

JEFF WEBER RARE BOOKS

Avenue des Alpes, 104
1820 MONTREUX, VAUD
SWITZERLAND

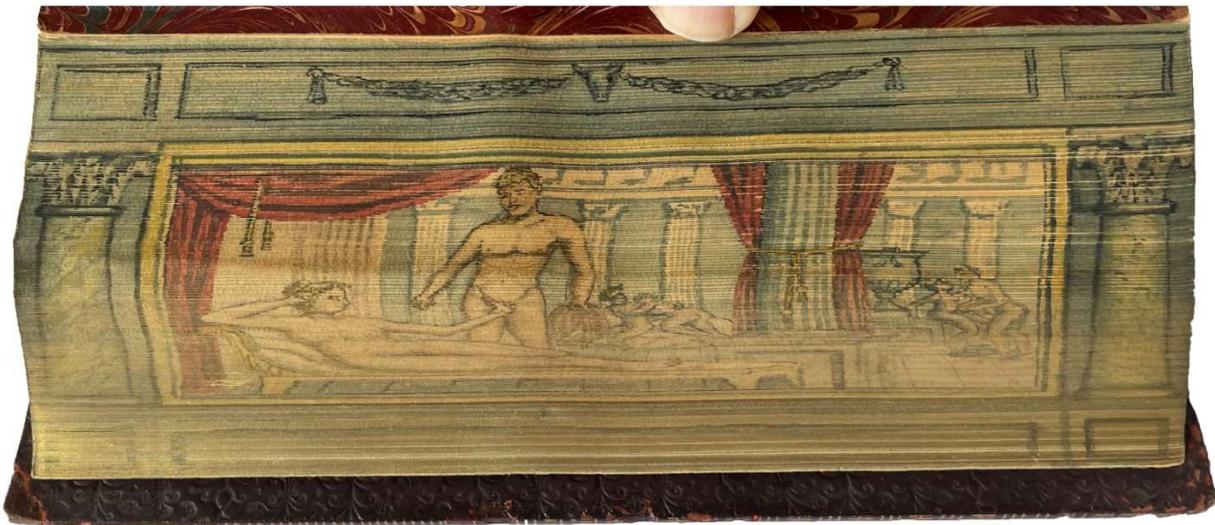
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MEMBER: ABAA ILAB



CATALOGUE 254: EROTIC FORE-EDGE PAINTINGS

*Erotic Fore-Edge Paintings
from a private collection*



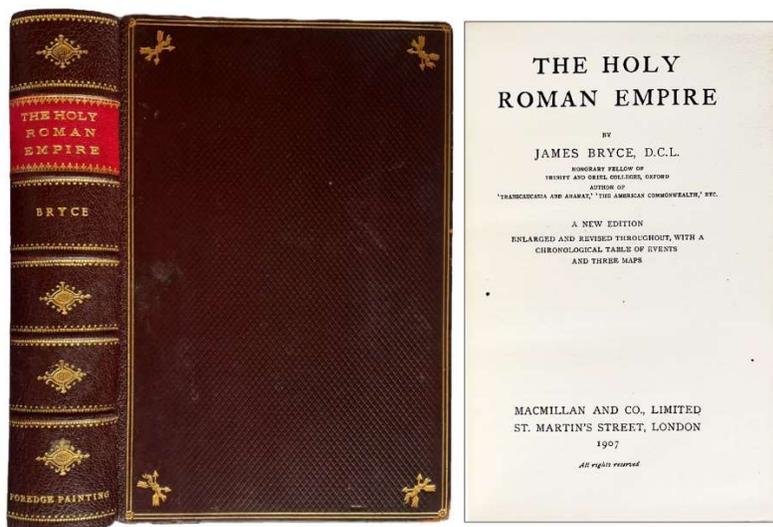
28. [Fore-edge Painting] **BRYCE, James, Viscount** (1838-1922). *Holy Roman Empire. A new edition enlarged and revised throughout, with a chronological table of events and three maps.* London: Macmillan, 1907. ¶ 8vo. lix, [1], 571, [1] pp. 3 maps, index. Original full diced in blind maroon calf, gilt-stamping, all edges gilt; professionally rebaked to match in maroon morocco, raised bands, gilt spine compartments, red leather spine label, "FOREEDGE PAINTING" stamped at foot of spine; rubbed, corners showing. Prize bookplate presented to J.B. Bowes[?], Easter, 1910, "For 3 Classical copies, April 2nd, 1910" [by] "Josephus Wood, S.T.P., Schol. Harrov, Magister." [Harrow School]. Very good.

\$ 600

With an erotic fore-edge painting, framed in classical Roman columns (setting the scene), shows a nude woman on a chaise lounge, reaching out to the genitals of a standing nude man. In the background is another copulating couple, to the right side is another scene, again with a couple in a copulating stance. Painted for Harrington's, London, [by their house artist] ca. 1994. Harrington's commissioned the binding repair, adding the new spine and the words "FOREEDGE PAINTING" at the foot of the spine.

Bryce, member of Parliament and Ambassador to the United States, "was admitted to the Bar and practiced law in London for a few years but was soon called back to Oxford to become Regius Professor of Civil Law, a position he held from 1870 to 1893. From 1870 to 1875 he was also Professor of Jurisprudence at Owens College, Manchester.[citation needed] His reputation as an historian had been made as early as 1864 by his work on the *Holy Roman Empire*." [Wikipedia]. An erudite man, he stated, "Life is too short for reading inferior books."

PROVENANCE: Joseph Wood MVO (1841–1923) was an English clergyman and schoolmaster, headmaster successively of Leamington College, Tonbridge School, and Harrow School, and while in London a prebendary of St Paul's Cathedral. He was headmaster of his three schools for forty years and in retirement was a Canon of Rochester Cathedral. – J.B. Bowes [1910]. – Harrington's [1994].



