

Catalogue 230

FORE-EDGE PAINTINGS

THE HIDDEN ART

≡ **Jeff Weber** ≡ ≡ ≡

≡ ≡ ≡ **Rare Books** ≡



FORE-EDGE

PAINTINGS

*THE
HIDDEN
ART*

≡ Jeff Weber ≡
≡ Rare Books ≡

Catalogue 230

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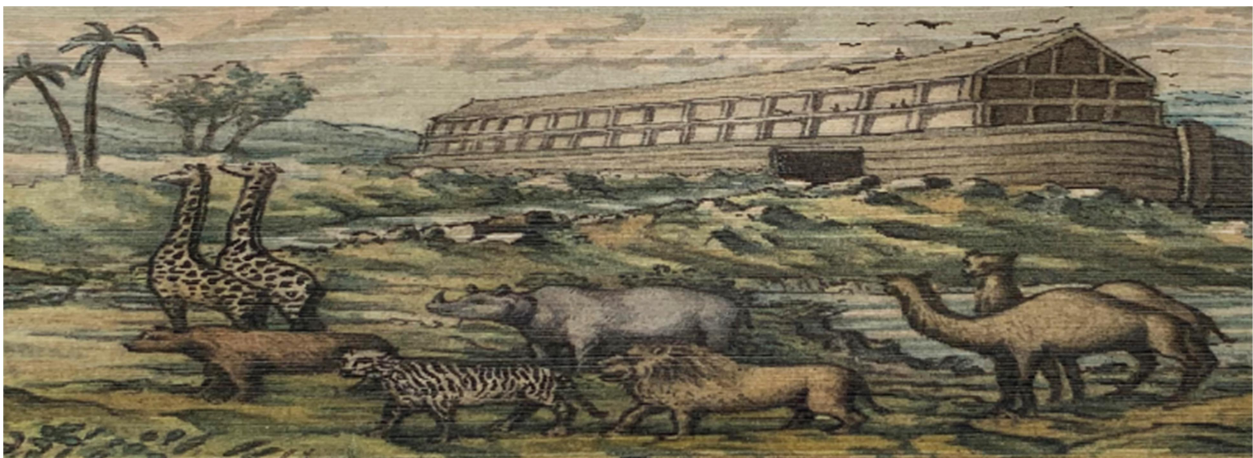
1815 OAK AVENUE CARLSBAD, CA 92008

NOTICE TO THE READER:

I AM SEEKING TO INFORM ALL ABOUT THE TRUE HISTORY OF EACH AND EVERY FORE-EDGE PAINTING. PROVABLE HISTORIES FOR ANY OLDER ITEM ARE RARE, BUT WITH AN ASSEMBLAGE OF DATA PATTERNS APPEAR AND MANY ARTISTS POR BINDERS' WORK ARE IDENTIFIABLE. THE DESCRIPTIONS HEREIN REPRESENT THE MOST DETAILED ASSESSMENTS OF FORE-EDGE PAINTING HISTORY AND FACT. IN SHORT, I ENJOY INQUIRIES RELATING TO FORE-EDGE PAINTING – ANYTHING THAT HELPS ME UNDERSTAND THE HISTORY BETTER.

AMONG THE BASIC FORE-EDGE PAINTING QUESTIONS: 1) Who painted the fore-edge scene and when? 2) How can you prove this? 3) Note the bringing together of key elements to assess a history of these books: the physical book itself, inscriptions, the handwriting, binding descriptions and their color, references to known resource(s), or prior times when a book appeared on the market. 4) A focus on real provenance. Books with fore-edge paintings may have been owned prior to a painting being added. Knowing the difference is important: in particular – is the named person a fore-edge painting collector?

Jeff Weber



[8 BIBLE 1849]



Edward Thomas King's copy

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*, pp. 214-6 [Noble fl. 1965-2000).



[detail]



[1 ABDY]

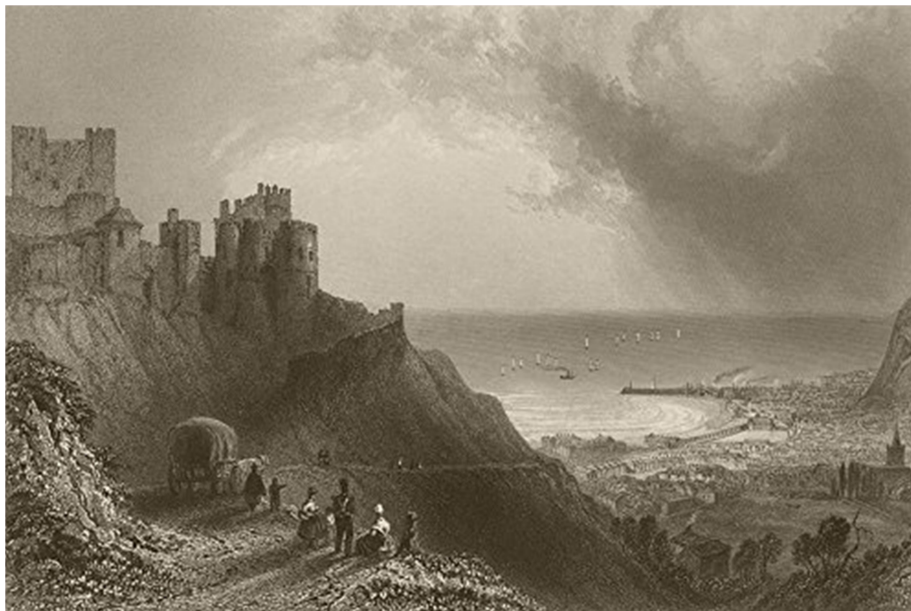


"Dover from the Ramsgate Road"

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]

