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### Catalogue of books with Fore-Edge Paintings

Fore-edge paintings followed the trends of the times. As the “picturesque” theme became popular, it was emulated in fore-edge paintings, turning away from symmetrical designs. Scrolls, floral designs, and biblical scenes were replaced by William Gilpin’s inspirations.



*Picturesque view of the Tower of London from Tower Hill (Item# 3)*

In general, the artists executing fore-edge paintings were copying other works. Painting popular works or imitating styles helped sell books. In fact, many books may have sold for the painting rather than the content. We also know that paintings were not always contemporary with the book; for example, Thomas Edwards may have added scenes to promote the sale of certain books after he had them in his shop for a few years.



*Aberdeen taken from a painting originally by William Henry Bartlett (1809-1854) (item# 1)*

Typically, very little is known about the painters. A painting may be signed or we may know that an artist worked for a particular binder but usually little beyond that. Books by English poets were the most popular to apply painting to, especially works by Sir Walter Scott, William Cowper, and John Milton. Bibles, Greek and Latin classics, books dealing with travel, and sports were also popular. Fore-edge painting reached its most productive time during the early nineteenth century, from 1800 to 1830's



Item i.



Item viii.



Item ii. Vol I



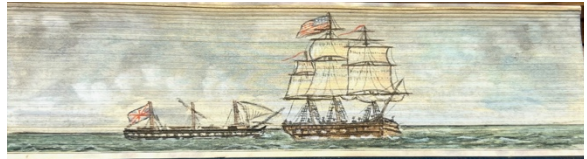
Item ix.



Item ii. Vol II



Item x.



Item iii.



Item xi



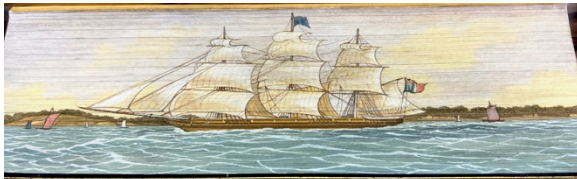
Item iv.



Item xii.



Item v.



Item xiii



Item vi. Vol I.



Item xiv.



Item vi. Vol II.



Item xv.





Item xvi. Vol I.



Item xvi. Vol II.



Item xvi. Vol III.



Item xvii.



Item xviii



Item ix.



Item xx.



Item xxi Book I.



Item xxi. Book II.



Item xxii.



Item xxiii.

Item xxiv. Front Fore-Edge



Item xxiv. Rear Fore-Edge

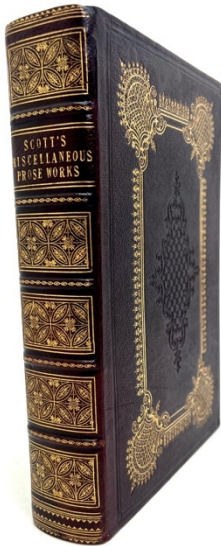


1. [FORE-EDGE PAINTING]  
THE MISCELLANEOUS PROSE WORKS  
OF SIR WALTER SCOTT, BART

Scott, Walter

*Published by Cadell, 1848, Houlston &  
Stoneman, London*

Complete in one Volume, containing a summary  
and parts of larger more comprehensive works,



including The Life of  
John Dryden, Memoirs  
of Jonathan Swift,  
Biographical Memoirs  
of Eminent Novelists,  
Paul's Letters to his  
Kinsfolk, Essay on  
Chivalry, Essay on  
Boarder Antiquities,  
Provincial Antiquities  
of Scotland, Letters of  
Malachi Malagrowther  
on the Currency, on  
Planting Waste Lands,  
on Landscape  
Gardening, Davy's  
Salmonia, Life of J. P.  
Kemble, Life and

Works of John Home, & Reliques of Robert Burns.  
Engravings by Cadell.

FORE-EDGE PAINTING

Aberdeen's North Pier

A beautiful and detailed early fore-edge of  
Aberdeen's North Pier and docks from the  
South Pier, Circa 1700-1800s [Footdee]

Years ago, there was much Ferrying 'to and fro'  
between Futty, as it was then called in the  
language that was never spelt or written down  
consistently, and the South Bank Torry on the  
opposite side of the River Dee estuary. There was  
no North Pier in those days, and the point from  
which it now emanates was a low, wind-swept  
sand dune, then called the Sandness, and the  
houses of Futty stood further west by the  
Waterside, nearby where to-day we see St.  
Clement's Church. Formerly referred to as  
Fishtown it could readily be abbreviated in the  
local dialect to Fittie. On the Sandness, at this

time (1513 -1542), a 'D' shaped Fort, called the  
Blockhouse, was built, which stood there with its  
round side facing seaward until demolished  
years ago, its purpose being to protect the  
harbour from "Pirats and Algarads," as Parson  
Gordon stated it in 1661. (It was furnished with  
10 cannon, 12-pounders, which were removed to  
the Torry Fort after the erection of the North  
Pier.)

The Fore-Edge Painting was taken from a



painting originally by William Henry Bartlett  
(1809-1854)

\$2,375.00 Usd

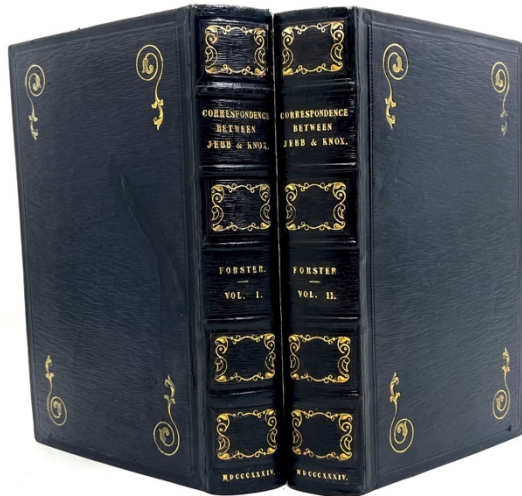
2. [FORE-EDGE PAINTING]  
THIRTY YEARS'  
CORRESPONDENCE BETWEEN JOHN  
JEBB AND ALEXANDER KNOX

Edited by Charles Forster.

*Published London: J. Duncan and J. Cochran,  
1834.*

2 Vols each with a fore-edge painting. Bound in  
full Maroon straight grain Morocco, bound by J.  
Hatchard's and son Piccadilly. A beautiful  
combination of blind and gilt tooling in excellent  
condition.





### FORE-EDGE PAINTING'S

#### Scenes of Dorset - Lyme Regis - Ockford - Cattistock

This incredibly detailed Fore-edge painting on Vol I is a *church and street view of Okeford Fitzpaine*. In 1086 in the Domesday Book Okeford Fitzpaine was recorded as Adford; it had 40 households, 16 ploughlands, 21 acres (8.5 hectares) of meadow and one mill. It was in Sturminster Newton Hundred and the tenant-in-chief was Glastonbury Abbey. Since then, it has been known as "Aukford Alured" and "Ockford Phippin", the latter echoing the modern colloquial "Fippenny Ockford" and its shorthand, "Ockford".

Vol. II is even more detailed and split into 3 individual scenes.

**Buddle Bridge, Lyme Regis.** Believed to be the third oldest bridge in Dorset, Buddle Bridge is a delightful Grade I listed bridge hidden under the main road through Lyme Regis. Of both historical and archaeological significance, this medieval gem is best viewed looking back from Gun Cliff Walk or from the beach below at low tide. According to The Lyme Regis Society, the bridge has one arch, circa 1200-1240, which survives in a nearby cellar. The bridge, which carries Bridge Street over the river Lim, has been adapted many



times although some of the original fourteenth century medieval masonry such as the four equally spaced, pointed segmental, ashlar ribs still forms part of the structure.

