

JEFF WEBER RARE BOOKS

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MEMBER: ABAA ILAB



PART 2

*42 Fore-edge Paintings
Being from
Private Collections*



Pictured: 27 Junius (center)

ALL ITEMS are fully described and photographed. Inquiries welcome.



Two Greek Scenes by the “Dover” Painter – “Ithaca” & “Mount Olympus”

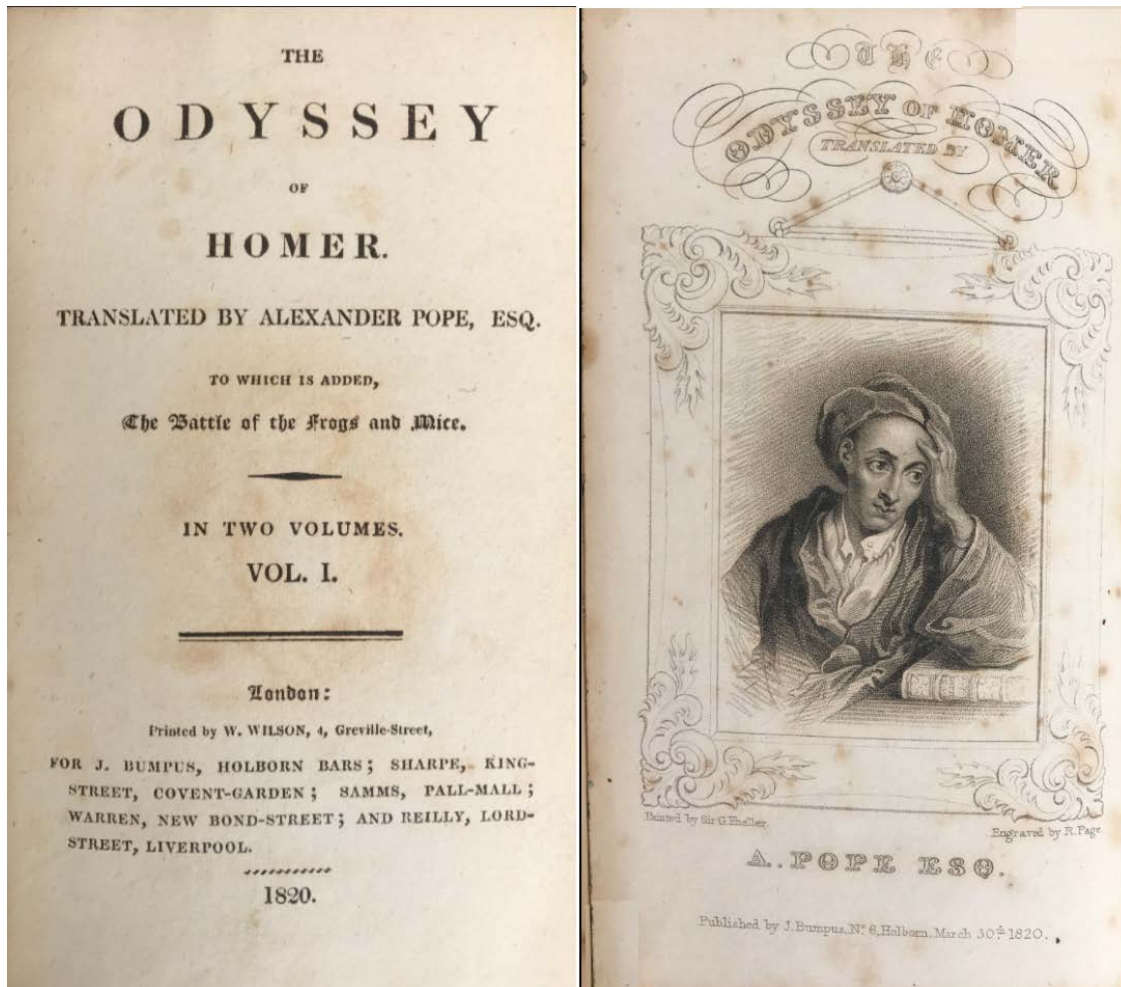
24. **HOMER.** *The Odyssey of Homer. Translated by Alexander Pope, esq. To which is added, The Battle of the Frogs and Mice.* London: W. Wilson, 1820. ¶ 2 volumes. 12mo (in 6s). [2], 246; [2], 259 pp. Original full red straight-grained morocco, gilt rolls surround, gilt spine; joints worn, spine head replaced with kozo, rubbed, vol. I lacks rear free endpaper. Bookplate of Bernardine Murphy, bookplate removed from rear pastedown; inscribed to John B. Little “from his father” March 2, 1821. There is an oddity about this 2-volume set. The fore-edge artist, known as the “Dover” [Marks & Co.] painter, inscribed the two volumes under a previous manuscript ownership mark for John Little from ca.1821, labelling the fore-edge scenes underneath the name (somewhat in the style compatible with the earlier ownership doodle). Above the name is a small tiger’s head, John Little’s name, and under: “Ithaca” or “Mount Olympus.” On the outer edges of Little’s name and the fore-edge scene, are short hatching marks in ink that serve to unify all the markings as if by the same hand. It is known that John Little’s father inscribed the book to him in 1821 (different handwriting); the ‘Dover’ artist is known to work in London in the 1920-30s. Thereby it appears a possible deception is made by the artist to imply the scene is painted contemporary with the father’s dated inscription.

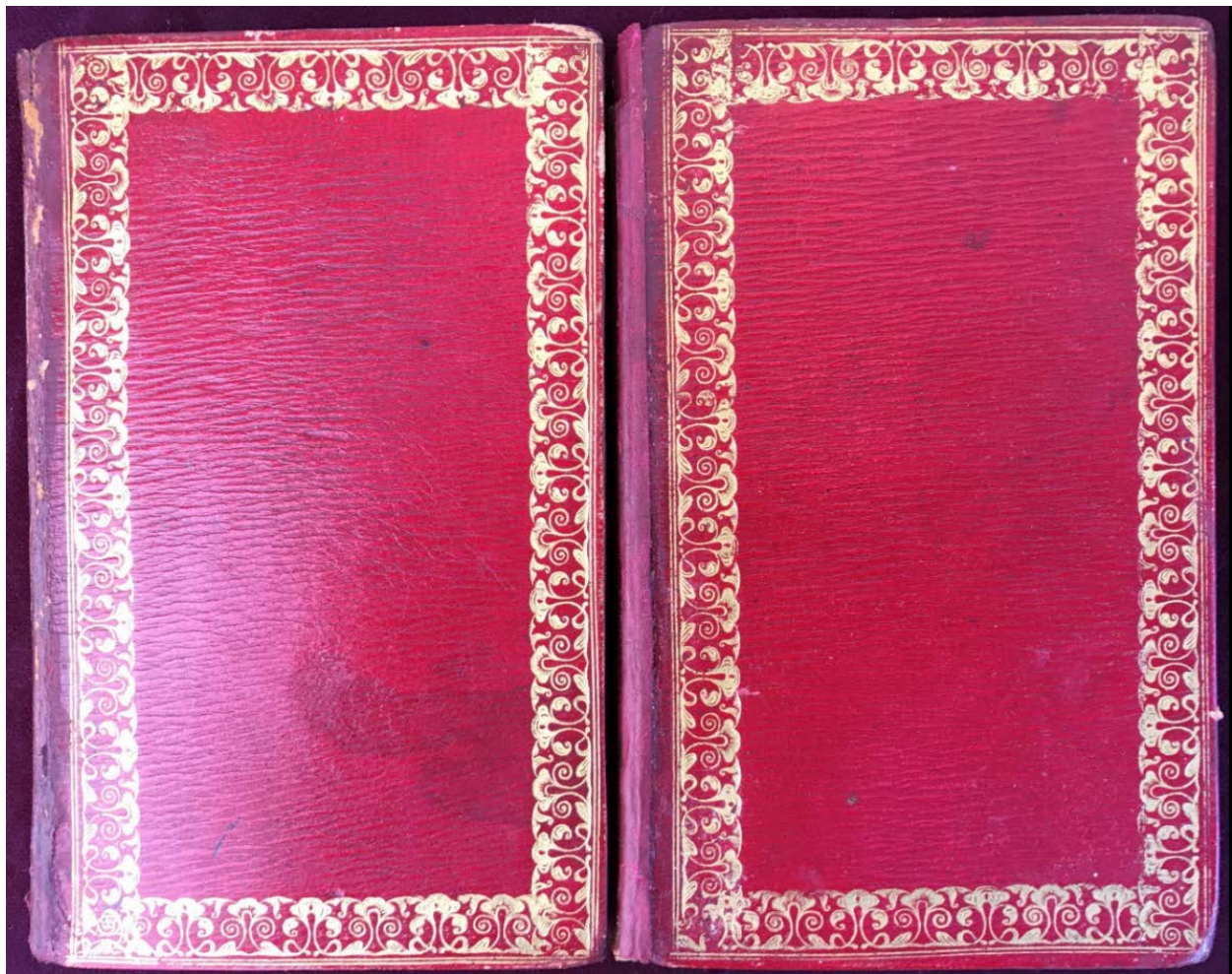
\$ 1,350

WITH TWO FORE-EDGE PAINTINGS by the “Dover” painter (associated with Marks & Co.), showing scenes of “Ithaca” and “Mount Olympus.” Painted ca. 1920s or early 1930s.