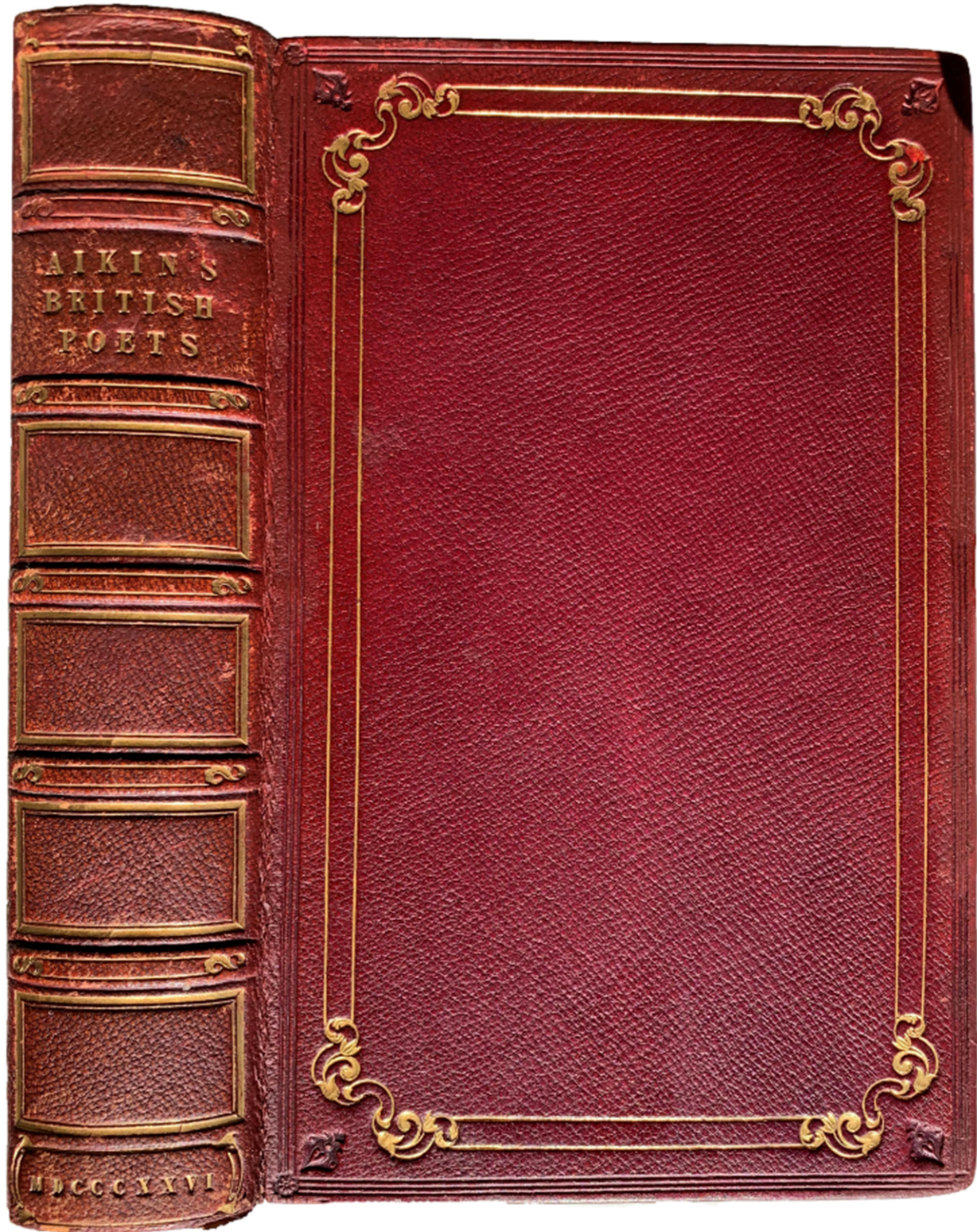
\$ 650

With a fore-edge painting in watercolors applied to the fanned edge of the book, entitled, "Dover from the Ramsgate Road." (pencil). Painted after William Henry Bartlett (1809-1854). See below:



"The fort at the left with a wagon on the road leading to it, the town below on the right."

[engr. dated 1842]

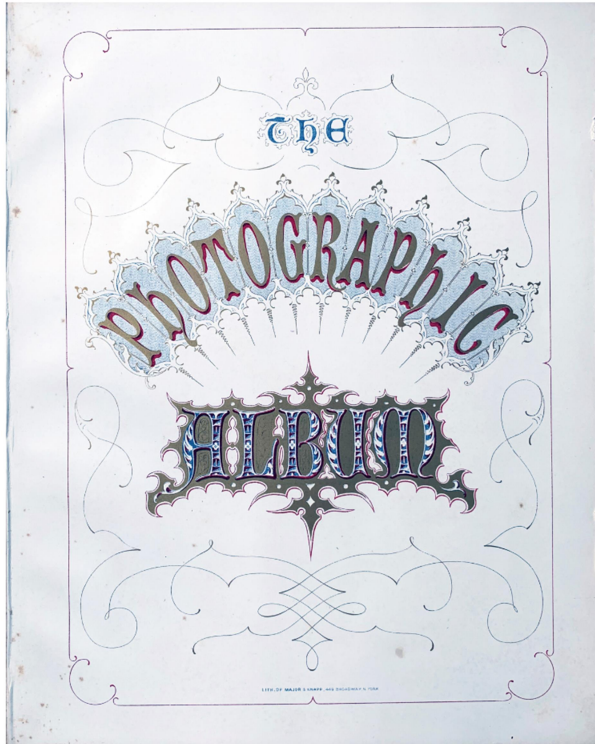


[2 AIKIN]



[3 American Photograph Album]

JEFF WEBER RARE BOOKS





3 American Photographic Album. *American Photographic Album containing 97 cartes-de-visite photographs.* New York: Major & Knapp, Lithographers, [no date, ca. 1864/5]. ¶ Small folio. [4] pp., 25 card-leaves with decorative motifs on each leaf printed by the lithographer. The title names the litho-printer source. There is no printed date given. The binding is the original full morocco over wooden carved boards, two brass clasps fitted with two rondelles of rose glass, elaborate gilt ornamentation on both covers and spine, the fore-edges heavily gauffered and with gilt leaf applied, with each edge hand-painted with a triptych probably significant to the owner of the album (meaning personal images), showing landscape views of upstate New York (near Batavia is a good guess).

\$ 2,250

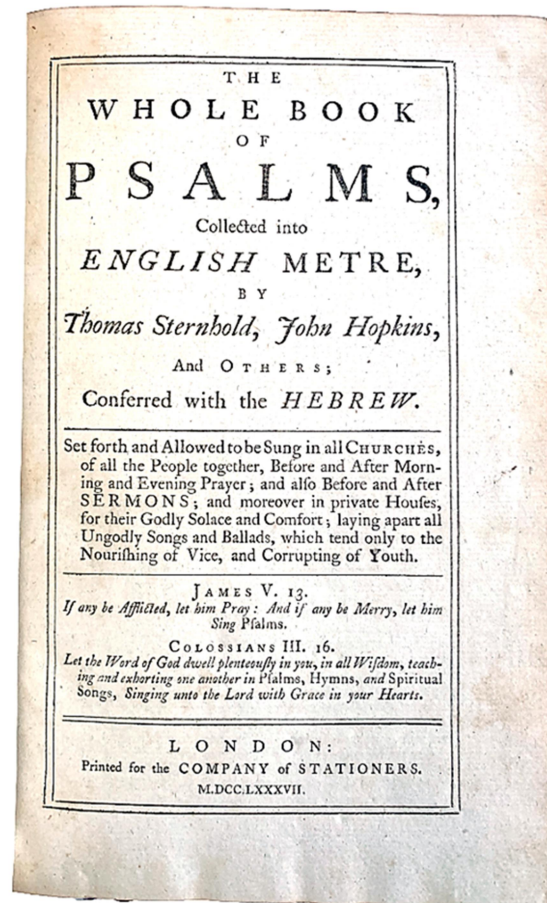
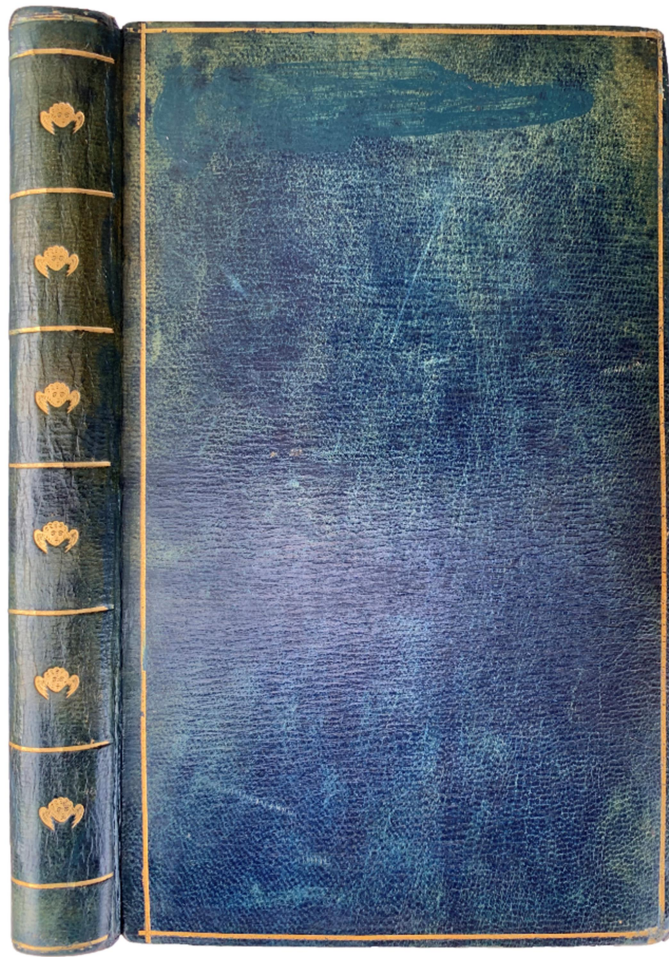
THIS ALBUM IS AN EXCELLENT SPECIMEN OF THE FIRST PROVABLE FORE-EDGE PAINTINGS MADE IN THE UNITED STATES. These are all photo albums, all from New York City, and represent a fashion that probably did not last more than a few years. A person who wants a photo album could have a deluxe for of the album, full morocco leather, various sizes and thicknesses. This is a particularly fine specimen, as it is in excellent condition, large size, and contains a generous selection of personal photographs. Among the numerous photographs within are named persons (however, the photos and the named labels are now mixed up, some

JEFF WEBER RARE BOOKS

may be correct, some are misleading): Alva Smith, Nastran T. Smith, Mrs. H. T. Smith (Mary J. Ellicott Patkin), Mrs. Wilbur Smith (Eva Dolbeer), Henry J. Cross, Mrs. H. J. Cross (Julia Smith), Vantia Smith, Sarepta H. Smith, Colton B. Smith, Alice Smith, Addis Stocking Goulde, Cecilia J. Smith, Hettie Ida Smith [Griswold], Herbert E. Smith, H. E. Smith, Mrs. C. B. Smith (Blanche Vander Bogart), Henry A. Cross, Frank Cross, M. Holder, Will Smith, Joseph A. Sleeper, Alonzo Luce, Mary J. Stephens [Jane Colton Stephens daughter], Ruth Colton Luce, [Ohio cousins], Hosmer Kellogg (Mrs. Graves' father), Mrs. Edna Kellogg (daughter Pierpont Seymours), Henry Seymours (son Pierpont Seymour), Eunice Graves (mother + Eunice), Chester Seymour, Miss Maria Stocking, Miss Worthington, and many more names found within.

