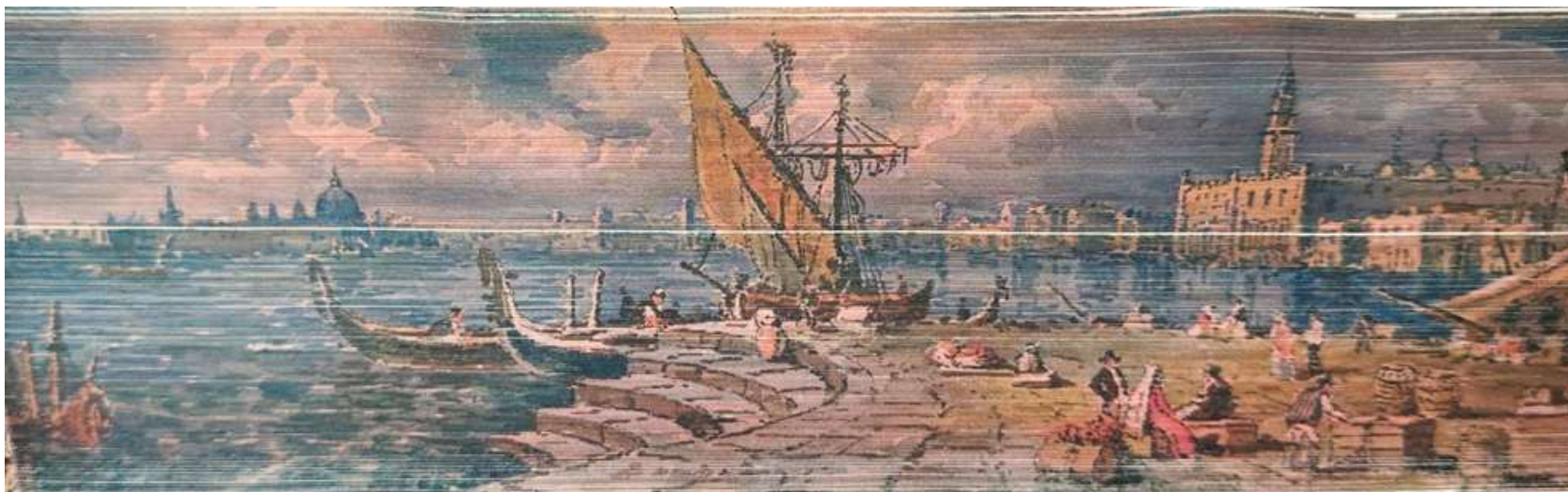


MASTERPIECES OF FORE-EDGE PAINTING



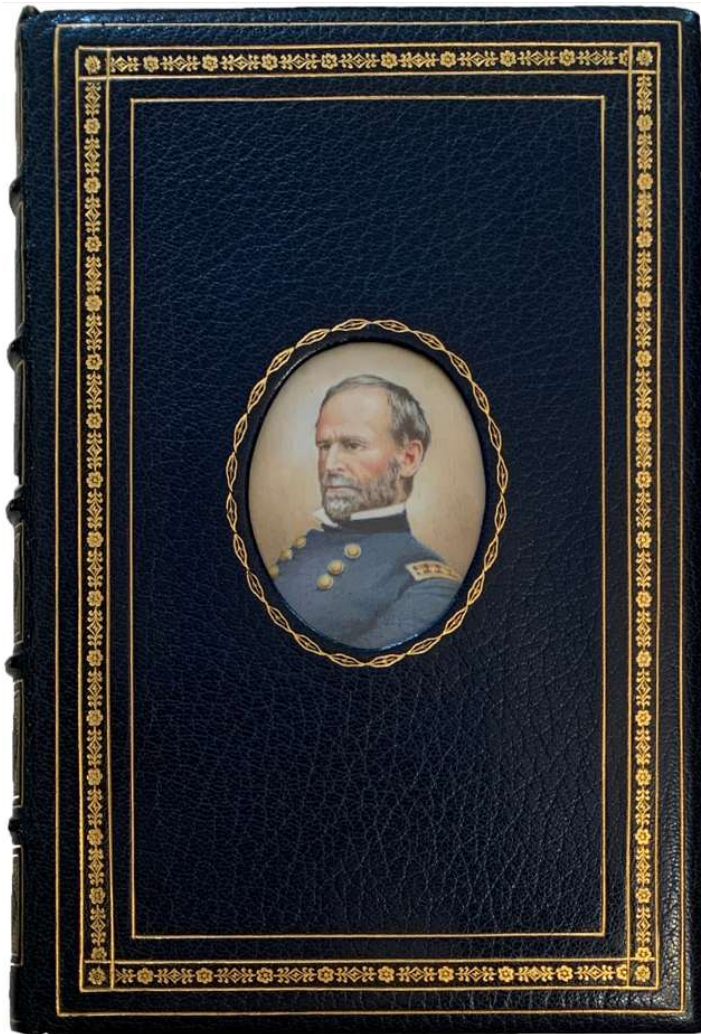
[42 BYRON]

CONTINUING WITH HIGHLIGHTS FROM THE COLLECTIONS OF
NOTED FORE-EDGE PAINTING COLLECTORS

Randall J. Moskovitz, MD – Estelle Doheny – Zola E. Harvey – Bernardine Murphy – Dorothy Jayne Pedrini Shea – & Matt Wyse

WITH ADDITIONS

J E F F □ W E B E R □ R A R E □ B O O K S □ N E U C H Â T E L □ S W I T Z E R L A N D



50 [COSWAY-STYLE BINDING WITH FORE-EDGE PAINTING]
William Tecumseh Sherman (1820-1891), leading his troops in the Civil War

EARLY MASTERS OF FORE-EDGE PAINTING

The image shows the fore-edge of a book with a landscape painting. The painting depicts a wide, flat landscape with a body of water in the foreground, a line of trees, and rolling hills in the background. The colors are muted, with browns, greens, and blues. The text 'Frye of Halifax' is overlaid in a large, white, serif font. Above the painting is a decorative marbled paper border with swirling patterns in blue, red, and black. Below the painting is a red velvet binding with a gold floral pattern.

Frye of Halifax

CATALOGUE 330 □ FORE-EDGE PAINTINGS

JEFF WEBER RARE BOOKS

Frye of Halifax



40. **SCOTT, Walter** (1771-1832). *The Lady of the Lake. A poem*. Edinburgh: John Ballantyne & Co., 1811. ¶ Ninth edition. Octavo. [viii], 433, [1] pp. Frye of Halifax binding; Contemporary red straight grain morocco single ruled in gilt with gilt-stamped spine and single solid gilt roll to edges, all edges gilt, inner dentelles gilt, marbled endpapers, with original pink binder's ticket "Bound by / B. Frye / Halifax"; corners bumped, moderate edgewear, joints starting, rubbed and scuffed. Internally generally clean, red and white ribbon marker detached but laid in with minor offsetting. Good. [FF2498]

\$ 2,000

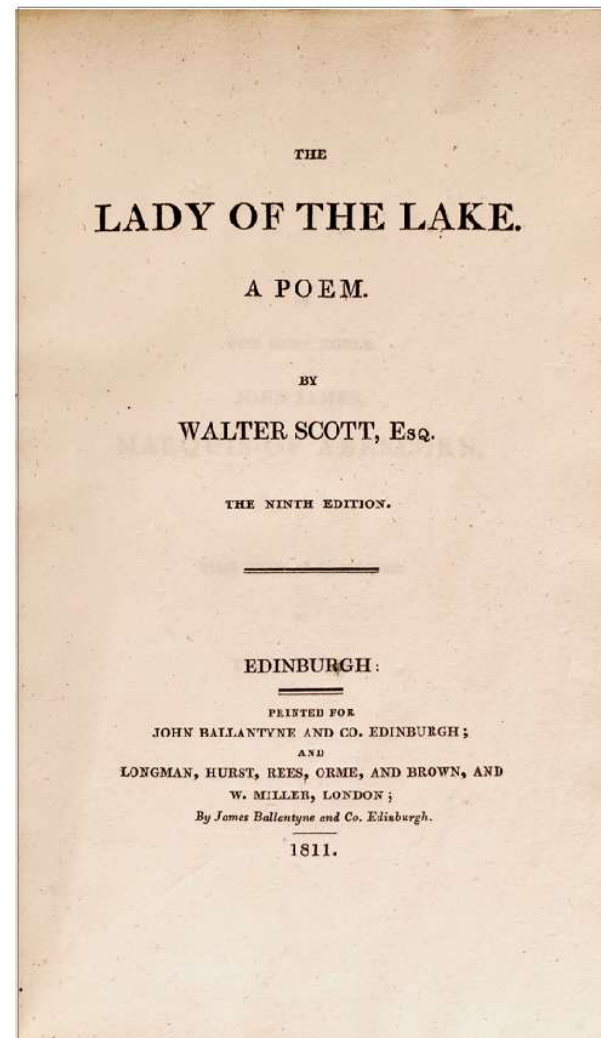
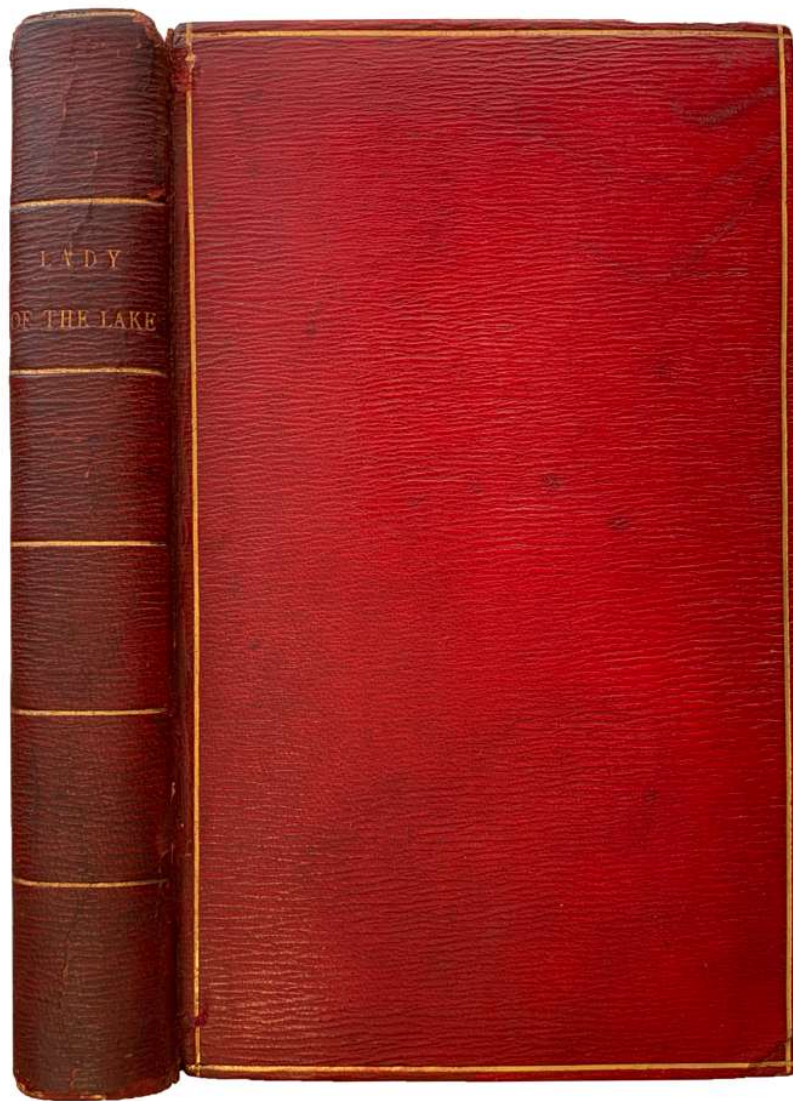
RARE BARTHOLOMEW FRYE BINDING WITH CONTEMPORARY FORE-EDGE PAINTING. Frye fore-edge paintings are very rare. This volume with an original, contemporary to the imprint date, fore-edge painting depicting "Loch Catherine," [also called "Katrine"] painted for Bartholomew Frye, after an old aquatint engraving.