**Cattistock Dorset.** Cattistock is a village and civil parish in west Dorset, England, sited in the upper reaches of the Frome Valley, 8 miles (13 km) northwest of the county town Dorchester. The Dorset poet William Barnes called it "elbow-streeted Cattistock", a comment on the less-than-linear village street.

**Lyme Regis Dorset.** In Saxon times, the abbots of Sherborne Abbey had salt-boiling rights on land adjacent to the River Lym, and the abbey once owned part of the town. Lyme is mentioned in the Domesday Book of 1086. In the 13th century, it developed as one of the major British ports. A Royal Charter was granted by King Edward I in 1284 when "Regis" was added to the town's name. The charter was confirmed by Queen Elizabeth I in 1591.



John Leland visited in the 16th century and described Lyme as "a praty market town set in the rootes of a high roky hille down to the hard shore. There cummith a shalow broke from the hilles about three miles by north, and cummith fleting on great stones through a stone bridge in the bottom."

Very Fine detailed fore-edge paintings...

**Thirty Years' Correspondence between Bishop Jebb and Alexander Knox,' edited by the Rev. C. L. Forster, Bishop Jebb's biographer.** These letters show his close agreement in many points with the leaders of the Oxford movement, then beginning. In an article in the 'Contemporary Review,' August 1887, Professor Stokes traced the movement of thought from Wesley to Knox, from Knox to Jebb, and from Jebb to Hugh James Rose, Newman, and Pusey. The theory was impugned by Dr. Church, dean of St. Paul's, and defended by Professor Stokes in the 'Guardian' (7, 14, 21, and 28 Sept. 1887); but both agree that Knox anticipated much of what was afterwards insisted upon by the leaders of the revival. Keble, while admiring Knox, thought him an eclectic,



looking down upon all schools with an air of superiority (Coleridge, Memoir, p. 241).

Knox contends that 'the church of England is neither Calvinian nor Augustinian, but eminently and strictly catholic, and catholic only;' that 'our vitality as a church is in our identity of organisation with the church catholic;' that the church of England is not protestant, but a reformed branch of the church catholic; that the English church is the only representative of the spirit of the Greek fathers, and that we ought to aim at union with the Greek church. He dislikes Calvinism in every form; and he argues that our justification is an imparted, not an imputed, righteousness. This last view was especially obnoxious to the evangelicals, and was opposed, among others, by G. S. Faber [q. v.] in 'The Primitive Doctrine of Justification investigated' (1837). Knox laments the general deadness of the services as conducted in his day; he rebels against the identification of churchmanship with toryism, and takes the primitive church in ancient times, and the seventeenth century in modern, as his models. Like Wesley, he admired mystical writers like à Kempis, De Sales, and De Renty. He had no tendency to Rome, although he was a steady advocate of catholic emancipation and a supporter of Maynooth.

He exercised a great influence through his friend Bishop Jebb. The appendix to Jebb's sermons in 1815 (not quite accurately described as the first publication that recalled men's attention to Anglo-catholic principles) was avowedly the joint production of Knox and Jebb, and it is plain that Knox was really the inspirer of the thought expounded by Jebb.

\$2,675.00 Usd

### 3. [FORE-EDGE PAINTING] LALLA ROOKH AN ORIENTAL ROMANCE

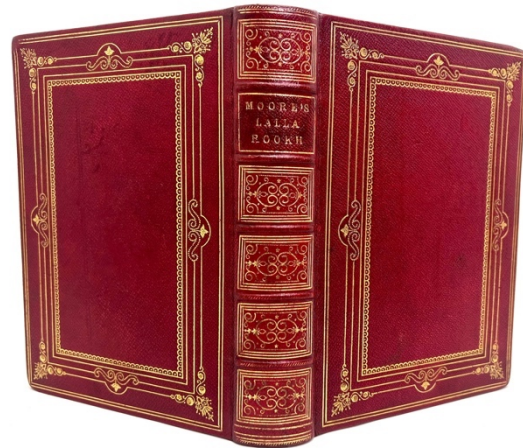
Thomas Moore

*Published by Longman, Brown, Green,  
Longmans and Roberts, London, 1858*

This illustrated edition of Moore's famous romance. Bound in Full red hard grain Morocco, full gilt spine and gilt decorative panels on the

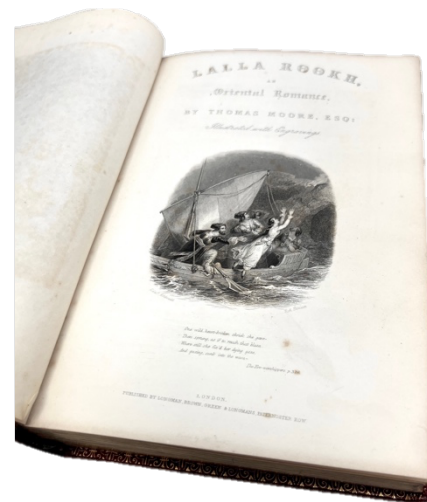
front and rear boards, yellow surface paper ends. A very nice clean copy inside and out.

Lalla Rookh comprises of four narrative poems, with a connecting tale in prose. The heroine of the tale is Lalla Rookh which means 'tulip cheeked' and is used as an endearment in Persian poetry. Written by Irish



poet, singer, songwriter and entertainer, Thomas Moore.

In 1813, Byron encouraged Moore to compose an "oriental poem," but when Lalla Rookh finally appeared in 1817 it also seemed belated and imitative,



anticipated by Byron's incredibly popular series of Eastern tales, written at breakneck speed. In fact, Moore had to abandon one of the narratives that he had been writing for Lalla Rookh because it resembled Byron's *The Bride of Abydos* (1813) too closely. During his association with Byron, Moore's confidence in himself eroded; Vail notes that "Moore's letters and journals show that he consistently ranked Byron's poetry far more



highly than he did his own, believing that the popularity of his own works would probably not outlive him" (137). In 1822, both Moore and Byron were inspired to write works based on the legend of angels falling in love with antediluvian mortal women, but in this case, Moore was careful to stay out of his friend's shadow by making sure his *The Loves of the Angels* was published before the appearance of Byron's *Heaven and Earth* in Leigh Hunt's *the Liberal*.

#### FORE-EDGE PAINTING

##### Tower of London from Tower Hill

A wonderful early Fore-edge Painting of Victorian London's Tower of London from Tower Hill



Tower Hill is infamous for the public execution of high-status prisoners from the late 14th to the mid 18th century. The execution site on the higher ground north-west of the Tower of London moat is now occupied by Trinity Square Gardens. Tower Hill also covers a wider area surrounding the Tower of London in the London Borough of Tower Hamlets, rising from the north bank of the River Thames.

\$1,750 Usd

#### 4. [FORE-EDGE PAINTING] IRISH MELODIES.

With an appendix, containing the original advertisements, and the prefatory letter on music. *The Thirteenth Edition.*

MOORE, Thomas:

*Published by London, Longmans, Orme, Brown, Green Roberts & Longmans, 1838*

Bound in maroon paste grain Morocco, Irish harp on the front and rear boards in gold. Flat back spine with simple but elegant gold tooling. 300pp. Illustrated with a decorative engraved title page. A collection of poems and songs by Thomas Moore 1780-1852.

