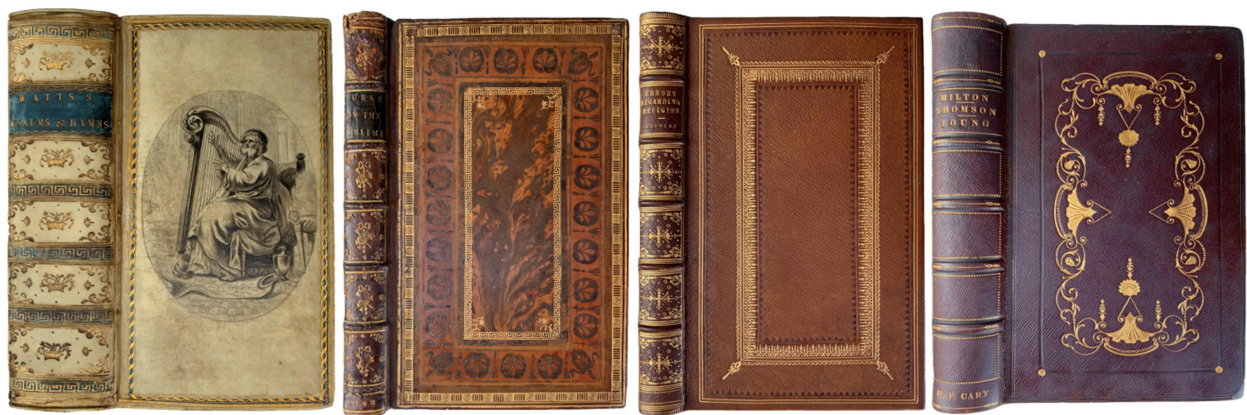




Catalogue 233

FORE-EDGE PAINTINGS

THE HIDDEN ART



≡ Jeff Weber ≡ ≡ ≡

≡ ≡ ≡ Rare Books ≡



DEDICATED TO THE MEMORY OF

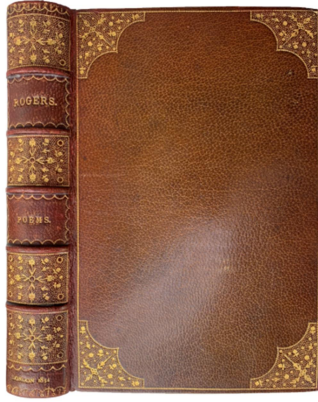
Randall J. Moskovitz, MD

(1949-2019)

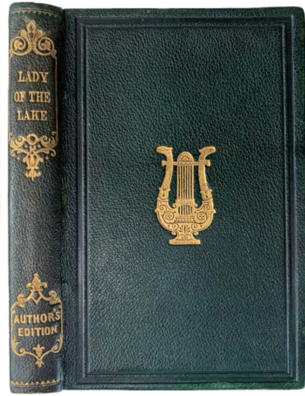
A dear friend & ally
in the pursuit of the art & history
of Fore-edge Painting

Without bookcollectors there are no booksellers

Without books there are no readers



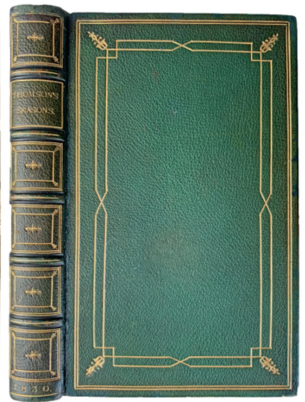
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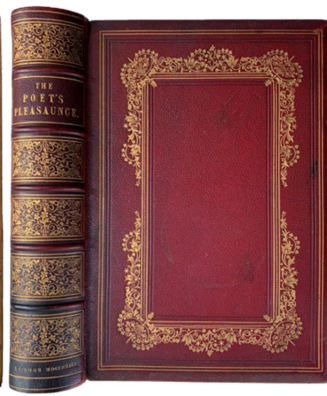
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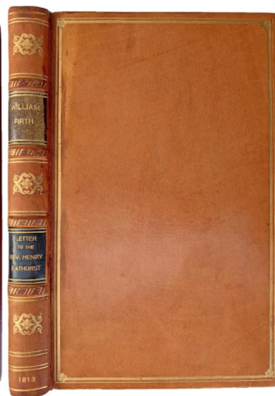
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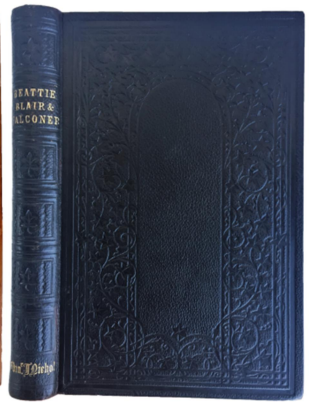
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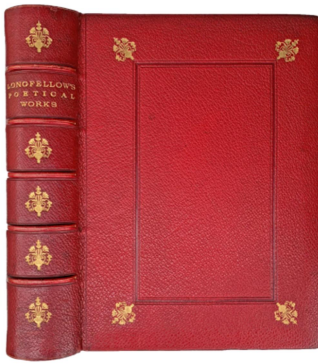
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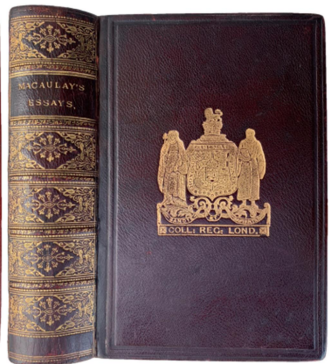
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28



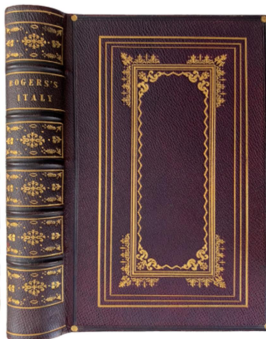
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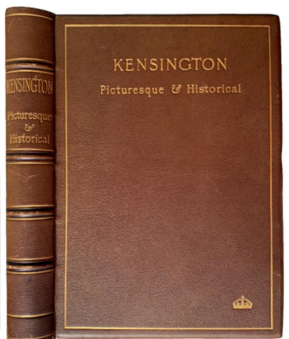
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32



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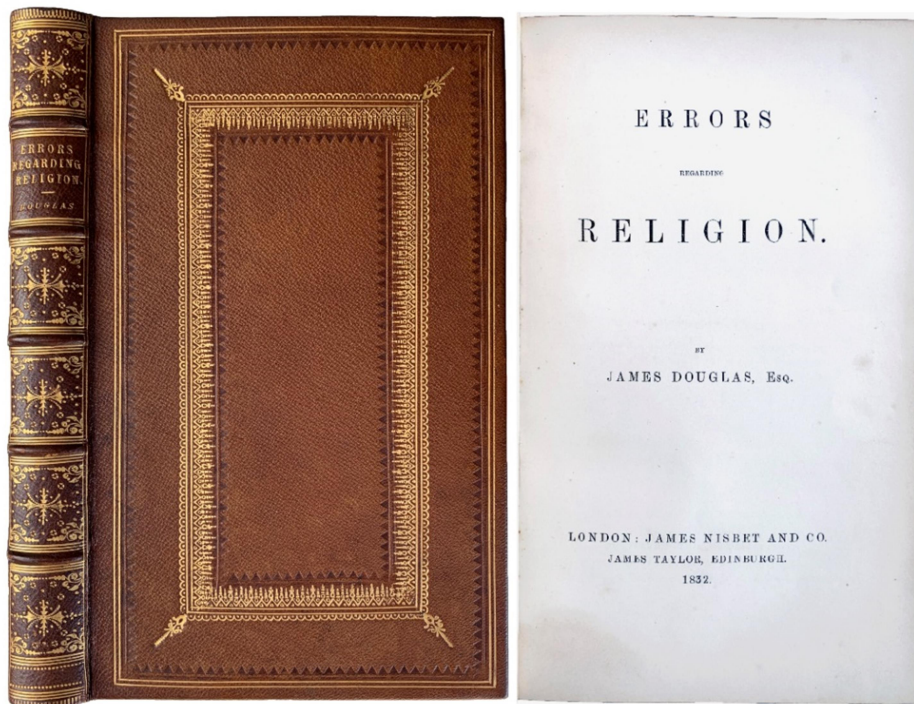
27



17. **DOUGLAS, James, of Cavers, Sir** (c.1286—1330). *Errors Regarding Religion*. London: James Nisbet, 1832. ¶ Small 8vo. viii, 324 pp. Original full brown blind- and gilt-stamped morocco, spine gilt extra, all edges gilt. "Bound by Beck, Leamington" stamped in blind within the volume ffep. Bookplate of Oscar Ehrhardt Lancaster. Very good.

\$ 475

With a fore-edge painting of coaching with Windsor Castle in the background. The binder, John Beck, while responsible for the binding, the artist known only as Stevens painted the scene on this volume, ca. 1945-1960.