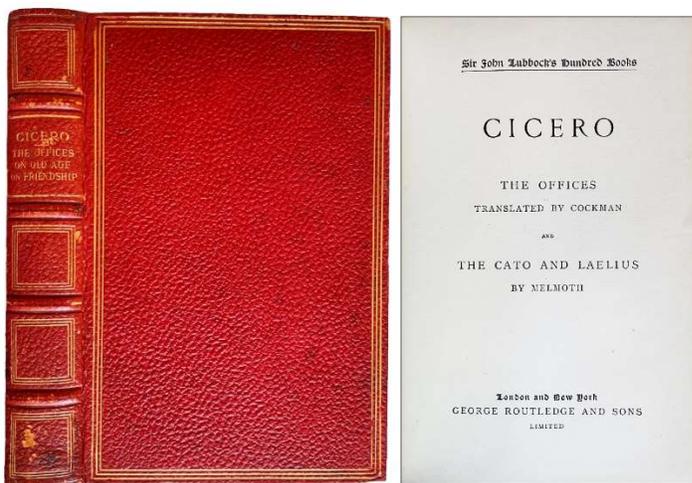


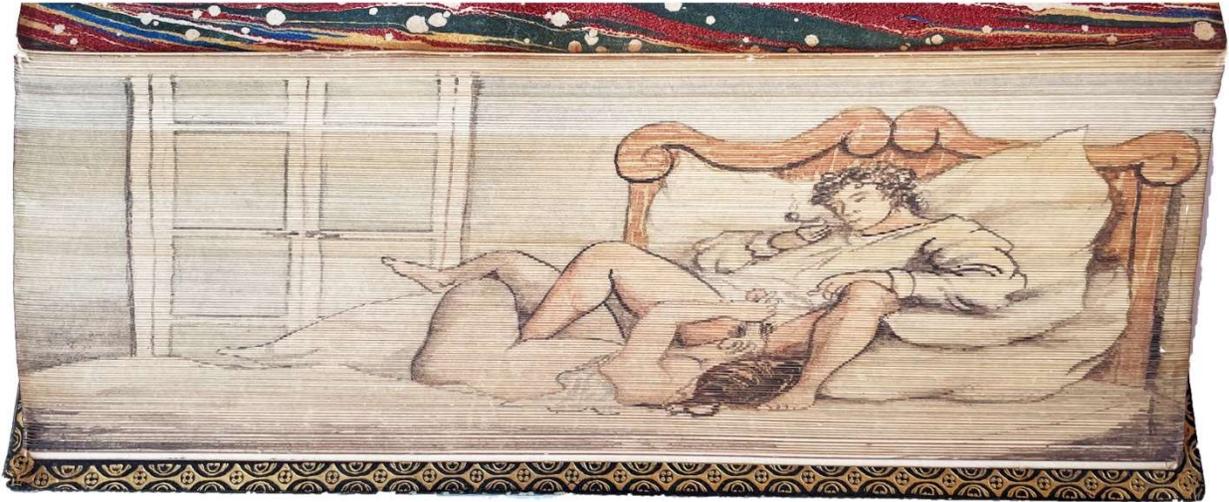
29. [Fore-edge Painting] **CICERO, Marcus Tullius** (106 BC-43 BC). *Cicero, The Offices*. Translated by Cockman and the *Cato and Laelius*, by Melmoth. London and New York: George Routledge and Sons, n.d. ¶ Series: Sir John Lubbock's Hundred Books. Small 8vo. 313, [1] pp. Original full gilt-ruled red morocco, raised bands, gilt spine title and compartments with gilt ruling, all ledges gilt; rubbed. Armorial bookplate of Kathleen [Millicent] Chandos-Pole (1894-1960).

\$ 675

With an erotic fore-edge painting showing a scene of a man, his penis erect and two women with their rears bare and awaiting his visit, in a country field setting, a tree to the left, set within an oval and the borders imitating the red marbled endleaves. Painted for Harrington's, London, [by their house artist] ca. 1994.

Revd. Dr Thomas Cockman, Doctor of Divinity (1675-1745), was the translator of this edition, sometime Master of University College, Oxford. William Melmoth (1665/66-1743) was an English devotional writer and lawyer.





30. [Fore-edge Painting] DRURY, Henry (1812–1863) (editor). *Arundines Cami sive Musarum Cantabrigiensium Lusus Canori, atque edidit Henricus Drury*. Cantabrigiae: J. et J.J. Deighton; Londini: Joh. Gul. Parker, 1846. ¶ Two parts in one vol. 8vo. xii, [13]-335, [1] pp. Title & leaves with red borders throughout. Text mostly in Latin and English, with some Greek. Original full dark green gilt-stamped morocco, raised bands, all edges gilt, "Bound by Dodd", Cambridge; rubbed. Foxed. Armorial bookplate of Thomas Sebastian Bayley, M.A. "Finem Respice"

\$ 650

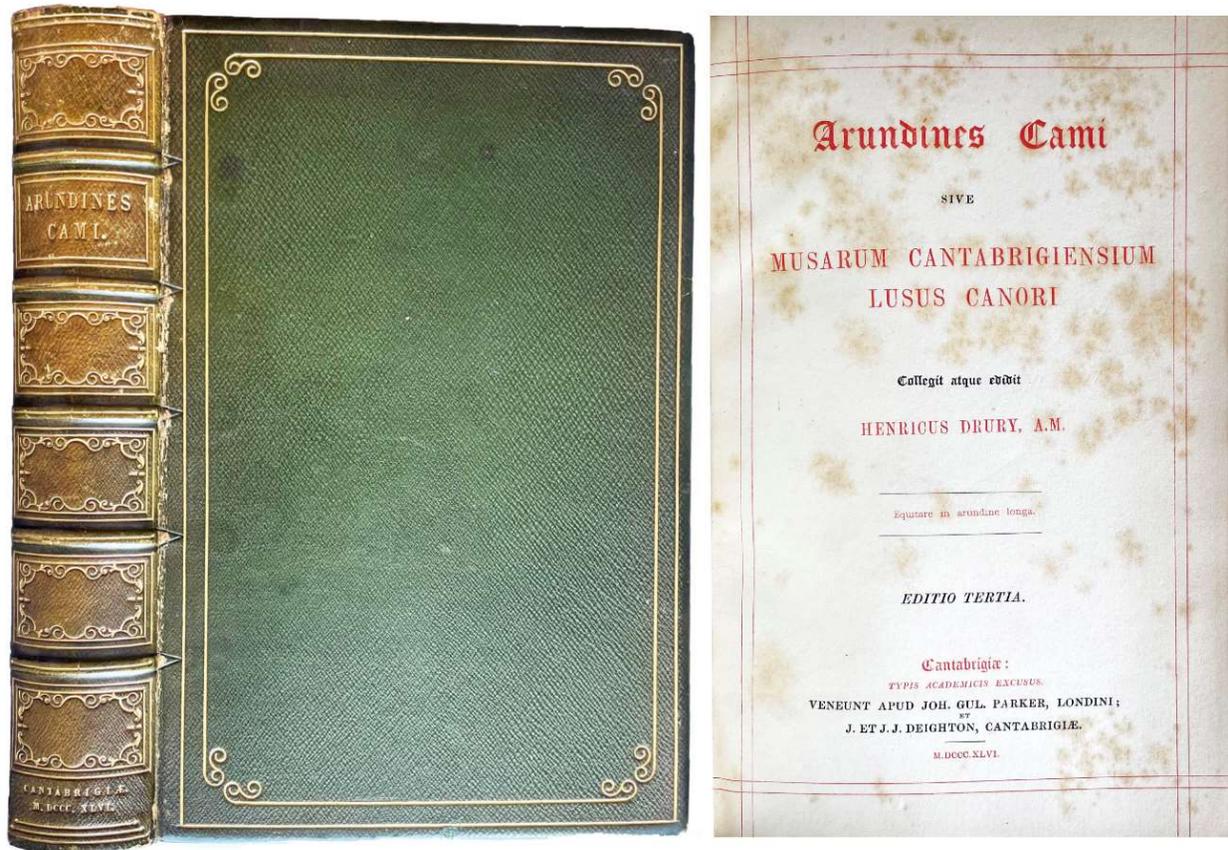
With an erotic fore-edge painting showing a bedroom scene, the young man wearing only his shirt, lying in bed, the nude lady-lover stroking his erect penis and taking some pleasure as his feet play between her legs. Painted for Harrington's, London, [by their house artist] ca. 1995.