#### FORE-EDGE PAINTING

**A whimsical scene of men playing lawn bowls, Lots of energy in this wonderful painting.**

Thomas Moore (28 May 1779 – 25 February 1852) was an Irish writer, poet, and lyricist celebrated for his *Irish Melodies*. Their setting of English-language verse to old Irish tunes marked the transition in popular Irish culture from Irish to English. Politically, Moore was recognised in England as a press, or "squib", writer for the aristocratic Whigs; in Ireland he was accounted a Catholic patriot. Married to a Protestant actress and hailed as "Anacreon Moore" after the classical Greek composer of drinking songs and erotic verse, Moore did not profess religious piety. Yet in the controversies that surrounded Catholic Emancipation Moore was seen to defend the tradition of the Church in Ireland against both evangelising Protestants and uncompromising lay Catholics. Longer prose works reveal more radical sympathies. *The Life and Death of Lord Edward Fitzgerald* depicts the United Irish leader as a martyr in the cause of democratic reform. Complementing Maria Edgeworth's *Castle Rackrent*, *Memoirs of Captain Rock* is a saga, not of Anglo-Irish landowners, but of their exhausted tenants driven to the semi-insurrection of "Whiteboyism".



Today Moore is remembered almost alone either for his *Irish Melodies* (typically "The Minstrel Boy" and "The Last Rose of Summer") or, less generously, for the role he is thought to have played in the loss of the memoirs of his friend Lord Byron.

\$620.00 Usd



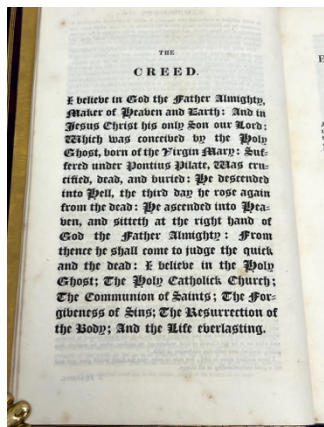
5. [FORE-EDGE PAINTING]  
**AN EXPOSITION OF THE CREED**  
 A new edition. Edited by the Rev. C. Bradley ... With a biographical sketch of the author, and a list of his works

John PEARSON (Bishop of Chester.)  
 Printed and Sold by J. F. Dove, 1832

An Exposition of the Creed 616 pages, was a work by John Pearson which was first published in 1659. It was based on sermons he delivered at St Clement's, Eastcheap. It was one of the most influential works on the Apostles' Creed in the Anglican Church. Bound in full maroon straight grain Morocco, extra gilt on the covers, and spine with a Portcullis emblem on the spine and rear board, book plate of Edward Thomas King on the rear pastedown (upside down). A wonderful



copy with clean text. Excellent Condition  
 The Apostles' Creed (Latin: Symbolum Apostolorum or Symbolum Apostolicum), sometimes titled the Apostolic Creed or the Symbol of the Apostles, is a Christian creed or "symbol of faith". The creed most likely



originated in 5th-century Gaul as a development of the Old Roman Symbol, the old Latin creed of the 4th century. It has been in liturgical use in the Latin rite since the 8th century and, by extension, in the various modern branches of

Western Christianity, including the modern liturgy and catechesis of the Catholic Church, Lutheranism, Anglicanism, Presbyterianism, Moravianism, Methodism, and Congregational churches.

**FORE-EDGE PAINTING**  
 of the Whaling Ship Samuel Enderby

Samuel Enderby (17 January 1719 – 19 September 1797) was an English whale oil merchant, significant in the history of whaling in the United Kingdom. In the 18th century, he founded Samuel Enderby & Sons, a prominent shipping,



whaling, and sealing company. The Enderby family had been tanners (leather workers) at Bermondsey, and supported Oliver Cromwell. Daniel Enderby, I raised money for the army in the Long Parliament, as recorded in Hansard. The family was granted forfeited estates at Lismore, County Waterford, Ireland, which were sold in 1660. After that time, the family was active in the 'oil and Russia trade' and traded with the New England colonies.

On 2 June 1752, Samuel Enderby II married Mary Buxton, a daughter of his business partner, at St Paul's Wharf in London. Enderby died in 1797, leaving the company to his three sons Charles, Samuel III, and George. Samuel Enderby III (1755-1829) owned Britannia; the ship that made the first successful whale catch off Australia (10 November 1791). He was the grandfather of Major-General Charles George Gordon.

*Fictional references*

In Chapter 100 of the novel Moby-Dick, the Pequod of Nantucket meets a whaling ship of London named the Samuel Enderby, which has also encountered the White Whale. The Samuel Enderby was a real ship, which was in fact among

the three Enderby company ships (the other two were the Fancy and the Brisk) from England that arrived at Port Ross in 1849 carrying the 150 colonists for the new Enderby Settlement. Chapter 101 of Moby Dick discusses Samuel Enderby & Sons whaling company in further detail.

\$1,275.00 Usd

6. [FORE-EDGE PAINTING]  
VANITY FAIR.

A novel without a hero. With illustrations  
by the author 2 volumes,

Thackeray, W. M.

Published by Smith, Elder & Co. London, 1878

2 Vols Vol I pp393. Vol II. pp373. Bound in fine red straight grain Morocco, many illustrations throughout the text, binder/book shop ticket of possibly Pietro Rolandi 1801 - 1863 known for his circulating Library, and owner, of an Italian



bookshop in Berners Street, London Soho. Pen inscription to the title pages of a "Constance I. Vivian 1884" the end papers are foxed and light foxing of the prelims although the rest of the text in both volumes is mostly very clean and bright.

FORE-EDGE PAINTING

Bristol Harbour England.

Vol I. has a wonderful view across Bristol Harbour, looking at the fast-growing city. From 1690 to 1807 British Ships transport about 2.8 million enslaved Africans Bristol, became enormously wealthy from the transatlantic slave trade, is the second biggest town in England. Theatre Royal opens and Wills Tobacco Co. founded.

(Vol. I)



Vol II. From across Bristol Harbour shows St Mary Redcliffe Church In 1552 Elizabeth Ist visits the city and calls St Mary Redcliffe church "the fairest and godliest in all the land" The first church on this site was built in Saxon times, as the Port of Bristol first began. In medieval times, St Mary Redcliffe, sitting on a red cliff above the River Avon, was a sign to seafarers, who would pray in it at their departure, and give thanks there upon their return.

(Vol II)



The church was built and beautified by Bristol's wealthy merchants, who paid to have masses sung for their souls and many of whom are commemorated there.

Parts of the church date from the beginning of the 12th century. Although its plan dates from an earlier period, much of the church as it now stands was built between 1292 and 1370, with the south aisle and transept in the Decorated Gothic of the 13th century and the greater part of the building in the late 14th century.

\$2,875.00 Usd SOLD



7. [FORE-EDGE PAINTING]  
**THE POETICAL WORKS OF HENRY WADSWORTH LONGFELLOW**

With Prefatory Notice

LONGFELLOW, Henry Wadsworth  
*Published by Gall & Inglis, Edinberg: Bernard Terrace, London: 25 Paternoster Sq.*

Henry Wadsworth Longfellow, The Complete Poetical Works of: with Prefatory notice. 1895 Six Engraving on Steel. Probably 1895, Not Marked as Such. 700 Pages. Bound in full green



hard grain Morocco. Gilt and blind embossing on the front cover, blind embossing on the rear cover, full gilt spine. Medium foxing throughout especially to the engraved plates but still good and not affecting the fore-edge painting.

**FORE-EDGE PAINTING**

The erotic fore-edge painting on the edges is vertical, showing a bedroom with a man and woman standing and locked in their intercourse leaning against the bed. Painted for Peter Harrington's, London, ca. 1995.

