

JEFF WEBER RARE BOOKS

1815 Oak Ave, Carlsbad CA 92008

Phone: 323 333 4140
weberbks@pacbell.net

MEMBER: ABAA ILAB



CATALOGUE 199
91 Fore-edge Paintings

WITH THEIR HISTORY & PROVENANCE



[#12 Bible]

EVERY BOOK IS LISTED ON MY WEB-SITE WITH MULTIPLE COLOR PHOTOGRAPHS TO SHOW THE BINDING, TITLE-PAGE and FORE-EDGE PAINTING: [click here]: [Weber Rare Books](#)

ALSO: Earlier **Fore-edge Painting Catalogues** are also on my web-page:

[2017] [42 Fore-edge Paintings; Being from Private Collections](#)

[2017] [Fore-edge Painting List; January 2017](#)

[7 choice items]

[2017] [List FEBRUARY 2017: Fore-edge Paintings](#)

24 items from a private collection

[2017] [Recent Fore-Edge Paintings: From a Private Collection](#)

[2017] [Rev. Dr. W. Morgan Patterson: Fore-Edge Painting Collection](#)



1. **ABDY, Mrs. Maria Smith** (1818-1867). *Poetry. Seventh series. These verses have appeared at various times, in different magazines and annuals. (For Private Circulation).* London: J. Robins, 1858. ¶ 8vo. 178 pp. Original full pea-green blind and gilt-stamped calf, all edges gilt. Bookplates of William Flitton and Edward Thomas King. Very good. [FF2372]

\$ 650

With a fore-edge painting of Wimborne Minster, Dorset, United Kingdom, showing a wide green field, two persons taking a walk with their dog.

PROVENANCE: Edward Thomas King was a fore-edge painting collector and owned a Don Noble painting, thus probably active buying in the 1970s. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 214-6 [Noble fl. 1965-2000). [JWRB]



2. **AIKIN, Dr. John** (1747-1822). *Select Works of the British Poets. With biographical and critical prefaces.* London: Printed for Longman, Rees, Orme, Brown and Green, 1826. ¶ 8vo. vii, 807, [1] pp. Rear leaves creased. Original maroon morocco, gilt-stamped raised bands, all edges gilt. Very good. [FF2368]

\$ 650

With a fore-edge painting in watercolors applied to the fanned edge of the book, entitled, "Dover from the Roman [Priory?] Gate Road."



3. [ALCUNE] Carlo Maria MAGGI (1630-1699). *Scelta di Alcune Rime Sacre e morali*. In Pisa: Presso Ranieri Prosperi Stamp. Arciv., 1793. ¶ 8vo. 112 pp. Original full crimson red straight-grain morocco, five raised bands, gilt spine title, all edges gilt. Lightly foxed. Early ownership signatures on title: G. Spencer, Naples [Feb.?] 1917; and Anne Fawkes. Fine. [FF2373]

\$ 1,200

DOUBLE FORE-EDGE PAINTING with (1) View of the Castle of St. Angelo, Rome, with St. Peter's in background; (2) St. Mark's, Venice, from the piazza. Paintings not signed, but the inscription is in the artist's handwriting. The paintings are likely painted in the early 1950s [prior to 1956]. ¶

PROVENANCE: Spencer, Naples [Feb.?] 1917 – Anne Fawkes – Purchased from Zeitlin & Ver Brugge Booksellers, Los Angeles [1980s]. [kmw]



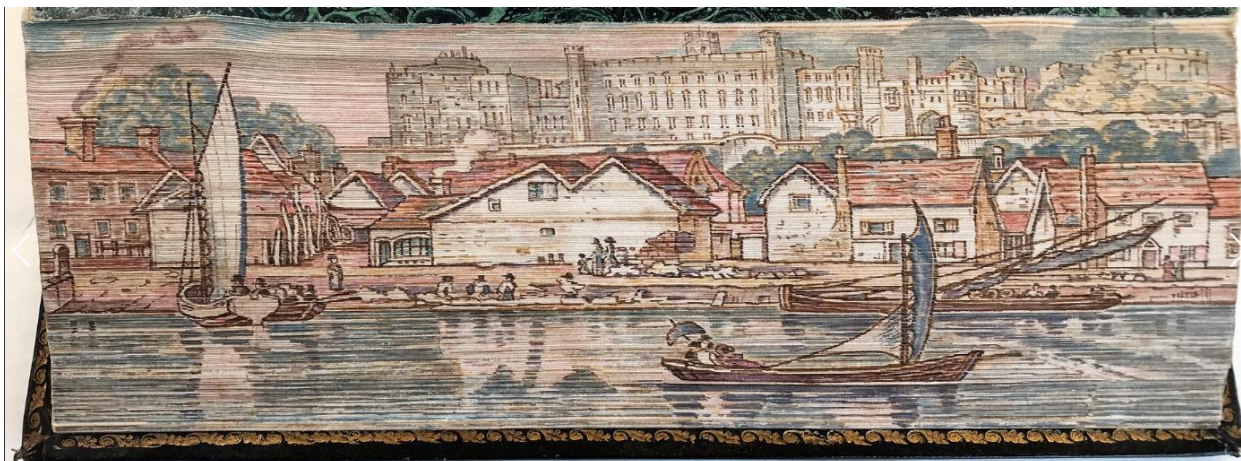
4. **BALFOUR, Clara Lucas** (1808-1878). *Moral Heroism: or, the trials and triumphs of the great and good*. London: Houlston and Stoneman, 1846. ¶ Small 8vo. iv, 368 pp. Early ownership inscription "Given to J. Crealock for perseverance and attention to his various studies, Xmas – 1846 – December 7th." With an armorial bookplate of Crealock of Langerton. Fine. [FF2374]

\$ 600

With a boldly painted scene of three riders on horseback involved in a deer [?]-hunting chase (one of the riders is a woman). Painted circa 1990s-2000. ¶

PROVENANCE: Major-general John North Crealock (1837-1895). He and his brother, Lieutenant-General Henry Hope Crealock, were both engaged in deer hunting. A book was issued, written by Henry and edited after Henry's death, by his brother John, *Deer-Stalking in the Highlands of Scotland*, suggesting this fore-edge painting may be relating to deer hunting rather than the usual foxhunting. However the painting is clearly executed long after the ownership of John North Crealock.

[kmw]



Painting of Windsor by Don Noble

5. **BCP 1817.** *The Book of Common Prayer, and Administration of the Sacraments and other rites and ceremonies of the Church... Cambridge Stereotype edition.* Cambridge: Stereotyped and Printed by J. Smith, 1817. ¶ 8vo. Original full black straight grain morocco, gilt-stamped, a.e.g. Armorial bookplate of Clowes. Very good. [FF2415]

\$ 500

With a fore-edge painting of Windsor. Painted by Don Noble. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 214-6 [Noble fl. 1965-2000]. [kmw]



6. [BCP 1854, 1853] *The Book of Common Prayer, and administration of the Sacraments, and other rites and ceremonies of the Church. . .* Oxford: Printed at the University Press, 1854, 1853. ¶ Two parts in one volume. 8vo. Original dark olive green blind-stamped morocco, raised bands, gilt spine title, all edges gilt, with a fancy calligraphic monogram to the upper and lower covers "BCP", by Hayday. With a green cloth thumb-holed slip-case (felt-lined); case edges are worn. Book is excellent. Fine. [FF2378]

\$ 650

With a fore-edge painting of da Vinci's Last Supper, painted by Martin Frost, with his monogram on the painting. With Frost's inscribed label affixed to the rear, painted and dated 1999. The painting is exquisitely executed and shows a thin alternating dual boarder surrounding the scene. The slip-case is also made by Frost. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3 [Frost fl. 1973-2018+). [kmw]



7. **BEATTIE, James.** *The Minstrel, or the Progress of Genius. With some other poems.* Edinburgh: Printed by J. Ballantyne, 1807. ¶ 12mo. xi, [1], 153, [1] pp. Original straight grain blind and gilt-stamped morocco, raised bands, all edges gilt; rubbed. Armorial bookplate of Hartshorne. Very good. [FF214]

\$ 750

WITH A FORE-EDGE PAINTING OF A FINE BRITISH SEASCAPE WITH LIGHTHOUSE AND PROMONTORY. Appears to be painted ca.1920s. [kmw]



8. **BEAUFORT, Henry Charles Fitzroy Somerset, Duke of.** *Hunting.* By his grace the Duke of Beaufort, K.G. and Mowbray Morris. With Contributions by the Earl of Suffolk and Berkshire Rev. E. W. L. Davies, Digby Collins, and Alfred E. T. Watson with Illustrations by J. Sturgess and J. Charlton. London: Longmans, Green, 1885. ¶ Small 8vo. xii, 373 pp. Color frontispiece, with illustrations by J. Sturgess and J. Charlton, index; light foxing to title. Modern half lavish green morocco, raised bands, spine gilt-stamped with horse and cap & whip symbols, gilt-stamped red morocco spine label, all edges gilt. Rubber-stamp [on half-title] of A. B. James, Bridgewater. Fine. [FF2376]

\$ 500

With a fine fore-edge painting showing a fox-hunting expedition with 5 riders and their horses in the chase, jumping a fence (one falling). Painted by the same artist who did the scene on the Oliver Cromwell, and "French Drama", Thomas Hood, Poems of Wit and Humour, (1863). Not signed, painted ca. 1990s. [kmw]



9. **[BIBLE 1802]**. *The Holy Bible, containing the Old Testament and the New: Translated out of the original tongues: and with the former translations Diligently compared and revised, By His Majesty's special Command.* London: John Reeves, 1802. ¶

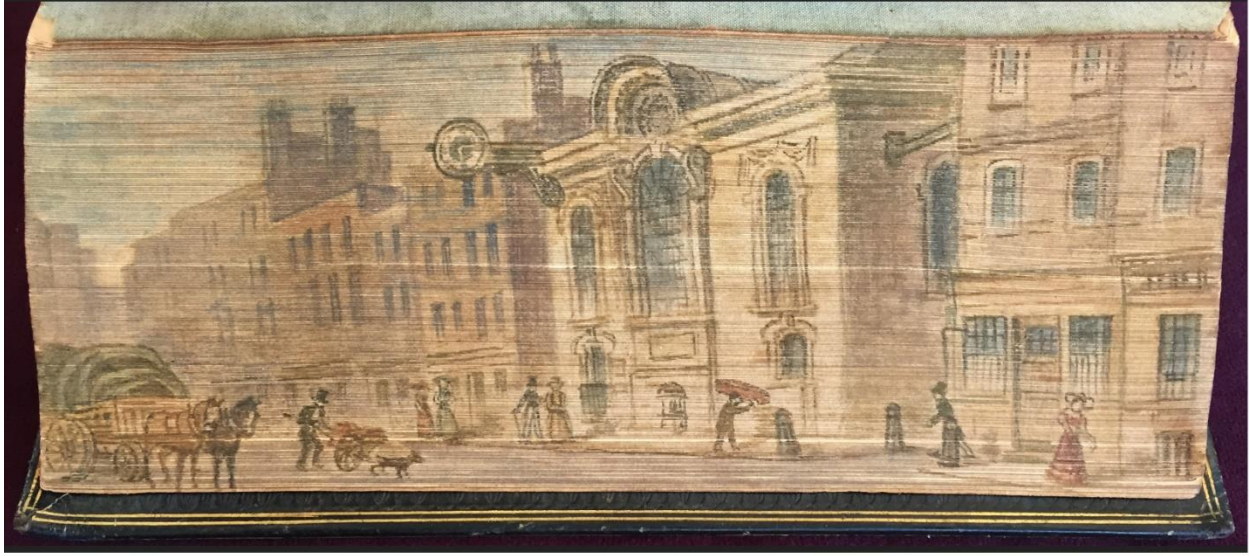
4to. [ii], xxi pp. [228] ff. [a2, b-d4, e2, A-Z4, 2A-Z4, 3A-G4]. Original dark greenish-blue straight-grain morocco, gilt floral ruled borders, raised bands with three angels in three compartments, a.e.g. The binding is not sign but it is similar to other English bindings of the period, possibly Staggemeier & Welcher. The spine foot says "Genesis to Numbers" and "Reeves's – Edition" in gilt. Early armorial bookplate of W. H. Battie-Wrightson, Cusworth, Yorkshire. Extensively annotated in ink holograph (3 ½ pages on blank endleaves), being the record of Thomas de Grey's family births, marriages and deaths; he is the second son of Lord Walsingham, "a clergyman married

Elizabeth Fourth Daughter of the Hon.ble. Brownlow North, Bishop of Winchester on the 12th of August 1802 by Special Licence at the Private Chapel at Winchester House Chelsea. . . " Very good. [FF167]

\$ 1,600

WITH A DOUBLE FORE-EDGE PAINTING of Philadelphia in 1790 and New York in 1820. The scene of Philadelphia shows churches, buildings, a harbor and shipping scene; on the reverse edge showing "New York" has various harbor buildings. Not signed; likely painted just prior to Leamington's owning this volume, thus ca. 1953. The artist is not known. Often an American bookstore would import a volume acquired from an artist or a British bookstore.

PROVENANCE: W. H. Battie-Wrightson, Cusworth, Yorkshire. William Wrightson (1752-1827), of Cusworth Hall, Doncaster, Yorkshire, was a former member of Parliament (1784-1790); his son of the same name, lived (1789-1879); it is unclear which person's bookplate the name refers. Brownlow North (1741-1820), (former owner, family member) was appointed Bishop of Winchester in 1781. [DNB]. More recently, a pencil note within the book indicates it was purchased from Leamington Book Shop, July 1953. A bookseller's clipped catalogue description appears to be that of Leamington's [Price: £18 10s. ca. 1953]. A later pencil note 12/98 indicates this book was priced in December 1998 at \$ 1,600.



10. **[BIBLE 1811]** *The Holy Bible, Containing the Old and New Testaments: Translated out of the original tongues; And with the former translations diligently compared and revised, By His Majesty's special Command.* Edinburgh: Sir D. Hunter Blair, and J. Bruce, 1811. ¶ Two volumes. Thick 12mo. Original steel-blue straight grain morocco, tooled in blind and gilt extra, all edges gilt. Handsome binding. Very good. [FF215]

\$ 950

WITH TWO FORE-EDGE PAINTINGS: 1) ST. GILES' CRIPPLEGATE, AFTER THOMAS HOSMER SHEPHERD'S PAINTING OF 1830, AND ENGRAVED BY JOSIAH HENSHALL (1801?-1869); 2) CHURCH OF ST. SWITHIN'S,

CANNON STREET [LONDON], AFTER THOMAS HOSMER SHEPHERD'S PAINTING, ENGRAVED BY J. TINGLE. St. Giles' Cripplegate is one of the few remaining medieval churches that survived the bombings of London during WWII. The fore-edge paintings here are 20th century work. Sold: Butterfield & Butterfield [in 2002 became Bonhams], lot 2127. [kmw]



The "Pietà" by Francesco Francia (from a figure in the book)

11. **[BIBLE 1865]** *The New Testament of Our Lord and Saviour Jesus Christ. With engravings on wood from designs of Fra Angelico, Pietro Perugino, Francesco Francia, Lorenzo di Credi, Fra Bartolommeo, Titian, Raphael, Gaudenzio Ferrari, Daniel di Volterra, and others.* London: Longman, Green, Longman, Roberts, and Green, 1865. ¶ Small folio. xvi, 540 pp. Illustrated throughout. Original binding by Rivière dark green morocco, stamped in blind and gold over heavy boards, a.e.g.; corners worn, but otherwise very good. Bookplate and rubber stamp of Dr. Juan Weiss. [FF120]

\$ 850

With a large fore-edge painting of the body of Christ, mourned by the Virgin Mary, and an Angel, as depicted on page 257, after the painting of the "Pietà" by Francesco Francia (1450-1518). The fore-edge painting is unsigned and probably dates from pre 1980. The original painting is in the National Gallery, London. See: Charles Heaton, *A Concise History of Painting*, 1893, p. 81.



12. **BIBLE.** *The Holy Bible, containing the Old and New Testaments. . . Stereotype edition.* Cambridge: Printed by J. Smith, 1817, 1816. ¶ 2 volumes. Small 12mo. [iv], 600; 601-821, [1], [2]; 250, [2] pp. Original crimson blind- and gilt-stamped straight grained morocco, all edges gilt. Within slip-case bound in red cloth, gilt-stamped back "Fore-edge Paintings" [likely the box dates from the time of the fore-edge painting]. [FF2408]

\$ 1,250

With two lovely fore-edge paintings painted on the fanned edges; not labeled, but the scenes are of British churches.

PROVENANCE: Carnegie Book Shop, New York [Dec 14, 1965] – sold to: Roland S. Bond, Dallas, TX. Probably this is the Louis H. Silver [d.1963], Chicago, copy, sold at Parke-Bernet Galleries, Nov. 16, 1965 [sold to Carnegie Book Shop, NY]. The

volume was described as "one vol. bound in 2, which was an oversight as the 2nd title is deep within the second vol. Silver was a lawyer, engineer and Chicago hotel owner [Gold Coast Hotels] who was a trustee of the Newberry Library. The bulk of his collection was purchased through his agent, the noted bookseller John F. Fleming, and brought a reported [NY Times, May 15, 1964] price of 2.75 million dollars.

The University of Texas, Ransom Center reports: "In June of 1963, Silver was diagnosed with terminal cancer and enlisted Fleming's help in selling his substantial library. Silver had very specific demands for the sale—his library was to be sold en bloc and he should receive no less than \$ 2.2 million for it. Fleming made contact with several auction houses, but on October 27, 1963 Silver died before any action towards a sale could be completed. Silver's estate, represented by Clarence A. Beutel and Silver's wife Amy, wanted the search for a buyer to continue according to Silver's specifications.

On November 15, 1963, the University of Texas at Austin expressed interest in the collection. Fleming began negotiations with Dr. Harry Ransom, Chancellor of the University of Texas at Austin. Within a month, Ransom had \$ 2.75 million in cash for the sale. Silver's estate, though, was feeling hesitant about the sale. The first problem was that they did not want to pay Fleming his \$ 200,000 commission. The second was that they felt pressured to keep the Silver Library in Illinois by selling it to the Newberry Library instead. In the end, that is what the estate chose to do. On May 13, 1964 the Newberry Library bought the Silver Library for \$ 2.75 million.

Under Illinois law, Fleming, as a property broker, should have earned his commission when he produced a ready, willing, and able buyer. There is no requirement that a sale with that buyer must occur. Since Fleming produced his buyer, he requested his commission. When the Silver estate refused, Fleming filed a lawsuit in Illinois on August 6, 1964. The estate was granted summary judgment and the case was dismissed. The court found that since many of the books were damaged and the University of Texas did not examine the books prior to agreeing to buy them, it would not have actually been willing to commit to the sale. Fleming appealed to the Seventh Circuit Court of Appeals. In *John F. Fleming, Incorporated v. Beutel* (395 F.2d 21), the appellate court remanded the case after finding that the lower court was incorrect in granting summary judgment. The appellate court ruled that when one was dealing

with older books, some damage was par for the course, and so the buyer would have been willing to go through with the sale. However, rather than continue the court battle, Fleming settled out of court for \$ 92,000 on December 17, 1968.