The story added to the end of the text is attributed to various authors, but primarily Homer (or, Pigres of Halicarnassus), *The Battle of the Frogs and Mice*, [also known as “*Batrachomyomachia*”] is a comic epic or parody of the *Iliad*, was translated by Archdeacon Parnel.

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





HOMER [24]



HOOD [25]

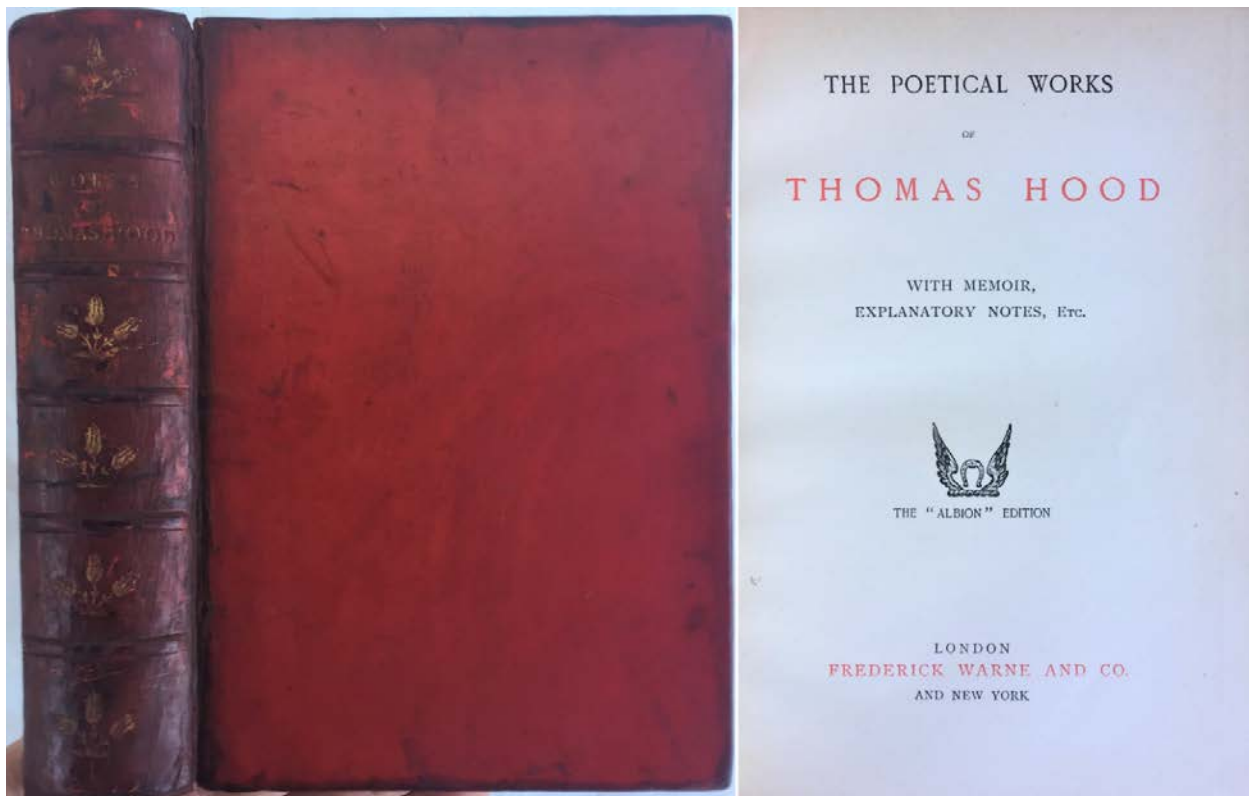
Pioneer of Aviation Fore-edge Painting

25. **HOOD, Thomas** (1799-1845). *The Poetical Works of Thomas Hood. With memoir, explanatory notes, etc. The "Albion" edition.* London: Frederick Warne, [n.d.]. ¶ Square 8vo. xxiii, [1], 615 pp. Engraved frontispiece portrait of the author. Original full red calf, raised bands, gilt decorated spine and title, all edges gilt, gilt dentelles, marbled endleaves; rebacked laying down original spine, spine darkened. Ownership signature of Coral A. Hubbuck, 1902; initials: A.L.H. Very good.

\$ 950

With an unusual fore-edge painting, "Early Antoinette Monoplane," with the title painted on the scene by the artist. The French-built Antoinette was flown between 1903 and 1912. The scene depicts a vague airport field with the aeroplane aloft and a suggestion of the pilot in position. The painting is not dated but should be attributed to ca. 1970s-1990s.

Provenance: Miss Coral A. Hubbuck [artist] – A.L.H. [Hubbuck] – Butterfield & Butterfield Auctions, [lot 1731] ca.1990-9 – Present owner.





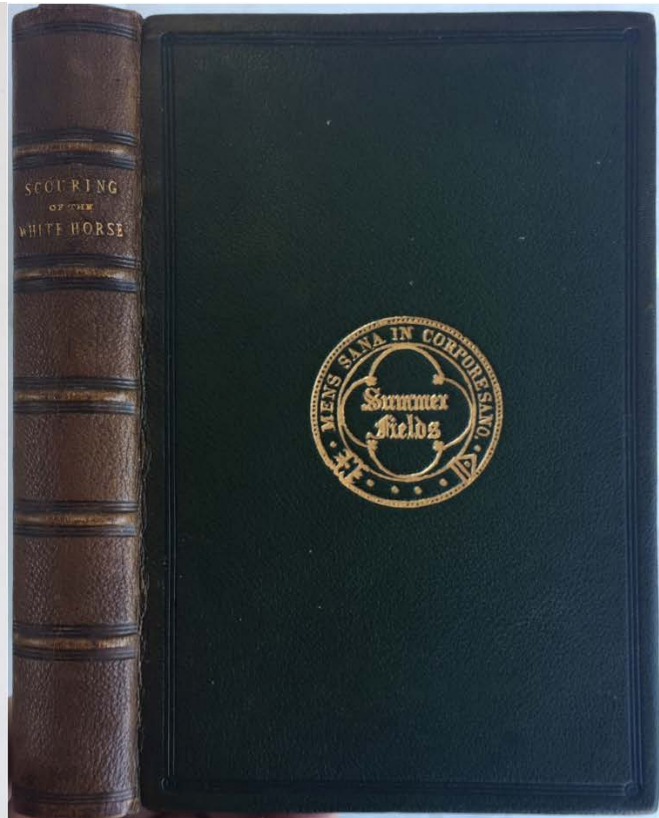
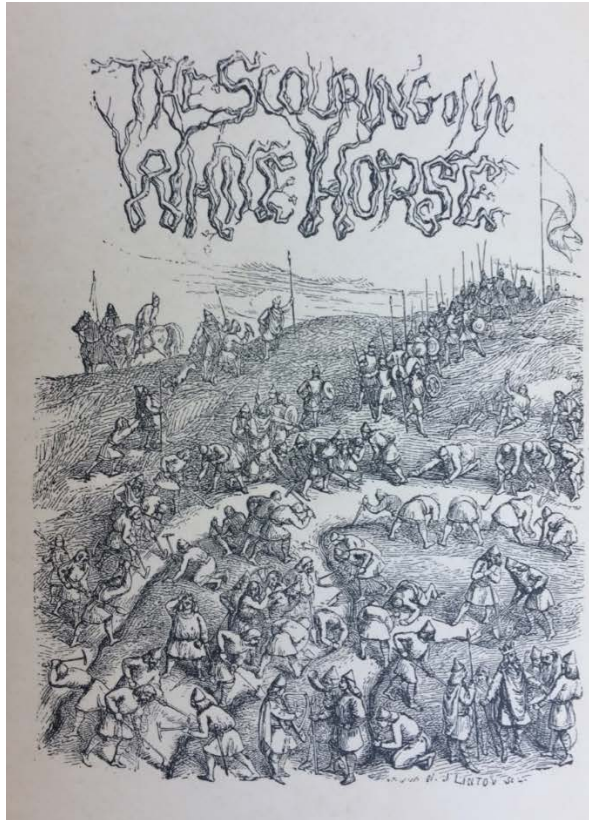
“Dragon Hill” & “George” the Chivalrous Knight

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

\$ 675

With an erotic fore-edge painting depicting a scene from the book, but altered, showing a white horse, on a small hillock known as “Dragon Hill”, and “George”, a chivalrous knight at the conclusion of a fight with a green dragon, kissing a young naked beautiful maiden (representing Earth, but as if a reward for the victory), unsigned. “It is said that the White Horse will dance on Dragon Hill when King Arthur (or Arthwyr), who is not dead but only sleeping, returns

to lead his people once more.” Some say the story of St. Michael and the slaying of the dragon and the old Saxon legend are related. – David Nash Ford, “Legend of St. George in Berkshire,” *Britannia.com*. The artist is perhaps the same as the Shaw & Thomas Moore books with fore-edge paintings.