The text is compiled by Drury, with numerous poetic contributions from various sources. Includes "A Song of Sixpence." (p. 113). Among the English selections are contributions by Samuel Rogers, Gray, Burns, Shakespeare, Tennyson, Gammer Gurton [unknown], Sheridan, Byron, Andrew Marvel, Ben Jonson, Cowper, Milton, Congreve, Prior, Colton, etc.

"In 1838 [Drury] became classical lecturer at Caius, but, having been ordained, he left Cambridge in 1839 to take sole charge of Alderley, Gloucestershire, a curacy which he exchanged the following year for that of Bromham, Wiltshire. Drury, together with some friends, projected and published the *Arundines Cami*, a collection of translations into Latin and Greek verse by several Cambridge men. The first edition was published in a beautiful form in 1841, and four subsequent editions appeared during Drury's lifetime; a sixth, after his death, was edited by (his son-in-law) Mr. H. J. Hodgson in 1865. These successive editions contained several new pieces." [Wikipedia]. See:

"Sudden Death of the Archdeacon of Wilts and Chaplain to the House of Commons", *The Times* (London), Tuesday, 27 Jan 1863, p. 8.

PROVENANCE: Thomas Sebastian Bayley, M.A. [fl.ca.1855, Lancashire].

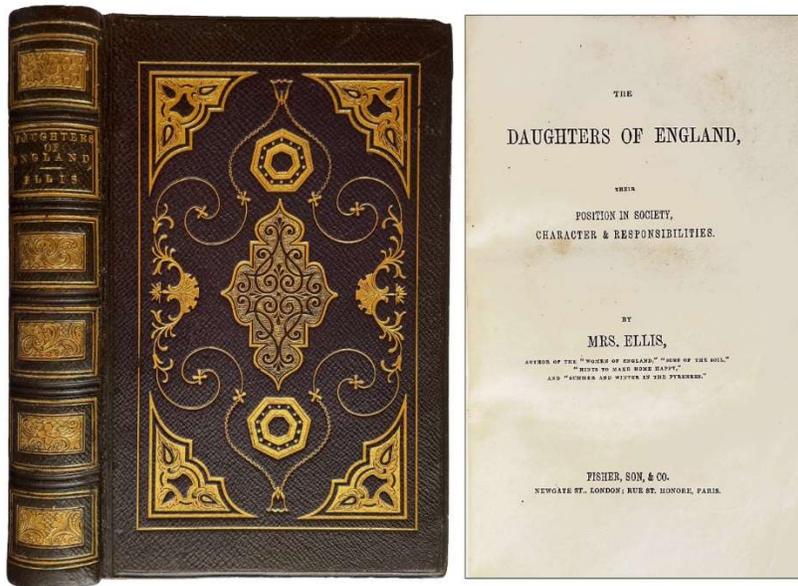




31. [Fore-edge Painting] ELLIS, Sarah Stickney (1799-1872). *The Daughters of England, their position in society, character & responsibilities*. London & Paris: Fisher, Son, & co., [no date, ca.1842]. ¶ Small 8vo. [8], 400, [12] pp. Engraved frontispiece, ads. Original full black gilt-stamped morocco, spine with compartments and gilt title, all edges gilt; rubbed. Very good.

\$ 600

With an erotic fore-edge painting showing a nude lesbian couple lying on a chaise lounge and enjoying each other. The scene is framed within an ochre border, a bluish-green wallpaper panel on either side, itself framed in ochre, a bureau partly displayed on the left, a circular window (or mirror) on the left. Painted for Harrington's, London [by their house artist], ca. 1994.





Erotic Manual with Double Fore-edge Painting, Signed by the Artist

32. [Fore-edge Painting] **FORBERG, Friedrich Karl [Charles]** (1770-1848). *Manual of Classical Erotology (De figuris Veneris)*. Literal English version. Manchester: Privately Printed for Viscount Julian Smithson, and friends, 1884. ¶ 8vo. [ii], xiii, 248pp. Rebound by Martin Frost in three-quarter dark crimson morocco, raised bands, gilt-stamped spine, marbled boards with edge tooling in blind, all edges gilt. Fine.

\$ 2,000

With a wonderfully erotic and playful double fore-edge painting by the master of the discipline, Martin Frost, painted ca. 1996. Signed by the artist "MF" in the scene. In classical motifs, borders and set within an oval frame: Three nude nymphs running to an erect Satyr. On the reverse: Three Satyrs (one erect) approaching a nude nymph. Signed on the lower right of the scene oval.