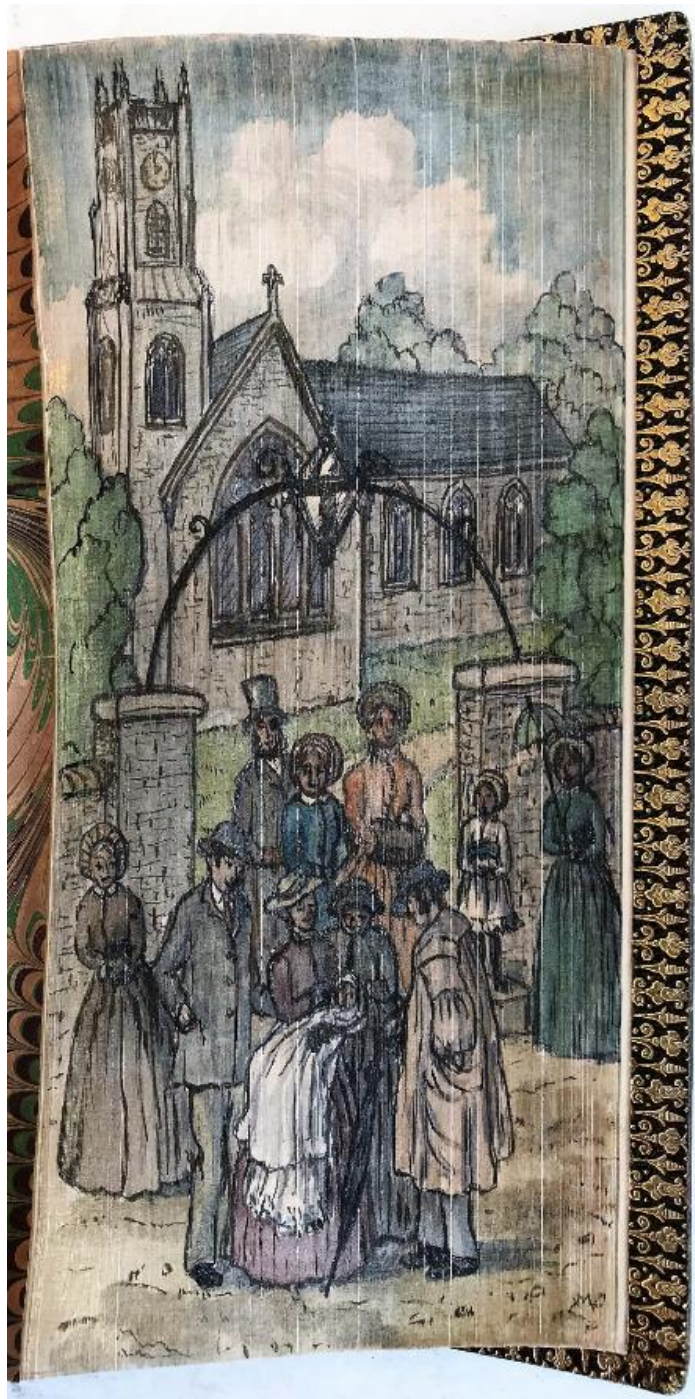
The Newberry Library took possession of the Silver Library, and, against Silver's wishes, discarded one third of the books as surplus and auctioned them." [JWRB]



*Two-Way (Split-Double) Fore-Edge Painting by Don Noble
Piccadilly and Regent Street*

13. **BIBLE. 1863.** *The Holy Bible, containing the Old and New Testaments: translated out of the original tongues... Appointed to be read in churches.* Oxford: Printed at the University Press, 1863. ¶ 4to. With full black gilt-stamped morocco binding, a.e.g., by Edmonds & Remnants (signed at rear board). Very good. [FF2416]
\$ 750

With a two-way (split-double) fore-edge painting showing scenes of Piccadilly and Regent Street. Painted by Don Noble. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 214-6 [Noble fl. 1965-2000). [kmw]



14. **BIBLE.** ca.1930-50. *The Holy Bible; containing the Old and New Testaments.* Oxford: University Press, ca.1930-50. ¶ India Paper issue. Original dark green morocco, raised bands, gilt spine title, a.e.g., by Zaehnsdorf. Very good. [FF2417]

\$ 400

With a fore-edge painting of a British church scene, exterior, with families gathering, baptizing a baby. This (unnamed) artist working for Harrington's in the 1990s [See Sprague 1884]. [kmw]



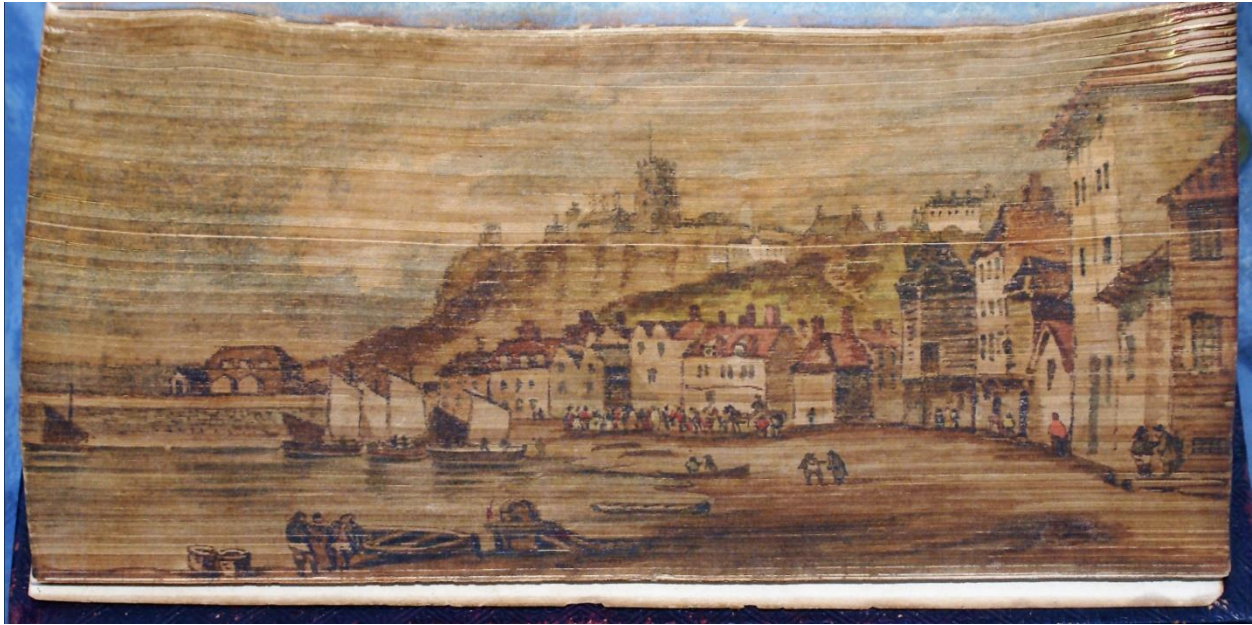
Fore-Edge Painting by Martin Frost of Westminster Abbey

15. **[Bible; Lord's Supper]** *The New Week's Preparation for a worthy receiving of the Lords Supper. As recommended and appointed by the Church of England: consisting of meditations and prayers for the morning and evening of every day in the week, with forms of examination and confessions of sins and a companion at the altar . . . Holy Sacrament. To which are added a morning and evening prayer for the closet or family.* London: Printed for W. Bent, [1808]. ¶ Small 8vo. [iv], viii, 142; 144 pp. Engraved frontispiece. Contemporary full red straight-grained morocco, all edges gilt, [for] Sotheran, London. Near fine. [FF181]

\$ 500

With a fore-edge painting by Martin Frost of Westminster Abbey, signed with his initials in the lower right corner of the painting. Probably painted ca. 1985/86. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 151-3.

PROVENANCE: Ownership signatures of Caroline Heathcote; L. Jackman.



16. **[Bible].** *The Holy Bible, containing the old and new testaments . . . Stereotype edition.*
Oxford: Printed at the Clarendon Press, by Samuel Collingwood, 1822. ¶ 8vo.
1039 pp. Paper lightly browned (causing edge painting to look browned).
Original dark brown straight grained morocco elaborately stamped in blind,
a.e.g.; neatly rebacked, edges scuffed, inner hinges re-enforced. Very good.
Leather bookplate of Sydney Sanner. [FF071]

\$ 575

With fore-edge painting of "FOLKSTONE." An early painting (date unknown).
Painted on a unusual decorative blind-stamped contemporary morocco leather
binding.

PROVENANCE: Navy blue morocco bookplate of Sydney Sanner, possibly a
freemason and, if so, this could be the copy of Judge James Sydney Sanner (1872-
1956), Supreme Court of Montana. He was also involved with inventing mining
machinery. He died in Los Angeles. Earlier inscription of "Emily C. Hammersley,
[daughter of my] [and in another hand:] Great Aunt . . . Constance Maria Stopford,
Ridgeway, 1920."



Painted by Don Noble

17. [Bible] **MARTIN, David.** *La Sainte Bible qui contient le Vieux et le Nouveau Testament, revue sur les originaux . . .* Genève, 1820 ¶ Two volumes in one. [5 ¼ inches]. Small 12mo. [2], 985, [1]; [2], 319, [1] pp. Original full burgundy straight-grained morocco, a.e.g. Early ink inscription, Isabella Blake from his affectionate Uncle Edward Steele, June 19th, 1832; G.B. Oughterson [George? (1838-1912)], August 24th, 1852. Fine. [FF200]

\$ 500

With a fore-edge painting of "Muenster Cathedral," Germany, PAINTED BY DON NOBLE [not signed, circa 1985-1995]. In checking the façade it appears in fact that this is the Aachen Cathedral. It is the burial place of the Holy Roman Emperor, Charlemagne (who also ordered the cathedral to be built). It is also known as Cathedral of Aix-la-Chapelle. The painting here depicts the cathedral prior to the construction of the tower that was finished by 1884. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 214-6 [Noble fl. 1965-2000). [kmw]



Jesus on the cross ; Moses with the Ten Commandments

18. **[BIBLE].** *The Holy Bible, Containing the Old and New Testaments: Translated out of the original tongues; and with the former translations diligently compared and revised, By his Majesty's Special Command.* Edinburgh: Printed by Sir D. Hunter Blair and J. Bruce, 1813, 1809. ¶ 2 volumes. 8vo. Original full crimson red blind and gilt-tooled straight-grain morocco, all edges gilt. Armorial bookplate of A. Lamont of Knockdow. Near fine. [FF2377]

\$ 800

With two vertical watercolor scenes hidden under the gilt of the fore-edge: (1) A vertical scene depicting Moses with the Ten Commandments; (2) Another vertical view of Jesus on the cross. The paintings date from the 1990s, by an artist working for Harrington's, London. In this volume the Psalms is dated, on the title-page, 1809.

PROVENANCE: Probably: Alexander Lamont (1784-1861) of Knockdow, Inverchoalain, Argyllshire, Scotland, though his son had the same name (and yet died at 25 years of age in 1897). "Educated in Edinburgh and was a lawyer (writer to the signet) since 1812 and was now in the firm Lamont & Newton. One of his clients was the Duke of Queensberry. He lived in Edinburgh and summered in Kilmichael. He had one son and 3 daughters." [kmw]



Painted by Martin Frost

19. **[Book of Common Prayer; Church of England]** *The Book of Common Prayer, and Administration of the Sacraments, Rites and Ceremonies of the Church. According to the use of the Church of England; together with the Psalter, or Psalms of David.* London: Printed by John Jarvis, 1792. ¶ 8vo. Original straight grained red morocco, double gilt rules, gilt spine devises, all edges gilt; joint starting, rubbed. Three handwritten prayers found on front free endleaves. Very good. [FF216]

\$ 695



WITH A FORE-EDGE PAINTING APPLIED TO THE FANNED EDGE OF "OXFORD FROM THE WATER MEADOWS." Painted by Martin Frost with his monogram signature in the painting on the upper right corner. Purchased from Sotheran's. Painted in the 1990s. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 151-3 [Frost fl. 1973-2018+). [kmw]

20. **BRISTOW, John Charles.** *Travels and Tales in Verse. Volume II.* London: Samuel Hodgson, 1842. ¶ Vol. II only [gilt vol. number painted-over on spine; spine title: "Poems by J.C.B." – with the "II" obscured]. Small 8vo. iv, 429 pp. Engraved frontispiece and half-title. Original full maroon blind and gilt-stamped morocco, all edges gilt; rubbed. INSCRIBED BY THE AUTHOR, "From the author to Ellen Parry Fletcher, June, 1845." Fine. [FF2379]

\$ 450

With a vertical fore-edge painting of a British galleon at sea. Painted ca. 1990s for (and by) Harrington's, London. ¶ Contents: Tour on the continent; Poems on the tour. Vision of Eric and Ella, or the Exiles of the Oberland; The Revenge of Rengo, a tale of an Araucan; The Garden of Irem, an

Arabian tale; The Peacock and the Lory, a Hindu tale. [kmw]



Three-Way Fore-edge Painting by Martin Frost

21. **BROWN, Thomas.** *Sermons.* Edinburgh: Printed by J. Ritchie . . . 1828. ¶ 8vo. viii, 541, [3] pp. Errata leaf. Original black blind-stamped morocco, 5 raised bands, elaborate blind-stamped spine with gilt title, a.e.g., bound by Alexander Banks, Jr., Edinburgh, with his binder's label; rubbed. Very good. [FF201]

\$ 1,350

WITH A STUNNING THREE-WAY GOLF FORE-EDGE PAINTING, painted by Martin Frost with his initials in the painting; painted in 1995. The three separate scenes are stunning in their beauty. Fore-edge: A match at the Royal and Ancient Course, St. Andrews, Scotland. Top-edge: A lady golfer troubled by a strong wind around her hat. Base-edge: A gentleman golfer in full swing. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 151-3 [Frost fl. 1973-2018+). [kmw]



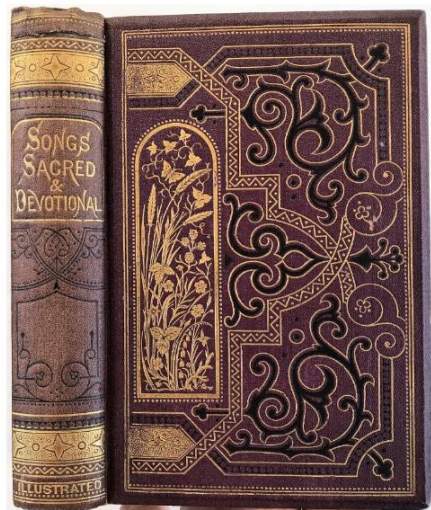
*From the Famed Estelle Doheny Collection
& Mrs. Gladys McKenney Molony*

22. **CAMPBELL, Thomas.** *The Pleasures of Hope, with other poems. A new edition. [with]: Gertrude of Wyoming, and other poems. Ninth edition.* London: Longman, Hurst, Rees, Orme, Brown, and Green, 1825. ¶ 2 vols. in 1. 12mo. 144; 160 pp. Engraved half-title, engraved plates by C. Heath after drawings by R. Westall. Original full dark green straight-grain gilt-ruled morocco, gilt spine, a.e.g.; neatly rebacked to match. Early bookplate of J. B. Winterbotham; inscribed "Thate B. Winterbotham a relic of other days, Xmas 1862 – J. B. W. to Ms. P. Batten, Nov. 1826." [John Brend Winterbotham, 1805-1881]. Doheny copy. Near fine. [FF128]

\$ 4,800

With a beautiful fore-edge painting of Eton [unlabeled]. There is no bookplate, but this book was part of the Doheny collection. From the Estelle Doheny Fore-edge Painting collection, with her inventory number in the rear.

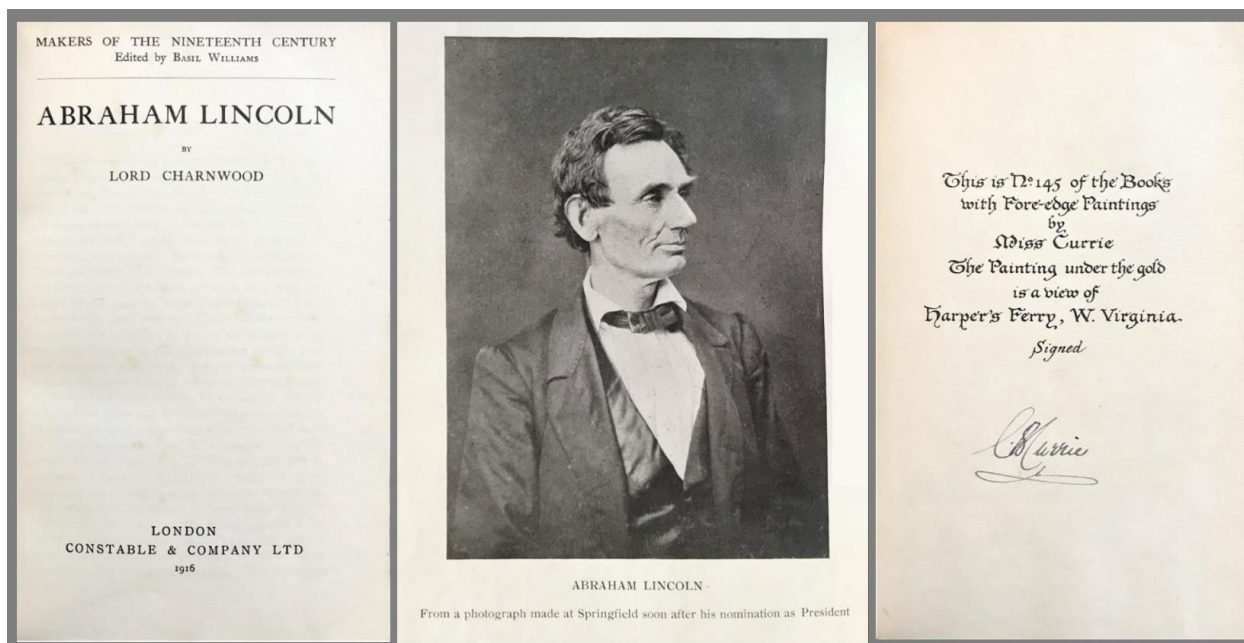
PROVENANCE: John Brend Winterbotham (thru 1862) – Maggs sold to Doheny in 1951. See: *Catalogue of Book and Manuscripts in the Estelle Doheny Collection*, Part III, Los Angeles, 1955, p. 87 – Jeff Weber Rare Books, Catalogue 1, item 6 – Mrs. Gladys McKenney Molony – gifted to the Saint Mary's-of-the-Woods College Library (sold 2007). See: Norman's *History of Cheltenham*, by John Goding - Cheltenham (England), 1863, p. 653, citing J. B. Winterbotham. [John Brend Winterbotham, whose wife was Mary Brend-Winterbotham (m. 1828)]. *The Law Times*, March 12, 1881, p. 340.



23. **CARPENTER, J. E.** *Songs: Sacred and Devotional. Edited and selected by ...*
 London: Frederick Warne & Co., 1866. ¶ Sm. 8vo. xxiii, [1], 392 pp. Frontis.
 Original full marron gilt-stamped cloth, a.e.g. Very good. [FF2418]

\$ 350

With a fore-edge painting of a seascape with Bamburgh Castle. [kmw]



[24 CHARNWOOD – CURRIE]



Always Rare on the Market
Fore-edge Painting by Ms. B. C. Currie

24. **CHARNWOOD, Godfrey Benson, 1st Baron [Lord]** (1864-1945). *Abraham Lincoln*. London: Constable & Company, Ltd., 1916. ¶ Series: Makers of the nineteenth century, edited by Basil Williams. Crown 8vo. viii, 479, [1] pp. Frontispiece portrait of Abraham Lincoln (at Springfield), index, large folding map. Specially bound for Sotheran by Rivière & Son in full black gilt-stamped morocco, all edges gilt; neatly rebacked preserving the original spine. Preserved with the original chemise and cloth slipcase with gilt-stamped calf spine label: "ABRAHAM LINCOLN – LORD CHARNWOOD – 1916 – FORE-EDGE PAINTING". This is also a very rare specimen with the original chemise and box extant.

