source of the original image. Note the key elements are all the same: the height and number of trees, the two prominent buildings, the figures both on the rowboat and on the shore. One can see how the fore-edge artist interprets this scene and how well it matches. There are virtually no made-up sequences. This is the work of a copyist as most fore-edge painters are that. Source: William Marshall, *Select Views in Great Britain*, 1825. This scene has subsequently been attributed to Ralph Hall's, *Picturesque Scenery*, though not confirmed.

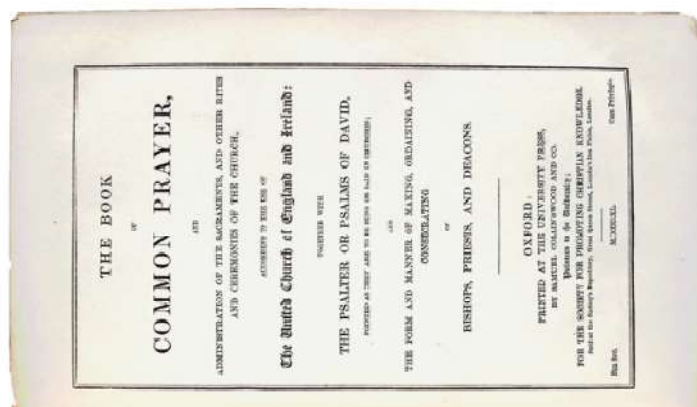
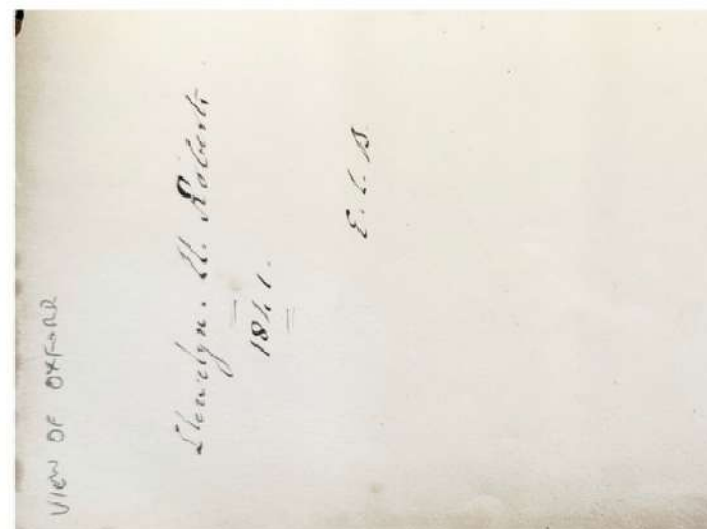
§ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 98-103.



8. **Church of England.** *The Book of Common Prayer, and Administration of the Sacraments, and other rites and ceremonies of the Church, according to the use of The United Church of England and Ireland: together with the Psalter or Psalms of David, ... and the form and manner of making, ordaining, and consecrating of Bishops, Priests, and Deacons.* [with]: *A New Version of the Psalms of David, fitted to the tunes used in Churches.* By N. Tate and N. Brady. Oxford: Printed at the University Press, by Samuel Collingwood, 1840 [1839]. ¶ Two parts in one. 8vo. 413, [3]; [88] pp. Original full black morocco, ornately gilt stamped, raised bands, by G. Norman, Bookbinder, Hatton Garden; upper cover joint mended with kozo, extremities rubbed. Signature of "Llewelyn Ll. Roberts, 1841". Initials (similar) of E.L.B. Very good. JWRB

\$ 400

With a ca.1960/1970 fore-edge painting showing the "View of Oxford." (written in pencil, caps.; date added of 1956 (bookseller's hand)). Unsigned.



[8]



Erotic Fore-edge painting – If Trees were Penises
Signed by the Artist

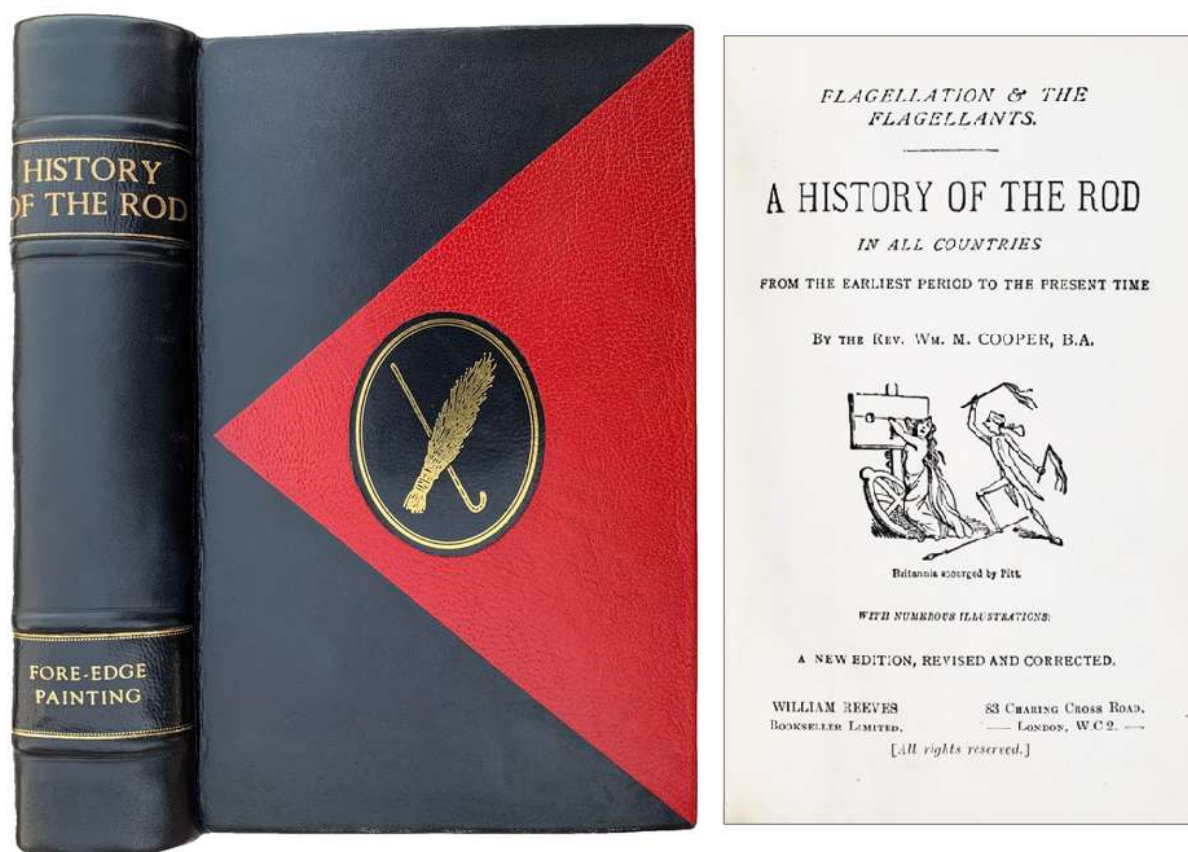
9. **COOPER, Rev. William M.** *A History of the Rod in all countries from the earliest period to the present time. With numerous illustrations. A new edition, revised and corrected.* London: William Reeves, n.d. [ca.1890]. ¶ [Head of title: Flagellation & the Flagellants]. Small 8vo. xi, [1], 544 pp.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

\$ 1,000

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

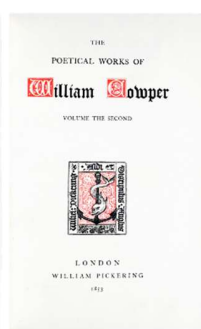
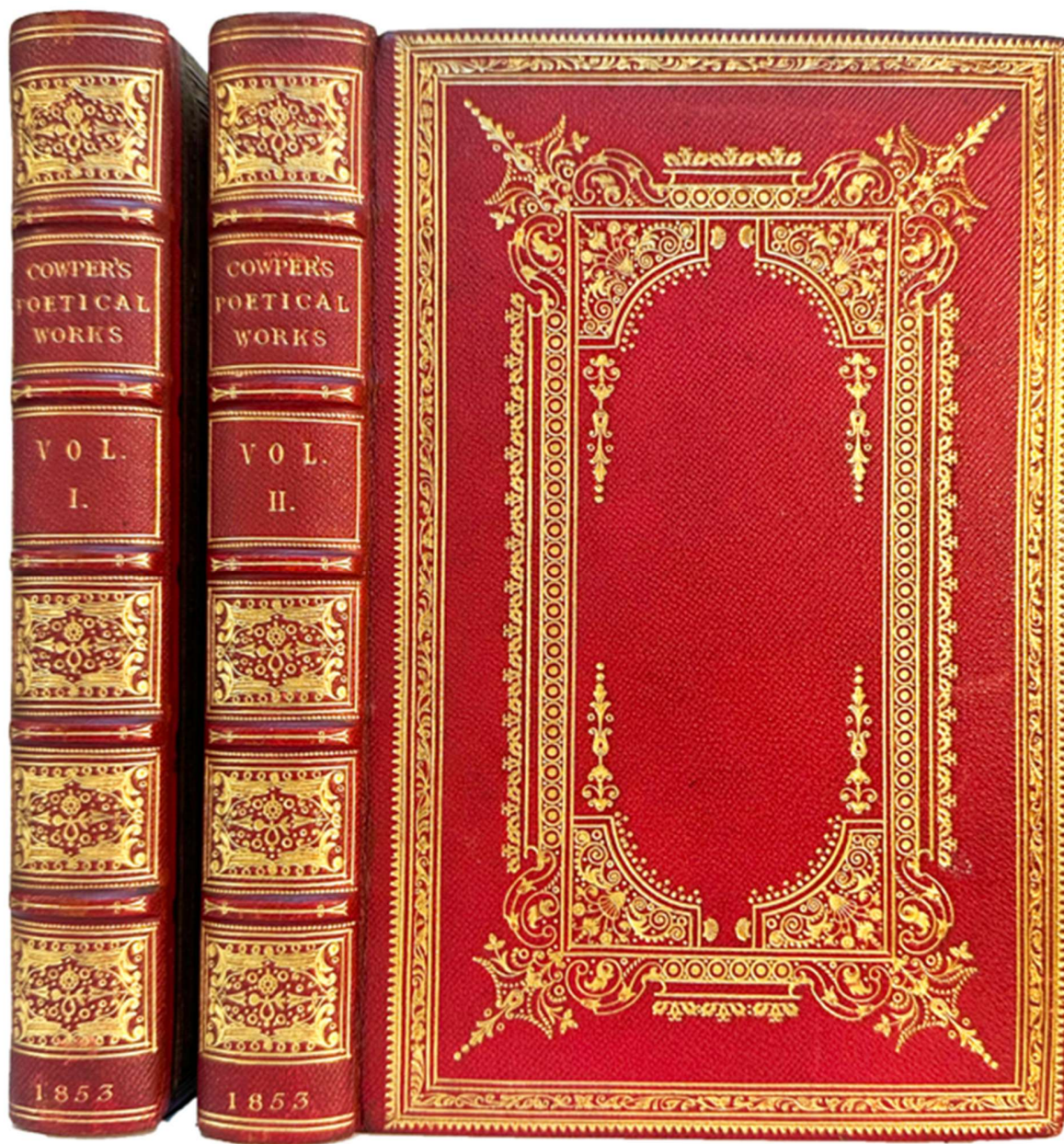


This is one of the early efforts of Martin Frost to both bind and paint the book himself. The whole package!



detail

[9] COOPER



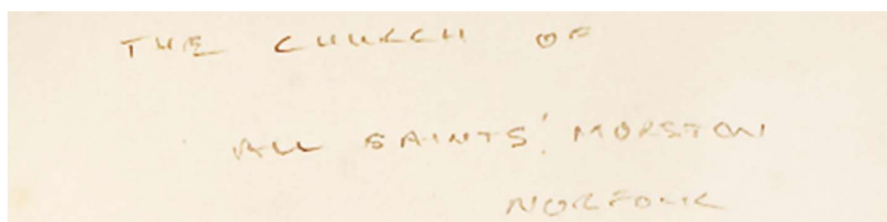


10. **COWPER, William.** *The Poetical Works of William Cowper.* London: William Pickering, 1853. ¶ Two volumes. 8vo. lxiv, 437, [1]; x, [2], 498 pp. Unusually large type. Original full red gilt-stamped morocco, raised bands, all edges gilt, brown endsheets; rubbed. Very good.

\$ 400

With two fore-edge paintings showing I: Olney Buckinghamshire (Cowper lived here 1767-1790). II: The Church of All Saints Morston, Norfolk.

Commissioned by Harrington's, probably dates from the mid-1990s.



Artist's handwriting



Painted & signed (twice) by Martin Frost

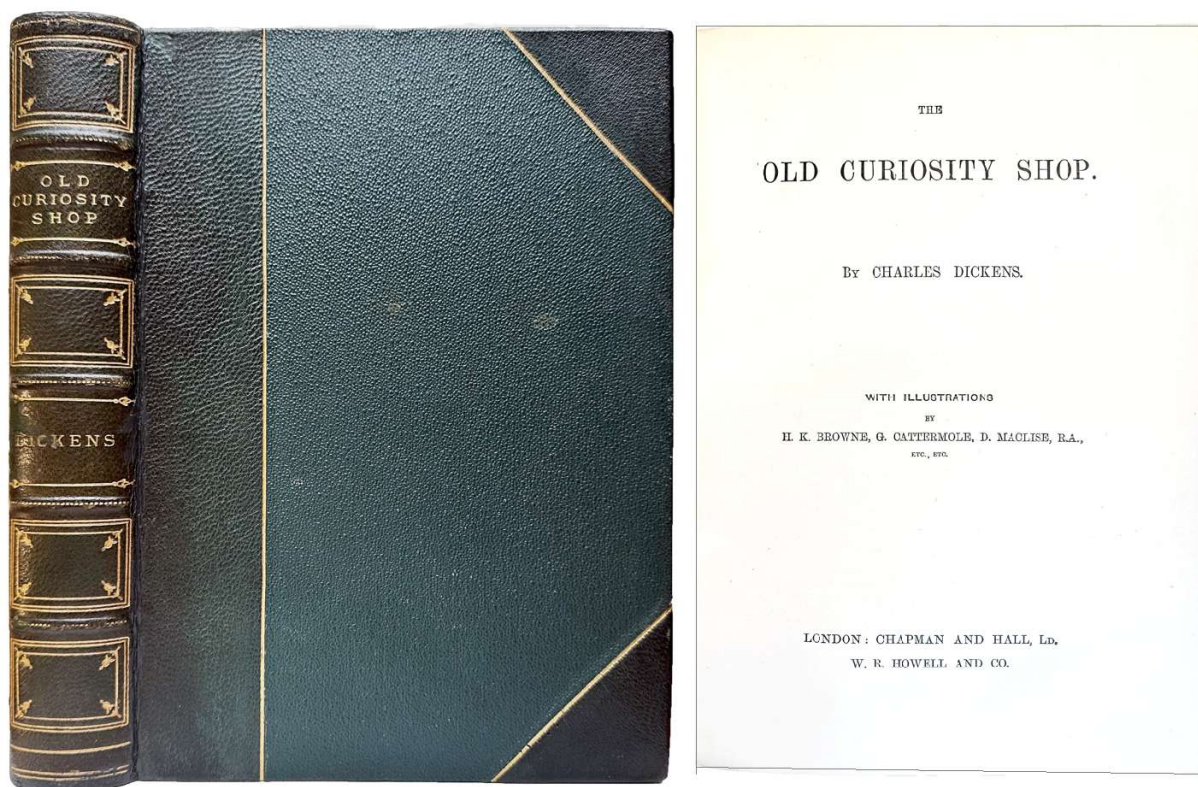
11. **DICKENS, Charles.** *The Old Curiosity Shop*. London: Chapman and Hall, n.d. ¶
8vo. vi, 533, [1] pp. Illustrations throughout. Original half dark green/black
morocco, dark green cloth sides, gilt-stamped spine compartments, all edges
gilt; rubbed. Very good.

\$ 950

With illustrations by H.K. Browe, G. Cattermole, D. Maclise, etc., etc.

