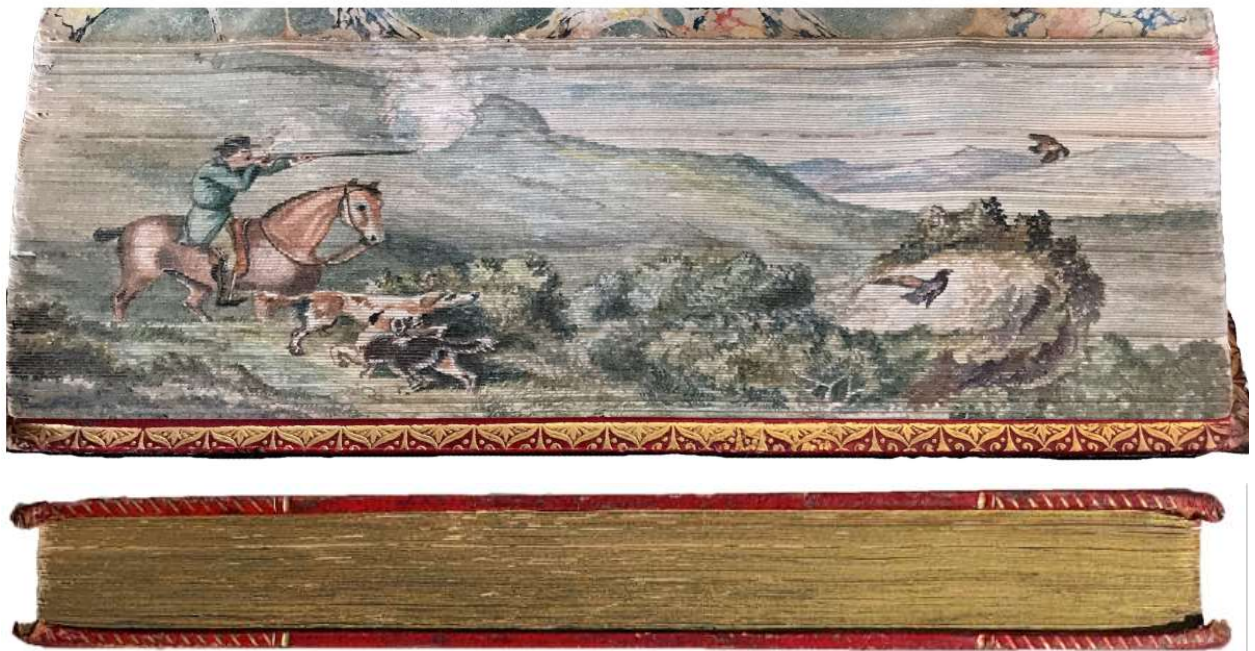


CATALOGUE 251

The Art of Disappearing Paintings

On the Edges of Books:

FORE-EDGE PAINTING



A Study of its History and Art by Evidence

JEFF WEBER ❖ RARE BOOKS

Carlsbad California

'Stevens'

Featuring 26

Fore-edge Paintings by

CLARE BROOKSBANK

**JOSEPH CLAYTON CLARKE,
KNOWN AS KYD**

MARGARET COSTA

ROBERT WEIR CROUCH

**THE "DOVER" PAINTER
OF MARKS & COMPANY**

VERA DUTTER

MARTIN FROST

NEW YORK PHOTO-ALBUM ARTIST

DON NOBLE

STEVENS

CATALOGUE 251

JEFF WEBER ❖ **RARE BOOKS**

Carlsbad California



The First Proven Format of American Fore-edge Painting
A Six-Way Fore-Edge Painting (closed edge)

1. [Fore-edge Painting] [**American Photographic Album**]. *American Photographic Album containing 97 carte-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). [FF2449]

\$ 2850

THIS ALBUM IS AN OUTSTANDING SPECIMEN OF THE FIRST PROVABLE FORE-EDGE PAINTINGS MADE IN THE UNITED STATES. The earliest provable American fore-edge paintings are on New York photographic albums from the 1860s. Why are these albums proven to be this early? Because the

photographers are often known and when they worked is known. Sometimes the photographs themselves are dated. Because there are a number of these New York deluxe format photographic albums have fore-edge paintings applied by hand, by commission, each are different and follow this pattern. This type of American bindings 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 format of the album, full goatskin leather, various sizes and thicknesses. This is a particularly fine specimen, as it is in excellent condition, large size (larger than some others), and contains a generous selection of family photographs.



Among the numerous photographs within are named persons (however, the photos and the named labels are now mixed up, some 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.

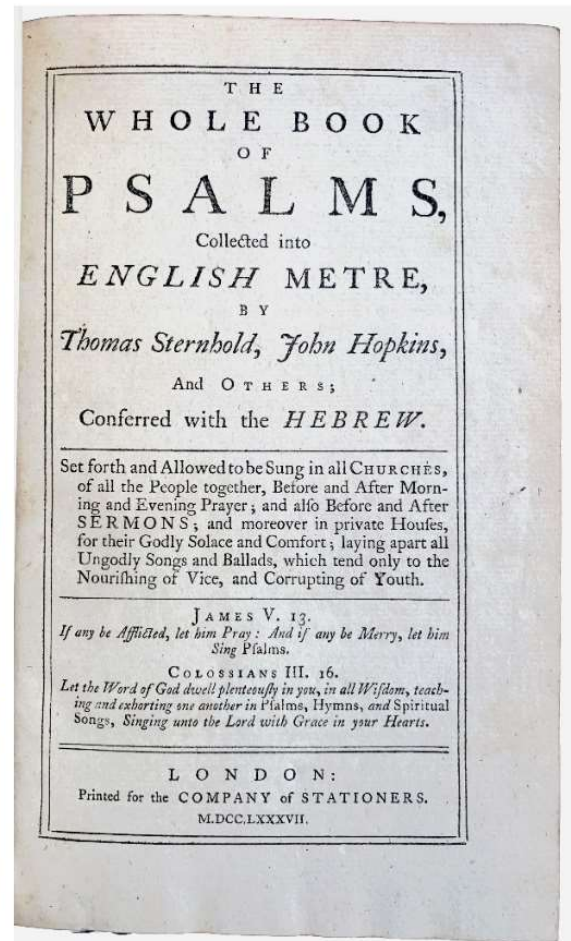
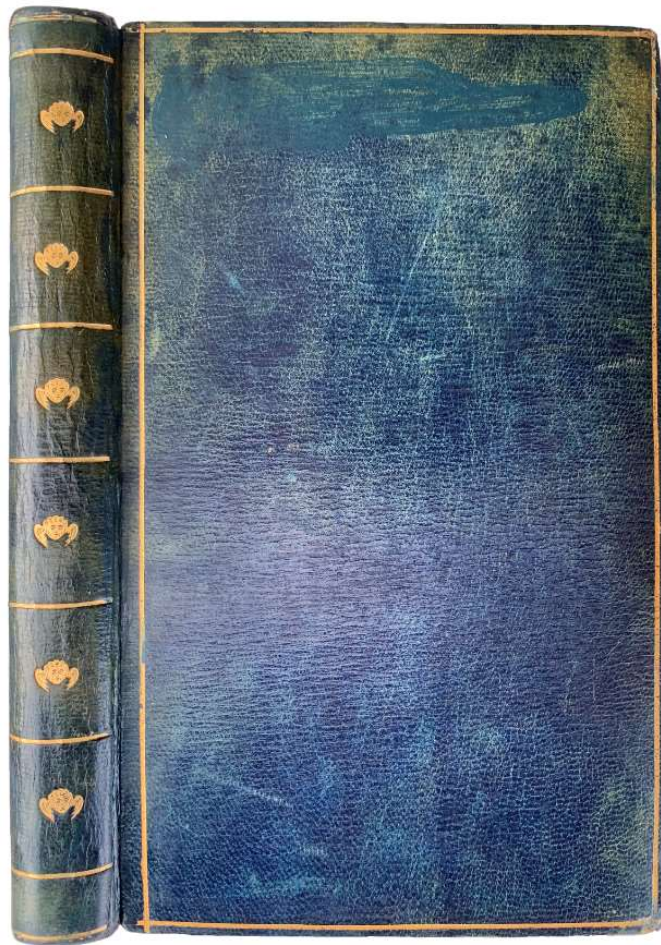
2. [Fore-edge Painting] **BIBLE [Psalms] STERNHOLD, Thomas** (d.1549); **John HOPKINS** (et.al.). [Two works] [I]: *The Whole Book of Psalms, collected into English Metre. . . . And others conferred with the Hebrew.* [II]: *A New Version of the Psalms of David, fitted to the tunes used in Churches.* 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. FF2450

\$ 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.

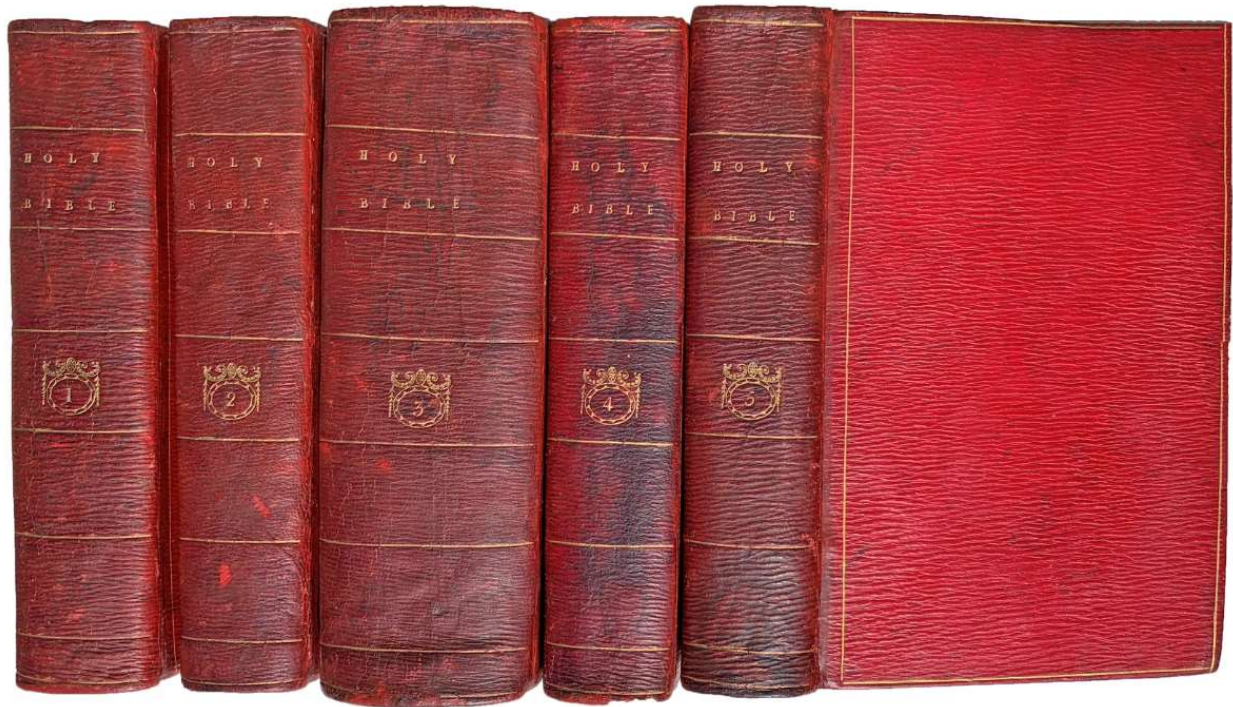
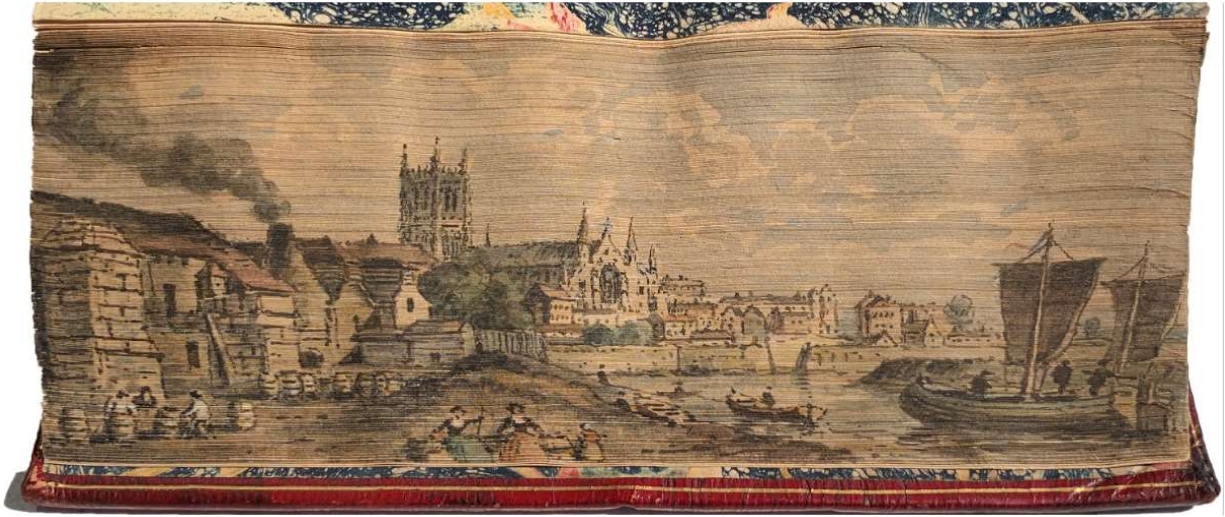


[2] Scene of *York Minster*



[2]