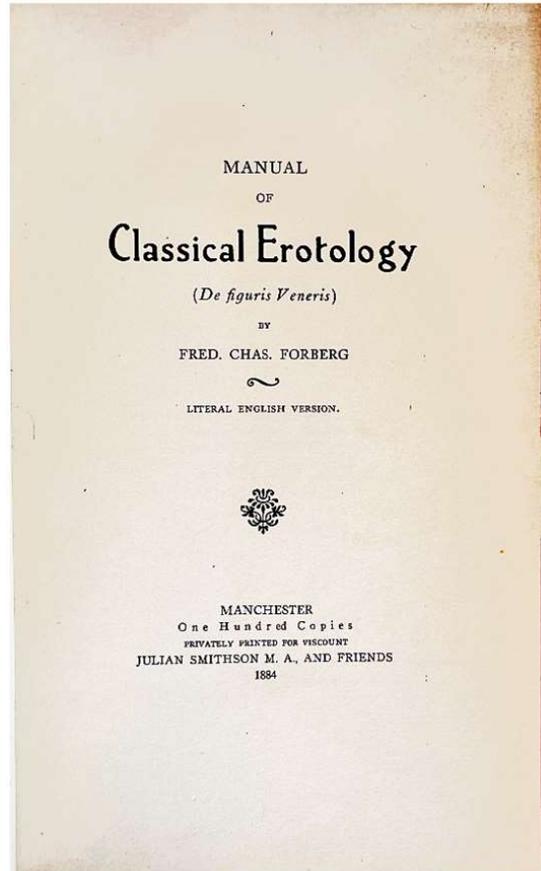
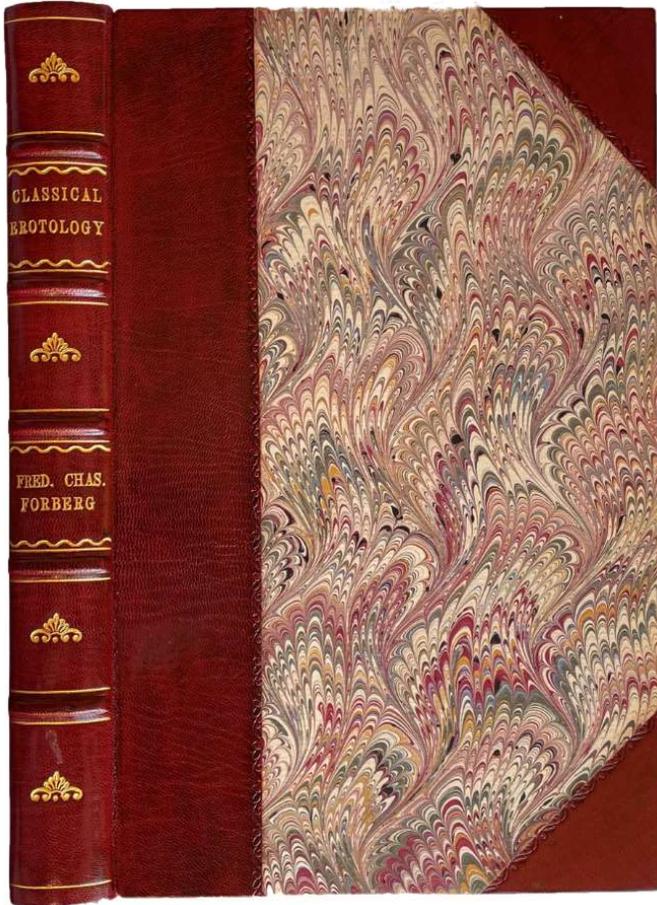
The text is arranged in two books, containing eight chapters: The Metamorphoses of Venus; I: Of Copulation; II: On Pedication; III: Of Irrumation; IV: Of Masturbation; V: Cunnilingues; VI: Of Tribads; VII: On Intercourse with Animals; VIII: Of

Spintrian Postures; concluding with an "Enumeration of the Erotic Postures" (90 of them).

Bound by the artist himself, Martin Frost, newly gilded edges, on this privately printed edition of 100 copies: "None of these copies are for sale."

"*De figuris Veneris* (On the figures of Venus) is an anthology of ancient Greek and ancient Roman writings on erotic topics, discussed objectively and classified and grouped by subject matter. It was first published by the German classicist Friedrich Karl Forberg in 1824 in Latin and Greek as a commentary to Antonio Beccadelli's (1394-1471) *Hermaphroditus* (commonly referred to as *Antonii Panormitae Hermaphroditus*), an erotic poem sequence of 1425 in renaissance Latin, though it was later also published as a separate work."

"Forberg's work was later also translated into English in 1899 and published by Charles Carrington as *De figuris Veneris, Manual of classical erotology*, and again in 1907 by Charles Hirsch, and into French, German and Spanish. The French edition by Alcide Bonneau was titled *Manuel d'érotologie classique*. One French edition of 1906 was illustrated by Édouard-Henri Avril, which concludes with a list of 95 sexual positions. Most of the editions were restricted to high society or censored; one of the copies edited in France was immediately deposited on the secret shelves of the Bibliothèque nationale de France. The Spanish translation was titled *Manual de erótica clásica*." [Wikipedia].

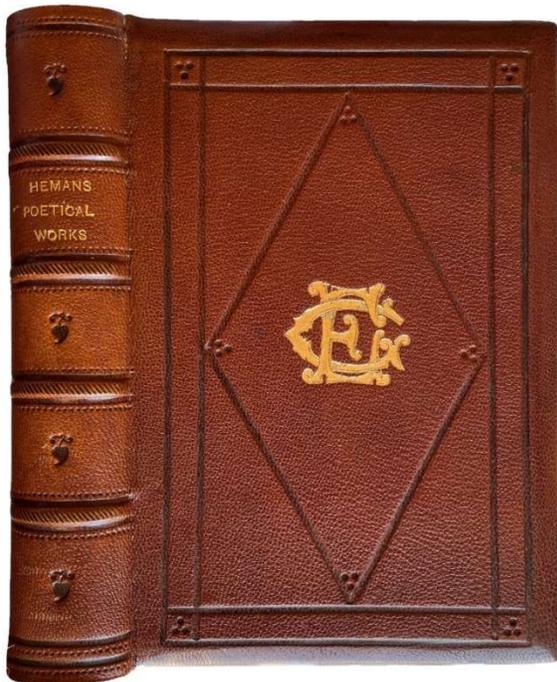


[32] Friedrich Karl Forberg's *Classical Erotology*



33. [Fore-edge Painting] HEMANS, Mrs. Felicia (1793-1835). *The Poetical Works of Mrs. F. Hemans. With Memoir*. London & Edinburgh: Gall & Inglis, [no date, ca.1870-1890]. ¶ Small 8vo. xxiv, 584 pp. Engraved frontispiece and half-title steel engraved plates, pages printed with red rules. Original full dark brown morocco, blind rules and gilt initials on upper on upper "CE" [EC?], raised bands, gilt title, all edges gilt. Very good.