With a splendid double fore-edge painting by Martin Frost, with his initials on the painting (as always: MF). On one side Frost has painted: A portrait of *Dickens* as a young man. To either side he is flanked by scenes from two of his stories: *The Old Curiosity Shop* (from the frontispiece), and *Mr. Grinder's Company* (p.127). On the reverse, he paints a mature portrait of the author flanked by 2 scenes: *At the Wicket Gate* (p.117), and *Mr. & Mrs. Quilp* (p. 35). Quilp is a smirky husband, unkind to his wife, who he tries to ignore (to his pleasure), as he constantly lights up his cigar, sitting indoors and putting his feet up. Painted Sept. 1994 for Harrington's.

Noted: This is the first time I have seen Frost initial both sides of the fore-edge painting. Usually he signs only one side.



[11] DICKENS



Mr & Mrs Quilp

At the Wicket Gate (p. 117)

Mr & Mrs Quilp (p. 35)

Artist's handwriting



Painted & signed by Martin Frost

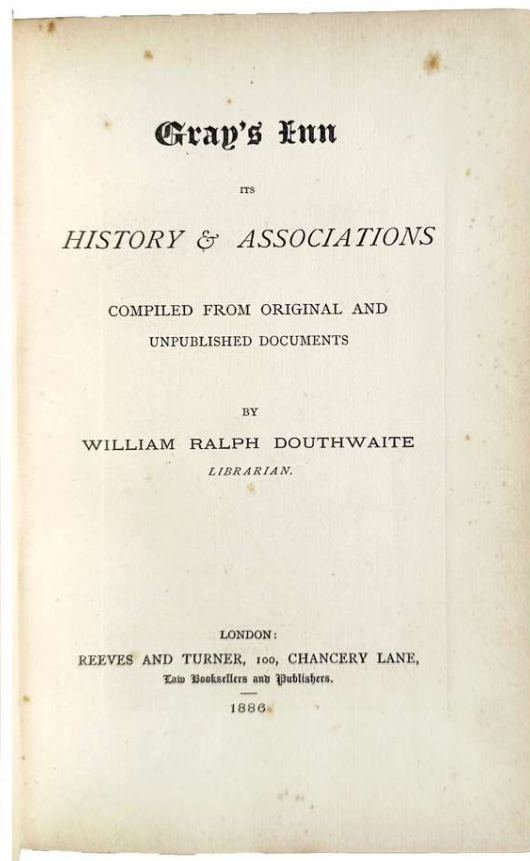
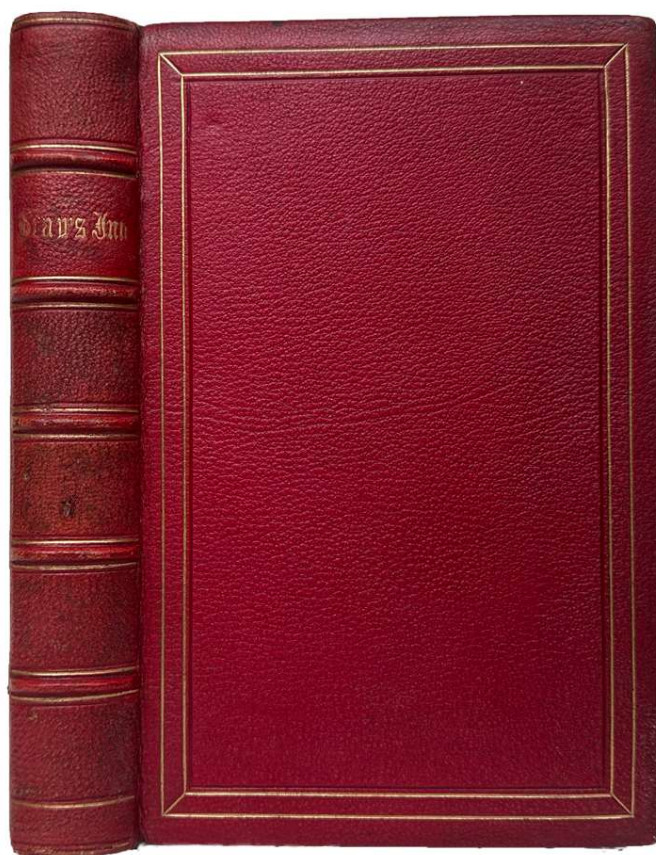
12. **DOUTHWAITE, William Ralph.** *Gray's Inn, its history & associations. Compiled from original and unpublished documents.* London: Reeves and Turner, 1886. ¶ 8vo. xxiii, [1], 283, [1] pp. Tipped-in frontispiece. Original full red blind- and gilt-stamped morocco, all edges gilt; corner a bit worn. Armorial bookplate (pre-fore-edge). Very good.

\$ 500

With side-by-side fore-edge paintings of [LEFT]: Lincoln's Inn, Hall, Chapel & Chancery Court. [RIGHT]: Gray's Inn Hall, Chapel & Library.



Painted by Martin Frost, with his initials (left side), July 1995. Commissioned by Harrington's.



Lincoln's Inn, Hall, Chapel & Chancery Court *Gray's Inn Hall, Chapel & Library*

[12] Martin Frost's handwriting

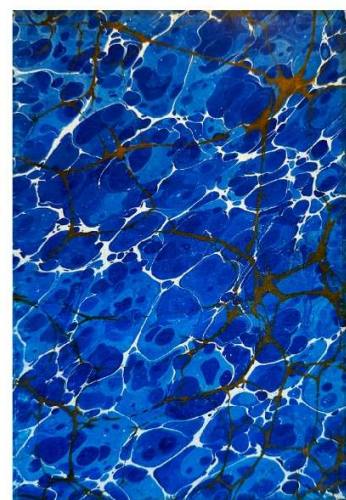
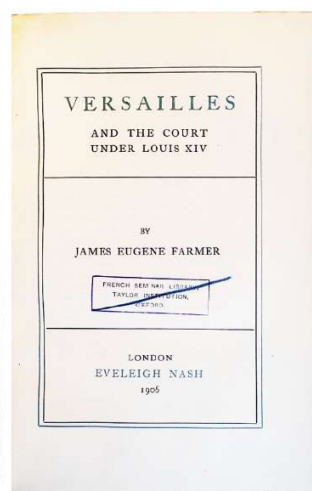
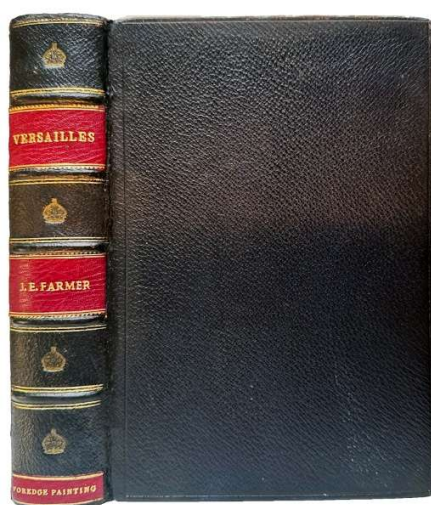


13. **FARMER, James Eugene.** *Versailles and the Court under Louis XIV.* London: Eveleigh Nash, 1906. ¶ 8vo. xii, 447, [1] pp. Original full black morocco, raised bands, all edges gilt, with a modern application of three new red labels affixed with the original spine giving the author – title information and adding “FOREEDGE PAINTING” at the foot of the spine (all clearly commissioned by Harrington’s); rubbed. With rubberstamps on title, etc., of the “French Seminar Library, Taylor Institution, Oxford.” Good.

\$ 350

With an erotic scene painted on the fore-edge – suggestive of a scene with the king and he inspects a naked woman.

Two decorative elements are present – with a musical instrument. Commissioned by Harrington’s.





sep. - view from Richmond

14. **GOLDSMITH, Oliver.** *The Poetical Works of Oliver Goldsmith, M.B. . . . with a biographical memoir, and notes on the poems. Edited by Bolton Corney, Esq.* London: Longman, Brown, Green, and Longmans, 1845. ¶ 8vo. xxvii, 235, [1] pp. Handsomely illustrated by various artists throughout the volume. Original full tan gilt-stamped calf, all edges gilt, marbled endsheets. Armorial bookplate of Horatio Noble Pym (1844-1896). Very good+.

\$ 325

With a fore-edge painted view from Richmond. Commissioned by Harrington's in the mid-1990s.

PROVENANCE: Horatio Noble Pym, known as Horace Pym, was a confidential solicitor, book collector and the editor of the best-selling private journal of the Quaker writer, Caroline Fox.



JEFF WEBER RARE BOOKS – NEUCHÂTEL SWITZERLAND [353]



Signed Fore-Edge Painting by Clare Brooksbank

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

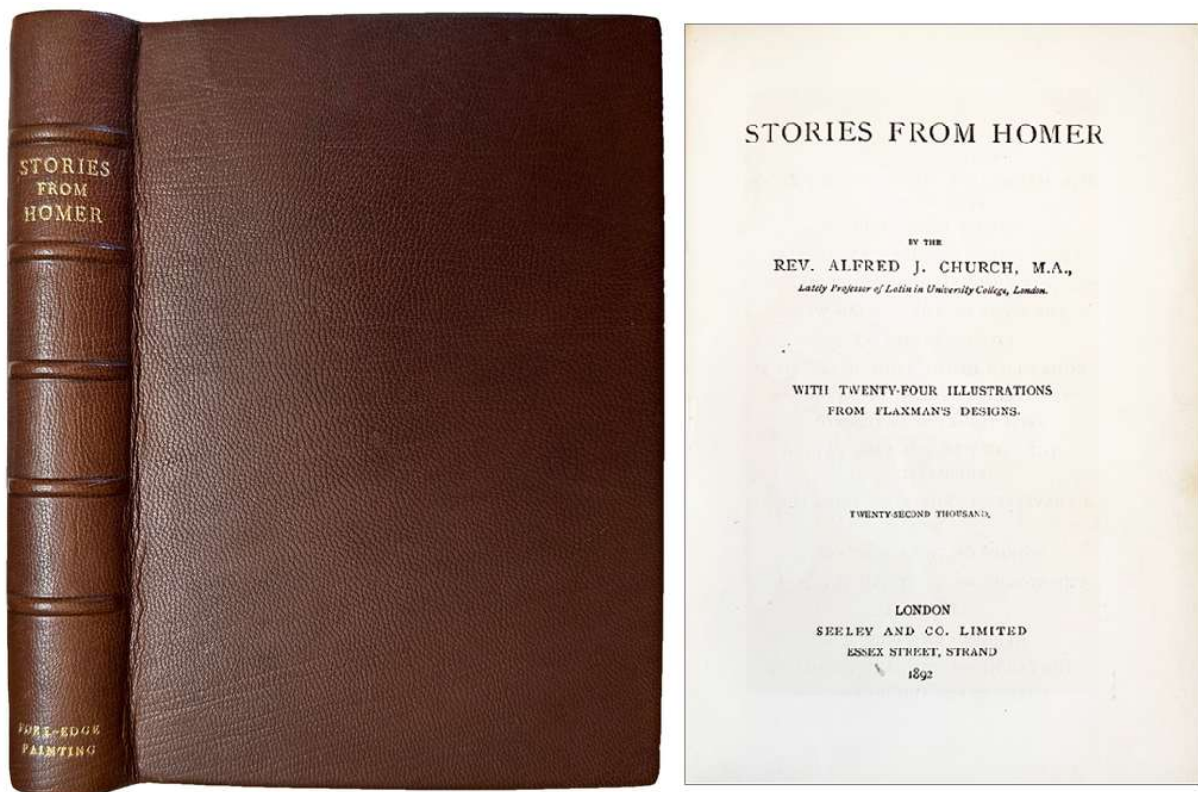
\$ 750

With a beautiful painting of two lovers in a scene called "The Cock Fight," [also called "Young Greeks attending a Cock Fight,"] painted by Clare Brooksbank, signed with her initials 'C.E.L.B.' in the bottom left-hand corner; note her use of the colorful border.



The scene is painted after an 1846

"Neo-Grec" painting by Jean-Leon Gerome (1824-1904). The original is in the Musee d'Orsay. "Gerome portrays a couple of near-naked adolescents at the foot of a fountain. Their youthfulness contrasts with the battered profile of the Sphinx in the background. The same opposition is found between the luxuriant vegetation and the dead branches on the ground, and in the fight between the two roosters, one of which is doomed to die." - Jean Leongerome.



[15] CHURCH

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

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



16. **INGOLDSBY, Thomas** (pseud.) [**Richard Harris BARHAM**]. *The Ingoldsby Legends, or Mirth and Marvels*. London: Richard Bentley and son, 1877. ¶ Royal 4to. xiv, 513, [1] pp. Title-page in red & black. Frontispiece, illustrated throughout. Original full dark green morocco, gilt-stamping, all edges gilt; some scuffing or rubbed, gilt inner dentelles, marbled endsheets. The binding has unusual tools and lettering. The four covers of the covers shows a bird, standing on one leg (the other leg is raised), atop a Cardinal's hat& tassel – also notable is the unusual highly stylized “THE” for the book title. The binding is unsigned. Ownership signature of E.A. Greathed. Very good.

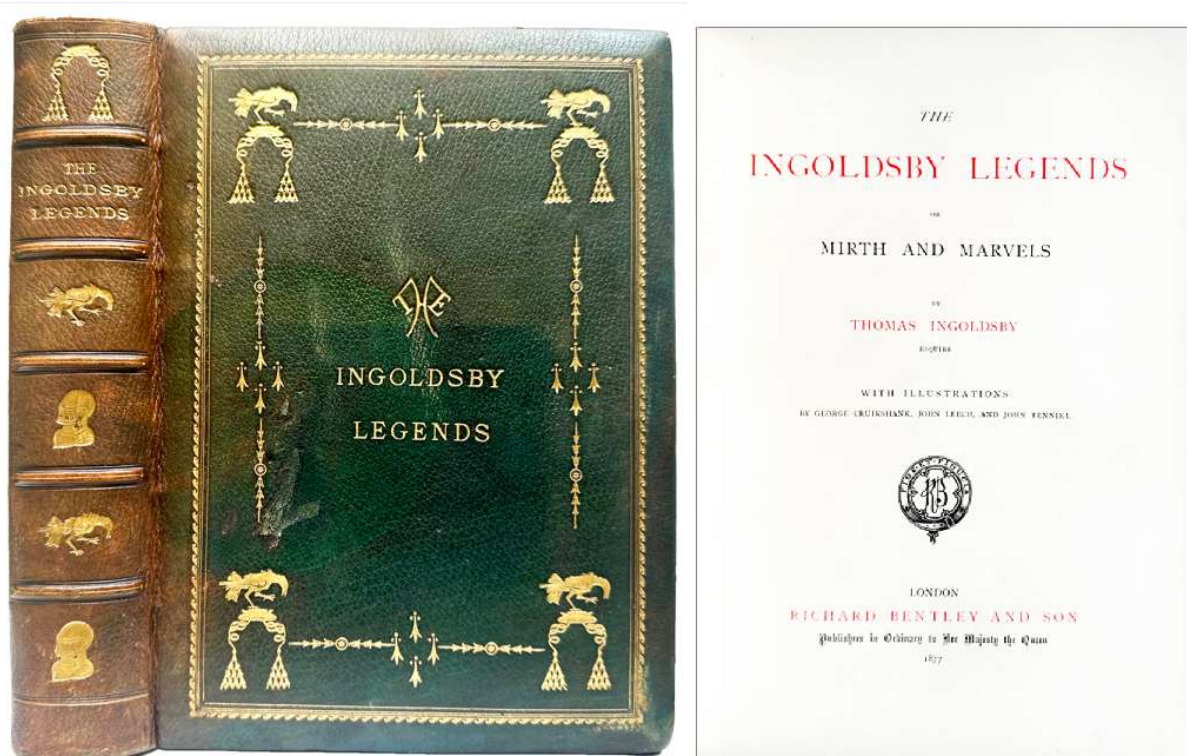


\$ 500

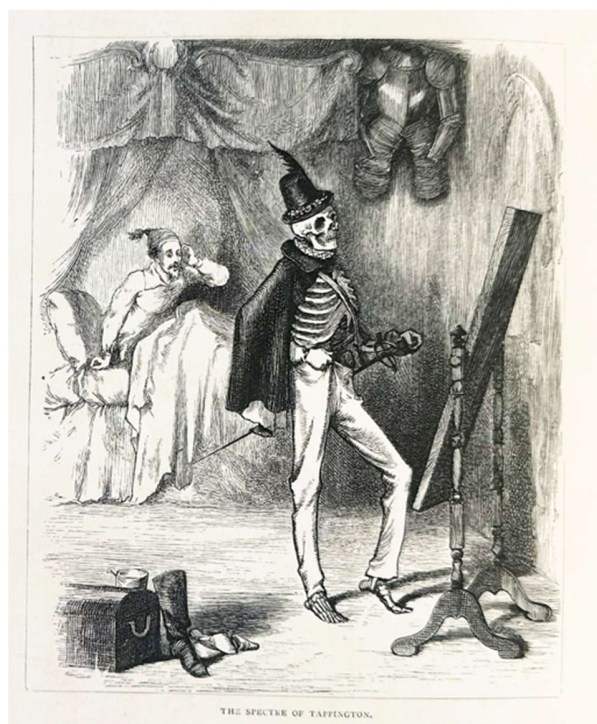
With illustrations by George Cruikshank, John Leech, and John Tenniel.

