Masterpieces of Fore-edge Painting

FEATURING HIGHLIGHTS FROM THE COLLECTIONS OF
Noted Fore-edge Painting Collectors
Randall J. Moskovitz, MD,
Estelle Doheny & Zola E. Harvey

Jeff Weber Rare Books □ Montreux □ Switzerland
TWO OF THE GREATEST COLLECTIONS OF FORE-EDGE PAINTED BOOKS were brought together by Estelle Doheny and Randle J. Moskovitz. Doheny’s name and reputation on fore-edge paintings became well-known due to her great wealth, her own publications that highlighted her acquisitions, and Carl J. Weber’s 1949 edition on fore-edge painting history (supplemented a bit by his second edition in 1966). The Moskovitz collection has never been fully documented. Why were these collections important? It is largely because so many early and important fore-edge paintings made it into their collections. Now both are partly or largely distributed.

Few collectors ever have the motivation that Moskovitz and I shared in discovering the history of this field by the specimens one finds. We looked for provable specimens (early and by a known maker of fore-edge paintings), and important works from the finest artists and binders. Those pieces are more challenging to come across than the modern specimens that always dominate the current market. In the case of Moskovitz, his aim toward the history of these books was very much his pursuit.

Lesser known was the collection of Nancy Swan that was much based on a selection of fore-edges that were identifiable. She wrote a worthy thesis on the topic and thereafter she collected fore-edge paintings for the rest of her life – I know bringing her much pleasure.

Can one ever complete a collection like this? Not really. There is always something new that is unearthed. As the documentation of the volumes herein and their provenance shows, the understanding of the history of each of these books will bring rewards in the furtherance due to the study of their kind. For a field fraught with so much anonymity and so much deceit, the gathering of evidence and methods of proof to make plain, an uncharted history, is all honorable and telling. May each book bring a broader understanding.

This catalogue continues from catalogue 281, featuring highlights from the same collection of Moskovitz.
17th Century Specimens
16. Dionysius Carthusianus - Denis the Carthusian (1402–1471).

*Opusculorum D. Dionysii Carthusiani: pars secunda, quae tractat, I. De fructuosa temporis deductione. II. De mortificatione virifica, & reformatione interna. III. De profectu spirituali & custodia cordis. IIII. De perfectione charitatis.*
[München], [s. n.], 1603. [Fore-edge Painting].

¶ Small 12mo. [2], 760; [16] pp. Original full vellum; covers rubbed and soiled, minor worm trails on foot (margin) of first few leaves. No endpapers, ink and pencil notations to upper board verso and title page, ink stamp to title page verso: “Ad. Bibl. Acad.Lund.” + “Duplum / Bibliotheca / R. Monac” [Bibliotheca Regia Monacensis, Berlin (now called the Bavarian State Library], with related manuscript ownership mark at head of title, ink stamp to head and tail of text block, “STA.M.” Internally generally clean, minor foxing and thumb-soiling, fore-edge painting bright but washed, some dampstaining. Very good.


$ 750
Early, possibly contemporary(?), fore-edge painting to the closed edge depicting what may be a portrait of the author (undetermined) and under that is a key of letters indicating the author’s name: “DION”. The colors have bled enough such that the ‘scene’ splay (with difficulty) either way – though not a two-way fore-edge painting.
17. [BIBLE] The Holy Bible containing the Old and New Testaments. Newly translated out of ye Originall Tongues ... and revised. London: John Field, 1657. [Fore-edge Painting].

¶ 12mo. [1008] pp. Elaborately engraved title, signed by William Vaughan, title ruled in red. Contemporary straight grain black morocco stamped in gilt, spine stamped in gilt with gilt-stamped red morocco spine label, rebacked in black calf, marbled endleaves, all edges gilt; corners bumped and rubbed, moderate edgewear, inner joints secured with navy cloth. Light pencil notations.