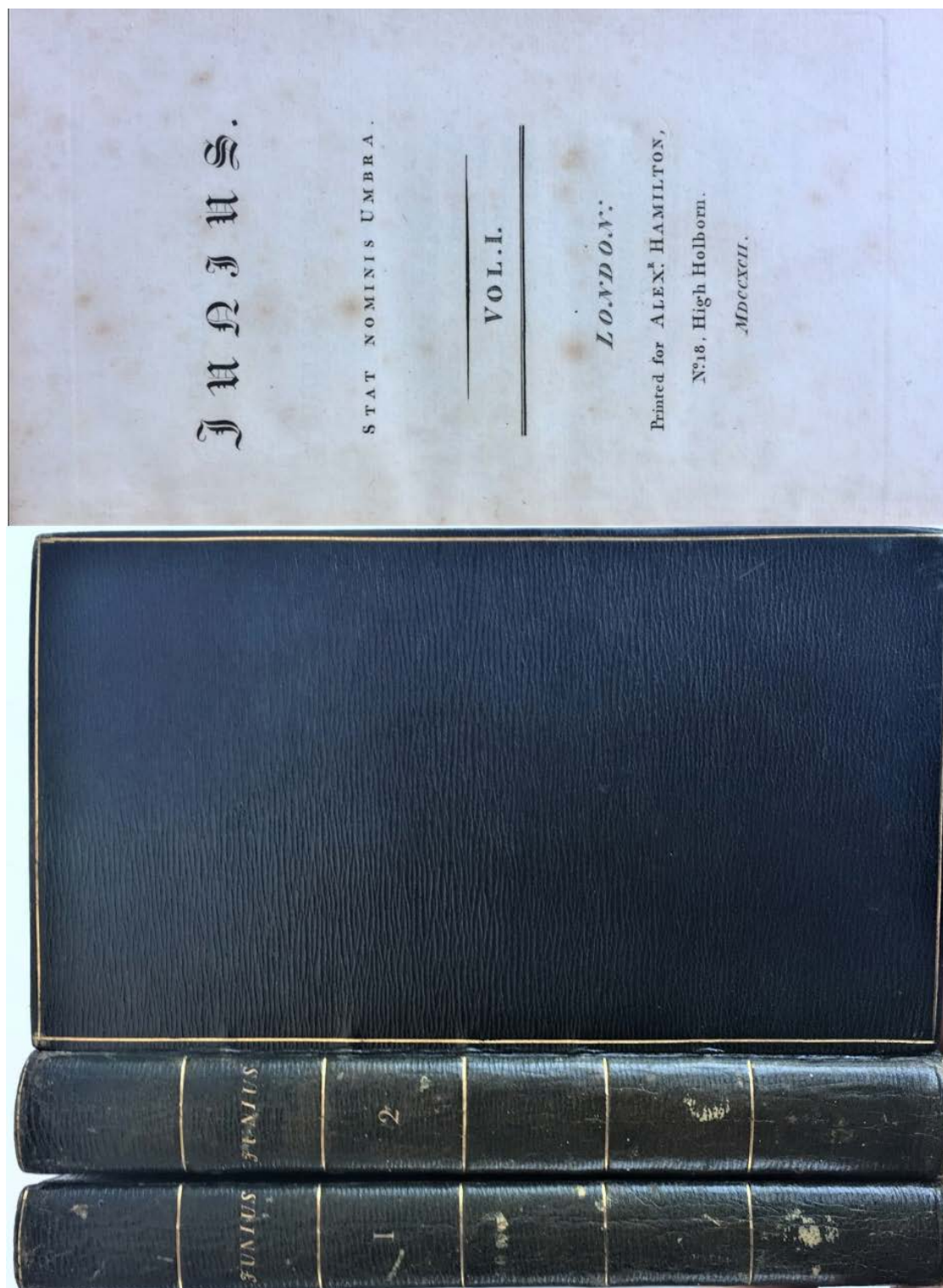


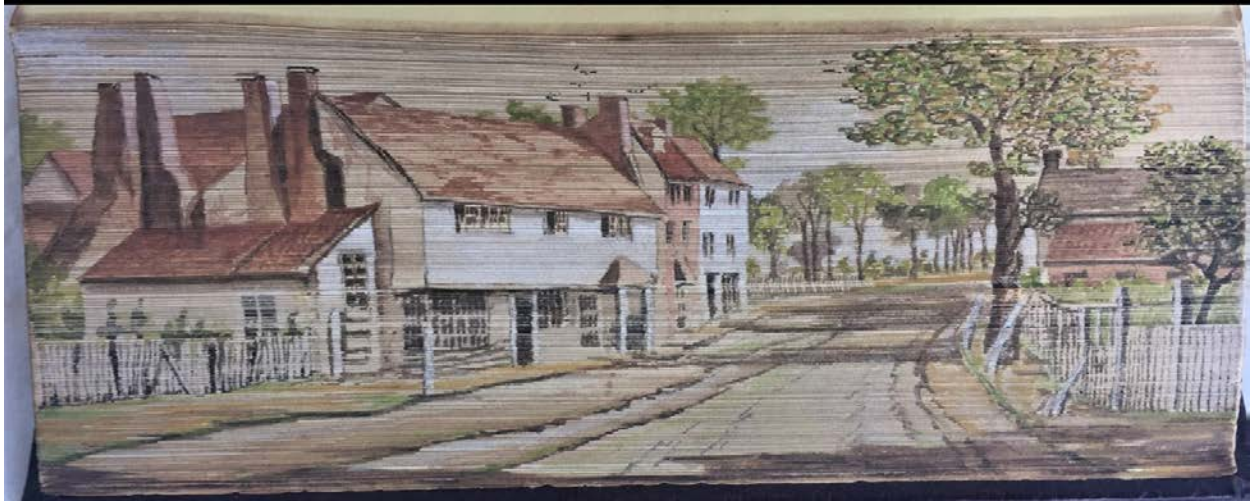
27. **JUNIUS.** *State Nominus Umbra.* London: Printed for Alexr. Hamilton, 1792. ¶ 2 volumes. 8vo. [2], xxxvi, 227, [1]; [2], 259, [1], [36] pp. Original full dark green/blue straight-grain morocco, single gilt-rule surround, seven gilt bands on spine with title “Junius” in gold, Greek key decorative dentelles, all edges gilt. Armorial bookplate of Wallace of Carleton. Modern dark blue cloth slip-case. Very handsome set.

\$ 2,500

With two superbly painted masterpiece fore-edge paintings by Kyd, (1) Coles’s General Coach Office; (2) [untitled] “...representing one of Timpson’s coaches in the act of passing a milestone on the London road with great velocity, completely full inside and out, and all the passengers dressed in the first style of fashion, and enjoying themselves tremendously.” These are probably meant to be images from Charles Dickens’ *Master Humphrey’s clock*. This also serves to be rather certain that these are images painted by the Dickens’ caricaturist Joseph Clayton “Kyd” Clarke. [Note: penciled in the books are the numbers #214, #215].

☼ Weber, *Annotated Dictionary of Fore-edge Painters*, pp. 80-83.