With a watercolor fore-edge painting showing a British country scene with a small home, set within a decorative frame. Nicely painted view. Commissioned by Harrington's, ca. mid-1990s.

The Ingoldsby Legends is a collection of myths, legends, ghost stories and poems written supposedly by Thomas Ingoldsby of Tappington Manor, actually a pen-name of an English clergyman named Richard Harris Barham. Although the “legends” are based on folklore or other pre-existing sources, chiefly Kentish, such as the “hand of glory”, they are mostly humorous parodies or pastiches.



PROVENANCE: E.A. Greathed – unknown but could well be Edward Archer Greathed (1866–1921) was a prominent British figure in the early 20th-century automotive and transport industry. Educated at Eton College and New College, Oxford, he established himself as a pioneering motor-transport engineer, consultant, and executive.





Painted by Martin Frost, with his signature

17. *Lyra Germanica: The Christian Life. Translated from the German by Catherine Winkworth and illustrated by John Leighton.* London: Longmans, Greer, Reader & Dyer, 1868. ¶ Large 8vo. xvi, 254 pp. Profusely illustrated; endleaves foxed. Original full dark green gilt-stamped morocco, raised bands, all edges gilt, gilt inner dentelles, marbled endsheets, by Riviere (with their stamp); rubbed. Very good.

\$ 450



With a fore-edge painting by Martin Frost, with his **MF** initials (in an earlier form of his signature – pre-2000 – on the painting, located in the upper left corner of the fore-edge). The scene does not have a title, but Frost himself has identified the painting is of Geneva, where the poetess Catherine Winkworth died (July 1, 1878) of a heart attack.



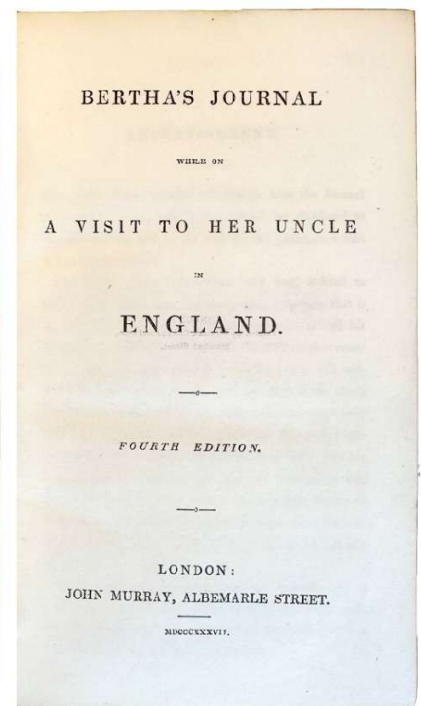
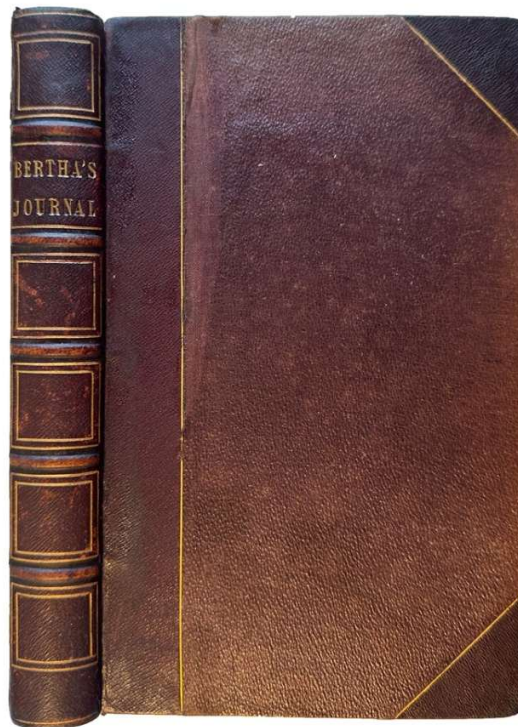
[17] LYRA GERMANICA



18. **MARCET, Jane** (1769-1858). *Bertha's journal while on a visit to her uncle in England. Fourth edition.* London: John Murray, 1837. ¶ Small 8vo. xii, 492 pp. Frontispiece of a Brazilian forest. Original half burgundy morocco, maroon cloth sides, gilt-rule, gilt spine compartments & title, all edges gilt; rubbed, extremities worn. Very good.

\$ 275

With a fore-edge painting after Augustus Earle, ca. 1821-4, being a view from the summit of the Corcovado Mountains near Rio, Brazil. The is a man, said to be an artist, stands in front of the scene, admiring the famous Sugarloaf Rock. Commissioned by Harrington's, ca. mid-1990s.



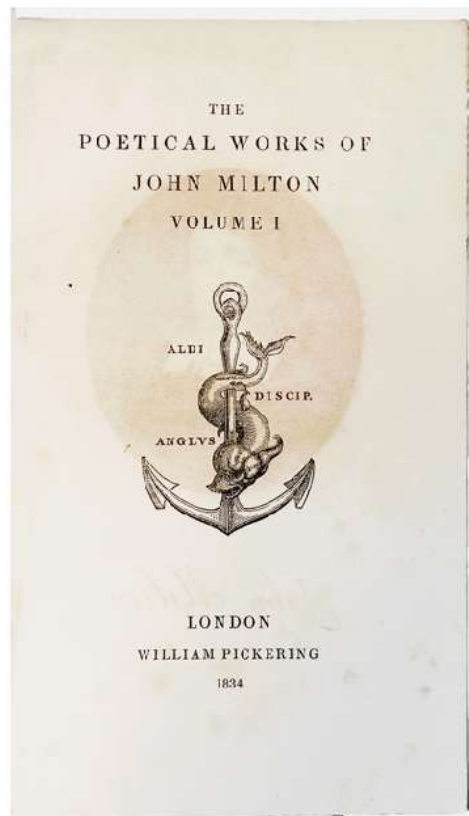
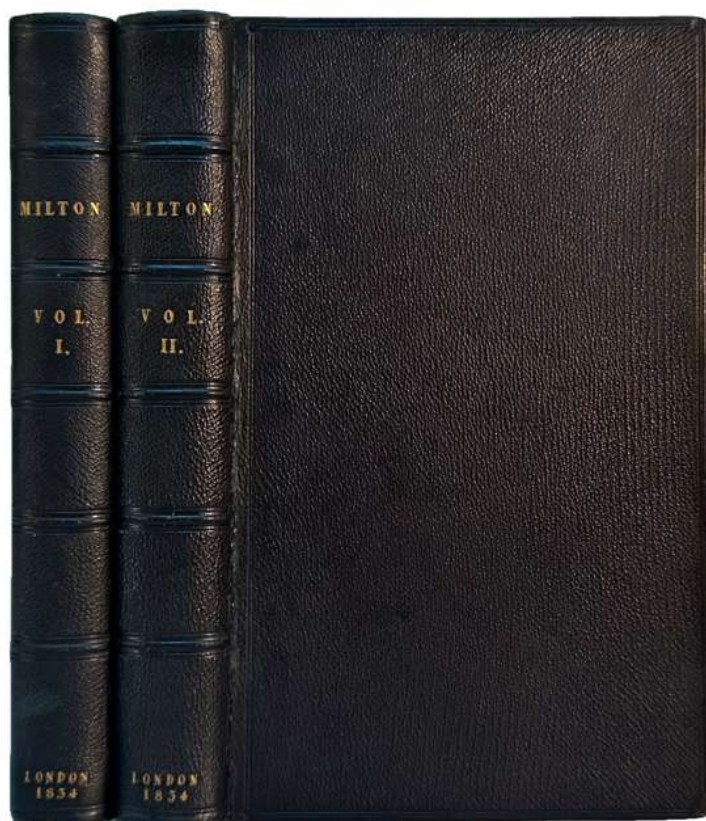


Painted by Don Noble

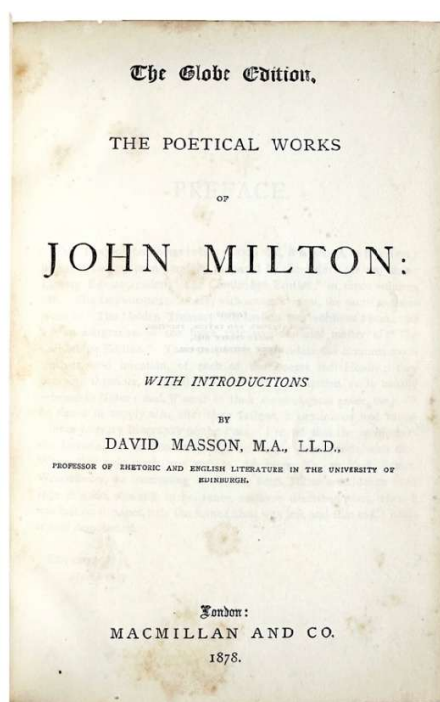
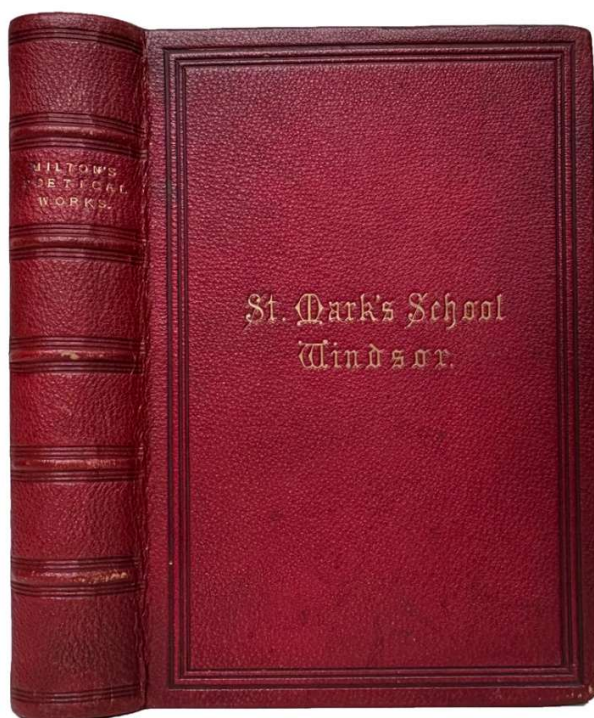
19. **MILTON, John.** *The Poetical Works of John Milton.* London: William Pickering, 1834. ¶ 2 volumes (of 3). Small 8vo. cxxxiv, xx, 153, [1]; [4], 372 pp. Original full dark burgundy blind-stamped dark brown, spine gilt-stamped with title and place, date, all edges gilt; rubbed. Bound for or sold by W.H. Dalton, 28 Cockspur Street [bookseller, publisher], Charing Cross [U.K.] -with his bookseller's ticket. Ownership signature of Mary Baring from her Papa, April 20th 1839; bookplate of Mary Grey Bonham Carter (ca. 1867-1917). Very good. \$ 450

This 2-volume fore-edge painting is offered without volume III which was issued with the edition but not with these fore-edge paintings.

Volume I shows a watercolor view, when fanned, of an English seaside town. Volume II shows a "view of goods port[?] at mouth of river" – both scenes are the work of Don Noble. Probably commissioned ca. mid-1990s, and again, for Harrington's.



[19] MILTON



[20]



“The Invincibles”

Golfing “The Invincibles”

20. **MILTON, John.** *The Poetical Works of John Milton.*

London: Macmillan, 1878. ¶ Small 8vo. xi, [1], 625, [1] pp. Original full dark red morocco, blind-stamped and with raised bands, gilt spine title, upper cover with *St. Mark's School Windsor* in gilt. Ownership signature of W. Hall, 1874. Foxing (front, rear). Very good.

\$ 400

With introduction by David Masson.

With a golfing fore-edge painting shown as a vertical scene and depicting dual of two famous early British golfers, Allan Robertson (1815-1859) and Old Tom Morris (1821-1908). They mostly played together as a dominant partnership known as “The Invincibles”, famously remaining undefeated when playing as a pair.

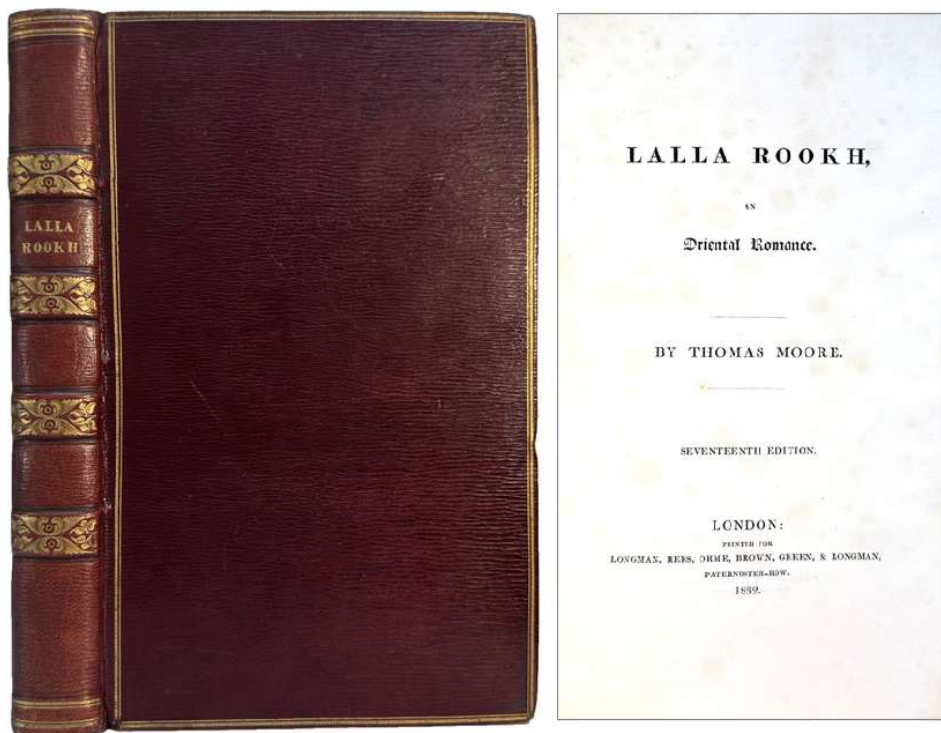


21. **MOORE, Thomas.** *Lalla Rookh, an Oriental Romance. Seventeenth edition.* London: Longman, Rees, Orme, Brown, Green, & Longman, 1832. ¶ 8vo. [4], 395, [1] pp. Some foxing to endleaves. Original full dark burgundy straight-grain morocco, raised bands, blind- and gilt tooling, all edges gilt. Very good.

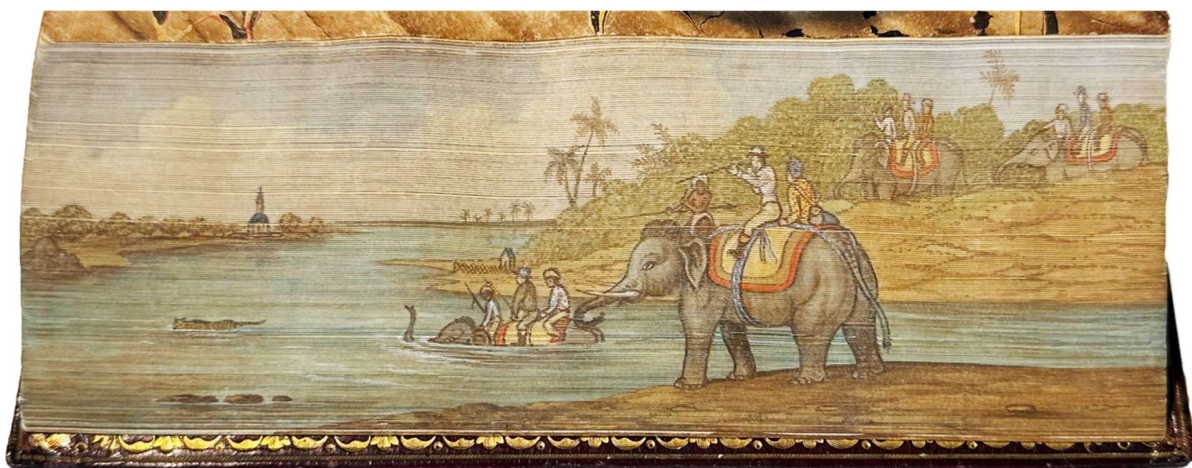
\$ 375

With a fore-edge painting of the Taj Mahal.