Contemporary and extremely early British fore-edge painting depicting botanical motifs surrounding a centrally placed Biblical phrase. “... in thy word ...” A fine example of a mid-17th century British fore-edge painting, one which suggests the work of Charles or Samuel Mearne.

$ 1,350
PROVENANCE: Randall J. Moskovitz, MD, Memphis, Tennessee.
EDWARDS OF HALIFAX
18. **BIBLE 1785; Thomas WILSON, Bishop of Sodor and Man** (1663-1755); **Clement CRUTTWELL** (1743-1808), editors. *The Holy Bible. Containing the book of the Old and New Testaments and the Apocrypha ... With notes, by the Reverend Father in God Thomas Wilson, D.D. ... and various renderings ... by the Reverend Clement Cruttwell*. Bath: Printed by R. Cruttwell, sold by Rivingtons; Dilly; et al., 1785. [Fore-edge Painting by Edwards of Halifax].

¶ Three volumes. LARGE PAPER COPY. Thick 4to. Unpaginated. Original matching Edwards of Halifax bindings in Etruscan calf elaborately decorated in gilt, with palmettes, with five raised bands and dual gilt-lettered black morocco spine labels for each vol., gilt dentelles; all edges gilt, marbled endpapers; corners bumped, edgewear, joints weak, text block unevenly toned.
Bookplates [3] of William Hodgson with ink gift notation to front pastedowns; Estelle Doheny; Randall J. Moskovitz; early pencil notations to front free endpaper, ink gift inscription to front blank recto with manuscript note in light pencil pasted below. Very good.

$ 6,000

A TOUR-DE-FORCE specimen of Edwards of Halifax in Etruscan calf, each volume with a lovely fore-edge painting painted by the renowned artist(s) of Edwards of Halifax: Volumes I: The Last Supper; II: Chatsworth House; III: Tintern Abby.

The provenance of this volume is notable and seemingly starts with William Hodgson. Alice Millard was a maverick bookseller whose reputation for elegance and style were unsurpassed (certainly for anyone of the book trade), selling the set to Estelle Doheny, being a hugely significant addition to her grand fore-edge painting collection. With the dissolution of her great library through Christie’s there was a place also in the collection of Randy Moskovitz for this choice set. The set clearly represents the largest fore-edge paintings Edwards created and their artist made three splendid images.

PROVENANCE:
William Hodgson, Hertfordshire (pre-1819) – William and Elizabeth Hodgson, county of Durham, “from his uncle and namesake” (18 December 1819) – Alice Millard (1873-1938), 1934 (bookseller, Pasadena) –

[above] Engraving of Chatsworth House, from 1776. See fountain right of center. This view (from a different perspective) is similar to the fore-edge painting.
Christie’s (Doheny IV, 1988) incorrectly notes that the painting of Chatsworth House to Volume II scene includes Paxton’s Emperor Fountain (completed in 1844). It does not [see above].


¶ 12mo. Unpaginated. Bound in contemporary full straight grain tan morocco, single ruled in gilt, spine gilt-stamped with title, single solid gilt roll to edges, inner dentelles gilt; marbled endpapers, all edges gilt; corners bumped, moderate edgewear, joints starting, some gutters overextended, spine somewhat worn and soiled, somewhat foxed and soiled. Very good.

$1,750

Contemporary charming fore-edge painting depicting a riverfront scene with a fisherman in a boat with a church in the background. The Paris: Didot, 1791, edition was one where Edwards of Halifax painted on a lot of copies, probably more this
imprint than any other. This suggests both that they had a lot of copies to distribute, and that the firm felt this was a popular piece among their clients.