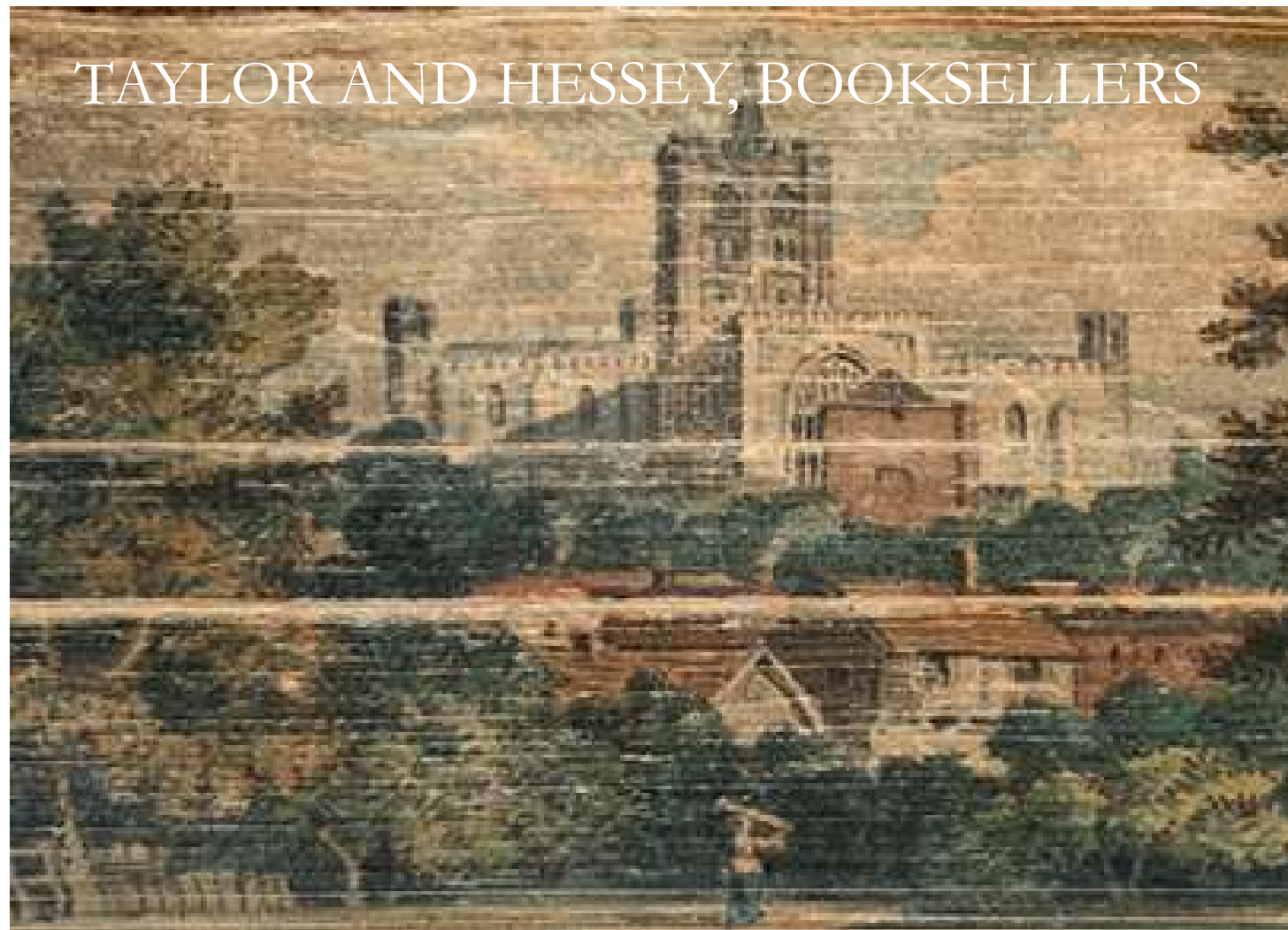


PROVENANCE: H. Reynolds (early bookplate) – H. Rathbone (signature) – James Cummins Bookseller, New York [\$2,500 – Nov. 2002] – Randall J. Moskovitz – Heritage Auction – Jeff Weber Rare Books.



§ William B. Todd; Ann Bowden, *Sir Walter Scott: A Bibliographical History 1796-1832*, Oak Knoll, 1998, 47Am; Weber, L. Jeff. *Annotated Dictionary of Fore-edge Painting Artists & Binders*, (2010), pp. 153-159.





TAYLOR AND HESSEY



[41] Church of England [enlarged]

41. **Church of England.** *The Book of Common Prayer*. [With:] *A New Version of the Psalms of David . . . by N. Brady, and N. Tate*. London, John Reeves, [no date. 1801?]. ¶ 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. [FF2516]

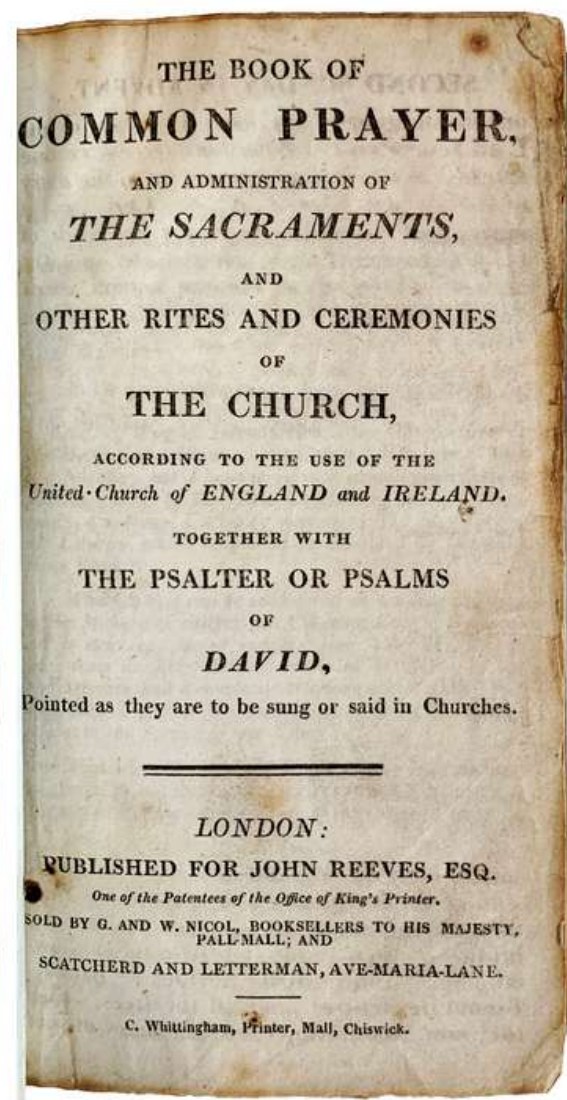
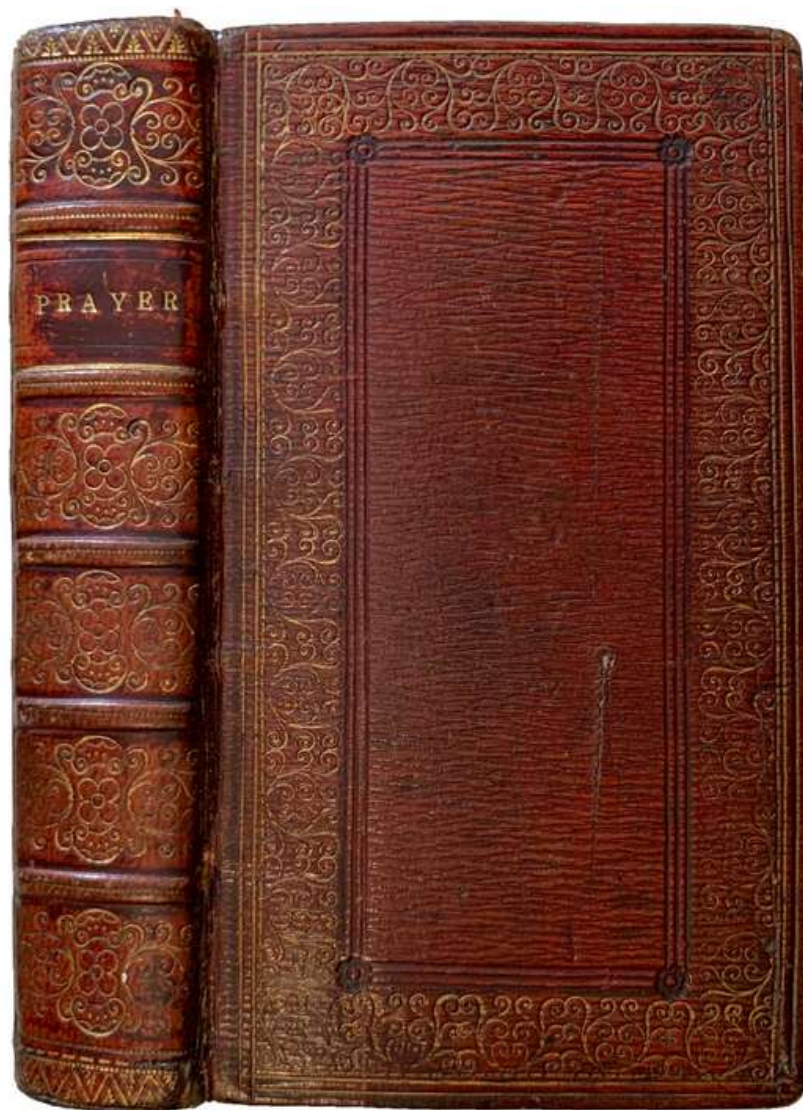
\$ 2,250