PROVENANCE: ownership names of R. Joseph Rich, Margaret Rich Carr; Joseph Sampsell Carr. Fine. [FF2407]

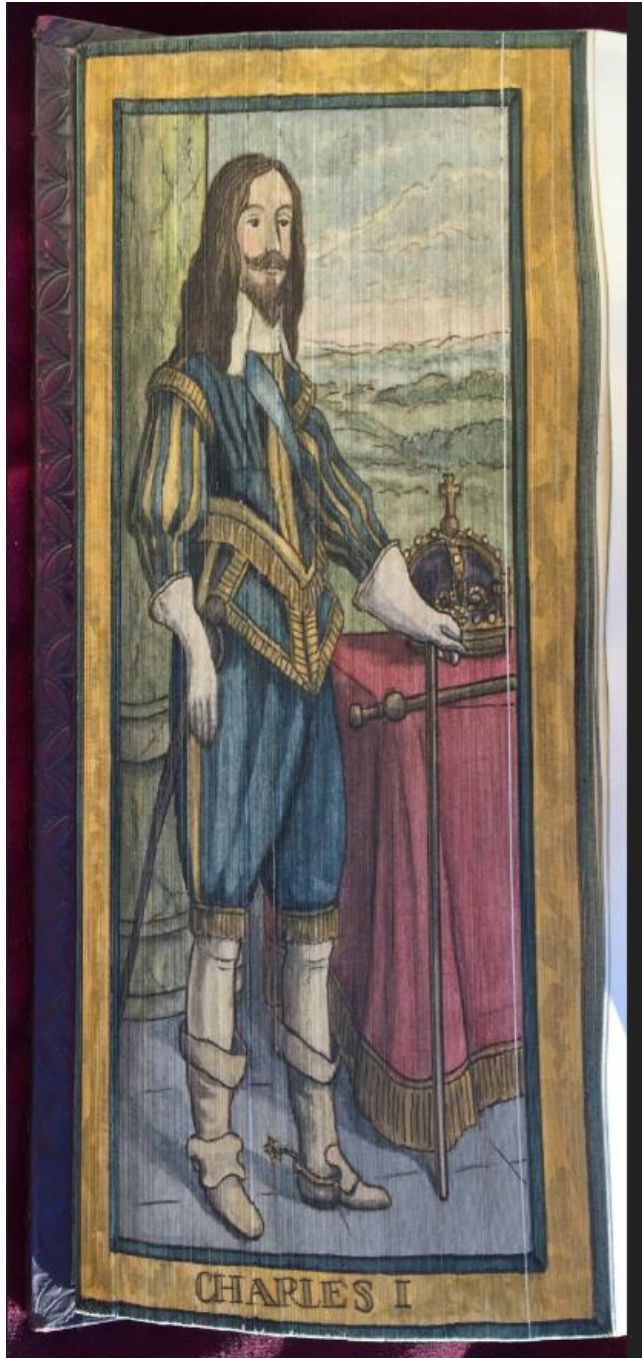
\$ 7,500

WITH A FORE-EDGE PAINTING BY MS. C. B. CURRIE, showing "a view of Harper's Ferry, W. Virginia." "This is No. 145 of the Books with Fore-edge Paintings by Miss Currie. . . " Painted ca. 1928/9. See: Weber, p. 341 [#145 was previously unknown]. Currie painted a scene of Harper's Ferry on the Life of John Brown, [See Weber, A8, p. 348]. SIGNED IN INK AT FOOT OF LIMITATION PAGE BY C. B. CURRIE.

In all about 172 Currie fore-edge painting were painted. Each is numbered in consecutive order, with her known active period of painting fore-edges from c.1909/10-1929/33. All Currie fore-edge paintings are rare.

Miss Caroline Billin Curry [aka "Miss. C.B. Currie" (1849-1940) was famous for painting both ivory miniatures and on fore-edge paintings, exclusively for Sotheran's and strictly on Rivière bindings. Currie is important as being the only known artist to have signed all her work and numbered the pieces. She was highly touted in her lifetime as an artist who was singled-out for her skill and exquisite artistry that she thereby became the first artist so-named by Sotheran, prominently in their catalogue series. Indeed she was a close associate and friend of the shop manager, Mr. John Harrison Stonehouse and his wife (Currie was named in their will). Even despite her prominence, Currie's correct full name was a mystery until very recently. [See Weber]. This particular specimen was 1) previously unknown to myself, 2) preserved the most-frequently missing chemise, and 3) a clear provenance to this copy is noted (the only one so located by myself).

PROVENANCE: Oddly, this is the first known Currie fore-edge painting with provenance that is understood to be after the painting of the Harper's Ferry scene. The importance of that is the relationship of the ownership of a book to the date of the painting, or otherwise owning a book before a fore-edge painting is applied to the book. In this case the ownership is surely after the work of Currie. Three persons' names are found in the volume: Joseph Sampsell Carr may have lived in Chicago, Illinois. Margaret Rich Carr may have been Margaret Lee Smith Rich Carr (1917-1981), buried in Lubbock, Lubbock County, Texas. R. Joseph Rich may have been associated with Jefferson Medical College Hospital, Philadelphia. REFERENCE: *Jeff Weber, Annotated Dictionary of Fore-edge Painting and Binders*, 2010. [JWRB]



25. **CLARENDON, Edward Earl of.** *The History of the Rebellion and Civil Wars in England, . . . Also his life written by himself, in which is included a continuation of his History of the Grand Rebellion. A new edition, from the original manuscript, with copious indexes.* Oxford: University Press, 1843. ¶ Thick sm. 4to. [iv], 1364 pp. Original

full brown diced calf, gilt rules and corner pieces, gilt extra spine, all edges gilt, two modern maroon and green leather gilt-stamped labels added; joints just starting to show a crack at ends. Bookplate of Jac. Edv. C. Welldon, A.M. [1900]. Very good +. [FF218]

\$ 800

WITH A SPLIT-DOUBLE FORE-EDGE PAINTING, WITH TWO SCENES: (A) ON THE LEFT A PORTRAIT OF CHARLES I; (B) A PORTRAIT OF OLIVER CROMWELL. Painted ca. 1990s, for Harrington's, London. [kmw]



The "Dover" artist: "Ponte Rotti, Rome"

26. **CLINTON, Henry Fynes** (1781-1852). *An Epitome of the Civil and Literary Chronology of Rome and Constantinople, from the death of Augustus to the death of Heraclius*. Edited by Rev. C.J. Fynes Clinton. Oxford: University Press, 1853. ¶ 8vo. vi, 524, [2] pp. Index. Original full dark green morocco, stamped "Fortem Posce Animum" ["Pray for a strong will" – Juvenal], and on the lower cover: "Honi soit qui Mal y Pense" = "Evil to him who evil thinks"; joints rubbed. Student's prize, for George Rodney Scott (d. March 3, 1929)*, at Winchester College, July, 8, 1866. [* later a Fellow of Merton College]; bookplate of Bernardine Murphy. Very good. [FF2400]

\$ 1,500

With a fore-edge painting by the "Dover" artist, "Ponte Rotti, Rome." With the title hand-written by the artist. Painted ca.1920-30s. Fore-edge painting of "Rotti Bridge, Rome." The "Ponte Rotto" was drawn by J.D. Harding and engraved by Edward Francis Finden, ca.1834, and the fore-edge artist has used this view to apply to the edge of Clinton's Chronology of Rome. The provenance suggests that Scott was the owner through 1929 and on his death it may have found its way to Marks & Co., perhaps by scouting or by auction. From that date it is consistent with other pieces also painted by the 'Dover' painter, though this tends to support the point that the earliest date this book could have received a fore-edge painting would have been in 1929.

PROVENANCE: Bookplate of Bernadine Murphy Donahue (1904-1968), a prominent California Catholic philanthropist who married Daniel Donahue in 1954 and established the Daniel Murphy Foundation in 1957 in memory of her father, to promote Roman Catholic causes. "So helpful to the Church was the foundation that Pope John XXIII conferred on Bernardine the title of 'Papal Countess,' the only title given to an American during his pontificate. Several years later, Pope Paul VI conferred on Daniel the title, 'Gentleman of His Holiness,' the highest award bestowed on a layman in the Church, and the first such Award ever given to an American. The Countess died unexpectedly in 1968" (Burks). Burks, Lisa. "Bernadine Murphy Donahue." Find A Grave Memorial #16920718, 2006. ¶ George Rodney Scott authored, *Brief Summary of a Course of Lectures on Greek History*, 1877. [JWRB]



[27 COWPER – DOUBLE FORE-EDGE PAINTING]



Two Double Fore-edge Paintings – Four Masterful Scenes

27. **COWPER, William** (1731-1800). *Poems, by the late William Cowper, esq. of the Inner Temple. In two volumes. Embellished with engravings, and a sketch of his life.* London: Printed by W. Lewis, ... 1820. ¶ 2 volumes. 2 engraved frontis., half-titles, 12 full-page engraved plates, numerous woodblock vignettes throughout; occasional light foxing. Modern navy blue gilt-tooled morocco, five raised bands, gilt spine title, a.e.g. Fine. [FF2413]

\$ 2,500

WITH TWO BEAUTIFULLY PAINTED DOUBLE FORE-EDGE PAINTINGS of [vol. I] John Gilpin's Ride and "The Bell" Inn at Edmonton [ca.1883]. Volume two features two fox hunting scenes (the first is labeled "Death of the fox"). The high quality of this double fore-edge painting places this volume in the elite of double-artist's work. "It is not a very attractive house, but is interesting because it was here that Johnny Gilpin and his worthy spouse should have dined when that day of sad disasters came which Cowper has chronicled in John Gilpin's famous ride. The old

house has been much changed since then, and is shorn of its balcony, but it has capacious gardens, and is the resort to this day of London holiday-makers. It is commonly known as "Gilpin's Bell," and a painting of the ride is proudly placed outside the inn." [JWRB]



28. **COWPER, William.** *Poems. A new edition.* London: Printed for J. Johnson, 1798. ¶ 2 volumes. Small 8vo. x, [2], 324; iv, [4], 335, [1] pp. Numerous engraved plates. Original full crimson straight-grained morocco, single gilt rule borders, a.e.g. Ownership book-label of C. E. Merle. Early inscription: "George

Nugent Tyrrell a birthday gift from his affectionate Mother, April 13th 1826."
[FF2414]

\$ 850

With two fore-edge paintings, probably painted ca. 1965, showing scenes of (1) Dean's Yard Westminster, (2) Inner Temple Hall & Gardens [?]. A notation at the rear indicates a price and dates the book as in the book trade in 11/15/1965. This could possibly be the year these books were painted. Dr. Samuel Johnson maintained a residence at No. 1 Inner Temple Hall. [JWRB]

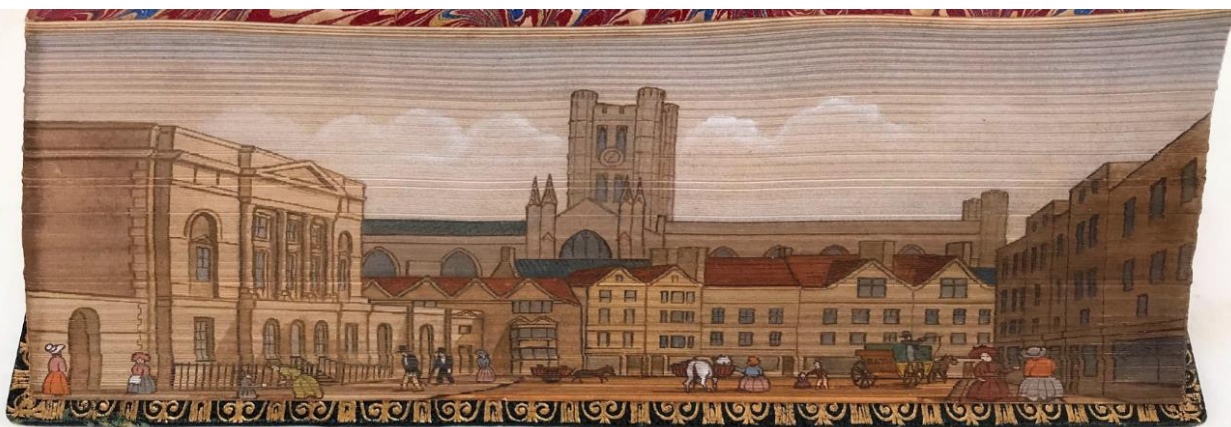


Artist: "Stephens" With the label "Philadelphia"

29. **COWPER, William.** *Table Talk, and other poems.* London: Printed for John Sharpe, 1825. ¶ 12mo. 204 pp. Engraved plates. Original full tan polished calf, tooled in blind and gilt, raised bands, leather spine label, all edges marbled; rubbed, light wear to extremities, joint repaired with kozo. Bookplate of Oscar Ehrhardt Lancaster. Very good. [FF086]

\$ 735

With a fore-edge painting of Philadelphia. With a title of the fore-edge placed by the artist called on the lower left hand corner of the view. Painted circa 1948-50 by "Stephens". Carl J. Weber visited Lancaster on May 1, 1954 and inscribed a copy of his book on fore-edge painting to him. Lancaster (b.1887) was a patent lawyer from Pennsylvania, was also a book collector and had a collection of fore-edge paintings.



Painted by Syd Dearden

30. **COWPER, William.** *The Poetical Works of William Cowper. Complete edition, with memoir, explanatory notes, &c.* London: Frederick Warne, [no date]. ¶ Series: The Lansdowne Poets. Small 8vo. xxviii, 611, [1] pp. Frontispiece portrait of the author, several full-page illus., margins lined in red. Original full dark green morocco, blind-stamped in black, raised bands, gilt spine title, all edges gilt. Bookplate of Edward Thomas King. Very good +. [FF2412]

\$ 400

With fore-edge painting of "The Guildhall + Cathedral, Bath." This is ascribed to Syd Dearden, described by the London bookseller, Bill Fletcher, as a policeman who painted fore-edges "since the 1920s". The work actually appears to be from the late 1960s or perhaps the 1970s. The style is very clean and neat. [kmw]



31. **CREASY, Sir Edward** (1812-1878). *The Fifteen Decisive Battles of the World: from Marathon to Waterloo. Twenty-second edition.* London: Richard Bentley & Son, 1877. ¶ 8vo. xv, [1], 639 pp. Index. Original full diced maroon gilt-stamped calf, gilt spine, all edges gilt; joints starting, top corner of some leaves creased. School Prize bookplate with the name written: "Gulielmo Henrico Onslow," d.d., . . . 1880. Near fine. [FF2382]

\$ 800

With a fore-edge painting of the Spanish Armada, with four ships in battle, painted by Harrington's artist (ca.1990s). Among the famous battles: The Battle of Marathon, 490 BC; Battle of Syracuse with the defeat of the Athenians; Battle of Tours, AD 732; Joan of Arc's Victory over the English at Orléans, AD 1429; Defeat of the Spanish Armada, AD 1588; Battle of Pultowa, AD 1709; Battle of Waterloo, AD 1815, etc. [kmw]

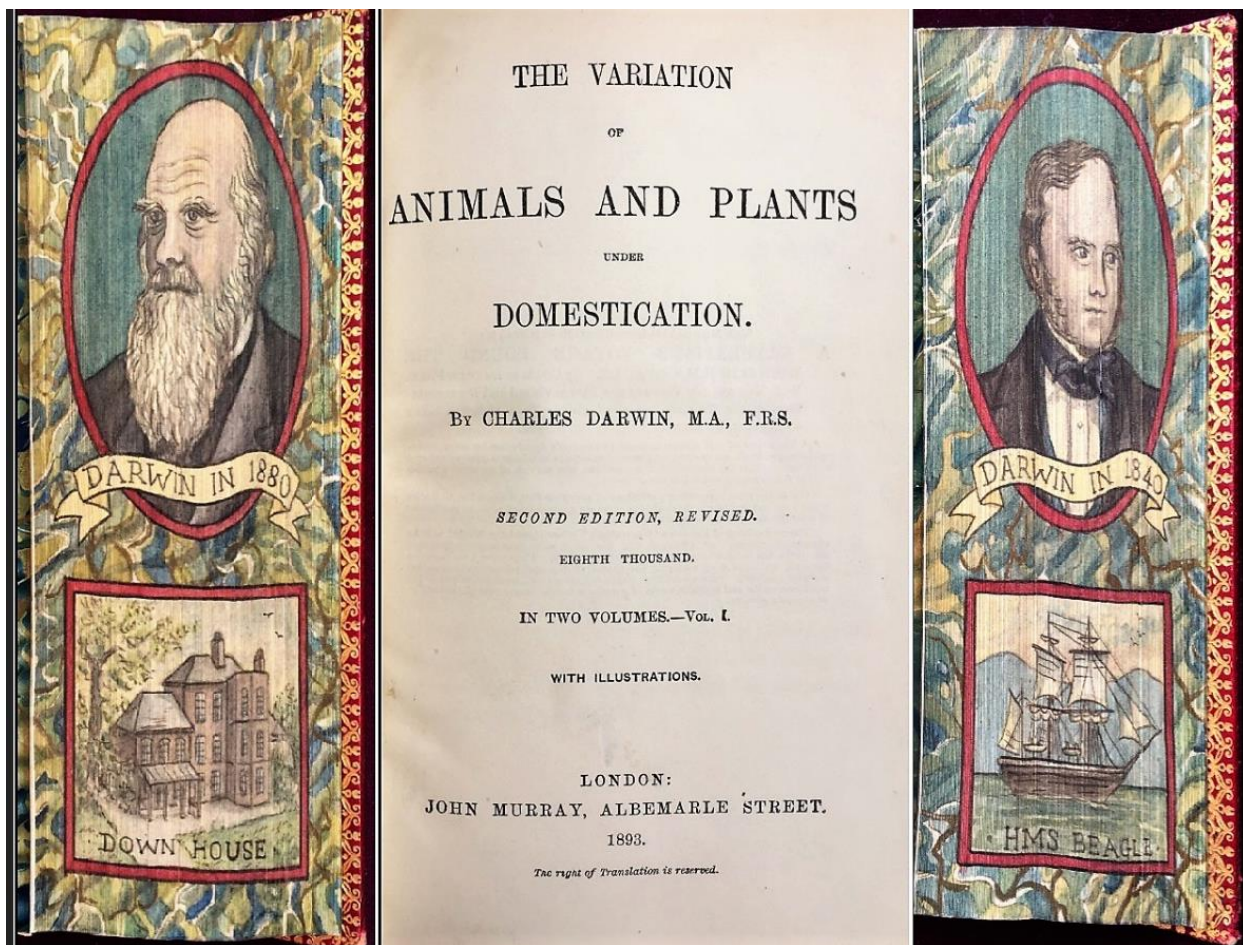


32. **[Cromwell] John MORLEY.** *Oliver Cromwell.* London: Macmillan, 1901. ¶
 8vo. viii, 510 pp. Frontispiece portrait. Original blind-stamped black morocco, raised bands, gilt spine title and device on upper cover; joints cracked. Prize awarded to Andrew H.M. Haggard, achievement in French, 1911, from the Lords Commissioners of the Admiralty. Good. [FF222]

\$ 500

WITH A SIDE-BY-SIDE FORE-EDGE PAINTING SHOWING A PORTRAIT OF CROMWELL ON THE LEFT, AND HE IS FEATURED ON THE BATTLEFIELD, ASTRIDE HIS HORSE, WITH A LABEL "THE BATTLE OF MARSTON MOOR." Painted by the same artist who painted on a copy of *Masterpieces of the French Drama*, and a *Thomas Hood* with a Rugby school binding. Painted ca. 1980s-90s. [This artist distributed from Harrington's].

PROVENANCE: Andrew H.M. Haggard, at the time enrolled at the naval college, being 16 years of age, his father was an older brother of Henry Rider Haggard, the famous author who wrote *King Solomon's Mines* and *She*. [kmw]



RARE DARWIN THEMED FORE-EDGE PAINTING

33. **DARWIN, Charles.** *The Variation of Animals and Plants under Domestication.* Second edition, revised. Eighth thousand. With illustrations. London: John Murray, 1893. ¶ Two volumes. Small 8vo. xiv, 473, [1]; x, 495, [1] pp. Illus., index. Original full deep red morocco, stamped in gilt, a.e.g., by J. Low, Binder Bookplate of Alice Hillingdon [plate sign W.P.B.]; Award-plate mounted on front pastedown, "The Daniel Reardon Prize . . . to Mr. Frederick Hindle . . . to Mr. Frederick George Hindle, of Darwen, April 1899." A bit rubbed; very good +. RARE DELUXE FORM OF THE DARWIN VOLUMES. [FF203]

\$ 900

With a hand-painted watercolor hidden under the fanned edges of these volumes one finds: [I] a vertical scene, bisected with two vignettes, one being a portrait of "Darwin in 1840" and the other a view of the HMS Beagle – the surrounding areas being a hand-painted continuation of the marbled endleaves, painted onto the fanned fore-edge. [II]: vertical views containing two vignettes: a portrait of "Darwin in 1880" and the other a view of Down House, Darwin's home. Painted for Harrington's, London, ca. 1990s.