12mo. Unpaginated. Binding in the style of Edwards of Halifax; vellum with Greek meander frame in gilt with single gilt rule inside and outside frame and gilt botanical motif, spine decorated and lettered in gilt. Corners just bumped, boards bowed, moderate edgewear, soiled, somewhat rubbed, amateur repair to 2-inch split in upper board. Inner dentelles gilt, marbled endpapers, minor worming to front hinge. Internally generally clean and tight, light intermittent soiling. Very good. $ 1,250

PROVENANCE: From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee


$ 1,500

A fine specimen of the work of the famous Edwards of Halifax bindery with fore-edge painting by the bindery, a charming well-painted and well-preserved depicting bucolic landscape scene of an English estate. Edwards of Halifax bindery was innovative and brought back the lost art of fore-edge painting. They were also responsible for several signature style bindings, including most prominently their Etruscan calf treatment and the under-vellum scenes applied to the covers.

FOLLOWERS OF EDWARDS:

POSSIBLY BY STAGGEMEIER & WELCHER


Superbly painted early [contemporary] fore-edge painting depicting a large English country home. The artist of this piece is the same or copying the fine work of Edwards of Halifax, or possibly even Taylor & Hessey binders. This raises the question or consider the possibility that one of Edwards’ artists is also working for either Staggemeier & Welcher or Taylor & Hessey later. This binding is unsigned.


THE
CHASE,
FIELD SPORTS, RURAL GAMES,
AND
OTHER POEMS;
BY
WILLIAM SOMERVILLE.

WITH
A LIFE OF THE AUTHOR.

EDINBURGH:
Printed by James Ballantyne & Co.
FOR JOHN BALLANTYNE AND CO. HANOVER STREET,
EDINBURGH.
1812.
From the Collections of Estelle Doheny & Mrs. Gladys McKenney Molony

   London: Longman, Hurst, Rees, Orme, Brown, and Green, 1825. [Fore-edge Painting by Taylor & Hessey].


$ 4,800
With a beautiful fore-edge painting of Eton [unlabeled]. There is no bookplate, but this book was part of the Doheny collection. From the *Estelle Doheny Fore-edge Painting* collection, with her inventory number in the rear.


The Pleasures of Hope,

With Other Poems.

By Thomas Campbell.

A New Edition.

London:

Printed for Longman, Hurst, Rees, Orme, Brown, and Green, Paternoster-row; and for Stirling and Knox, Edinburgh. 1825.

To

With many other respects,

From your affectionate,

[Signature]

¶ Taylor and Hessey Binding. 2 volumes in 1. Small 12mo. Unpaginated. Bound by Taylor and Hessey in full maroon straight grain morocco decorated in gilt and blind, spine decorated in gilt with five raised bands, partial gilt roll to edges and binder’s stamp in gilt to fore-edge, all edges gilt, inner dentelles gilt, brown endpapers; corners bumped, moderate edgewear,
joints starting, minor dampstaining, somewhat rubbed and soiled. Early ink ownership to front pastedown: Violet Ekins, May 5, 1889 – “A present from J. Crawley, Mary A. Crawley, Lenton.” Very good.

$ 3,500

With a fine fore-edge painting by Taylor and Hessey depicting an English country hillside with a large cathedral atop the hill surrounded by forest trees. Taylor & Hessey bindings with contemporary fore-edge paintings by the ‘house artist’ are among the highest quality fore-edge paintings ever painted. They survive in various states of condition, but still quite distinguished in quality. The Taylor & Hessey bindery uniquely signs their name to the lip of the fore-edge on the boards (sometimes quite worn, as in this case, but still clearly understandable).

THE BOOK OF
COMMON PRAYER,
AND ADMINISTRATION OF
THE SACRAMENTS,
AND
OTHER RITES AND CEREMONIES
OF
THE CHURCH,
ACCORDING TO THE USE OF THE
United Church of ENGLAND and IRELAND.
TOGETHER WITH
THE PSALTER OR PSALMS
OF
DAVID,
Pointed as they are to be sung or said in Churches.

LONDON:
PUBLISHED FOR JOHN REEVES, ESQ.
One of the Patentees of the Office of King's Printer.
SOLD BY G. AND W. NICOL, BOOKSELLERS TO HIS MAJESTY,
PALL MALL; AND
SCATCHARD AND LETTERMAN, AVE-MARIA-LANE.