\$850.00 Usd. SOLD



8. [FORE-EDGE PAINTING]  
**BONES AND I, OR THE SKELETON AT HOME**

Whyte Melville, G J

*Published by Chapman & Hall, 1870*

Small 8vo Bound in tan hard grain Morocco, gilt decoration on the front and rear boards, full gilt spine marble and the book plate of John Reginald Lancaster on the front paste-down. 287pp clean bright text with mild foxing to the fly leaves and title page. Decorative headers and initial letter of each chapter. A beautiful book with a lot of



history in the author text and fore-edge painting. Scottish novelist George Whyte-Melville took a departure from his usual topics of hunting and romance with *Bones and I*, which centres on an urban recluse living in a small, modern villa in a London cul-de-sac, looking out on "the dead wall at the back of a hospital"

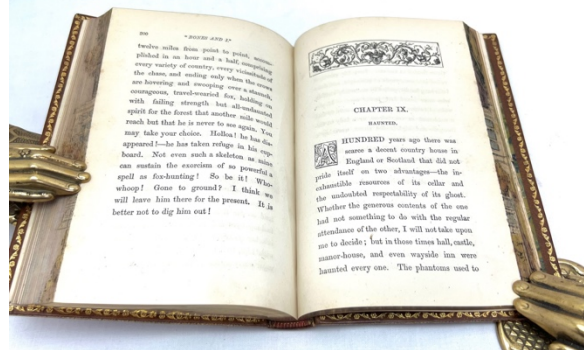
**FORE-EDGE PAINTING**

*Rievaulx Abbey*

This wonderful old fore-edge painting of Rievaulx Abbey showing the ruins by the 15<sup>th</sup> century the abbey and monastery had been basically abandoned and its ruin started leading to its state depicted in this landscape painting.



Rievaulx Abbey ree-VOH was a Cistercian abbey in Rievaulx, situated near Helmsley in the North York Moors National Park, North Yorkshire, England. It was one of the great abbeys in England until it was seized under Henry VIII of England in 1538 during the dissolution of the



monasteries.

A personal interest to me about this author is that Whyte-Melville lost his life in 1878 whilst hunting with the Vale of White Horse Hunt, falling as he galloped over a ploughed field at Bradon Pond, Charlton, Wiltshire. The Dublin Evening Mail said that it was "strange that he, so gallant and accomplished a horseman, who had dared danger with a light heart so often, should have perished, not while jumping a difficult fence, but simply while galloping across a ploughed field." He, a skilled horseman, had often boasted that he had only fallen once in the twenty years from 1847 to 1867.

In my teens and early twenties, I used to hunt with the VWH and Beaufort hunt, I personally remember cubbing season very early morning lined up around Brandon Pond with the morning mist lying low on the field, waiting on the Hounds and huntsman to push through the copse training the hounds for the season to come. Then a month or two later in full hunt galloping across the ploughed and rutted fields jumping the fences and ditches at full tilt to the sound of the hounds speaking.

Whyte-Melville had moved to Tetbury, Gloucestershire, in about 1875, the better to follow the Beaufort and Vale of White Horse hunts. George Whyte-Melville was buried in the churchyard of St Mary's, Tetbury, within a few feet of his property, Barton Abbots. When he rented the house, a friend criticised the choice because it was so near the graveyard. Whyte-Melville replied that perhaps it was, but that it

was a good choice for a hunting man, as his friends would not have to carry him far.

It has been claimed that Whyte-Melville's death inspired the well-known hunting song "John Peel" – although John Peel was a real-life huntsman in the Lake District, the author of the lyrics, John Woodcock Graves, was a close friend of Whyte-Melville. After imbibing a quantity of alcohol at Whyte-Melville's funeral, Graves penned some verses in tribute to Whyte-Melville, set to the melody of a traditional folk song entitled, "Bonnie Annie".

The Scottish Border poet and Australian bush balladeer Will H. Ogilvie (1869–1963) was strongly influenced by Whyte-Melville, so much so that he addressed two poems to him. These lines are from the *Scattered Scarlet* anthology of 1923:

\$725.00 Usd

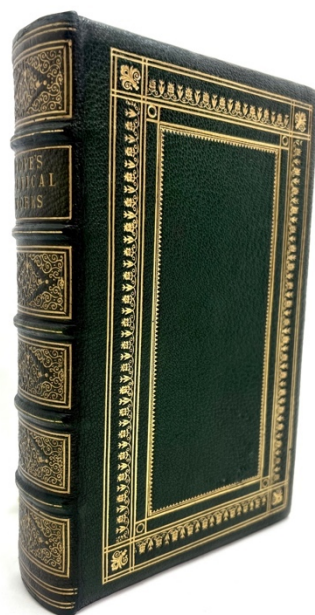
## 9. [FORE-EDGE PAINTING] THE POETICAL WORKS OF ALEXANDER POPE.

With Memoir, Critical Dissertation, and Explanatory Notes, by George Gilfillan. The Gilfillan Poets, series POPE, Alexander

*Published by Edinburgh, London, Dublin. James Nichol & James Nisbet and Co. 1856.*

Bound in full forest green hard grain Morocco, gilt paneling on the front and rear boards, full gilt spine, marble endpapers and gilt dentles. A beautiful tight binding and very crisp clean text. Near perfect condition.

2 Vols in one. Alexander Pope (1688-1744), English poet, literary dictator of





his age and regarded as the English epitome of neo-Classicism. His poetry is characterized by satire, epigram, didacticism, smoothness and technical finish, invective, biting and malicious wit, and skillful use of the closed or heroic couplet. Pope, a Catholic and the son of a linen-draper in London, was unable to attend a public school or a university because of governmental restrictions against Catholic after the Revolution of 1688. A hunchback and cripple as the result of a serious illness in childhood, Pope relieved his sense of rancor in jealous, spiteful, and venomous attacks on his contemporaries; because of this, he was called the "Wicked Wasp of Twickenham", form the name of the London suburb where he lived. He was a Tory in politics and a friend of John Gay and Jonathan Swift. His best-known works are "Pastorals", 1709; "Essay on Criticism", 1711; which made Pope famous and which, he claimed he wrote when he was only twelve years old; "The Rape of the Lock", 1712; "Windsor Forest", 1713; translations of the "Iliad", 1715-1720; and the "Odyssey", 1725 -1726

### FORE-EDGE PAINTING

An early fore-edge painting of Windsor great park and Castle.



Windsor-Forest by Pope,

"Thy forests, Windsor! And thy green retreats,  
At once the Monarch's and Muse's seats, Invite  
my lays."

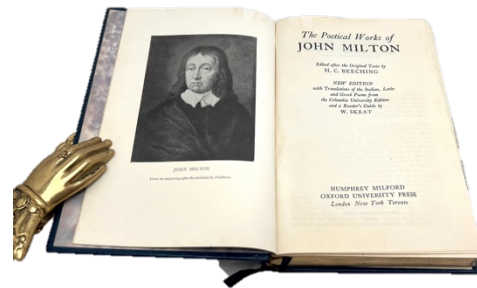
\$1,350 Usd

### 10. [FORE-EDGE PAINTING] THE POETICAL WORKS OF JOHN MILTON.

Edited after the Original Texts by H.C. Beeching. Milton, John.

*Published by Humphrey Milford- Oxford University Press, UK, 1941*

New Edition, 1941. First published in 1904, reissued in 1941. A Near Fine copy in smooth blue sheep cloud marbled endpapers, With Translations of the Italian, Latin and Greek Poems from the Columbia University Edition and a Reader's Guide by W. Skeat. 679pp. Near fine with fore-edge painting.