As a fore-edge painting specimen, this piece, with so many carte-de-visite photographs, may have dates associated with those photographs that could point to the date when this album was bought and painted. Of the lithographers: Joseph F. Knapp 1832-1891, The patriarch of the Knapp family Lithographer of the firm Sarony Major & Knapp, Major & Knapp, The Knapp Co. and a founder and president of Metropolitan Life Insurance. His life story along with two other generations of his family is told in the new book *The Knapps Lived Here* by Ken Spooner. Between 1859-1863 the firm operated under the name of Sarony, Major, Knapp. From 1863/4, Major & Knapp are seen in New York. "Henry B. Major and "Joseph F. Knapp" are known to have operated in New York from 1864 till the 1870s. The firm, especially with Spooner, was interested in the new art of photography.

See: L. Jeff Weber, *Annotated Dictionary of Fore-edge Painting Artist & Binders*, pp. 26-7.



4 BIBLE [Psalms] STERNHOLD, Thomas (d.1549); John HOPKINS (et.al.). [Two works] [I]: *The Whole Book of Psalms, collected into English Metre. . . . And others conferred with the Hebrew.* [II]: *A New Version of the Psalms of David,*

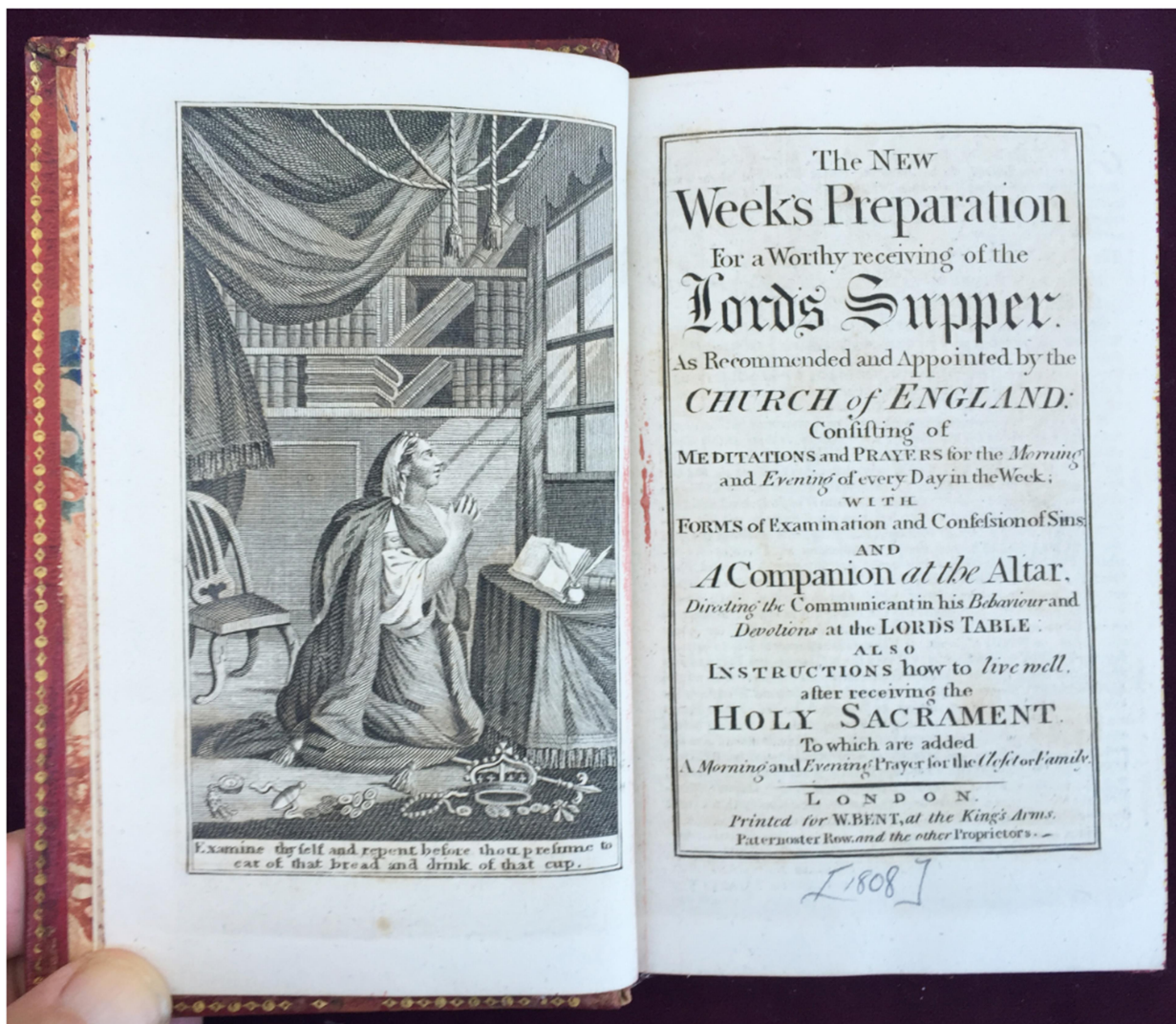
JEFF WEBER RARE BOOKS

fitted to the tunes used in Churches. By N. Brady and N. Tate. London: Printed for the Company of Stationers, 1787, 1792. ¶ Two works bound together. 8vo. [book I: unpaginated]; [book II:] 237, [3] pp. Original full dark greenish-blue polished calf, single gilt-tooled border, spine with simple gilt bands and a repeating pattern of a cherub's winged head on the spine, all edges gilt; some fading to covers. Very good.

\$ 450

With a fore-edge painting of York Minster.

The scene, as depicted (especially the foreground area), has not been found among the images of York Minster. This may be partly from the artist's imagination.



[5 *The New Week's Preparation*]



Westminster Abbey, painted by Martin Frost

5 [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.

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

See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3.



6 **BIBLE, 1817, 1816.** *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]

\$ 1250

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.



JEFF WEBER RARE BOOKS

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.