C. Winstanley, Printer, Mill, Chiswick.

¶ 2 volumes. Small 8vo. x, [2], 368; iv, [4], 368 pp. Original full crimson straight-grained morocco, all edges gilt – binding signed on the fore-edge “BOUND BY TAYLOR & HESSEY”; rear joint of vol. II reinforced with kozo. Leather bookplate [“Victorix Fortunae Sapientia”= Wisdom is the conqueror of fortune] of William Loring Andrews. Very good. $ 1,250

A fine example of the wonderful craftsmanship from a master binder, Taylor & Hessey, whose fore-edge paintings were the best of their day (and one of the best ever). With two fore-edge paintings; on the first volume is a view of Cowper’s cottage at Olney, where he lived, and on the fore-edge of the second volume, a scene of Olney Bridge.


“Painting the fore edge of a book is a bibliopegic practice of long standing, which fell into disuse, but was revived in England about the close of the last century, principally by Edwards, a binder, of Halifax, to whom every book with a painted fore-edge of sufficiently early date is now ascribed. The painting is done under the gilding and is invisible until the book is opened and the edges of the leaves drawn obliquely apart when a picture in colors discloses itself to view.” – W.L. Andrews, *Sextodecimos et infra*, Scribner’s, 1899.
[25] A typical binding signature from TAYLOR & HESSEY


¶ Third edition. 12mo. 328 pp. Taylor and Hessey binding; full contemporary calf with geometric center panel stamped in black, gilt, and blind and decorative filigree gilt frame, gilt spine, three raised bands, all edges gilt, pale red endpapers; some soiling and offsetting, front hinge starting, small remnant of removed sticker to front free endpaper verso. Manuscript label for fore-edge painting tipped in. Very good.

$ 1,850

Fine contemporary fore-edge painting by Taylor & Hessey binders, depicting “Pope’s House, Twickenham.”
Inscription most likely by the artist

“Pope’s House – Twickenham”
THE WORLD BEFORE THE FLOOD.
A POEM,
IN TEN CANTOS;
WITH OTHER OCCASIONAL PIECES;
BY
JAMES MONTGOMERY,
AUTHOR OF THE WANDERER OF SWITZERLAND, THE
WEST INDIES, &C.

"Of one departed world,
"I see the mighty shadow."
Young’s Night Thoughts, IX.

THIRD EDITION.

LONDON:
PRINTED FOR LONGMAN, BURTST, REES, ORME, AND
BROWN, PATERNOSTER-ROW.
1814.
JOHN T. BEER

FIRST PERSON TO SIGN HIS FORE-EDGE PAINTINGS

& ALSO PAINTED ON BOOKS FROM HIS PERSONAL LIBRARY
Extremely Rare: A Fore-edge Painting on an Incunable

27. **HOLLEN, Gotschalcus** (c. 1411-1481). *Praeceptorium Divinae Legis*. Cologne: Johann Guldenschaff, 1481. [Fore-edge Painting by John T. Beer, signed].

First edition. Small folio. 311 of 314 leaves; CCXII and CXV supplied in early manuscript, lacking [a1, blank]. Gothic type, rubrications in red or blue, leaves 90-132 with paragraph marks, initial strokes, and underlining in red; first four leaves with repairs to fore-edge margin, some dampstains. BOUND in full 19th century polished calf over wooden boards and decorated in blind, five raised bands, gilt spine lettering, decorative blind roll to edges, inner dentelles stamped in blind, marbled endpapers; moderate edgewear, joints starting, rear joint partially split, rubbed and worn with some losses, small sticker to upper board. Housed in modern custom brown cloth clamshell case, spine lettered in gilt, minor edgewear. Very good.