Commissioned by Harrington's, likely in the mid-1990s.



[21]



22. **MOORE, Thomas.** *Lalla Rookh, an Oriental Romance. Eleventh edition.* London: Longman, Hurst, Rees, Orme, and Brown, 1822. ¶ 8vo. [4], 397, [1] pp. Original full dark burgundy straight-grain morocco, raised bands, massed gilt tooling, all edges gilt, gilt inner dentelles, marbled endsheets; joints rubbed, title waterstained. Ownership signature of Walter Hannay, Liverpool, October 11, 1824 (on the previous leaf "The gift of a friend, April 3rd 1824." Very good.

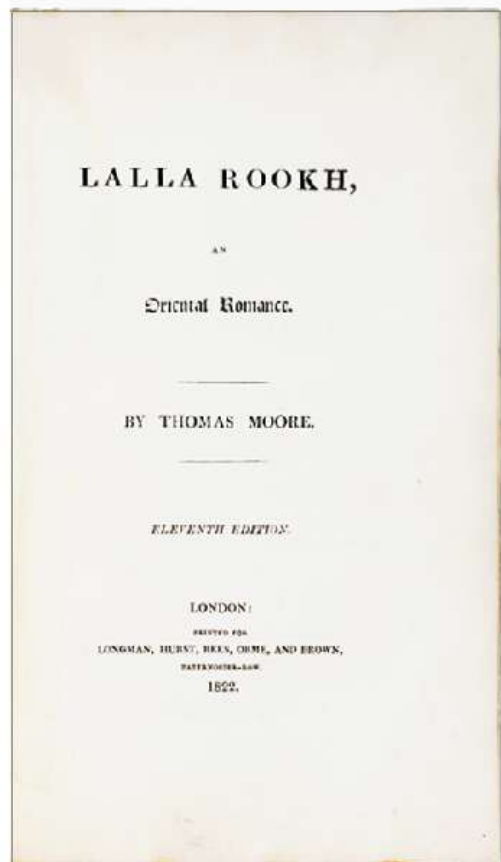
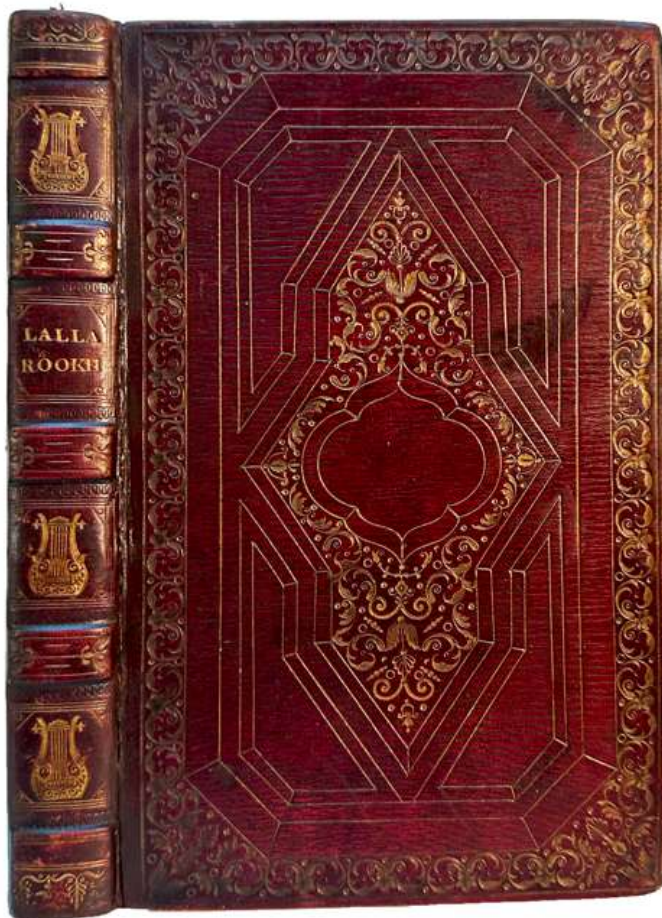
\$ 500

With a fore-edge painting of a Hunting scene with various hunters riding elephants and hunting a tiger that has been chased into a river. Taken from Capt. Williamson's *Oriental Field Sports*, (1808).

Commissioned by Harrington's, likely in the mid-1990s.



detail



[22] MOORE

Original painting of the tiger hunt – See the fore-edge painting

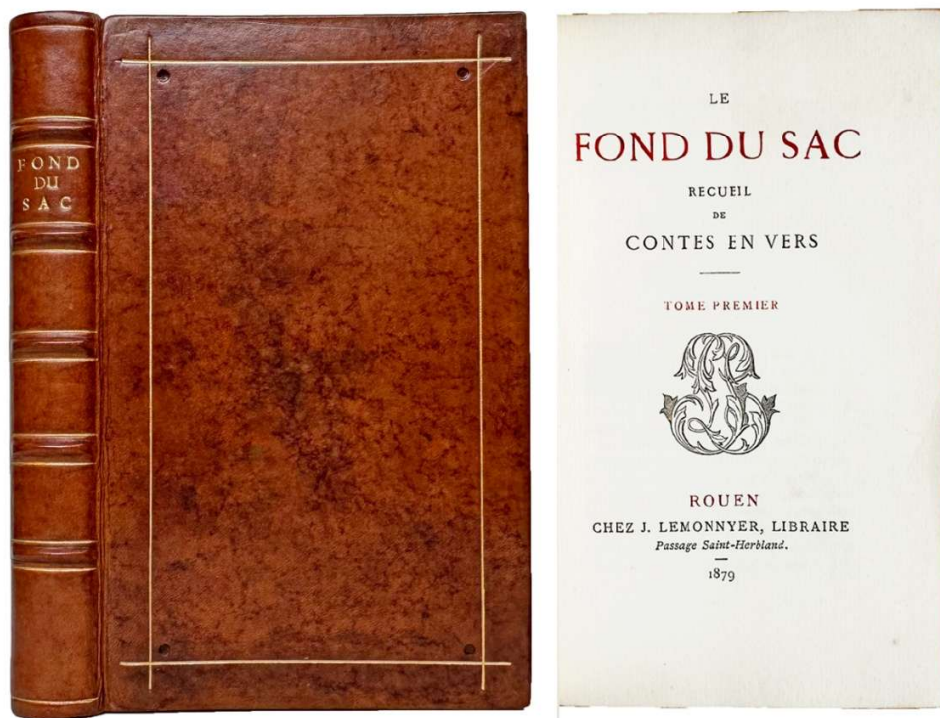


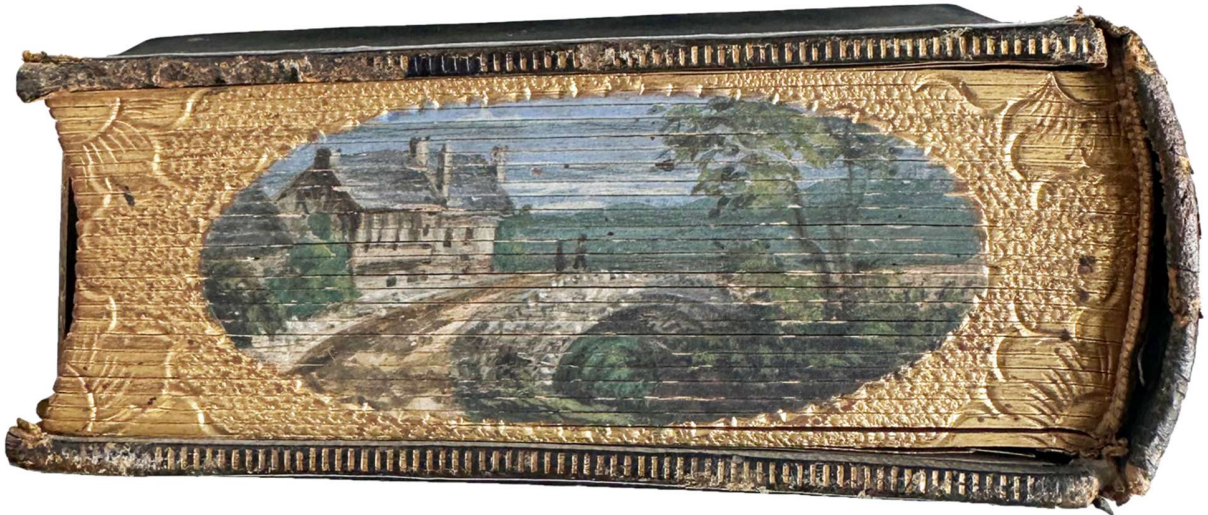
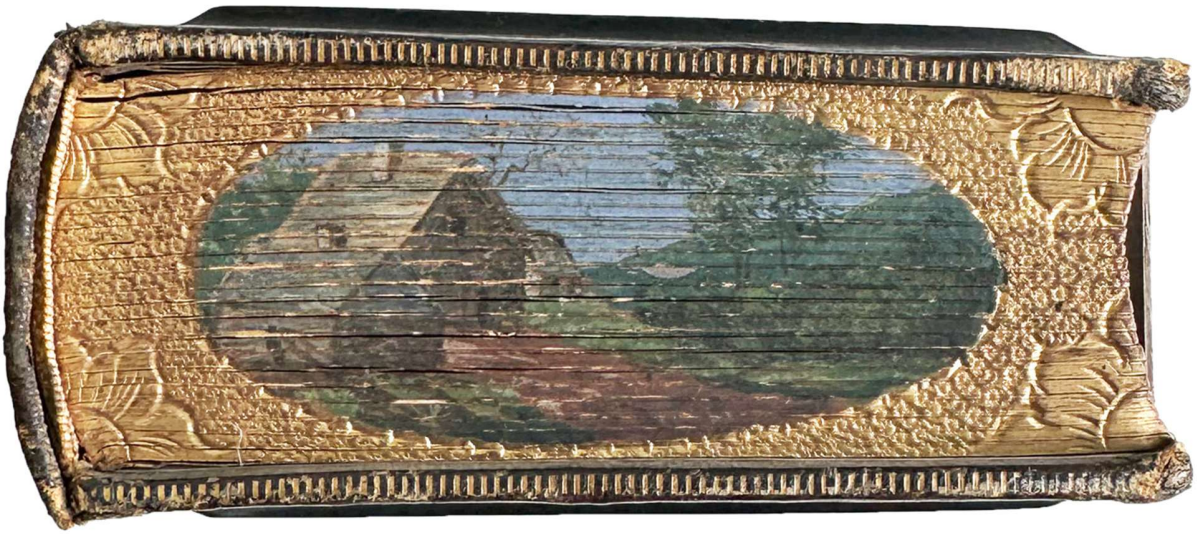
23. **NOGARET, François-Félix** (1740-1831). *Le Fond du Sac. Recueil de contes en vers. Tome premier*. Rouen : J. Lemonnyer, 1879. ¶ 8vo. xix, [1], 199, [1] pp.
Modern full brown calf, a bit mottled, raised bands, gilt-stamping. Fine.

\$ 200

With a fore-edge painting in watercolors applied on the wrong side. The scene is a European countryside view (untitled). A second volume was issued (not available here).

Commissioned by Harrington's, likely in the mid-1990s.





[24] *Early American Specimen of Fore-edge Painting*

Early American Specimen of Fore-edge Painting

24. **[Photograph Album with fore-edge painting].** *The Photographic Album.*
[Probably New York, ca. 1860s]. ¶ 6 x 4.75 inches. Not paginated. [24] leaves of stiff-board allowing for mounting photographs (none are present). Elaborate chromolithographic title of silver and green, white ribbed endsheets. Original full maroon leather, specially raised binding with inset centre, two brass clasps; worn, corners showing. Good example of this form of fore-edge painting on a photo album.

\$ 750

With 3 vignettes painted on the gauffered edges. The scenes are never labelled but suggest a personalized sequence of fore-edge scenes that likely mean something to the family who originally owned the album. Each painting appears rather crude, the reason being the stiff board they are painted on (not the same as fine paper).



I have found that this is an example of the earliest known form and proven fore-edge paintings in America. As any provable nineteenth century fore-edge painting is rare – this form is mentioned in a bookbinder's manual [1850] of the period. When one examples over specimens of photo albums from this period, they are all from New York and with photo (when present) are often signed by photographers who were active in the 1860s. See: Weber, Jeff, *Annotated of Fore-edge Painting Artists & Binders*, pp. 26-27.

PROVENANCE: Phoebe Jane Easton (1916-2006), California. She was the prior owner, though no markings. Easton was known for her history and collection of marbled papers, *Marbling: A History and a Bibliography*, 1983. She also collected fore-edge paintings.



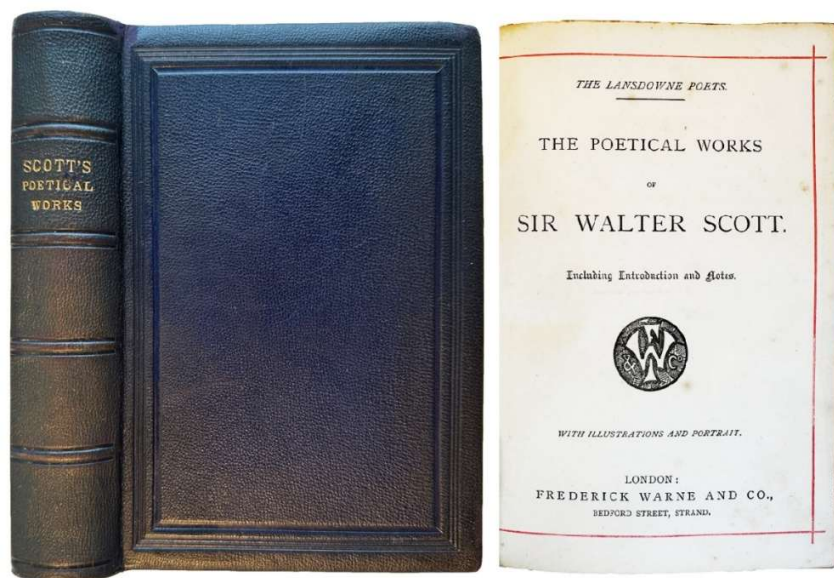
[25] The Photographic Album



25. **SCOTT, Sir Walter.** *The Poetical Works of Sir Walter Scott. Including Introduction and notes.* London: Frederick Warne, n.d. [1877 or later]. ¶ 8vo. viii, 625, [1] pp. Engraved frontispiece portrait of the author, figs. Each leaf outlined in red. Original full navy-blue/black blind-stamped morocco, gilt-stamped title, all edges gilt; rubbed. Ownership signature of Beatrice Waghorne, 29th April 1879. Very good.

\$ 275

With a full masted ship at sea with a decorative border. Commissioned by Harrington's, likely in the mid-1990s.