\$ 800



With a well-painted erotic fore-edge painting, the curtain opened for a revealing view of a mature man lying on his back, his penis erect, the mature woman holding it and placing the number in her vagina, she showing her back side and ready to straddle his loins. The background shows an interior with large columns. Painted for Harrington's, London, [by their house artist] ca. 1997.

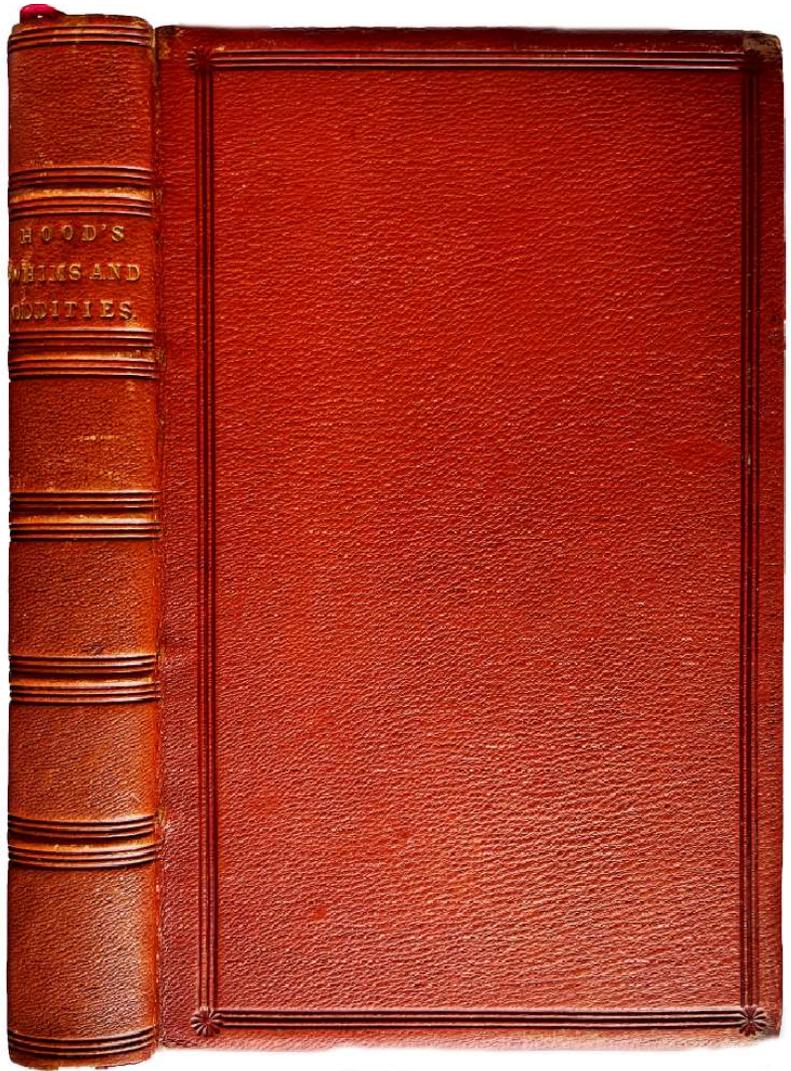
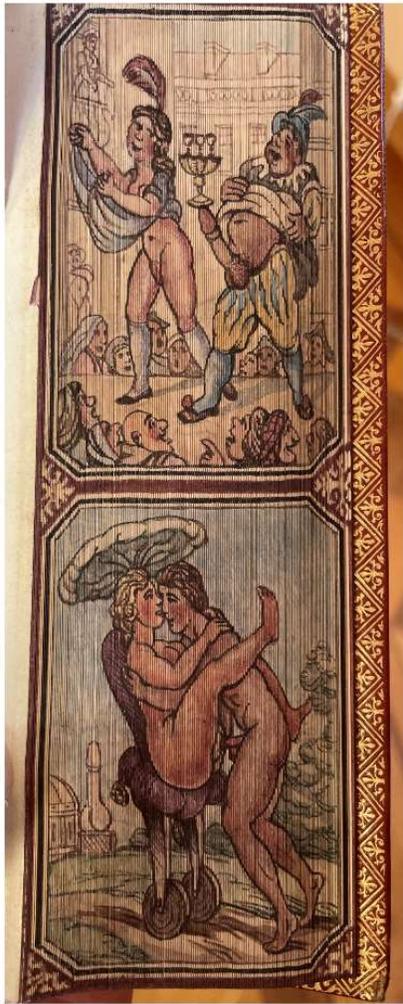


Double Fore-edge Painting with Erotic Scenes, Signed by the Artist

34. **[Fore-edge Painting] HOOD, Thomas** (1799-1845). *Whims and Oddities, in Prose and Verse; with eighty-seven original designs. A new edition.* London: Edward Moxon, 1860. ¶ Small 8vo. viii, 310 pp. Original full reddish-brown blind-stamped morocco, with gilt spine title, all edges gilt; slightly rubbed. The added thumb-holed brown cloth slip-case is made by Frost at the time of his painting. Very good.

\$ 1,500

With a double fore-edge painting showing bawdy ("and athletic") erotic scenes, painted by Martin Frost, signed with both his initials, and containing his handwritten colophon at rear, dated 1999. Frost has painted two side-by-side fore-edges, giving four vignettes in all: "Four scenes of athletic and ingenious lust" The first side shows a copulating man and woman on either a horse or on a carriage drawn by a horse, after Thomas Rowlandson's works. Frost's initials are found on the lower right of this side. The reverse side shows two vertical vignettes depicting coitus on a bike (rather an imaginary wheeled chair with parasol (note the erect penis statue in the background)), and a stage scene with a partially nude woman lifting her skirt high to give a view of her genitals, and a happy pot-bellied man with a huge erect penis that balances a bowl and 3 goblets (he is talented!), his costume of the British stage, his genitals showing as if being the star of the show. An audience whoops it up in the galleys. Both characters sportingly wear a feather in their hair or cap.