$ 13,500

Fore-edge painting by John T. Beer depicting “Monastic Ruins at Mount Sinai,” signed & dated 1895 in the lower left corner. [NOTE (see below): ‘yellow’ circle marking the location of Beer’s signature on the painting]. Beer inscribed the title of the fore-edge scene on his bookplate and also on a rear endsheet. This is one of four books from the fifteenth century that Beer painted a fore-edge painting on.


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John T. Beer’s bookplate, with his hand-written title of the fore-edge painting.
[27] Beer’s handwriting. NOTE: “Book Binding” annotation is with a coded series of numbers, probably costs, that Beer recorded in many of his books.
HELEN RIVIERE HAYWOOD

SUCCESSOR TO MS CURRIE – NOTED CHILDREN’S AUTHOR & ILLUSTRATOR
The Deposition from the Cross
for Bartolommeo
Estelle Doheny’s Copy with a Splendid Fore-edge Painting by Helen Haywood (1907-1995)


¶ 8vo. Unpaginated; some foxing. Contemporary full straight grain black morocco single ruled in gilt, spine stamped and lettered in gilt with five raised bands, all edges gilt, marbled endpapers; corners bumped, moderate edgewear, joints starting. Book label of Estelle Doheny to front pastedown, somewhat rubbed and soiled, front hinge starting, early ink ownership to second front blank “S. Scott.” Very good. $ 2,350

Fore-edge painting by Miss Helen R. Haywood depicting “The Deposition from the Cross [after] Fra Bartolommeo,” with Haywood’s distinctive light brown manuscript ink label to front blank, circa mid-20th century.


[31] NOTE: Helen Haywood’s inked inscription on the fore-edge side of the front free endpaper
Zola E. Harvey’s copy

This Fore-edge Painting on the Cover of Carl J. Weber’s 1966 book

8vo. xlviii, [9]-368 pp. Later full tree calf decoratively ruled in gilt, spine decorated in gilt with 5 raised bands, gilt-stamped brown morocco spine label, gilt inner dentelles, all edge gilt, marbled endpapers; somewhat crudely rebacked with portion of original spine laid down, corners refreshed, moderate edgewear, rubbed and worn, somewhat foxed, some offsetting. Housed in custom brown quarter brown morocco & brown-cloth slipcase, box with five raised bands and gilt spine title, brown cloth chemise. Bookplate of Zola E. Harvey, Msgr. Francis J. Weber (bookplate, rear pastedown). Very good.

Second edition (first Edinburgh edition). This fore-edge painting is one of the most widely recognized fore-edge paintings because it was the cover-piece for Carl J. Weber’s 1966 edition which was based on the fore-edge painted specimens in the Zola E. Harvey book collection. Harvey owned HARVEY HOUSE publishers, who published the 1966 second edition of Carl Weber’s history of fore-edge painting.

With a lovely fore-edge painting by Helen R. Haywood (1907-1995), depicting a portrait of “Burns” and “The Birthplace [Burns Cottage]” with Haywood’s distinctive light brown manuscript ink titles applied to the upper edge of the front endpaper. Painted circa late 1940s-1950s.

Helen Haywood (1907/8-1995) was a famous children’s book illustrator and writer. She painted with the use of just one eye (she had a childhood accident with a knife that resulted in the loss of use of one of her eyes). Her work was always on commission and usually done for one of several British booksellers. The exception, most notably, was Inman’s of New York City. Nathan Laden, who first worked for the firm (as a buyer) and then bought Inman’s, would be in touch with Haywood and asked her to paint numerous fore-edge paintings on bindings he choose and sent to her.

Gibson and McKie, *The bibliography of Robert Burns*, p. 5; From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.

¶ Third edition. Two volumes. 8vo. 316; 324 pp. Illustrated with engraved frontispiece by Anker Smith after E. F. Burney. Contemporary full mottled calf decorated in gilt, spine decorated in gilt with black calf spine labels lettered in gilt, single solid gilt roll to edges, gilt inner dentelles, marbled endpapers, all edges gilt; rebacked with original spines laid down, spines worn with some losses, worn. Housed in terra cotta cloth slipcase; small sticker applied to top panel. Very good. $1,750

With two lovely fore-edge paintings painted by Helen R. Haywood: Volume I depicting “Brough Castle”, and Volume II depicting a portrait of “[Thomas] Gray” and “Stoke Poges Church.” With Haywood’s distinctive light brown manuscript ink titles. Painted circa mid-20th century, ca 1933-1948. Most of Haywood’s fore-edge paintings were issued with cloth slip-cases.