[TITLE COVERS: 20 – 19 – 17 – 31]



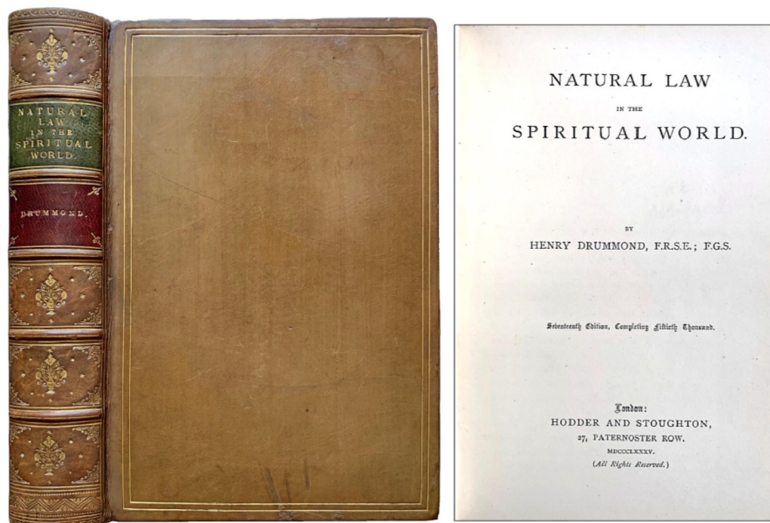
Painted by Don Noble

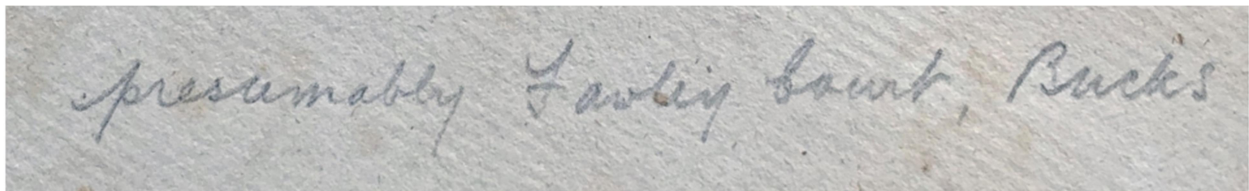
18. **DRUMMOND, Henry**, F.R.S.E., F.G.S. (1851-1897). *Natural Law in the Spiritual World*. London: Hodder and Stoughton, 1885. ¶ Seventeenth edition. Small 8vo. xxv, [1], 414 pp. Original full polished tan gilt-stamped calf, dual spine labels of green and maroon leather, all edges gilt. Early ownership inscription of Henry Watson, to his wife, August 27th, 1886. Bookplate of Edward Thomas King. Very good.

\$ 495

With a fore-edge painting of Westminster from the Thames [ca.1750], after Samuel Scott (c.1702–1772). Painted by Don Noble (not signed, as usual).

Note: Edward Thomas King was a collector of fore-edge paintings. [Painting: A View of the Thames with the York Buildings Water Tower, c.1760-70 - the original painting purchased by the National Gallery out of the Wheeler Fund 1891; transferred to the Tate Gallery 1891]. PROVENANCE: Pacific Book Auction Galleries, sale 255, lot 141, 2003.





19. [EDWARDS OF HALIFAX] BURKE, Edmund (1729-1797). *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. London: J. Dodsley, 1782. ¶ Ninth edition. 8vo. ix, [7], 342, [2] pp. Original Edwards of Halifax Etruscan calf binding, all edges gilt; expertly rebaked with the original spine mounted.

\$ 3,000

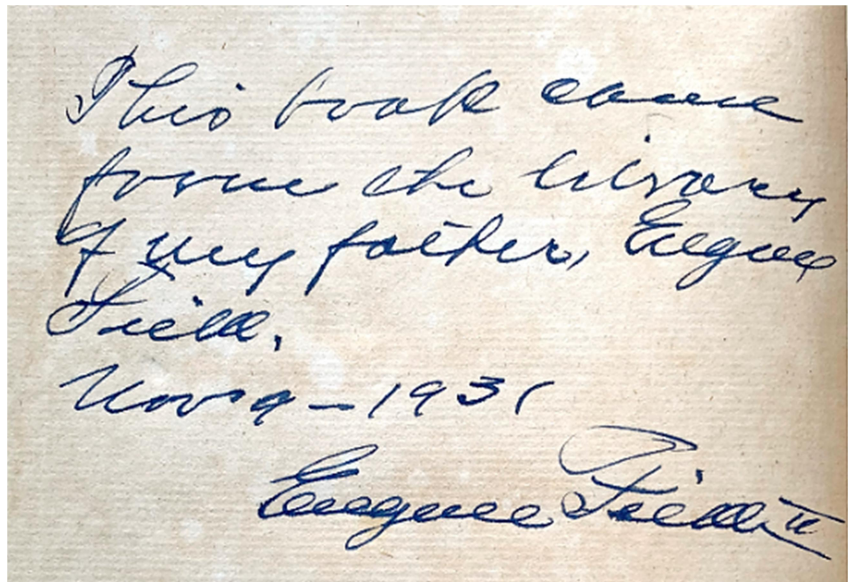
With a 20th century fore-edge painting, a very beautifully painted bucolic scene, of Fawley Court, Bucks. Inscribed (at rear): "This book came from the library of my father Eugene Field, Nov. 9, 1931. Eugene Field II. This book appeared in the American Art Assoc.-Anderson Galleries auction sale #4027 April 19, 1933, lot 90.

"FORE-EDGE

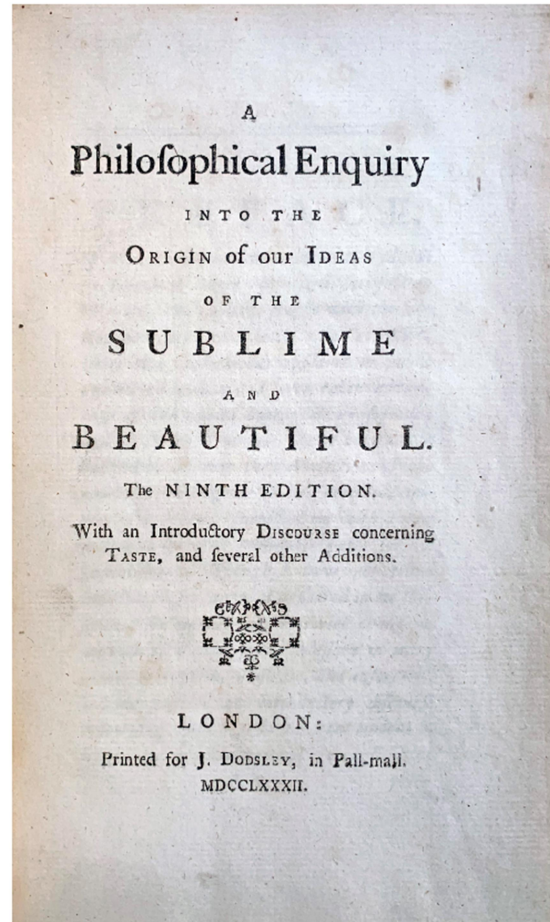
PAINTING. A

Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. AN UNUSUAL BINDING WITH A FORE-EDGE

PAINTING [By Edmund Burke.] 8vo, contemporary paneled calf, with decorative mottling, gilt tooled, gilt edges, over a



fore-edge painting. In a cloth slip case. An unusual binding, with an attractive fore-edge painting depicting a river scene." This proves the painting to have been added to the volume by 1933.



[19] BURKE – Edwards of Halifax Etruscan calf binding



[19, 20]



THE
P S A L M S
OF
D A V I D,
Imitated in the
L A N G U A G E
OF THE
N E W T E S T A M E N T,
And applied to the
C H R I S T I A N S T A T E A N D W O R S H I P.
By I. WATTS, D. D.
*All things must be fulfilled which were written in—the
Psalms concerning me. Luke xxiv. 44.
—David, Samuel, and the prophets.—That they without
us should not be made perfect. Heb. xi. 32, 40.*
L O N D O N:
Printed for J. F. and C. RIVINGTON, J.
BUCKLAND, T. LONGMAN, T. FIELD,
C. DILLY, B. LAW, and W. GOLDSMITH.
MDCCLXXXI.



Fore-edge Painting of an English Country Church

Mary Norris owner

*Fine Edwards of Halifax Vellum Binding
with two scenes in grisaille*

20. **[EDWARDS OF HALIFAX] WATTS, Isaac** (1674-1748). *The Psalms of David, imitated in the Language of the New Testament, and applied to the Christian state and worship. [with]: Hymns and Spiritual Songs.* London: Printed for J. F. and C. Rivington; [2nd work] W. Strahan, 1781, 1777.

¶ 2 volumes in one. 12mo. [2], viii, 338, [36, [2]; xxix, [1], 31-376 pp. Engraved frontispiece portrait of the author, indexes. Original full vellum with blue painted and gilt-strap-work border tooling, blue painted and gilt-applied to the spine, all edges gilt, both covers burnished to transparency and showing drawings in grisaille showing a virgin young woman holding a full-sized cross - her arms uplifted, and an older man, seated, playing a harp - both drawings within ovals, painted by hand and bound for EDWARDS OF HALIFAX. PROVENANCE: Signature of Mary Norris, 1792. Lovely copy.

\$ 6,500

A RARE EDWARDS OF HALIFAX UNDER-VELLUM BINDING WITH TWO SCENES IN GRISAILLE AND A FORE-EDGE PAINTING by Edwards of Halifax, showing a English country church.

Housed within a new drop-back box by the Cottage Bindery, Bath. The box is of a much larger format (8vo.) and contains within a silk-lined well made to hold this volume in a blanket of silk. The box is full polished calf, decorated with blind- and gilt-tooling, raised bands, marbled sides, spine title.