### FORE-EDGE PAINTING

A relatively modern Fore-Edge painting of HMS Java dismantled by the US Frigate Constitution.

After an Engraving Print; By R. & D. Havell after Nicholas Pocock; 1814;



USS Constitution, under the command of Captain William Bainbridge, was headed for the Indian Ocean in order to disrupt British trade to India when it encountered HMS Java on December 29, 1812, just off the coast of Brazil. A hot action ensued and one by one, Constitution shot away the masts of Java, also killing over a hundred of her crew and mortally wounding her captain. The British ship surrendered and Bainbridge ordered it burned. Following the action, Bainbridge received much praise for his gallantry and humane treatment of his prisoners.

\$420.00 Usd

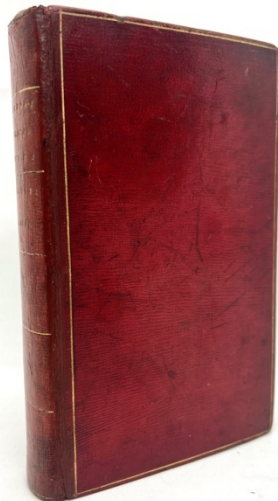
11. [FORE-EDGE PAINTING]  
**MILTON'S PARADISE REGAINED**  
 with Select Notes Subjoined: to which is  
 added a Complete Collection of his  
 Miscellaneous Poems, both English and  
 Latin

Milton, John

Published by Printed by Bensley for Printed by  
 T. Bensley; for T. Longman, B. Law, J. Johnson,  
 C. Dilly, G.G. and J. Robinson, W. Richardson,  
 W. Otridge and Son, R. Baldwin, F. and C.  
 Rivington, J. Scatcherd, Ogilvy and Speare, W.  
 Lowndes, G. and T. Wilkie, G. Kearsley, Vernor  
 and Hood, T. Cadell, Junior, and W. Davies, and  
 S. Hayes. London, 1796



Bound in 18c full red straight grain Morocco simple gilt lines on the board and spine stormont pattern marble endpapers. Slight wear to the head and board edges, commensurate with its age. Engraved frontice and three engraved plates throughout, some foxing of the plates and prelims. 428pp. bookplate on front paste down. R.Foyle booksellers ticket to the inside of the front fly leaf. Paradise Regained, this collection includes Samson Agonistes, poems upon several occasions, sonnets, psalms, a



Latin ode to John Milton by Joannes Baptista Mansus (Poemata), & select notes on Paradise Regained.

**FORE-EDGE PAINTING**

A very early fore-edge painting, unsigned and un-named, probably an English estuary lined with houses and park and a dock leading to small river boats for possible rental and a church clock tower in the back ground. A wonderfully detailed painting.



Milton's works became one of the earliest works for fore-edge painting to be executed on with some of the paintings of this period as early as 1779.

\$2,750.00 Usd

12. [FORE-EDGE PAINTING]  
**LORD OF THE ISLES A Poem**

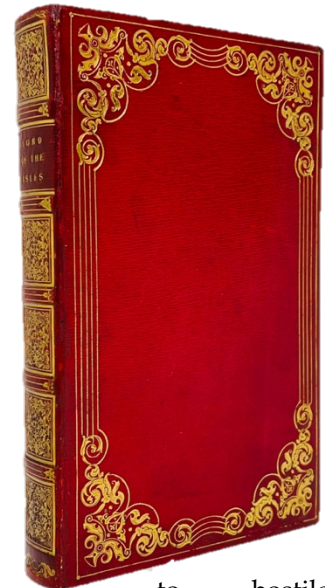
Scott, Walter

Published by Archibald Constable & Company,  
 Edinburgh, 1815Fifth edition of the rhymed,

romantic,  
 narrative-poem by  
 Sir Walter Scott,  
 written in 1815. In  
 six cantos.

In stunning  
 narrative poetry,  
 the story begins  
 during the time  
 when Robert Bruce,  
 Earl of Carrick has  
 been hunted out of  
 Scotland into exile  
 by the English and  
 their allies. Bruce  
 returns over sea  
 from the Island of  
 Rachrin: but is  
 forced to land close

to hostile  
 forces at Artonish Castle on the seacoast of  
 Argyllshire. Seeking refuge from tempestuous





seas, Bruce begs shelter from Ronald, Lord of the Isles: inadvertently on the day of his marriage feast to the beautiful Edith of Lorn. Bruce's very presence is enough to interrupt the nuptials and to break up the festivities: the guests quickly polarise into two armed and equally matched factions: one ready to raise Bruce to the Scottish crown, the other ready to slay him for desecration and murder. The combatants are dispersed with no bloodshed only by the combined offices of Lord Ronald himself, aided by a visiting Abbot: whereupon Bruce quickly removes himself to first the Island of Sky, and then Ayrshire: raising an army willing to rout the English and re-establish the fight for Scottish independence. Bruce begins to win a steady stream of victories as his armies march inevitably towards Bannockburn. There, Bruce confronts Scotland's formidable enemy - led by the son of the Hammer of the Scots: the English outnumbering the Scots by more than two to one.

**FORE-EDGE PAINTING**  
**Tower of London from the south side of the Thames**



A wonderfully captivating scene of the Tower of London from the South side of the Thames with merchant ships busily navigating the Thames, executed in a nice brown / orange color pallet.

\$860.00 Usd

**13. [FORE-EDGE PAINTING]**  
**THE TOURIST IN ITALY. The Landscape Annual ...**

*Publisher: London: Robert Jennings and William Chaplin,*  
 Publication Date: 1831  
 Illustrated; Prout, Samuel. (illustrator). Robert Jennings & William Chaplin, London, 1831.  
 The Landscape Annual 1831. b/w steel engravings from drawings by Samuel Prout. 8vo. vi, (2), 271pp.

Missing Frontice, only 6 plates of the required 26 are present. However! It appears they were never present or were removed from new as there is no offsetting or disruption of the book structure where the plates should be. The case also maybe that 26 plates were difficult to fan out the book to create a fore-edge painting.

**FORE-EDGE PAINTING**  
**Havana**



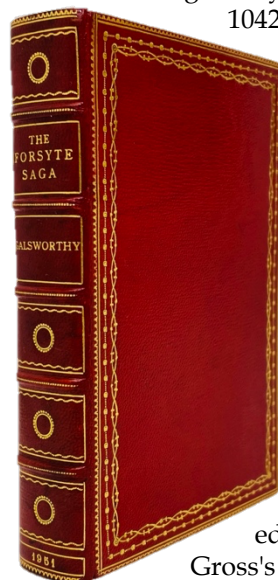
A view of Havana titled in the lower corner labeled HAVANA.

\$580.00 Usd

**14. [FORE-EDGE PAINTING]**  
**THE FORSYTE SAGA**

**John Galsworthy**  
*Published by William Heinemann Ltd / Windmill Press 1951*

This is the 1951 reprint from 1922 including folding family tree chart as frontice.



1042pp not illustrated as per the original 1922 edition. Bound in full red straight grain Morocco for Henry Sotherans, Ltd. With tipped in signature of John Galsworthy dated March 11 1916. The Forsyte Saga was first published in its entirety in 1922; the illustrated single volume edition with Anthony Gross's highly acclaimed drawings was first published in 1950. The Forsyte Saga earned Galsworthy the Nobel Prize for Literature in 1932, and his tales of the vicissitudes of a large upper-middle-class

English family have been adapted under various guises for film and television, including the 1949 Hollywood film *That Forsyte Woman*, starring Errol Flynn, Greer Garson, Walter Pidgeon, and Robert Young.