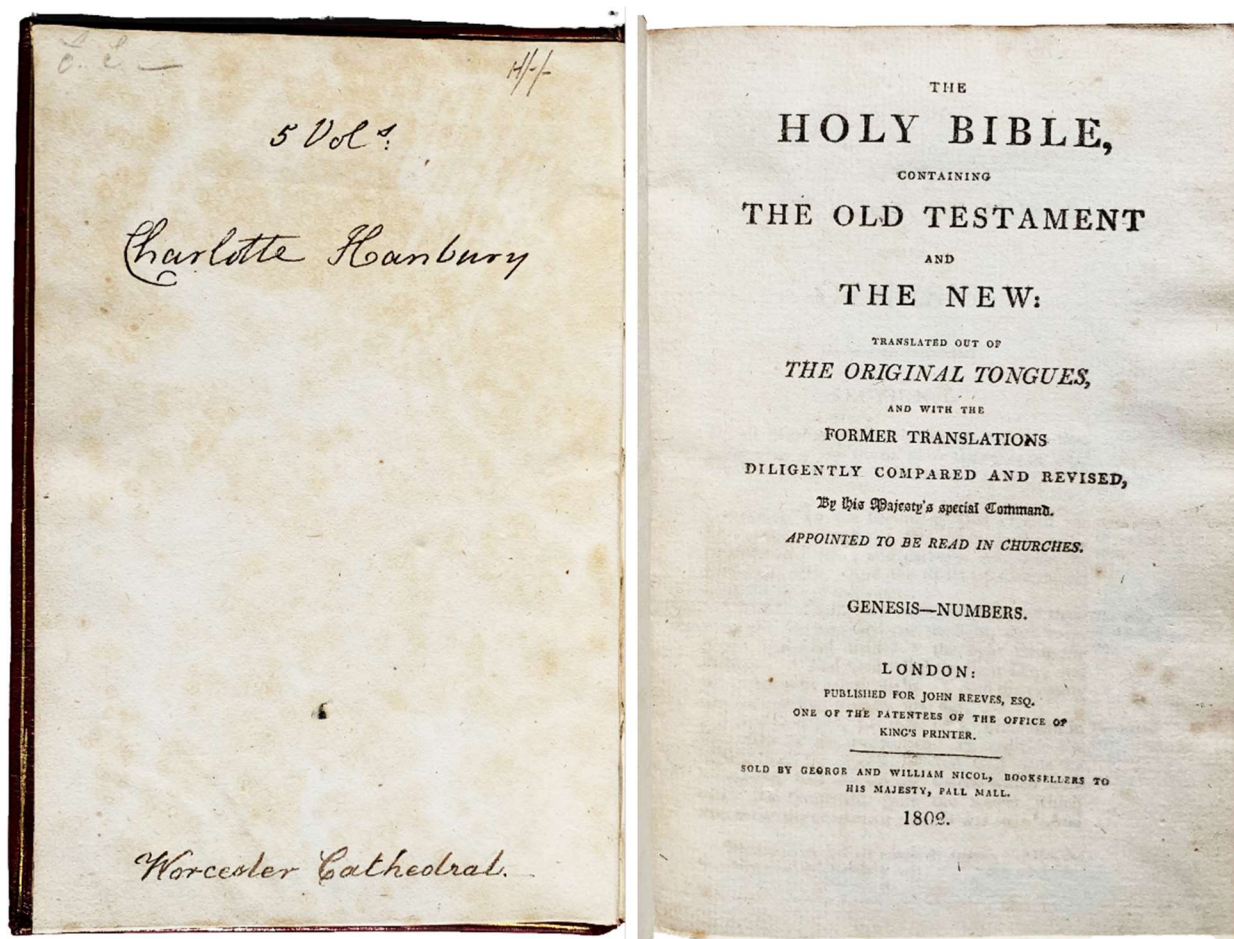




3. [Fore-edge Paintings (5); **Bible 1802**] *The Holy Bible, containing the Old Testament and the New: translated out of the original tongues, and with the former translations diligently compared and revised, By His Majesty's special Command.* [Five volumes]. London: John Reeves, 1802. ¶ 5 volumes. Small 8vo. Original full crimson straight-grained morocco, spines flat and tooled in gilt, all edges gilt; some darkening to covers, but a solid binding, even now after all these years. Bookseller's ticket of Kerby & Bowdery, 190 Oxford Street [England]. Early ownership signature of Charlotte Handbury. Very good. FF2474

\$ 5750

WITH FIVE FORE-EDGE PAINTINGS painted by the "Dover Painter" of Marks & Company, London, ca 1920s, one of the finest fore-edge artists of their day. On volume 1) Worcester Cathedral; 2) St. Paul's Cathedral; 3) York Minster; 4) Canterbury Cathedral, St. Ethelbert's Tower, & St. Augustine's Monastery; 5) Gloucester Cathedral. Each piece is labeled in ink in the artist's handwriting. Of all the known specimens of this artist, this is the only recorded piece with more than 2 volumes (and by far the greater number are single volumes).

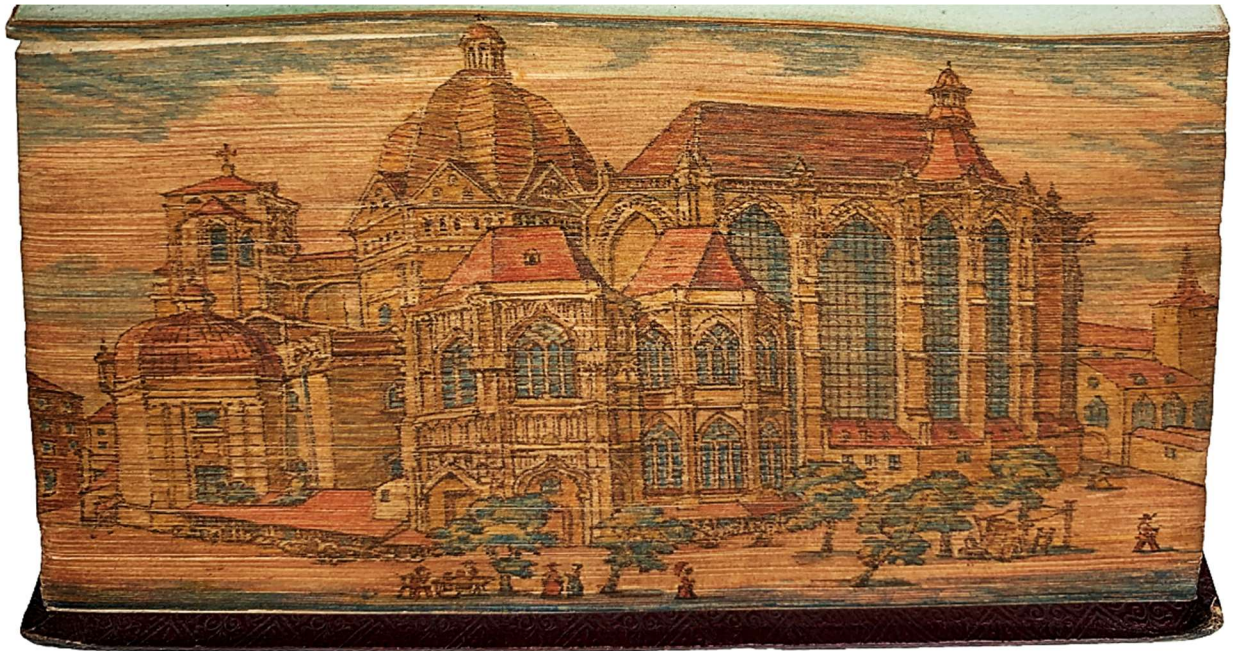


The importance of having 5 paintings by one artist is clear to me, in this way: as most fore-edge paintings are anonymous, one must group together paintings created by the same person. Most artists have a different painting style, and yet some outright copy others, and that can cloud the point of origin. For example, Helen Rivière Haywood (1907-1995), followed Ms. C. B. Currie [Caroline Billin Curry (1849-1940), who herself worked exclusively for Sotheran in conjunction with the famous Rivière Bindery. All her work is found on Rivière bindings. In the late 1930s Haywood is

imitating Currie's work, so much so that they look alike. Haywood also, in turn, trained another artist (more on that in a forthcoming book). Martin Frost has clearly taught more people to paint fore-edges than anyone else, but his own teacher was Don Noble, and yet Noble's and Frost's styles are so different that they cannot be confused. It is by having multiple paintings, like in this five-volume Bible, that one gains information that show the patterns of each artist's work. One must pick-up on those patterns and tie them into the other elements of handwriting, of bibliographic record, of the added evidence in or with a book (such as a bookseller or auction description, or a slip-case/drop-back box, all providing other necessary evidence). It is because of the many examples of the "Dover" [Marks & Company] artist, as previously found in the Doheny collection (before it was dispersed) that one can see much of what this artist painted and establish their patterns of production.

PROVENANCE: [pre-fore-edge] [James] Kerby & Bowdery [booksellers, U.K.] – Charlotte Hanbury (signature); [Marks & Co., London booksellers – where this became a fore-edge painting], Edward C. Lowe, Birmingham [bookseller, U.K., sold to:] Mrs. Henry B. [Brooke] Gilpin, Winchester (1853-), Virginia [purchased May 1941*] – [probably inherited by one of the three Gilpin children: Donald, Kenneth, Dorothy] – [(an unknown source, bought or traded to RL:] – Russell Light [bookseller, Texas, personal collection] – JWRB. [* Import license shows seller's and buyer's names, dated May 1941. The document was laid into volume II, facing signature X3, with offsetting]. NOTE ON HANBURY: Charlotte Hanbury (could be one in the DNB with dates 1830-1900, born in Stoke Newington, her autobiography published in 1901). Henry B. [Brooke] Gilpin (1853-1929) was vice president of the National Wholesale Drug Association and commodore of the Baltimore Yacht Club, Maryland. He married Hattie Newcomer (1861-1942), daughter of Benjamin F. Newcomer, president of the Baltimore Safe Deposit and Trust Company, on 27 October 1886.

¶ SEE: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 98-103 ["Dover Painter"].



Painted by Don Noble

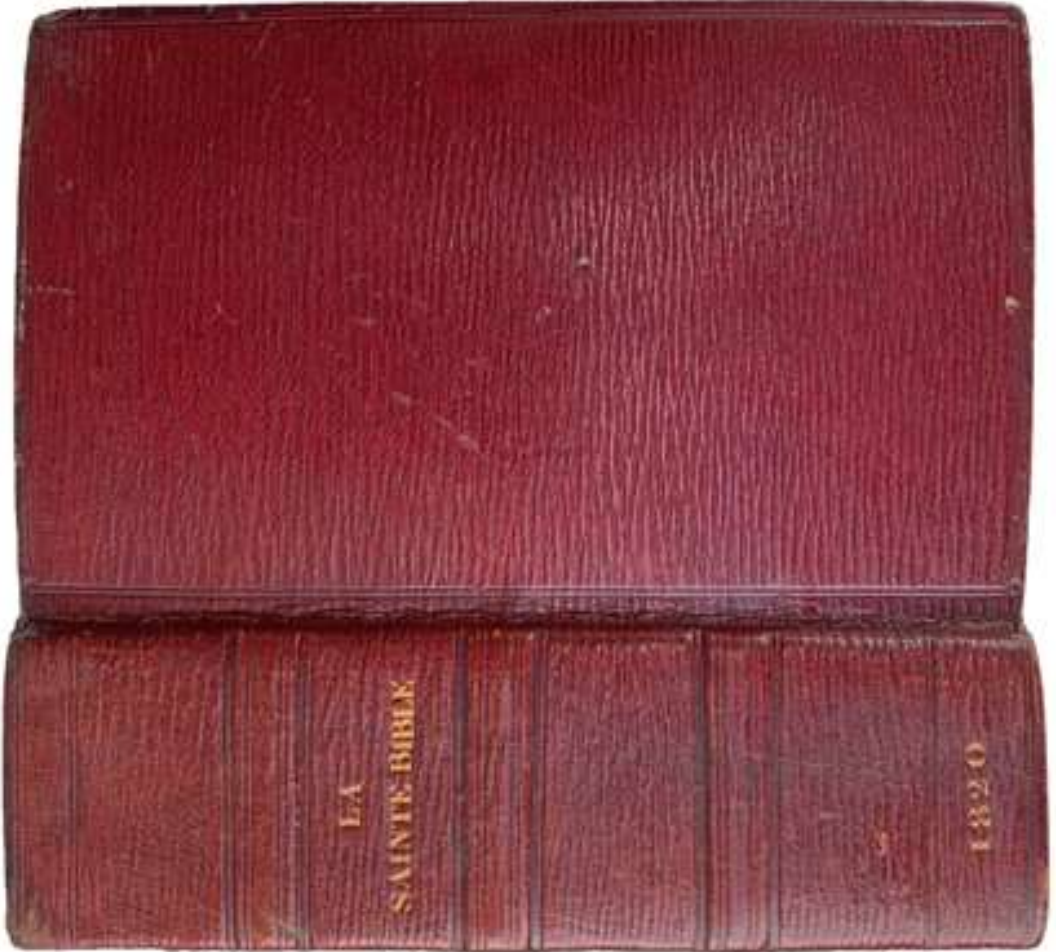
4. [Fore-edge Painting] [Bible] **MARTIN, David** (1639-1721). *La Sainte Bible qui contient le Vieux et le Nouveau Testament, revue sur les originaux . . .* Geneve, 1820. ¶ 2 volumes in 1. [5.25 inches]. Small 12mo. [2], 985, [1]; [2], 319, [1] pp. Original full burgundy straight-grained morocco, a.e.g. Early ink inscription, Isabella Blake from his affectionate Uncle Edward Steele, June 19th, 1832; G.B. Oughterson [George? (1838-1912)], August 24th, 1852. Fine. FF200a

\$ 500

With a fore-edge painting of "Muenster Cathedral," Germany, PAINTED BY DON NOBLE [not signed, circa 1985-1995]. In checking the facade 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 & Binders*, pp. 214-6 [Noble fl. 1965-2000).

LA
SAINTE BIBLE
QUI CONTIENT
LE VIEUX ET LE NOUVEAU
TESTAMENT,
REVUE SUR LES ORIGINAUX
Par David Maxwell,
Ministre de St. Ewald à Wroclaw
TOME PREMIER
A GENÈVE,
DE L'IMPRIMERIE DE GUILLAUME FICHTER
1820.