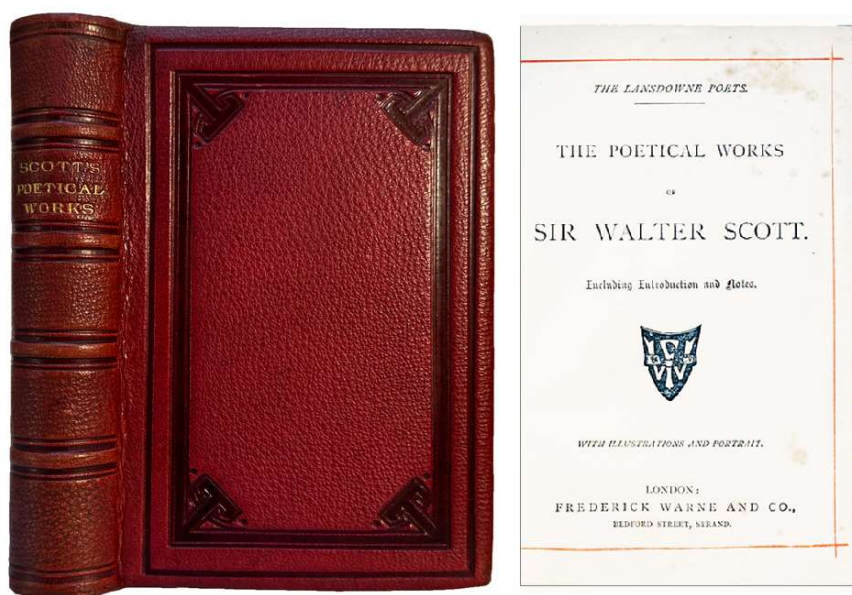
JEFF WEBER RARE BOOKS – NEUCHÂTEL SWITZERLAND [353]



26. **SCOTT, Sir Walter.** *The Poetical Works of Sir Walter Scott. Including Introduction and notes.* London: Frederick Warne, n.d. [1877 or later]. ¶ 8vo. viii, 629, [1] pp. Engraved frontispiece portrait of the author, figs. Each leaf outlined in red. Original full maroon morocco, stamped in red maroon bands, gilt spine title, all edges gilt. Bookplate of Charles Ernest Morrison. Very good+.

\$ 395

With a joyful match painted on the fanned fore-edge, in watercolors, with young men playing rugby. Commissioned by Harrington's, likely in the mid-1990s.



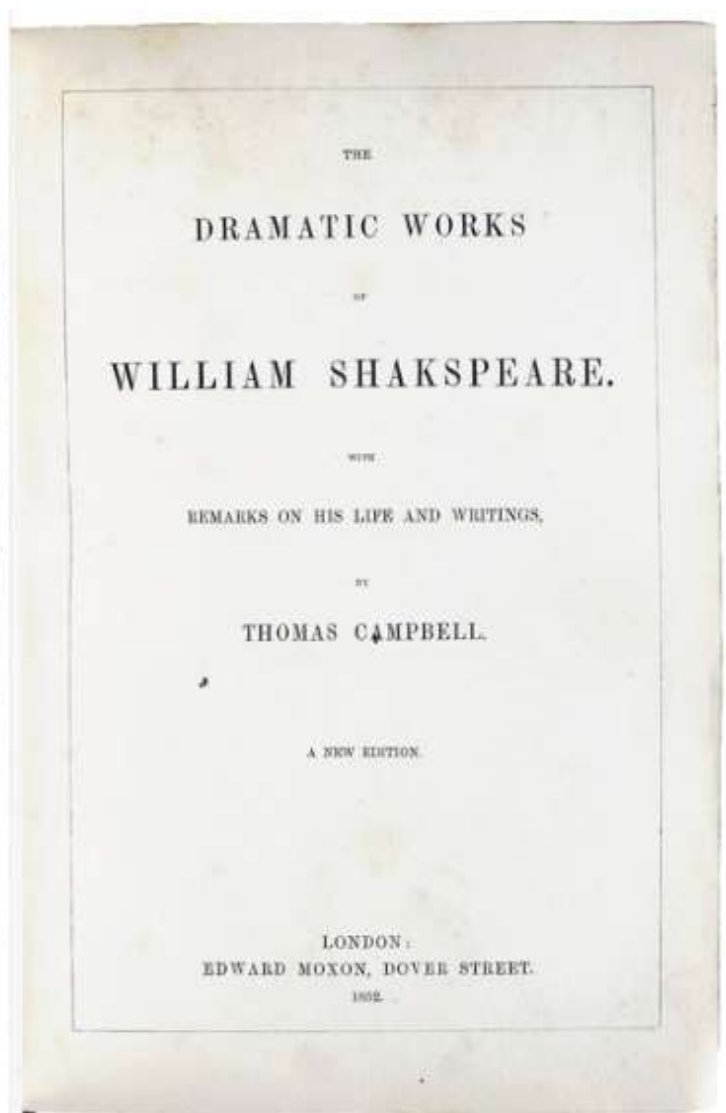
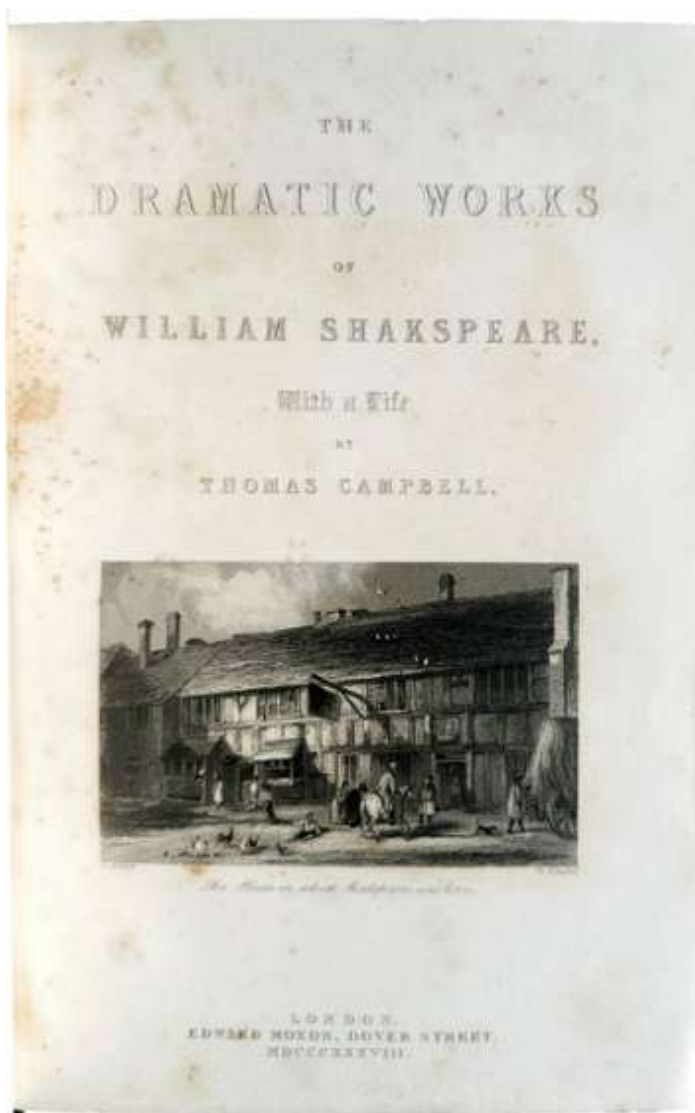


27. **SHAKESPEARE, William.** *The Dramatic Works of William Shakespeare. With remarks on his life and writings by Thomas Campbell. A new edition.* London: Edward Moxon, 1852. ¶ Large 8vo. lxxx, 960 pp. Frontispiece portrait of the author, engraved title vignette. Original full very dark burgundy morocco, elaborately gilt tooled, raised bands, gilt compartments richly gilt, gilt inner dentelles, all edges gilt, the heraldic shield of Ordnance School. Ownership signature of (or presented to) Harry William Rooke, 1st prize 2nd class, [Ordnance School, a military prep academy] Carshalton 1858.

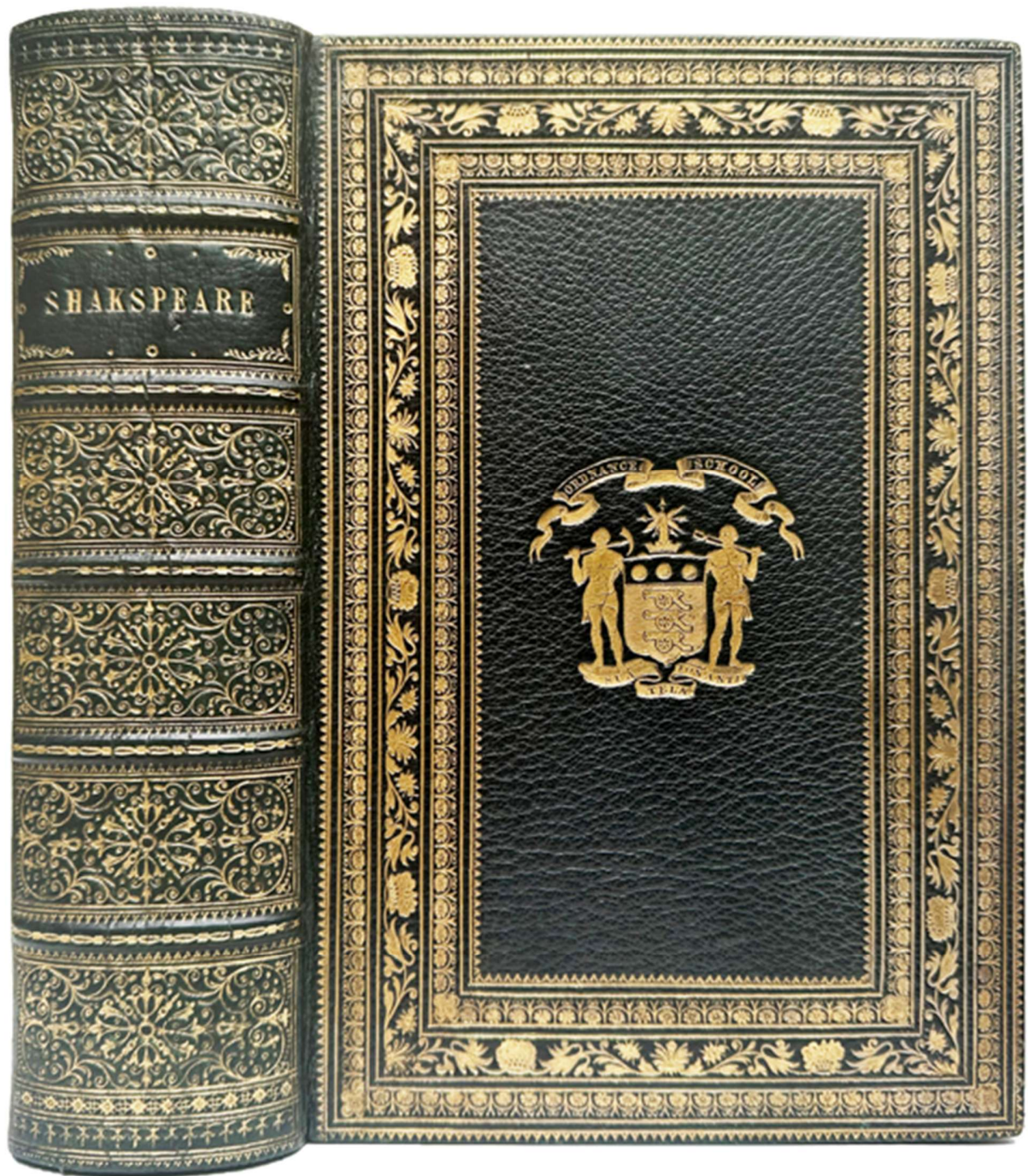
\$ 625

With two fore-edge paintings, a split-double, of Shakespeare scenes from his plays. Facing left is a scene from King Lear. Facing right is a scene from Othello. Commissioned by Harrington's, likely in the mid-1990s.