## FORE-EDGE PAINTING



View of Richmond Bridge, London. Beautifully painted showing the bridge and its quaint surroundings. Two of these books were commissioned by Southrens to be bound by Reiviers, both with Fore-Edge Paintings, the other in Blue Straight Grain Morocco.

\$ 1,200 Usd

### 15. [FORE-EDGE PAINTING] JUNIUS. STAT NOMINIS UMBRA. A NEW EDITION. (LETTERS OF JUNIUS)

#### Junius

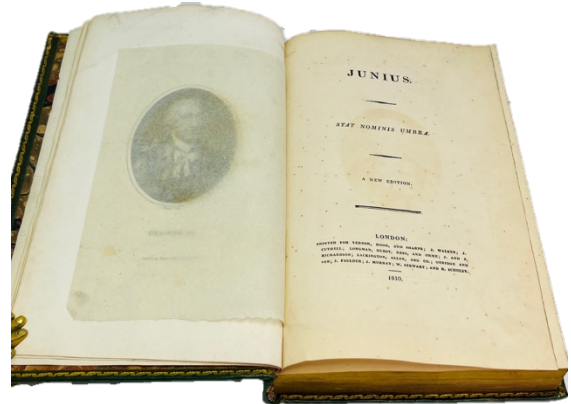
*Published by London: Printed for Vernor, Hood, and Sharpe, J. Walker, J. Cuthell, Longman, Hurst, Rees, and Orme, J. and J. Richardson; Lackington, Allen and Co.; Otridge and Son; J. Faulder; J. Murray; W. Stewart; and R. Scholey, 1810*



Full Green straight-grained morocco marbled end papers. Gilt Spine, Engraved frontispiece portrait of George III. All edges gilt. Collated: xxxi, iii, 380 pages, 12 engraved portraits.

Junius was the pseudonym of a writer of a series of political letters to London's, *Public Advertiser*, from 1769 to 1772 as well as several other London newspapers, such as the *London Evening Post*.

The Letters of Junius had a definite objective: to inform the public of their historical and constitutional rights and liberties as Englishmen; and to highlight where and how the government had infringed upon these rights. Because of the letters, charges were brought against several people, of whom two were convicted and sentenced.



Junius himself was aware of the advantages of concealment, as he wrote in a letter to John Wilkes dated September 18, 1771. Two generations after the appearance of the letters, speculation as to the authorship of Junius was rife. Sir Philip Francis (1740 - 1880), an Irish-born British politician and pamphleteer, is now generally, but not universally, believed to be the author.

## FORE-EDGE PAINTING Yarmouth Isle of White

The Fore-edge is of outstanding intricacy, a detailed painting of Yarmouth showing sail boats and the port in the background, and a small tri mast sailboat in the foreground under full sail and crew battling the strong off shore winds of the Isle of white.

Yarmouth is a town, port and civil parish in the west of the Isle of Wight, off the south coast of England. The town is named for its location at the mouth of the small Western Yar river. The town grew near the river crossing, originally a ferry, which was replaced with a road bridge in 1863. Yarmouth has been a settlement for over a thousand years, and is one of the earliest on the island. The first account of the settlement is in Æthelred the Unready's record of the Danegeld tax of 991, when it was called Eremue, meaning "muddy estuary". The Normans laid out the streets on a grid system, a plan which can still be seen today. It grew rapidly, being given its first



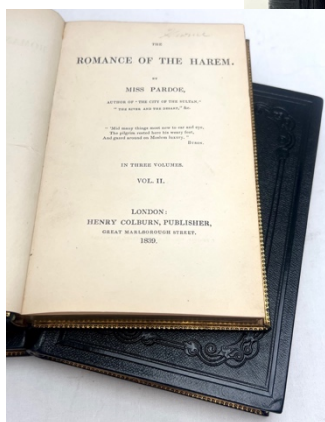
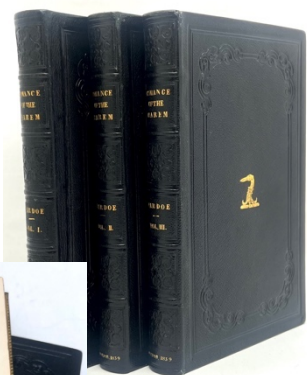
charter as a town in 1135. The town became a parliamentary borough in the Middle Ages, and the Yarmouth constituency was represented by two members of Parliament until 1832 until the castle was built, raids by the French hurt the town; in 1544 it was reputed to have been burned down.

\$1,125 Usd

16. [FORE-EDGE PAINTING]  
THE ROMANCE OF THE HAREM

Pardoe, Miss (Julia), 1806 -1862  
London: H. Colburn, 1839

3 volumes 1<sup>st</sup> edition bound in full very dark brown paste grain Morocco by J. Kelly Binder 15 Gower Place Euston Sq. Light inscription at the top of the title page on Vol. I. all three volumes are in near perfect condition a small gilt emblem on the front boards, low raised bands gilt lettering and extensive sharp blind tooled decoration and solid gilt edges. Julia Sophia Pardoe was born in Beverley, Yorkshire on



December 4th 1806. She was the second daughter of Elizabeth and Major Thomas Pardoe. Her father had an extremely successful Military career which

included participation in the Peninsular campaigns and concluded at Waterloo (Royal Literary Fund Archive: 1102). Julia Pardoe began her literary career at an early age. Her volume of poetry ran to a second edition when she was just fourteen years old (Dictionary of National Biography, 1922: 201). Her poetry has since been used to create music and song. John Bartlett

(1820-1905) includes the opening two lines of a song by Pardoe in his list of 'familiar quotations' in 1901:

FORE-EDGE PAINTING'S

Vol. I. The Bath Mail Arrives at Marlborough  
(Vol. I.)



The improvement in the road network in the mid 18th century led to the introduction of the mail coach in 1784, providing a combined passenger and mail delivery service. Mail coaches bore a distinctive livery of matching colours.

Vol. II. The original arrives at the Black Bear, Hungerford  
(Vol. II.)



The Bear lies in Charnham Street, which formed part of Wiltshire until the boundary changes of 1895. It was always part of the manor of Chilton Foliat and Littlecote until 1893. The manor was in the hands of Henry VII and later Henry VIII, who passed it to five of his six wives (only Anne Boleyn failed to own Chilton Foliat).

Vol III. The Dover Mail leaves the bull Dartford  
(Vol. III.)



This is almost certainly Dartford's oldest Inn and was probably owned by Dartford Priory. The "Bull" in the name refers not to the animal got to a "bull" - a seal or papal edict secured by a seal. It is said that this can be traced back to the 14th century when it was known as the "Holy Bull," the "Holy Seal" or "Holy Edict." However, the

original building was rebuilt in 1703 with a gallery overlooking the yard into which the stagecoaches would enter through an entrance twice as wide as today.

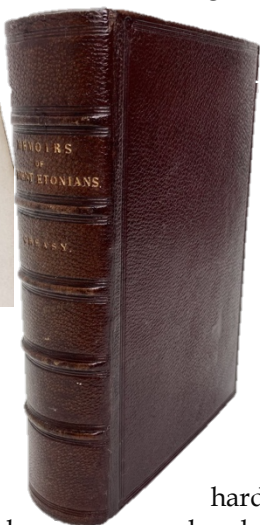
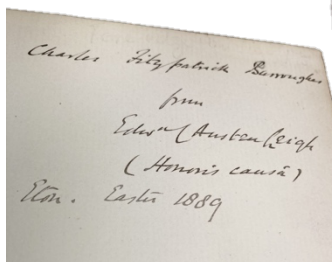
\$1,980 Usd

17. [FORE-EDGE PAINTING].  
MEMOIRS OF EMINENT ETONIANS

Creasy, Edward

London: Chatto and Windus, 1876. New Edition.