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).

As this fore-edge painting is contemporary with the binding and imprint, having been executed by Taylor & Hessey, then by inference, the provenance for the volume are also names of persons who owned this as a fore-edge painting.

PROVENANCE: Violet Ekins, May 5, 1889 – "A present from J. Crawley, Mary A. Crawley, Lenton."

§ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 247-250. From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.



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,

Printed 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

SCATCHERD AND LETTERMAN, AVE-MARIA-LANE.

C. Whittingham, Printer, Mall, Chiswick.



*Painted for
Marks &
Company,
London*

Venice.

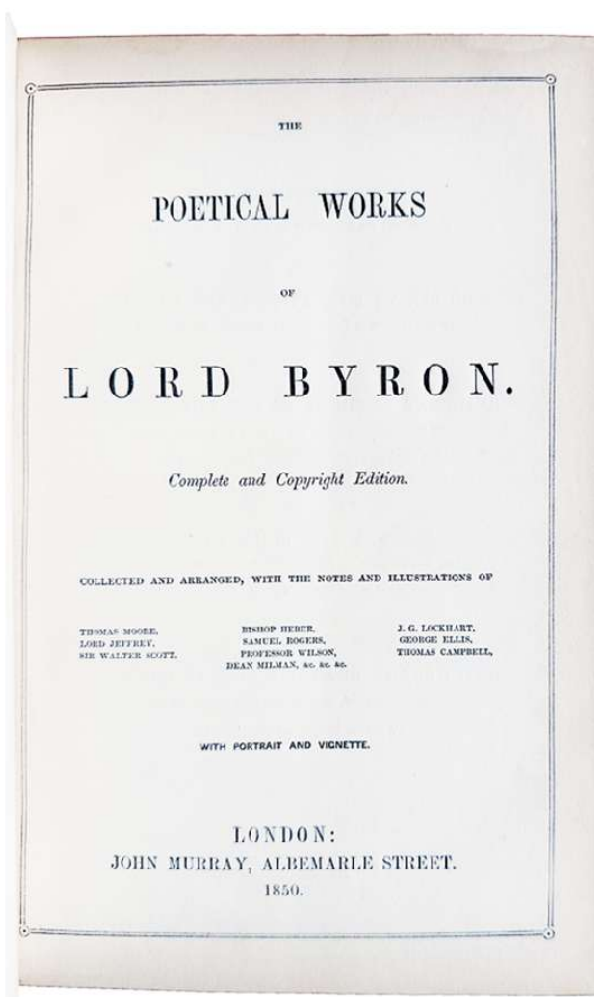
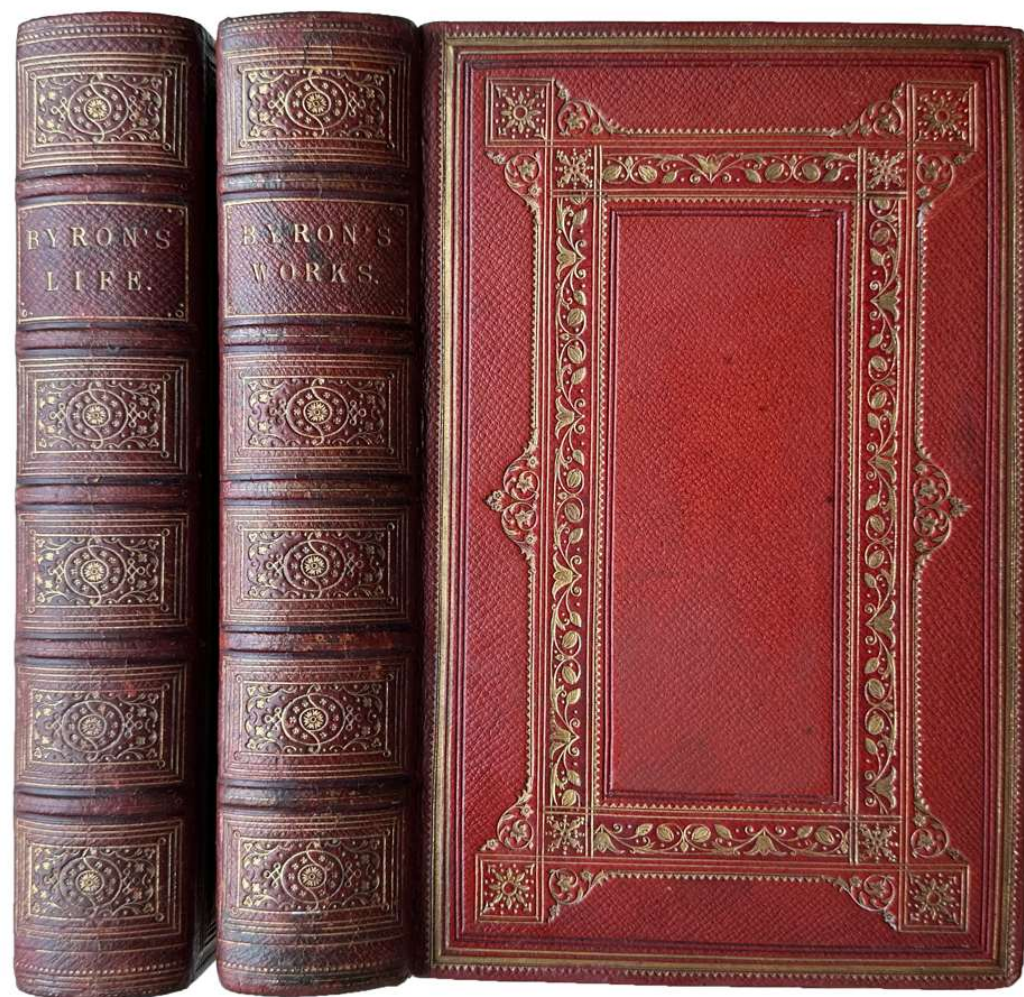
(above)



Verona.

P 327

(below)



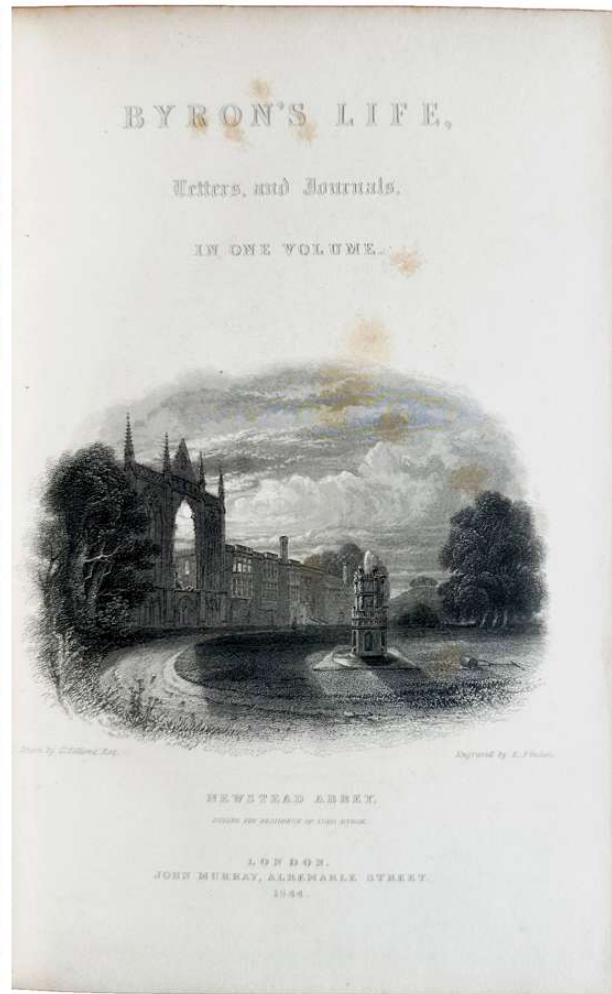
42. **BYRON, Lord George Gordon** (1788-1824); **MOORE, Thomas** (1779-1852). *The Life of Lord Byron. With his Letters and Journals, and illustrative notes.* [with]: *The Poetical Works of Lord Byron. Complete and Copyright Edition. Collected and arranged, with the notes and illustrations of . . .* London: John Murray, 1844, 1850. ¶ Two volumes. Royal 8vo. xix, [1], 735; viii, 827 pp. Engraved frontispiece, engraved half-title showing Newstead Abbey, index. Original full crimson extra-gilt morocco, raised bands and gilt embellished compartments, a.e.g.; joints scuffed, spines dulled, shelf wear. Bookplate of Bernardine Murphy. Presentation labels “Selected from the Great Exhibition of 1851” within both volumes. Very good.