PROVENANCE: Frederick George Hindle (1848–1925), Liberal Party politician in the United Kingdom, served as Member of Parliament (MP) for Darwen, Lancashire (January 1910 - December 1910). Lady Alice Hillingdon was married to Charles Mills, 2nd Baron Hillingdon, from 1886; her portrait was made by Frank Dicksee in 1905.

[kmw]



Two "Stevens" Landscape Fore-edge Paintings

34. **DENISON, William Joseph** (1770-1849). *Vers de Societè [sic]. Historical fragments, sonnets, &c. &c.* London: James Ridgway, [1849]. ¶ 2 volumes. 8vo. vii, 253; viii, 235 pp. Engraved title-pages; lightly foxed. Original full green blind and gilt-stamped morocco, all edges gilt, gilt inner dentelles; rubbed. Very good set. [FF2383]

\$ 850

With two picturesque or quaint fore-edge paintings by "Stevens", being an English landscape with river, row boat, green fields and trees; another similar view, with figure fishing in a small lake. ¶ The author, Denison, was himself an enormously wealthy landowner, banker, and served in Parliament from 1776-1802, 1806, 1818-49. He died the year this work was issued. See: DNB. The present work is a collection of English poems.

PROVENANCE: Butterfield & Butterfield, lots 2132 [ca.1990s]. [kmw]



Painted by Don Noble

35. **[Devotional Poetry]** *Sacred Poetry. Nineteenth edition.* Edinburgh: William Oliphant and Co., [no date, but after 1834; ca.1855-60]. ¶ 12.7 cm. 380 pp. Engraved frontispiece. Original full brown blind-stamped morocco, raised bands, gilt title, all edges gilt. Near fine. [FF183]

\$ 450

With a fore-edge painting of Norwich Cathedral, painted by Don Noble, ca. 1978/86 (not signed). See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 214-6.

PROVENANCE: Inscribed: Emily Ward from her affectionate school-fellow Catherine Gray[?], April 30, 1863.



36. **DODDRIDGE, Philip** (1702-1751). *The Rise and Progress of Religion in the Soul. Illustrated in a course of serious and practical addresses suited to persons of every character and circumstance: With a Devout Meditation or Prayer added to each Chapter. To which is added, A Sermon on the Care of the Soul. The sixteenth edition.* London: Printed by R. and R. Gilbert, 1817. ¶ 8vo. xxiv, 455, [1] pp. Original full crimson gilt-stamped morocco, all edges gilt. Early ownership inscription of "James G. Walther from the late Mrs. James." [?] Bookplate of Annie Cowdray. Very good+. [FF2410]

\$ 750

With a splendid fore-edge painting of "Harrow on the Hill." The scene depicts Harrow's Parish Church in the eighteenth-century. Beautifully painted scene, painted in the 20th century, unsigned.

PROVENANCE: The Viscount Cowdray, Annie Cowdray, resided at the magnificent manor home of Cowdray Park and Dunecht House, West Sussex, UK. Note:

Christie's-London held a sale of the contents of that estate 13-15 September 2011 (this book is not mentioned among that inventory). The sale realized £7,941,925 (GBP). "The weekend party at Dunecht House in Aberdeenshire in mid-July was one of the most sought-after invitations in Great Britain, offering several days of hunting, elegant meals, and fascinating company at one of Scotland's most beautiful country estates, hosted by Lord and Lady Cowdray. Nearly seventy years old, and despite failing health, the Viscount was renowned for his hospitality and for his love of a good party. John George and Guadalupe were thrilled to accept, and much like ..." – Catherine Nixon Cooke, *The Thistle and the Rose: Romance, Railroads, and Big Oil in revolutionary Mexico*. San Antonio, Texas: Corona, 2010. [JWRB]

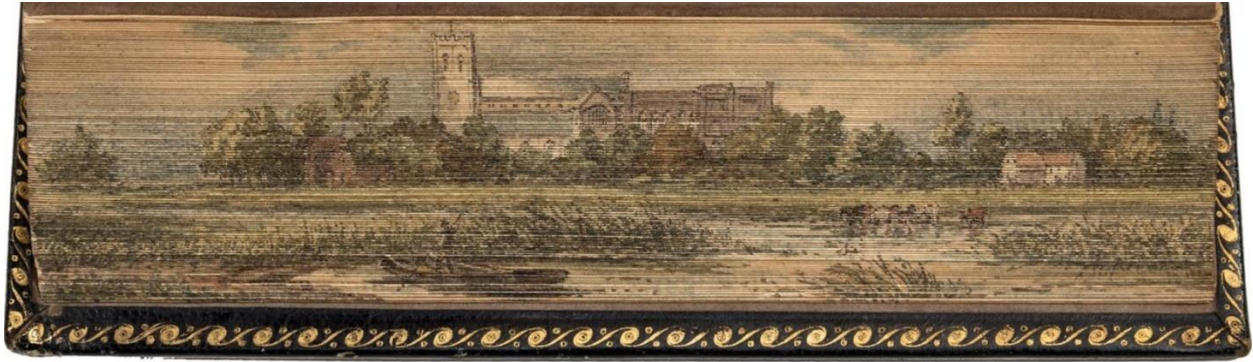


37. **ELLIS, George.** *Specimens of the Early English Poets.* London: Printed for Edwards, 1790. ¶ Small 8vo. v, 323, iv pp Frontispiece portrait of Sir Thomas Wyat, and plate of Henry Howard Earl of Surry. Original straight grained dark green morocco, stamped in blind, fancy raised bands with simple gilt rule on bands, gilt title, all edges gilt; hinges rubbed. Bookplate of Jarrard Edward Strickland. Very good. [FF087]

\$ 1,250

With a DOUBLE FORE-EDGE PAINTING showing a "View of York" and a "View of Halifax." Although this fine book was printed for Edwards of Halifax, with scene was painted by an unknown artist who was very active circa 1948-50.

PROVENANCE: Jarrard Edward Strickland of Loughlynn (1782-1844) m. (18.08.1814) to Anne Cholmeley (daughter of Francis Cholmeley of Brandsby).

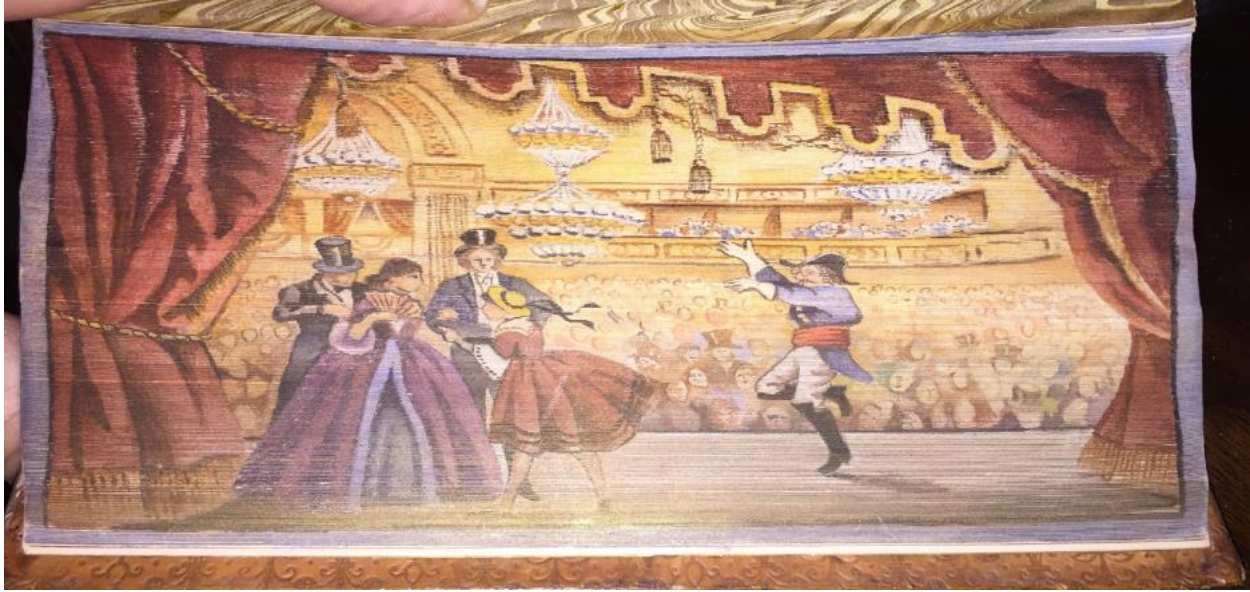


Charming!

38. **FORDYCE, James** (1720-1796). *Addresses to the Deity. The third edition.* London: Printed for T. Cadell, Jun. and W. Davies, by G.R. Clarke, 1801. ¶ Small 8vo. xx, [ii], 232 pp. Original full dark navy blue straight-grained morocco, gilt Greek-key tooling surround, five raised bands, elaborate gilt compartments, all edges gilt. Very good +. [FF178]

\$ 1,350

With a fine fore-edge painting under the gilt showing "Christchurch in Hampshire (here James Fordyce lived)." With an early typed note relating to the painting. The artist possibly copied the engraving "Christchurch, Hampshire" from the print by E. Finden after a picture by W. Westall, published in *Great Britain Illustrated*, 1830. This view shows the single row boat in the foreground similar to the image with this fore-edge painting. Artist unknown; painted ca. 1900-1955. This scene is delicately and skillfully painted. "Fordyce's delivery and gestures were studied, and he drew crowds to Monkwell Street. His topics were didactic, but he also satisfied cultured tastes, and dealt with the ethics of actual life. David Garrick was impressed; Fordyce associated with Samuel Johnson, and introduced him to Blair. He gave sympathetic account in *Addresses to the Deity*, 1785, of Johnson's religious character, speaking as an evangelical moderate." [DNB].



39. **[French Drama]** *Masterpieces of the French Drama. Edited with Notes and Introductions by Walter Herries Pollock, Austin Dobson, George Saintsbury, and Andrew Lang.* Oxford: Clarendon Press, [1900]. ¶ [Series title]. 6 parts in 1 volume. Small 8vo. [xii], 136; [iv], 157, [1]; lv, [1], 100; [viii], 80; [viii], 123, [1]; 130, [2] pp. French and English texts [the English parts could be thought of as commentary]. Original decorative tree calf, highly polished, with a gilt emblem on upper cover, "Governors: The Worshipful Company of Brewers", banded spine with gilt stamping, red gilt-stamped spine label, all edges gilt; joints rubbed. Prize binding. Very good. [FF224]

\$ 500

Contents: Alfred de Musset, *On ne Badine Pas Avec L'Amour and Fantasio*; Beaumarchais, *Le Barbier de Sèville*; Corneille, *Horace*; Molière, *Les Précieuses Ridicules*; Racine, *Esther*; Voltaire, *Mérope*. WITH A SPLENDID FORE-EDGE PAINTING SHOWING ACTORS AND THE THEATRE, five character actors on stage, one 'prancing' towards the other who are grouped together. A thin violet border surrounds. Unsigned. Painted by & for Harrington's, London, ca. 1990s. Painted by the same artist who did other scenes on editions of *Oliver Cromwell*, and *Thomas Hood*. [This artist distributed from Harrington's].

PROVENANCE: R.V. Grand, French Prize, Middle Sixth Form, July 29th, 1914, signed, Cecil Lubbock, Chairman of Gove. [kmw]



Choice Two-Way (Split-Double) Fore-edge Painting by Martin Frost

40. **GANOT, Adolphe.** *Elementary Treatise on Physics, Experimental and Applied for the Use of Colleges and Schools.* London: Longmans, Green, 1893. ¶ Thick 8vo. xi, [1], 1115, [1] pp. 9 chromo-lithographic plates, 1021, 4 figures, index. Original full maroon blind- and gilt-stamped morocco. Prize binding, with presentation book-label to Herbert Wood Handbury "as a Prize for Mathematics King's College School, Christmas 1894. C.W. Bourne, M.A." Charles Bourne was Headmaster of King's College School 1889-1906. Very good. [FF2419]

\$ 1,150

With a two-way (split-double) fore-edge painting showing a Currier & Ives-like locomotive in a landscape and a scene of early aviation with Wright Brothers at Kitty Hawk, NC. Painted by Martin Frost, signed with his "trident monogramme". [The earliest such he painted was ca. 1985, this one from the 1990s]. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 151-3 [Frost fl. 1973-2018+). [kmw]

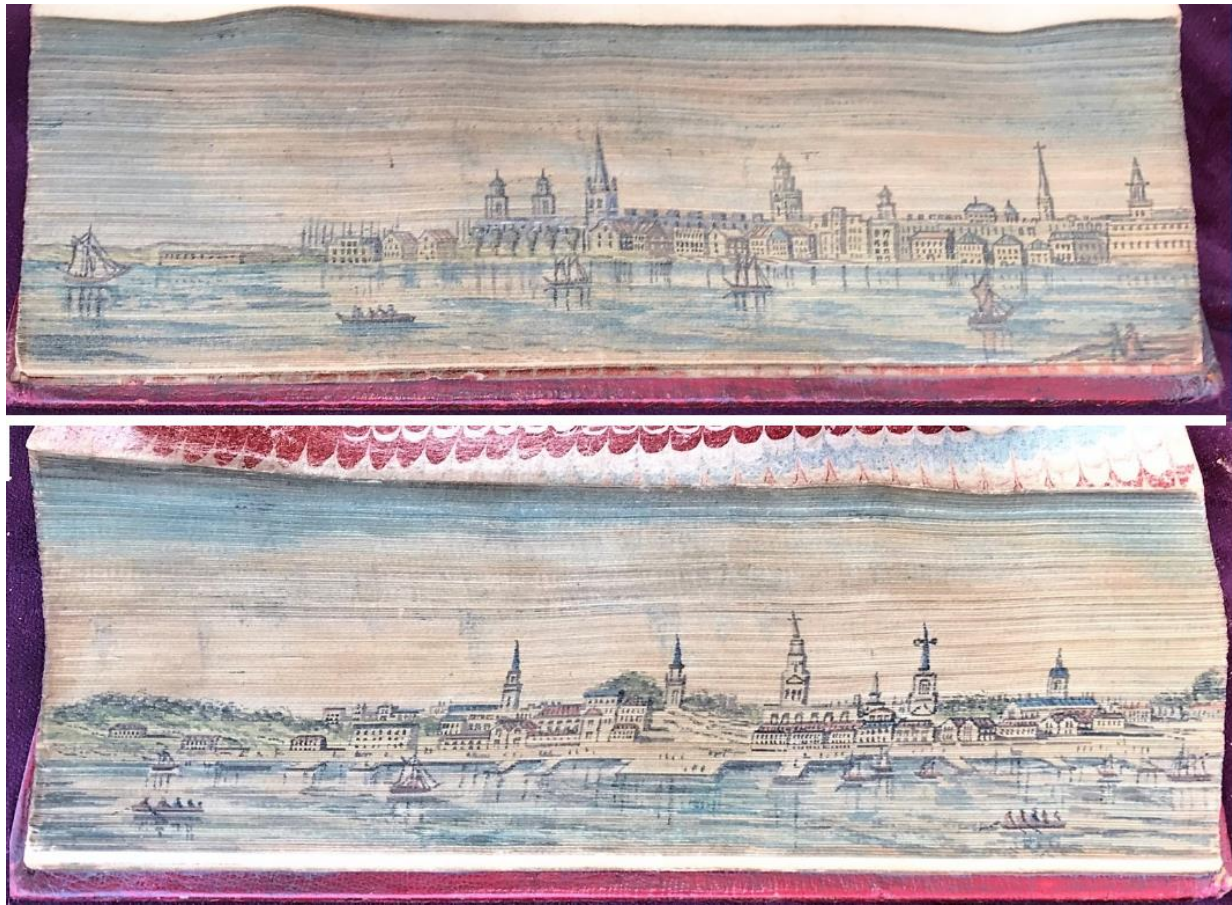


Painted by Margaret Costa

41. **GILFILLAN, Rev. George** (1813-1878). *The Poetical Works of Beattie, Blair, and Falconer. With lives, critical dissertations, and explanatory notes. . .* Edinburgh: James Nichol, 1854. ¶ 8vo. xxiv, 298 pp. Half-title. Original full elaborately blind-stamped dark brown morocco, gilt spine title, all edges gilt. Near fine. [FF2384]

\$ 500

Exquisitely made fore-edge painting of Holyrood House, Edinburgh, painted by Margaret Costa [U.K.]. [kmw]



42. **GORDON, William.** *The Elements, Analysis, and Practice of Arithmetic, Vulger, Decimal, and Duodecimal, in all the parts of modern business, mercantile or mechanical: with plane trigonometry, rectangular, and oblique, applied to the computation of heights and distances, on the Earth, on the Sea, and in the Heavens, by Arithmetic only. The second edition. Revised, corrected, and enlarged.* Glasgow: Printed by A. Adam, for Morison and MacCallum, 1775. ¶ 8vo. vii, [1], [xi]-xiii, [1], 368 [miss-numbered 268] pp. Original full red polished calf, gilt tooled with decorative border and center device, raised bands, gilt dec. spine, dark title spine label, a.e.g.; hinges a bit worn. Former ownership name removed from title. Very good. [FF2385]

\$ 1,100

This volume has a DOUBLE FORE-EDGE PAINTING by the American Doubler painter, with scenes of New York and Philadelphia, painted sometime after WWII and before November 1965 [a date in the back of the book shows that time, presumed to be a bookseller's mark]. [JWRB]



Double Fore-edge Painting

43. **[Greek Anthology]** *Translations chiefly from the Greek anthology, with tales and miscellaneous poems.* London: Printed for Richard Phillips, and sold by W. Deighton . . . 1806. ¶ 12mo. lv, 233, [1] pp. Original crimson straight-grain morocco, Greek key gilt border, a.e.g.; inner hinges re-enforced with cloth strip, neatly rebacked, rubbed, but very good. Title signed by W. B. Forsyth. From the collection of J. Edward Eberle. [FF225]

\$ 1,000

DOUBLE FORE-EDGE PAINTING (early twentieth century) SHOWING TWO FINE VIEWS: "CHROME COURT, WORCESTERSHIRE, THE SEAT OF THE EARL OF COVENTRY," AND "STRAWBERRY HILL, HUGH WALPOLE'S HOUSE, [ca. 1806]."

PROVENANCE: The Edward-Dean Museum of Decorative Arts was founded by J. Edward Eberle and Dean Stout, Riverside, California. [kmw]



Two-Way Fore-edge Painting

44. **HAYDN, Joseph** (1786 or 1787-1856); **VINCENT, Benjamin** (1818-1899). *Haydn's Dictionary of Dates and universal information relating to all ages and nations. Fifteenth edition, containing the history of the world to the autumn of 1876.* London: E. Moxon, Son, 1876. ¶ Thick 8vo. vi, [6], 837, [1] pp. Index. Original full dark green blind and gilt-stamped morocco, gilt initials on upper cover, all edges gilt, bound by H. & C. Treacker, Brighton (with both their book label and stamped name); rubbed, corners showing. Early ownership inscription "To Arthur Dalrymple Eohihe[!?!], The Conduct Prize, from W. R. Lee, Brighton, Aug. 2, 1877. Very good +. [FF2386]

\$ 1,200

With a two-way fore-edge painting showing "A Roman Bull Fight," and "Roman Gladiators". Painted ca. 1990s for/by Harrington's, London. [kmw]

A Splendid Double Fore-edge Painting by the Masterful Helen Haywood



St Paul's, from the Thames

The Last Supper

[45: THE NEW WEEK'S PREPARATION]

From the Doheny Collection

45. **[Haywood, Helen]**. *THE NEW WEEK'S PREPARATION for a Worthy Receiving of the Lord's Supper. As recommended and appointed by the Church of England. . . To which are added a morning and evening prayer for the Closet of Family. [with: . . . Part the second]*. London: W. Bent, [c. 1817, 1815]. ¶ 2 volumes in one. 12mo (150 x 95mm). [iv], viii, 134; 144 pp. Engraved frontispiece. Contemporary full red morocco stamped in gilt, all edges gilt, housed in early red morocco pull-off slipcase; hinges starting, front fly-leaf with portion clipped off [former owner's name], light wear to extremities. [FF234]

\$ 1,750

This item was part of both the Estelle Doheny collection and subsequently from the Lucia Batten fore-edge painting collection. The book is beautifully embellished with a DOUBLE FORE-EDGE PAINTING of da Vinci's last supper and St. Paul's Cathedral. This was surely painted by Helen Haywood, who was a master artist and fore-edge painter during her time. As is often the case with Haywood, her handwriting appears in the volume, inscribing the title of one painting along the "upper" view of the painting, which when reversed also has the opposing title written in ink along the "upper" view of the painting. Batten paid Weber Rare Books \$ 1750 for this volume in 1991 – it is priced the same as then. ¶ Estelle Doheny bought this volume and gave it as a gift to her attorney. ¶ See: Jeff Weber Rare Books, Catalogue 16, "Fore-edge Painting," item 24. Weber, *Annotated Dictionary of Fore-edge Painters and Binders*, (2010), pp. 169-174. [JWRB]



46. **HEMANS, Felicia** (1793-1835). *Poems*. Edinburgh & London: William Blackwood and Sons, [ca. 1876]. ¶ Large 8vo. Frontispiece portrait, engraved half-title, 10 engraved plates. Original full red gilt-stamped morocco, all edges gilt; rubbed. Ownership inscription: Gertrude Eveleigh with George & Eliza Tatham's best wishes, Leeds . . . 29th 1877. Fine. [FF2387]

\$ 650

With a fore-edge painting under the fanned gilt-fore-edge of the book, depicting a detailed naval scene, with a clipped ship in the center, surrounded by a chain, with decorative devices on each corner: a treasure chest, anchor, lighthouse and a life-boat saving sailors from a sinking ship. The painting is possibly signed "M" on the bottom right-hand corner. Painted ca. 1990s by/for Harrington's, London.