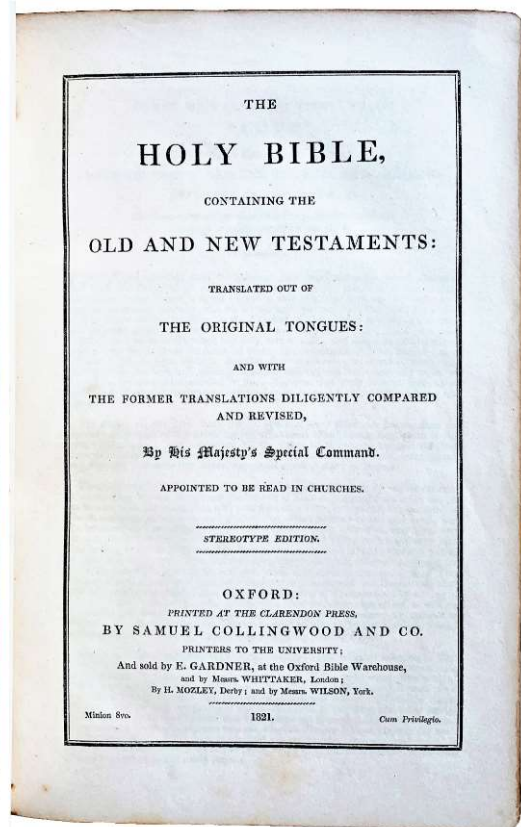
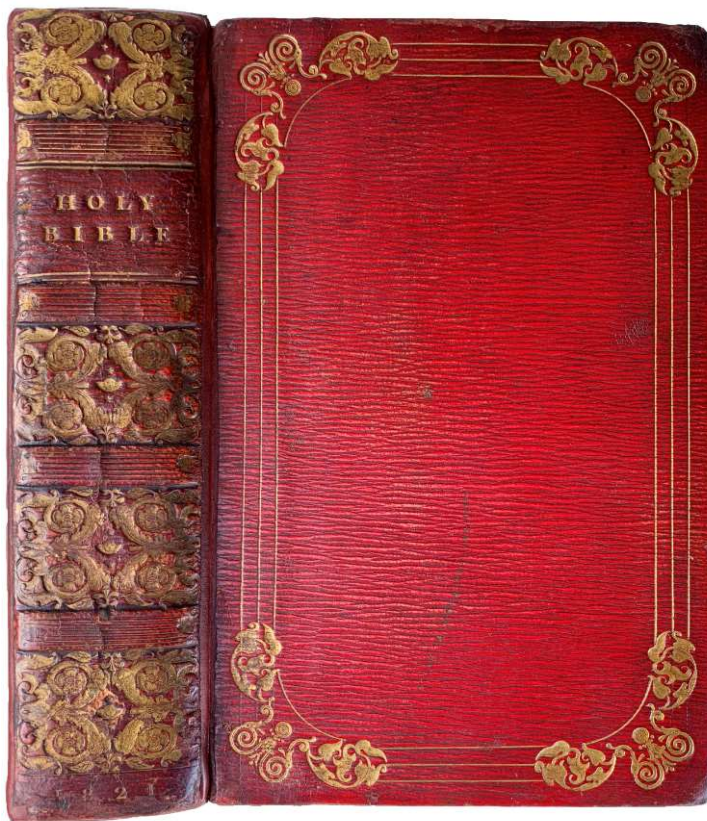
[4]



5. [Fore-edge Painting] **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. FF2451

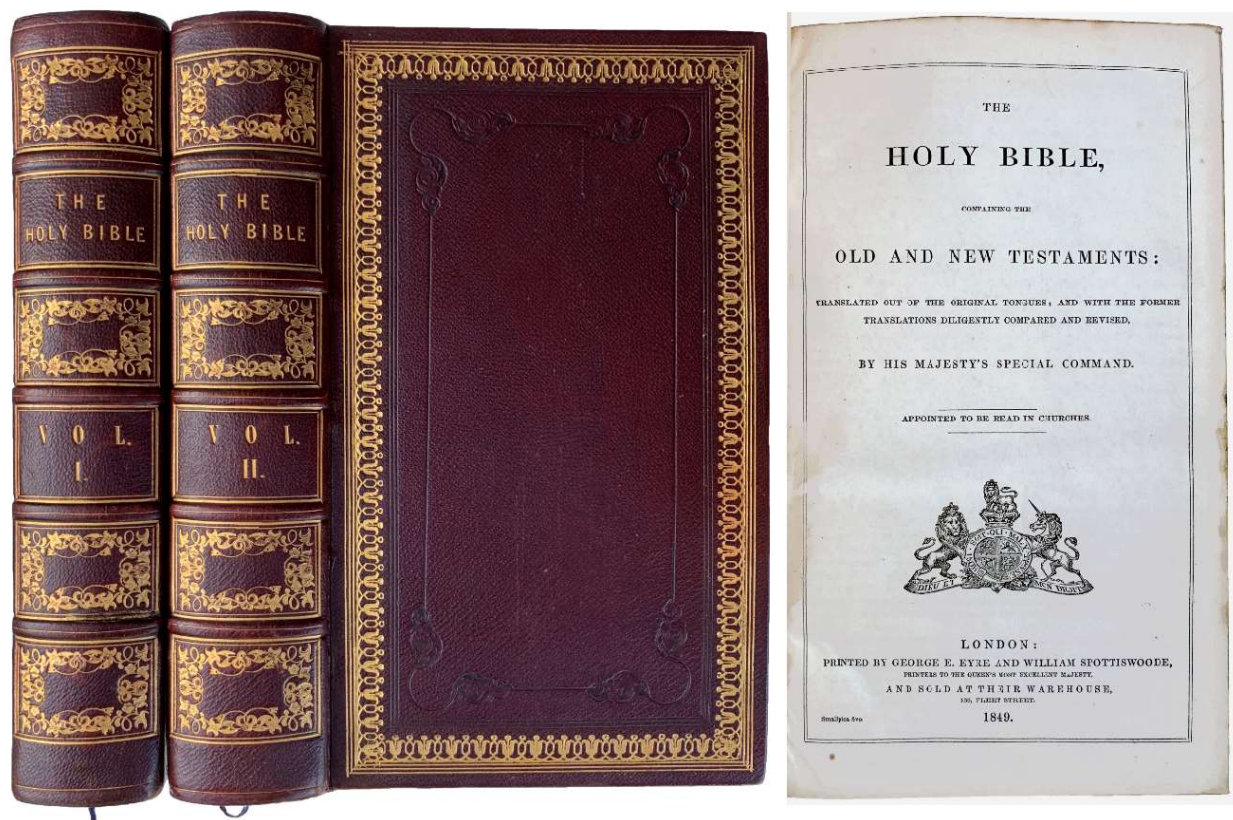
\$ 500

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





[6] Bible 1849. 2 volumes, each with split-scenes

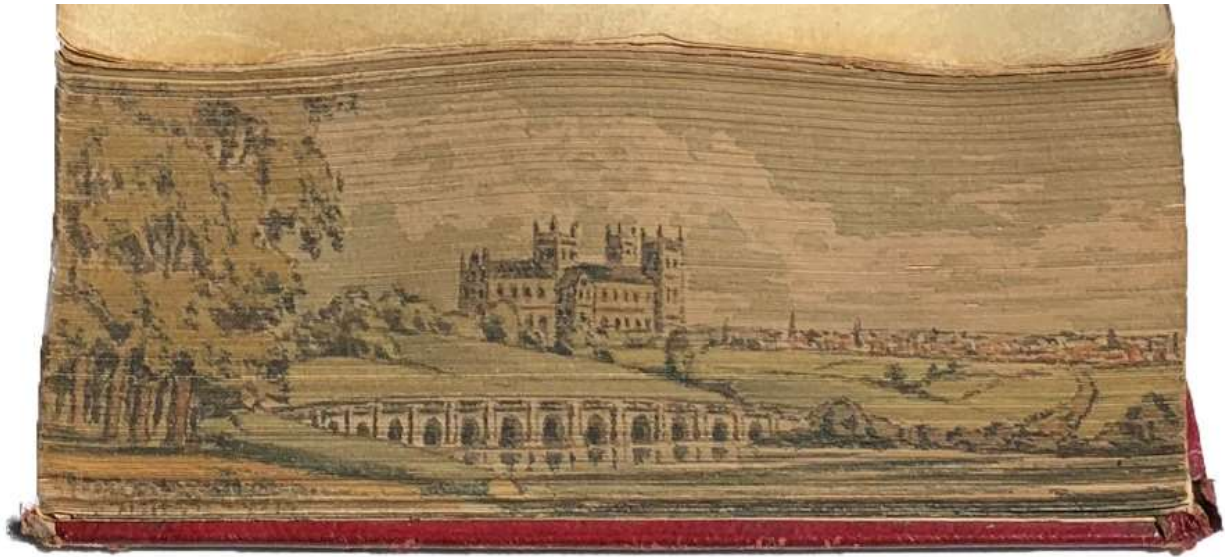


2 "Two-Way" Fore-edge Paintings

6. [Fore-edge Painting] **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. FF2452

\$ 1200

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].



RIPON, YORKSHIRE

Painting of:- RIPON. YORKSHIRE.

Painted & Signed by Robert Weir Crouch

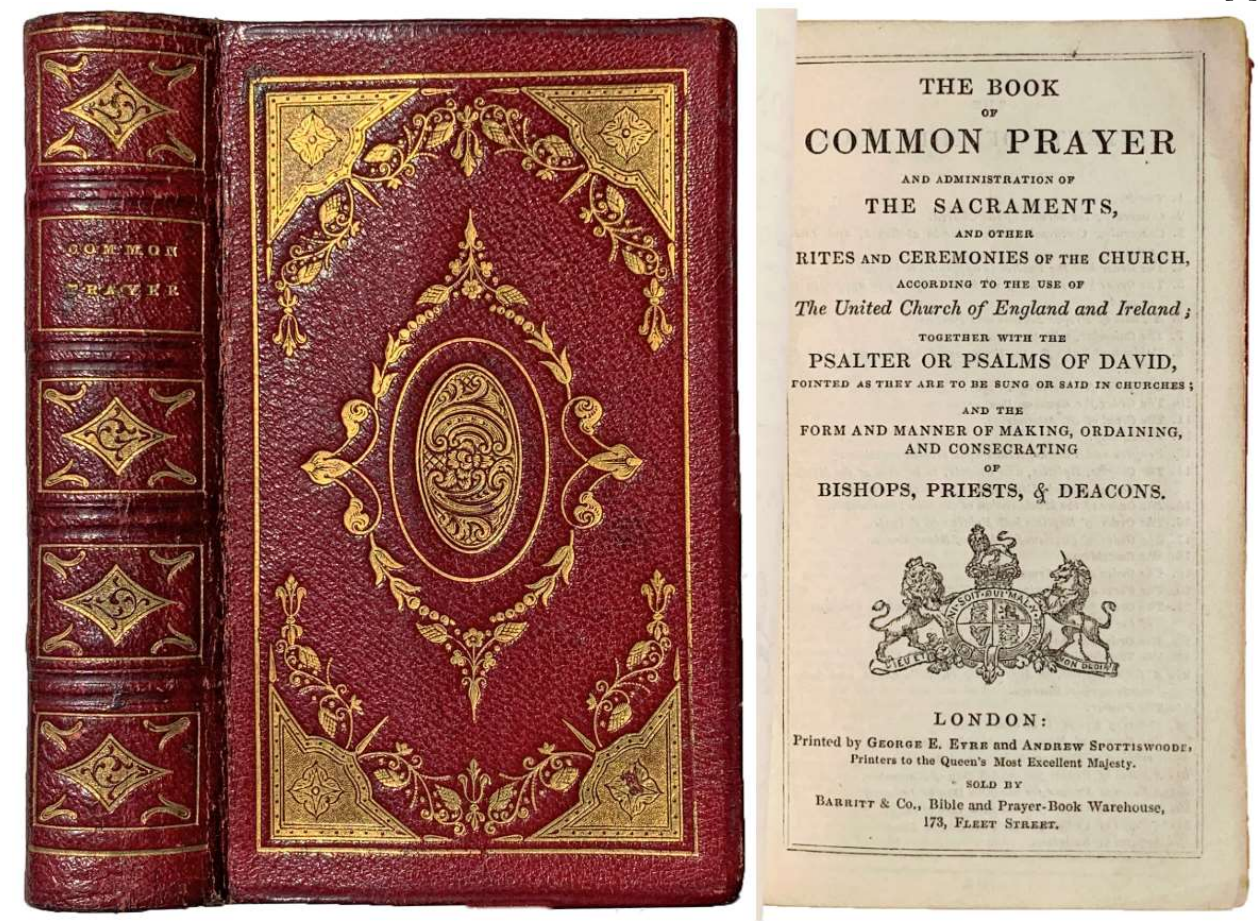
7. [Fore-edge Painting] **Book of Common Prayer.** *The Book of Common Prayer and administration of the sacraments, and other rites and ceremonies of the church. With: A New version of the Psalms of David, fitted to the tunes used in churches.* By N. Brady, D.D., and N. Tate, Esq. London: Printed by George E. Eyre and Andrew Spottiswoode, sold by Barritt & Co. Bible and Prayer-Book Warehouse, [ca.1844]. ¶ 2 parts in 1 vol. Small 8vo. 11.5 cm. Original full red gilt-stamped morocco, spine compartments of gilt, all edges gilt; corners worn. 3 manuscript leaves of notes at rear. Ownership inscription of E. Edwards, Dec. 1844. Very good. FF2473

\$ 750

This small hand-held edition from Barritt, produced ca. 1844, has a charming fore-edge painting hand painted in watercolors by the Canadian artist ROBERT WEIR CROUCH (1865-1943). He was not prolific in his fore-edge painting work. I have owed one other piece done by him. His work is identified by a unique moniker written in ink at the rear corner of the book, an inner leaf. WITH A FORE-EDGE PAINTING OF RIPON, YORKSHIRE. The book is inscribed with the title of the fore-edge in the artist's hand, all caps, neat. An added bookseller's typed description of the piece: "Painting of: Ripon. Yorkshire." is still retained. Discovering the work of Crouch was a surprise to me as I had not been able to identify his name because he was using only his initials. Then when it was learned that he used this moniker and how unique it was, I noted the mark in the books he painted a fore-edge science on. This is one of 3 recorded.

¶ See: Weber, Jeff. *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 87-88 [with a picture of another painting of Crouch].