\$ 2,250

With fore-edge paintings of “Venice” and “Verona” p. 327, by the ‘Dover’ painter (working for Marks & Co.), circa 1920s/1930s. This artist was very active and very skilled. Their work is very identifiable as the watercolors selected are applied in a manner uniquely recognizable. Further their handwriting, the titles of the paintings, is also regular. Finally, this artist uses the painting surface well and fills the scenes. The blue-gray-white bustling clouds are found in many of these paintings, the technique of painting the people, also – similar from painting to painting. The aspect of pointing to the text page 327 for the mention of Verona, is also proof that the artist was paying close attention to the topic of the scenes and assuring that they are a good fit for the book.

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. Murphy clearly collected fore-edge paintings as he had several in his personal library.

§ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 98-103.



Murphy's bookplate



116/1/24
King's College Chapel Cambridge.

Marks & Company artist's handwriting (inked); book number perhaps with a date (likely a bookseller's hand)

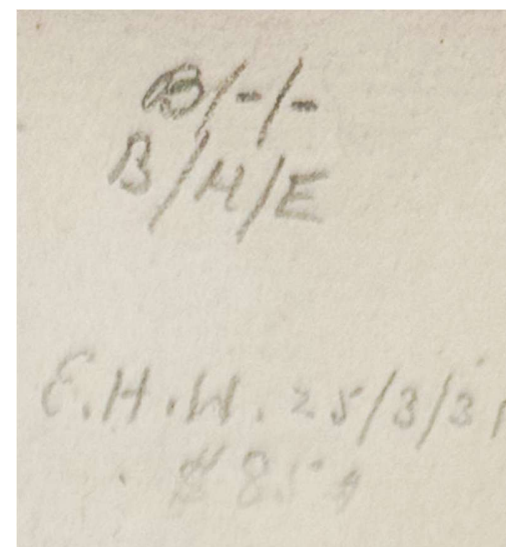
Painted for Marks & Company, London

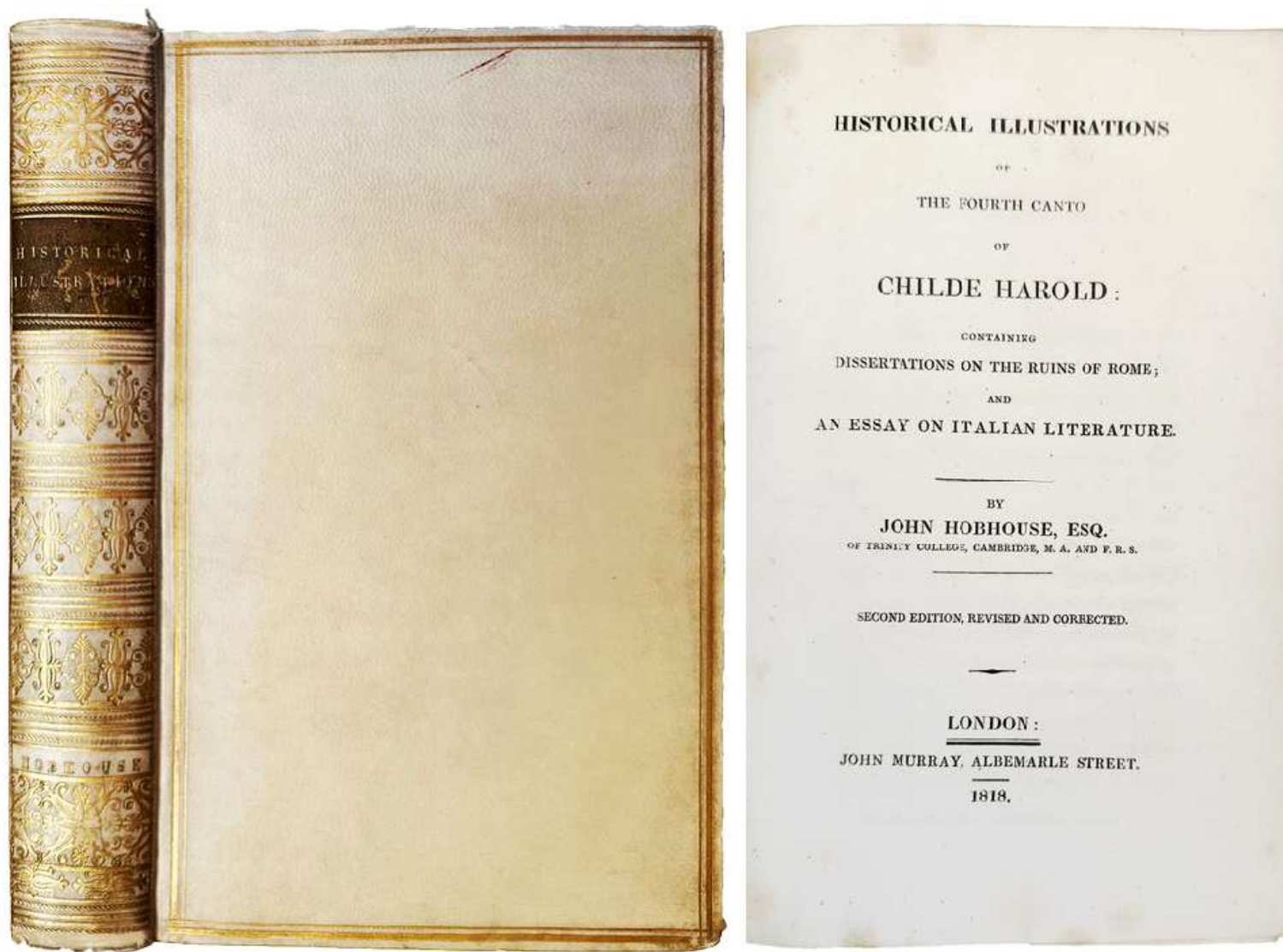
43. **HOBHOUSE, John.** *Historical Illustrations of the fourth canto of Childe Harold: containing dissertations on the ruins of Rome; and an essay on Italian literature. Second edition, revised and corrected.* London: John Murray, 1818. ¶
8vo. viii, 576 pp. Original full double gilt-ruled vellum, gilt embellished spine, olive-brown morocco spine label, all edges gilt, red endleaves. Fine copy. [FF2535]

\$ 2,500

With a glorious fore-edge painting on the painted edge by the Dover painter (Marks & Company), 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 code/date - if a date then the year would be 1924. This is very much within this artist’s time period of activity.

§ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 98-103.







Vol. I:

*Milton's
Cottage at
Chalfont*



Vol. II:

*Giles's,
Cripplegate*

Painted for Marks & Company, London

44. **MILTON, John** (1608-1674); **James MONTGOMERY** (1771-1854). *The Poetical Works of John Milton. With a memoir, and critical remarks on his genius and writings*. London: Tilt and Bogue, 1843. ¶ 2 volumes. 8vo. [ii], lii, 378; viii, 341, [1] pp. Many engraved figures. Original full crimson red morocco, elaborately gilt-stamped with gilt rules, florets, raised bands, all edges gilt; some rubbing. Very good.

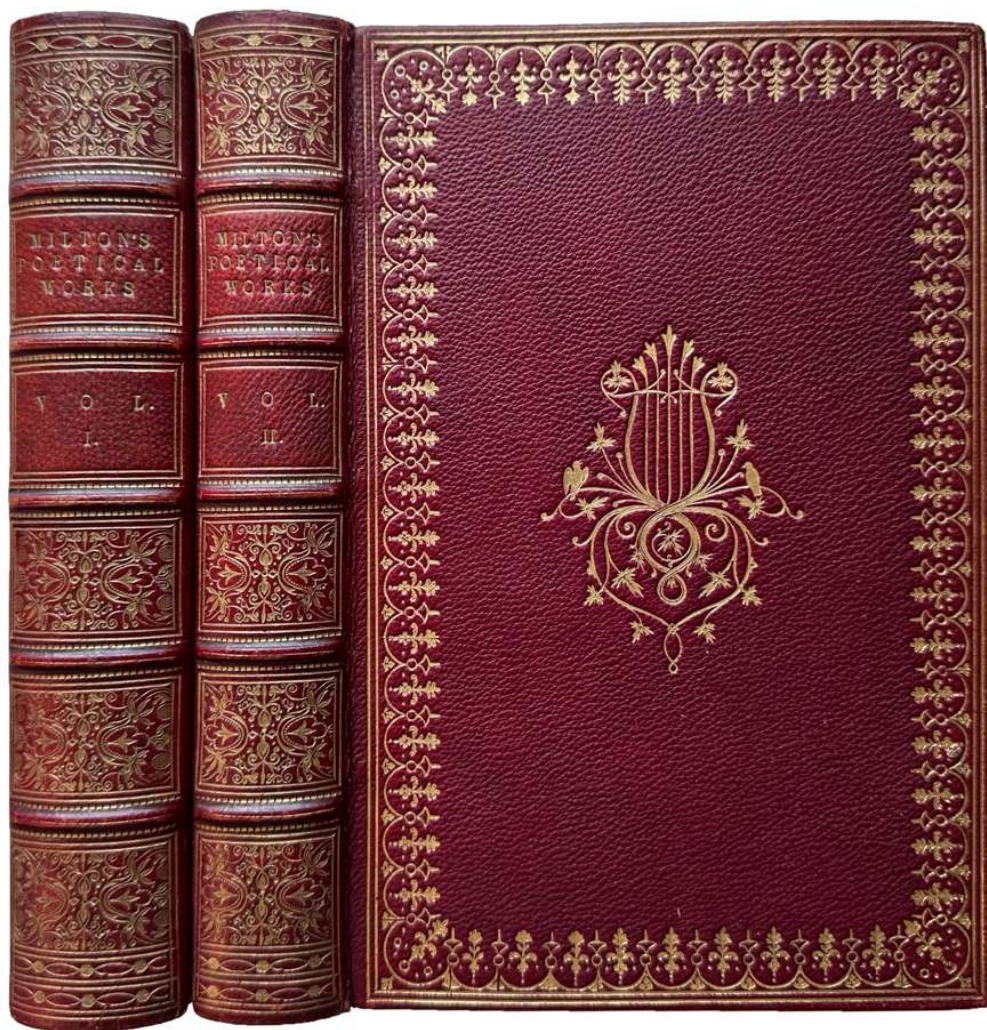
\$ 2,000

With a fore-edge painting applied to the fanned edges of each volume: on volume I: Milton's Cottage at Chalfont. On volume II: St. Giles's, Cripplegate. Chalfont St. Giles is a village in Buckinghamshire and there stands the only surviving residences of Milton, a picturesque cottage that is now a museum. Milton died there and was buried in the church of St. Giles Cripplegate (now surrounded by London).