Ninth edition. 12mo. 78 pp. Illustrated with woodcut head- and tailpieces and initials. PRESENTATION BINDING: contemporary full red calf decorated in gilt, gilt spine, 5 raised bands, inner dentelles gilt, marbled endpapers, green ribbon marker, all edges gilt; corners bumped, moderate edgewear, joints starting. Housed in later red cloth slipcase. Very good. 

With a DOUBLE FORE-EDGE PAINTING painted by Miss Helen R. Haywood (1907-1995) showing “Gopsall Hall, Leicester” and “Pulborough, Sussex.” Haywood was active painting fore-edges from 1927, but more after 1940 when Currie had passed. In her youth she had an accident and lost the use of one eye. She continued to paint until c.1948 and after that, at some point, she lost use of use one good eye and discontinued. Her skill as an artist was magnificent, with great clarity, a excellent sense of what belongs on the edge of the book and always painted with care and distinction. Her great grandfather was the famous binder Robert Rivière (d.1882), whose firm continued with his name, and who gave her commissions probably in hopes of replacing the retired Currie. Haywood did not sign her fore-edge painting work, and yet she also produced a great many drawings, for other commissions (mostly for the books she illustrated), and these are often signed. Nonetheless the style for her artwork differs from the children’s books to the fore-edge paintings.

PROVENANCE: Samuel Charles Reynardson, born July 30, 1740 [Holywell, Lincolnshire, England]. He died in 1776 in Lisbon, Portugal. The binding upper cover has the gilt-stamp marking the birth of Sam. Char. Reynardson, born July 30, 1740. He was the son of Samuel Reynardson and Sarah (Knipe) Reynardson. From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.

THE CHRISTIAN HERO: AN ARGUMENT
Proving that no PRINCIPLES BUT THOSE OF RELIGION Are Sufficient to make a GREAT MAN.

London: Printed for J. and R. Tonson in the Strand. M DC XLII.
Only Known Helen R. Haywood Fore-Edge Painting Signed with Her Initials

¶ Small 8vo. iv, 738 pp. Portrait frontispiece (of Lady Clara Vere de Vere), title-vignette and 6 other mounted
sepia photographic illustrations by Jennings, with text captions. Later half gilt-stamped navy calf over blue cloth,
spine with five raised bands, all edges gilt, marbled endpapers; front hinge starting, gutter cracked at pages 736-
737, somewhat foxed, minor wear to gilt on edges. Housed in blue cloth felt-lined slipcase (slip-case is
contemporary with the fore-edge painting). Bookplates of Irene H. Jensen; Randall J. Moskovitz. Very good.
$ 3,500

With a lovely fore-edge painting by Helen R. Haywood (1907-1995), depicting a landscape view with a cathedral,
manor house, and ruins in the background, inscribed “With foredge painting by: Helen Haywood,” to
frontispiece tissue guard. THIS IS THE ONLY KNOWN FORE-EDGE PAINTING WITH HAYWOOD’S
INITIALS IN THE PAINTING: HRH [bottom right corner]. Likely this is one of the earliest of Haywood’s
fore-edge painting work because later she had established a pattern of inscribing the fore-edge painting titles on
the books (not done here) and she never signed her work. We do know that her earliest work was done by
copying Currie and that was heavily influenced by her relative working at the Rivière bindery.