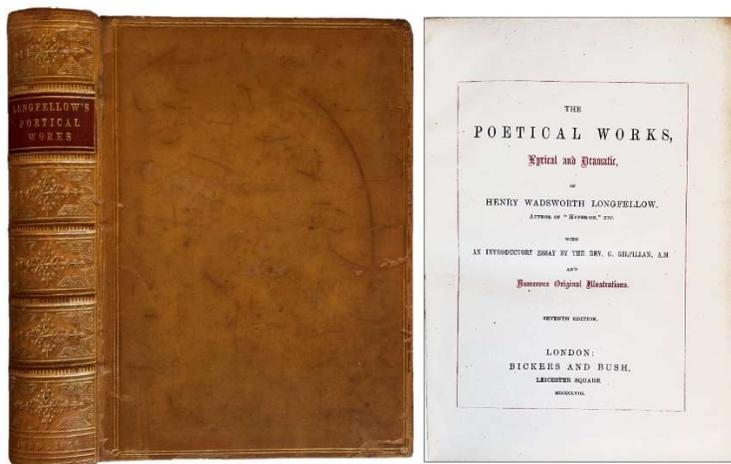
[34] Thomas Hood's *Whims and Oddities*.



35. [Fore-edge Painting] **LONGFELLOW, Henry Wadsworth** (1807-1882). *The Poetical Works, Lyrical and Dramatic. With an introductory essay by the Rev. G. Gilfillan. and numerous original illustrations. Seventh edition.* London: Bickers and Bush, 1858. ¶ Small 8vo. xxvi, 476, [30] pp. Illustrated with steel engravings. Original full tan gilt-ruled calf, raised bands, spine compartments gilt tooled, red leather spine label, all edges gilt; rubbed, corners worn. Very good.

\$ 750

With an erotic fore-edge painting of a man and woman, nude, in bed, etc. Painted for Harrington's, London, [by their house artist] ca. 1997. Well painted scene, very erotic. The scene is not signed, but the origin of being painted is known.



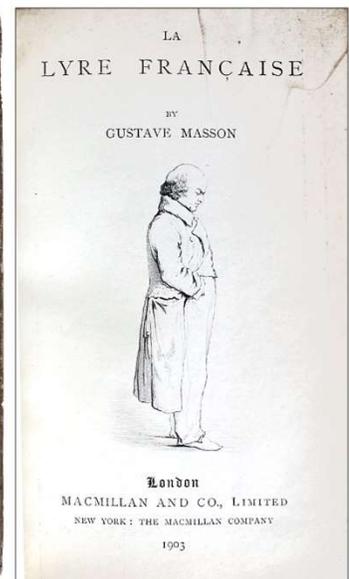
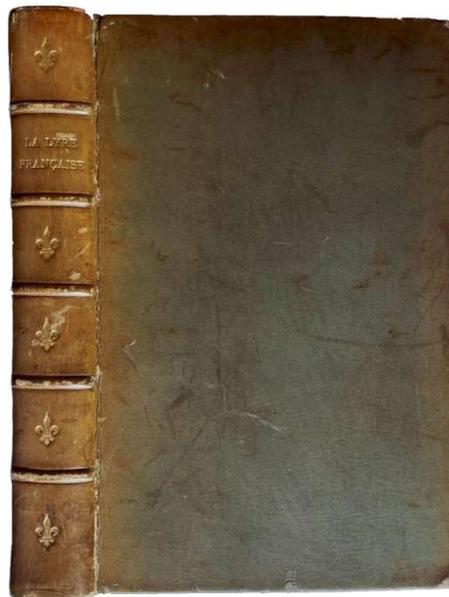


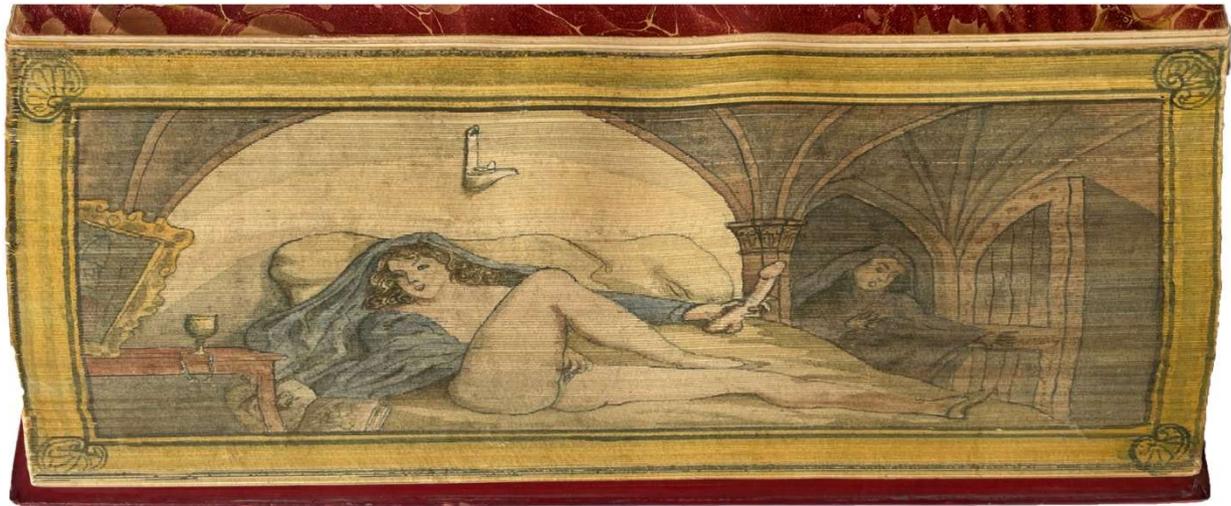
36. [Fore-edge Painting] MASSON, Gustave (1819-1888). *La Lyre Française*. London & New York: Macmillan, 1903. ¶ Small 8vo. xxviii, 459, [1] pp. Half-title, title vignette (showing the author), indexes, glossary. Original olive-green calf, raised bands, spine with five fleurs-de-lis, all edges gilt, bound by Bumpus, Oxford; rubbed. The inner dentelle shows the initials I.H. (owner's initials).

\$ 500

With an erotic fore-edge painting, set within a styled wooden frame, an austere bedroom (the bed being about the only element), a man and a woman, both partly dressed. He is lying on the bed and propped up by two pillows, the lady, with her back facing him, straddling his loins. Painted for Harrington's, London [by their house artist], ca. 1995.

PROVENANCE: I.H.
[unknown].