Full Hard Grain Morocco. CREASY, Edward, sir (1812-1878). Memoirs of Eminent Etonians, with an inscription by an Eton scholar and great nephew to Jane Austen.



London: Chatto and Windus, 1876. 8vo. Illustrated with full-page plates including frontispiece. Presentation binding in full umber grain morocco, raised bands, gilt titling in compartments, dentelle turn-ins, pale yellow endpapers, all edges gilt. Originally published in 1850 this new edition has frontice and 12 portrait illustrations throughout.

FORE-EDGE PAINTING

A hunting scene

Black Labrador retrieving a duck, Inscribed by a Scholar of Eton and Lower Master of the University on front flyleaf: "Charles Fitzpatrick Burroughs/from/Edward Austen Leigh/Honoris causâ)/Eton Easter 1889".



A FINE COPY WITH AN INTERESTING ASSOCIATION. Edward Compton Austen-Leigh (1839-1916), son of the author James Edward Austen-Leigh (nephew to Jane Austen and biographer of "A Memoir of Jane Austen") and graduate at the top of his class of both Eton and King's College, later becoming an Assistant Master in 1861 of his first alma mater, and a permanent member of the Eton staff during the following summer. In 1887, Austen-Leigh became Lower Master of Eton cementing his legacy in the 1901 Vanity Fair's "Men of the Day" (No. 811) titled "The Flea". Very good. Item #318

Very good with wonderful Fore-Edge of a Dog retrieving a Duck on a country shoot

Association Copy Austen.

\$2,100 Usd

18. [FORE-EDGE PAINTING]  
THE POETICAL WORKS OF GEORGE HERBERT

Rev A. B. Grosart LLD

London: George Bell and Sons, 1892. Revised Edition.

Full Red Morocco. Herbert, George. The Poetical Works. Frontispiece. 8vo, contemporary full red morocco gilt-stamped Sherborn School prize binding by Bickers & Son, spine lettered in gilt in compartments, all edges gilt, spine tips and raised bands rubbed, abraded school prize bookplate to front pastedown. Revised edition. Fore-edge painting with view of Ludlow Castle, Shropshire. London, 1892



Herbert, George. *The Poetical Works*. Frontispiece. 8vo, contemporary full red morocco gilt-stamped Sherborn School prize binding by Bickers & Son, spine lettered in gilt in compartments, all edges gilt, spine tips and raised bands rubbed, abraded school prize bookplate to front pastedown.



Revised edition.

### FORE-EDGE PAINTING

Fore-edge painting with view of Ludlow Castle, Shropshire. The architecture of Ludlow reflects its long history, retaining a blend of several styles of building. The castle is approximately 500 by 435 feet (152 by 133 m) in size, covering almost 5 acres (2.0 ha). The outer bailey includes the Castle House building, now used by the Powis Estate as offices and accommodation,



while the inner bailey, separated by a trench cut out of the stone, houses the Great Tower, Solar block, Great Hall and Great Chamber block, along with later 16th century additions, as well as a rare, circular chapel, modelled on the shrine in the Church of the Holy Sepulchre. English Heritage notes that the ruins represent "a remarkably complete multi-phase complex" and considers Ludlow to be "one of England's finest castle sites".

George Herbert (3 April 1593 – 1 March 1633) was a Welsh-born poet, orator, and priest of the Church of England. His poetry is associated with the writings of the metaphysical poets, and he is recognised as "one of the foremost British devotional lyricists." He was born into an artistic

and wealthy family and largely raised in England. He received a good education that led to his admission to Trinity College, Cambridge, in 1609. He went there with the intention of becoming a priest, but he became the University's Public Orator and attracted the attention of King James I. He served in the Parliament of England in 1624 and briefly in 1625. #ST0320. Very Good. Presentation Binding.

\$970.00 Usd

### 19. [FORE-EDGE PAINTING] THE LADY OF THE LAKE

Scott, Walter  
Adam and Charles Black Edinburgh 1871



(engraved title-p.), 353 pp. plus frontispiece. With engravings at the beginning of each canto. (Small 8vo) red

calf, ornately stamped in blind and gilt on boards and spine, gilt-stamped lettering in green leather spine label, all edges gilt, Bookplates (school prize, and ex libris Edward Thomas King) on front paste-down and endpaper. A handsome binding.



The Lady of the Lake is a narrative poem by Sir Walter Scott, first published in 1810. Set in the Trossachs region of Scotland, it is composed of six

cantos, each of which concerns the action of a single day. There are voluminous antiquarian notes. The poem has three main plots: the contest among three men, Roderick Dhu, James Fitz-James, and Malcolm Graeme, to win the love of Ellen Douglas; the feud and reconciliation of King James V of Scotland and James Douglas; and a war between the Lowland Scots (led by James V) and the Highland clans (led by Roderick Dhu of Clan Alpine). The poem was tremendously influential in the nineteenth century.

### FORE-EDGE PAINTING

A view of Loch Katrine. Set in the centre of Loch Lomond & The Trossachs National Park, the loch has served as the main fresh water supply for the



city of Glasgow for over 150 years. The name Loch Katrine comes from the Gaelic ceteran meaning Highland robber, the most famous of which was born on the loch's northern shores, famous folkloric hero



Rob Roy MacGregor.

It is the fictional setting of Sir Walter Scott's poem The Lady of the Lake and of the subsequent opera by Gioachino Rossini, La donna del lago.

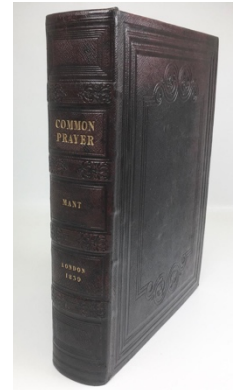
\$910.00 Usd

### 20. [FORE-EDGE] MANT RICHARD

#### THE BOOK OF COMMON PRAYER;

The Book of Common Prayer According to the use of the United Church of England And Ireland: Together with The Psalter or Psalms of David; And the Thirty-Nine Articles of Religion. With Notes Selected and Arranged by The Right Reverend Richard Mant D.D. 1776-1848. Richard Mant.

London: Rivington & Parker, 1830. Published by C.J.G. Rivington and Parker Oxford: London & Oxford, 1830. With a large, highly detailed fore-edge painting. Fourth Edition. Full brown hard grain Morocco leather. Elaborate blind decoration to spine and boards. Spine gilt lettered. Boards also have elaborately blind



tooled panels. All edges gilt. Gilt ruled dentelles. Original yellow end-papers. Internally crisp and clean. No owner name or internal markings. Minor wear only; binding complete with no loss. Tight and bright copy. 966 pages. Extensive 42-page index to Mant's Notes. Being a large volume the print is good and clear; Common Prayer text is in large print. With Psalter - as they are to be sung or said in Churches, and thirty-nine articles.

### FORE-EDGE PAINTING



A great Victorian street scene, probably of London. The detail is incredible- one of the finest fore-edge paintings seen. The more the painting is fanned out, the more detail is revealed. The shop in the street is of 'Alex Young House and Sign Painting'. An exceptional example of a large detailed fore-edge painting. A nice copy of the famous notes by Mant, Anglican Bishop of Down and Connor.