The fore-edge painting work of this unnamed artist, whom I have dubbed either the "Dover" painter (a scene frequently painted by this artist) or – more properly – the painter for Marks & Company, is really a terrific fore-edge miniature artist. This person produced well over 1000 fore-edge paintings and most likely painted in the 1920s up until the Great Depression. The oeuvre of this artist was purchased by at least two American distributors: William Robinson Company, a large modern retailer who also sold some leather-bound gift books, and Dawson's Book Shop of Los Angeles. In the early 1930s some of these volumes were purchased by Estelle Doheny and became – by far and away – the largest portion of the great Doheny collection of fore-edge paintings (at the time the largest such collection in the world). The Doheny collection was to become singularly important due to the fine early specimens of fore-edge paintings and all kinds of other beautiful books (including half the Gutenberg Bible).

Edited by Montgomery and copiously illustrated with engravings after drawings by William Harvey (1796-1866), a pupil of Thomas Bewick.

§ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 98-103.



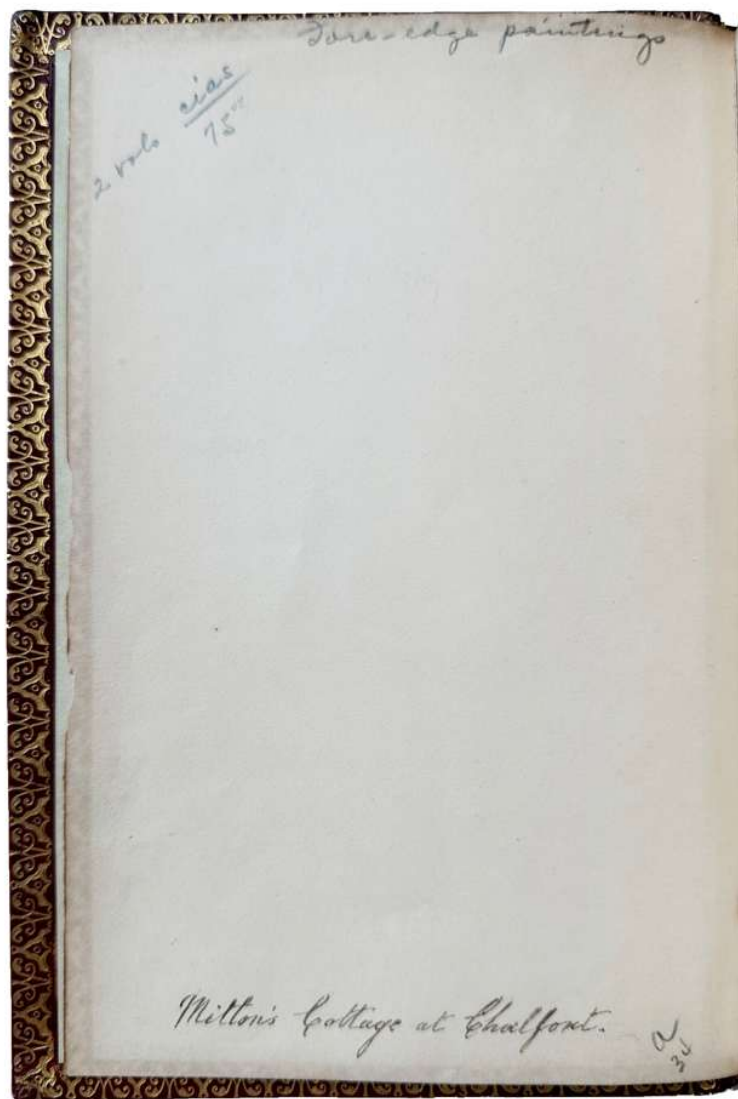
THE
POETICAL WORKS
OF
JOHN MILTON.

WITH A MEMOIR,
AND CRITICAL REMARKS ON HIS GENIUS AND WRITINGS,
BY JAMES MONTGOMERY;

AND ONE HUNDRED AND TWENTY ENGRAVINGS BY JOHN THOMPSON,
S. AND T. WILLIAMS, O. SMITH, J. LINTON, &c.
FROM DRAWINGS BY WILLIAM HARVEY.

VOL. I.

LONDON:
TILT AND BOGUE, FLEET STREET.
MDCCCLIII.



JOHN T. BEER



Portrait of John T. Beer



Fanned position (not as the artist intended)

Fore-edge Painting by John T. Beer

45. **HALL, Mrs. S.C.** *Tales of Woman's Trials*. London: Chapman & Hall, 1847. ¶ 8vo. viii, 464 pp. Illustrated with engravings. Original half maroon calf, top edge gilt; joints worn. Bookplates of W.R. Grace [motto: "En Grace Affie" = On Grace, depend] and John T. Beer. With Beer's handwritten note describing the fore-edge; also with Beer's miniature ink cost code on the upper left blank "-X". Very good.

\$ 1,250

With a fore-edge painting of Abbotsford. This piece was painted toward the end of the 19th century.

Source: Beer Library Sale, lot 389, November 12-14, 1903, purchased by Lupton, London [bookseller].

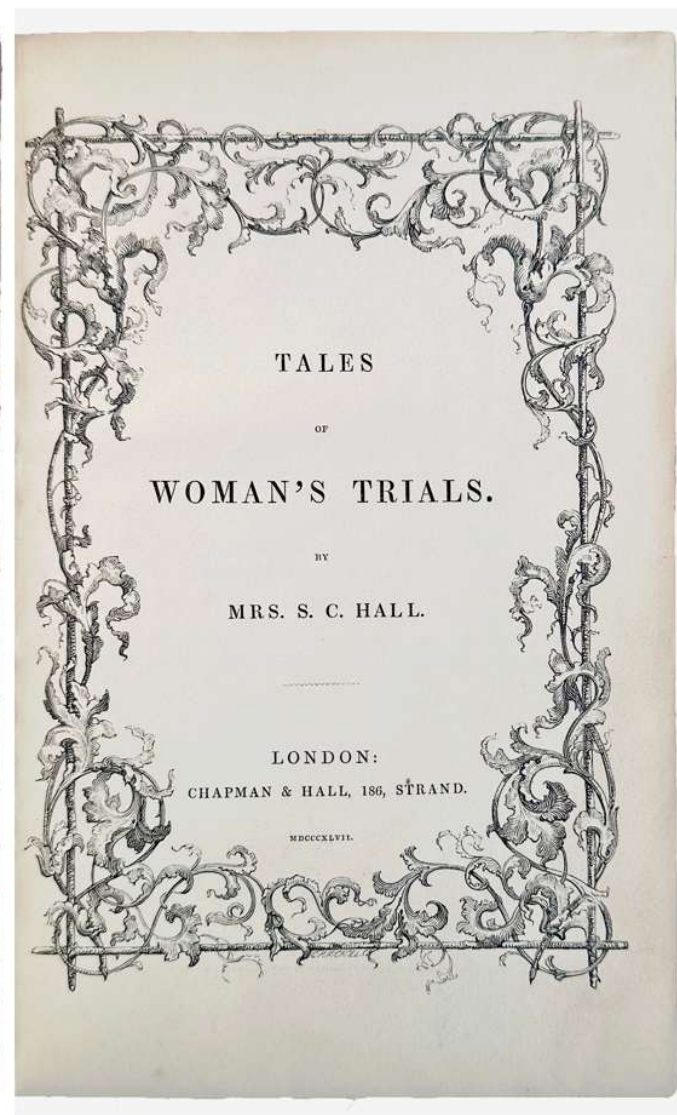
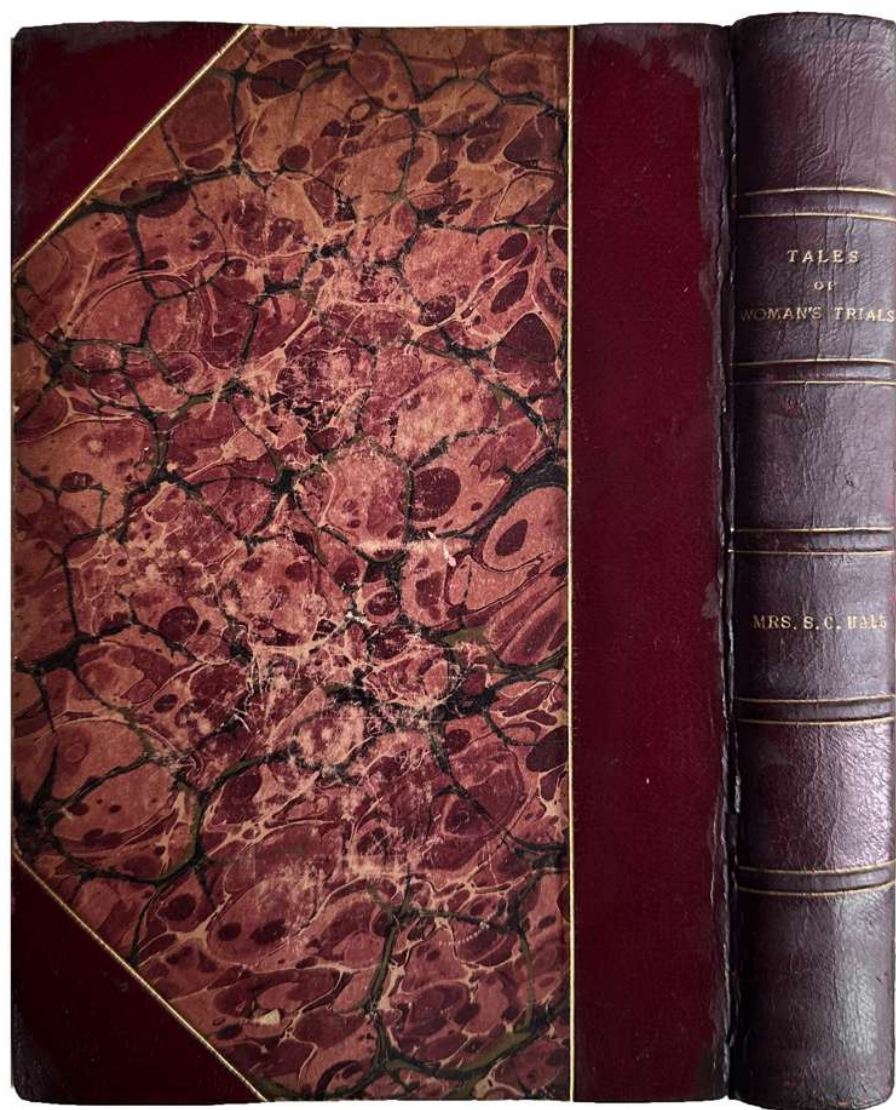
John T. Beer distinguishes himself as probably the first person to sign his name on his fore-edge paintings. He also painted on books from his own library. I have proven when he was active painting.