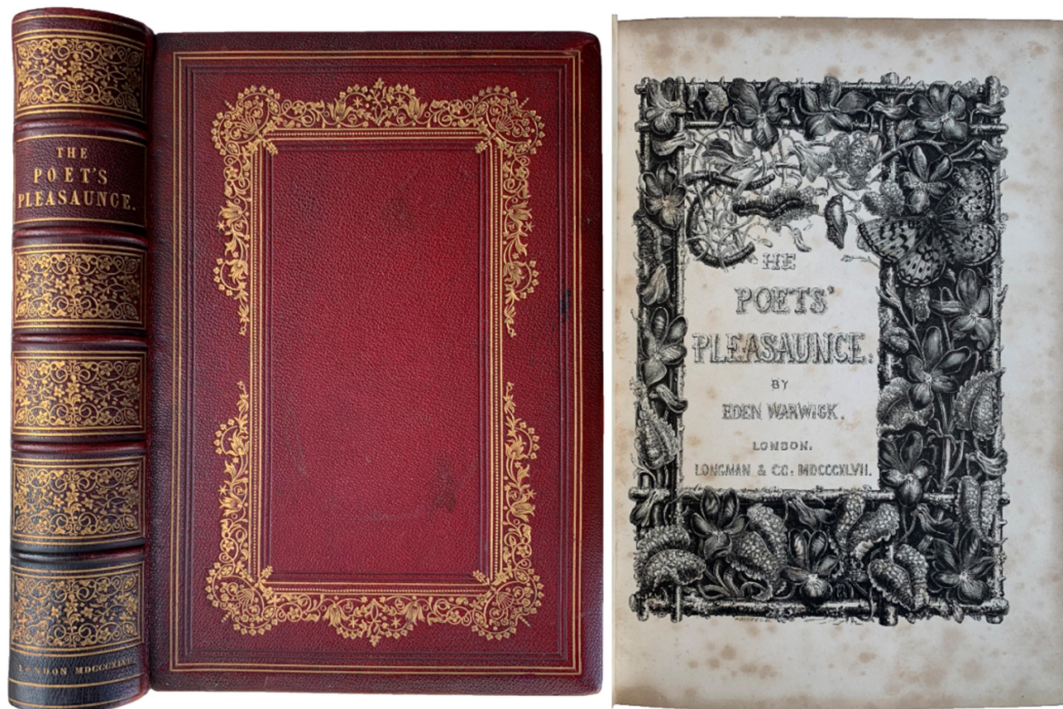
See: Weber Rare Books, catalogue 16, item 34.



21. [EROTIC FORE-EDGE PAINTING] **WARWICK, Eden** (pseud.). [Eden Warwick is a pseudonym of George Jabet]. *The Poet's Pleasaunce, or, garden of all sorts of pleasant flowers, which our pleasant poets have, in part time, for pastime planted.* London: Longman, Brown, Green, and Longman, 1847. ¶ 8vo. xvi, 432 pp. Original full maroon blind- and gilt-stamped morocco, covers beveled, all edges gilt, bound by MANSELL with their marks embossed on ffep. With a fore-edge painting of an erotic scene.

\$ 400

Authorship (see): Notes and Queries, 9th series, vol. X, July–December 1902, Oxford University Press, p. 150.





Edward Thomas King, Fore-edge Painting Collector

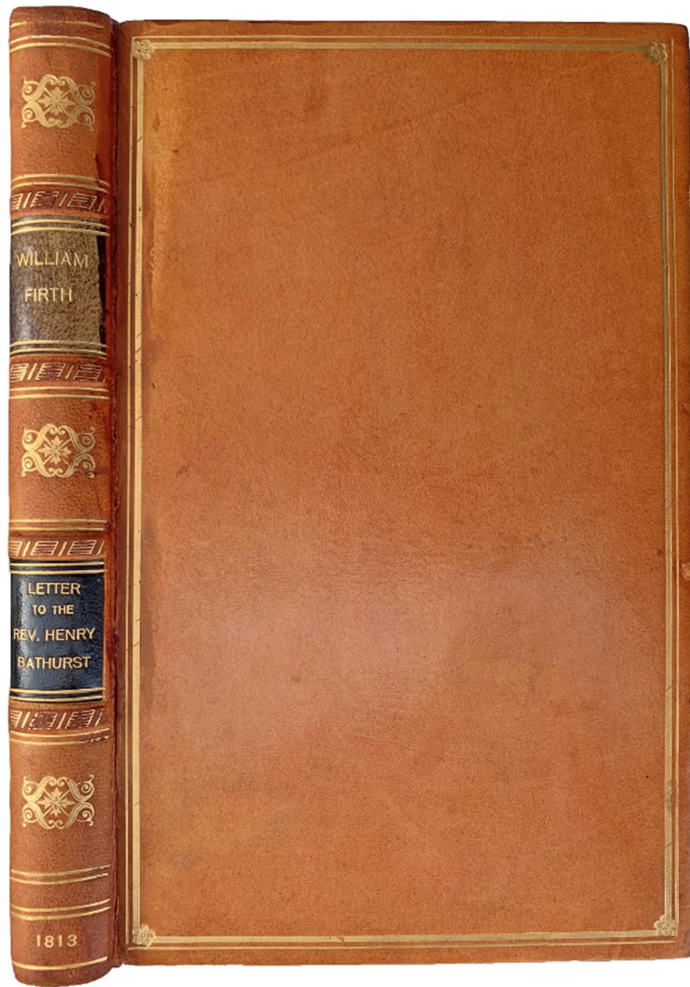
22. **FIRTH, William** (1767/8-1838?); **BATHURST, Henry** (1744-1837). *A Letter to the Right Rev. Henry Bathurst, D.D. Lord Bishop of Norwich: on the tendency of some of his public opinions, and the benefits likely to accrue to the establishment in Church and State, by the Repeal of all the Disabling Statutes Against Roman*. London: Printed by Law and Gilbert, for F.C. and J. Rivington, 1813.

¶ 8vo. vii, [1], 113, [1] pp. INTERLEAVED COPY, with manuscript [8 pages long] of two copied letters from Henry Bathurst, the Lord Bishop of Norwich, to William Firth, 1813, followed by a reply from Firth (also copied, in a very neat and easy hand to read). Later full calf, gilt-stamped border, raised bands, dual spine labels (one black, the other faded), all edges gilt; rubbed. Bookplate of Edward Thomas King. Very good.

\$ 500

With a fore-edge painting of [Arno River, Florence]. Nicely painted. For Henry Bathurst, see DNB, 1885-1900, Volume 3.

PROVENANCE: Pacific Book Auction Galleries, Sale 255, 2003 (Lot 142).



A
LETTER
TO THE
RIGHT REV. HENRY BATHURST, D.D.
LORD BISHOP OF NORWICH:
ON THE
TENDENCY OF SOME OF HIS PUBLIC OPINIONS,
AND THE
BENEFITS LIKELY TO ACCRUE
TO THE
Establishment in Church and State,
BY THE
REPEAL OF ALL THE DISABLING STATUTES
AGAINST
ROMAN CATHOLICS & PROTESTANT DISSENTERS,
AND THE
LANCASTRIAN SYSTEM OF EDUCATION:
CONTAINING
A summary History of Roman Catholic Dominion and Papal Usurpation, from the Conquest to the Revolution.

BY **WILLIAM FIRTH, ESQ.**
OF LINCOLN'S INN, BARRISTER AT LAW, LATE HIS MAJESTY'S ATTORNEY-GENERAL OF THE PROVINCE OF UPPER CANADA.

Excidat illa dies vivo, nec postera credant
Sæcula Stat.
Ask for the old paths, where is the good way, and walk therein, and ye shall find rest for your souls. Jan. vi. 16.

LONDON:
Printed by Law and Gilbert, St. John's Square, Clerkenwell;
FOR F. C. AND J. RIVINGTON, ST. PAUL'S CHURCH-YARD;
RUTTERWORTH, FLEET-STREET; CABELL AND DAVIES,
STRAND; HATCHARD, PICCADILLY; BEATNIFFE, NOR-
WICH; PARKER, OXFORD; AND DEIGHTON, CAMBRIDGE.

1813.

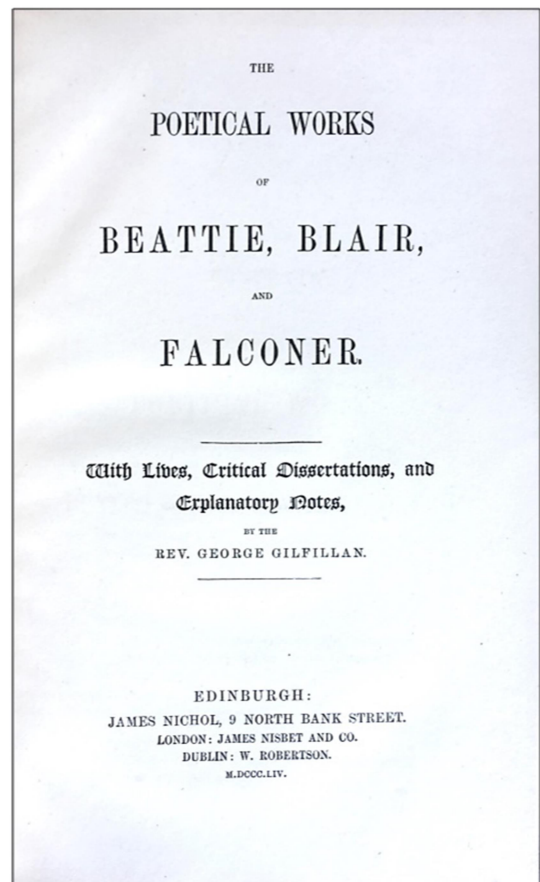
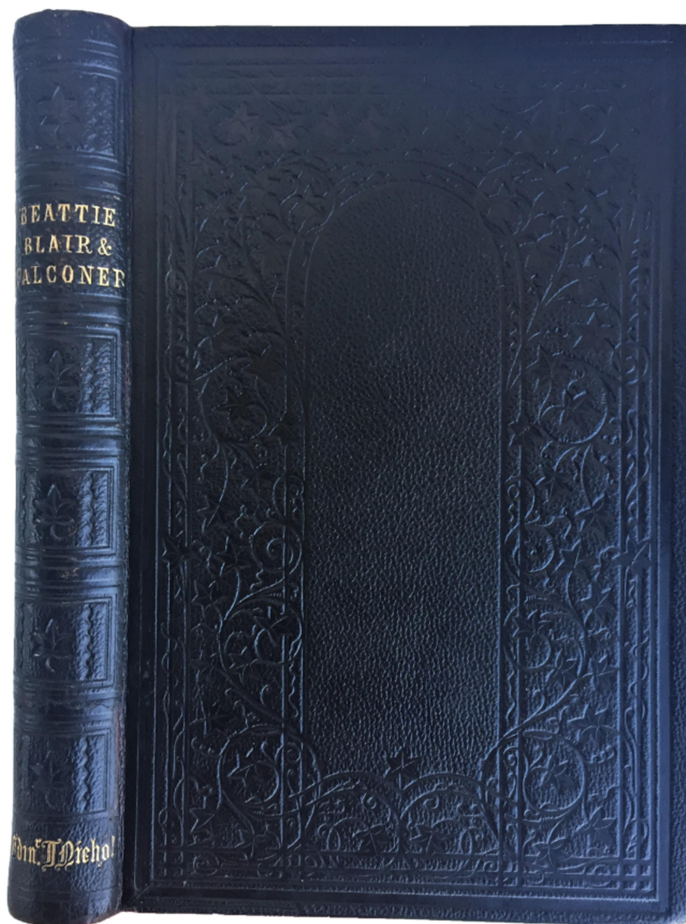
[22] FIRTH



23. **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.