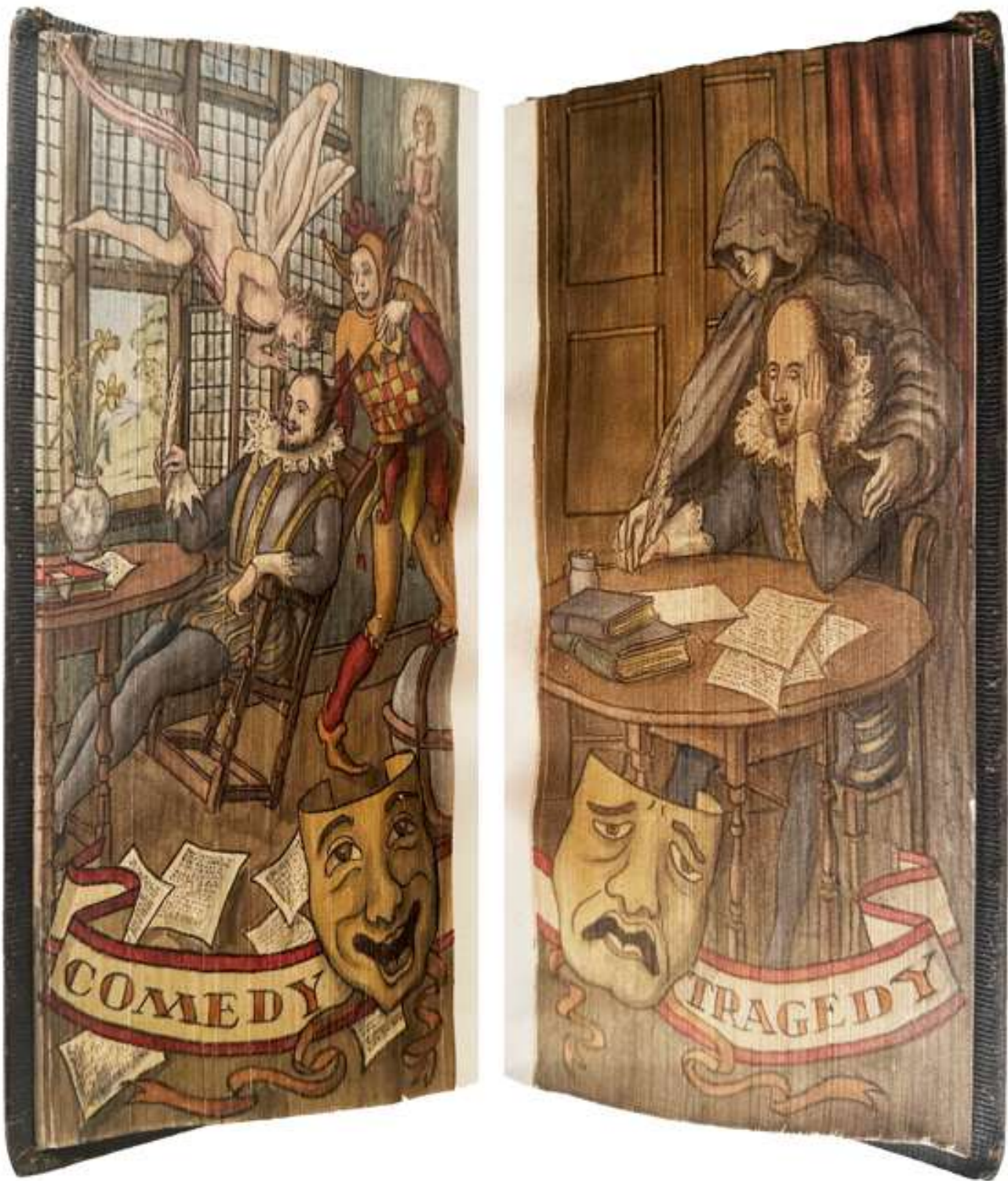
detail



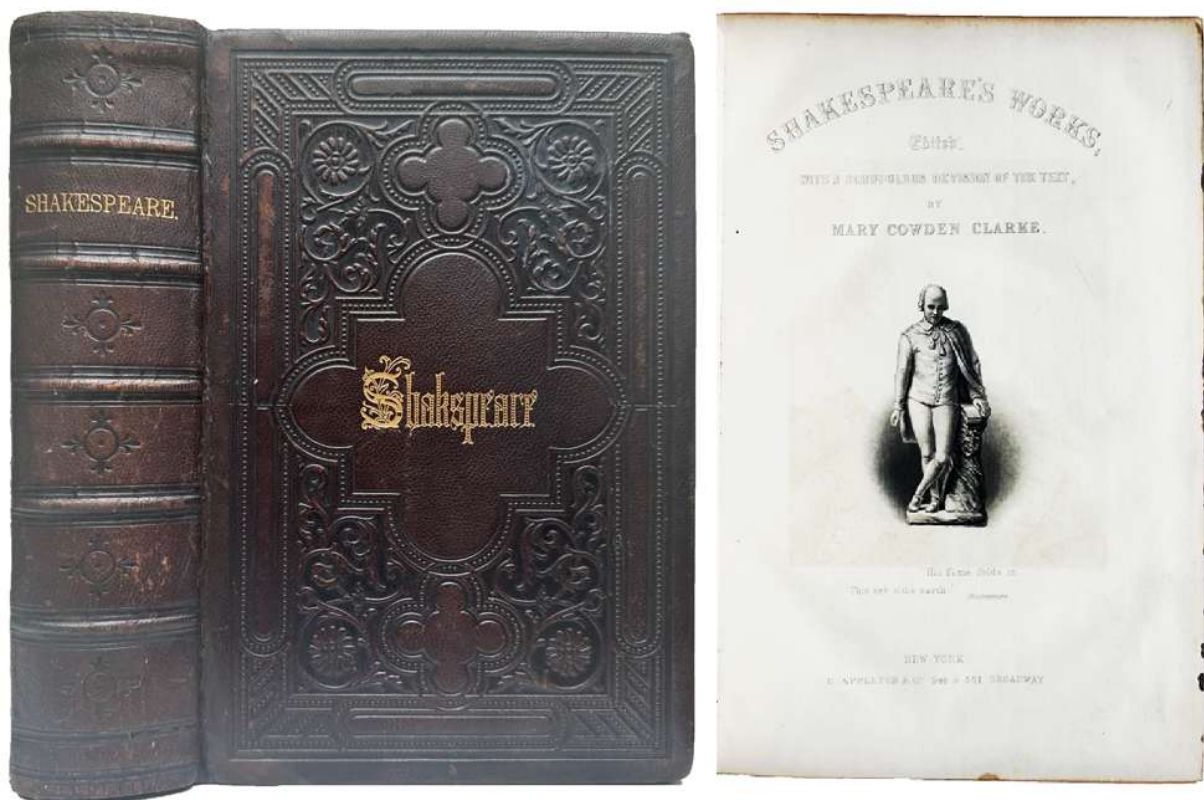
[27] SHAKESPEARE



[27] SHAKESPEARE



[28] SHAKESPEARE

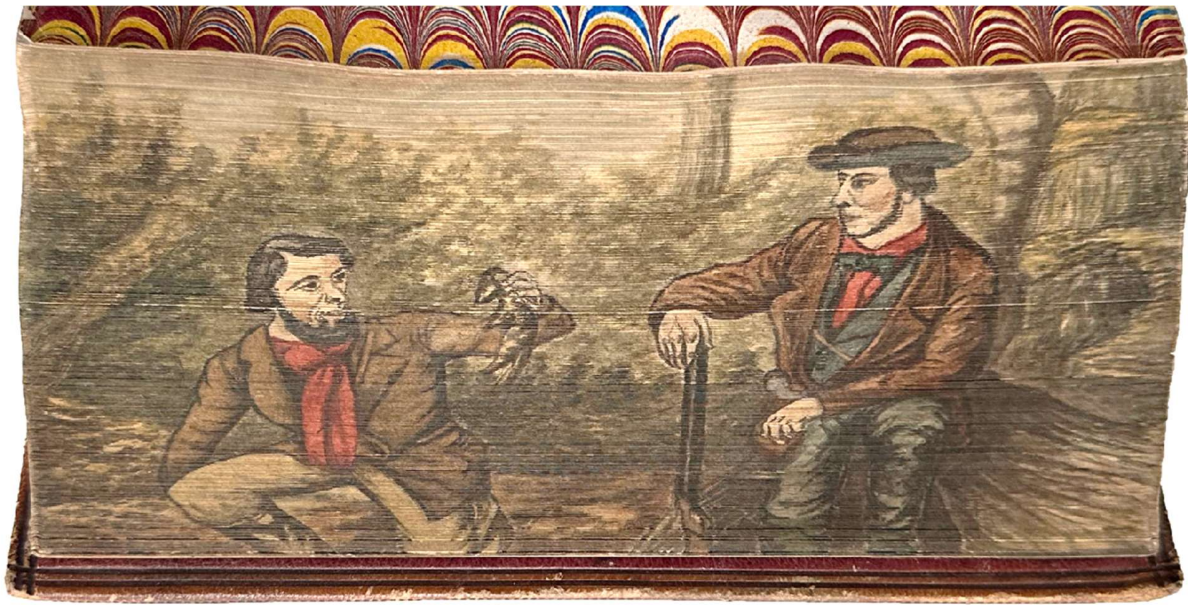


With a powerful split-double Fore-edge Painting

28. **SHAKESPEARE, William.** *Shakespeare's Works, Edited, with a scrupulous revision of the text, by Mary Cowden Clarke.* New York: D. Appleton, 1873. ¶ Large 8vo. lxi, [1], 1002, [2] pp. Frontispiece portrait, engraved half-title, 5 engraved plates. Original full blind- and gilt-stamped dark brown morocco, all edges gilt, marbled endsheets; rubbed, corners showing. Very good.

\$ 650

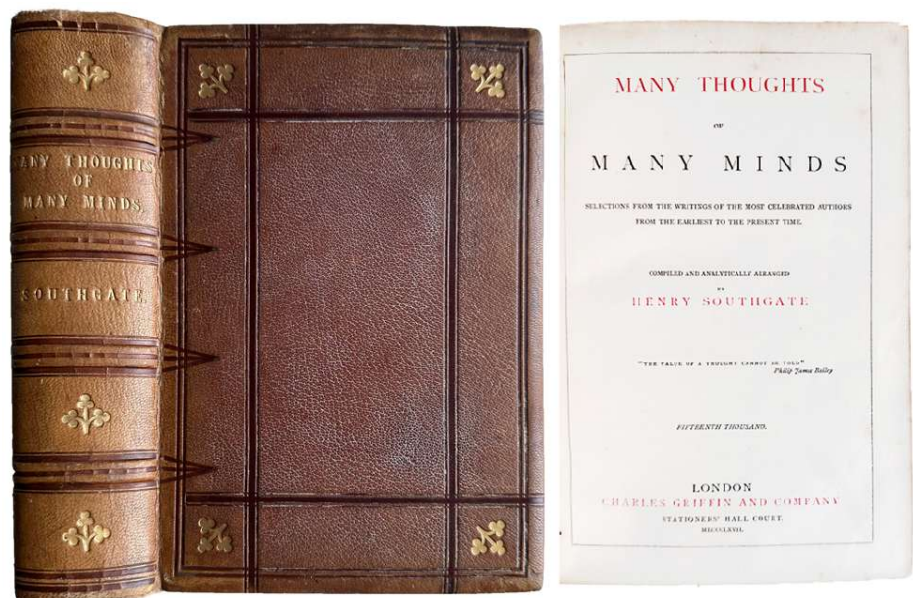
With a split-double fore-edge painting with Shakespearian themes. Facing left is a handsome portrait of Shakespeare, seated, with two imaginary figures representing "COMEDY". Facing right is the author, again seated writing, with a dark figure loaming behind him, offering "TRAGEDY" as a source of inspiration. Commissioned by Harrington's, likely in the mid-1990s.



29. **SOUTHGATE, Henry.** *Many Thoughts of Many Minds; selections from the writings of the most celebrated authors from the earliest to the present time. Compiled and arranged by Henry Southgate. Fifteenth thousand.* London: Charles Griffin, 1867. ¶ 8vo. xxxviii, 682 pp. Index to subjects. Original full brown morocco stamped in darker brown, gilt corner devices, four raised bands, a.e.g.; light edge wear, corners showing, some scuffs to outer edges. Early ownership signature of Gerald Beach. FF2541

\$ 600

With a fore-edge painting showing two trappers in the woods (one holding a captured and killed ferret or similar creature). Painted by/for Harrington's, London, ca.mid-1990s. Painting attributed to Margaret Selmes (not confirmed).



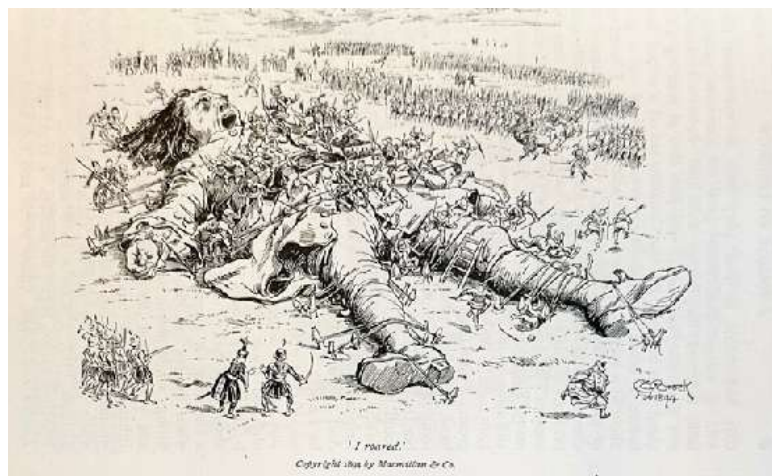


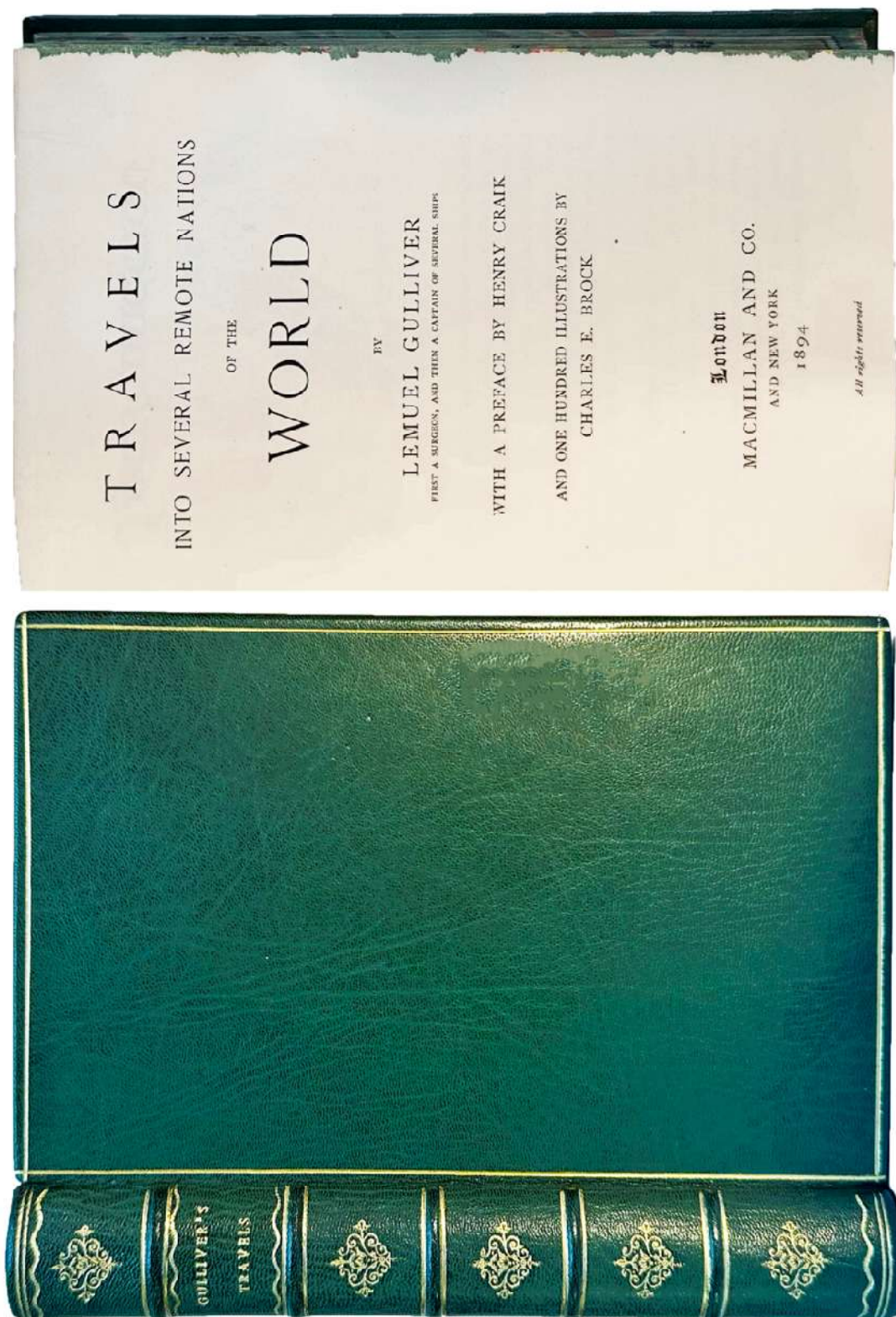
30. **SWIFT, Jonathan.** *Travels to Several Remote Nations of the World. By Lemuel Gulliver.* London: Macmillan, 1894. ¶ 8vo. xxx, [2], 381, [1], [2] pp. 100 illustrations by Charles E. Brock (1870-1938). Modern full dark green crushed levant morocco, gilt rules, raised bands, gilt spine, all edges gilt, with original cloth decorative gilt-stamped cover mounted to front pastedown. Fine.

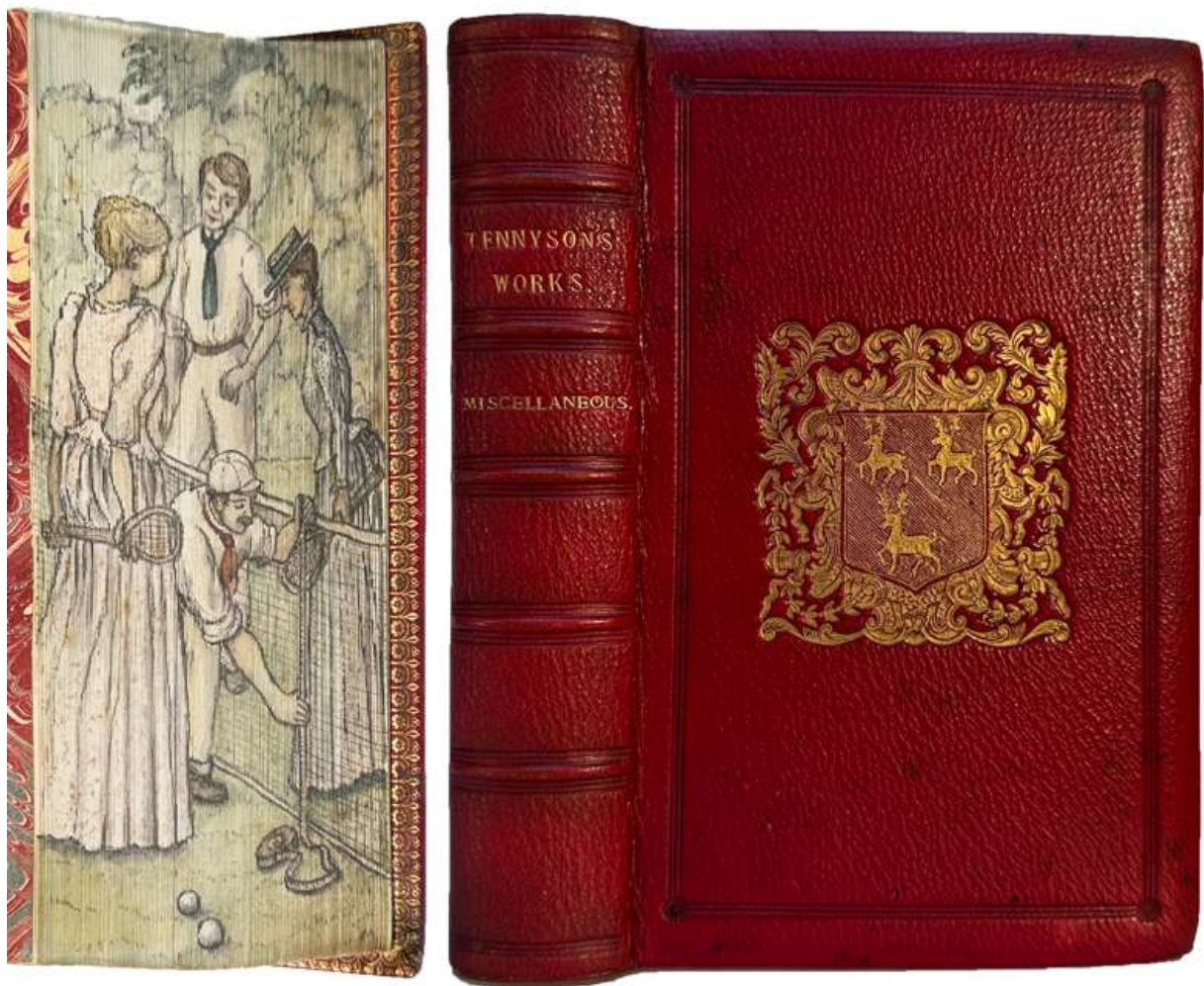
\$ 750

With a preface by Henry Craik.