\$2,200 Usd



21. [FORE-EDGE PAINTING]  
**THE BOOK OF COMMON PRAYER, AND  
 ADMINISTRATION OF THE  
 SACRAMENTS.**

[Bound with:] A New Version of The Psalms of David, Fitted to The Tunes Used in Churches.  
 [With:] Proper Lessons to be read at Morning & Evening Prayer on the Sundays and other Holy-Days throughout the year. [The latter bound with:] The New Testament.



(Book of Common Prayer)  
 Published by Printed at the University Press, Oxford, 1834



2 vols., 48vo, ff. [287; 343]. Contemporary dark green paste grain morocco, boards bordered with a double-blind rule, spines divided by blind rules and lettered in gilt, all edges gilt, housed

in the original black morocco vertical slipcase with tabbed lid. A plain but attractively bound pair of miniature devotional volumes.

[FORE-EDGE PAINTING]



**Vol I. Basingwerk Monastery.**

Ranulf de Gernon was earl of Chester from 1129-1153. He offered Basingwerk to monks of the Norman abbey of Savigny, which enjoyed a briefly fashionable status in Norman Britain. The first monks from Savigny probably lived within

the protective confines of a nearby Norman fortress known as Hen Blas.



The Savigniac order merged with the Cistercian order in 1147 and then a decade later the abbey was granted to Buildwas Abbey in Shropshire. In that same year, Henry II effectively re-founded the abbey, around the time the monks moved from Hen Blas to Basingwerk, at what is now called Greenfield.

**Vol II. Conway Castle.**

The site was occupied by a Cistercian monastery favoured by the Welsh princes, as well as the location of one of the palaces (called llys) of the Welsh princes.



From Conwy: "the oldest structure is part of the town walls, now all incorporating the still standing Conway Castle.

\$1,110.00 Usd

22. [FORE-EDGE PAINTING]

RIDER'S BRITISH MERLIN:

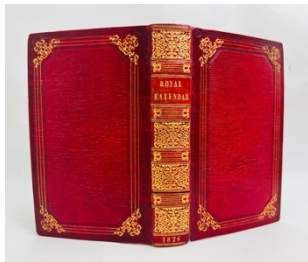
Published by Printed for the Company of Stationers, By Nichols and Son, London, 1826

For the Year of our Lord God 1826. Being the second after Bissextile. Adorned with many delightful Verities, fitting all Capacities in the Islands of

Great Britain's Monarchy. With Notes of Husbandry, Fairs, Marts and Tables for many necessary Uses

Rider, Cardanus 407 pp. 17.5x10.5 cm (6¾x4"),

contemporary red straight grain Morocco, ruled in gilt, raised bands, sections tooled in gilt; all edges gilt, gilt dentelles.



[FORE-EDGE PAINTING]

With fore-edge painting of an armored knight rearing on horseback. Bookplate of Thomas Poynder on front pastedown, ink ownership marks on front flyleaf. Ink price stamp on title page.

\$1,150.00 Usd



23. [FORE-EDGE PAINTING]

CRITICAL AND HISTORICAL ESSAYS

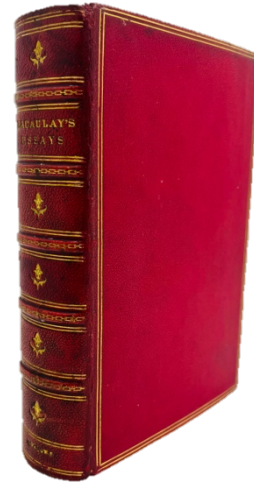
Contributed to the Edinburgh Review

Lord Macaulay

Published by Longmans, Green, and Co. London, 1874

8vo Bound in full red hard-grain Morocco early inscription to front fly leaf dated 1877, Gilt lines on the boards gilt dentells and lines

lettering centre tool of a thistle to the spine. Some mild foxing a nice tight copy with a very nice Fore-Edge Painting. Thomas Babington Macaulay, 1st Baron Macaulay (1800 - 1859) was a nineteenth-century British poet, historian and Whig politician and one of the two Members of Parliament for Edinburgh. He wrote extensively as an essayist and reviewer, and on British history. The Edinburgh Review, founded in 1802, was one of the most influential British magazines of the 19th century. It ceased publication in 1929.



[FORE-EDGE PAINTING]

Holkham Hall Norfolk

Holkham Hall is one of England's finest examples of the Palladian revival style of architecture, and the severity of its design is closer to Palladio's ideals than many of the other numerous Palladian style houses of the period.



The Holkham Estate was built up by Sir Edward Coke, the founder of his family's fortune. He bought Neales manor in 1609, though never lived there, and made many other purchases of land in Norfolk to endow to his six sons. His fourth son,



John, inherited the land and married heiress Meriel Wheatley in 1612. They made Hill Hall their home, and by 1659, John had complete ownership of all three Holkham manors. It is the ancestral home of the Coke family, who became Earls of Leicester.

\$670.00 Usd

24. [DOUBLE FORE-EDGE  
PAINTING]

QUINTI HORATII FLACCI OPERA

Gesner, J.M., editor

Harding, Mavor, et Lepard London 1824

338 pp. Text in Latin. With woodcut frontispiece and title vignette plus two fore-edge paintings. 16.4x10 cm (6½x4"), full dark red straight grain



Morocco, raised bands, lettering and ruling in gilt; all edges gilt. The works of Horace, Ink ownership mark of previous owner on front flyleaf.

DOUBLE FORE-EDGE PAINTINGS

Incredibly detailed fore-edge paintings featuring views of Badminton House in Gloucestershire and the Stowe House, in Buckinghamshire.

BADMINTON HOUSE;

In 1612 Edward Somerset, 4th Earl of Worcester, bought from Nicholas Boteler his manors of Great and Little Badminton, called 'Madmintune' [sic] in the Domesday Book while one century earlier



the name 'Badimyncgtun' was recorded, held by that family since 1275.

Edward Somerset's third son Sir Thomas Somerset modernized the old house in the late 1620s, and built a new T-shaped gabled range. Evidence suggests he also built up on the present north and west fronts. The Dukes of Beaufort acquired the property in the late 17th century, when the family moved from Raglan Castle, Monmouthshire, which had been ruined in the Civil War.



The third duke adapted Sir Thomas Somerset's house by incorporating his several gabled ranges around the courtyard and extending the old house eastwards to provide a new set of domestic apartments. He raised a grand Jonesian centrepiece on the north front. The two-bay flanking elevations were five storeys high, reduced to three storeys in 1713. Their domed crowning pavilions are by James Gibbs. For the fourth duke, who succeeded his brother in 1745, the architect William Kent renovated and extended the house in the Palladian style, but many earlier elements remain. The duke was instrumental in bringing the Italian artist Canaletto to England: Canaletto's two views of Badminton remain in the house.

STOWE HOUSE;

The medieval settlement of Stowe clustered around the parish church of St Mary's, Stowe. From 1330, the Osney Abbey maintained a manor house at Stowe occupied by a steward.



Osney Abbey retained Stowe until it was forced to surrender its estates to the Crown in the Dissolution of the Monasteries in 1539.

Sir George Gifford MP owned Stowe Manor and Rectory. He willed it to his son Thomas Gifford (born about 1542 died 16 February 1593). The Stowe estate was leased from Thomas Gifford in 1571 by Peter Temple whose son, John Temple, bought the manor and estate of Stowe in 1589 and it eventually became the home of the Temple family.



Their family fortune was based on sheep farming, at Witney in Oxfordshire, and in 1546 they rented a sheep farm in Burton Dassett in Warwickshire in the late 17th century, the house was completely rebuilt by Sir Richard Temple, 3rd Baronet, (c.1683) on the present site. This house is now the core of the mansion known today.

\$3,110 Usd