PROVENANCE: There was a Gertrude Eveleigh, born at Leeds, 1843, who married July 1, 1877, and died the following year, May 27, 1878. George Tatham is recorded as an alderman at Leeds. [kmw]



47. **HOBHOUSE, John** (1786-1869). *Historical Illustrations of the Fourth Canto of Childe Harold: containing dissertations on the ruins of Rome; and an essay on Italian Literature. Second edition, revised and corrected.* London: John Murray, 1818. ¶ 8vo. viii, 576 pp. "3 plates" Original green straight grain morocco, gilt rules, gilt-stamped raised bands, rouge endleaves. Bookplates of John Bolton and Marjorie & Martin Mitau. Very good. [FF2367]

\$ 800

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

PROVENANCE: Martin Mitau (1900–1973) and Marjorie (née Fleishhacker) Mitau (1906–1983) were both San Franciscans and lived in the Bay Area all their lives. He was a member of Roxburghe Club of San Francisco and the Book Club of California, and their collection was strong in California fine printing. – Kelmscott Chaucer census. [JWRB]



48. **HOBHOUSE, John.** *Historical Illustrations of the fourth canto of Childe Harold: containing dissertations on the ruins of Rome; and an essay on Italian literature. Second edition, revised and corrected.* London: John Murray, 1818. ¶ 8vo. viii, 576 pp. Original full double gilt-ruled vellum, gilt embellished spine, olive-brown morocco spine label, all edges gilt, red endleaves. Fine copy. [FF2401]

\$ 3,000

With a glorious fore-edge painting on the painted edge by the Dover painter, of "King's College Chapel Cambridge" and labeled in the artist's ink hand. The artist is known to have worked in the 1920s and 1930s in London, thus it is interesting to note that there are two notations with dates: a dated inscription in the back E.H.W. 25/3/31 [March 25, 1931] \$ 85. – with a cost code showing B/-/- over B/H/E. Surely an indication that this was painted by March 1931 and offered for sale by an American bookseller for \$ 85. The label (shown) for the painting also has a code: 116/1/24 which looks like a code/date – if a date then the year would be 1924. This is very much within this artist's time period of activity. [JWRB]



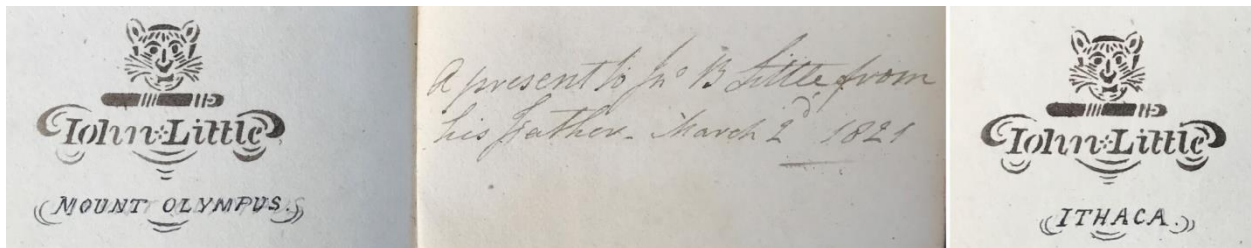
"Dover" [Marks & Co.] Painter With Scenes from Homer

49. **HOMER.** *The Odyssey of Homer. Translated by Alexander Pope, esq. To which is added, The Battle of the Frogs and Mice.* London: W. Wilson, 1820. ¶ 2 volumes. 12mo (in 6s). [2], 246; [2], 259 pp. Original full red straight-grained morocco, gilt rolls surround, gilt spine; joints worn, spine head replaced with kozo, rubbed, vol. I lacks rear free endpaper. Bookplate of Bernardine Murphy, bookplate removed from rear pastedown; inscribed to John B. Little "from his father" March 2, 1821. There is an oddity about this 2-volume set. The fore-edge artist, known as the "Dover" [Marks & Co.] painter, inscribed the two volumes under a previous manuscript ownership mark for John Little from ca.1821, labeling the fore-edge scenes underneath the name (somewhat in the style compatible with the earlier ownership doodle). Above the name is a small tiger's head, John Little's name, and under: "Ithaca" or "Mount Olympus." On

the outer edges of Little's name and the fore-edge scene, are short hatching marks in ink that serve to unify all the markings as if by the same hand. It is known that John Little's father inscribed the book to him in 1821 (different handwriting); the 'Dover' artist is known to work in London in the 1920-30s. Thereby it appears a possible deception is made by the artist to imply the scene is painted contemporary with the father's dated inscription. [FF2403]

\$ 1,350

WITH TWO FORE-EDGE PAINTINGS by the "Dover" painter (associated with Marks & Co.), showing scenes of "Ithaca" and "Mount Olympus." Painted ca. 1920s or early 1930s. ¶ The story added to the end of the text is attributed to various authors, but primarily Homer (or, Pigres of Halicarnassus), The Battle of the Frogs and Mice, [also known as "Batrachomyomachia"] is a comic epic or parody of the Iliad, was translated by Archdeacon Parnel. ¶



["Mount Olympus" and "Ithaca" painted/written by the artist]

PROVENANCE: Johnathan B. Little [1821] – The Catholic philanthropist Bernardine Murphy is Sir Daniel J. and Countess Bernardine Murphy Donohue (1904-1968; married in 1954). They resided in Los Angeles, at one time buying the mansion of Earle C. Anthony, the founder of KABC. That mansion was donated to the Immaculate Heart Sisters in 1971 upon the death of the Countess. The couple established the Daniel Murphy Foundation in 1957 in memory of Bernardine's father to promote important Roman Catholic and other philanthropic causes. Mrs. Donohue is entombed next to Cardinal James Francis McIntyre. The art collection of Sir Daniel Donohue was recently sold at auction. [JWRB]



Painting Signed by Clare Brooksbank (Initials)

50. [HOMER] CHURCH, Rev. Alfred J. *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. Fine. [FF141]

\$ 1,250

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 in the bottom left-hand corner, after an 1846 "Neo-Grec" painting by Jean-Léon Gérôme (1824-1904). The original is in the Musée d'Orsay. "Gérôme 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.



Fore-edge Painting with a Hot-Air Balloon in England

51. **HOOD, Thomas.** *The Poetical Works of Thomas Hood. Memoir, Explanatory Notes, &c. With original illustrations and steel portrait.* London: Frederick Warne and co., [no date]. ¶ At head of title: The Chandos Poets. Small 8vo. xxiii, 414 pp. Engraved frontispiece of the author, plates. Original full dark green morocco, gilt stamped covers with "Hood's Works" on the upper cover, gilt spine, a.e.g. Rubber stamp of Sampson York. Fine. [FF142]

\$ 650

With a double fore-edge painting of London from Delford [?] and Cranmore [?]. One side shows an lighter-than-air craft (hot-air balloon) aloft. Painted circa 1947-1956, by S.E. Stevens. The first poem in the book is "Ode to Mr. Graham, the Aeronaut" from which the fore-edge painting is taken.



*The Coliseum
from the
Orto Farnese).*

The Coliseum from the Orto Farnese by the 'Dover' Artist [Marks & Co.]

52. **HORACE (Quintus Horatius Flaccus).** *Carmina. Editio Stereotypa Herban.* Paris, E Prelis Fratrum Mame, 1808. ¶ 12mo. [iv], xi, [1], 354 pp. Some light foxing. Original full crimson straight-grain morocco, gilt and blind-tooled rules,

gilt spine extra, a.e.g.; rubbed. Bookplate of Bernardine Murphy. Very nice copy. [FF2369]

\$ 1,400

With a fore-edge painting by the "Dover" painter (associated with Marks & Co.), showing "The Coliseum from the Orto Farnese" [perhaps after Frederick Walmisley (1815-1875)]. ¶

PROVENANCE: The Catholic philanthropist Bernardine Murphy is Sir Daniel J. and Countess Bernardine Murphy Donohue (1904-1968; married in 1954). They resided in Los Angeles, at one time buying the mansion of Earle C. Anthony, the founder of KABC. That mansion was donated to the Immaculate Heart Sisters in 1971 upon the death of the Countess. The couple established the Daniel Murphy Foundation in 1957 in memory of Bernardine's father to promote important Roman Catholic and other philanthropic causes. Mrs. Donohue is entombed next to Cardinal James Francis McIntyre. The art collection of Sir Daniel Donohue was recently sold at auction. ¶ Antoine Augustin Renouard, *Catalogue de la Bibliothèque d'un Amateur*, vol. II, 1819, p. 266. [JWRB]



Sorrento.

The 'Dover' Artist Paints 'Sorrento'

53. **HORACE** . [Quintus Horatius Flaccus]; **William BAXTER**; **Johann Matthias GESNER**; **Johann Carl ZEUNE**; **Richard BENTLEY**. *Horatii Flacci Eclogæ, cum scholiis veteribus. Castigavit et notis illustravit Guilielmus Baxterus: Varias Lectiones et Observationes Addidit Jo. Matthias Gesnerus; quibus et suas adpersit Jo. Carolus Zeunius, editio auctior et emendation, cum indice verborum copiosissimo*. London: J. Johnson, T. Payne, R. Faulder, G. Wilkie & J. Robinson, ... 1809. ¶ 8vo. xlviii, 787, [1] pp. Signatures: a-c⁸, B-Z⁸, 2A-2Z⁸, 3A-3D⁸, 3E². Original full crimson red straight-grain morocco, covers elaborately gilt, raised bands, a.e.g.; rubbed, top spine chipped a bit, corner shows wear. Bookplate of Bernardine Murphy; title-page ink signature (upper margin) of John Parr, 1815. Very good. [FF2426]

\$ 1,600

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

PROVENANCE: Bookplate of Bernadine Murphy Donahue (1904-1968), a prominent California Catholic philanthropist who married Daniel Donahue in 1954 and established the Daniel Murphy Foundation in 1957 in memory of her father, to promote Roman Catholic causes. “So helpful to the Church was the foundation that Pope John XXIII conferred on Bernardine the title of ‘Papal Countess,’ the only title given to an American during his pontificate. Several years later, Pope Paul VI conferred on Daniel the title, ‘Gentleman of His Holiness,’ the highest award bestowed on a layman in the Church, and the first such Award ever given to an American. The Countess died unexpectedly in 1968” (Burks). Burks, Lisa. “Bernadine Murphy Donahue.” Find A Grave Memorial #16920718, 2006. [JWRB]



*Panoramic Fore-edge Painting of Rome (3-sides!)
by Don Noble*

54. **HORACE; ROBINSON, Henry George** (trans.). *The Odes of Horace, literally translated into English verse*. London: Longman, Brown, Green, & Longmans, 1846. ¶ 12mo. [ii], 241, [5] pp. Original dark green gilt-stamped morocco, a.e.g. Very good. [FF2420]

\$ 650

With panoramic fore-edge painting of Rome, painted by Don Noble.

See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 214-6 [Noble fl. 1965-2000). [kmw]



*"Summer" Fore-edge by the 'Dover Painter'
On a Beautiful Manuscript of Howitt's "Book of the Seasons"*

55. **HOWITT, William** (1792-1879). [Manuscript] *MS. Select Extracts MDCCCXXXIII. E.C.S. [from The Book of The Seasons].* 1833. ¶ 8vo. [vi], 475, [iii] pp. 9 decorative end pieces or illustrations (a few of the illustrations are labelled: "... near Vienne," "Mont Blanc," "Roche Don [at] Avignon."). Original full burgundy morocco, single gilt ruled covers, raised bands, gilt-spine "M.S."; heavily rubbed, spine joint torn or weak. Very good. [FF2428]

\$ 800

With fore edge painting by the "Dover" painter [Marks & Co. ca. 1928] entitled "Summer" [clearly this artist's handwriting], depicting two men and one woman harvesting hay in the countryside, two lovers are walking arm and arm in period costume. Delicately painted.

"In 1831, William Howitt produced a work resulting naturally from his habits of observation and his genuine love of nature. It was a history of the changes in the face of the outside world in the different months of the year, and was entitled *The Book of the Seasons, or the Calendar of Nature* (1831)." Of this work William Hone writes, "... it is a volume of delight to lovers of nature ..." – see: Hone, *The Year Book, of Daily Recreation & Information: Concerning Remarkable Men ...* London, 1832. The most striking element of this unusual book is that it is written entirely in manuscript from cover to cover, with an

extremely neat hand. There is no indication who wrote the beautiful calligraphy for this volume which is dedicated (by the author) to Mrs. J.E. Carr.



56. **HUGHES, Thomas** (1822-1896). *The Scouring of the White Horse, or, the Long Vacation Ramble of a London Clerk and What came of it and The Ashen Faggot, a tale for Christmas*. London: Macmillan, 1892. ¶ Small 8vo. xix, 327 pp. Illustrated by Richard Doyle. Original full dark green blind and gilt-stamped morocco, emblem on upper and lower cover: "Mens Sana in Corpore Sano" – "a sound mind in a sound body." – Summer Fields [School, St. Leonards-on-Sea], raised bands, gilt spine title, all edges gilt; spine faded to brown. Fine. [FF2390]

\$ 550

With an erotic fore-edge painting depicting a scene from the book, but altered, showing a white horse, on a small hillock known as "Dragon Hill", and "George", a chivalrous knight at the conclusion of a fight with a green dragon, kissing a young naked beautiful maiden (representing Earth, but as if a reward for the victory), unsigned. "It is said that the White Horse will dance on Dragon Hill when King Arthur (or Arthwyr), who is not dead but only sleeping, returns to lead his people once more." Some say the story of St. Michael and the slaying of the dragon and the old Saxon legend are related. – David Nash Ford, "Legend of St. George in Berkshire," Britannia.com. The artist is perhaps the same as the Shaw & Thomas Moore books with fore-edge paintings; painted by/for Harrington's, London. [kmw]



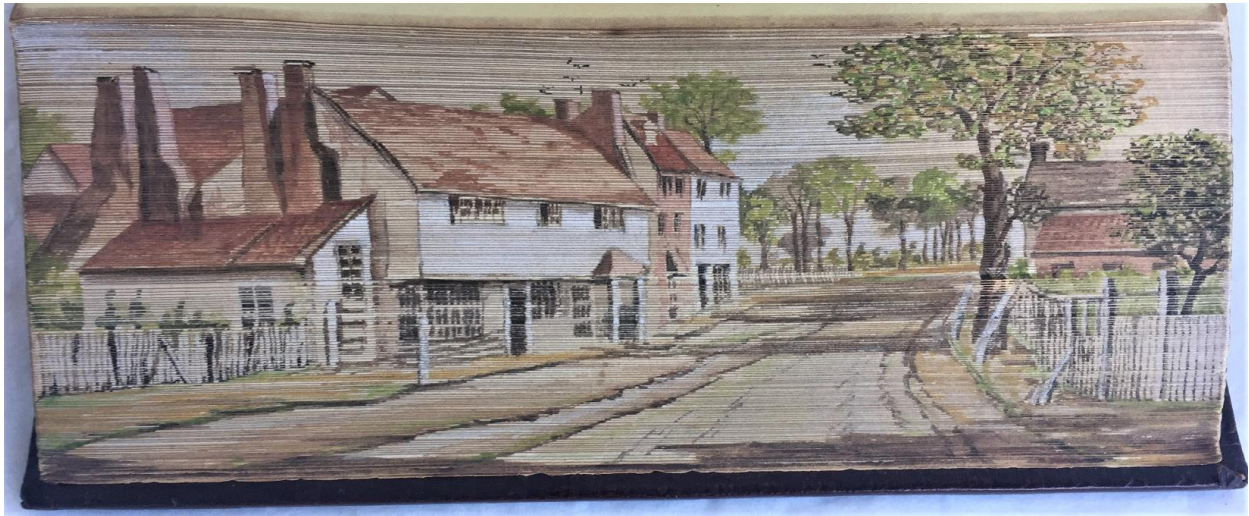
Beautiful Set with Two Signed Fore-edge Paintings by Clare Booksbank

57. **JUNIUS** [pseud.]. *Junius. Stat Nominis Umbra*. London: Printed by T. Bensley, 1796-1797. ¶ Two volumes. 8vo. xl, [iv], 325; [iv], 366 pp. Engraved half-titles, 16 engraved plates, index. Twentieth century full navy blue straight-grained morocco, gilt rules, five raised bands with gilt compartments, a.e.g. for H. Sotheran & Co., London; a tad rubbed. Near fine. [FF164]

\$ 1,250

The TWO FORE-EDGE PAINTINGS by CLARE BOOKSBANK, signed. The scene on volume I is possibly a view of King George III and the House of Parliament; on volume II Westminster from the Thames River. The identity of Junius is open to question and debate, and may never be finally resolved unless documents are found which establish his identity. On the other hand scholars now generally support the

identification with Sir Philip Francis. "The case for Philip Francis, first proposed by John Taylor in 1816, has established itself as by far the most probable, though categorical proof is still not forthcoming" (DNB). The Letters of Junius were the official letters that Junius collected, refined and published in 1772. The 16 engraved portrait plates depicting famous political figures: (8) Marquis of Granby, Duke of Grafton, Marquis of Rockingham, Judge Blackstone, Right Honorable James Grenville, Duke of Bedford, Sir William Draper, King George III; (8) Lord North, Lord Bute, John Horne Took, Earl of Chatham, John Wilkes, Right Honorable Edmund Burke, Earl of Mansfield, Earl Camden (8).



58. **KEBLE, John.** *The Christian Year: thoughts in verse for the Sundays and Holidays throughout the year. Hundred-and-Twenty-sixth edition.* Oxford: James Parker, 1870. ¶
 12mo. xii, 383 pp. Original full maroon blind-stamped morocco, gilt spine title, all edges gilt; rubbed. Very good. [FF2392]

\$ 375

With a fore-edge painting showing a "Village street, Old Charlton, Kent."