With a fore-edge painting featuring a portrait of Jonathan Swift and the iconic scene where Gulliver is tied down by the Lilliputians. The scene is evidently painted by Margaret Selmes (not confirmed); she also blotched a lot of extra paint – bleeding rather obviously on some leaves (a factor of the paper quality). Commissioned by Harrington's, likely in the mid-1990s.







Tennyson Anyone? ("Tennis anyone?")

31. **TENNYSON, Alfred Lord.** *Poems*. London: Strahan, 1872. ¶ Small 8vo. xii, 379, [1] pp. Title vignette; some foxing. Original full dark red morocco with blind- and gilt-tooling, large armorial shield in gilt on both covers, all edges gilt, marbled endsheets. Ownership signature of Joan M. Talé. Very good.

\$ 395

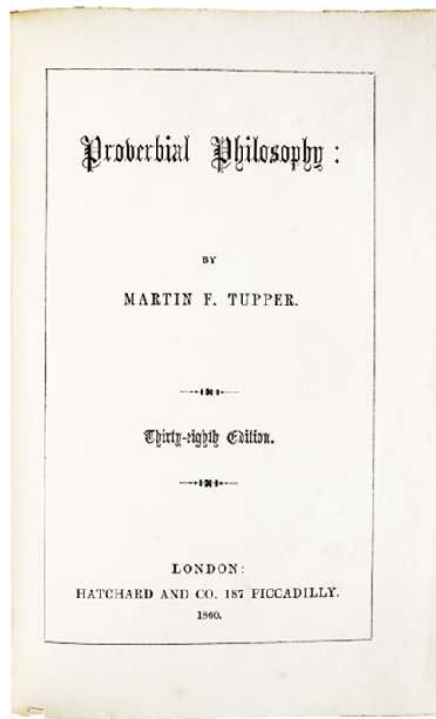
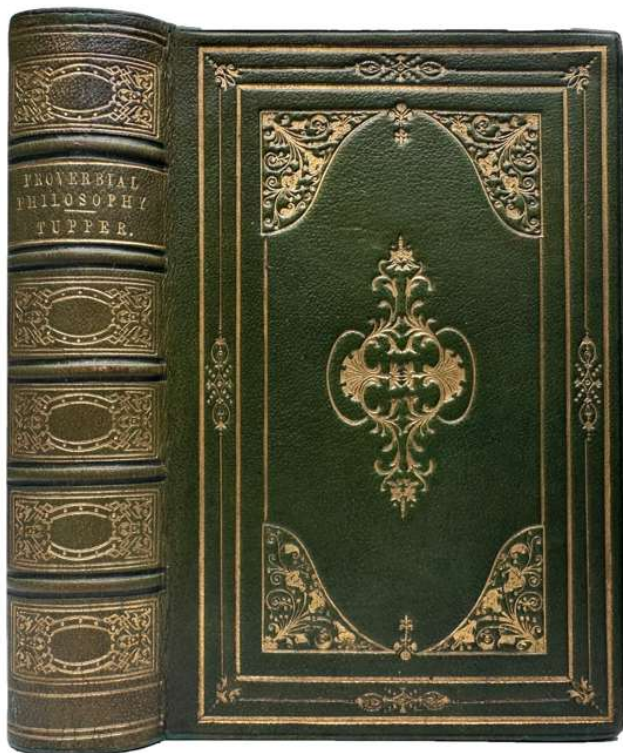
With a fore-edge painting of a 19th century setting of a social tennis match – essentially mixed doubles. The scene is painted vertically. As I have written before, artists are aware of the attempt to align the name of “Tennyson” to “tennis” the result being that an uncanny number of Tennyson titles have a mix of various tennis-themed fore-edges. Commissioned by Harrington’s, likely in the mid-1990s.



32. **TUPPER, Martin F.** *Proverbial Philosophy. Thirty-eighth edition.* London: Hatchard, 1860. ¶ Small 8vo. viii, 522 pp. Frontispiece portrait. Original full green morocco with elaborate gilt tooling, all edges gilt. Very good.

\$ 395

With a watercolor fore-edge painting by Don Noble of a hunting scene after Ben Marshall (1768-1835). The artist has written his title of the fore-edge in pencil.



Commissioned by Harrington's, likely in the mid-1990s.

Note how this compares with the Beckford – being the same scene by the same artist.



33. **WHATELY, Richard.** *Elements of Rhetoric: comprising an analysis of the laws of moral evidence and of persuasion, with rules for argumentative composition and elocution. Seventh edition, revised.* London: John W. Parker, 1846. ¶ 8vo. xix, [1], 479, [1] pp. Original full diced calf, blind- and gilt-stamped spine compartments, gilt rules, all edges gilt; rubbed, shelf-wear. Bookplate of Harrow School, presented to Georgio M. Argles, from Carolus Joannes Vaughan, S.T.P. 1853 [i.e., Charles J. Vaughan (headmaster at Harrow: 1845-1859 when he abruptly resigned)]. Very good.

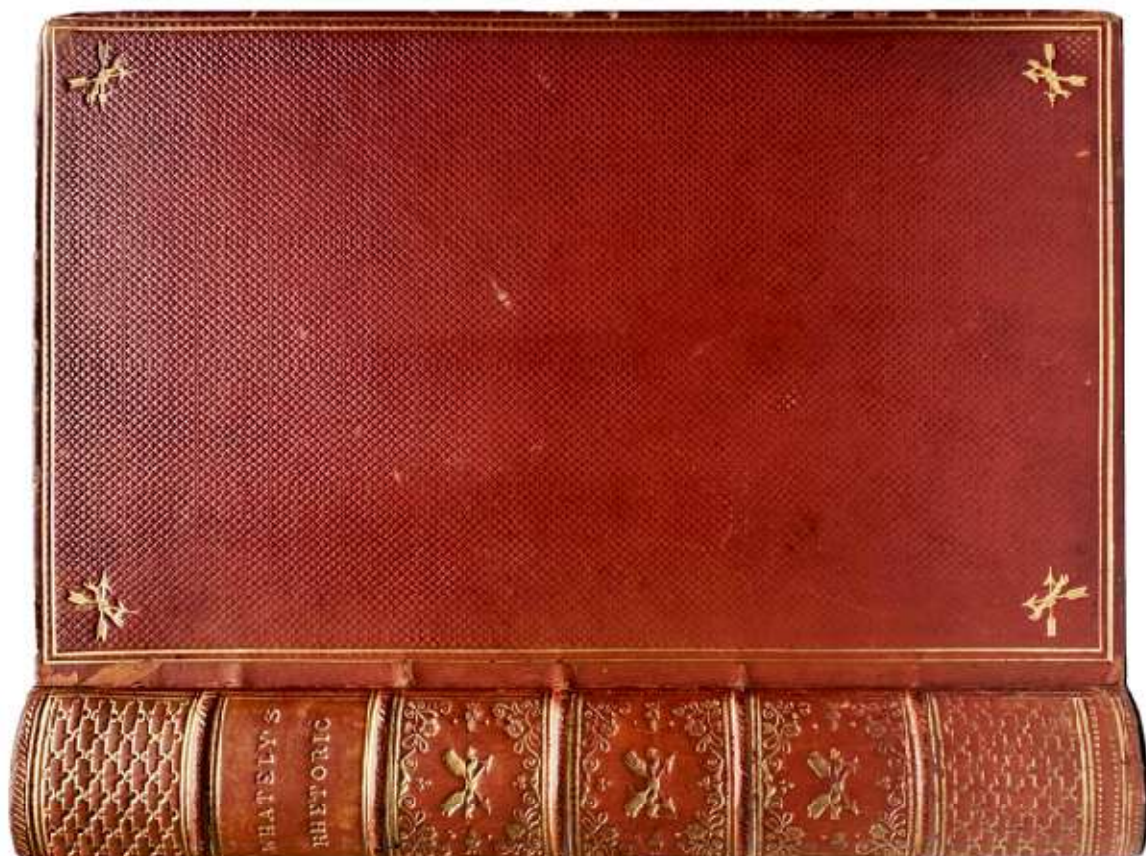
\$ 375

With a fore-edge painting showing 3 women and 1 man riding bicycles in the English countryside. Commissioned by Harrington's, likely in the mid-1990s.

PROVENANCE: George Marsham Argles (1841-1920) was a prominent British clergyman who attended Harrow School, entering the institution around 1853. This volume shows he was given this book in 1854 by Charles J. Vaughan, headmaster at Harrow.

detail



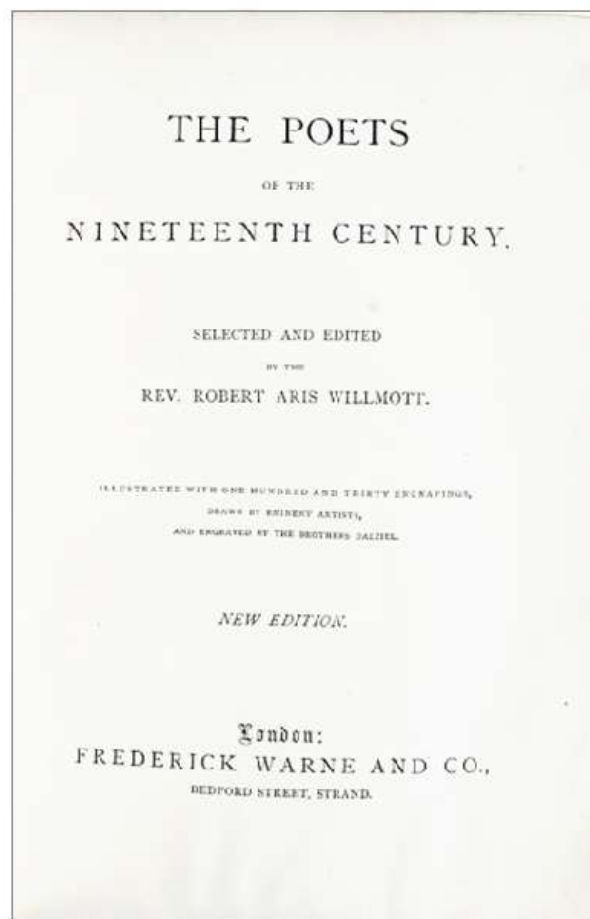
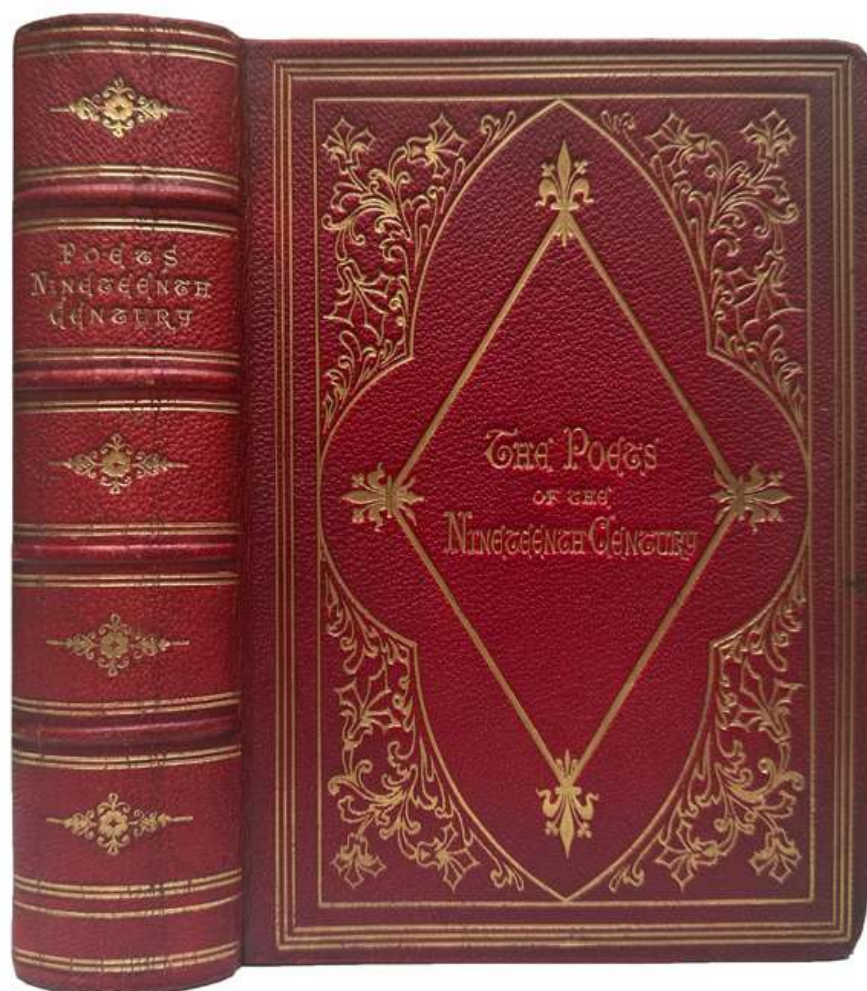




34. **WILLMOTT, Rev. Robert Aris** (1809-1863), editor. *The Poets of the Nineteenth Century. Selected and edited . . . New edition*. London: Frederick Warne, n.d. ¶ 8vo. xviii, [2], 620 pp. Engraved frontispiece portrait of Wordsworth, profusely illustrated with many fine engravings by many different artists (each is named). Original full red elaborately gilt-stamped morocco, all edges gilt; some waterstain to lower margin. Ownership inscription to W.H. Smith “with the best wishes of R. + E.A. Smith. April 26, 1879.” Very good.

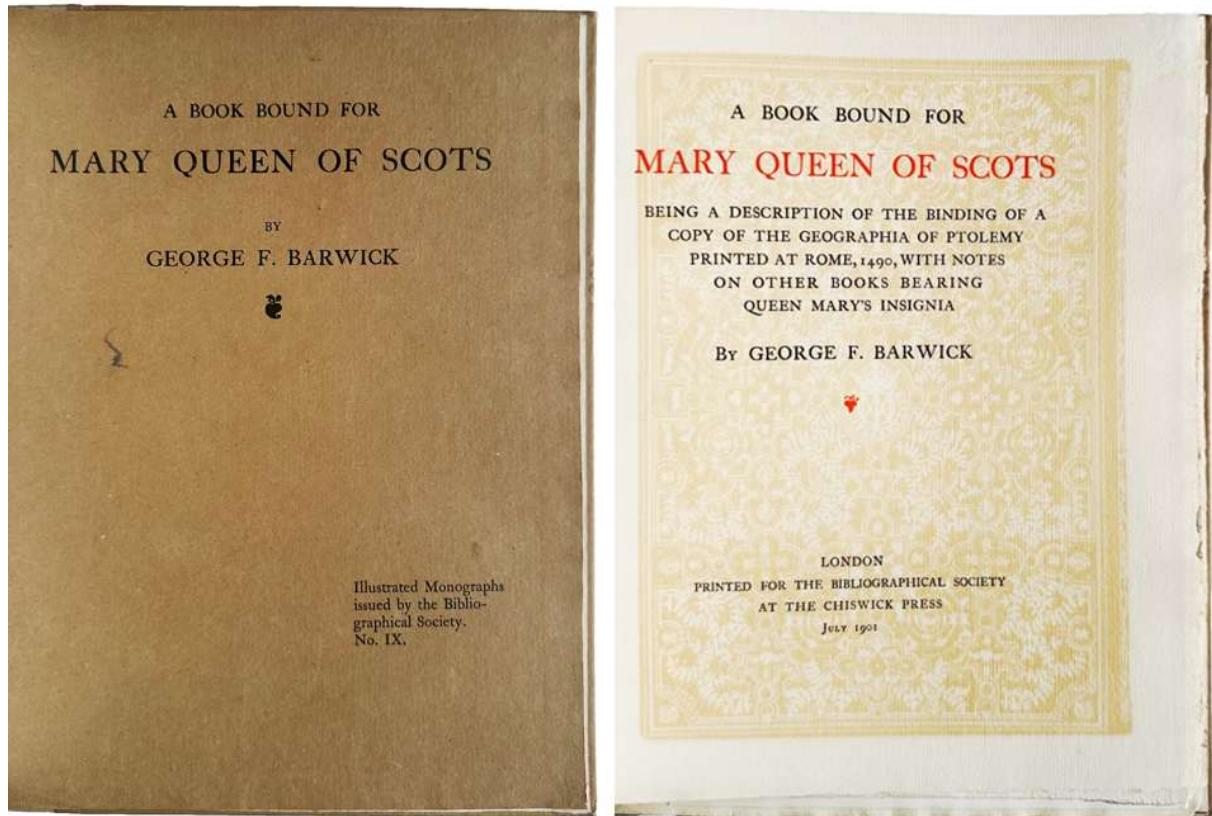
\$ 400

With a split-double fore-edge painting, arranged vertically, with portraits of 4 poets:
Facing left: Byron and Shelley. Facing right: Wordsworth and Keats. Commissioned
by Harrington's, likely in the mid-1990s.