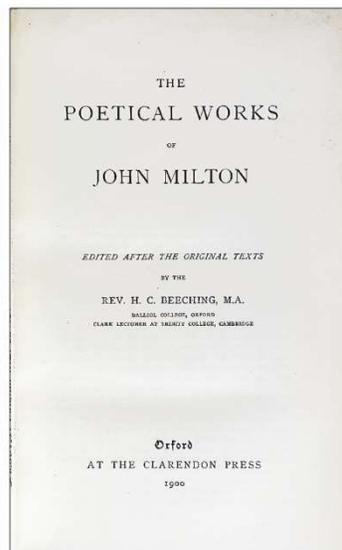
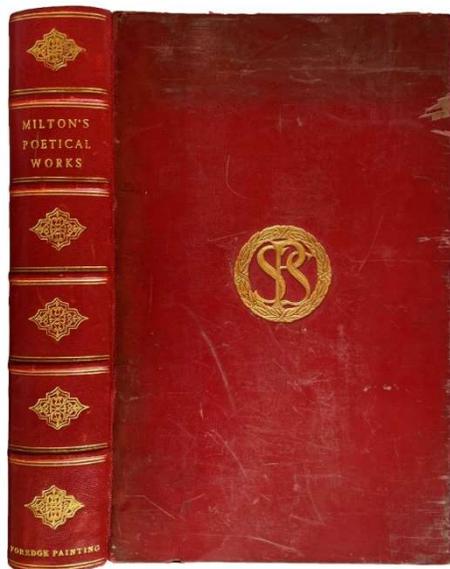


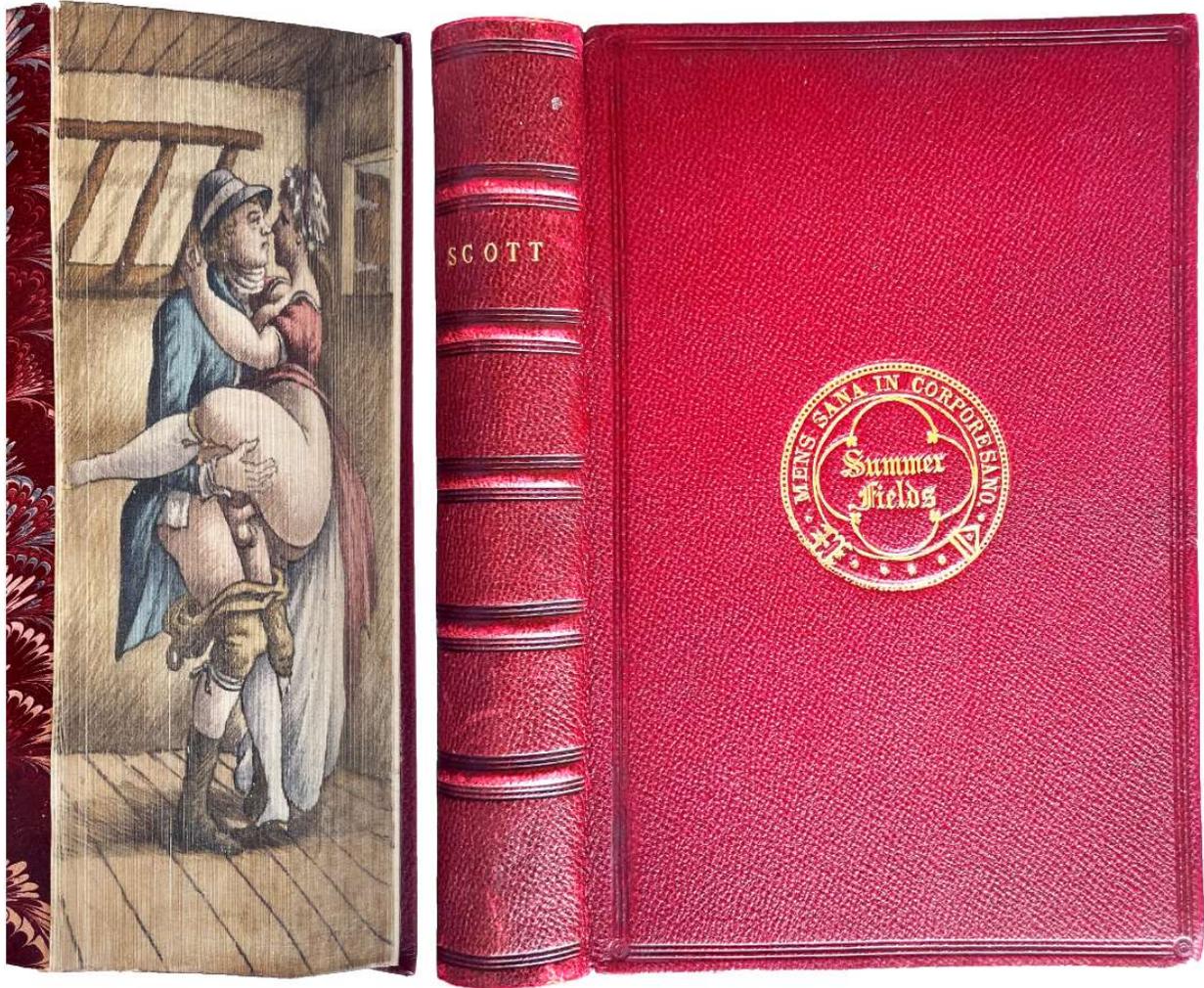
37. [Fore-edge Painting] MILTON, John (1608-1674). *The Poetical Works of John Milton*. Edited after the original texts by the Rev. H. C. Beeching. Oxford: Clarendon Press, 1900. ¶ 8vo. xiii, [3], 554, [2] pp. Frontispiece facsimile of Milton's handwriting. Original red calf, all edges gilt; professionally rebaked to match, in red calf, raised bands, gilt title, "FOREEDGE PAINTING" stamped at foot of spine; rubbed, some scuffing (spine is fresh). Prize bookplate of St. Paul's Girls' School, gained by Burella Taylor, July 1909, Frances R. Gray, Head Mistress. Very good.

\$ 700

With an erotic fore-edge painting set within a wide ochre border, corner florets in black, the scene depicting a mostly nude woman reclined in her bed, fingering her vagina holding on the other hand a dildo. Another woman is entering the chamber.

On the left side of the frame is a bureau with a mirror and a goblet. The lady in bed is watching herself masturbating in the mirror. Painted for Harrington's, London, [by their house artist] ca. 1994. Harrington's commissioned the binding repair, adding the new spine and the words "FOREEDGE PAINTING" at the foot of the spine.