\$ 400

Exquisitely made fore-edge painting of Holyrood House, Edinburgh, painted by Margaret Costa [U.K.]. 33





"Summer" Painted for Marks & Co., by the "Dover" Painter

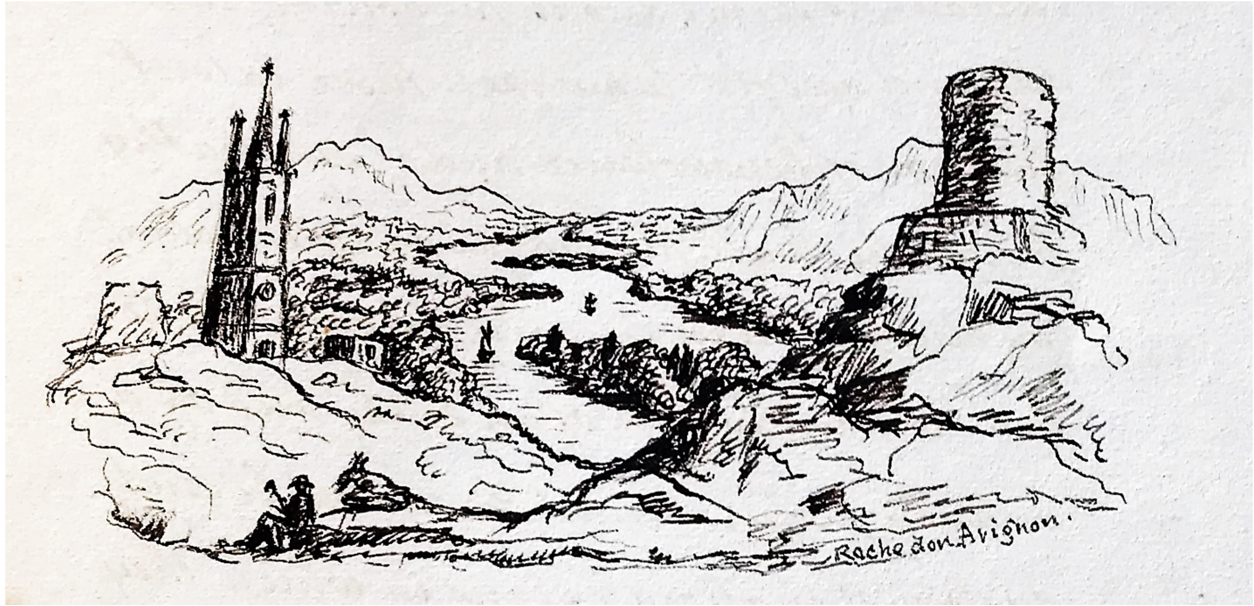
24. **HOWITT, William** (1792-1879). [Manuscript] *MS. Select Extracts MDCCCXXXIII. E.C.S. [from The Book of The Seasons]*. 1833.

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. Good. [FF2443]

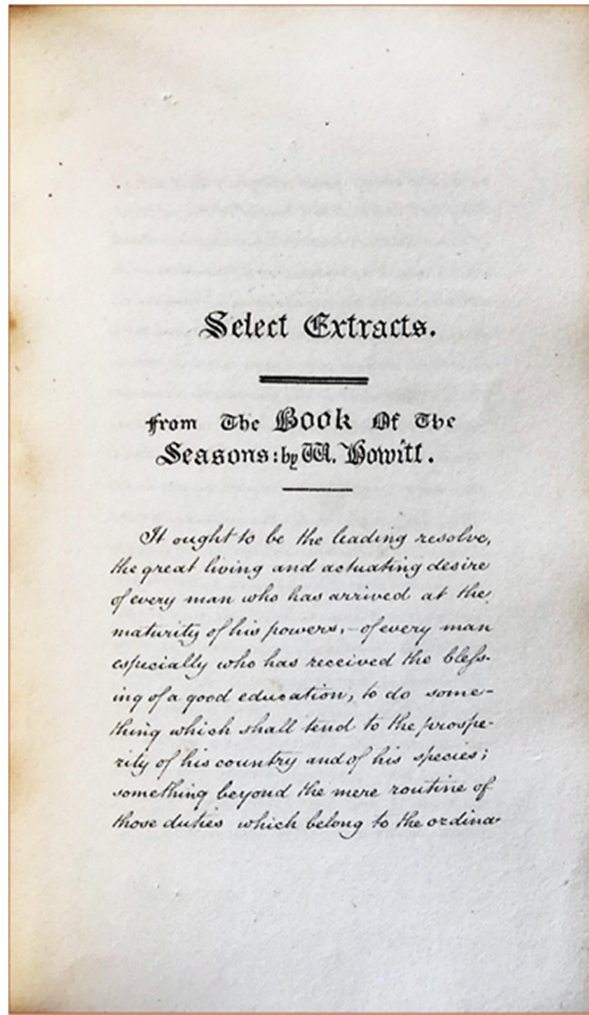
\$ 800

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.



One of the 9 drawings



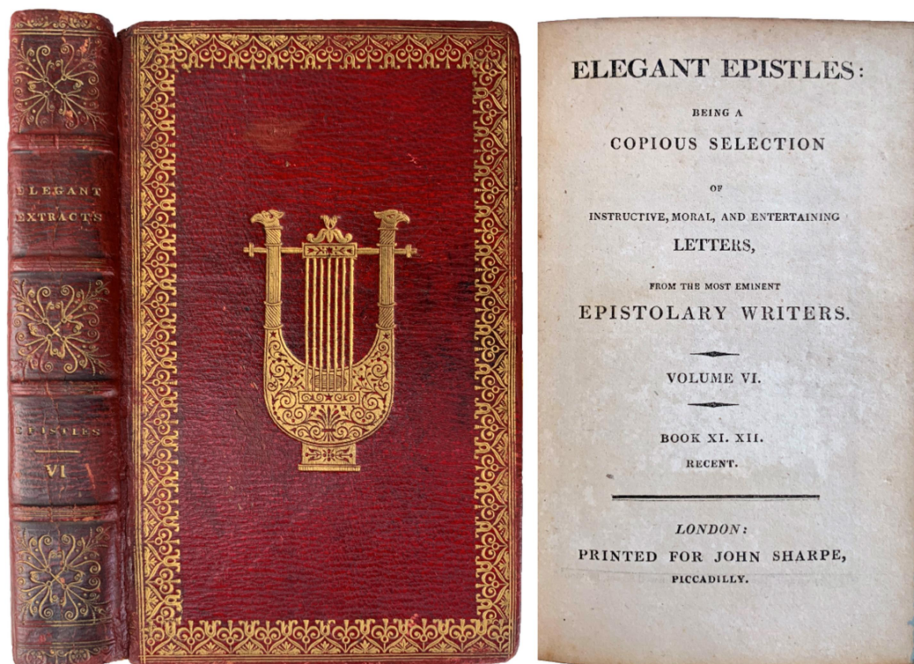
[Howitt in manuscript]



25. **KNOX, Vicesimus** (1752–1821). *Elegant Epistles: being a copious selection of instructive, moral, and entertaining letters, from the most eminent epistolary writers. Volume VI. Book XI. XII. Recent.* London: John Sharpe, [no date]. ¶ [Volume 6 - only - of a 6-volume set]. Small 8vo. [132 mm.]. [2], [vi], 143, [1]; [2], (145)-287, [1] pp. Two engraved half-titles with vignettes. Original red gilt-stamped morocco, raised bands, all edges gilt. Very good.

\$ 600

With a fore-edge painting of a British fox-hunting scene with a horse & rider and 2 hounds within a gentle landscape; signed by Vera Dutter.

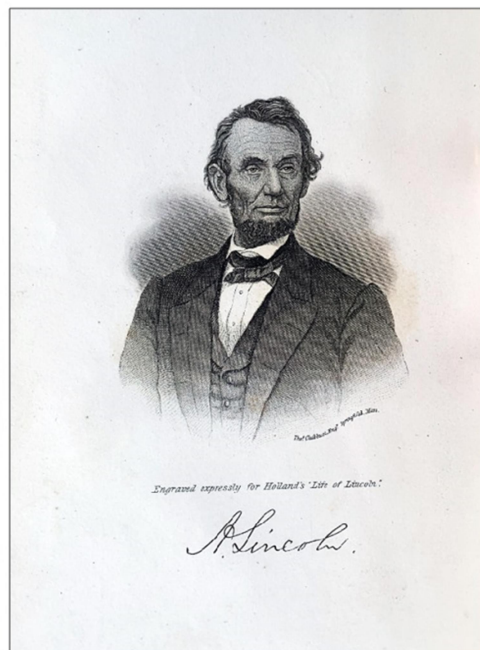
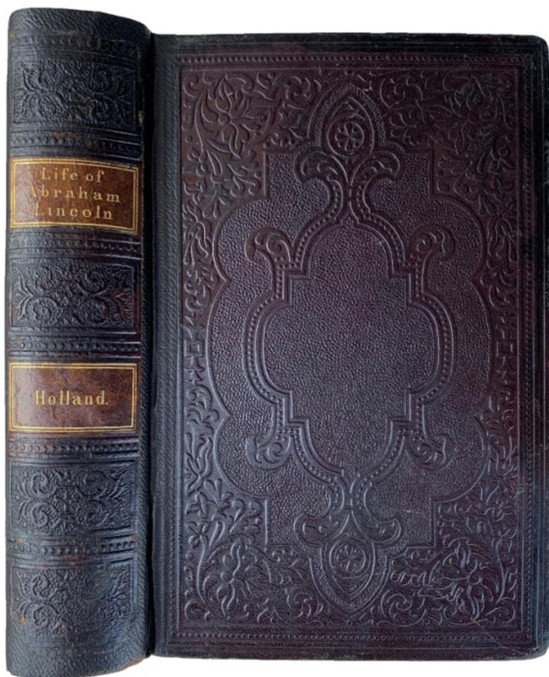