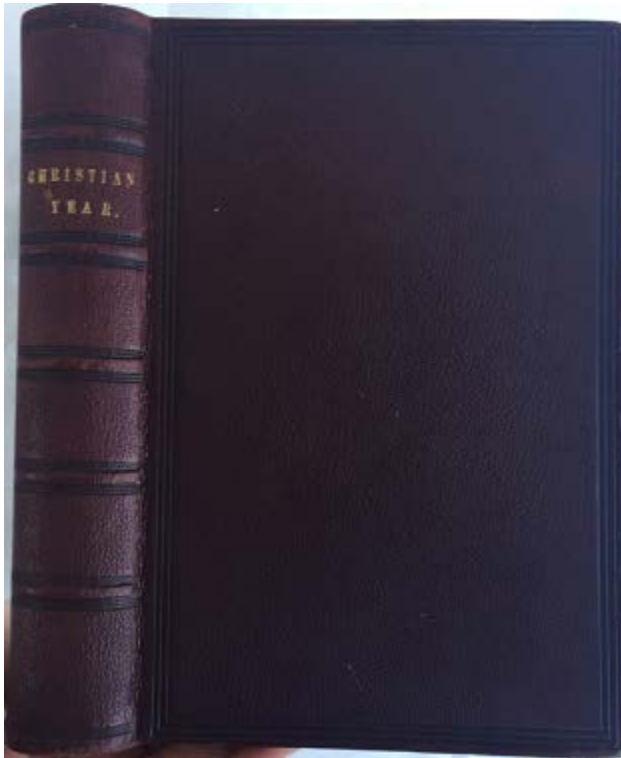




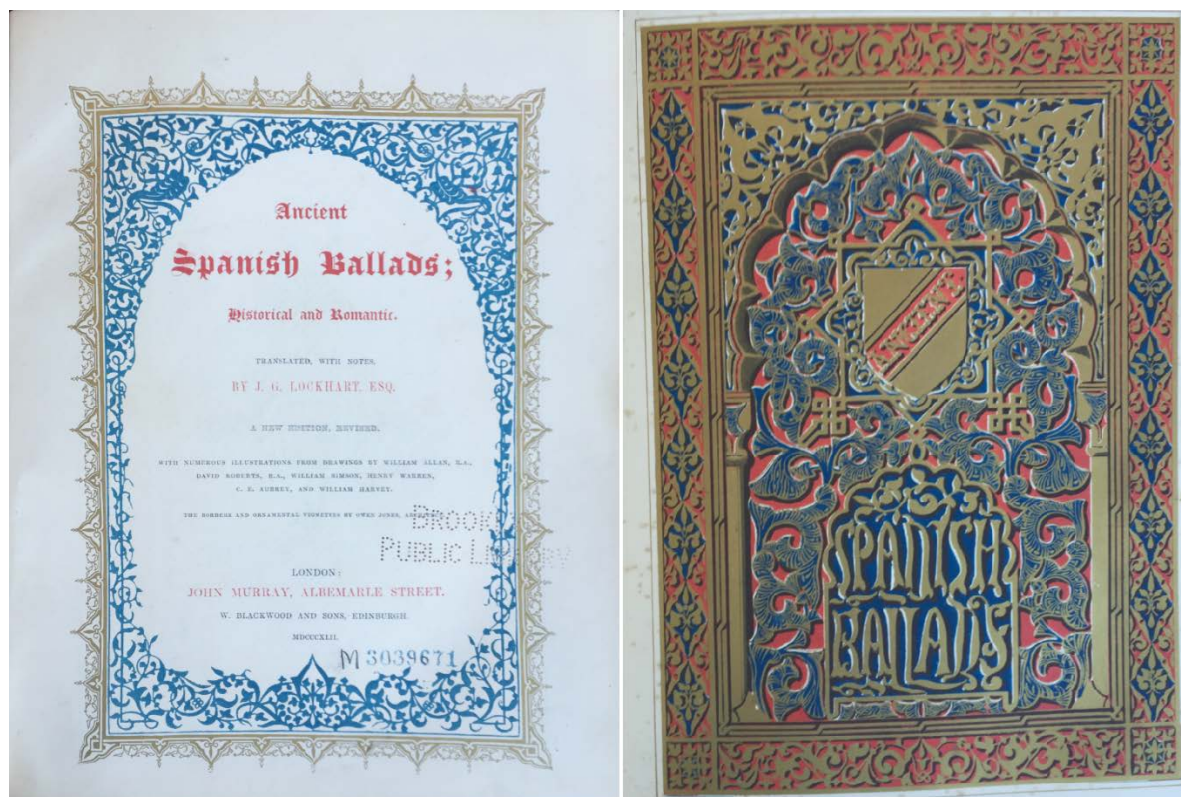
28. **KEBLE, John.** *The Christian Year: thoughts in verse for the Sundays and Holidays throughout the year. Hundred-and-Twenty-sixth Edition.* Oxford: James Parker, 1870. ¶ 12mo. xii, 383 pp. Original full maroon blind-stamped morocco, gilt spine title, all edges gilt; rubbed. Very good.

\$ 375

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



[28] *Christian Year.*



[29]

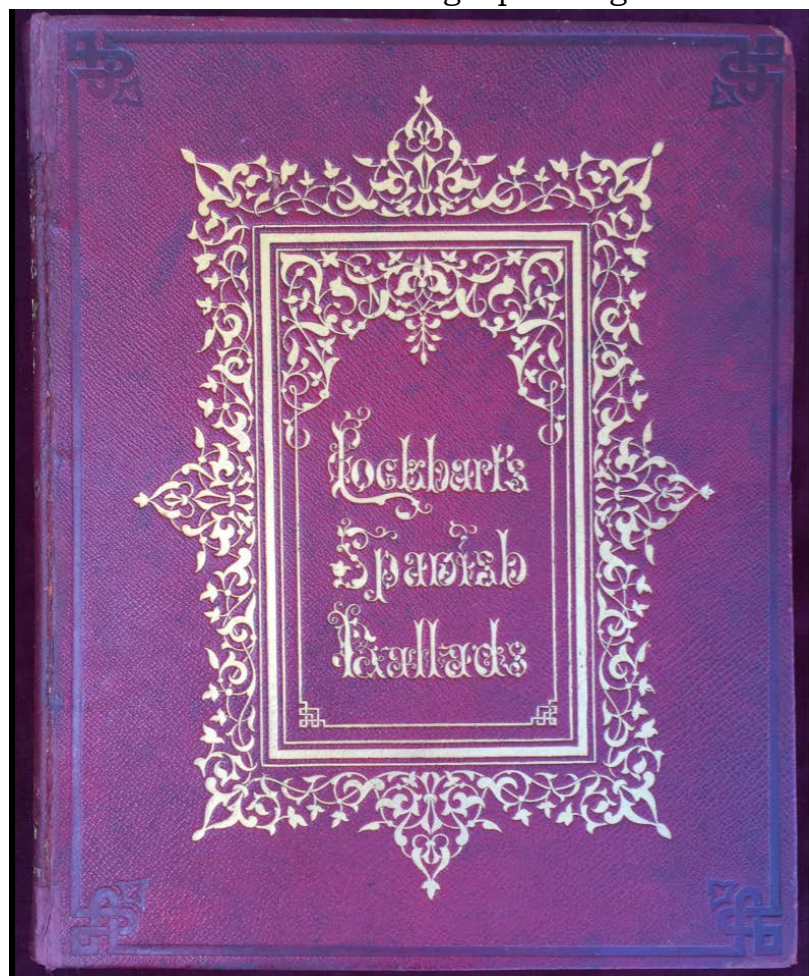


29. **LOCKHART, John Gibson.** (trans.); **Owen JONES.** *Ancient Spanish Ballads; Historical and Romantic. Translated, with notes, ... a new edition, revised. With numerous illustrations from drawings by Williams Allan, David Roberts, William Simon, Henry Warren, C.E. Aubrey, and William Harvey. The borders and ornamental vignettes by Owen Jones, Architect.* London: John Murray, 1842. ¶ Printed by Vizetelly Brothers and Co. Small folio. [242] pp.

Illustrated with numerous engravings by various artists and color decorative borders by Owen Jones. Contemporary red blind and gilt-stamped morocco, all edges gilt, by Remnant and Edmonds [binders, signed on rear fly-leaf]; some neat repairs to upper joint. Bookplate and stamps from the Brooklyn Public Library, their spine call number and perforated title. Very good.

\$ 800

With a marvelous fore-edge painting of "Gibraltar" painted by the "Dover" painter, associated with Marks & Co., ca. 1928. The "Black Gibraltar's giant rocks" are part of the poem called "Count Arnaldos" found within the text.



☼ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 98-103.

[JWRB FF186]

[Lockhart – 29]



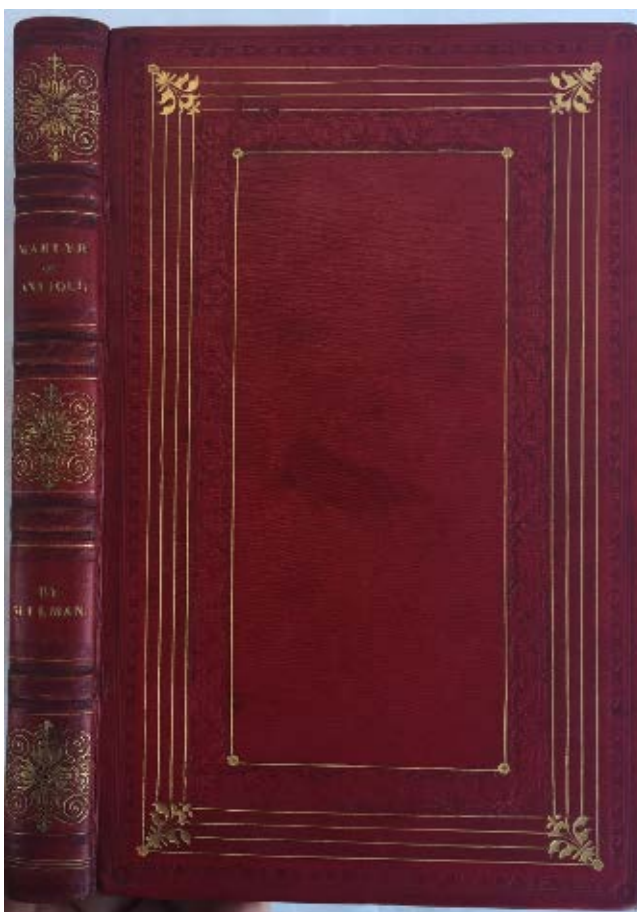
30. **MILMAN, Rev. Henry Hart** (1791-1868). *The Martyr of Antioch: a dramatic poem. A new edition.* London: John Murray, 1823. ¶ 8vo. vii, [1], 168 pp. Half-title; foxed and some large stains (esp. pp. 5-6). Original full crimson blind and gilt-stamped morocco, all edges gilt. Early ownership inscription: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