PROVENANCE: William Russell Grace (1832-1904), first Roman Catholic mayor of New York City (serving two separate terms: 1880, 1884) and the founder of W. R. Grace and Company.

§ Weber-Ber 111; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 54-59.




This image shows Beer's painting as he intended it to be seen: in the closed position. No gilt on the fore-edge.





John T. Beer's frequently used bookplate, this time with his handwriting on the bookplate, describing the fore-edge painting. W.R. Grace's bookplate, placed facing Beer's bookplate, thus Grace was likely the second person to mount a bookplate of this copy of the Hall. As such Grace owned a fore-edge painting by John T. Beer.




 Signed MF, for Martin Frost. LEFT: John T. Beer's haberdashery; CENTER: Motif from Beer's bookplate

46. **WEBER, L. Jeff.** *The Fore-edge Paintings of John T. Beer; a biographical & historical essay, followed by a Catalogue Raisonné based on the sale of his library. With a prologue: The ABC's of fore-edge painting.* Los Angeles: Jeff Weber, 2005. ¶ 8vo. xxvi, 164 pp. Color frontispiece, 10 plates (including 10 color illus.), chronology. Special copy, in trial binding for the author, in full navy-blue straight grain morocco, spine with gilt title, all edges gilt, navy cloth felt-lined slip-case, each bound by David Weinstein for Jeff Weber. Unique deluxe format for copy #1. SIGNED BY THE AUTHOR AND BINDER. Fine.

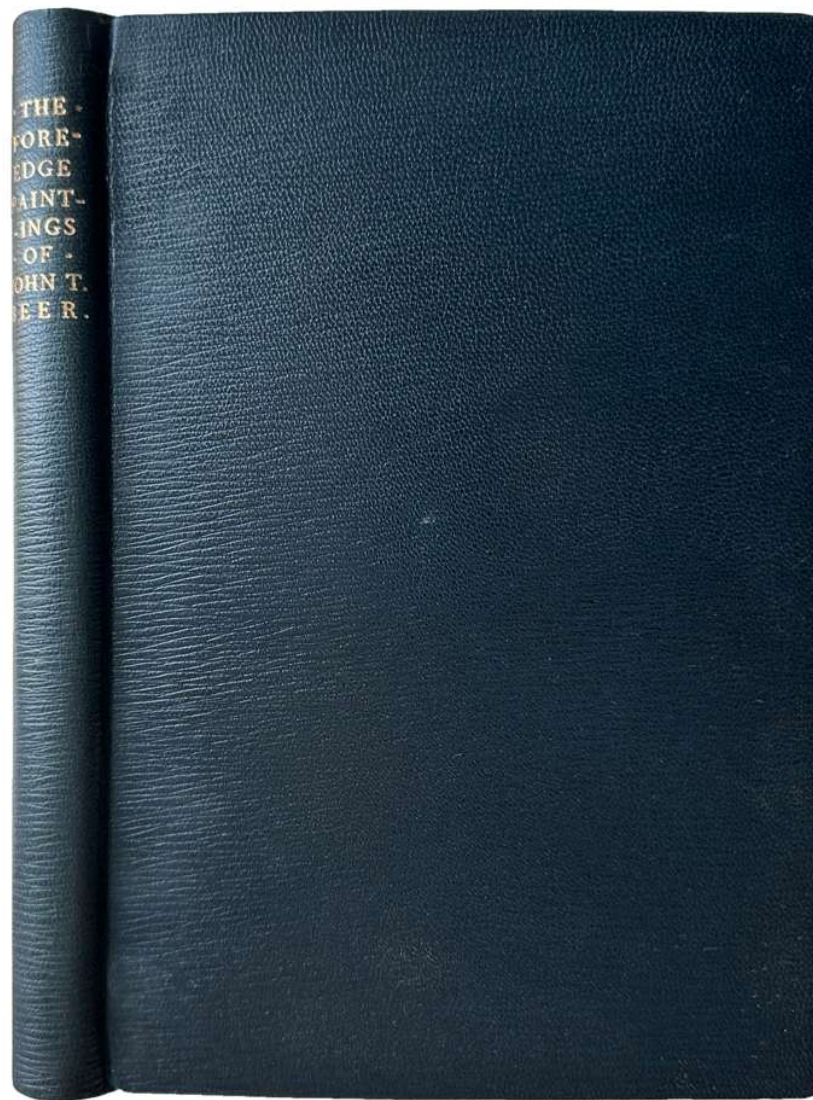
\$ 2,750

ONE OF 3 COPIES, with fore-edge paintings by Martin Frost, the painting inspired by the history of John T. Beer, his life and work. The regular edition was limited to 210 copies, printed by the Castle Press, Pasadena. Those copies were bound in blue cloth. This copy is the most deluxe form of the edition.

Forty years after the second edition of Professor Carl J. Weber's book, *Fore-edge Painting: an historical survey* (Second edition, 1966), his grandson, antiquarian bookseller Jeff Weber, has written a book that puts an end to the phrase: "Carl Weber's book is the only book written on fore-edge painting." This new book provides new and complete insight into the history of John T. Beer's fore-edge paintings and, generally, a new approach to studying and discovering the factual history of this unique form of book decoration. The book revises and enlivens the history of John T. Beer's remarkable fore-edge painting work.

What was the history of Beer's fore-edge paintings? Was he a private collector who painted on his own books, or did he paint on books from his family's library? When did he do these paintings? Where was he? How many pieces did he paint? What were the patterns of his work and how can one identify his work? After more than 100 years of his passing, is it possible to find out and build a catalogue raisonné of his work? Meaning: is it possible to reconstruct a full catalogue of all his known works, their distribution and histories, from 1903 to the present? Why is finding all this out important? Indeed, all of these points are key in this book, the first full account of a fore-edge painter. The bibliographic puzzle of this man and his work was answered by a lot of sleuthing. After more than 30 years of effort, and thanks to many disparate sources, this book now handles Beer's work seriously and uncovers the work of a remarkable mind. For me the moment of coup de grace was learning the exact date and source that Beer bought some of his books, then painted on the edges, and then, in 1903, he sold his library just as he was also about to die.

In addition, the book offers a beginner's guide to fore-edge painting. The *ABC's of Fore-edge Painting* is a brief account of what the basics are in fore-edge painting. Every collector will want to have a chance to understand the language and art of fore-edge paintings.