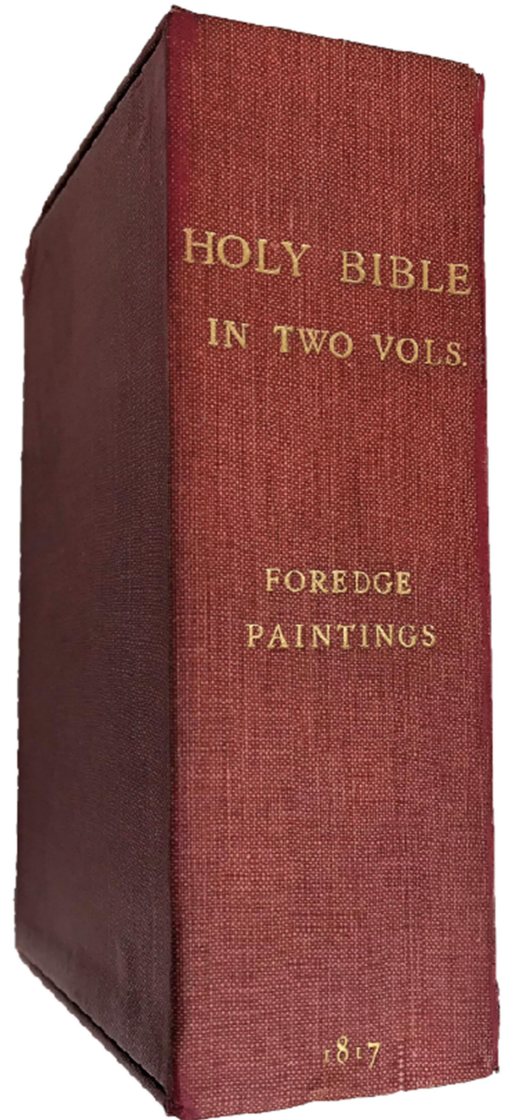
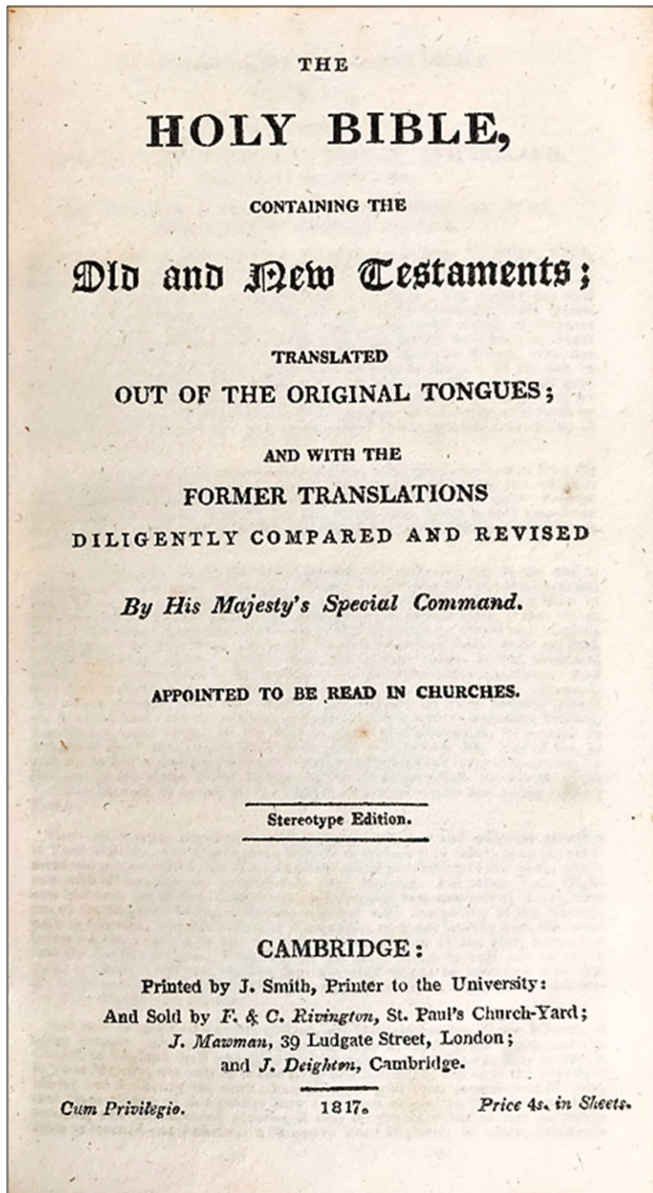
On November 15, 1963, the University of Texas at Austin expressed interest in the collection. Fleming began negotiations with Dr. Harry Ransom, Chancellor of the University of Texas at Austin. Within a month, Ransom had \$2.75 million in cash for the sale. Silver's estate, though, was feeling hesitant 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

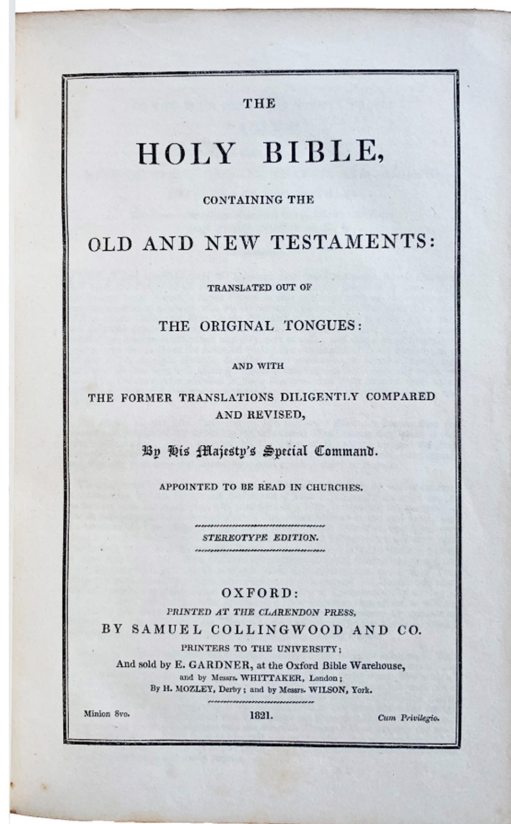
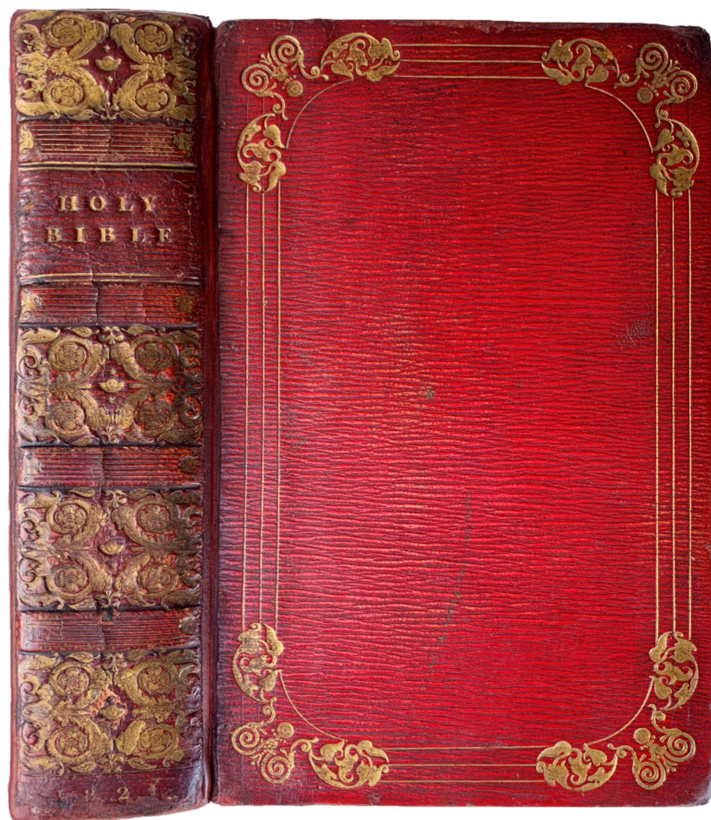
JEFF WEBER RARE BOOKS

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."