[7]





A Splendid 20th Century Painting on an Edwards of Halifax Binding

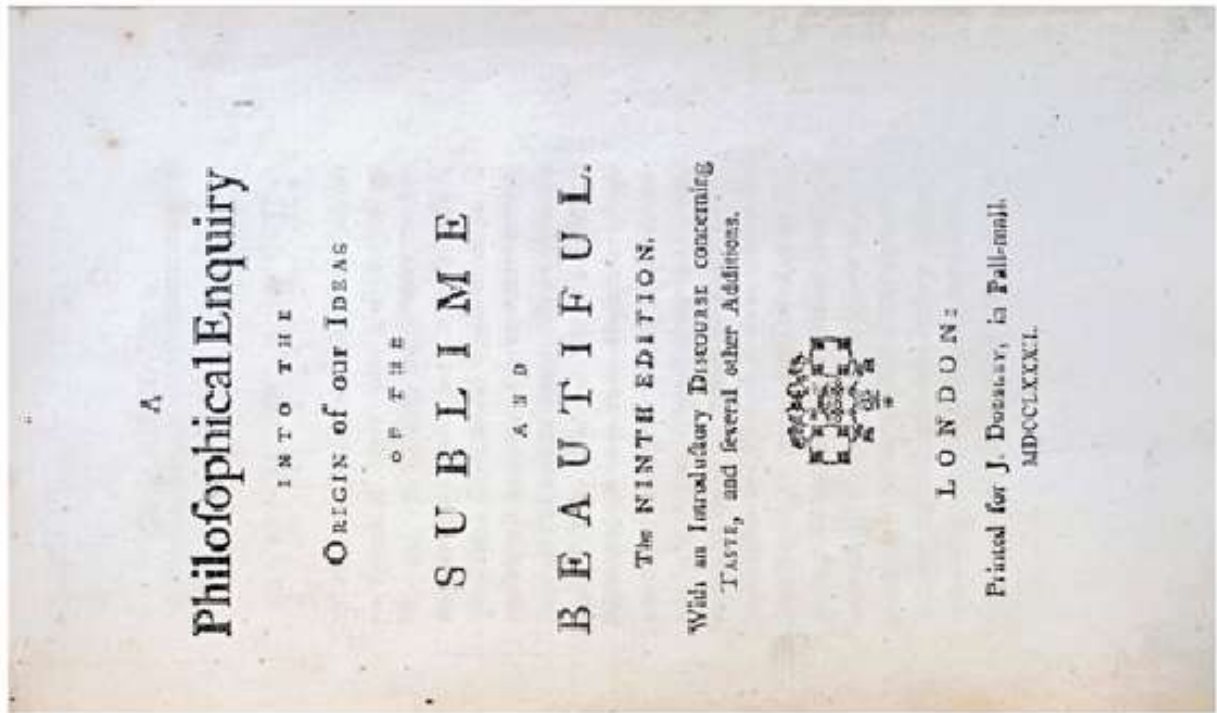
8. [EDWARDS OF HALIFAX binding, with later Fore-edge Painting] **BURKE, Edmund** (1729-1797). *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. London: J. Dodsley, 1782. ¶ Ninth edition. 8vo. ix, [7], 342, [2] pp. Original Edwards of Halifax Etruscan calf binding, all edges gilt; expertly rebaked with the original spine mounted. FF2456

\$ 3000

With a 20th century fore-edge painting, a very beautifully painted bucolic scene, of Fawley Court, Bucks., after the painting of John Preston Neale (1780-1847) [source: Views of the seats of noblemen and gentlemen in England, Wales, Scotland and Ireland, Second Series, Volume III, in 1826 (thanks to Thomas Ziolkowski for the attribution of the artwork)]. Inscribed (at rear): "This book came from the library of my father Eugene Field, Nov. 9, 1931. Eugene Field II; the son of the famous Eugene Field, was himself responsible for a lot of fraud, trying to earn a quick dollar on his father's name. 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.



[8] Bound by EDWARDS OF HALIFAX in Etruscan Calf



*Painted & Signed by Martin Frost
With the Notorious Facsimile Printed Letter of Byron*

9. [Fore-edge Painting] **BYRON, George Gordon, Lord** (1788-1824). *The Works of Lord Byron. Including the suppressed poems*. Paris: A. and W. Galignani, 1826. ¶ Small 4to. xliii, [1], 716 pp. Frontispiece portrait, includes the 3-page facsimile of Byron's manuscript letter, tipped into the rear, including its address page (folded, some tears). Original full brown crushed straight grain morocco, gilt-stamped, raised bands, brown leather gilt spine label, all edges gilt. Modern brown cloth slip-case made by Martin Frost [his colophon/label affixed at rear]. Ownership label, in manuscript, of C. K. K. Tynte, Burhill. Nice copy.

\$ 750

With a fore-edge painting of an 1819 British boxing scene, the match of Randall vs. Martin, at Crawley, England, painted by Martin Frost, signed with his initials [painted in 1999].

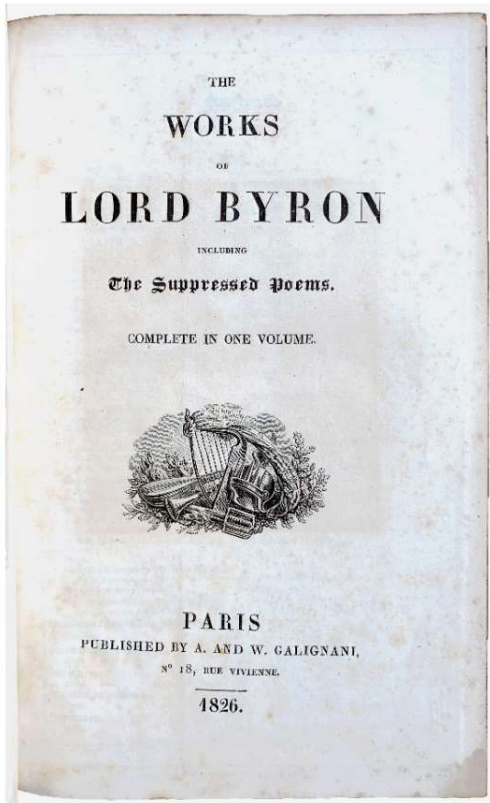
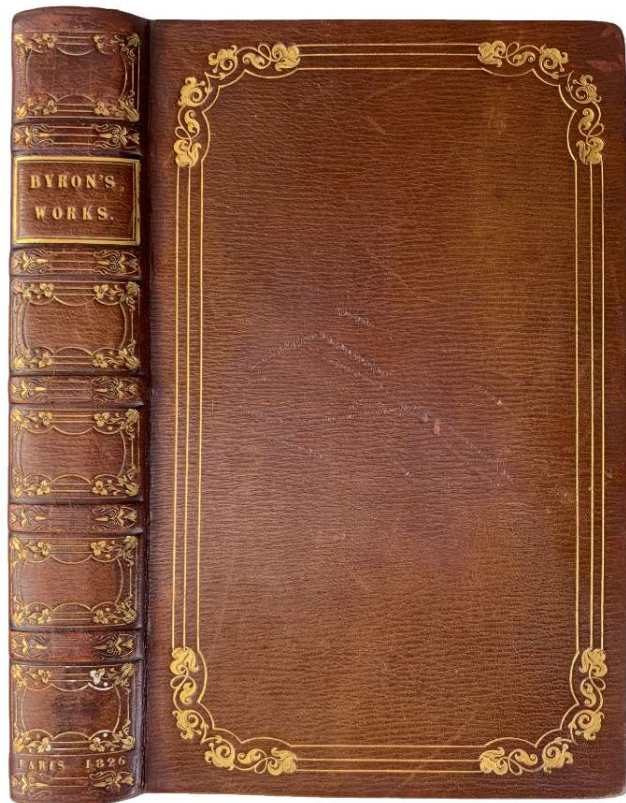
Includes the perhaps infamous "forged" manuscript letter of Lord Byron's wherein he denies authorship to *The Vampyre*. The book was published without showing the author's name, anonymously, thus giving rise to the supposition of Byron's responsibility. It was Dr. John Polidori (1795-1821) who wrote *The Vampyre*, in 1819. The 1826 Galignani edition of Byron's *Works* is the first to contain this notorious facsimile of Byron's letter.

PROVENANCE: Charles Kemeys Kemeys Tynte (1778-1860), Burhill. Charles Kemeys Kemeys Tynte, or, Charles Kemeys Kemeys-Tynte, was an English Whig and Liberal politician who sat in the House of Commons from 1820 to 1837. In 1820, Tynte was elected Member of Parliament for Bridgwater. He held the seat until 1837.

Sir,
 In various numbers of your Journal, I have seen mentioned a work entitled "the Vampyre" with the addition of my name as that of the Author. - I am not the author, and never heard of the work ~~before~~ in question until now. In a more recent paper I perceive a formal announcement of "the Vampyre" with the addition of an account of my "residence in the Island of Mitylæe" an Island which I have occasionally visited in the course of travelling some years ago through the Levant, and where I should have no objection to reside - but where I have never yet resided. - Neither of these performances are mine, and I presume that it is neither unjust nor ungracious to request that you will favour me by contradicting the advertisement, to which I allude. - If the book is true it would be base to deprive the real author, wherever he may be - of his honour, and I should be stupid - I derive the responsibility of nobody's ~~blame~~ but my own. - - You will excuse

the trouble I give you, - the imputation is of no great importance, - and as long as it was confined to summaries and reports - I should have received it as I have received many others, in London. - But the formality of a public advertisement of a book I never wrote - and a residence where I never resided - is a little too much - particularly as I have no notion of the contents of the one - nor the incidents of the other. - I have besides a personal dislike to "Vampires" and ~~and~~ the little acquaintance I have with them would by no means induce me to divulge their secrets. - - You would do me a much less injury by ~~contradicting~~ your paragraphs about "my devotion" and "improvement of Society for the sake of religion" - which appear in your Magazine during last Lent; - all ~~of~~ ^{are} founded on fact - ~~and~~ ^{but} ~~these~~ ^{but} ~~are~~ ^{are} ~~not~~ ^{not} ~~contradicted~~ ^{contradicted} ~~by~~ ^{by} ~~them~~ ^{them}, - but you see, I do not contradict ~~them~~ ^{them}, because they are merely personal, whereas the other is in some degree ~~concerning~~ ^{concerning} the reader.

[9] PICTURED: PAGES 1 & 2 OF THE BYRON FACSIMILE LETTER REGARDING THE VAMPYRE.



[9]



[10] Painted by "KYD"

Painted by the Master of Dickens Caricatures, Joseph Clayton Clarke, "Kyd"

10. [Fore-edge Paintings] **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; Published by W.H. Reid, 1820. ¶ 2 volumes. 8vo. xix, [1], 388; iv, 412 pp. Engraved frontispiece of Weston Lodge, residence of Cowper, engr. half-title of Cowper's Summer house, engr. plates (The Shruberry, The Elms, Olney Church, The Peasant's Nest, The Rustic Bridge, View from the Alcove, The Alcove from the Avenue, The Temple in the Wilderness, Olney Bridge, The Wilderness), numerous wood engravings throughout; torn leaf vol. II, p. 399 (with supper corner retained due to cellophane tape affixing the torn section). Bound with the original full deep wine-red straight-grained morocco, gilt-tooled covers and all gilt edges. Handsome set in very good condition. FF2472

\$ 2000

Splendidly painted fore-edge painted scenes in watercolors, by JOSEPH CLAYTON CLARKE (1856-1937), and under gold, showing scenes of, I: Mansion House, City of London, the official residence of the Lord Mayor of London (built 1739-1752). After the 1837-9/1862 engraved print by John Woods (fl.1835-1855), from a composite study by Hablot Knight Browne ("Phiz") (1815-1882) and Robert Garland (1808-1863).; II: Somerset House [The Strand], showing St. Mary le Strand down the street. The 1837-9 engraving by William Edward Albutt (1808-1868) from an original study by Hablot Knight Browne ("Phiz"). Joseph Clayton Clarke, "Kyd", was one of the most notable fore-edge painters of the 20th century. He was famous for his watercolor drawings of the Dickens characters originally drawn by Phiz. He never signed his fore-edge paintings, but his paintings and drawings have always been highly regarded. Much if not all his fore-edge painting work was distributed by Charles Sawyer of London.

PROVENANCE: Swann Galleries, 2478-150, 2018 [unknown buyer].

¶ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 80-83 [showing other specimens].

Binding →

POEMS,
BY THE LATE
WILLIAM COWPER, ESQ.
OF THE INNER-TEMPLE.
IN TWO VOLUMES.
EMBELLISHED WITH ENGRAVINGS,
AND
A Sketch of his Life.
VOL. I.
LONDON:
PRINTED BY W. LEWIS, FINCH-LANE, CORNHILL;
PUBLISHED BY W. H. REID, CHARING-CROSS;
AND MAY BE HAD OF ALL BOOKSELLERS.
1820.





Painted by Don Noble

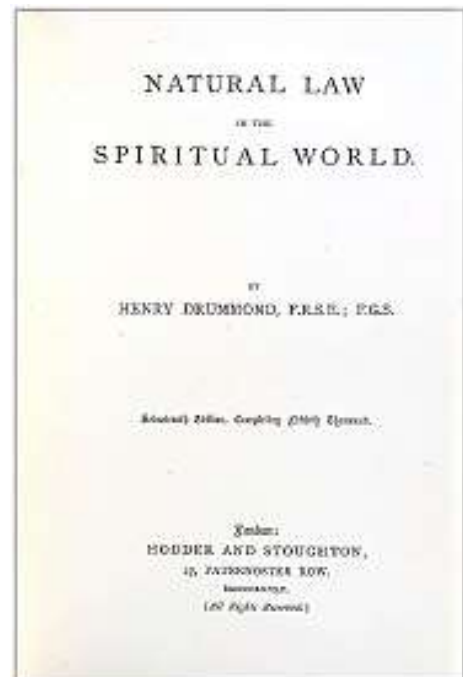
11. [Fore-edge Painting] **DRUMMOND, Henry**, F.R.S.E., F.G.S. (1851-1897). *Natural Law in the Spiritual World*. London: Hodder and Stoughton, 1885. ¶ Seventeenth edition. Small 8vo. xxv, [1], 414 pp. Original full polished tan gilt-stamped calf, dual spine labels of green and maroon leather, all edges gilt. Early ownership inscription of Henry Watson, to his wife, August 27th, 1886. Bookplate of Edward Thomas King. Very good. FF2455