The
Fore-edge Paintings of
JOHN T. BEER

A Biographical & Historical Essay

followed by a

CATALOGUE RAISONNÉ

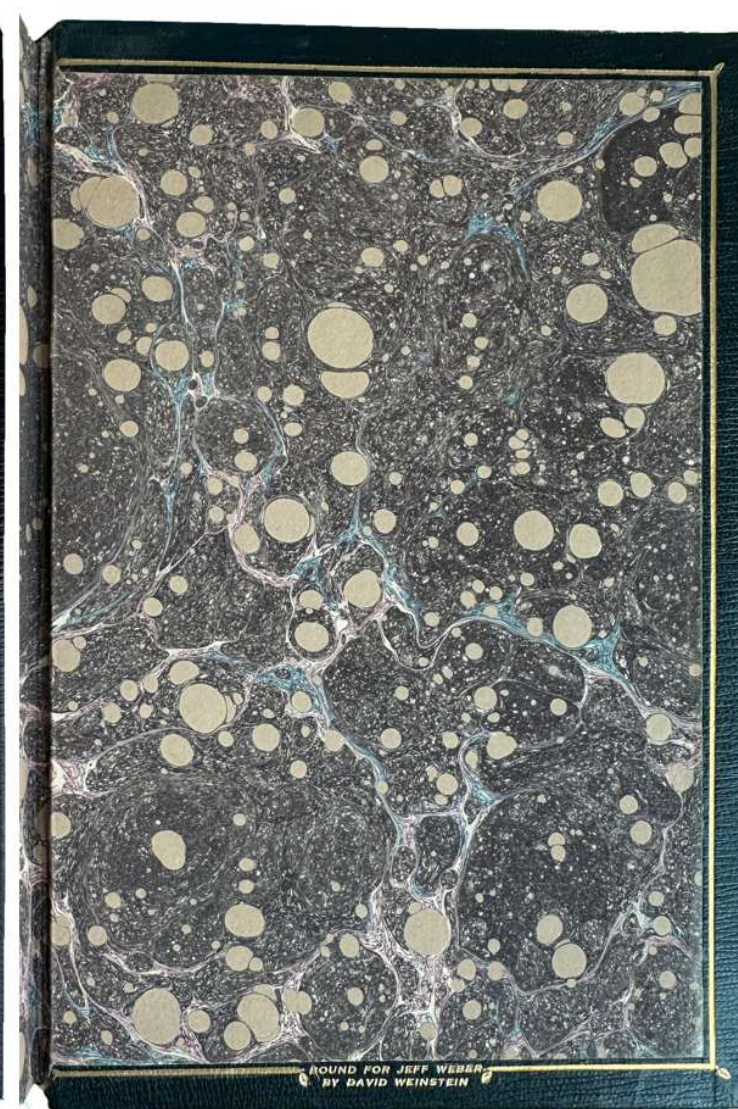
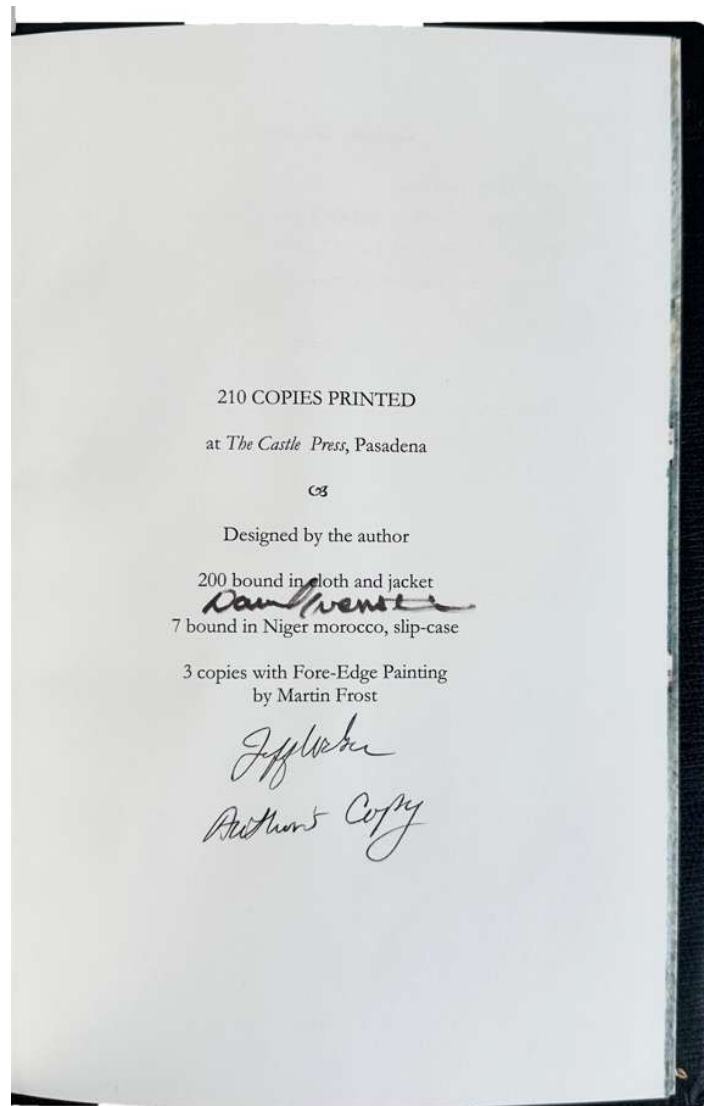
based on the sale of his library



WITH A PROLOGUE:
The ABC's of Fore-edge Painting

Jeff Weber

JEFF WEBER RARE BOOKS
Los Angeles, California 2005



Deluxe issue





Fore-edge Painting by Helen Haywood (1907-1995)

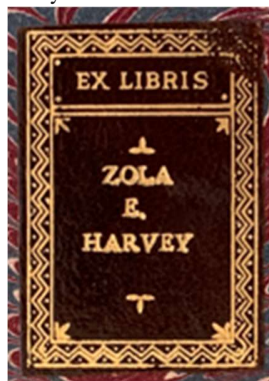
47. **BURNS, Robert** (1759-1796). *Poems, Chiefly in the Scottish Dialect*. Edinburgh: Printed for the author and sold by William Creech, 1787. ¶ 8vo. xlviii, [9]-368 pp. Later full tree calf decoratively ruled in gilt, spine decorated in gilt with 5 raised bands, gilt-stamped brown morocco spine label, 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. [FF2521]

\$ 4,500

ZOLA E. HARVEY'S COPY; THIS FORE-EDGE PAINTING ON THE COVER OF CARL J. WEBER'S 1966 BOOK. 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.

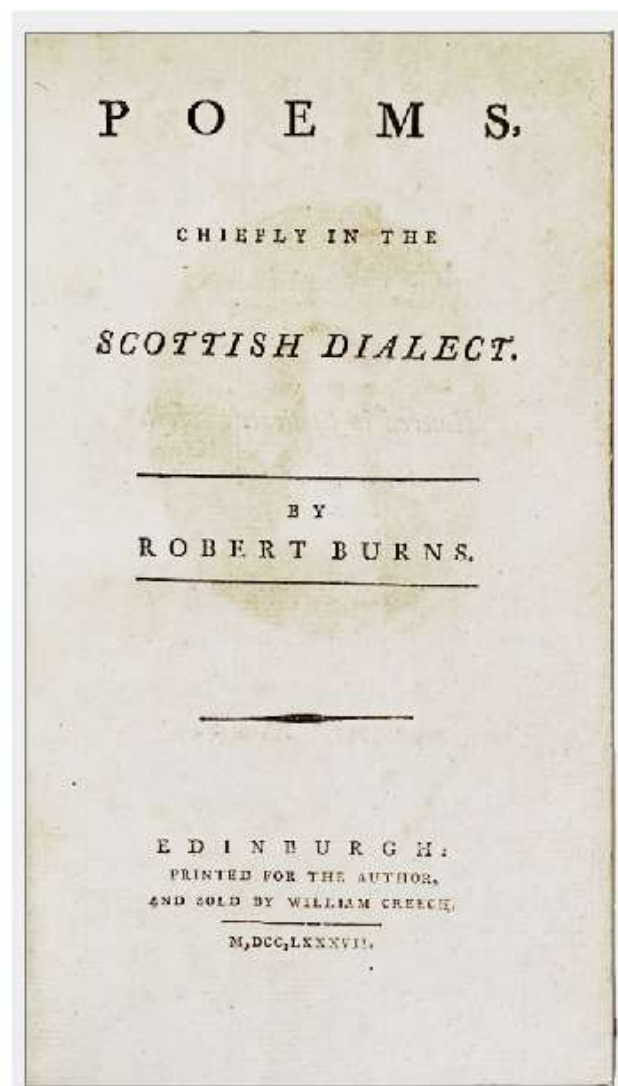
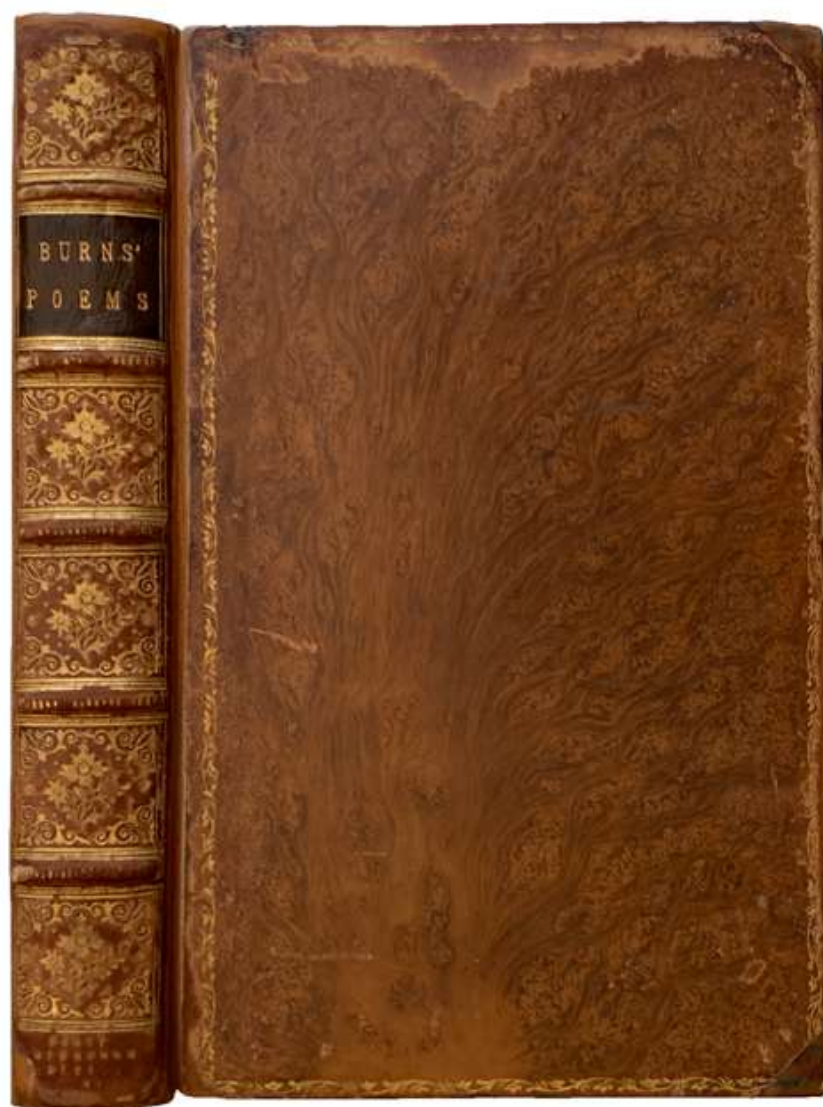
With a lovely fore-edge painting by Helen R. Haywood (1907-1995), depicting a portrait of "Burns" and "The Birthplace [Burns Cottage]" with Haywood's distinctive light brown manuscript ink titles applied to the upper edge of the front endpaper. Painted circa late 1940s-1950s.

Helen Haywood (1907/8-1995), Bournemouth, 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 chosen and supplied to her.