\$ 900

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

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

[30]



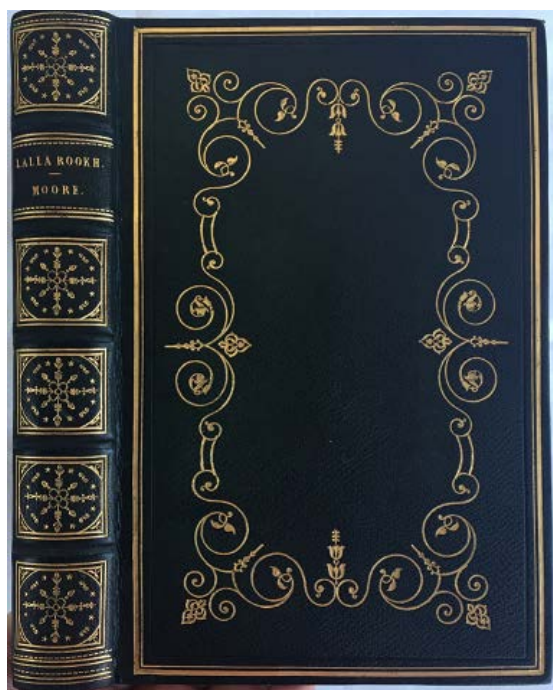


31. **MOORE, Thomas** (1779-1852). *Lalla Rookh, an Oriental Romance. A new edition. Illustrated with engravings from drawings by eminent artists.* London: Longman, Brown, Green, and Longmans, 1846. ¶ 8vo. viii, 396 pp. Illustrations. Original full dark green gilt-stamped morocco, raised bands, all edges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

\$ 500

With a fore-edge painting, being a "View of Delhi," by the "Policeman Painter," Syd Deardon. Previously owned and sold by Jeff Weber Rare Books [ca. 1990, but painted between ca.1965-1980s].

☼ See: Weber, *Annotated Dictionary of Fore-edge Painters and Binders*, p. 89, 227-228.



[31]



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

\$ 500

With four British men playing checkers. Unpainted [white] frame, green boarder, black-lining of each object & figure. Appears possibly the same artist as the George Bernard Shaw book. [COP (A)] written on ffep.



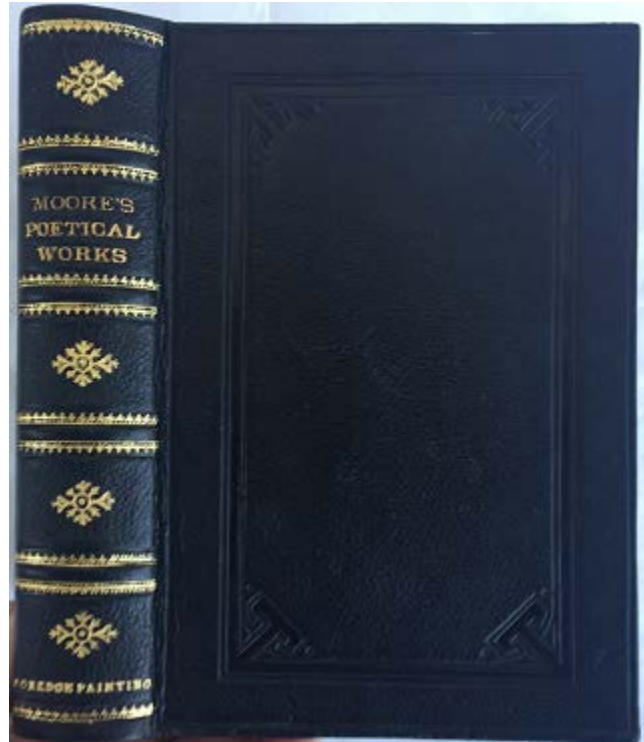


"Naughty but nice"

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

\$ 500

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

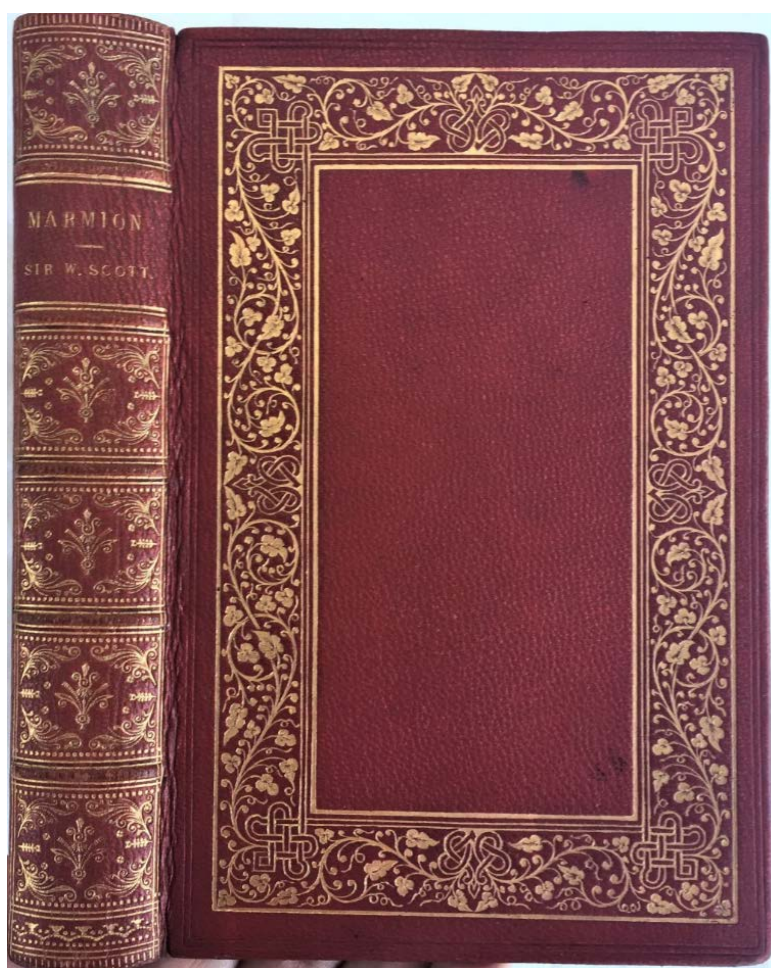




34. **SCOTT, Sir Walter.** *Marmion; a tale of Flodden Field.* With all his introductions, and the editor's notes. Illustrated by eighty engravings on wood from drawings by Birket Foster and John Gilbert. Edinburgh: Adam and Charles Black, 1855. ¶ 8vo. 7-408 pp. Frontispiece, engraved half-title, illustrated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

\$ 600

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





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

\$ 500

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

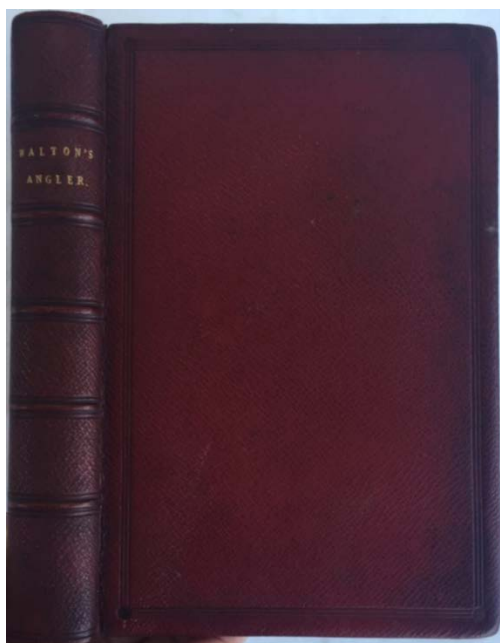




36. **WALTON, Izaak; Charles COTTON.** *The Compleat Angler of the Contemplative Man's Recreation. Being a discourse of fish and fishing, not unworthy the perusal of most anglers.* London: Printed by T. Maxey for Rich. Marriot, 1653. London: Bell and Daldy, 1864. ¶ Small 8vo. xvi, 304 pp. Engraved figs.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

\$ 775

With a delicately and charming fore-edge watercolor painting applied to the fanned edge of this book, painted by Don Noble, showing a triptych of two side panels containing fishing scenes and a central oval-shaped image of an angler and his catch of the day. Painted ca. 1980s.