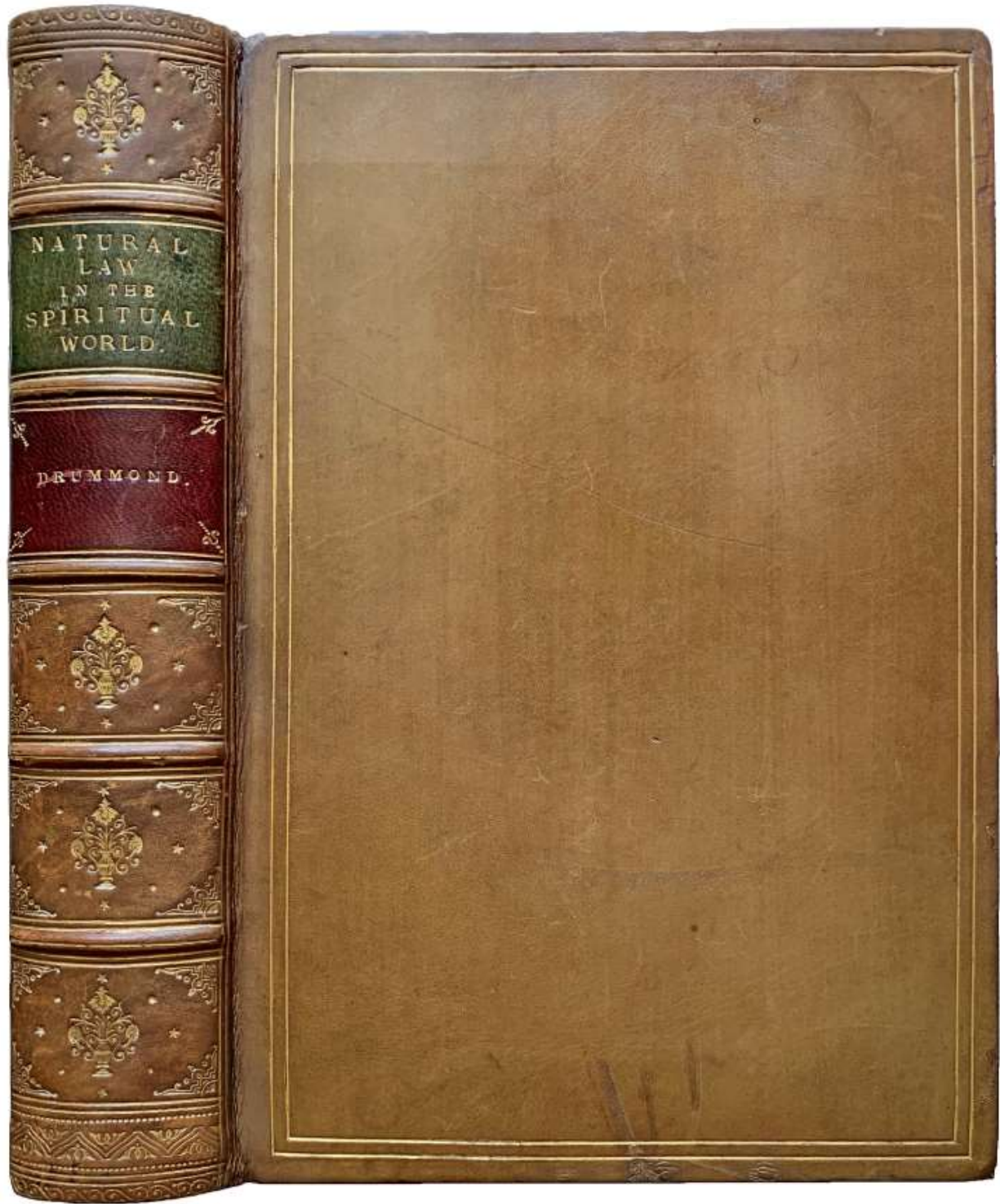
\$ 495

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: Edward Thomas King – Pacific Book Auction Galleries, sale 255, lot 141, 2003.





[11]

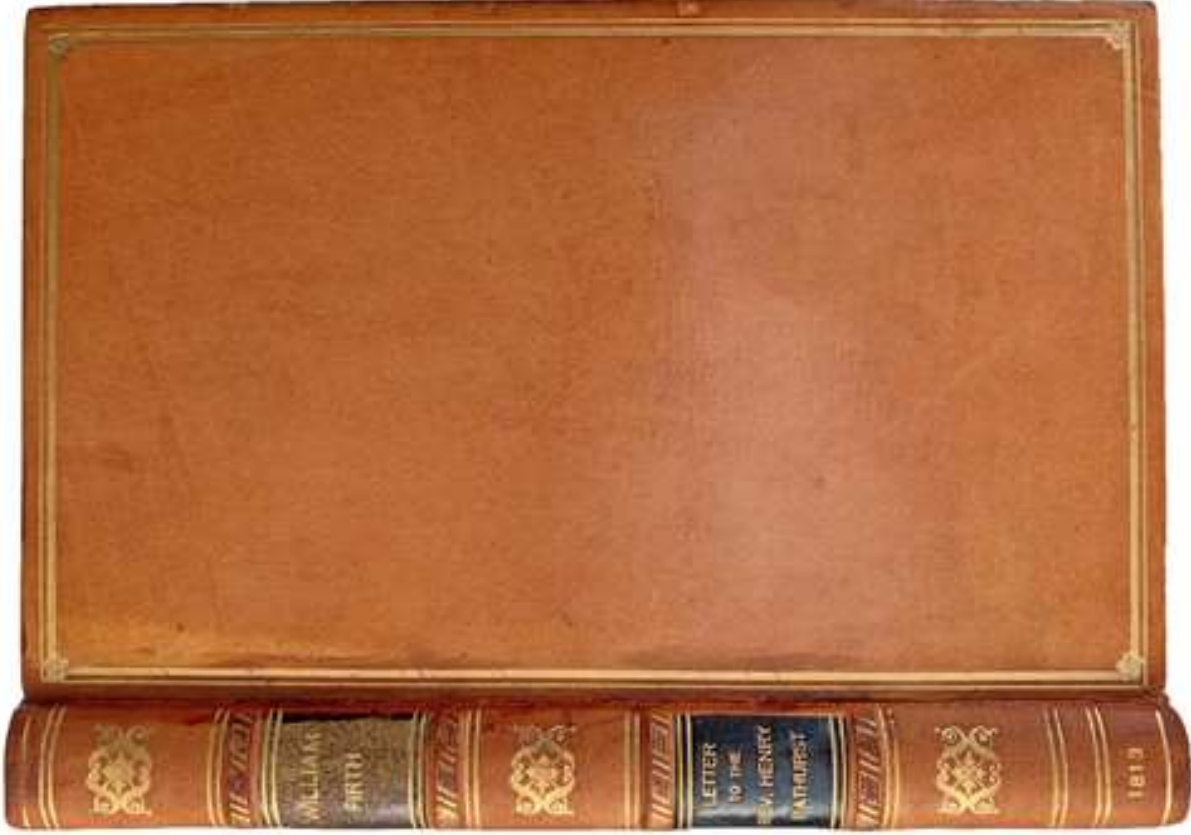


12. [Fore-edge Painting] **FIRTH, William** (1767/8-1838?);
BATHURST, Henry (1744-1837). *A Letter to the Right Rev. Henry Bathurst, D.D. Lord Bishop of Norwich: on the tendency of some of his public opinions, and the benefits likely to accrue to the establishment in Church and State, by the Repeal of 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. [FF2459]

\$ 500

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

PROVENANCE: Edward Thomas King – 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,
AS TO THE
BENEFITS LIKELY TO ACCRUE
FROM THE
ESTABLISHMENT IN CHURCH AND STATE,
OF THE
REFORM OF ALL THE DISABLING STATUTES
AGAINST
ROMAN CATHOLICS & PROTESTANT DISSENTERS,
AND THE
LANCASTERIAN SYSTEM OF EDUCATION;
CONTAINING
A summary History of Roman Catholic Dominions and Papal Usurpations, 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.

LONDON:

Printed by Long and Gibbes, St. John's Square, Chesham-Street; FOR P. C. AND J. RIVINGTON, ST. PAUL'S CHURCH-YARD; ROTHERHAM, ELKSTON, GIBELL AND DAVIES, STRASS; HAYWARD, VICCADILL, BEATHRIF, HUN- WARD, PARSON, OSBORNE, AND BRISTON, WARRINGTON.

1813.

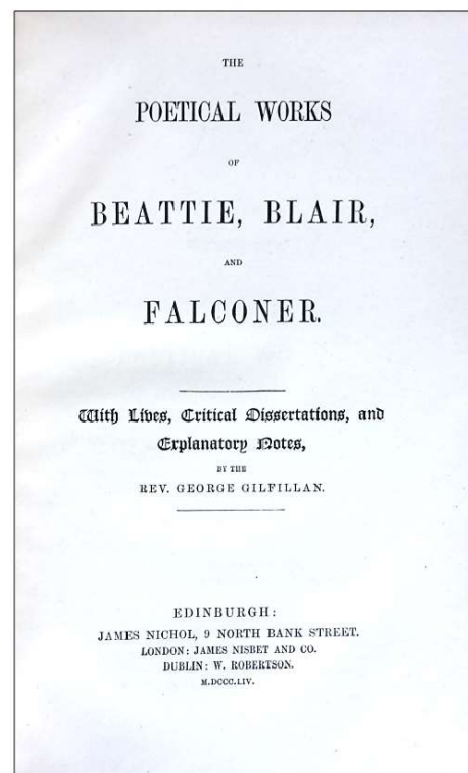
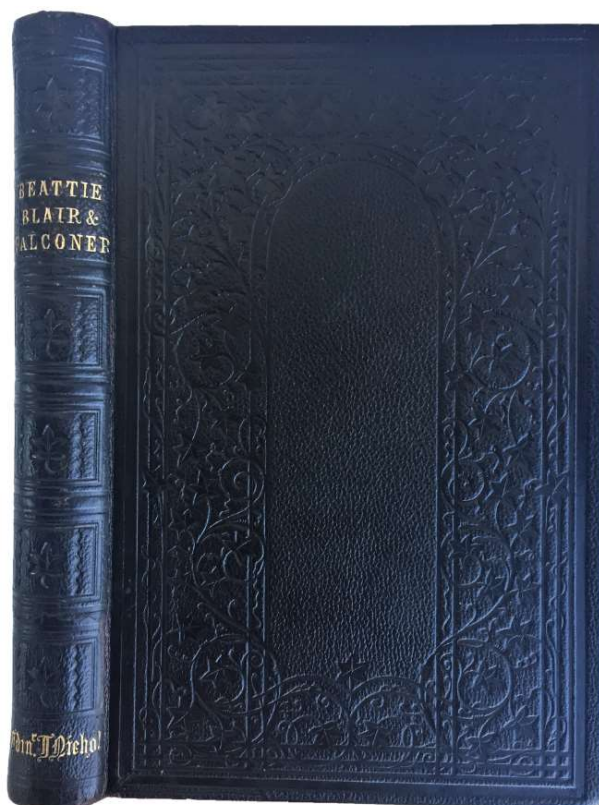


Painted by Margaret Costa

13. [Fore-edge Painting] **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. FF2384a

\$ 500

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



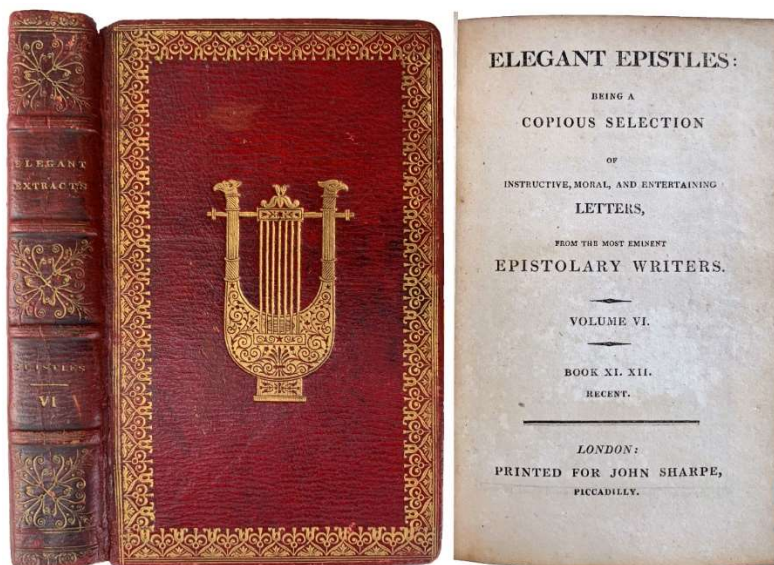


Fore-edge Painting Signed by Vera Dutter

14. [Fore-edge Painting] **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. FF2460

\$ 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 (1904-1991). ¶ See: Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 105-106.





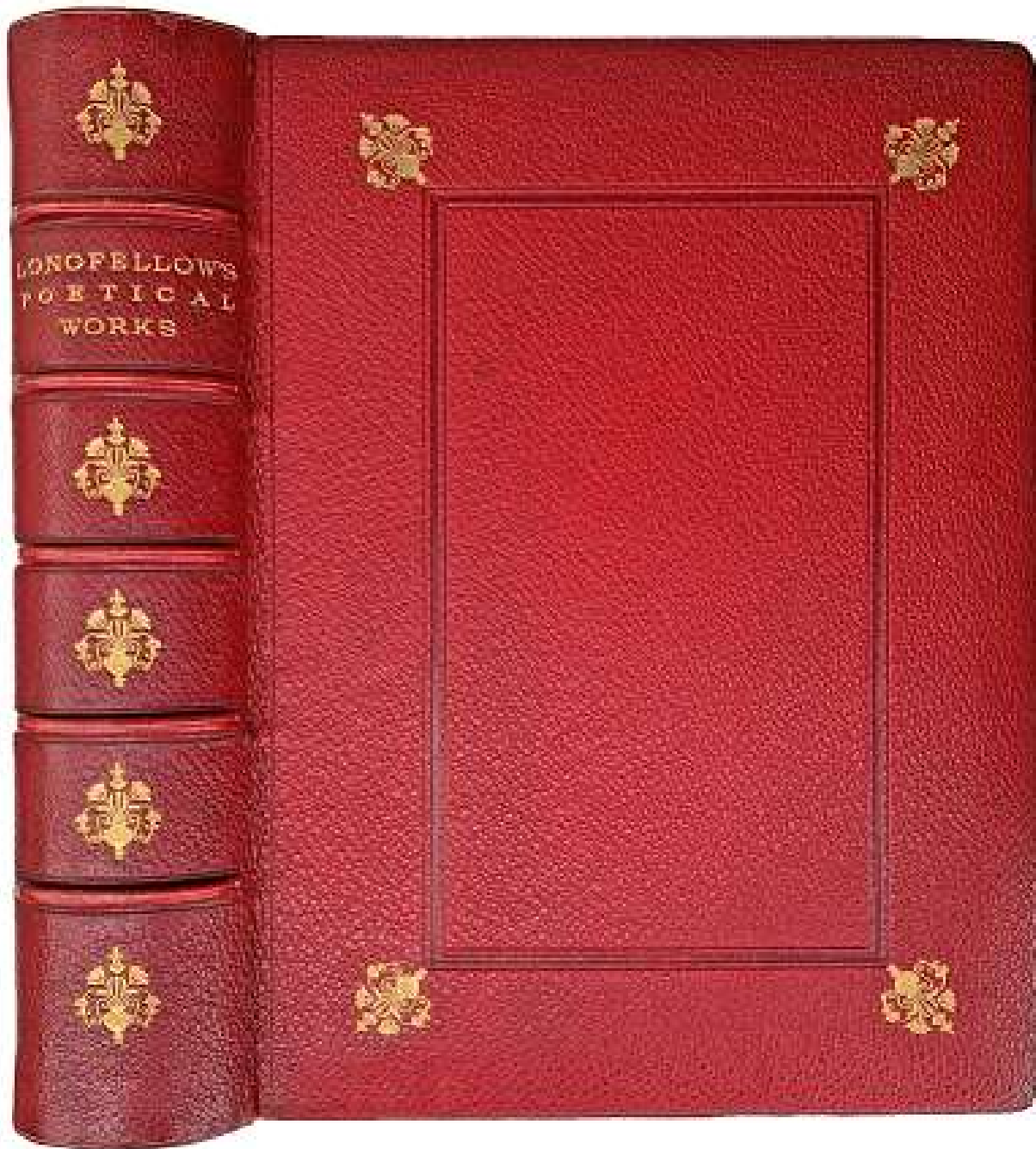
Split-Double Fore-edge Painting by Don Noble

15. [Fore-edge Painting] **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. FF2462

\$ 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.