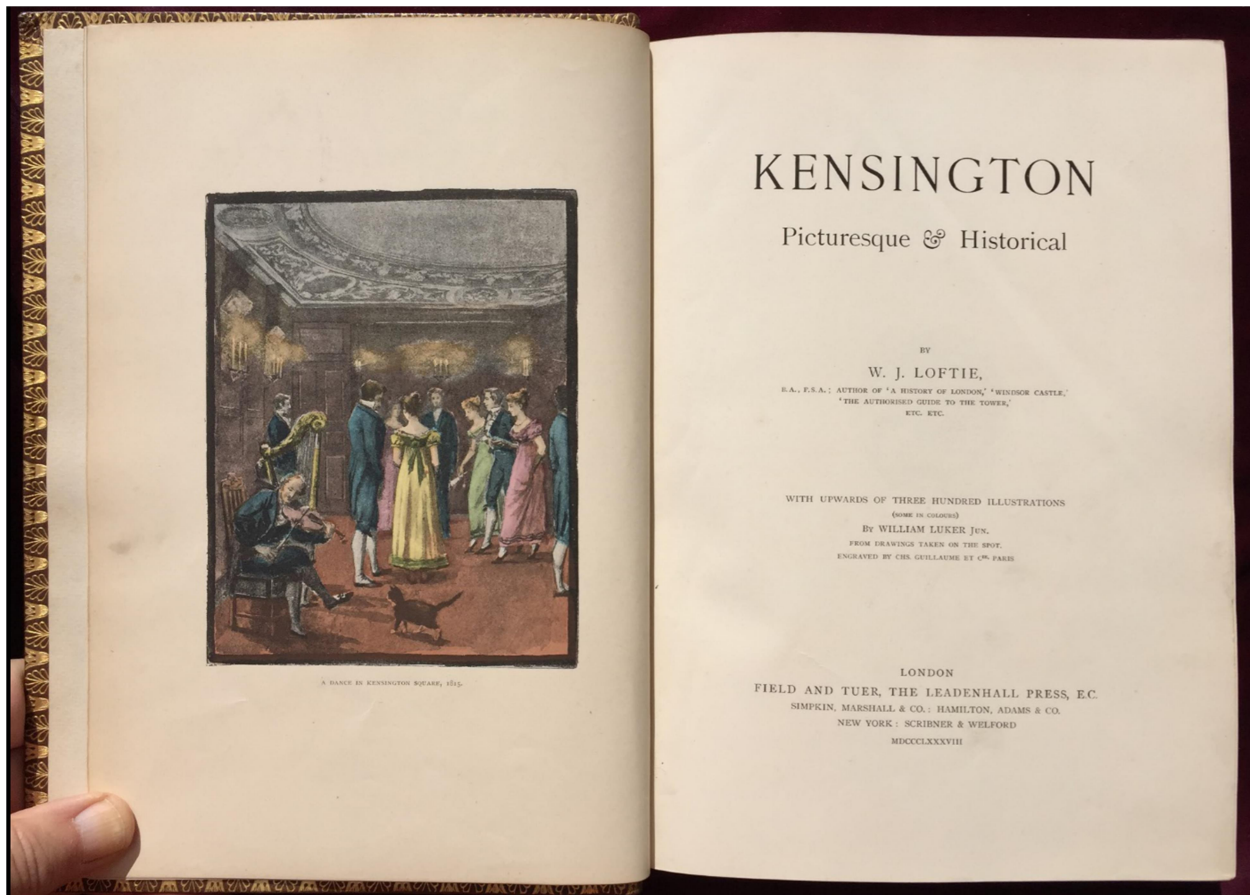


26. [LINCOLN, Abraham] HOLLAND, Josiah Gilbert (1819-1881). *The Life of Abraham Lincoln*. Springfield: Gurdon Bill, 1866. ¶ 8vo. 544, [2] pp. Frontispiece portrait, 3 engraved plates. Original full embossed black morocco, dual gilt-stamped brown spine labels, all edges gilt; rebacked with original spine mounted, new endleaves. Thumb-hole cloth slip-case (by M. Frost). Fine.

\$ 500

With a fore-edge painting of Lincoln's portrait flanked by patriotic banners and spangles; painted by Martin Frost and signed with his initials. Frost's colophon at rear dates the box & painting to 1999.





*Rare Nineteenth Century Fore-edge Painting
Signed by the Artist
Part of a Limited Edition of 50 Copies with a Fore-edge Painting*

27. **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. FF2425

\$ 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.

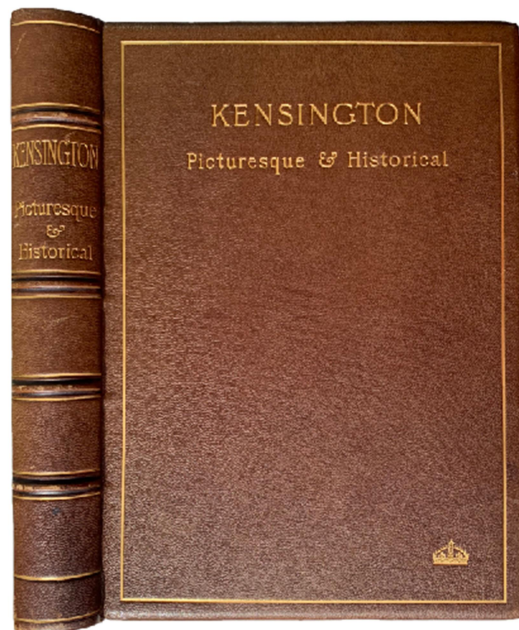


With the colophon leaf inscribed “Proof No. 11 (one of fifty.) Field Tuer. There are two vignette fore-edge paintings applied to the fore-edge, each signed.

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.





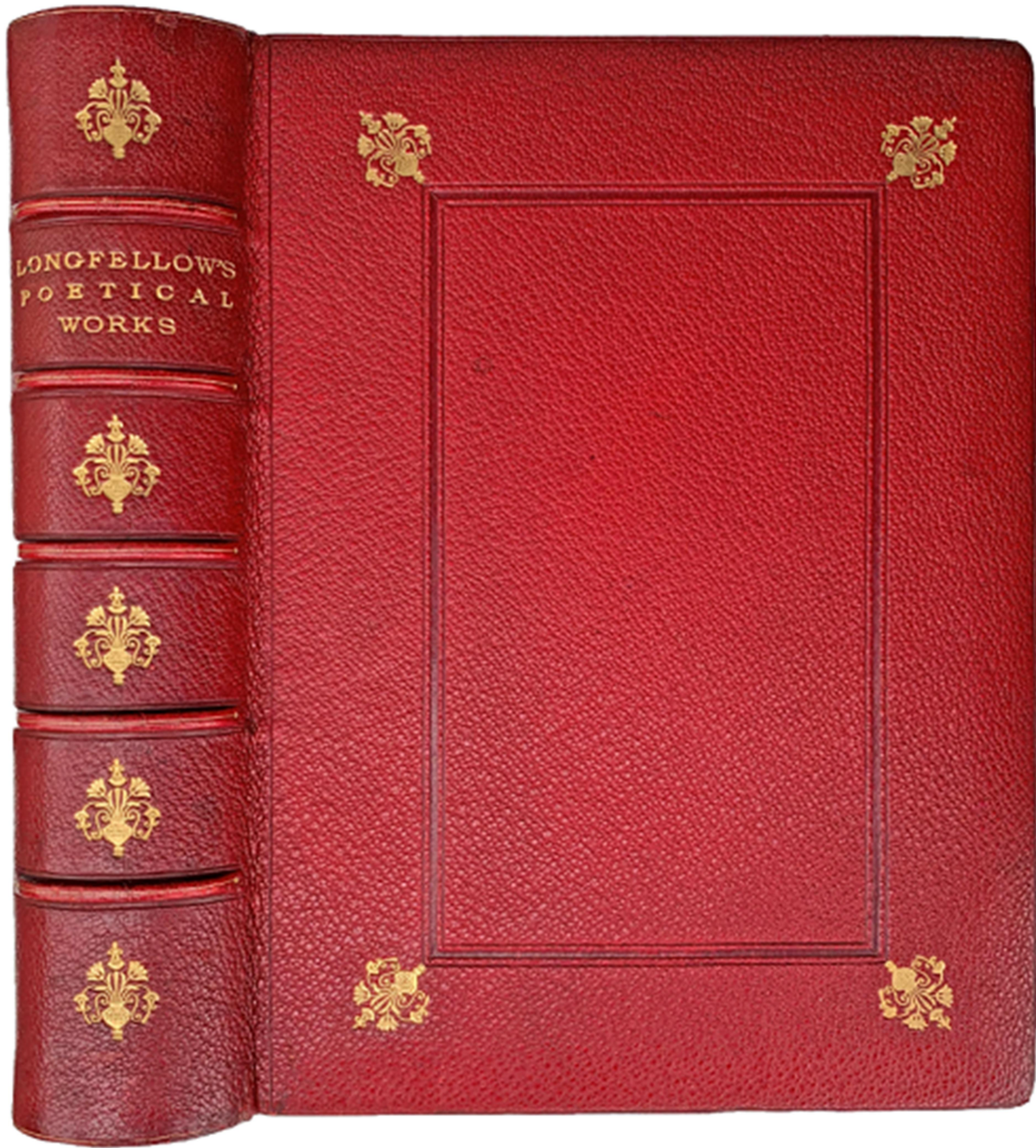
28. **LONGFELLOW, Henry Wadsworth** (1807-1882). *The Poetical Works of Henry Wadsworth Longfellow. Illustrated with one hundred and eighty designs by Sir John Gilbert, R.A., engraved by the brothers Dalziel. Author's edition.* London: George Routledge & Sons, 1877.