Walton

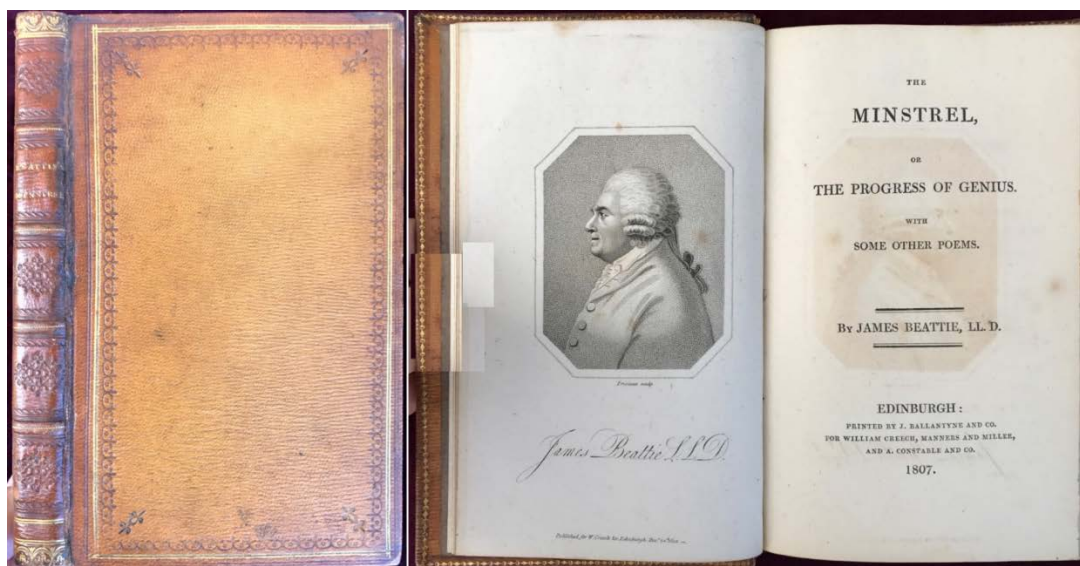


37. **BEATTIE, James.** *The Minstrel, or the Progress of Genius. With some other poems.* Edinburgh: Printed by J. Ballantyne, for William Creech, Manners and Miller, and A. Constable, 1807. ¶ 12mo. xi, [1], 153, [1] pp. Engraved frontispiece portrait of the author, by Freeman. Original tan straight-grained morocco, blind and gilt borders, all edges gilt. Bookplate of Hartshorne. Very good.

\$ 750

With a beautiful fore-edge painting showing a seascape at Whitby. Inside the book is penciled note identifying the scene as "Whitby," now recognized as drawn after the engraving of William Finden (1787-1852). It shows in the distance the Whitby lighthouse and the ruins of Whitby Abbey, the tower of which fell 25 June, 1830. W. H. Bartlett, Finden's Views, mentions that the famous British circumnavigator, Captain James Cook, "served an apprenticeship in a vessel belonging to that port."

Provenance: Charles Henry Hartshorne (1802-1865) was an English cleric and antiquary. He wrote several books, including: *Memoirs illustrative of the History and Antiquities of Northumberland*, 1858. [JWRB FF214]

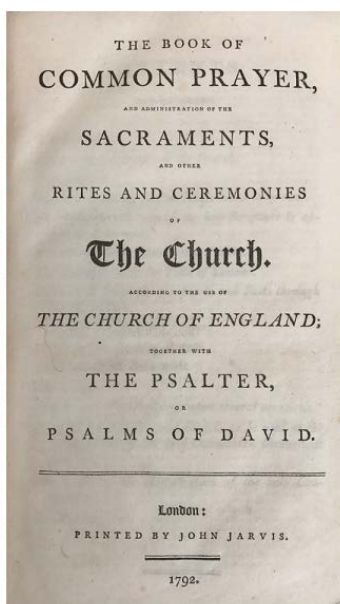
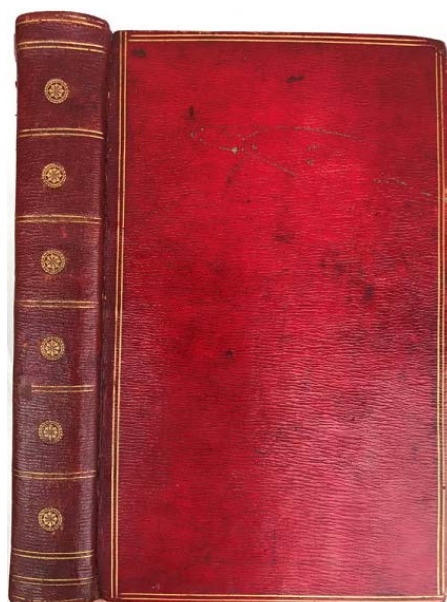




38. [**Book of Common Prayer; Church of England**] *The Book of Common Prayer, and Administration of the Sacraments, Rites and Ceremonies of the Church. According to the use of the Church of England; together with the Psalter, or Psalms of David.* London: Printed by John Jarvis, 1792. ¶ 8vo. Original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

\$ 695

WITH A FORE-EDGE PAINTING APPLIED TO THE FANNED EDGE OF "OXFORD FROM THE WATER MEADOWS." Painted by Martin Frost with his monogram signature in the painting on the upper right corner. Purchased from Sotheran's. Painted in the 1990s. [JWRB FF216]





39. **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.

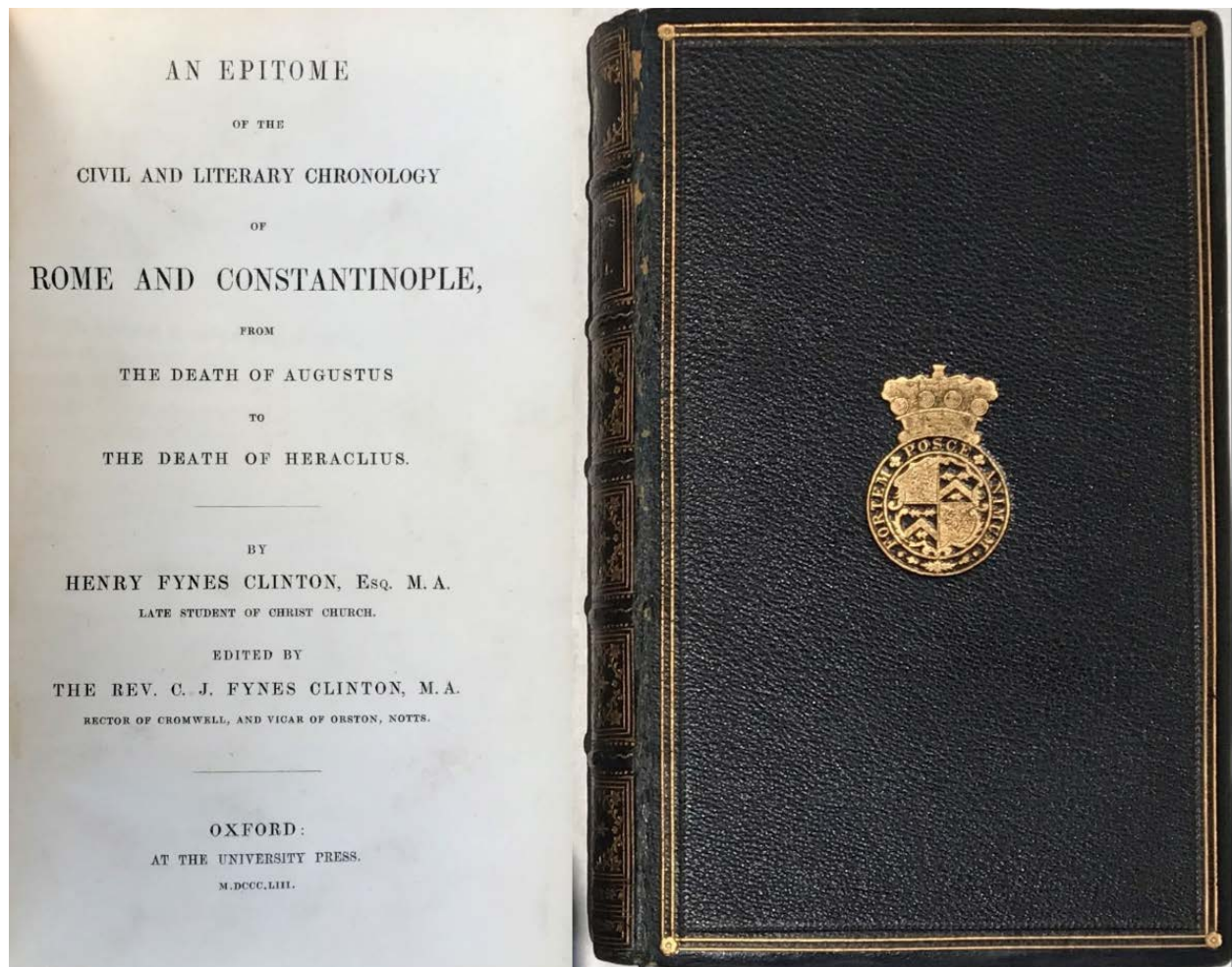
\$ 1,500

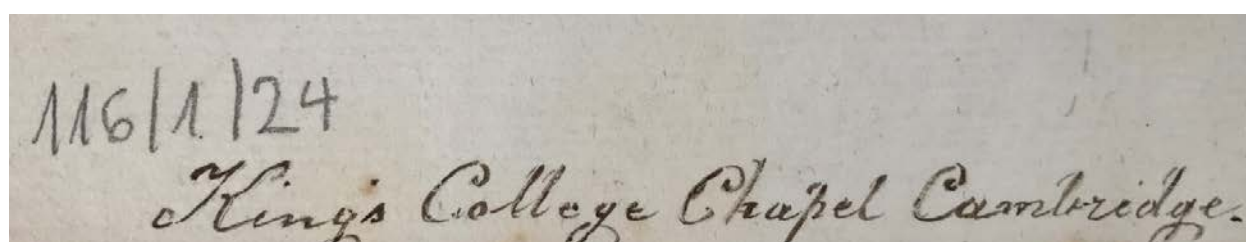
With a fore-edge painting by the "Dover" artist, "Ponte Rotti, Rome." With the title hand-written by the artist. Painted ca.1920-30s. Fore-edge painting of "Rotti Bridge, Rome." The "Ponte Rotto" was drawn by J.D. Harding and engraved by Edward Francis Finden, ca.1834, and the fore-edge artist has used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