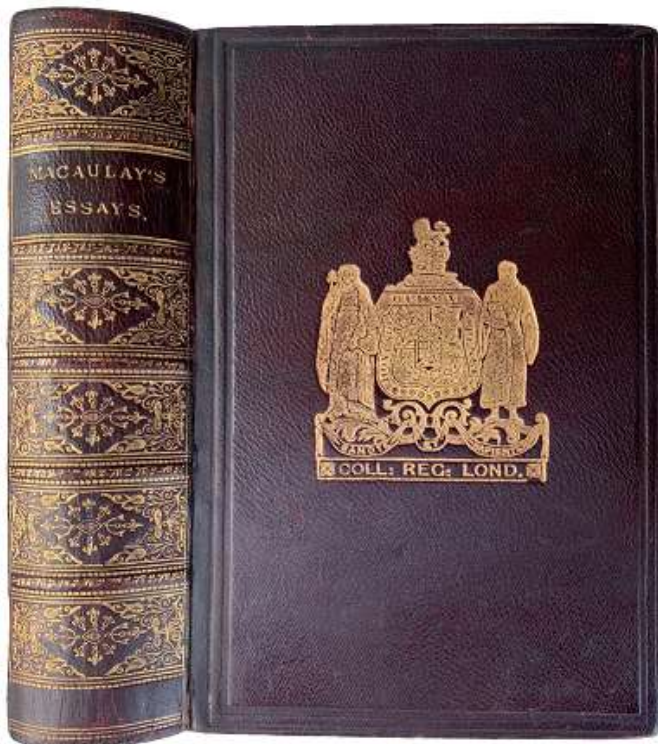


[15]



16. [Fore-edge Painting] **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. FF2463

\$ 425



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.

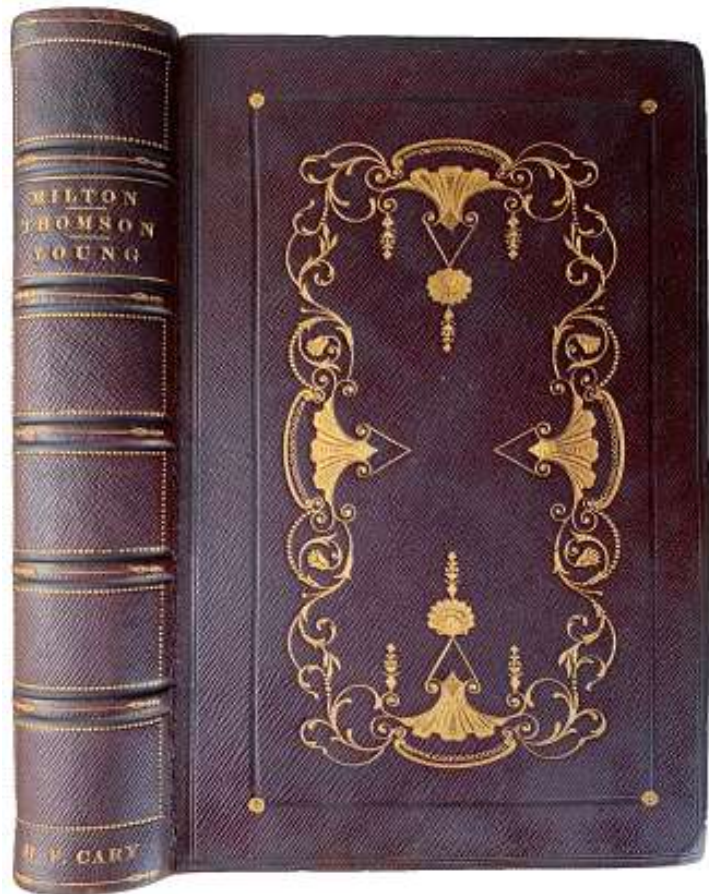


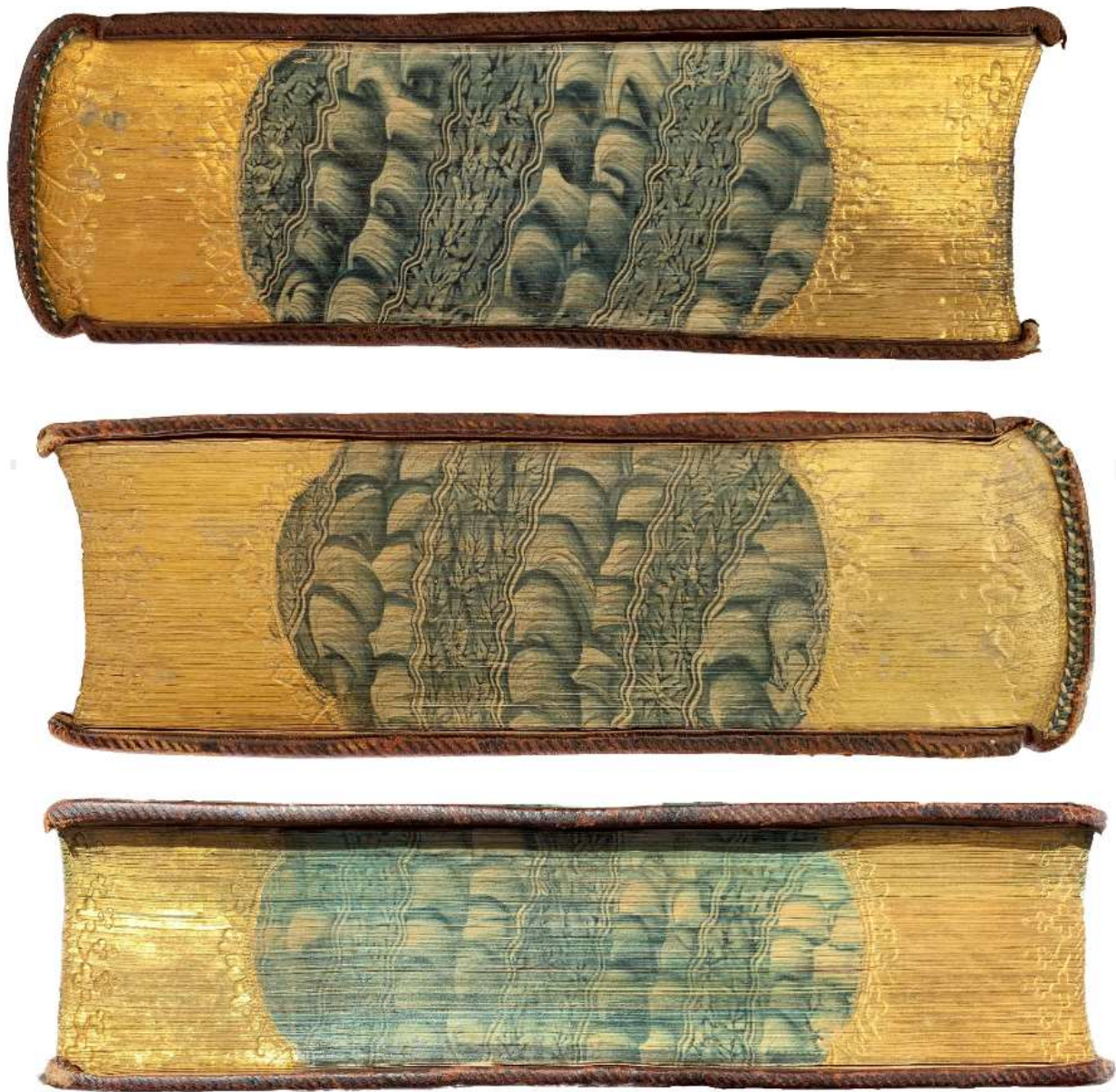
17. [Fore-edge Painting] **MILTON, John; James THOMSON; Edward YOUNG.** *The Poetical Works of John Milton, James Thomson, and Edward Young.* Edited by the Revd. H. F. Cary. With a biographical notice of each author. London: William Smith, 1841. ¶ 8vo. xviii, 236 pp. Engraved half-title; occasional light foxing. Original deep purple blind- and gilt-stamped morocco, all edges gilt. Bookplate of Olive Virginia Goodwin. [FF2465]

\$ 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 Dr. Elmer Belt (1893-1980), Los Angeles urologist].





*With All Six-Sides of the Fore-edge Decorated
18th Century Binding with Gauffering, Gold leaf and Paste-Paper style Marbling
AND a Fore-edge Painting on Each Volume*



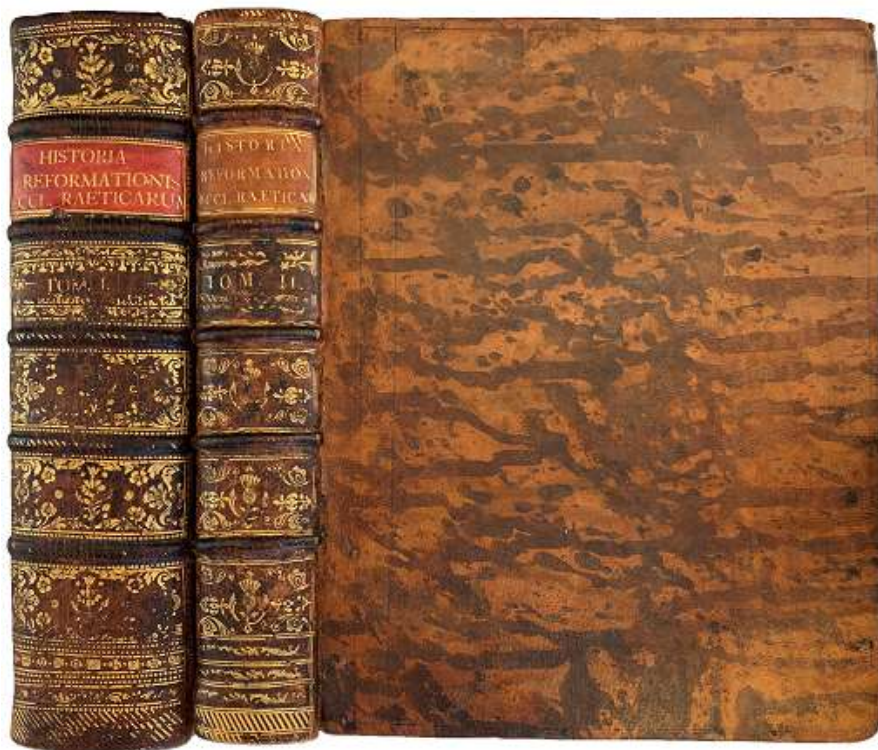
18. [Fore-edge Painting] **PORTA, Petro Dominico Rosio de [Peter Dominic Rosi da Porta]**. *Historia Reformationis Ecclesiarum Raeticarum: Ex Genuinis Fontibus et Adhuc Maximam Partem Numquam Impressis Sine Partium Studio Deducta . . .* Curiae Raetorum et Lindaviae: Jacobi Otto, 1772-77. ¶ 2 volumes (3 parts). Small 4to. [60], 261, [1], 658, [20]; [x], 668, [16] pp. Engraved folding copper-plate (facing II, p. 657, incl., "Représentation 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. FF2454

\$ 1600

"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.

WITH TWO FORE-EDGE PAINTINGS ADDED TO THE VOLUMES, PAINTED BY "STEVENS", OF SALISBURY CATHEDRAL AND WORCESTER CATHEDRAL. ¶ 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*.



HISTORIA
REFORMATIONIS
ECCLESiarUM RAETICARUM,

EX
GENUINIS FONTIBUS ET ADHUC MAXIMAM PARTEM
NUMQUAM IMPRESSIS SINE PARTIUM STUDIO
DEDUCTA,

UT
EXSTANS SYMBOLA AD SYNTAGMA HIST. REFORM. HELVETIAE
QUEAT CENSERI,

NUNC PRIMUM IN LUCEM EDITA

A
PETRO DOMINICO ROSIO DE PORTA,
JESU CHRISTI IN ECCL. SCAMFF. MINISTRO, ET VENER. COLCQUII SUP.
GENEADINAE CANCELARIO.

TOMUS PRIMUS.

CURIAE RAETORUM ET LINDAVIAE.
SUMTIBUS, JACOBI OTTO.
MDCCLXXII



Painted & Signed by Clare Brooksbank

19. [Fore-Edge Painting] **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.

ST. PAUL THE TRAVELLER
AND THE ROMAN CITIZEN

BY
W. M. RAMSAY, D.C.L., LL.D.
PROFESSOR OF CLASSICAL ARCHAEOLOGY
AND HISTORY IN THE UNIVERSITY OF EDINBURGH, 1870-1882;
PROFESSOR OF CLASSICAL ARCHAEOLOGY IN THE UNIVERSITY OF
GLASGOW, 1882-1885; PROFESSOR OF CLASSICAL ARCHAEOLOGY
AND HISTORY IN THE UNIVERSITY OF LONDON, 1885-1895;
PROFESSOR OF CLASSICAL ARCHAEOLOGY IN THE UNIVERSITY OF
CAMBRIDGE, 1895-1902.