¶ 8vo. iv, 644 pp. Endleaves are foxed, otherwise internally clean. Original full red crushed blind- and gilt-stamped morocco, all edges gilt, BOUND BY RAMAGE, London. The binding is signed by the binder on the front lower dentelle. Very good.

\$ 775

WITH A "SPLIT-DOUBLE" FORE-EDGE PAINTING of buffalo hunting scenes, after George Catlin, showing an American Indian on horseback, hunting a buffalo; the second scene, similar, could be after Catlin as well, this time with 3 men on horseback, rifles in hand, attacking a buffalo/bison that is also harming them. The scenes are painted by Don Noble (not signed, as usual). This copy appears to have passed through Harrington's ca.1990-3.

PROVENANCE: Calling card of George Booth, Beamsley Hall, Bolton Abbey, Yorkshire, inscribed to Miss. H. M. Coutin [cousin?], 1933.



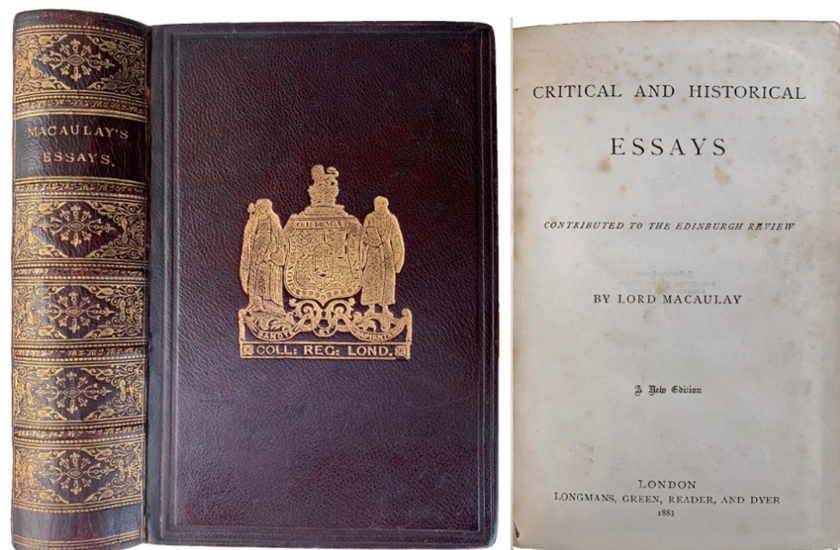
[28] Longfellow



29. **MACAULAY, Thomas Babington, Lord** (1800-1859). *Critical and Historical Essays; contributed to the Edinburgh Review. A new edition.* London: Longmans, Green, Reader, and Dyer, 1883. ¶ Small 8vo. vi, [2], 855, [1] pp. Original full blind- and gilt-stamped maroon morocco, all edges gilt. Student's prize from King's College, London, to C. F. [Felix] Sladz, inscribed by C. W. Browne, M.A., 1891, as recognition for being "Headmaster's Monitor". Additionally signed, Felix Sladz.

\$ 375

With a handsomely painted fore-edge painting "after Rowlandson" of a landscape, a somewhat rural scene, showing a fishing at a river, with 2 or 3 domiciles in the background. Well-painted for Harrington's, late 1990s.





Painted by Martin Frost

30. **MCKENNEY, Thomas L.** (1785-1859); **HALL, James.** *History of the Indian Tribes of North America ...* Kent: Volair Lmtd., 1978. ¶ 2 vols. Large 8vo. xxviii, 470; iii-vii, [2], 534, [6] pp. 68 + 55 color portraits or scenes on plates, 1 portrait of an author, 2 maps.

\$ 950

With two fore-edge paintings painted by Martin Frost, signed with his initials MF. The scenes depict American Indians in five vignettes: teepees set up in front of a western (army) fort, an Indian warrior in a central medallion portrait, a bison hunting scene with an Indian on horseback; on the second volume is a two-part scene of an Indian war dance, split by a medallion portrait of an Indian woman with a noble face and traditional, beads, earrings, etc.



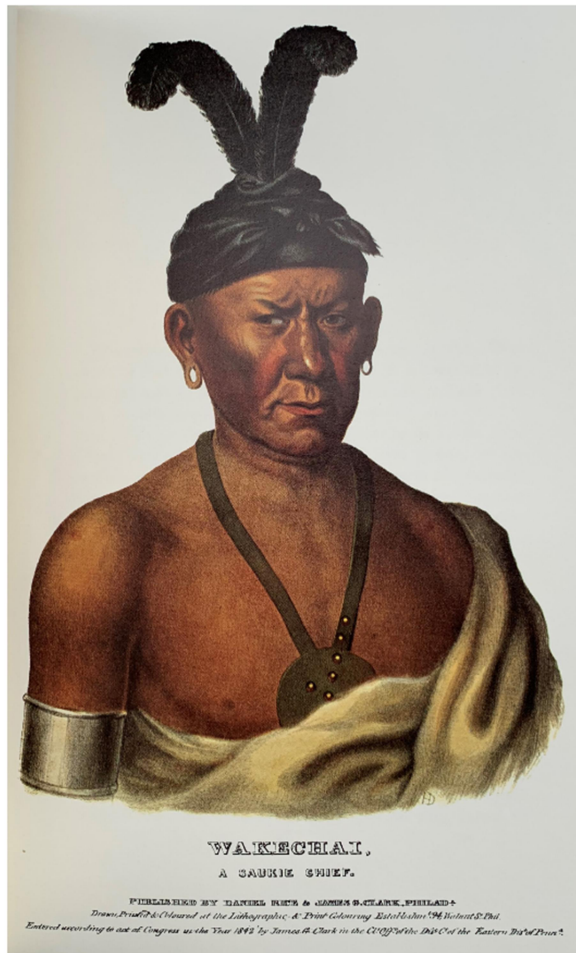


WAR DANCE OF THE SAUKS AND FOXES.



MISTIPEE.

PUBLISHED BY F. W. GERRITZ, PHILAD.
 Drawn from life and lithographed at the Establishment of F. W. Gerritz, No. 151
 Entered according to act of Congress in the Year 1833 by F. Gerritz, in the Clerk's Office of the District Court of the Eastern District of Penna.



WAKIECHIAL,
 A SAUKIE CHIEF.

PUBLISHED BY DANIEL RUES & JAMES S. CLARK, PHILAD.
 Drawn from life, cleared of the Lithographic Art, and colored by the Establishment of M. H. S. D. O.
 Entered according to act of Congress in the Year 1842 by Daniel R. Clark in the Clerk's Office of the District Court of the Eastern District of Penna.

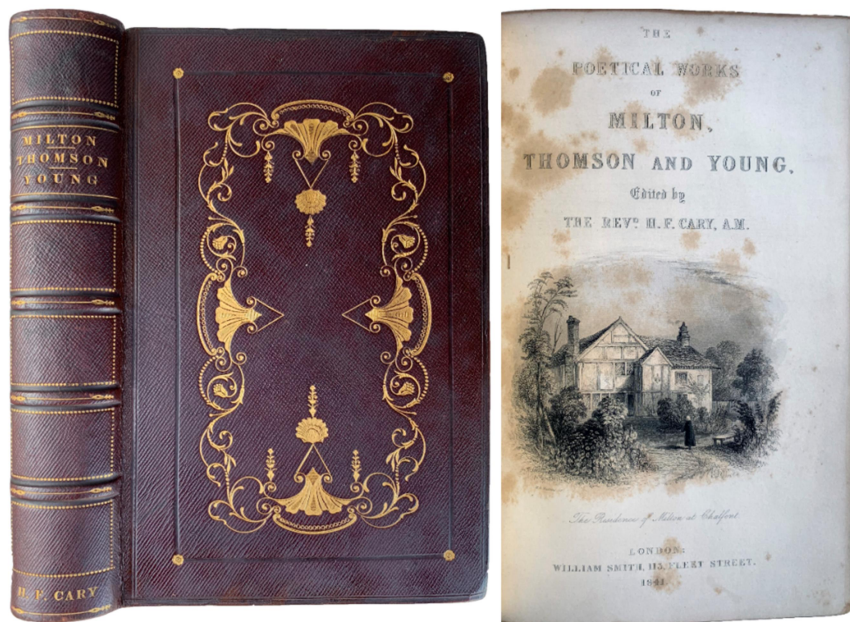


31. **MILTON, THOMSON, YOUNG.** *The Poetical Works of John Milton, James Thomson, and Edward Young. Edited by the Revd. H. F. Cary. With a biographical notice of each author.* London: William Smith, 1841. ¶ 8vo. xviii, 236 pp. Engraved half-title; occasional light foxing. Original deep purple blind- and gilt-stamped morocco, all edges gilt. Bookplate of Olive Virginia Goodwin.

\$ 750

With a fore-edge painting of Thomson Cottage (James Thomson's home), and Kew Foot Lane, Richmond, painted (ca 1920-30s) by the "Dover" artist, probably working for Marks & Company, London.

PROVENANCE: Olive Virginia Goodwin, related to Los Angeles urologist Willard Elmer Goodwin, MD (his mother) (1915-1998). [Willard Goodwin (1882-1967), the father of W.E.G., married Olive Virginia Belt, thus related to Elmer Belt (1893-1980)].





with fore-edge painting of
Salisbury Cathedral

with fore-edge painting of
Worcester Cathedral



32. **PORTA, Petro Dominico Rosio de [Peter Dominic Rosi da Porta] ()**.
*Historia Reformationis Ecclesiarum Raeticarum: Ex Genuinis Fontibus et Adhuc
Maximam Partem Numquam Impressis Sine Partium Studio Deducta ...* Curiae
Raetorum et Lindaviae: Jacobi Otto, 1772-77.