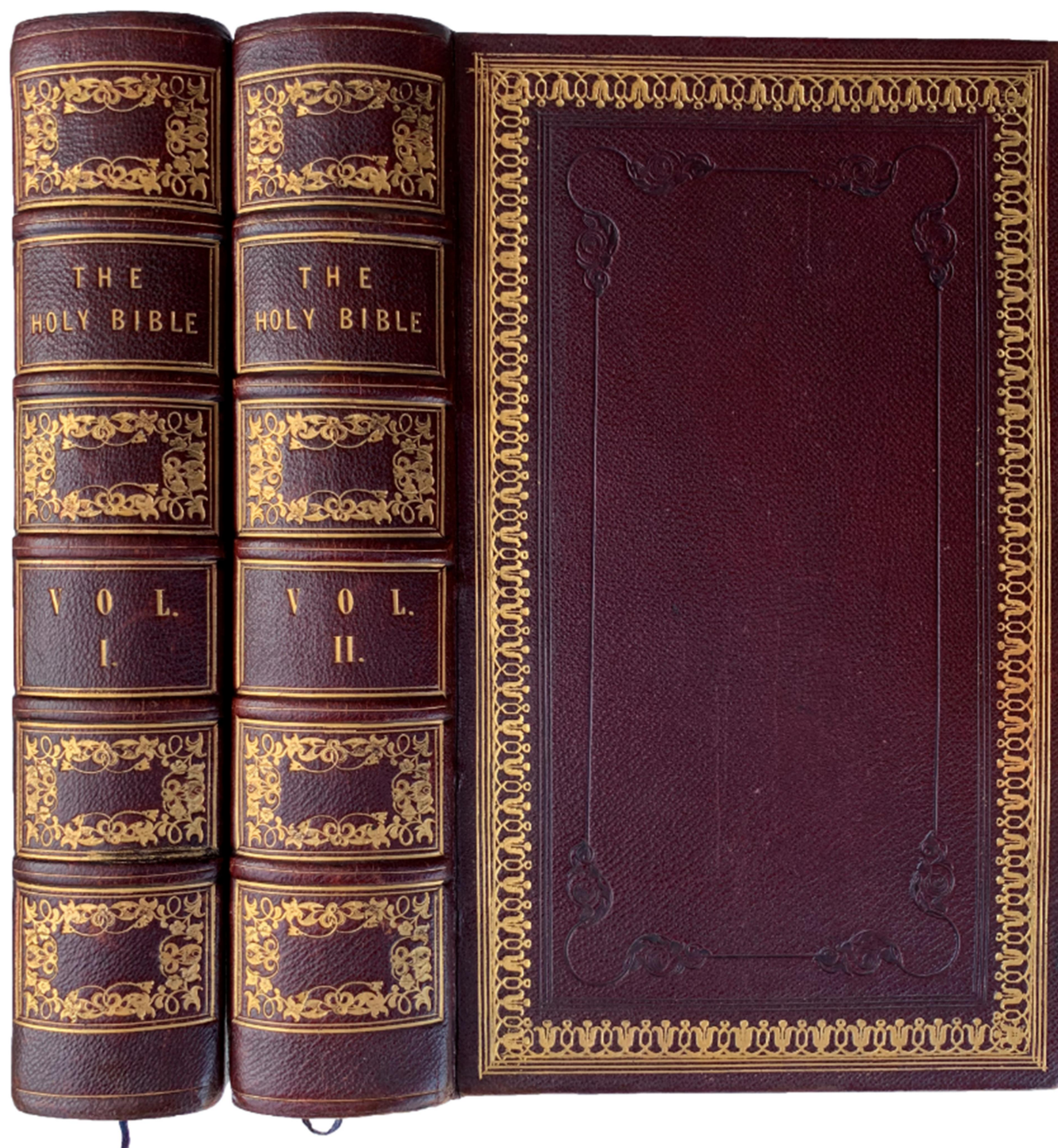


[6 Bible 1817, 1816]

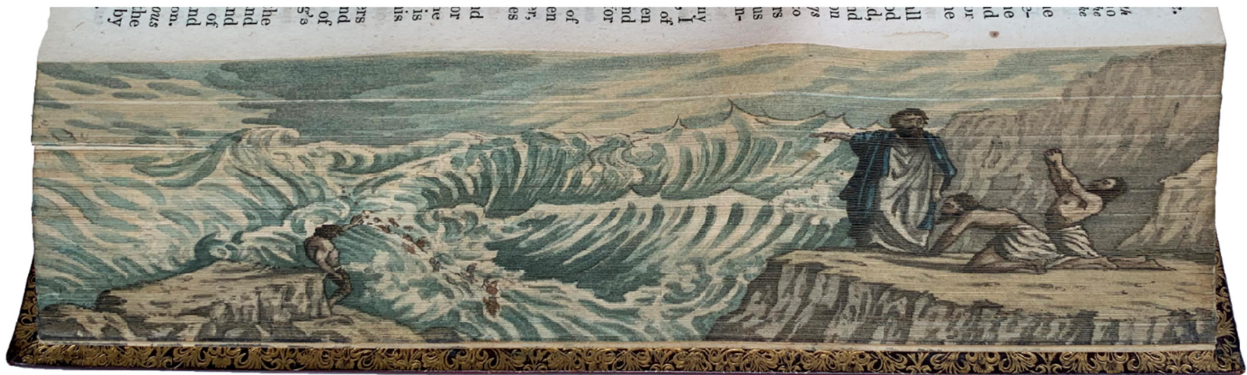


7 **Bible 1821.** *The Holy Bible.* Oxford: Samuel Collingwood, 1821. ¶ Thick 8vo. 1039, [1] pp. All but a few leaves printed in two columns. Original full gilt-stamped red straight grain morocco, lavender endleaves; rebacked preserving original spine. Early ownership inscription.

With a fore-edge painting of Canterbury, painted by 'Stevens', ca. 1945-1960.



[8 Bible 1849]



8 BIBLE 1849. *The Holy Bible, containing the Old and New Testaments ...*

[Bound with]: *The Psalms of David, in metre* [1843]. [2 volumes]. London: Printed by George E. Eyre and William Spottiswoode, 1849. ¶ 2 volumes. 8vo. [Psalms bound into each volume (rear): 295, [1] pp.]. Later full dark maroon blind- and gilt-stamped morocco, all edges gilt, decorative endleaves. Fine.

\$ 1,200

With four fore-edge paintings found on these two volumes, each painted as a split-double fore-edge painted scenes. THE BIBLICAL SCENES shown are: Moses and the parting of the Red Sea; Noah's ark shown with the animals assembling to enter the vessel; Baby Jesus with Mary, two men, two horses, with an angel facing the baby in the center; the crucifixion march with Jesus bearing the weight of his cross. These scenes painted for Harrington's of London [ca. 1998].



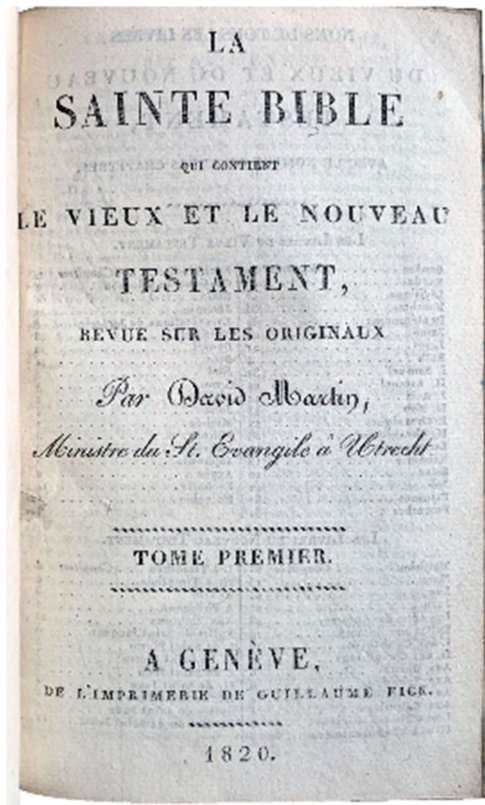
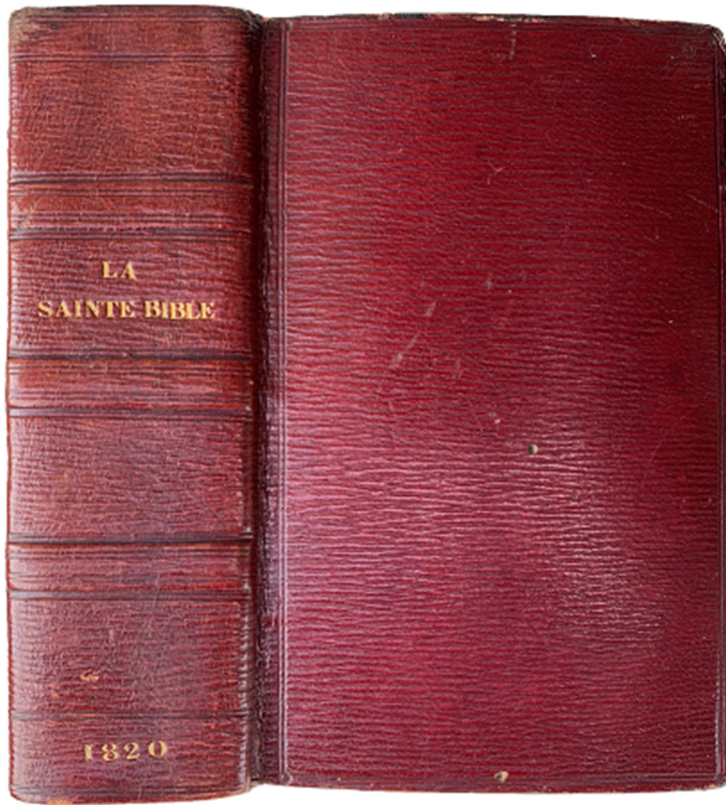


9 [Bible] **MARTIN, David** (1639-1721). *La Sainte Bible qui contient le Vieux et le Nouveau Testament, revue sur les originaux ...* Genève: 1820. ¶ Two volumes in one. [5.25 inches]. Small 12mo. [2], 985, [1]; [2], 319, [1] pp. Original full burgundy straight-grained morocco, a.e.g. Early ink inscription, Isabella Blake from his affectionate Uncle Edward Steele, June 19th, 1832; G.B. Oughterson [George? (1838-1912)], August 24th, 1852. Fine.