PROVENANCE: Bookplate of Bernadine Murphy Donahue (1904-1968), a prominent California Catholic philanthropist who married Daniel Donahue in 1954 and established the Daniel Murphy Foundation in 1957 in memory of her father, to promote Roman Catholic causes. "So helpful to the Church was the

foundation that Pope John XXIII conferred on Bernardine the title of 'Papal Countess,' the only title given to an American during his pontificate. Several years later, Pope Paul VI conferred on Daniel the title, 'Gentleman of His Holiness,' the highest award bestowed on a layman in the Church, and the first such Award ever given to an American. The Countess died unexpectedly in 1968" (Burks). Burks, Lisa. "Bernadine Murphy Donahue." Find A Grave Memorial #16920718, 2006.

George Rodney Scott authored, *Brief Summary of a Course of Lectures on Greek History*, 1877.

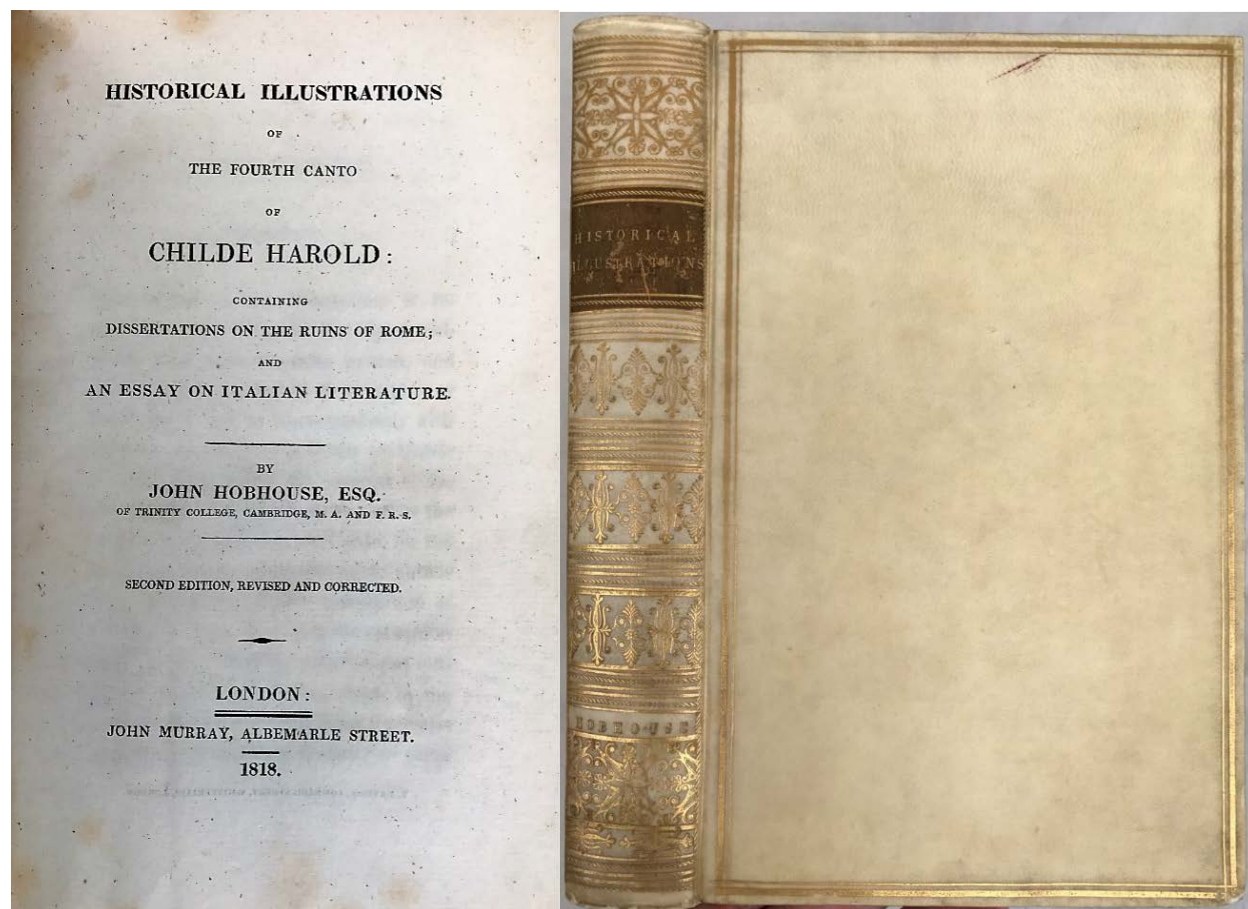




40. **HOBHOUSE, John.** *Historical Illustrations of the fourth canto of Childe Harold: containing dissertations on the ruins of Rome; and an essay on Italian literature. Second edition, revised and corrected.* London: John Murray, 1818. ¶ 8vo. viii, 576 pp. Original full double gilt-ruled vellum, gilt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

\$ 3,000

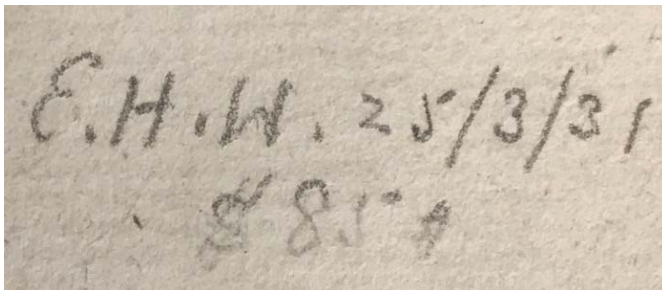
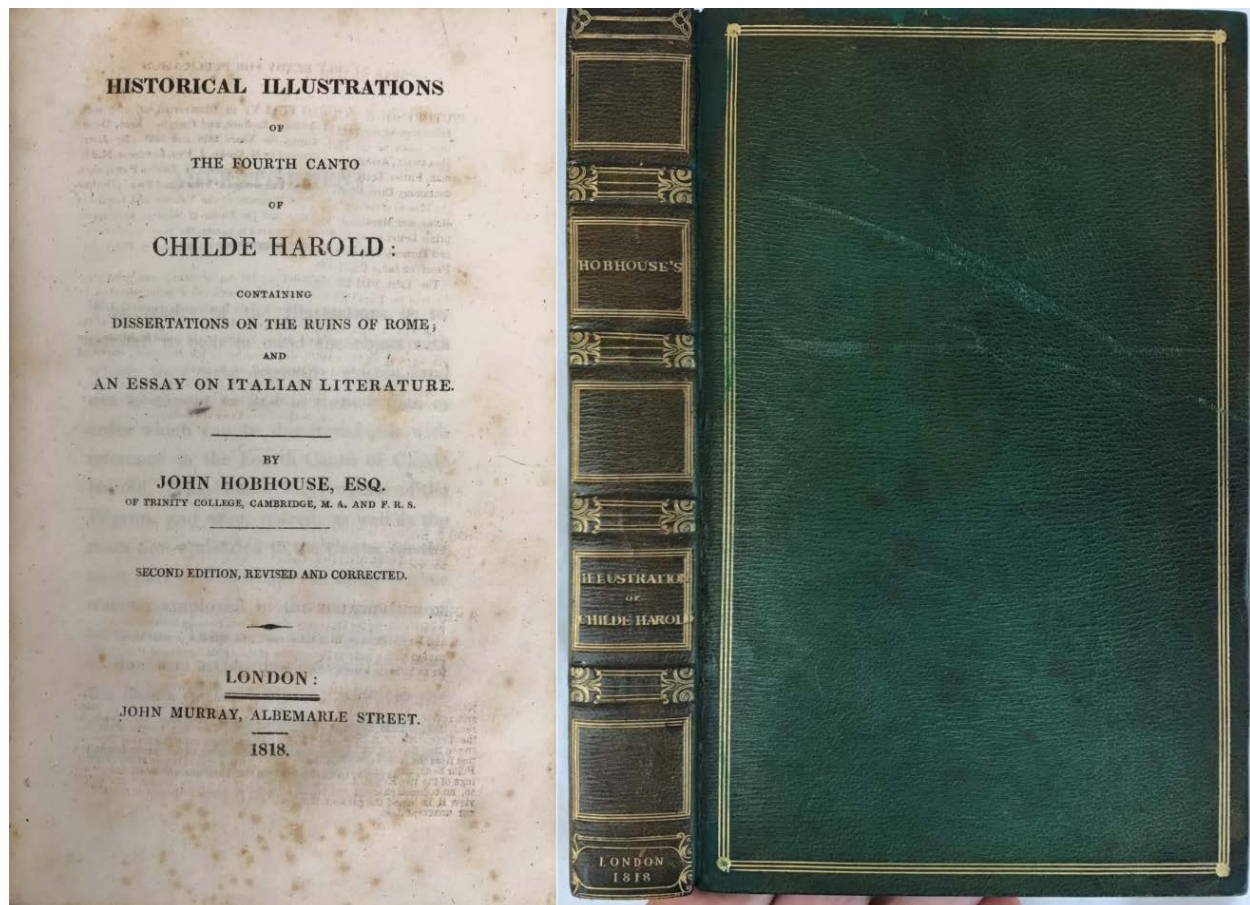
With a glorious fore-edge painting on the painted edge by the Dover painter, of “King’s College Chapel Cambridge” and labeled in the artist’s ink hand. The artist is known to have worked in the 1920s and 1930s in London, thus it is interesting to note that there are two notations with dates: a dated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