John Payne Jennings (1843-1926), a long-time resident of Ashtead, was a known free-lance photographer: “He
took many panoramic and scenic views of various parts of England for use by railway companies in encouraging
tourism, and was expert in producing coloured versions for exhibiting in railway carriages and stations. He also
produced photographs to accompany the works of famous poets such as The Works of Alfred, Lord Tennyson
(1889). The Ashtead base for this commercial activity was the Greville Works where he built his own studio. He
became a considerable owner of property and land, including the entire Greville Park Estate.” “He was a
member of the Royal Photographic Society - RPS from 1878 to at least 1887.” [Ashtead]

Memphis, Tennessee (2016, receipt laid in).
NOTE: The only known fore-edge painting with Helen Haywood’s initial signature on the painting. I have seen many of her paintings and while she commonly signed her drawings, that was not her practice for the fore-edges.

[32] Typical cloth box used for most of Helen Haywood’s fore-edge paintings
THE WORKS
OF
ALFRED TENNYSON
POET LAUREATE

LONDON
KEGAN PAUL, TRENCH, & CO., 1 PATERNOSTER SQUARE
1882

[32]
NOTE: Inscription, “With Foredge Painting by Helen Haywood”
MARTIN FROST
33. **CICERO, Marcus Tullius** (106 BC-43 BC); **DUNCAN, William** (1717-1760); **WHITWORTH, Charles** (1752-1825). *Select Orations of M. T. Cicero. Translated by Professor Duncan and interspersed with a variety of notes . . . Adapted to the English Reader by Sir Charles Whitworth.* London: Printed by T. J. Carnegy for G. Keith and sold by J. Johnson & J. Walter, 1777. [Fore-edge Painting].
¶ Two volumes. 8vo. iii, [1], 366; [2], 452 pp. Original full Etruscan calf by Edwards of Halifax elaborately decorated in black and gilt, with palmettes, raised bands, gilt-stamped spine and dual gilt-lettered black leather spine labels, decorative gilt roll to edges, all edges gilt, gilt inner dentelles, marbled endpapers; each volume professionally rebacked with original spines laid down, corners renewed, edges, moderate edgewear, worn, minor foxing. Remnant of removed bookplate to front pastedowns. Early ink ownership signature of C. Holte. Very good.

$ 2,000

With two superbly painted fore-edge paintings, after Humphry Repton (1752-1818), by Martin Frost depicting bucolic countryside landscapes with an English estate in the background. Frost’s initials [ ] are found to the far right of the fanned edge of the first volume. Painted in 2000 for a Chelsea bookseller, but in a style and utilizing tones suggestive of an 18th century landscape painting on a fore-edge.


SELECT
ORATIONS
OF
M.T. CICERO;
TRANSLATED
By Professor Duncan,
AND
Interlarded with a Variety of Notes,
Explanatory of the Persons, Manners,
And Customs of the Romans:
Adapted to the English Reader
By Sir Charles Whitworth.

VOL. I.

LONDON;
Printed by T. J. Carter,
In G. Keith, in Nicaea-Dean-street,
And sold by J. Johnson, St. Paul’s Churchyard,
And J. Walker, Charing-Cross.
[33]
CLARE BROOKSBANK

8vo. xii, 587 pp. Illustrated with frontispiece and engraved title; some foxing chiefly. Contemporary full red morocco decorated in gilt and blind, gilt decorated spine with 5 raised bands, gilt roll, all edges gilt, inner dentelles gilt, by “B. West Binder, St. James’s Wk. Clerkenwell” (his blind-stamp on rear pastedown); corners bumped, somewhat rubbed. Pencil bookseller code: 12788. Very good.

$ 1,350
Beautiful modern fore-edge painting depicting four women playing instruments and dancing in a garden in a Pre-Raphaelite style by Clare Brooksbank, a painter who often uses Pre-Raphaelite scenes. Painted circa late 1988-2010 and probably for Harrington’s.