\$ 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*, pp. 214-6 [Noble fl. 1965-2000]. 33



[detail]



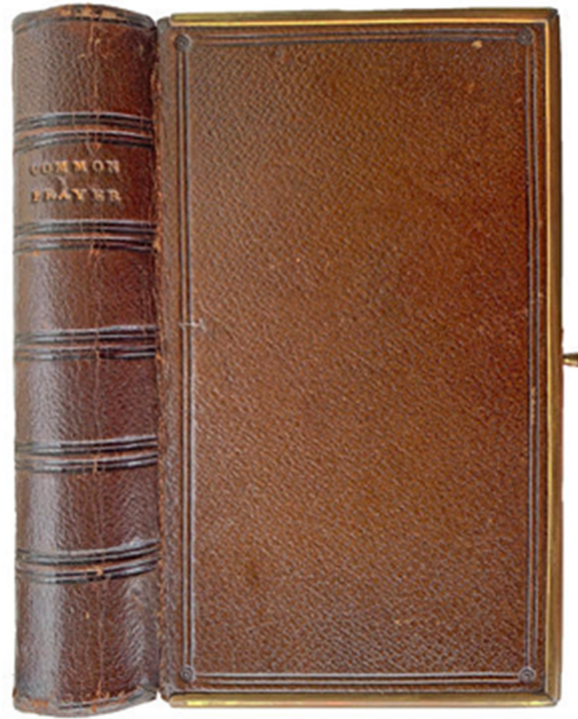
The Name of the Rose

10 [Church of England] *The Book of Common Prayer, and Administration of the Sacraments*. Oxford: University Press, 1853, 1852.

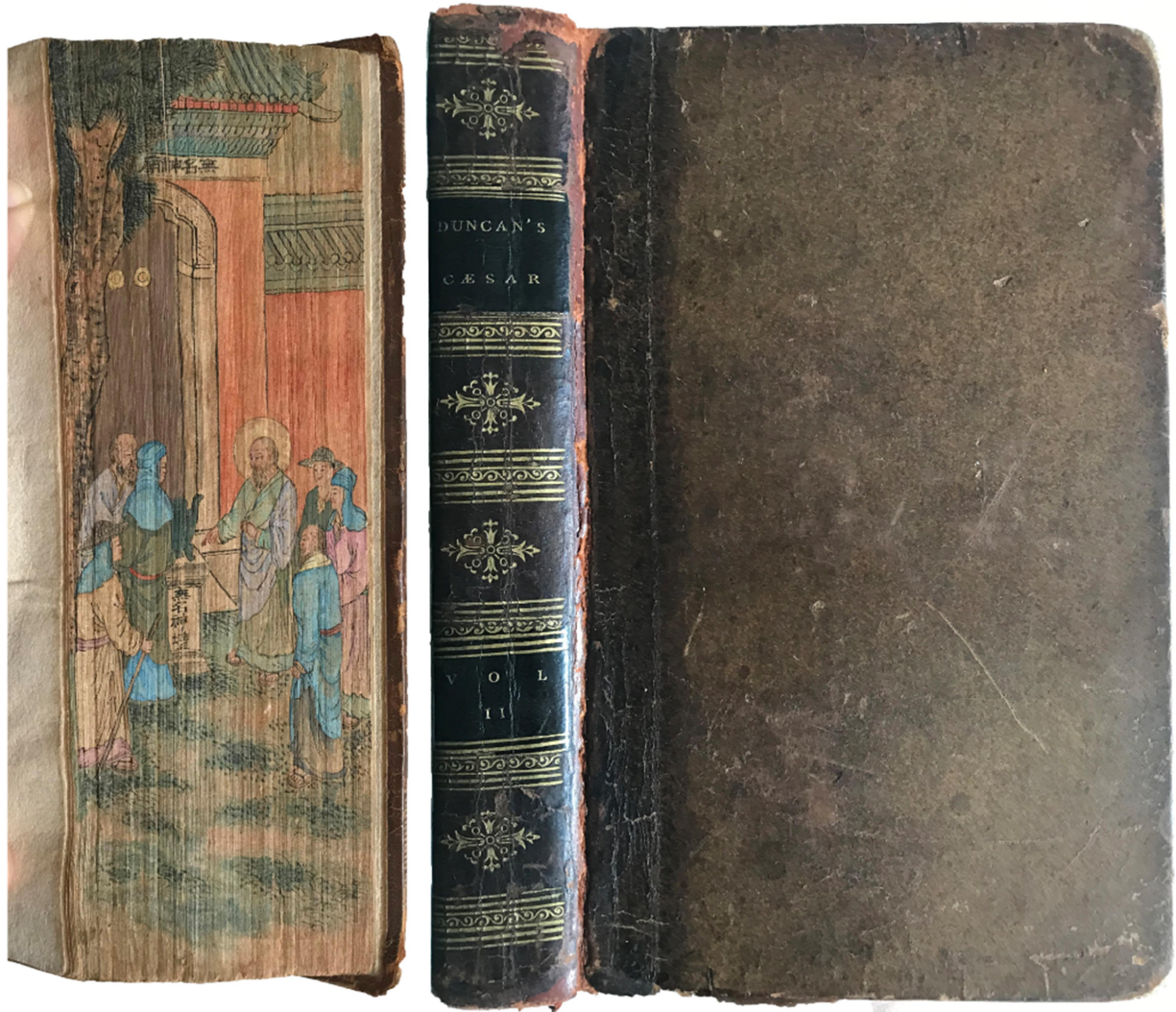
12 cm. unpaginated. Original full chocolate brown blind- and gilt-stamped morocco, all edges gilt, with fore-edges protected by brass-edging and clasp [verso of clasp states "DOWNES"]. Ownership inscriptions of J.C. McMullen, to Stanley Herbert McMullen, 1854 . . . [and] with love to Charles T. McMullen, Xmas, 1898 (both predating the painting). Very good. [FF2448]

\$ 395

With a fore-edge painting of a single full-bloomed rose with three buds surrounding, 3 leaves and a spray of blue dots. There is no background. The painting is 20th century.