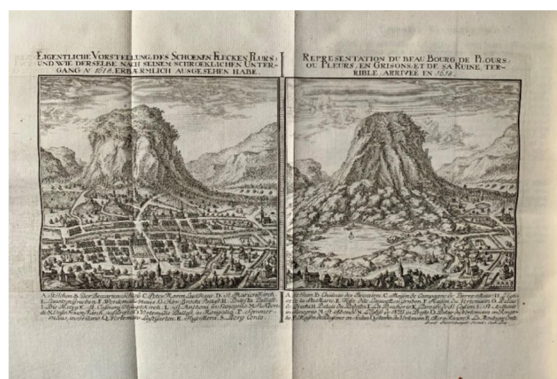
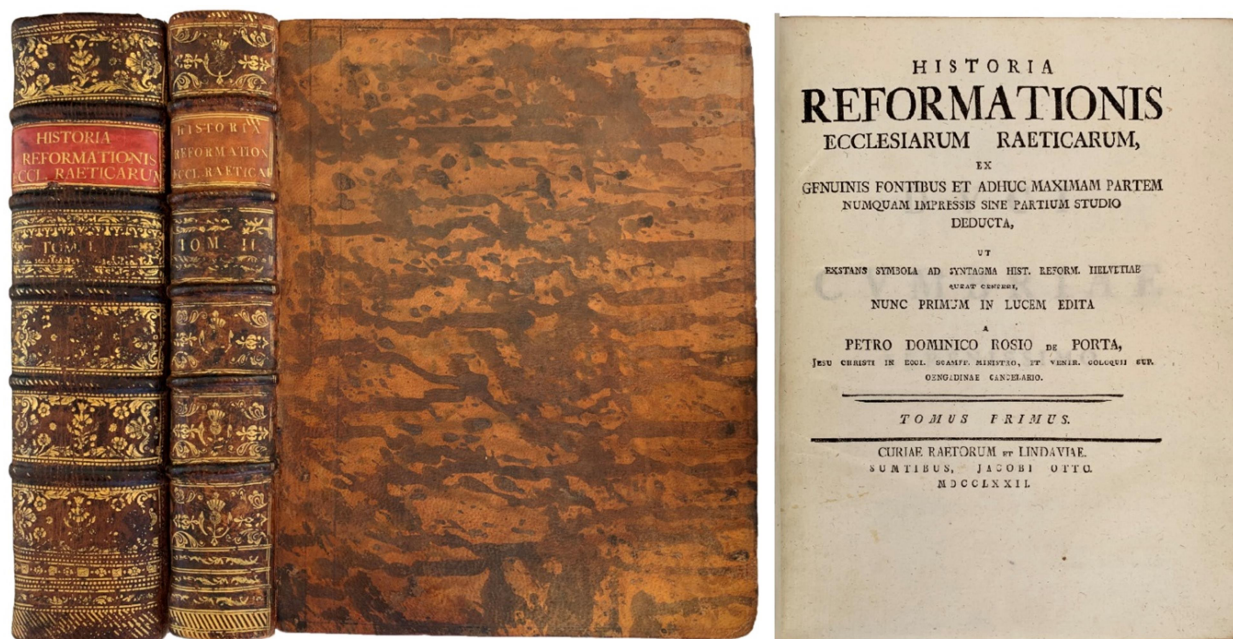
2 volumes (3 parts). Small 4to. [60], 261, [1], 658, [20]; [x], 668, [16] pp. Engraved folding copper-plate (facing II, p. 657, incl., "Representation du Beau Bourg de Plours, ou Plurs, en Grissons et de sa Ruine, Terrible, arrive en 1618"), index. Original full mottled-calf, raised bands, elaborately gilt-stamped compartments, red gilt-stamped spine labels, THIS COPY BEING SPECIAL FOR ITS EDGES ARE

EMBELLISHED IN A DELUXE FORM FOR A WEALTHY PATRON, BEING ALL EDGES GILT, ORNATELY GAUFFERED, WITH EACH SIDE SHOWING A WIDE OVAL NON-GILT PART OF THE EDGE AND IN ITS PLACE IS AN ITALIAN-STYLE PASTE-PAPER MARBLING EMBELLISHING ALL SIX EDGES THE TWO VOLUMES; vol. II joints partly cracked, corners showing (both vols.). Generally a very good + set.

\$ 1500

"The *Historia Reformationis Raeticarum Ecclesiarum*, by R. a Porta, has furnished me with a number of important facts respecting Italian refugees." – Thomas M'Crie, *History of the progress and suppression of the Reformation in Italy in the 16th century*, Edinburgh, 1827.

See: Quaritch, *A General Catalogue of Books: Offered to the Public at the Affixed Prices*, London, 1874, p. 148, item 1280. Mentions that the plates are "scarce". Noting further that volume I was also printed in 1771, Impensis Societatis Typographicae.

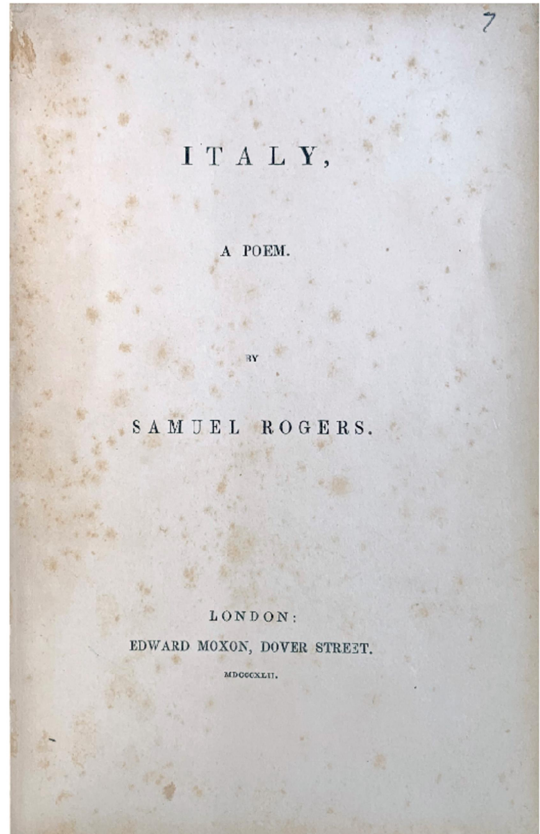
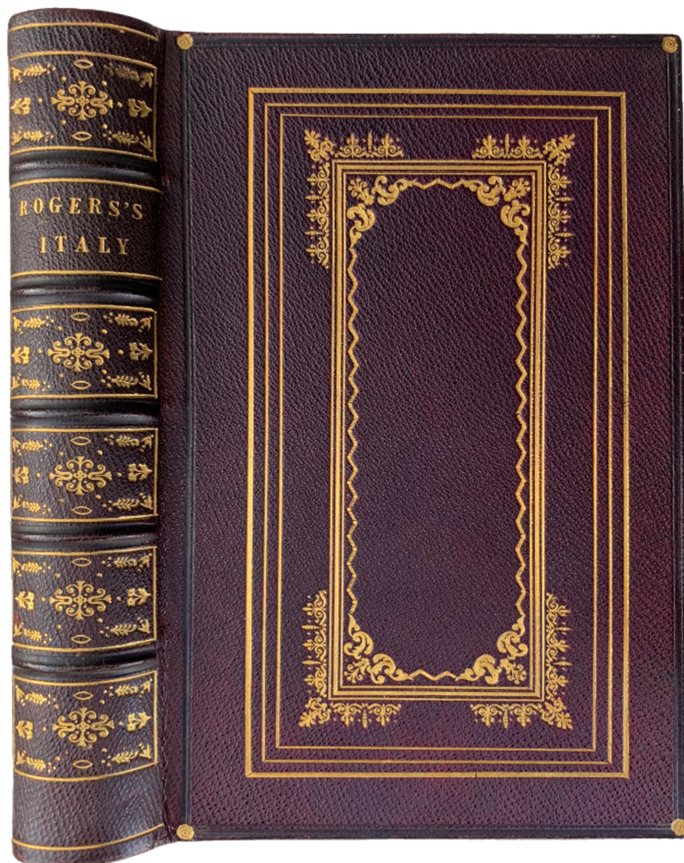




33. **ROGERS, Samuel** (1863-1855). *Italy, a Poem*. London: Edward Moxon, 1842. ¶ Small 8vo. vii, 320 pp. Numerous engraved illus.; lacking frontispiece portrait. Original full maroon blind- and gilt-stamped morocco, raised bands, gilt compartments, all edges gilt. Bookplate of Oscar Ehrhardt Lancaster (fore-edge painting collector).

\$ 400

With a fore-edge painting of "Sadler's Wells Theater", London, ca.1813, after Thomas Hosmer Shepherd (1792-1864); engraved by J. Garner, 1830.





Engraved by J. Goussier

S. A. JOHNSON & CO. WASHINGTON, D. C.

Drawn by Thos. H. Shepherd.