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

\$ 800

With a fore-edge painting under the gold entitled: "Fore Edge, Castle & Bridge of St. Angelo, Tomb of Hadrian." The old Castle at St. Angelo is referenced on p.300: "This imitation of Egyptian deformity must not be supposed to apply to the mausoleum of Hadrian, but to the monstrous divinities, and the fabrics of the Tiburtine villa. The Mole was constructed, it is thought, on the plan, nearly, of the Mausoleum of Augustus or Cecilia Metella." [Aikin]. A classic scene often depicted on fore-edge paintings. ¶ Provenance: Martin Mitau (1900–1973) and Marjorie (née Fleishhacker) Mitau (1906–1983) were both San Franciscans and lived in the Bay Area all their lives. He was a member of Roxburghe Club of San Francisco and the Book Club of California, and their collection was strong in California fine printing. – Kelmscott Chaucer census. [JWRB FF2367]



[41] sample of 1931 code [USA]



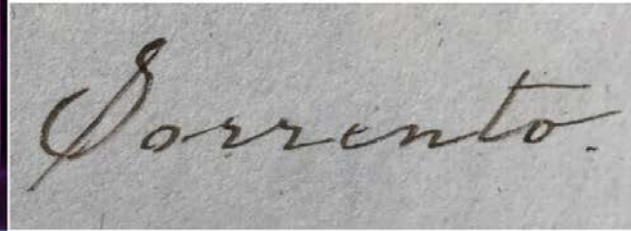
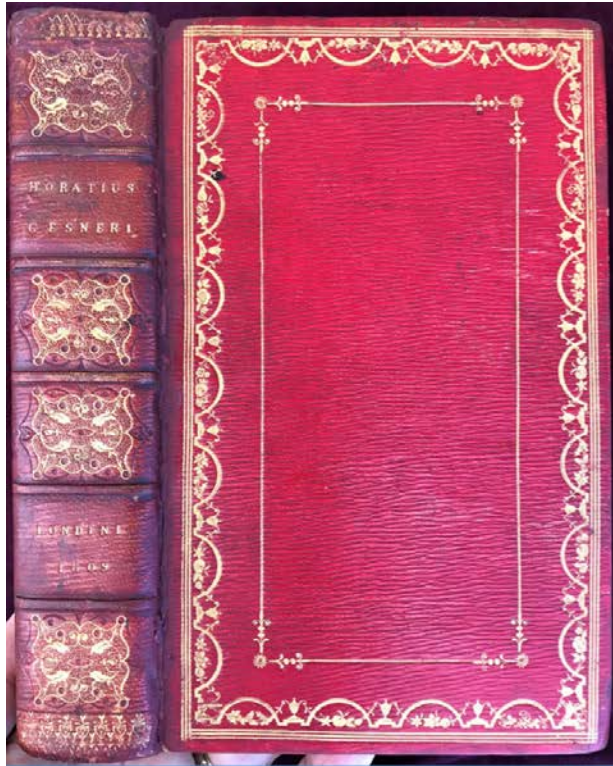
42. **HORACE** (Quintus Horatius Flaccus). *Carmina. Editio Stereotypa Herhan.* Paris, E Prelis Fratrum Mame, 1808. 12mo. [iv], xi, [1], 354 pp. Some light foxing. Original full crimson straight-grain morocco, gilt and blind-tooled rules, gilt spine extra, a.e.g.; rubbed. Bookplate of Bernardine Murphy. Very nice copy.

\$ 1,400

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

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

Antoine Augustin Renouard, *Catalogue de la Bibliothèque d'un Amateur*, vol. II, 1819, p. 266.

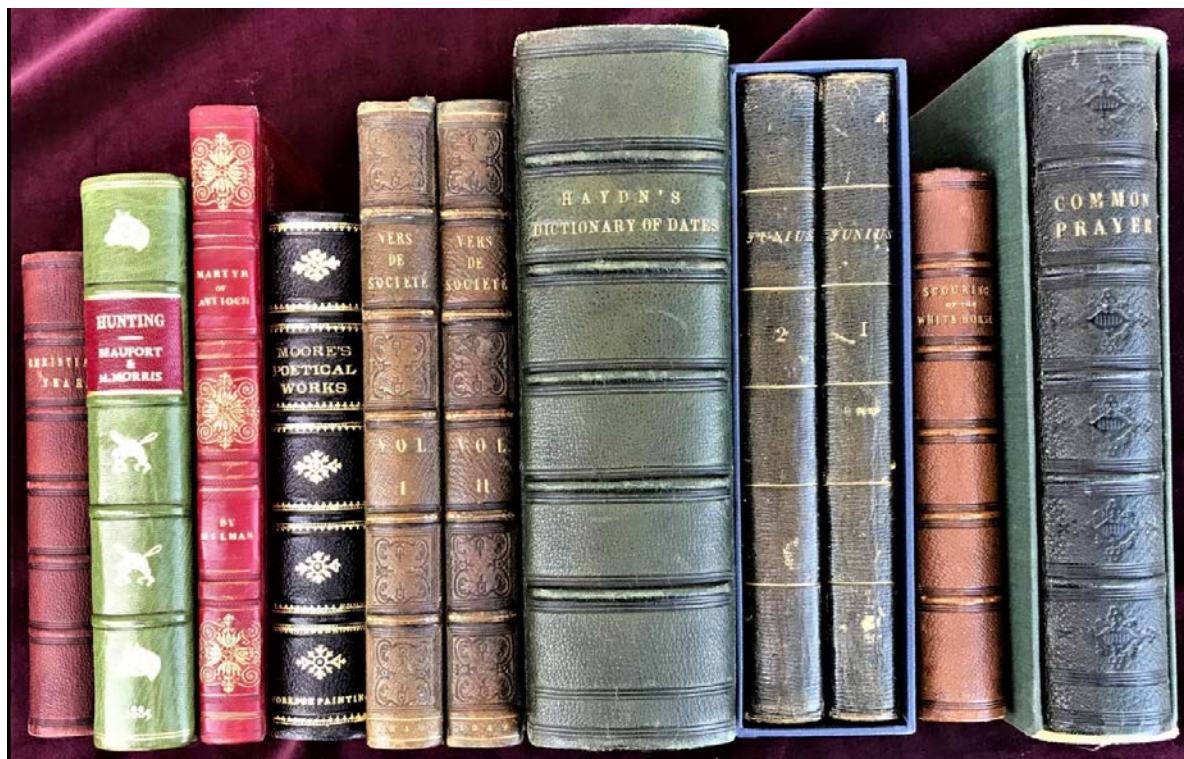


[42]

SELECTED SPINES



5 **BAYLY**; 36 **WALTON**; 25 **HOOD**; 2 **ALCUNE**; 15 **COWPER** (2 vols.); 3 **ARTHUR**; 16 **CREASY**; 34 **SCOTT**; 9 **BIBLE** (2 vols.); 31 **MOORE**; 35 **SHAW**



28 **KEBLE**; 6 **BEAUFORT**; 30 **MILMAN**; 33 **MOORE**; 17 **DENISON**; 22 **HAYDN**;
27 **JUNIUS** (2 vols.); 26 **HUGHES**; 11 **Book of Common Prayer**



24 **HOMER** (2 vols.); 7 **Bible** 1791; 1 **ABDY**; 21 **Militia**; 37 **BEATTIE**;
10 **Bible** 1822; 13 **BROWNING**; 20 **GORDON**; 39 **CLINTON**; 38 **BCP** 1792;
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