ELFVENTH EDITION

HODDER AND STOUGHTON
LONDON NEW YORK TORONTO





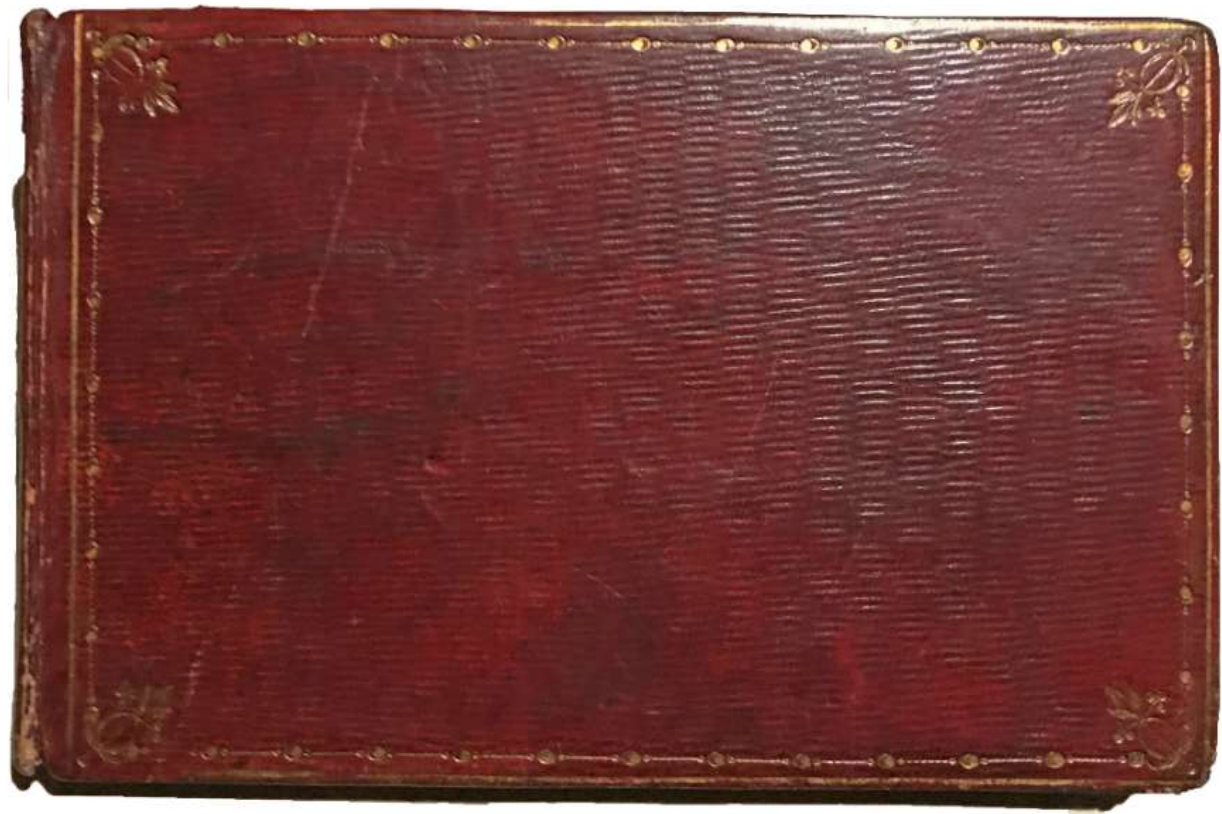
Du meine güte Freund zu finden,
 suchst das barmhertzigste Trogen
 in Dingen, Tadeln, und in Gnaden,
 und suchst die Kunst zu finden
 Wie ich dich nicht in der Zeit zu sein!
 Ich vermag was mir nur kann durch dich:
 so sage, wie ich dir sein,
 und ich will dir das sein was ich
 Wilhelm Carl Friedrich 1800

Töchter Freundschaft Liederband
 Sie gewohnt von Gottes Hand,
 Laß dich nicht durch alle Freundschaft
 Nicht dich nicht durch Freundschaft nicht.
 Georg Luchmann.



ERINNERUNGSBLÄTTER
 DER FREUNDSCHAFT.
 WIEN,
 BEY JOSEPH RIEDL,
 BÜRGERLICHEN BUCHBINDER
 IN SCHOTTENHOF.

[20] Manuscript Memory Album with Original Drawings



Panoramic Fore-edge Painting by 'Stevens' – on this manuscript album

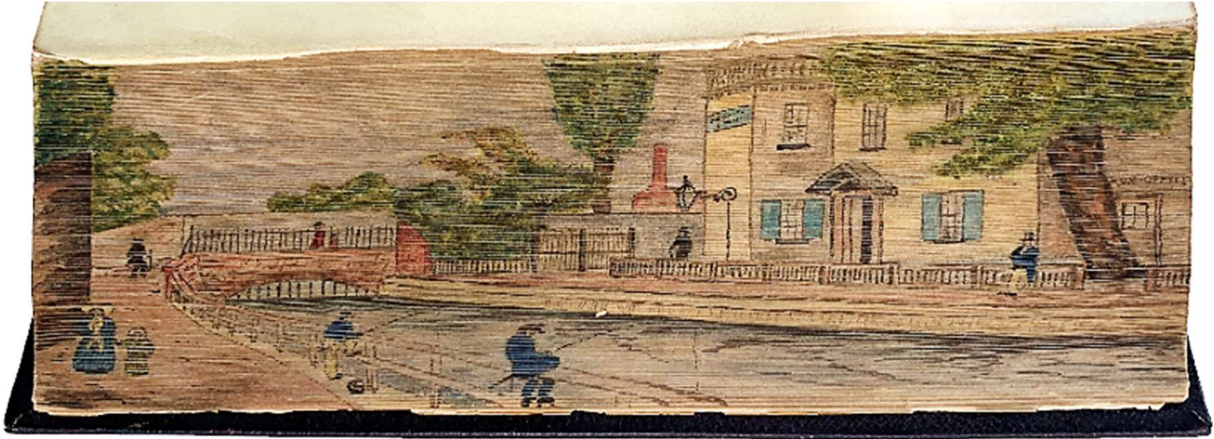
20. [Fore-edge Painting] [Manuscript sketch book] **Joseph Riedl**, publisher. *Erinnerungsblätter der Freundschaft*. Vienna: Joseph Riedl, ca.1828. [“Reminders of friendship” is a guest book for collecting manuscript memories]. ¶ Oblong small 8vo. [56] leaves. Sketch-book,

largely with blank leaves: Title-page, wood engraving, verse leaf, and following are 3 ink drawings: [I] dog; [II] bucolic scene, with base of ruins, 7 leaves of manuscript verses or notes (written in German), verse, with penned name of Fr. Gelner, 1829; [III] bucolic scene with a nude figure and what appears to be either an odd monument, or a cooking structure, or an odd chemical processor, dated 1815. One of the leaves of verse has the penned name of Therese Koppa, another shows the name of Bern Koppa. Original full elaborately gilt-stamped maroon morocco, all edges gilt, marbled endleaves. A handsome sketch book or memory book. From the library of Phoebe Jane Easton. Very good.

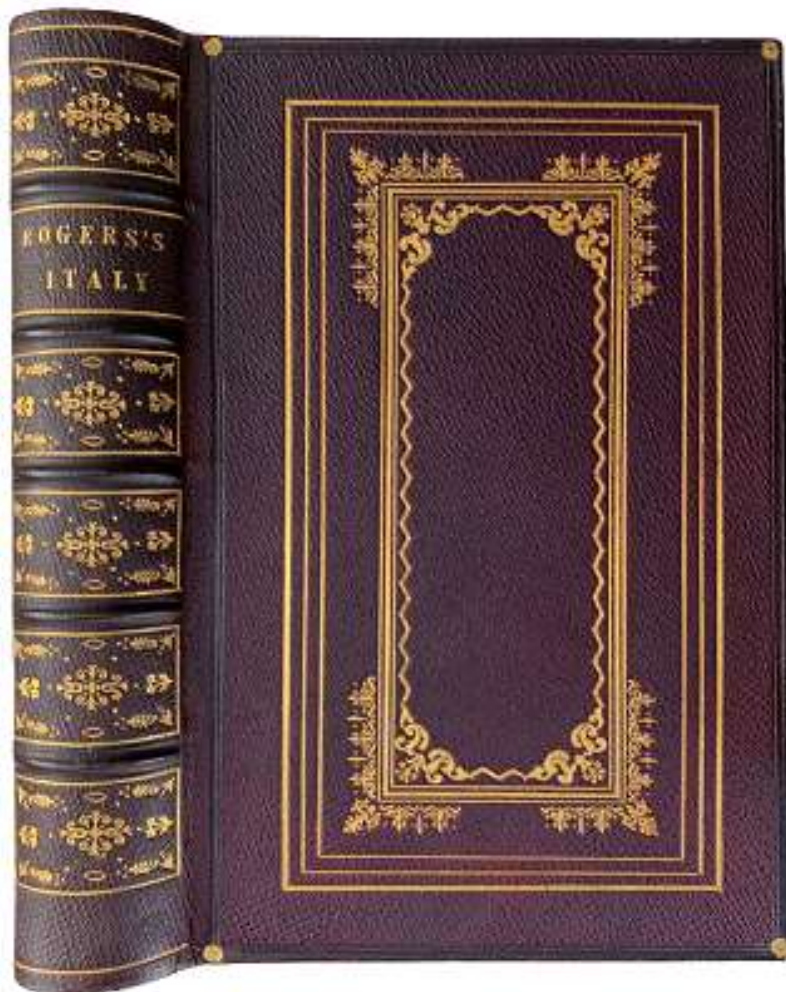
\$ 1,200

When fanning the edges of this little book, one sees the hidden PANORAMIC watercolor painting applied ca. 1950s by “Stevens”, the prolific post WWII British fore-edge painter. In this case his painting is applied to a charming memory, or friendship, album.





21. [Fore-edge Painting] **ROGERS, Samuel** (1863-1855). *Italy, a Poem*. London: Edward Moxon, 1842. ¶ 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). FF2466

\$ 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. This is a 20th century painting.



With a vertical fore-edge painting

22. [Fore-edge Painting] **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. FF2467

\$ 500

With a vertical fore-edge painting of a large urn or vase with a plant. The painting is not signed or dated. Because Trapnell was a passionate porcelain collector, the subject of this painting would appeal to him topically, and further, artists were active ca. 1900-

1910 who might paint such a scene. Otherwise a Rogers' *Poems* would not have a vertical scene with two porcelain scenes.



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 copy of ROGERS in the Phoebe Jane Easton collection, a clear companion to this volume (both have similar paintings), also with Trapnell's bookplate. Alfred Trapnell was a noted collector of porcelains.



23. [Fore-edge Painting] **SCOTT, Sir Walter** (1771-1832). *Lady of the Lake. With all his introductions and notes, various readings and the editor's 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.

\$ 800

With a splendid fore-edge painting of Abbotsford, the sprawling estate home of Sir Walter Scott.
FF2468





[detail] [23]



Double Fore-edge Painting

24. [Fore-edge Painting] **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.

FF2470

\$ 600

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

Vellum binding [24] →

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:
PRINTED FOR WILKIE AND ROBINSON; J. WALKER; CADELL
AND DAVIES; SCATCHERD AND LETTERMAN; W. LOWNDEN;
J. NUNN; LONGMAN AND CO.; C. LAW; J. CARPENTER; WHITE
AND COCHRANE; B. CROSBY AND CO.; BLACK AND CO.;
J. MURRAY; J. RICHARDSON; L. B. SEELEY; J. BOOKER; AND
GALE AND CURTIS.

1811.





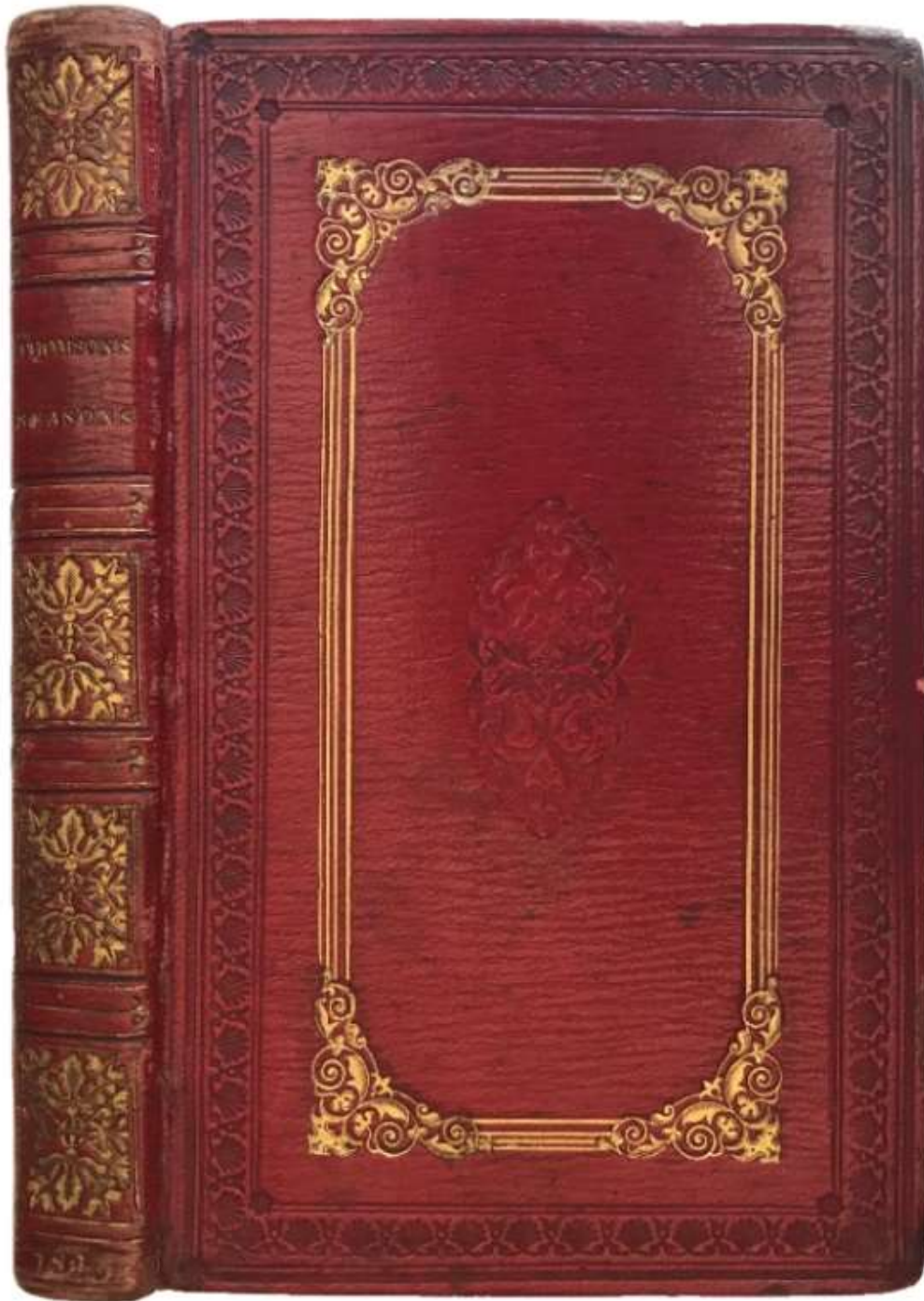
25. **THOMSON, James.** *The Seasons*. London: Printed for John Sharpe, 1824. ¶ 12mo. xii, 215, [1] pp. Engraved half-title, plates; some foxing. Original full crimson straight-grained blind- and gilt-stamped morocco, all edges gilt; mildly rubbed. Inscribed: Kate Broadwood from Miss Peggy – Dec. ... 1828. Prize for writing -. Signed Sophy Coffey, April, /74. [1874]. ca. 1920s drop-back morocco-backed rec cloth case [case joint mended with kozo]. Lovely book.