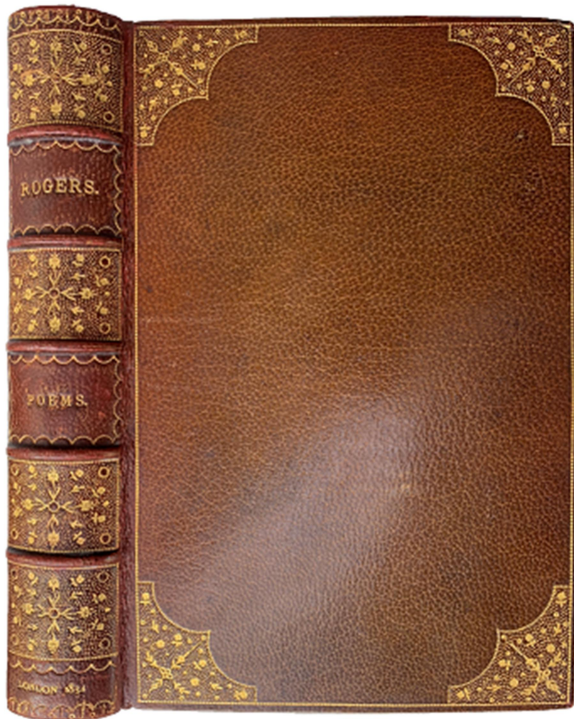
Alfred Trapnell's Copy

34. **ROGERS, Samuel** (1863-1855). *Poems*. London: Printed for T. Cadell; and E. Moxon, 1834. ¶ 8vo. vii, 284 pp. Engravings throughout. Bound ca. 1890/1905 in full olive brown crushed morocco, gilt corner decorations, dentelles, a.e.g., marbled endleaves. Bookplates of Alfred Trapnell and Oscar Ehrhardt Lancaster (both owned fore-edge paintings). Very good.

\$ 500

With a vertical fore-edge painting of a large urn or vase with a plant. The painting is not signed or dated.

PROVENANCE: Alfred Trapnell bookplate, his library sold in NY ca. 1910 ["998" label]. The fore-edge was painted before Trapnell bought the book, as there was another ROGERS in the Phoebe Jane Easton collection that was a clear companion to this volume, also with Trapnell's bookplate. Alfred Trapnell was a famous collector of porcelains.

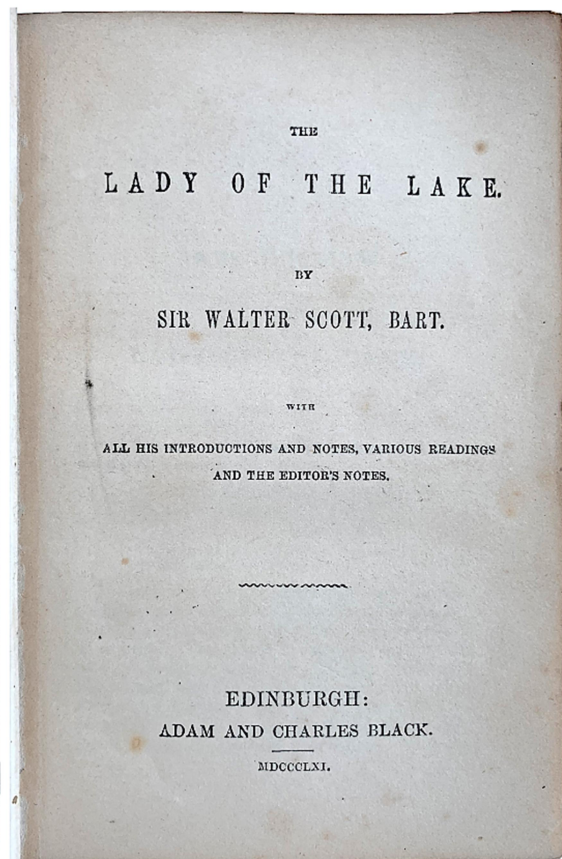
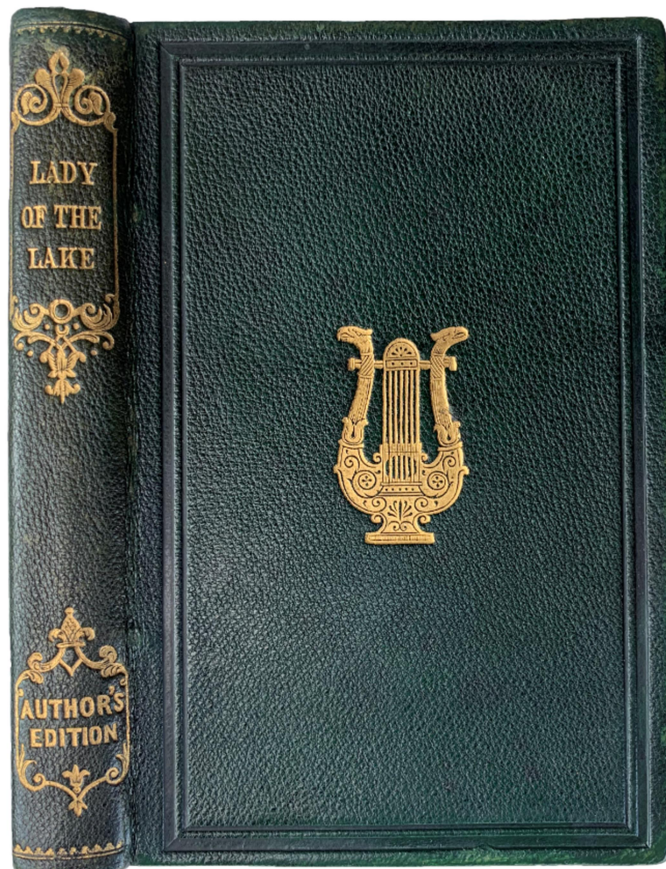




35. **SCOTT, Sir Walter** (1771-1832). *Lady of the Lake. With all his introductions and notes, various readings and the editors notes.* Edinburgh: Adams and Charles Black, 1861. ¶ Small 8vo. [2], 280 pp. Engraved half-title. Original full blind- and gilt-stamped dark green morocco, all edges gilt. Former ownership inscription. Near fine.

\$ 295

With a fore-edge painting of Abbotsford, the sprawling estate home of Sir Walter Scott.

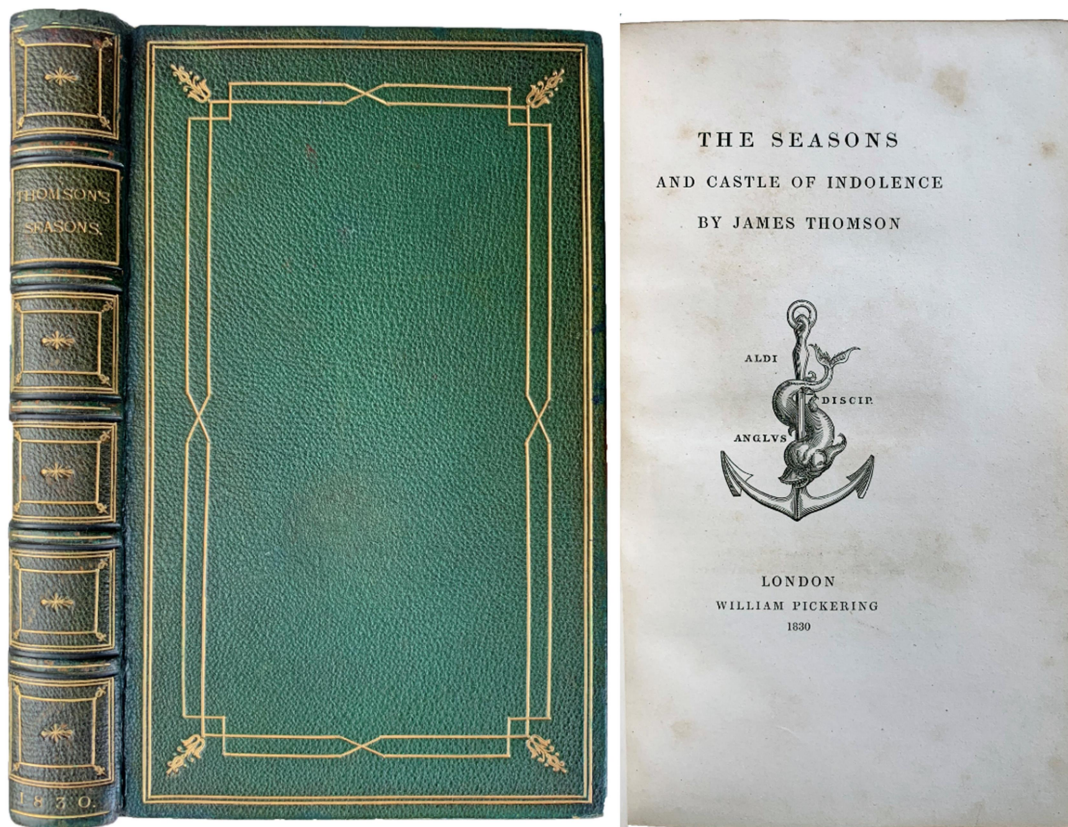




36. **THOMSON, James** (1700-1748). *The Seasons and Castle of Indolence*. London: William Pickering, 1830. ¶ Small 8vo. cxxviii, 292 pp. Frontis. portrait, printer's device on title, 5 chapter headings, glossary. Original full dark green gilt-stamped morocco, all edges gilt, raised bands, spine title and compartments, bound by J. CARRS & CO., Glasgow.

\$ 350

With a modern fore-edge painting of Kylemore Abbey, County Galway.





37. **THOMSON, James** (1700-1748).
*The Seasons, to which is prefixed the
 life of the author, by P. Murdoch. And
 an essay on the plan and character of
 the poem, by J. Aitkin, M.D.*
 London: Wilkie and Robinson, 1811.

¶ Small 8vo. lii, 236 pp. 4 engraved plates.
 Original gilt-stamped vellum, all edges gilt;
 recased with new endleaves.

\$ 600

DOUBLE FORE-EDGE PAINTING by
 "Stevens" with hunting and fishing scenes
 "in the style of Aikin". Painted circa 1945-
 1965.





THE
SEASONS,
BY
JAMES THOMSON.
TO WHICH IS PREFIXED
THE LIFE OF THE AUTHOR,
BY P. MURDOCH, D.D. F.R.S.
AND
AN ESSAY
ON
THE PLAN AND CHARACTER OF THE POEM,
BY J. AIKIN, M.D.

LONDON:
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1811.

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