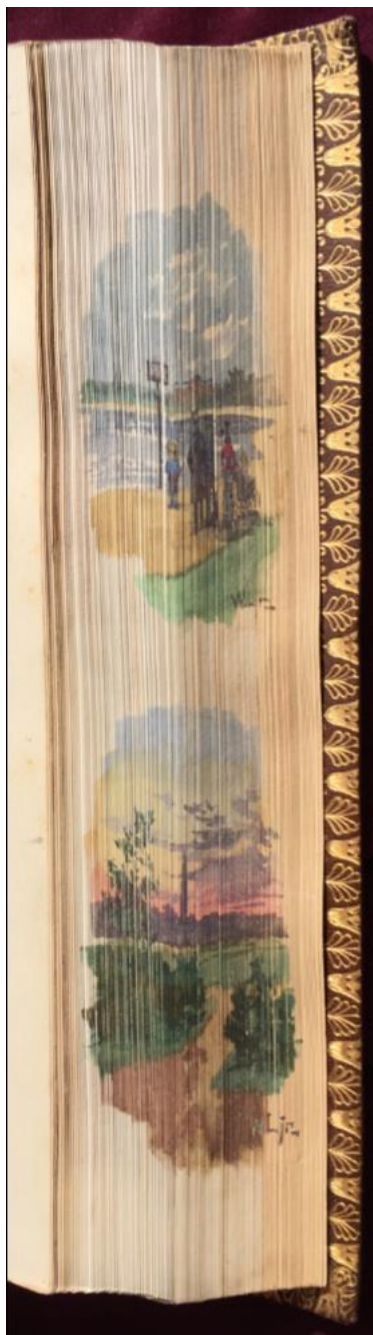


Fore-edge Painting of "Gibraltar" by the 'Dover' Artist (Marks & Co.)

59. **LOCKHART, John Gibson.** (trans.); **Owen JONES.** *Ancient Spanish Ballads; Historical and Romantic. Translated, with notes, . . . a new edition, revised. With numerous illustrations from drawings by Williams Allan, David Roberts, William Simon, Henry Warren, C.E. Aubrey, and William Harvey. The borders and ornamental vignettes by Owen Jones, Architect.* London: John Murray, 1842. ¶ Printed by Vizetelly Brothers and Co. Small folio. [242] pp. Illustrated with numerous engravings by various artists and color decorative borders by Owen Jones. Contemporary red blind and gilt-stamped morocco, all edges gilt, by Remnant and Edmonds [binders, signed on rear fly-leaf]; some neat repairs to upper joint. Bookplate and stamps from the Brooklyn Public Library, their spine call number and perforated title. Very good. [FF186]

\$ 800

With a marvelous fore-edge painting of "Gibraltar" painted by the "Dover" painter, associated with Marks & Co., ca. 1928. The "Black Gibraltar's giant rocks" are part of the poem called "Count Arnaldos" found within the text. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 98-103.



Rare Nineteenth Century Fore-edge Painting

Signed by the Artist

Part of a Limited Edition of

50 Copies with a Fore-edge Painting

60. **LOFTIE, W. J.** *Kensington, Picturesque & Historical. With upwards of three hundred illustrations (some in colours) by William Luker, Jun.* London: Field and Tuer, 1888.

4to. xix, [1], 287, [1], lxiv, [7], [1] pp. Nearly 300 illustrations, extensive subscriber's list; lightly foxed. Original full brown gilt-stamped morocco, raised bands, with the Royal crown on both covers, all edges gilt. Armorial bookplate of Lank. Fine copy.

\$ 825

This is probably the earliest limited edition book issued with a fore-edge painting. Essentially these are two watercolor vignettes applied to the fanned edge of this book, both signed by the artist. Thus one could call it a side-by-side painting, though it is vertical. Note: Featured among the subscriber's list is the Queen. Lank, the previous owner of this copy, is not one of the original subscribers. Of course the book features a chapter on Kensington Palace, the royal residence.

With the colophon leaf inscribed "Proof No. 11 (one of fifty.) Field Tuer. There are two vignette fore-edge paintings applied to the fore-edge, each signed.

William Luker (1867-1951), is only known to have done a fore-edge painting for this series of books. There is no record of him painting on other books.

Copies of this edition, being one of 50 with a fore-edge painting, are recorded in Jeff Weber's book (pp. 193-4). The Buffalo & Erie County Public Library is one of the lucky owners.

See: Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 227-8.



City of Oxford Painted by Stevens

61. **LONGFELLOW, Henry Wadsworth.** *The Poetical Works, Lyrical and Dramatic . . . With an introductory essay by the Rev. G. Gilfillan, and numerous original illustrations. Sixth edition.* London: Bickers and Bush, 1854. ¶ Small 8vo. xxvi, 476, [1], [27], [1] pp. Illustrations. Original full burgundy morocco, gilt extra, all edges gilt; rebacked preserving original spine, corners showing (two are repaired), inner joints reinforced with cloth. Some toning to paper. Early ink inscription "A token of sincere respect from M.G. to Mrs. Steward, April 5/57." Very good. [FF228]

\$ 475

With a fore-edge painting by "Stevens", being a view of the "city of Oxford." [kmw]



62. **MATHER, Increase.** *Remarkable Providences illustrative of the earlier days of American colonisation. With introductory preface, by George Offor.* London: John Russell Smith, 1856. ¶ 12mo. xix, [17], 262 pp. Original full dark green blind- and gilt-stamped morocco, a.e.g. Very good. [FF2421]

\$ 500

With fore-edge painting of Blenheim Palace. Painted by/for Harrington's, London.

[kmw]



Double Fore-edge Painting by Martin Frost

63. **MILMAN, Rev. Henry Hart** (1791-1868). *The Martyr of Antioch: a dramatic poem. A new edition*. London: John Murray, 1823. ¶ 8vo. vii, [1], 168 pp. Half-title; foxed and some large stains (esp. pp. 5-6). Original full crimson blind and gilt-stamped morocco, all edges gilt. Early ownership inscription: "Ex libris G. H. Cavendish . . . Pamther." Bookplate of John Sparrow. Fine. [FF2393]

\$ 900

WITH TWO BEAUTIFULLY PAINTED SCENES, BEING A DOUBLE FORE-EDGE PAINTING by the master Martin Frost, signed with his initials, with scenes from Greek ruins, including the Temple of Apollo. Painted 1993. ¶

PROVENANCE: G. H. Cavendish – John Sparrow – E. Joseph Booksellers [4201] [Commissioned painting from Frost in 1993] – Present owner. See: Weber, Jeff,

Annotated Dictionary of Fore-edge Painting Artists and Binders, pp. 151-3 [Frost fl. 1973-2018+). [kmw]



Painted by Don Noble

64. **MILTON, John** (1608-1674). *The Poetical Works. Edited by Sir Egerton Brydges. A new edition.* London: William Tegg & Co., 1848. ¶ 8vo. cvi, 767, [1] pp. With engraved plates after J. M. W. Turner; lacks frontispiece. Original blind- and gilt-stamped red morocco, all edges gilt; rubbed. Early embossed stamp of John Stoward, Liverpool, on title. Very good. [FF2411]

\$ 750

WITH FORE-EDGE PAINTING OF ADAM AND EVE AND THE GARDEN OF EDEN AND THE EXPULSION. PAINTED BY DON NOBLE (unsigned), ca.1980s. Noble painted this scene as a side-by-side, wherein instead of the usual dividing line between the two scenes, he has employed an artistic device, a 'scene within a scene', or rather in this case, a scene between two scenes, essentially a squiggly path, with three figures at the background, seemingly en route. Very choice view that is very well painted by the artist. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 214-6 [Noble fl. 1965-2000). [JWRB]



65. **MILTON, John.** *The Poetical Works of John Milton. With Life, Critical Dissertation, and Explanatory Notes, by the Rev. George Gilfillan. The text edited by Charles Cowden Clarke.* Edinburgh: James Nichol, 1866. ¶ 2 vols. 8vo. xxviii, 333, [1]; xxxvi, 328 pp. Original full blind- and gilt-stamped morocco; spines richly (new) stamped with gilt and tan and red spine labels, a.e.g.; corners worn, rubbed. Bookplate of Robert Bagot C. Everard. Very good. [FF2422]

\$ 575

With two fore-edge paintings of duck hunting dogs and hunters with rifles. Painted for Harrington's, [1990s]. Unsigned. [kmw]

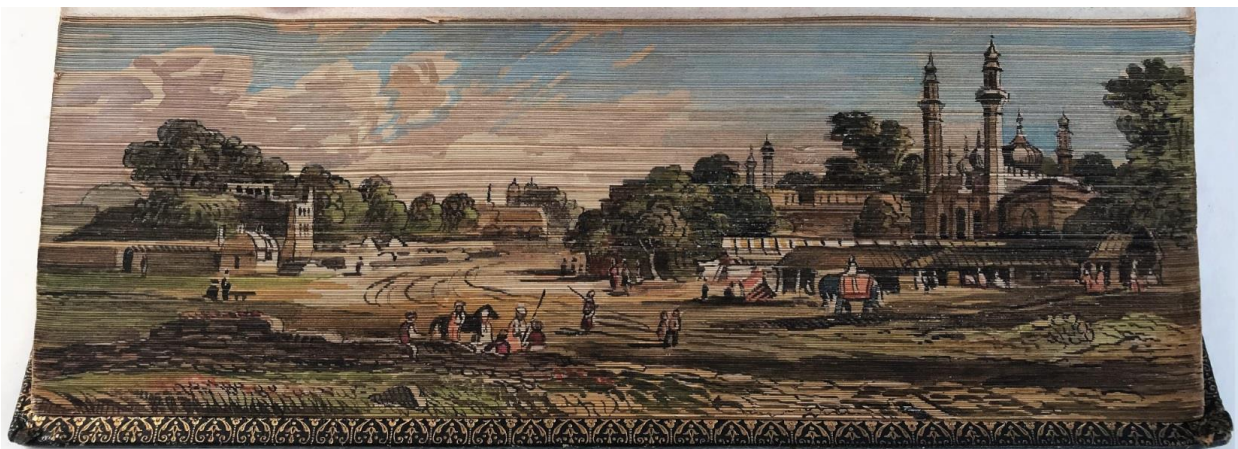


Painted by Syd Dearden

66. **MOORE, Thomas** (1779-1852). *Lalla Rookh, an Oriental Romance. A new edition. Illustrated with engravings from drawings by eminent artists.* London: Longman, Brown, Green, and Longmans, 1846. ¶ 8vo. viii, 396 pp. Illustrations. Original full dark green gilt-stamped morocco, raised bands, all edges gilt. Fine. [FF2394]

\$ 500

With a fore-edge painting, being a "View of Delhi," by the "Policeman Painter," Syd Dearden. Previously owned and sold by Jeff Weber Rare Books [ca. 1990, but painted between ca.1965-1980s]. ¶ See: Weber, *Annotated Dictionary of Fore-edge Painters and Binders*, p. 89, 227-228. [kmw]



DELHI - SHEWING THE ENTRANCE TO THE PALACE

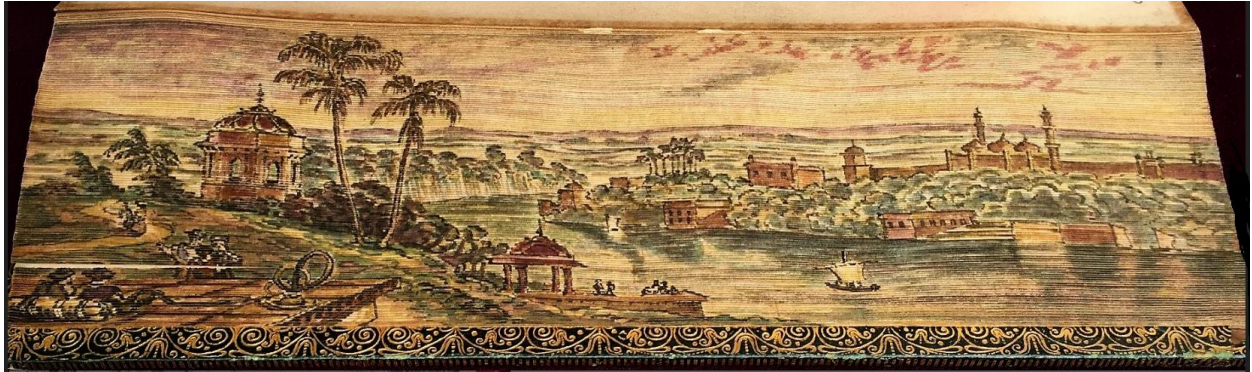
67. **MOORE, Thomas** (1779-1852). *Lalla Rookh, an Oriental Romance*. Twentieth edition. Illustrated with engravings from drawings by eminent artists. London: Printed for Longman, Brown, Green, and Longmans, 1842. ¶ 8vo. viii, 396 pp. Engraved portrait and half-title and 12 other engraved plates; some offsetting or staining. Original full green gilt-stamped morocco with Grecian urn or vase on both covers, five raised bands, a.e.g.; extremities rubbed Very good.

[FF2427]

\$ 1,000

With a fore-edge painting of “Delhi – shewing the entrance to the palace.” With the penciled handwriting of the artist [in caps.]. The original engraving was drawn by William Purser (1790-1852), originally sketched by Capt. Robert Elliot R.N. (fl. 1822-1833), and engraved by William Miller, not dated, circa 1850/1859. Robert Elliot was an English naval officer, Captain in the Royal Navy, and known as a topographical draughtsman from 1822 to 1824. The engraving originally appeared 1833: *Views in the East comprising India, Canton. and The Shores of The Red Sea with Historical and Descriptive Illustrations*. Elliot, Captain Robert R.N. H. Fisher, Son &

Co., Newgate Street, London 1833. The fore-edge was painted (best estimate) 1960s-1970s.



The Ganges River, Painted by Don Noble

68. **MOORE, Thomas.** *Songs, Ballads, and Sacred Songs.* London: Longmans, Brown, Green, and Longmans, 1849. ¶ Small 8vo. [iv], 284 pp. Title vignette. Original full dark green morocco, dual gilt-rules surround, spine massed in gilt, a.e.g.; joints weak. Bookplate of Edward Thomas King. Good. [FF209]

\$ 375

With a fore-edge painting showing a view of the Ganges River, with temple, Asia. Painted ca.1980-1995. PAINTED (NOT SIGNED) BY DON NOBLE. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 214-6 [Noble fl. 1965-2000). [kmw]

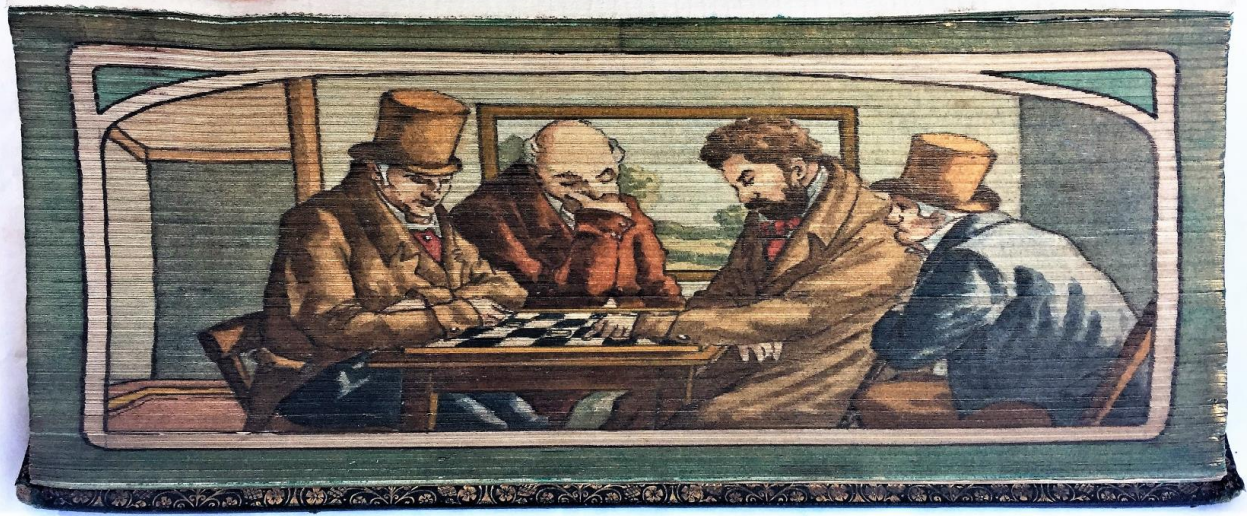


"Naughty but nice"

69. **MOORE, Thomas.** *The Poetical works of Thomas Moore. Reprinted from the early editions, with explanatory notes, &c.* London: Frederick Warne, [ca. 1890-1900?]. ¶ Small 8vo. xii, 675 pp. Frontispiece portrait, illustrations. Original full black blind-stamped morocco, spine bands and decorative gilt-spine, all edges gilt, with "FOREEDGE PAINTING" stamped on the spine foot. Near fine. [FF2396]

\$ 500

"Naughty but nice," erotic fore-edge painting. The painting is set within an oval, surrounded by a dull-mustard yellow wash and black-lined outline framing of the scene. The view depicts a male and woman copulating (apparently in a waiting room or a living room), with a person's head poking in through the door and showing their 'shock' of the event depicted. The presence of the "FOREEDGE PAINTING" stamping on the foot of the spine is usually indicative of a painting that is contemporary with the binding. This binding is clearly the original for the volume, but the painting is suggestive of ca. 1990s, thus it seems probable that the gilt-stamped titling for the painting was added later. [kmw]



70. **MOORE, Thomas.** *The Poetical works. Complete in one volume.* London: Longman, Brown, Green, and Longmans, 1854. ¶ Large 8vo. lv, 691 pp. Engraved frontispiece and half-title. Original full dark green gilt-stamped morocco, raised bands, gilt-spine compartments and title, all edges gilt; rubbed, front endpapers replaced, some leaves (rear) foxed. Very good +. [FF2395]

\$ 500

With four British men playing checkers. Unpainted [white] frame, green boarder, black-lining of each object & figure. Painted by the same artist as the George Bernard Shaw book, for Harrington's, London. [COP (A)] written on ffep. [kmw]



Double Fore-edge Painting by Martin Frost

71. **PERCY, Sholto & Reuben.** *The Percy Anecdotes, original and select ...* [London]: Printed for T. Boys, 1820. ¶ Sm. 12mo. [iv], 180 pp. Original full morocco, a.e.g. Earlier ownership signatures of Robert Oliver (with his armorial bookplate), Newcastle on Pyne, 1821; Sylvia Burrows, 1946. Very good. [FF2423]

\$ 750

With a two-way double fore-edge painting by Martin Frost, showing: Portrait and destruction of his statue in New York; on the reverse: the Boston tea-party. Painted by MF, with his initials signed in the paintings, dated 1996. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 151-3 [Frost fl. 1973-2018+].

[kmw]



"The Tower of London and Mint from Tower Hill" - Painted by Don Noble

72. **PERCY, Thomas.** *Reliques of Ancient English Poetry, consisting of old heroic ballads, song, etc. A new edition edited by Edward Walford, M.A., with a glossary and life. Portrait and original illustrations.* London: Frederick Warne and co., (1880). ¶ At head of title: The Lansdowne Poets. Small 8vo. 438 pp. Engraved illus. Original full green blind and gilt-stamped calf, spine gilt, maroon leather spine label, a.e.g. School prize award mounted on front pastedown (1882). [FF146]

\$ 700

With a fine fore-edge painting showing The Tower of London and Mint from Tower Hill (1842), after Thomas Shotter Boys (English engraver, 1803-1874). Painted circa 1970s by Don Noble [unsigned].

See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 214-6 [Noble fl. 1965-2000).



Rotti Bridge Rome

Painted by the "Dover" Painter (Marks & Co.)

73. **PETRARCA, Francesco.** *Il Petrarca con narrazione del suo coronamento di Sennuccio del Bene Fiorentino* ... London: G. Polidori e co., 1796. ¶ 2 vols. in 1. 12mo (in 6s). 19, [1], 253, [1]; [ii], xxiv, 237, [1] pp. Original full crimson straight-grain morocco, single gilt rules, gilt spine, a.e.g. Bookplate of Bernardine Murphy. Very good. [FF2428]

\$ 1,250

Fore-edge painting of "Rotti Bridge, Rome." The "Ponte Rotto" was drawn by J.D. Harding and engraved by Edward Francis Finden, ca.1834, and the fore-edge artist (anonymous) has used this view to apply to the edge of this edition of Petrarch.* The artist who painted the scene has inscribed the title in neat pencil (ffep). WorldCat (1 copy): The British Library, British National Bibliography. For a similar view, see: Rome: View of the Tiber from the Ponte Rotto to the Isola Tiberina with the Monastery of San Bartolomeo by Jean-

Baptiste-Camille Corot (1796–1875). The inscription of the title of the painting is not typical of the “Dover” painter’s style of writing and may be supplied.