THE
LIFE
AND
POETICAL WORKS
OF THE
REV. GEORGE CRABBE.
EDITED BY HIS SON.
COMPLETE IN ONE VOLUME.
WITH PORTRAIT AND VIGNETTE.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1847.
THE
HOLY BIBLE
CONTAINING THE
OLD AND NEW TESTAMENTS
TRANSLATED
Out of the Original Tongues:
AND
WITH THE FORMER TRANSLATIONS DELICITELY COMPARED AND REVISED,
BY HIS MAJESTY'S SPECIAL COMMAND.

Appointed to be read in Churches.

CAMBRIDGE
PUBLISHED BY JOHN WILLIAMS,
PRINTED BY JOHN JAMES,
AND SOLD BY R. G. AT NO. 102 ALBION STREET, AND WINTERBURY PLACE, FLEET STREET;
J. JAMES, 15 HENRY STREET, BRISTOL, THOMAS A. P. PETERS (WREN), LONDON;
AND J. KENTON & J. W. CAMPION.

1821
35. **[BIBLE 1821]; Church of England. *The Holy Bible. Containing the Old and New Testaments* . . .**


Folio. Unpaginated; 59-line format, double column; lightly foxed. Original full plum calf decorated in gilt and blind, spine decorated in gilt and blind and dark green leather spine label lettered in gilt, decorative gilt roll to edges, all edges gilt, inner dentelles gilt, yellow endpapers; expertly rebacked. Inked family record. Very good.

$ 4,250

WITH 10 FINE BIBLICAL VIGNETTES PAINTED ON THE FANNEDE EDGE: Harrington-commissioned two-way fore-edge painting, with the text block opened from the middle, the left and right-facing fanned fore-edge leaves with five framed panels (on each side) of Biblical scenes. Painted circa late 1990s, commissioned by Harringtons of London.

$ [detail]
ANNOTATED DICTIONARY
OF FORE-EDGE PAINTING
ARTISTS & BINDERS

with a CATALOGUE RAISONNÉ of
Miss C. B. Currie

BY
Jeff Weber

Annotated Dictionary
of Fore-Edge Painting
Artists & Binders

The Fore-Edge Paintings of
Miss C. B. Currie
with a
Catalogue Raisonné

Jeff Weber

Jeff Weber Rare Books
Los Angeles, California, 2010

¶ 10 x 7 inches. [xii], 421, [3] pp. Illustrated throughout (many in full color), indexes. Cloth, dust-jacket. New. W0020 [Published at $400]

$ 125

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 1,000 copies, printed and designed by Patrick Reagh, Printers.
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The other part is a full history of the mysterious Ms C. B. Currie, one of the most important fore-edge artists from England in the twentieth century and the only artist to have numbered her editions. This project was challenging since no record of her entire fore-edge work exists and her own identity has been unknown until recently.
ABOUT THE AUTHOR: Born Cambridge, Massachusetts, Weber grew up on Stanford University campus, attended UCLA (BA on Middle Eastern History) and Indiana University (Masters of Library Science). Worked with Jake Zeitlin at Zeitlin & Ver Brugge Booksellers, Los Angeles (1978-1987); started Jeff Weber Rare Books.
in 1987, specializing in the history of science & medicine, history of the book & printing. Weber is recognized as the foremost authority on the history of fore-edge paintings as a result of collecting, study, lectures and articles. In 2006 he issued a monograph on the fore-edge paintings of English book collector, poet and artist John T. Beer, the first man known to regularly sign his fore-edge paintings. This book became the first complete study of a fore-edge artist, includes a catalogue raisonné, and traces the movement of every book Beer painted, placing many in private & public collections.

SUPPLEMENTAL NOTE: Those who are interested may wish to obtain a copy of the latest issue of THE BOOK COLLECTOR (London) where I have an article pertinent to this catalogue on fore-edge paintings:


One can acquire copies from THE BOOK COLLECTOR: [online]
www.thebookcollector.co.uk

And, if I may, an annual subscription to this scholarly journal would support their needs. The articles contained therein are written by leaders in their fields and offer a wide range of topical news in the trade.
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