Bound together with N. Brady & N. Tate, *A New Version of the Psalms of David, fitted to the tunes used in Churches*. Oxford, 1852. [JWRB]



11 [Chinese Fore-edge Painting] DUNCAN, William. *The Commentaries of Caesar, translated into English; to which is prefixed, A Discourse Concerning the Roman Art of War. Vol. II [only]*. Glasgow: Printed at the University Press, for Bell & Bradfute, Edinburgh, and A. & J.M. Duncan, Glasgow, 1815. ¶ 12mo. [iv], 466 pp. Full calf, the boards are original, though rebacked long ago gilt decorated spine with black label; rubbed, leaves at rear waterstained (not badly). Good. [FF2433]

\$ 1,800

With a very early VERTICLE Chinese fore-edge painting commissioned by Dr. William B. Pettus. The painting depicts St. Paul before the altar to the unknown God (Acts 17:23). Painted by Luke Ch'en. See: Daniel Johnson

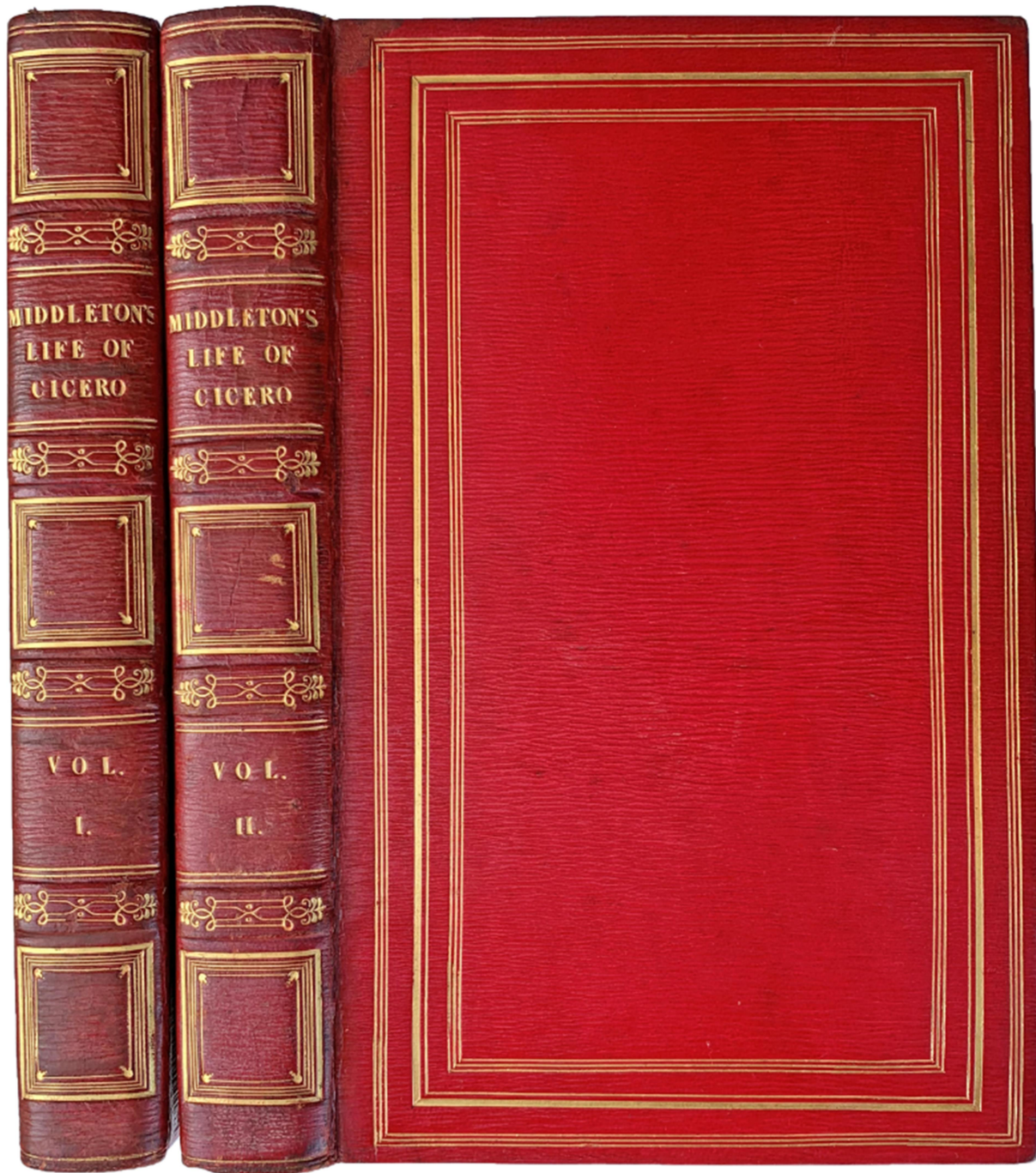
Fleming, *Each with his Own Brush, contemporary Christian art in Asia and Africa*, New York: Friendship Press, (1952), p. 25.

The rarity of this particular item is as follows: nearly all of Pettus' commissions are on Chinese language books. There are very few extant specimens of Chinese Fore-edge Painting commissioned by Pettus on western books. This particular volume stayed with the Pettus family until Dr. Pettus passed in 1959. His widow brought a few personal books, this being one of those treasures.

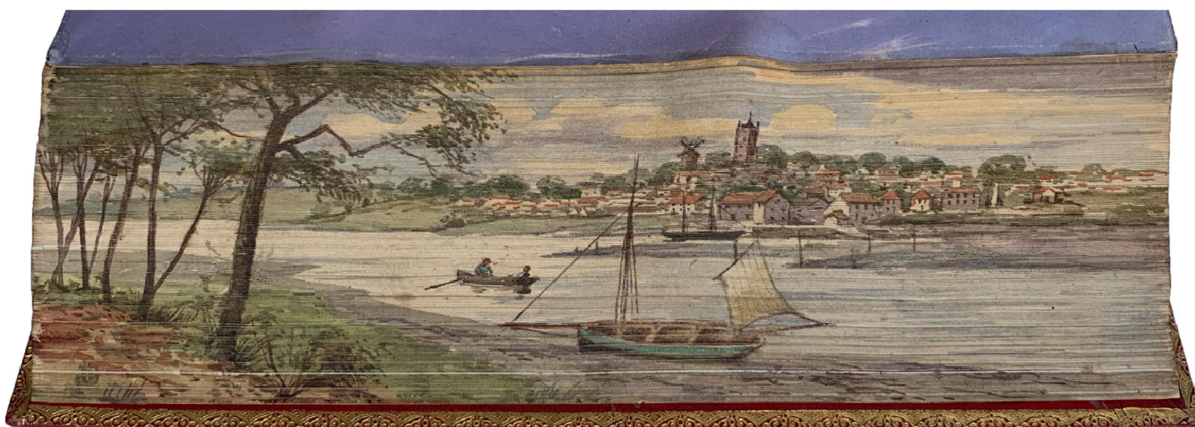
The first Chinese fore-edge paintings were commissioned by Dr. William B. Pettus (1880-1959). He was a visiting scholar in Hong Kong, president of the College of Chinese Studies in Peiping (Beijing), China, and member of the Zamorano Club of book collectors. He commissioned maybe upwards of 200 specimens, of which only a sparse record of there being is recorded (71 are located by Jeff Weber). Some went to the Estelle Doheny collection. Noting that Pettus died in 1959 and this was sold in early 1960 it could be that this specimen was kept by Pettus and then after his death to was offered to Dawson's.

PROVENANCE: Painted circa. 1935-9 [ownership: Dr. William B. Pettus] – Dawson's Book Shop, Los Angeles, with their invoice dated Feb. 20. [1960/61?] – William Heyden Easton, Ph.D. (1916-1996) & Phoebe Jane Easton & family – Jeff Weber. Professor Easton was an American geologist and paleontologist, teaching at the University of Southern California. He served as president of the Paleontological Society (1970) and he was a Fellow of the Geological Society of America. His wife, Phoebe Jane Easton was a marbling historian.

William A. Dyrness, *Christian Art in Asia*, also describes Luke Ch'en, a professor at the Catholic University in Peking, 1932. "Significantly many who studied with him became Christians through their work in art..."