PROVENANCE: Bookplate of Bernadine Murphy Donahue (1904-1968), a prominent California Catholic philanthropist who married Daniel Donahue in 1954 and established the Daniel Murphy Foundation in 1957 in memory of her father, to promote Roman Catholic causes. “So helpful to the Church was the foundation that Pope John XXIII conferred on Bernardine the title of ‘Papal Countess,’ the only title given to an American during his pontificate. Several years later, Pope Paul VI conferred on Daniel the title, ‘Gentleman of His Holiness,’ the highest award bestowed on a layman in the Church, and the first such Award ever given to an American. The Countess died unexpectedly in 1968” (Burks). Burks, Lisa. “Bernadine Murphy Donahue.” Find A Grave Memorial #16920718, 2006.

* probably taken from an edition of Byron’s works: *Finden’s Illustrations of the Life and Works of Lord Byron, With Original and Selected Information on the Subjects of the Engravings by William Brockedon*, London, John Murray, 1833-34.



Signed Side-by-Side Fore-edge Painting by Clare Brooksbank

74. **RAMSAY, W. M.** *St. Paul the Traveller and the Roman citizen. Eleventh edition.* London, New York, Toronto: Hodder and Stoughton, [after 1896]. ¶ 8vo. xxviii, 402 pp. Index, folding map. Original full gilt-stamped vellum, red morocco spine label, a.e.g. Prize award certificate mounted inside front cover, 1915, from King Edward VI School, Norwich; Jarrold & Sons, Ltd., Booksellers, Norwich (book-label). Very good. [FF148]

\$ 675

With a beautiful side-by-side fore-edge painting, 2009, by Clare Brooksbank, signed with her initials on the bottom right hand corner of the painting. On the left is a scene of 'The Flight into Egypt' by Fra Angelico. On the right is 'The Baptism of Christ' by Piero della Francesca.

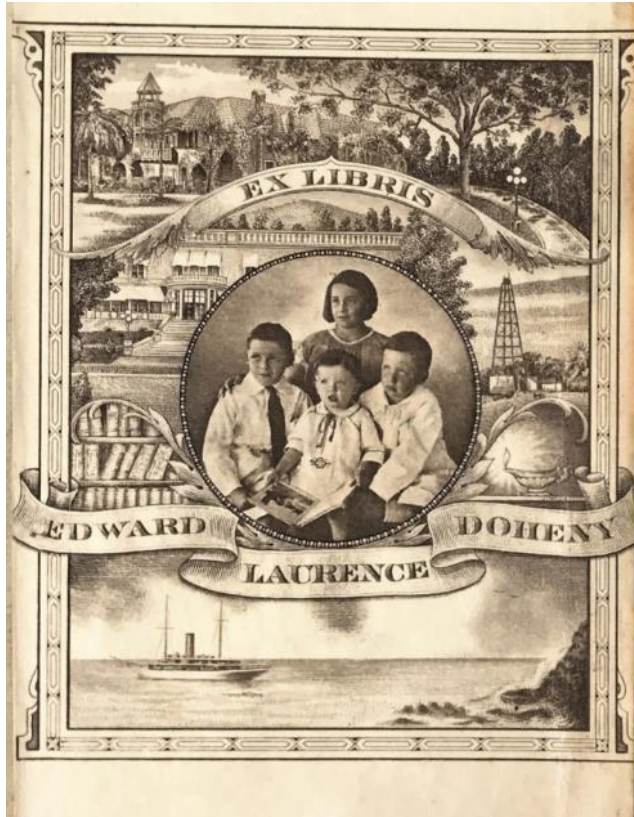


*From the Phoebe Easton
Collection of Fore-edge Paintings*

75. **ROGERS, Samuel.** *Italy, a poem.* London: Printed for T. Cadell; and E. Moxon, 1830. ¶ 8vo. vii, 284 pp. Bound ca. 1890/1905 in full olive brown crushed morocco, gilt corner decorations, dentelles, a.e.g., marbled endleaves; p. 273/4 torn and mended. Alfred Trapnell bookplate. Very good. [FF149]

\$ 600

With a vertical fore-edge painting of a large urn or vase with a plant. The painting is not signed or dated. The view is suggestive of three urns that decorate the text of this volume, but it is not a copy of them. Alfred Trapnell bookplate, his library sold in NY ca. 1910 ["997" label]. Was the fore-edge painted before Trapnell bought the book or after? Alfred Trapnell was a famous collector of porcelains. From the Phoebe Easton collection of fore-edge paintings.



"Dover Painter" fore-edge of "The ruins of the Villa Maecenas at Tivoli"

76. **ROGERS, Samuel.** *The Poetical Works.* London: Edward Moxon, 1848. ¶
12mo. xi, 377 pp. Half-title, index. Original full maroon morocco, gilt-stamped, gilt spine, a.e.g.; corners worn, else very good. Earlier unrelated ownership

inscription, 1848. Bookplates of Edward Laurence Doheny and Carrie Estelle Doheny. [FF150]

\$ 2,000

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



With 38 Finely Hand-Colored Engraved Plates of Flowers

77. **ROUSSEAU, J. J.** *Letters on the Elements of Botany. Addressed to a Lady. By the celebrated J.J. Rousseau. Translated into English, with notes, and twenty-four additional letters, fully explaining the system of Linnaeus, by Thomas Martyn . . . The fourth edition.* London: Printed for B. and J. White, 1794. ¶ [half-title reads: Thirty-eight plates, with explanations; intended to illustrate Linnaeus's System of Vegetables, and particularly adapted to the letters on the elements of botany. 8vo. [vi], xxiv, 503, (1), [28] pp. With 38 finely hand-colored engraved plates of flowers and related details, by Frederick Polydore Nodder (fl. 1770-1800);

occasional spotting, upper margin waterstained. Original full dark green straight grain morocco, double gilt ruled border, flat spine with gilt title, a.e.g.

Bookplate of Frank Galsworthy; signature of "Wm. Smith, 1869." [FF151]

\$ 1,500

With a very fine twentieth-century fore-edge painting under the gold, being a watercolor view of the Tower of London "as it was in the early part of the last [nineteenth] century." Possible

PROVENANCE: Frank Galsworthy (British, born 1863). Frederick Polydore Nodder (d. 1800) was a gifted and distinguished naturalist was the Botanical Painter to her Majesty, Queen Charlotte. He exhibited at the Royal Academy. "Although a competent botanical artist, he is little known and his work remains underrated." His early skills as botanical and animal draughtsman and engraver were honed from his association with Sir Joseph Banks, who employed Nodder to complete and engrave the drawings from the sketchbooks of the late Sydney Parkinson [Banks' Florilegium]. Parkinson accompanied Banks as botanical draughtsman aboard Captain James Cook's The Endeavor in 1771. Parkinson died on the return of this South Seas Voyage. He was commissioned to engrave the plates for Erasmus Darwin's Botanic Garden (1789), Linnaeus's System of Vegetables (1788), and Thomas Martyn's Flora Rustica (1791-95), as well as the present book (1794). These engravings, along with the natural history collections of the British Museum, were the basis for the mastery of the Naturalist's Miscellany. During its production Nodder passed away and the plates were finished by his wife and son, Richard P. Nodder, a gifted animal painter in his own right, and became distinguished as botanic painter to George III. See: Dictionary of National Biography, XIV, p. 531-2.



"Abbotsford" & a Portrait of the Author – Painted & Signed by Martin Frost

78. **SCOTT, Sir Walter** (1771-1832). *The Poetical Works of Sir Walter Scott, Bart. Including . . . With a memoir of the author. Illustrated by engravings.* Edinburgh: Adam and Charles Black, 1857. ¶ Small 8vo. 746, [1] pp. Engraved frontispiece portrait of the author (with his favorite wolfhound "Maida"), by John Horsburgh after the painting by Sir John Watson Gordon (Scottish painter, 1788-1864), engraved half-title by W. Allan & T. Dobbie, engraved plates. Original full red morocco, tooled in gilt, gilt spine, a.e.g. Ownership inscription of Ellen Davis Browell, October 1859. Fine. [FF153]

\$ 900

With a beautiful fore-edge painting by Martin Frost of "Abbotsford" and an oval inset portrait of Sir Walter Scott, signed by Frost with his initials on the outer left margin. Abbotsford was the home of Sir Walter Scott. Painted by Martin Frost in 1986. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 151-3 [Frost fl. 1973-2018+).



Lazy Day in the Pasture

79. **SCOTT, Sir Walter.** *Marmion; a tale of Flodden Field. With all his introductions, and the editor's notes. Illustrated by eighty engravings on wood from drawings by Birket Foster and John Gilbert.* Edinburgh: Adam and Charles Black, 1855. ¶ 8vo. 7-408 pp. Frontispiece, engraved half-title, illustrated throughout. Original full red pebbled gilt-and-blind tooled morocco, all edges gilt. Fine. [FF2397]

\$ 600

With a fore-edge painting of a pastoral scene showing two figures holding long sticks, being shepherds, with the flock in the background. Date painted: unknown. [kmw]



The Wonderful 'Dover' Artist – from Mark's & Company, London

80. **SCOTT, Walter.** *The Border Antiquities of England and Scotland; comprising specimens of architecture and sculpture, and other vestiges of former ages, accompanied by descriptions. Illustrations of remarkable incidents in border history and tradition, and original poetry. vol. II.* London: Printed for Longman, Hurst, Rees, Orme, and Brown, . . . 1817. ¶ Volume II only. Small folio. [89]-209; ci, [i], [xii] pp. Numerous fine engraved plates. Original full crimson red straight-grained morocco, gilt tooled covers, gilt spine, a.e.g. Unrelated broadsheet mounted to rear inside cover. Bookplate of Robert John Verney, Lord Willoughby de Broke. Probably sold by Dawson's Book Shop. Signature and inscription of Gladys McKenney Molony, to St. Mary-of-the-Woods College Library, April 9, 1976. Superb binding. [FF152]

\$ 1,800

With a fore-edge painting by the "Dover" painter, of "Edinburgh from the Grass Market." Painted ca. 1926-28. Provenance I: Gladys McKenney Molony purchased this fore-edge painting in 1976 and presented it to her alma mater. The library subsequently sold much of her gift during the summer of 2007. II: Robert John Verney, Lord Willoughby de Broke (1809-1862).



[81]

Romeo & Juliet – A Midsummer Night's Dream – Henry V

81. **SHAKESPEARE, William.** *The Works of William Shakespeare. Life, Glossary, &c., Reprinted from the early editions, and compared with recent commentators. With a steel portrait.* London: Frederick Warne; New York: Scribner, [ca. 1880s]. ¶ At head of title: The "Chandos Poets." Small 8vo. xii, 1124 pp. Original full very dark olive green, gilt extra, spine bands, gilt title, all edges gilt. Presentation inscription to Jnth. Wanton[?], Nov. 1877. Very good. [FF232]

\$ 750

WITH A SPLIT TWO-WAY FORE-EDGE PAINTING, EACH VERTICAL, APPLIED UNDER THE GOLD, DEPICTING: A) PORTRAIT OF SHAKESPEARE AND A SCENE FROM ROMEO & JULIET; B) FANNED TO THE OTHER SIDE ONE FINDS AN ADDITIONAL TWO MORE SCENES FROM SHAKESPEARE PLAYS: A MIDSUMMER NIGHT'S DREAM AND HENRY V.

The scenes are all labeled on the painting itself, with both 'upper' images bordered with a simple double-rule. The pallet used here by the artist is grayish or brown-toned. The scene from "Dream" shows the donkey-man (Nick Bottom) and two fairies (probably Titania and either Peaseblossom, Cobweb, Mote, or Mustardseed).

Painted in ca. 1990s by/for Harrington's, London. [kmw]



A Shelf of Shaw!

82. **SHAW, George Bernard** (1856-1950). *Prefaces by George Bernard Shaw*. London: Constable, (1934). ¶ Large 8vo. viii, 802 pp. Illustrated title, index; minor foxing. Original full purple gilt-stamped calf prize binding, a.e.g., signed by Morrell, Binder, London; joints just starting to crack at spine ends. Bookplate of Queen Mary College [Basingstoke, Hampshire, U.K.]; additional presentation label to Alan F. Ramsay, Esq., BA. in recognition of a first class honours degree [signed by the] principal. Very good. [FF2398]

\$ 500

Background of repeating pattern of a wallpaper, a framed portrait of Shaw, and ten books with titles painted, as if on a shelf, black-lining of each object & figure. See Thomas Moore's *Poetical Works*, 1854, seemingly the same artist. [COP (A)] written on ffep. Painted in the 1990s by/for Harrington's, London. [kmw]



83. **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. [FF163]

\$ 800

With a fore-edge painting (estimated date of painting: 1985) showing two trappers in the woods (one holding a captured and killed ferret or similar creature).



[84]

84. **SPENSER, Edmund** (1552?–1599). *The Poetical Works of Edmund Spenser. In eight volumes. From the text of Mr. Upton, &c. Vol. III. [Containing his Faery Queene from Mr. Upton's text]*. Edinburgh: Apollo Press, 1778. ¶ [volume III of VIII only]. 12mo. 257 [1] pp. Engraved half-title. Original mottled calf, all edges gilt; joints mended with kozo. Very good. [FF165]

\$ 250

With a fore-edge painting, unsigned, but a modern artist. The painting is crudely made and is not labeled. It appears to be an English street scene with vague figures traversing the promenade. Inexpensive example of fore-edge painting.



85. **SPRAGUE, John T.** *Electricity: Its Theory, Sources, and Applications. Second edition (greatly enlarged)*. London & NY: E. & F.N. Spon, 1884. ¶ Small 8vo. xi, [1], 650 pp. Original full chocolate brown blind- and gilt-stamped morocco, a.e.g. Prize binding. Near fine. [FF2424]

\$ 500

With a fore-edge painting of Benjamin Franklin. This (unnamed) artist working for Harrington's in the 1990s [Holy Bible ca. 1930-50 on India paper]. [kmw]



Two-Way Double Fore-edge Painting by Margaret Costa

86. **TENNYSON, ALFRED LORD.** *The works of Alfred Lord Tennyson Poet Laureate.* London Macmillan and Co. Ltd., 1909. ¶ 7.5 x 5 x 2 inches. Sm. 8vo. viii, 901, [1] pp. Frontis. port. Contemporary green gilt-stamped polished calf, raised bands, gilt-ruled spine and double-rule surround on covers, a.e.g., by Worsfold, London; spine discolored due to exposure, extremities rubbed (spine 'scarred'), joints rubbed. Very good. [FF176]

\$ 800

WITH A TWO-WAY DOUBLE FORE_EDGE PAINTING painted by Margaret Costa [2014]. "Hidden under the gilt, and visible only when the pages are fanned out, are TWO outstanding and very finely detailed FORE-EDGE PAINTINGS, one on the first half of the book, being a painting of a SHIPWRECK from Tennyson's poem, "Enoch Arden". . . and the one on the second half of the book depicting knights, and KING ARTHUR'S CAMELOT." Signed by the artist Margaret Costa, with her initials "MC" on the lower right of the shipping scene.



87. **WALTON, Izaak; Charles COTTON.** *The Compleat Angler of the Contemplative Man's Recreation. Being a discourse of fish and fishing, not unworthy the perusal of most anglers.* London: Printed by T. Maxey for Rich. Marriot, 1653. London: Bell and Daldy, 1864. ¶ Small 8vo. xvi, 304 pp. Engraved figs. Original full red blind-stamped morocco, raised bands, gilt spine title, all edges gilt; rubbed. Early ownership inscription "P.H. Owen from his affect[ionate] friend Arthur Theobald, Commoners Winton. Fine. [FF2399]

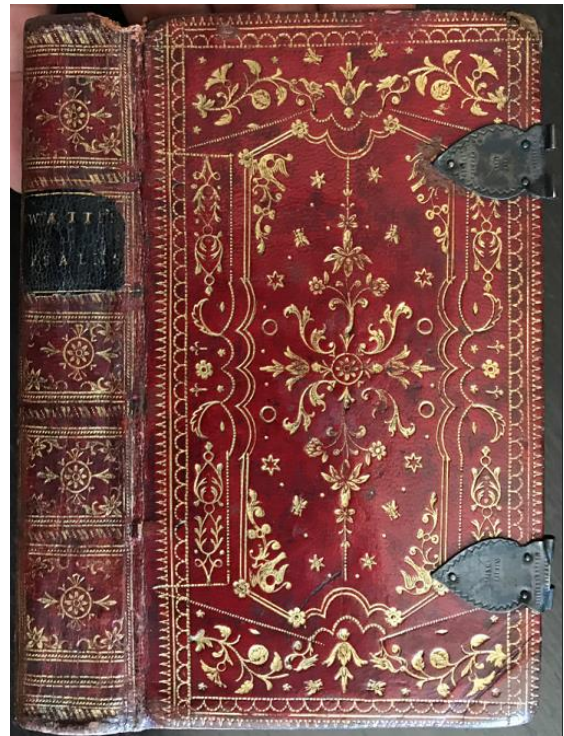
\$ 600

With a delicately and charming fore-edge watercolor painting applied to the fanned edge of this book, painted by Don Noble, showing a triptych of two side panels containing fishing scenes and a central oval-shaped image of an angler and his catch of the day. Painted ca. 1980s. See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 214-6 [Noble fl. 1965-2000]. [kmw]



Fine Clasped-English Period Binding

88. **WATTS, I.** *The Psalms of David, Imitated in the language of the New Testament, and applied to the Christian State and Worship.* London: Printed for J. F. and C. Rivington . . . , 1784. ¶ 16mo. 80 x 140 mm. viii, 317, [23] pp. Original full crimson turkey morocco with massed gilt stamping on both covers and spine, all edges gilt, two clasps, black leather spine label; head of spine a bit chipped at corner, clasps missing the movable element, pages trimmed closely with occasional loss, but a very good copy with a lovely period binding. Bookplate of Oscar Ehrhardt Lancaster. Very good. [FF084]



\$ 1,200

With a fore-edge painting of Richmond Bridge, Surrey. Painted circa 1948-50 by Stevens.



89. **WATTS, Rev. Isaac.** *The Psalms, Hymns, and Spiritual Songs, of the Rev. . . . To which is added, select hymns, from other authors . . .* Boston: Crocker & Brewster, 1853. ¶ Sm. 12mo. 36, (51)-776 pp. Original dark green morocco, ornately stamped in gilt on upper and lower covers, gilt spine, a.e.g. Early ownership signature. [FF080]

\$ 485

With a fore-edge painting, dark, showing a shipping scene.