[34] WILLMOTT

BOOKBINDING REFERENCE BOOKS

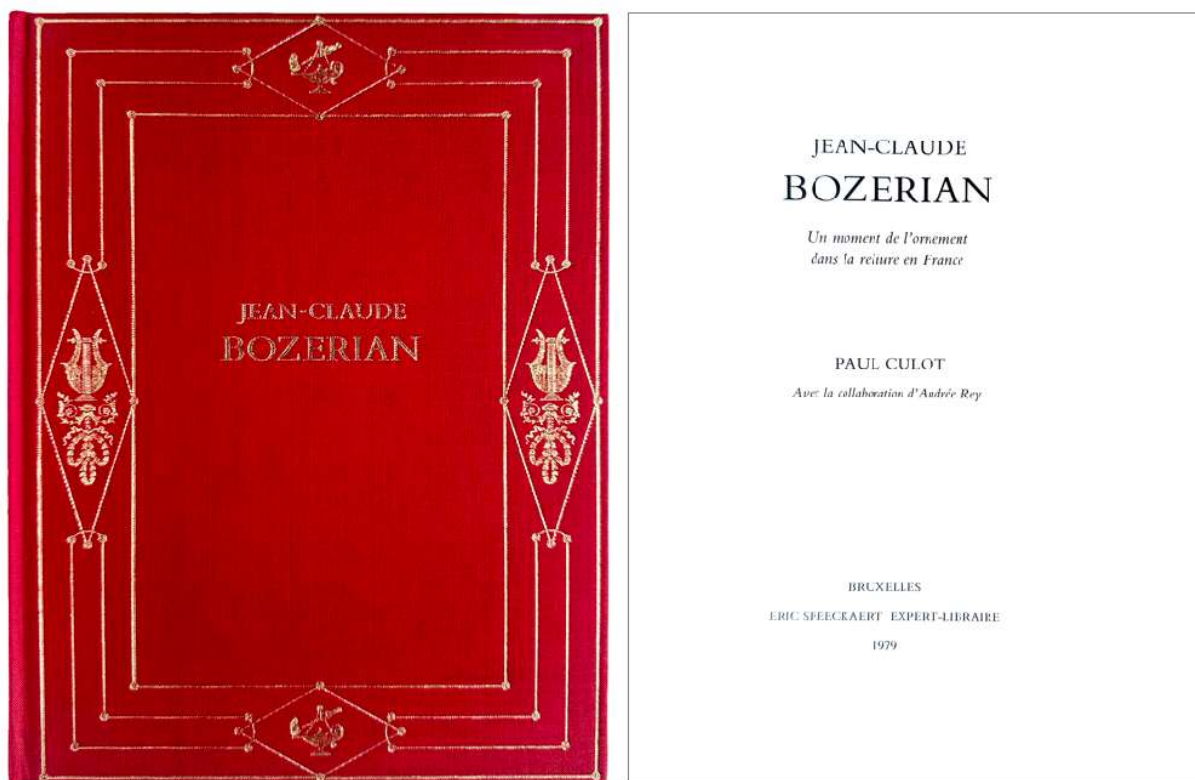


35. **[Ptolemy, *Cosmographia*] BARWICK, George F.** (1853-1931). *A Book Bound for Mary Queen of Scots, being a description of the binding of a copy of the Geographia of Ptolemy printed at Rome, 1490, with notes on other books bearing Queen Mary's insignia.* London: Printed for the Bibliographical Society at the Chiswick Press, 1901. ¶ Bibliographical Society Series: *Illustrated Monographs*, no. IX. 4to. 27, [3] pp. 3 chromolithographic plates (1 folding), tissue guards; title-page with related offsetting. Original linen-backed gray boards, printed brown dust-jacket bound in at rear. Fine.

\$ 50

The geography of Ptolemy's, called *Cosmographia* (1490), an illuminated manuscript, a book of elegance, showing the highest form of craftsmanship.

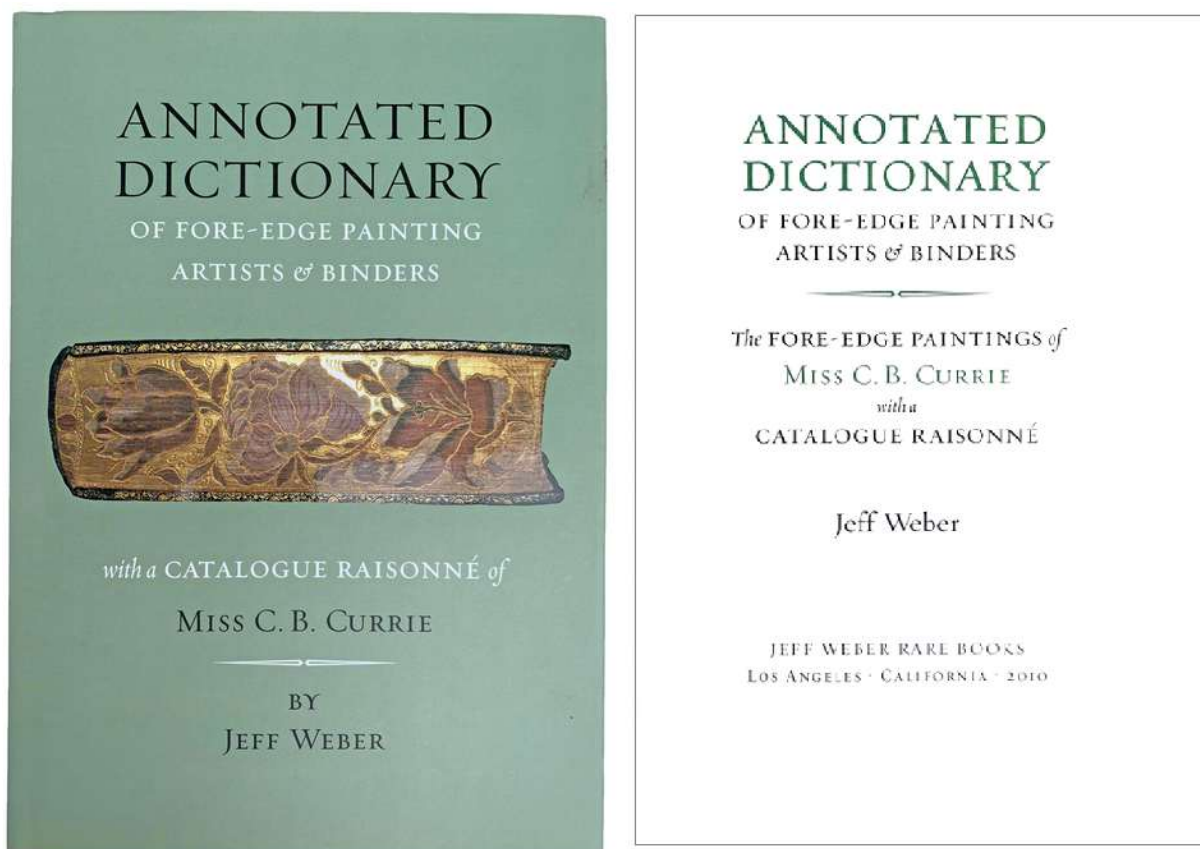
George Frederick Barwick was a prominent British librarian, author, and translator who served as the Keeper of Printed Books at the British Museum from 1914 to 1919.



36. [BOZERIAN, Jean-Claude (1762-1840)] Paul CULOT ; Andrée REY. *Jean-Claude Bozerian, Un moment de l'ornement dans la reliure en France*. Bruxelles : Eric Speeckaert, 1979. ¶ Small 4to. 107, [3] pp. 36 plates (numerous bindings are handsomely shown, tools, rolls, binder's letter-forms, etc.). Original full red gilt-stamped cloth. Fine.

\$ 40

Edition of 800 copies. Jean-Claude Bozerian, known as Bozerian the Elder, was a French bookbinder. The bindings displayed in this volume are from two private collections.



37. **WEBER, Jeff.** *An Annotated Dictionary of Fore-edge Painting Artists & Binders (Mostly English & American). The Fore-edge Paintings of Miss C. B. Currie; with a Catalogue Raisonné.* Los Angeles: Weber Rare Books, 2010. 10 x 7 inches. approx. 432 pages. Illustrated throughout, indexes. Cloth, dust-jacket. New. W0021

\$ 125

THIS BOOK IS THE MOST IMPORTANT CONTRIBUTION TO FORE-EDGE PAINTING HISTORY IN OVER 40 YEARS. IT IS THE FIRST COMPREHENSIVE ANNOTATED DICTIONARY TO CONTAIN THE IDENTIFICATION OF ALL KNOWN FORE-EDGE PAINTERS AND BINDERS.

Limited Edition of 980 copies, printed and designed by Patrick Reagh, Printers. This book 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

JEFF WEBER RARE BOOKS – NEUCHÂTEL SWITZERLAND [353]

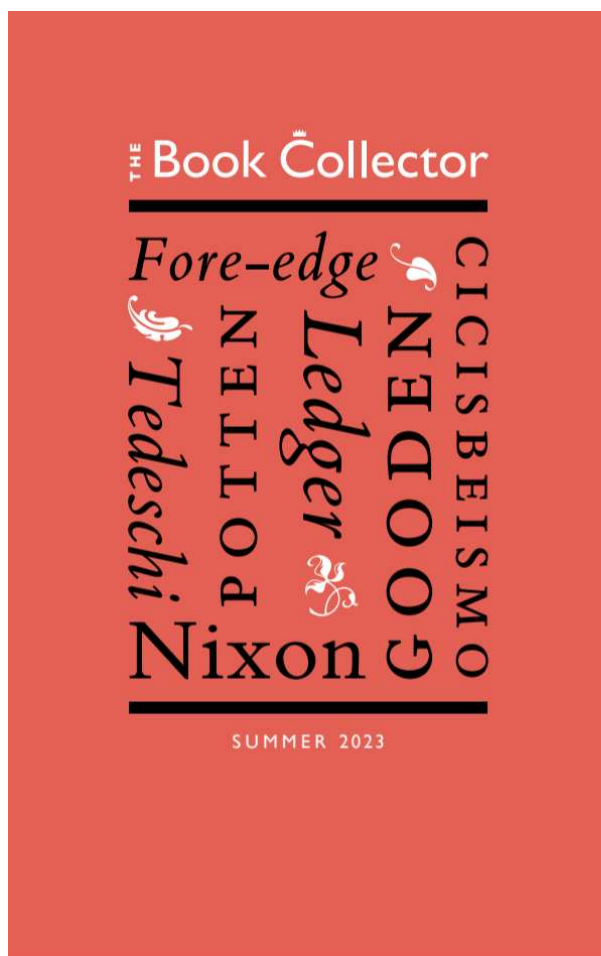
65

binders. The book is the most authoritative resource for fore-edge painting identification.

ABOUT THE AUTHOR: Born Cambridge, Massachusetts, Weber grew up on Stanford University campus, attended UCLA (BA on Middle Eastern History) and Indiana University (Masters of Library Science). Worked with Jake Zeitlin at Zeitlin & Ver Brugge Booksellers, Los Angeles (1978-1987); started Jeff Weber Rare Books in 1987, specializing in the history of science & medicine, history of the book & printing. Weber is recognized as the foremost authority on the history of fore-edge paintings as a result of collecting, study, lectures and articles. In 2006 he issued a monograph on the fore-edge paintings of English book collector, poet and artist John T. Beer, the first man known to regularly sign his fore-edge paintings. This book became the first complete study of a fore-edge artist, includes a catalogue raisonné, and traces the movement of every book Beer painted, placing many in private & public collections.

SALE PRICE: Published at: \$400. **SALE PRICE!** [special discount available for the trade buying in quantity]





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

JEFF WEBER¹

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

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

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

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

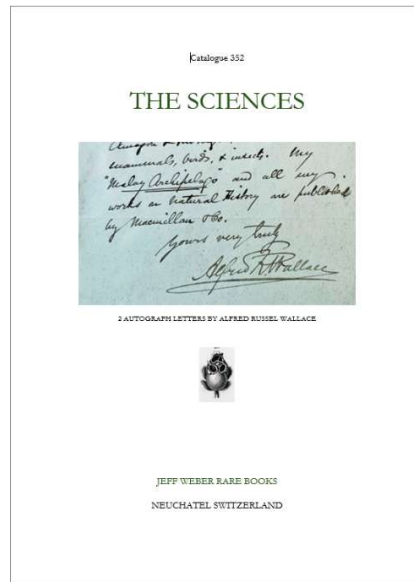
38. **WEBER, Jeff.** *Uncovering the Hidden Histories of Fore-edge Paintings a Review of Methods*. London: *The Book Collector*, Summer, 2023. Vol. 72, no. 2.

FREE (on request)

PDF format. This paper offers insight as to how to learn about who painted on the fore-edge and the importance of collecting proper information to discern the history of these books.

RECENT CATALOGUES: JEFF WEBER RARE BOOKS

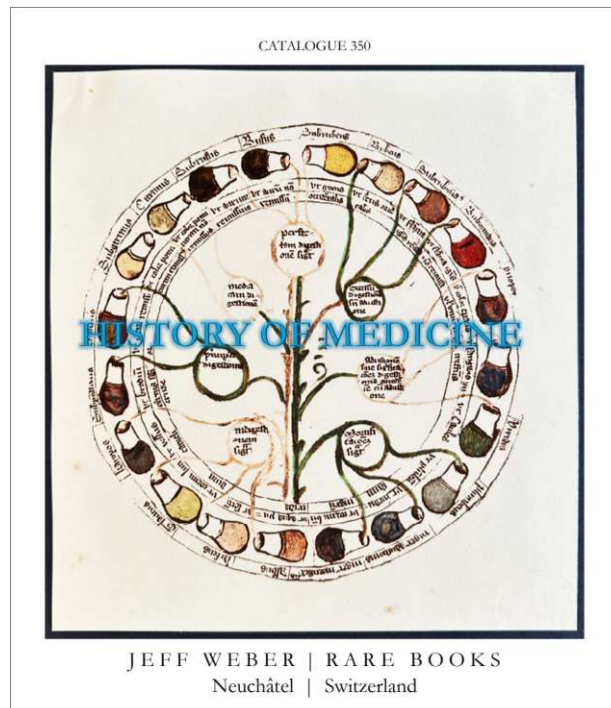
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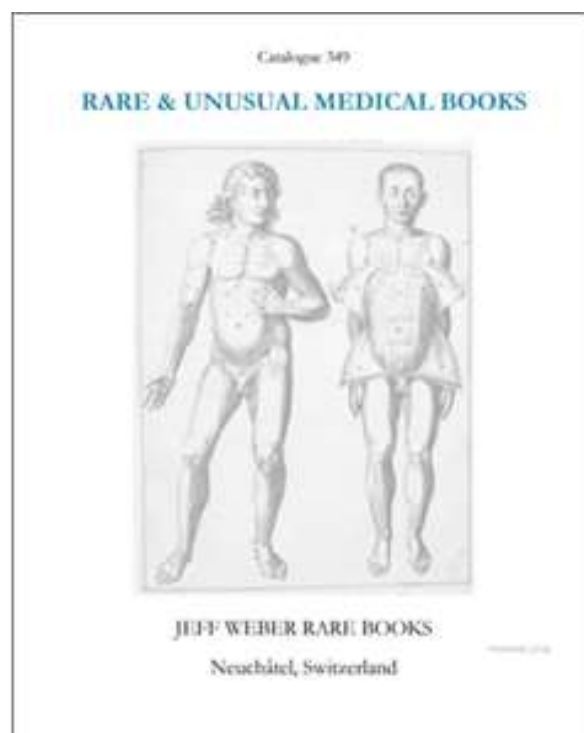
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