[12 CICERO]

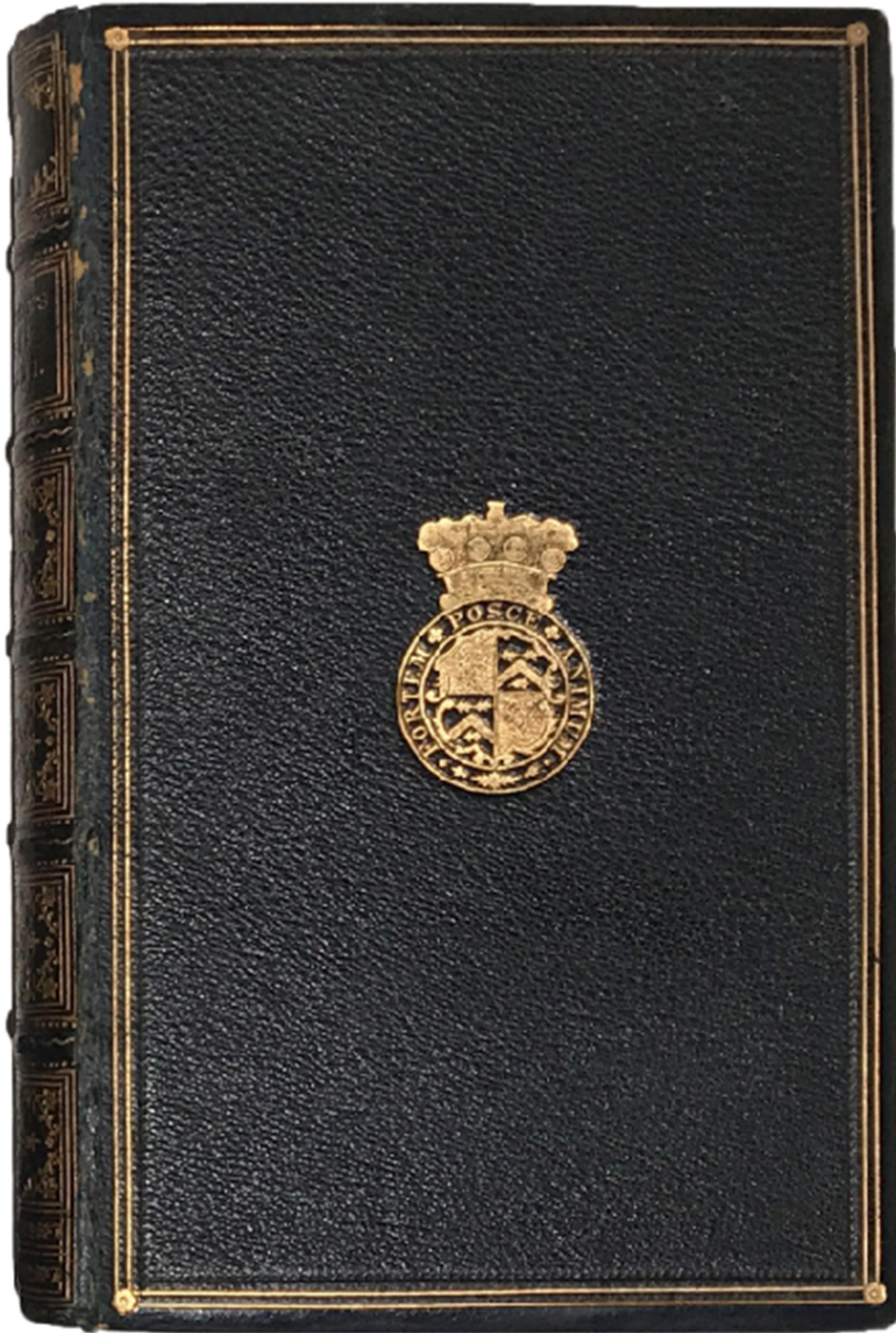


12 [CICERO] MIDDLETON, Conyers (1683-1750). *The Life of M. Tullius Cicero*. London: Printed for J. Cuthell, J. Nunn and others, 1824.

¶ 2 volumes. 8vo. xxiii, [1], 484; 534, [21], [1] pp. Engraved frontispiece., index Original full red straight-grain morocco, covers with eight-lined gilt-fillet borders, spine in five compartments, with raised bands, two compartments lettered in gold, border edges and turn-ins gilt, all edges gilt. Later red cloth felt-lined drop-back box. Early ownership inscription, "Charles Barnett on his leaving Eton, from his friend, J.W. Anson. Bookseller's label: [Thomas] Ingalton, Bookseller, Eton. Bookplate of Henry Meux.

\$ 1,200

With two fore-edge paintings, identified on the box (only), being scenes of Blaxeney and Woodbridge.



[13 CLINTON]

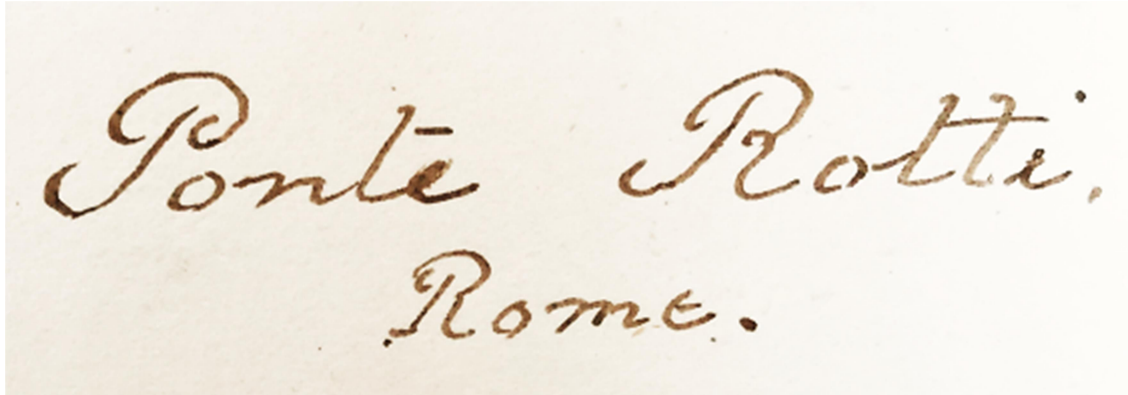


Collection of Bernadine Murphy Donabue

13 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]

\$ 1500

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.



Ponte Rotti,
Rome.

Handwriting of the "Dover" artist [aka Marks & Co. painter]

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.





[COWPER]



14 **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.

PROVENANCE: Oscar Ehrhardt Lancaster (b.1887), patent lawyer, in Sterling, PA, was a fore-edge painting collector. Carl J. Weber inscribed a copy of his book on fore-edge painting to Lancaster in 1954 during a visit.





[14 COWPER]



WITH FORE-EDGE PAINTING PAINTED & SIGNED BY MISS C.B. CURRIE

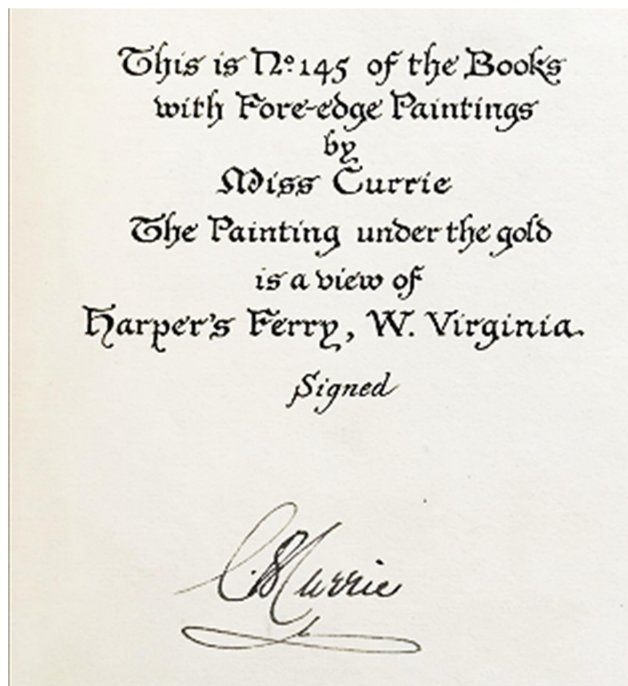
15 [CURRIE, Ms. C.B.] CHARNWOOD, Godfrey Benson, 1st Baron [Lord] (1864-1945). *Abraham Lincoln*. London: Constable & Company, Ltd., 1916. ¶ Series: *Makers of the nineteenth century*, edited by Basil Williams. Crown 8vo. viii, 479, [1] pp. Frontispiece portrait of Abraham Lincoln (at Springfield), index, 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 MISS. 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.

☀ Jeff Weber, *Annotated Dictionary of Fore-edge Painting & Binders*, 2010.



[15 CHARNWOOD – Binding by Rivière & Son]



This is the only known surviving "Currie" fore-edge with its original slip-case

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

\$ 200 [Was \$400]

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.

JEFF WEBER RARE BOOKS

ANNOTATED
DICTIONARY

OF FORE-EDGE PAINTING
ARTISTS & BINDERS



with a CATALOGUE RAISONNÉ *of*

MISS C. B. CURRIE

BY

JEFF WEBER

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.

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

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