The One & Only Book on the History & People Who Make Fore-edge Paintings

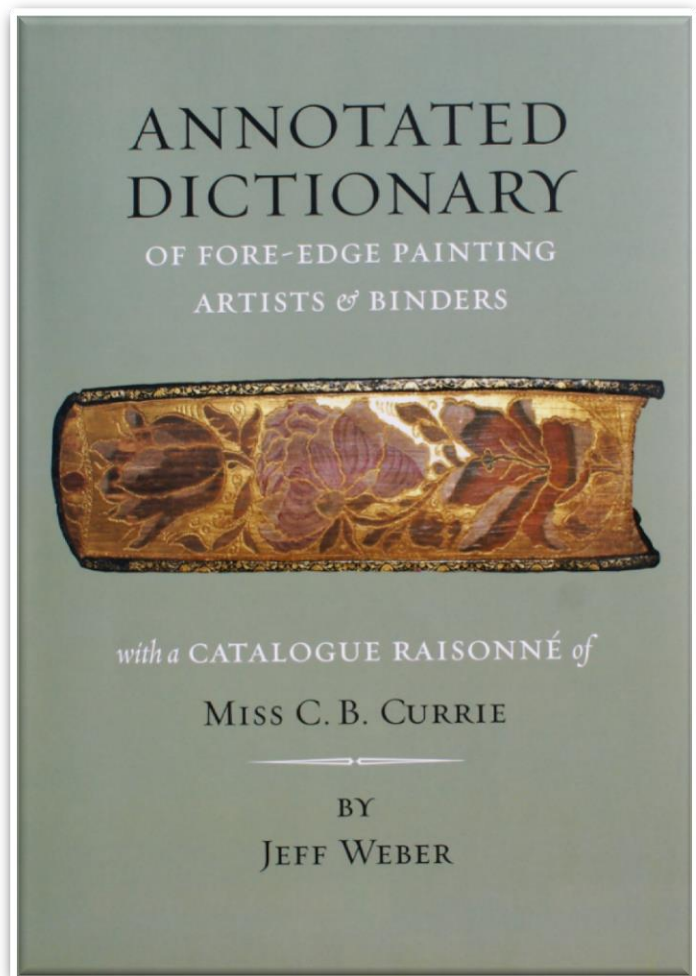
90. **WEBER, Jeff.** *An Annotated Dictionary of Fore-edge Painting Artists & Binders (Mostly English & American). The Fore-edge Paintings of Miss C. B. Currie; with a Catalogue Raisonné.* Los Angeles: Weber Rare Books 2010. 10 x 7 inches. approx. 432 pages. Illustrated throughout, indexes. Cloth, dust-jacket.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

RETAIL: \$ 400 -- SPECIAL PRICE FOR LIMITED TIME \$ 200

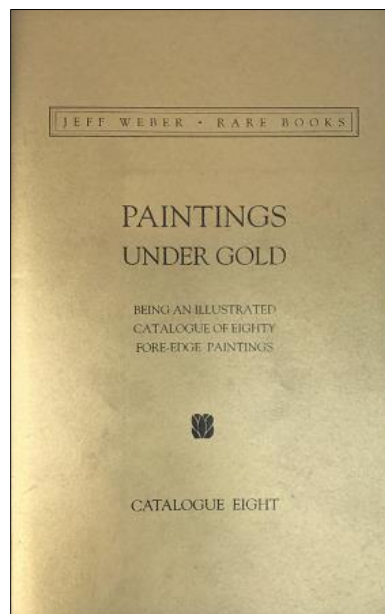
THIS BOOK IS THE MOST IMPORTANT CONTRIBUTION TO FORE-EDGE PAINTING HISTORY IN OVER 40 YEARS. IT IS THE FIRST COMPREHENSIVE ANNOTATED DICTIONARY TO CONTAIN THE IDENTIFICATION OF ALL KNOWN FORE-EDGE PAINTERS AND BINDERS.

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

by the author. This is the most important contribution to fore-edge painting history in over 40 years. The text contains the first comprehensive annotated dictionary to contain the identification of all known fore-edge painters and binders. The book is sure to become the authoritative resource for fore-edge painting identification. The book is profusely illustrated with color reproductions. Containing essentially two



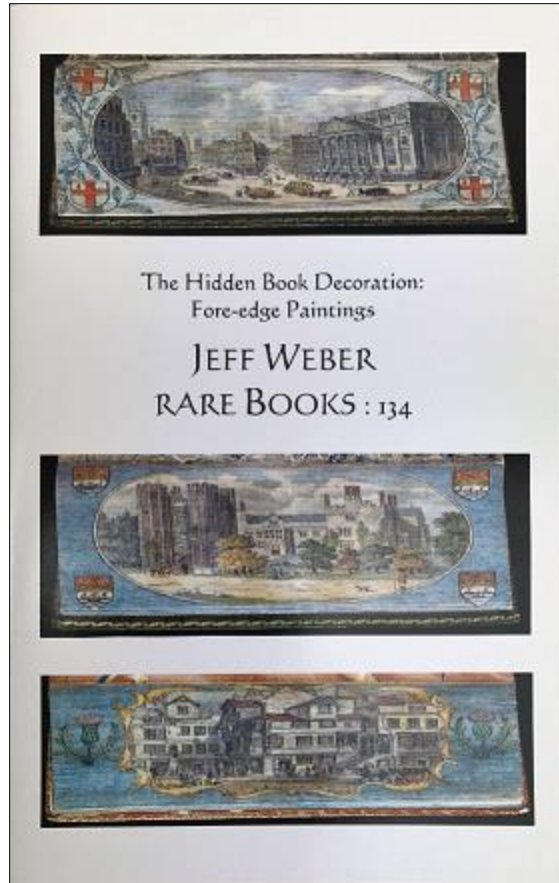
parts, the first will appeal to everyone with a fore-edge painting: a comprehensive annotated and illustrated dictionary of every artist and binder known to make and sign fore-edge paintings. This will include some additional binders and artists whose work can be grouped and identified, as well as including some binders who are suspect and possibly never made fore-edge paintings. An attempt is made to prove the work of every person and to give numerous examples. Included will be the most comprehensive assessment of seventeenth century English fore-edge specimens up to the present. The other part is a full history of the mysterious Ms C. B. Currie, one of the most important fore-edge artists from England in the twentieth century and the only artist to have numbered her editions. This project was challenging since no record of her entire fore-edge work exists and her own identity has been unknown until recently.



91. **WEBER RARE BOOKS, Jeff.** *Paintings Under Gold. Catalogue Eight.* Glendale: 1990 ¶ 8vo. Illustrations, color tipped-in photo. Gold wrappers. [FF081]

\$ 5

Features the Msgr. Francis J. Weber fore-edge collection as well as other additions. Fully illustrated. Out-of-print.



92. **WEBER RARE BOOKS, Jeff.** *The Hidden Book Decoration: Fore-edge Painting, Catalogue 134.* Glendale & Los Angeles: Jeff Weber Rare Books, 2007. ¶ 8vo. [40] pp. Fully illustrated. Color pictorial wrappers. New. [FF116]

\$ 10

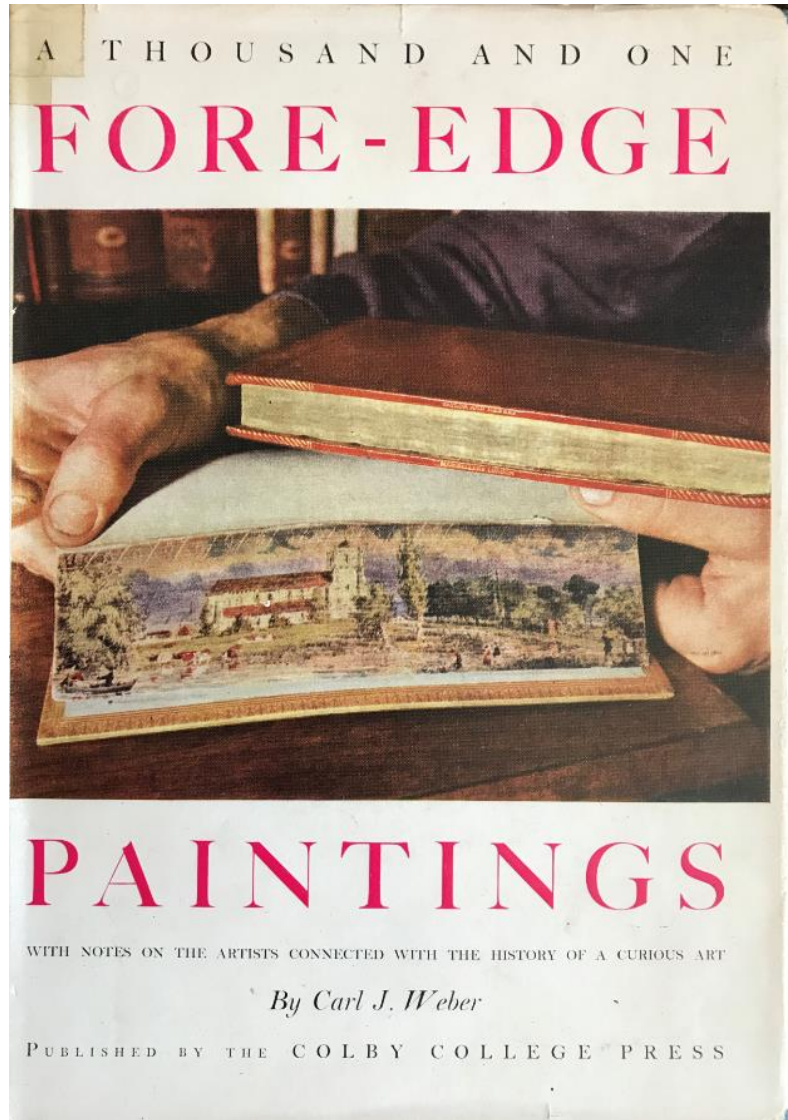
Lists, illustrates and describes about 70 fore-edge paintings. Featured are some very unusual John T. Beer signed fore-edge paintings.

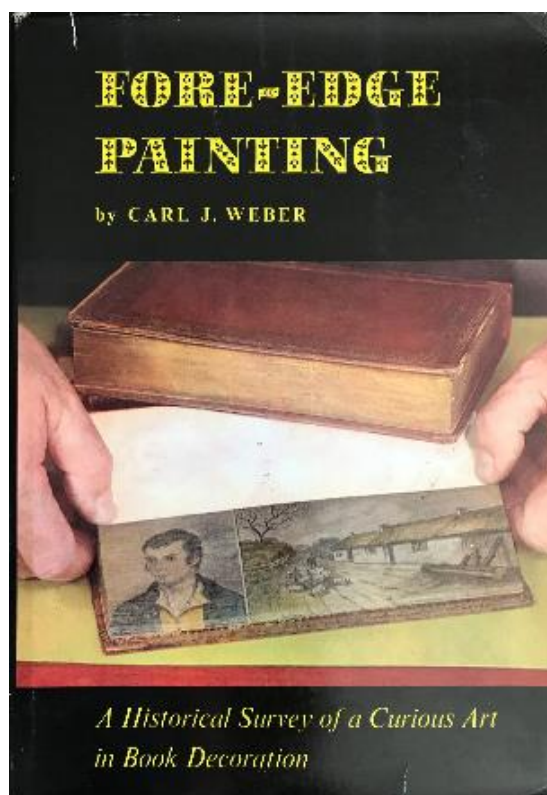
The First History of Fore-edge Painting

93. **WEBER, Carl J.** *A Thousand and One Fore-Edge Paintings. With Notes on the Artists, Bookbinders, Publishers, and Other Men and Women Connected with the History of a Curious Art.* Waterville, Maine: Colby College Press, 1949. ¶ Series: Colby College Monograph No. 16. Large 8vo. xvi, 194 pp. 24 illustrations, index. Original blue-green buckram, dust-jacket; jacket edges a bit worn, cellophane tape applied to head of jacket spine. Signed by the author's grandson, Jeff Weber. Very good. [FF236]

\$ 650

LIMITED EDITION of 1,000 copies printed by the Anthoensen Press. The first published history of fore-edge painting, this text was written by an English professor (my grandfather) who brought his love of English literature to offer some added interest to this unique field of book decoration. The edition contains within the important inventory of 1,001 specimens of fore-edge painting arranged roughly in chronological order. The sources of those specimens were taken from public and private collections, most notably the Doheny collection.





94. **WEBER, Carl J.** *Fore-edge Painting. A historical survey of a curious art . . .* New York: Harvey House, 1966. ¶ 8vo. Tipped-in color plates, monochrome illustrations, bibliography, index. Cloth, dust-jacket. Signed by the author's grandson, Jeff Weber. Very good. [FF053]

\$ 300

SECOND EDITION. Re-written largely using examples from the publisher's own personal collection, Zola E. Harvey's books were of considerable interest, but not as early as the Doheny Collection. The Harvey collection sold at Swann Galleries a few years ago.

95. **WEBER, L. Jefferson and David C. WEBER.** *Paintings Under Gold at Stanford.* Stanford: Board of Trustees of the Leland Stanford Junior University, 1983. ¶ 253 x 172 mm. [8] pp. Illus., some in color. Printed wrappers. Very good. [FF064]

\$ 5

Reprinted from *The Imprint of the Stanford Libraries Associates* volume ix, number 2, October 1983.



96. **ZIMMERMANN, John George** (1728-1795). *Solitude considered with respect to its influence upon the Mind and the Heart. Written originally in German . . . Translated from the French of J. B. Mercier. The third edition.* London: Printed for C. Dilly, in the Poultry, 1794. ¶ 8vo. x, 402 pp. Engraved frontispiece by Singleton. Modern full crushed chocolate brown Oasis morocco, raised bands, gilt spine title, all edges gilt, bound by David Weinstein. Two former ownership signatures. [FF159]

\$ 1,250

With a fine fore-edge painting hand painted by Martin Frost in 2006 depicting an eighteenth century scene of "St. Mary's Abbey, York." Signed by the artist and with a presentation label describing the scene.

See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, pp. 151-3 [Frost fl. 1973-2018+).

ORDERS TO: weberbks@pacbell.net
Phone: (323) 333-4140

INDEXES

BROOKSBANK, Clare 50, 57, 74

COSTA, Margaret 41, 86

CURRIE, C. B. [Curry, Caroline Billin] 24

DEARDEN, Syd 30, 66

DOHENY [owner] 22, 45, 76

Double Fore-edge Painting 3, 9, 13, 25, 27, 37, 40, 42, 43, 45, 51, 63, 71, 86

DOVER Artist [Marks & Co.] 26, 48, 49, 52, 53, 55, 59, 73, 76, 80

FROST, Martin 6, 15, 19, 21, 40, 63, 71, 78, 96

Harrington's Artist (London) 14, 18, 20, 25, 31, 32, 33, 39, 44, 46, 56, 62, 65, 70, 81, 82, 85

HAYWOOD, Helen 45

LUKER, William 60

NOBLE, Don 5, 13, 17, 35, 54, 64, 68, 72, 87

Signed Fore-edge Paintings 6, 15, 19, 21, 24, 40, 46?, 50, 57, 63, 71, 74, 78, 86, 96

STEVENS, S. E. 34, 51, 61, 88

Imprint Date Index

GORDON.	The Elements, Analysis, and Practice of Arithmetic.	Glasgow:	1775
SPENSER.	The Poetical Works of Edmund Spenser. Vol. III.	Edinburgh:	1778
WATTS.	The Psalms of David.	London:	1784
ELLIS.	Specimens of the Early English Poets.	London:	1790
[BCP]	The Book of Common Prayer.	London:	1792
[ALCUNE]			
MAGGI.	Scelta di Alcune Rime Sacre e morali.	In Pisa:	1793
ROUSSEAU.	Letters on the Elements of Botany.	London:	1794
ZIMMERMANN			
.	Solitude considered.	London:	1794
PETRARCA.	Il Petrarca con narrazione...	London:	1796
Junius [pseud.].	Junius. Stat Nominis Umbra.	London:	1796-1797
COWPER.	Poems. A new edition.	London:	1798
FORDYCE.	Addresses to the Deity. The third edition.	London:	1801
[BIBLE].	The Holy Bible.	London:	1802
Greek	Translations chiefly from the Greek		
Anthology]	anthology.	London:	1806
BEATTIE,			
James.	The Minstrel, or the Progress of Genius.	Edinburgh:	1807
[Bible]	The New Week's Preparation.	London:	1808
HORACE.	Carmina.	Paris,	1808
HORACE.	Carmina.	Paris,	1808
HORACE.	Horatii Flacci Eclogæ.	London:	1809
BIBLE 1811.	The Holy Bible.	Edinburgh:	1811
[BIBLE].	The Holy Bible.	Edinburgh:	1813-1809
Haywood, H].	THE NEW WEEK'S PREPARATION.	London:	1817-15
BCP 1817.	The Book of Common Prayer.	Cambridge:	1817
	The Rise and Progress of Religion in the		
DODDRIDGE.	Soul.	London:	1817
	The Border Antiquities of England and		
SCOTT.	Scotland.	London:	1817
BIBLE.	The Holy Bible.	Cambridge:	1817, 1816
HOBHOUSE.	Historical Illustrations of the Fourth Canto.	London:	1818
HOBHOUSE.	Historical Illustrations of the fourth canto.	London:	1818
[Bible] MARTIN.	La Sainte Bible.	Genève,	1820

COWPER.	Poems.	London:	1820
HOMER.	The Odyssey of Homer.	London:	1820
PERCY.	The Percy Anecdotes.	[London]:	1820
[Bible]	The Holy Bible. Stereotype edition.	Oxford:	1822
MILMAN.	The Martyr of Antioch: a dramatic poem.	London:	1823
CAMPBELL.	The Pleasures of Hope. Ninth edition.	London:	1825
COWPER.	Table Talk, and other poems.	London:	1825
AIKIN.	Select Works of the British Poets.	London:	1826
BROWN.	Sermons.	Edinburgh:	1828
ROGERS.	Italy, a poem.	London:	1830
HOWITT.	Manuscript: MS. Select Extracts		1833
BRISTOW.	Travels and Tales in Verse. Volume II.	London:	1842
LOCKHART;	Ancient Spanish Ballads; Historical and		
OWEN.	Romantic.	London:	1842
MOORE.	Lalla Rookh.	London:	1842
	The History of the Rebellion and Civil Wars		
CLARENDON.	in England.	Oxford:	1843
BALFOUR.	Moral Heroism.	London:	1846
HORACE.	The Odes of Horace.	London:	1846
MOORE.	Lalla Rookh, an Oriental Romance.	London:	1846
MILTON.	The Poetical Works. A new edition.	London:	1848
ROGERS.	The Poetical Works.	London:	1848
	Vers de Societè [sic]. Historical fragments,		
DENISON.	sonnets.	London:	1849
MOORE.	Songs, Ballads, and Sacred Songs.	London:	1849
	An Epitome of the Civil and Literary		
CLINTON.	Chronology.	Oxford:	1853
WATTS.	The Psalms, Hymns, and Spiritual Songs.	Boston:	1853
	The Poetical Works of Beattie, Blair, and		
GILFILLAN.	Falconer.	Edinburgh:	1854
LONGFELLOW.	The Poetical Works, Lyrical and Dramatic.	London:	1854
MOORE.	The Poetical works.	London:	1854
BCP]	The Book of Common Prayer.	Oxford:	1854-1853
SCOTT.	Marmion; a tale of Flodden Field.	Edinburgh:	1855
MATHER.	Remarkable Providences.	London:	1856
	The Poetical Works of Sir Walter Scott,		
SCOTT.	Bart.	Edinburgh:	1857
ABDY.	Poetry. Seventh series.	London:	1858
BIBLE. 1863.	The Holy Bible.	Oxford:	1863

WALTON & COTTON.	The Compleat Angler.	London:	1864
BIBLE 1865.	The New Testament.	London:	1865
CARPENTER.	Songs: Sacred and Devotional.	London:	1866
MILTON.	The Poetical Works of John Milton.	Edinburgh:	1866
SOUTHGATE.	Many Thoughts of Many Minds.	London:	1867
KEBLE.	The Christian Year.	Oxford:	1870
HAYDN & VINCENT.	Haydn's Dictionary of Dates.	London: Edinburgh &	1876
HEMANS.	Poems.	London:	1876
CREASY.	The Fifteen Decisive Battles of the World.	London:	1877
PERCY.	Reliques of Ancient English Poetry.	London:	1880
SPRAGUE.	Electricity.	London & NY:	1884
BEAUFORT.	Hunting.	London:	1885
LOFTIE, W. J. [HOMER]	Kensington, Picturesque & Historical. Stories from Homer. Twenty-second	London:	1888
CHURCH.	thousand.	London:	1892
HUGHES.	The Scouring of the White Horse.	London:	1892
DARWIN.	The Variation of Animals and Plants...	London:	1893
GANOT.	Elementary Treatise on Physics.	London: London, New	1893
RAMSAY.	St. Paul the Traveller and the Roman citizen.	York, Toronto:	1896
[French Drama] [Cromwell]	Masterpieces of the French Drama.	Oxford:	1900
MORLEY.	Oliver Cromwell. The works of Alfred Lord Tennyson Poet	London:	1901
TENNYSON.	Laureate.	London	1909
CHARNWOOD.	Abraham Lincoln.	London:	1916
SHAW.	Prefaces by George Bernard Shaw.	London:	1934
BIBLE. ca.1930- 50.	The Holy Bible.	Oxford:	nd
COWPER. [Devotional Poetry]	The Poetical Works of William Cowper. Sacred Poetry. Nineteenth edition.	London: Edinburgh:	nd
HOOD.	The Poetical Works of Thomas Hood.	London:	nd
MOORE.	The Poetical works of Thomas Moore.	London:	nd
SHAKESPEARE.	The Works of William Shakespeare.	London:	nd