\$ 1,500

With a splendid and charming fore-edge painting from a fine artist, unknown. The scene is that of a hunter on his horse sport-shooting at game fowl [two are seen aloft], his two dogs are engaged in the hunt. The scene is painted ca. late 1920s. See the evidence of the provenance (below) to prove that this fore-edge painting was made prior to 1937. Because the owner at that time likely owned the book for 5-10 years, this should point to the time when the book was likely painted. This book, with its long provenance, has a proven point of origin, giving by evidence what one wants to know, that is when is any fore-edge painting painted?

PROVENANCE: [Before fore-edge painting]: Kate Broadwood – Sophy Coffey [1874]. [After Fore-edge painting]: Sold at Samuel T. Freeman, Auctions, the library of the Hon. James Gay Gordon [probably with additions], sold November 19, 1937, lot 446 “Beneath the gilt on the fore-edge appears a finely executed painting of a hunter shooting birds from horseback.” – [unknown buyer] – Dawson’s Book Shop, Los

Angeles, Catalogue 365, item 102 [mentions the “Turkey morocco and plain cloth box case”] – purchased by Phoebe Jane Easton (she later wrote her history of marbling and had it published by Dawson’s). – purchased from the descendent of PJE and now owned by JWRB.

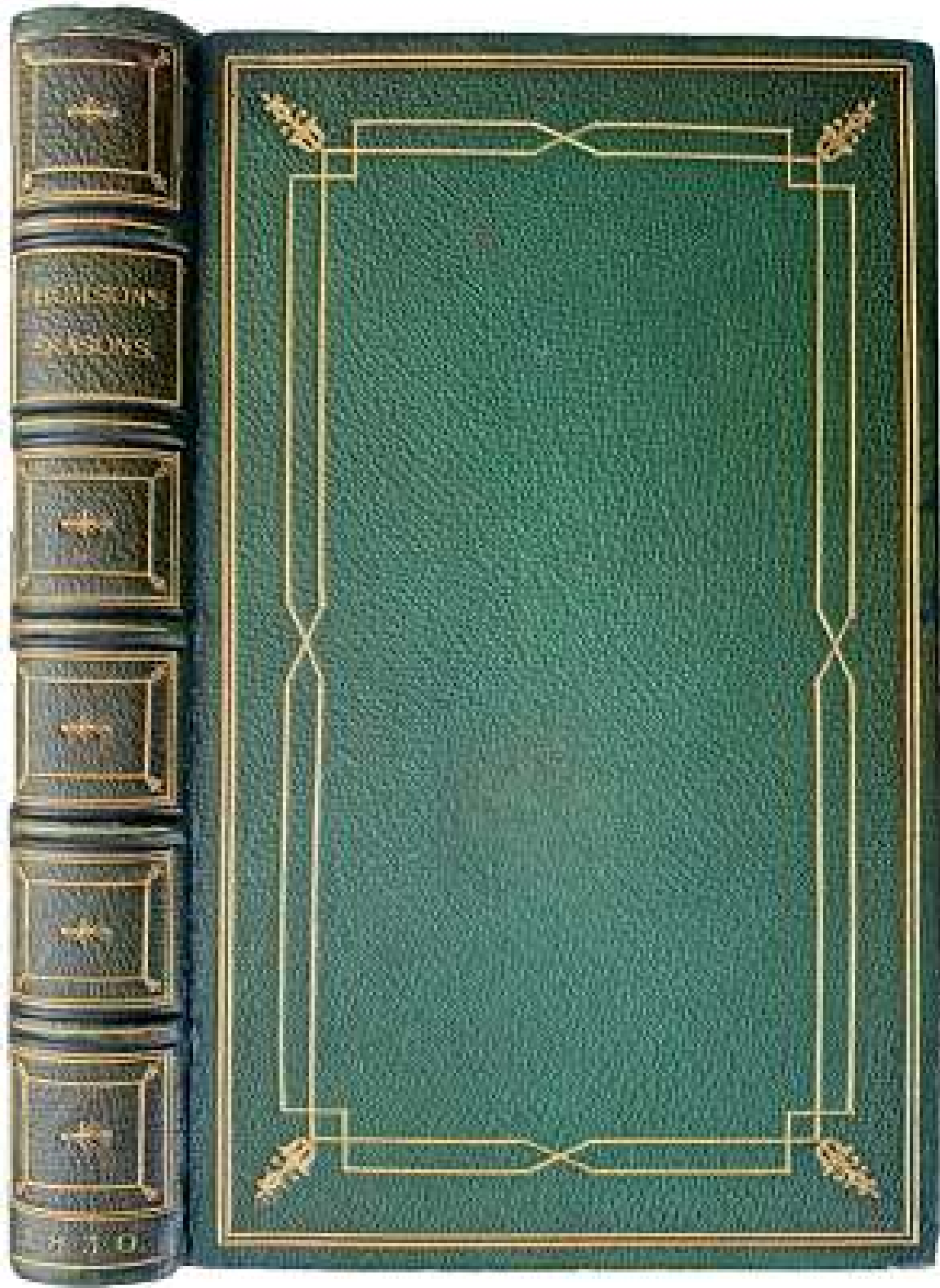


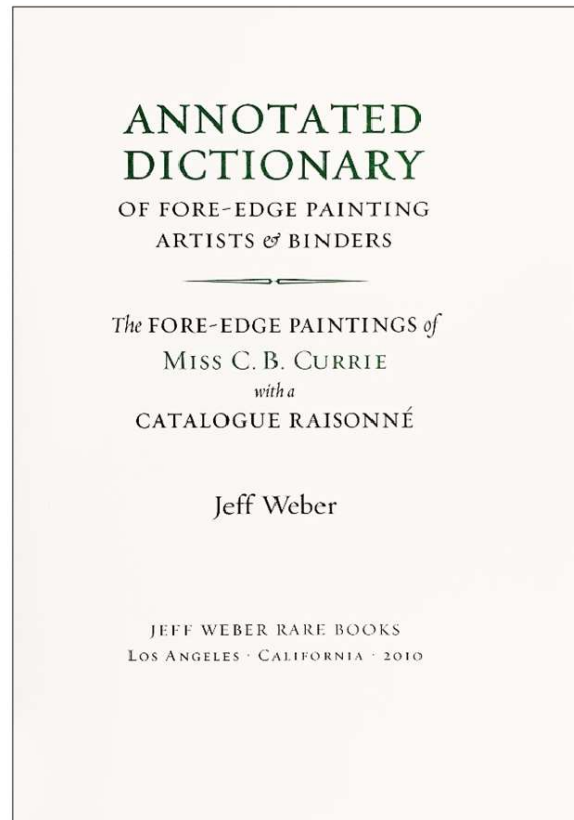


26. [Fore-edge Painting] **THOMSON, James** (1700-1748). *The Seasons and Castle of Indolence*. London: William Pickering, 1830. ¶ Small 8vo. cxxviii, 292 pp. Frontis. portrait, printer's device on title, 5 chapter headings, glossary. Original full dark green gilt-stamped morocco, all edges gilt, raised bands, spine title and compartments, bound by J. CARRS & CO., Glasgow. FF2469

\$ 350

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





27. **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.

FOR A LIMITED TIME I OFFER THIS BOOK AT A REMAINDER PRICE WHEREIN YOU CAN BUY ONE COPY OR IN GROUPS OF TEN:

\$ 125 per copy

\$ 500 for 10 copies

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.

Published at: \$400.

Special note: My shop is now leaving California, headed for Switzerland. Those who take advantage of this offer will benefit as this price is available only for the purpose of reducing my load in ocean freighting the inventory. I will appreciate anyone who seeks to distribute the book with this remainder price.

ANNOTATED
DICTIONARY

OF FORE-EDGE PAINTING
ARTISTS & BINDERS



with a CATALOGUE RAISONNÉ *of*

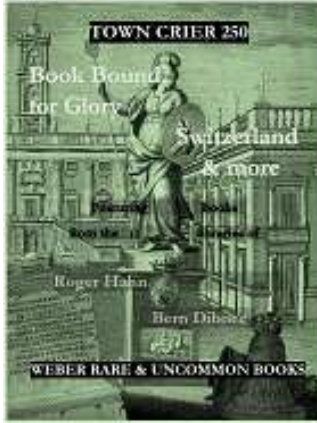
MISS C. B. CURRIE

BY

JEFF WEBER

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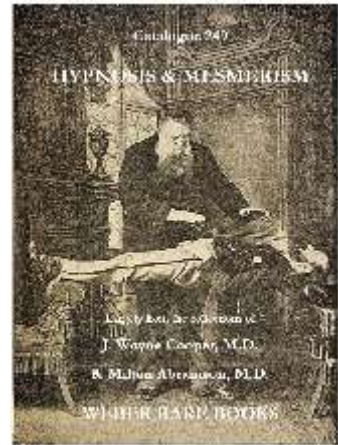
250: BOOK BOUND FOR GLORY: Featuring books from the libraries of Roger Hahn & Bern Dibner

249: HYPNOTISM & MESMERISM.

248: MEDICINE

247: From the Private Library of PHILIP K. WILSON, PH.D. Featuring LUCRETIUS CARUS &

JOHN LOCKE, MEDICAL HISTORY, MEDIUMS, SPIRITUALISM & MEDICAL ODDITIES



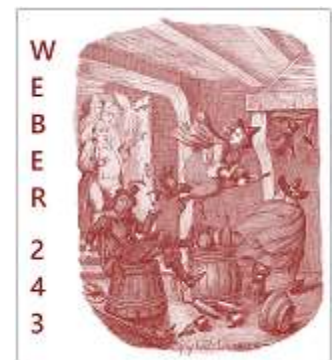
246: From the Shelves of EDWIN VICTOR GLASER Bookseller, Medical Sciences.

245: The Lion's Share of Books: History of Science

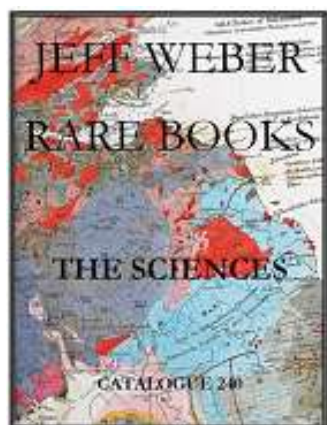
244: A PRACTICAL GUIDE TO FISHING FOR BOOKS: Selected Books from the Libraries of Three Scholars in the History of Science: Michael J. Crowe, Roger Hahn, Barbara Reeves

243: "What Really Happened in Grandpa's Library." From the Library of Dr. PHILIP WILSON: Medical history, Fringe medicine, Natural Philosophy, Apparitions, Quackery, Geography, Science & more.

242: CATALOGUE 242: HISTORY OF SCIENCE, being selections from the libraries formed by BARBARA REEVES, Professor, Virginia Tech [and] BERN DIBNER & THE BURNDY LIBRARY.



241: Books from the Medical Library of Michael T. Kennedy, MD. Supplemented by various aspects of Medicine: Ancient, Anesthesia, Discovery & Medical History.



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239: Notable and Unusual Books in the History of Medicine, featuring Anatomy, Childbirth, Medical history, Midwifery, Neurology, Pathology, Pediatrics.

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237: The Library Of Frederick A. Frye: Historical Pediatrics

236: Rare Books in Medical History, Animisme et Spiritisme, & Medical Oddities: The Library of Philip K. Wilson. [H]

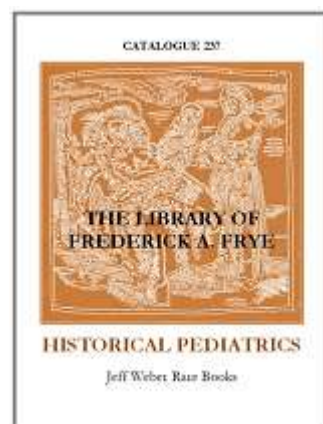
235: "35 Weiss Books": Weber's 'Newly Illustrated' Rare Books

234: OR HOW BOOKS GET THE GHOST – cover art adapted from that of John Leech, "The Ghost".

233: FORE-EDGE PAINTINGS: THE HIDDEN ART [B]

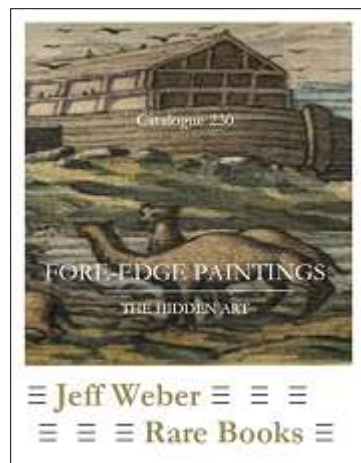
232: California Farrago

231: 36 Weiss Books (science).



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