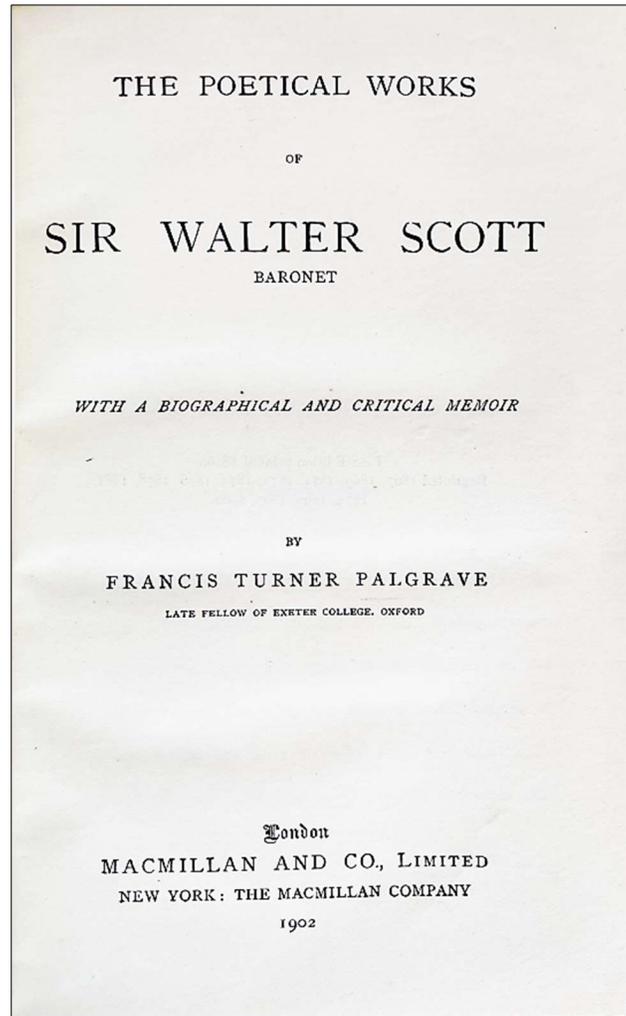


38. [Fore-edge Painting] **SCOTT, Sir Walter** (1771-1832). *The Poetical Works of Sir Walter Scott baronet. With a biographical and critical memoir.* London & New York: Macmillan, 1902. ¶ Small 8vo. xliii, [1], 559, [1] pp. Original full maroon blind- and gilt-stamped morocco, covers stamped: "*Mens Sana In Corpore Sano (Summer Fields)*" ["A healthy mind in a healthy body"], all edges gilt. Some light foxing. Inscribed by early owners, "Middle 3rd --- Prize, Christmas 1902, G.R. Westmacott. Very good copy.

\$ 800

The erotic fore-edge painting on the edges is vertical, showing an interior of a room, with a man and thick-thighed woman locked in their intercourse, this penis addressing her lily white buxom thighs, one leg lifted up to his waist and standing on the other foot (her position being quite agile). She wears a bonnet, her skirt brushed to the side, her arms clinging to him. He retains his cap, coat and boots, his pants dropped to his knees. Painted for Harrington's, London, [by their house artist] ca. 1995.

PROVENANCE: Lieutenant G R Westmacott. WWI Unit: Grenadier Guards.
Received this book as a prize in 1902.



[34] Sir Walter Scott's *Poetical Works*.



Eight-Volumes with Erotic Double Fore-edge Paintings

39. [Fore-edge Painting] **TENNYSON, Alfred Lord** (1809-1892). [*Collected Works*]. Becket [1884]. London, 1864-85. ¶ Eight volumes. Small 8vo. Original full dark red gilt-stamped morocco, all edges gilt; rubbed. Bookplates of Samuel Bronfman; ownership signature of Edwin Robinson, 1864, 1872. All volumes with crudely painted erotic scenes on the fore-edges, fanned in both directions.

\$ 2,000



Enoch Arden, etc. London: Edward Moxon, 1864. ¶ Small 8vo. [4], 178 pp. Fore-edge painting: 1) Nude couple, on a bed, she with upstretched arms, he with his penis erect approaching his lover. 2) Nude man masturbating.





Idylls of the King. A new edition. 1864. ¶ Small 8vo. vi, [2], 261, [1] pp. Fore-edge painting:
1) Vertical scene showing the woman kneeling and performing fellatio on the man. 2)
Nude man and woman with another copulation position.





Poems, 1864. ¶ Sixteenth edition. Small 8vo. xii, 379, [1] pp. Fore-edge painting: 1) Copulation position. 2) Back-view of the man and woman enjoying a seated position, nude, as if watching a sunset (probably on the edge of a bed).



The Princess, a medley. Twelfth edition. [with]: *Maud* and other poems. A new edition. London: Edward Moxon, 1864. ¶ Two volumes in one. Small 8vo. [vi], 183; [viii] 168 pp. Fore-edge painting: 1) Nude couple, penis erect, the lady lying down and relaxing next to him. 2) The nude couple with a copulation scene.



The Holy Grail, and other poems. London: Strahan, 1870. ¶ Small 8vo. [6], 222 pp. Fore-edge painting: 1) Nude man, lying down, performing fellatio on the nude women straddling above him. 2) Man, nude, masturbating.





Gareth and Lynette. London: Strahan, 1872. ¶ Small 8vo. [6], 136 pp. Fore-edge painting: 1) Full penetration scene of the man and woman, viewing from the man's rear. 2) Man and woman nude where he is performing fellatio on the woman.



Becket. London: Macmillan, 1884. ¶ Small 8vo. [4], 213, [3] pp. Fore-edge painting: 1) Man & woman in bed, nude, she manipulates his genitalia. 2) Nude embrace.





Tiresias and other poems, 1885. ¶ Small 8vo. viii, 203, [1] pp. Fore-edge painting: 1) Nude couple, the lady performing fellatio on the man. 2) Another position of the same, she with her back to the man, manipulating his genitalia.

PROVENANCE: Edwin Robinson, 1864 – Samuel Bronfman (1889-1971), Canadian businessman.

ORDERS TO:

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MEMBER: ABAA ILAB

α AS PER OUR PREVIOUS ANNOUNCEMENT, WE HAVE MOVED TO SWITZERLAND. The body is here but the books, most of them, are not. Our address and phone changes are shown here. This is an advance notice of our first bookshop, open to the public. The store faces the French Alps, situated behind the Palace Hotel, near the Gare, the local train station (which takes one to all points, starting with Geneva), and in better times an Italian restaurant is one of our neighbors – and a terrific Portuguese one just up the road. Montreux is famous for its annual Jazz Festival, Christmas displays, wine, and its picturesque beauty. And some of our former residents include artists, philosophers, rock & roll stars and an opera singer. My wife's medical office adjoins mine. We both welcome all to come and visit.