PROVENANCE: Zola E. Harvey; Swann Galleries, New York, March 19, 1981, lot 118, being the sale with Zola E. Harvey's consigned fore-edge painting collection (with additions). Bought by Jeff Weber (through Zeitlin & Ver Brugge Booksellers, Los Angeles) – sold to Monsignor Francis J. Weber (1933-) (no relation – a collector of fore-edge paintings and miniature books) – his collection sold by Jeff Weber Rare Books catalogue 8 [Spring 1990]. This book sold to Randall J. Moskovitz, MD – his collection partly consigned to Heritage Auctions and sold June 9, 10, 2021 (lot 45058) – Jeff Weber Rare Books.

§ Gibson and McKie, *The bibliography of Robert Burns*, p. 5. Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 169-174.

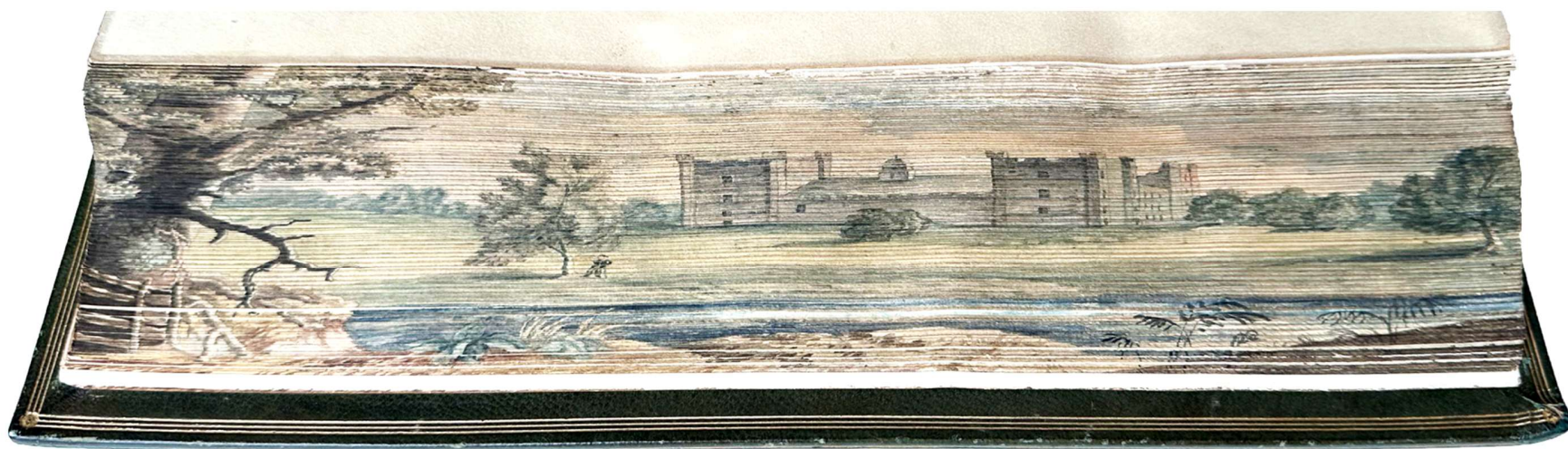
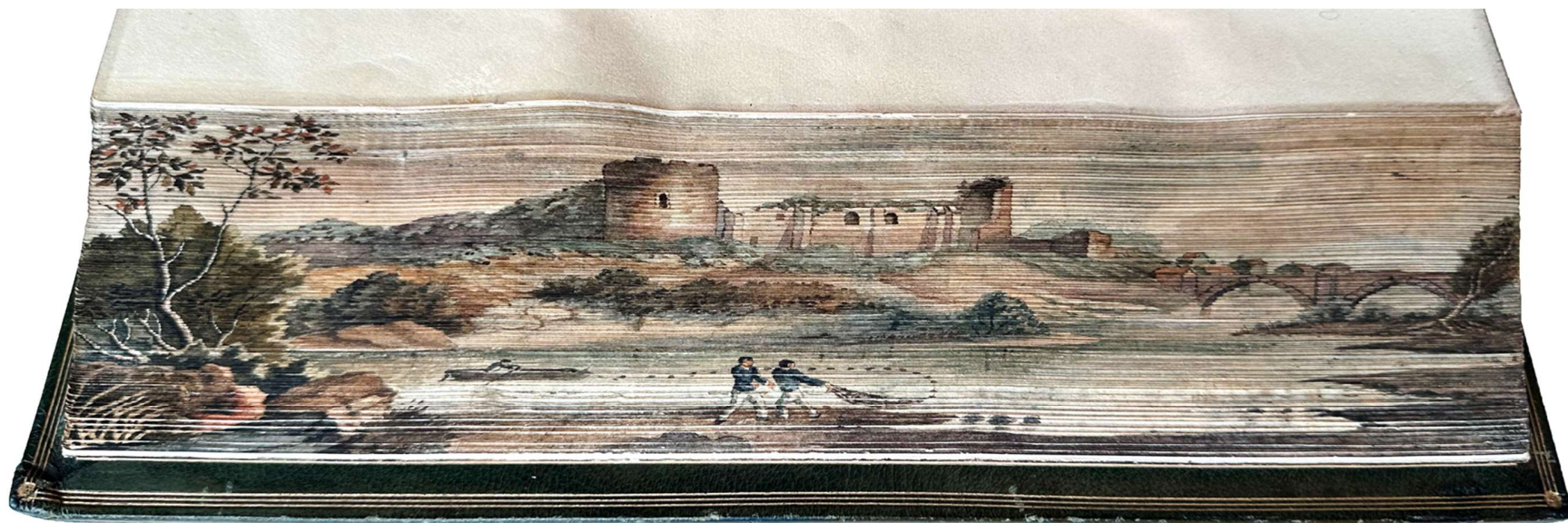




Haywood's unique handwriting labeling the above fore-edge painting



STRUTT (not a fore-edge painting – this is one of the illustrations in the book)



Fore-edge Painting by Helen Haywood (1907-1995)

48. **STRUTT, Joseph.** *The Regal and Ecclesiastical Antiquities of England. Containing the representations of all the English monarchs . . .* London: Benjamin & John White, 1793. ¶ “A new edition.” Quarto. 119, [5, catalogue of plates] pages; bound with Supplement (London: White & Son; et al., 1792), 24 pages. Profusely illustrated. Contemporary full green crushed morocco, spine lettered in gilt with five raised double bands. Rebacked with original spine laid down, corners bumped and rubbed, moderate edgewear, spine worn with losses, somewhat abraded and sunned. Inner dentelles gilt, cream endpapers; armorial bookplate of Rev. Gerald Charles Fenwicke and book label of Edward M. Crane to front pastedown, armorial bookplate of Richard C. Garton to front free endpaper recto, bookplate of Frank and Marian Hatch, hinges reinforced, minor thumb-soiling, pencil notations. Internally generally clean and tight, all edges gilt; somewhat foxed, light offsetting, moderate wear to gilt on edges. Housed in green cloth slipcase, corners bumped, moderate edgewear. Very good with bright and finely-detailed, though lightly worn, fore-edge paintings.

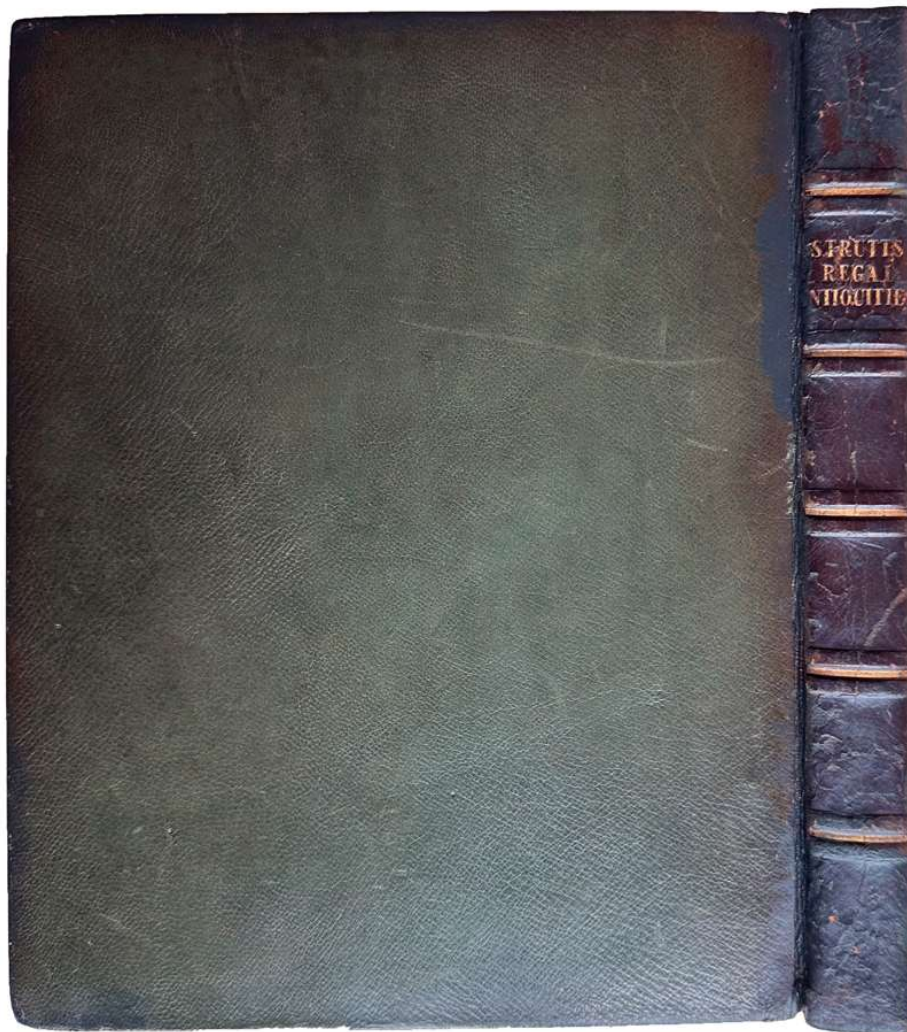
\$ 2,500

Double fore-edge painting by Helen Riviere Haywood (1907-1995) depicting “Barnard Castle, Durham” and “Lumley Castle, Durham,” with Haywood’s distinctive light brown manuscript ink label to front blank, circa mid-20th century.

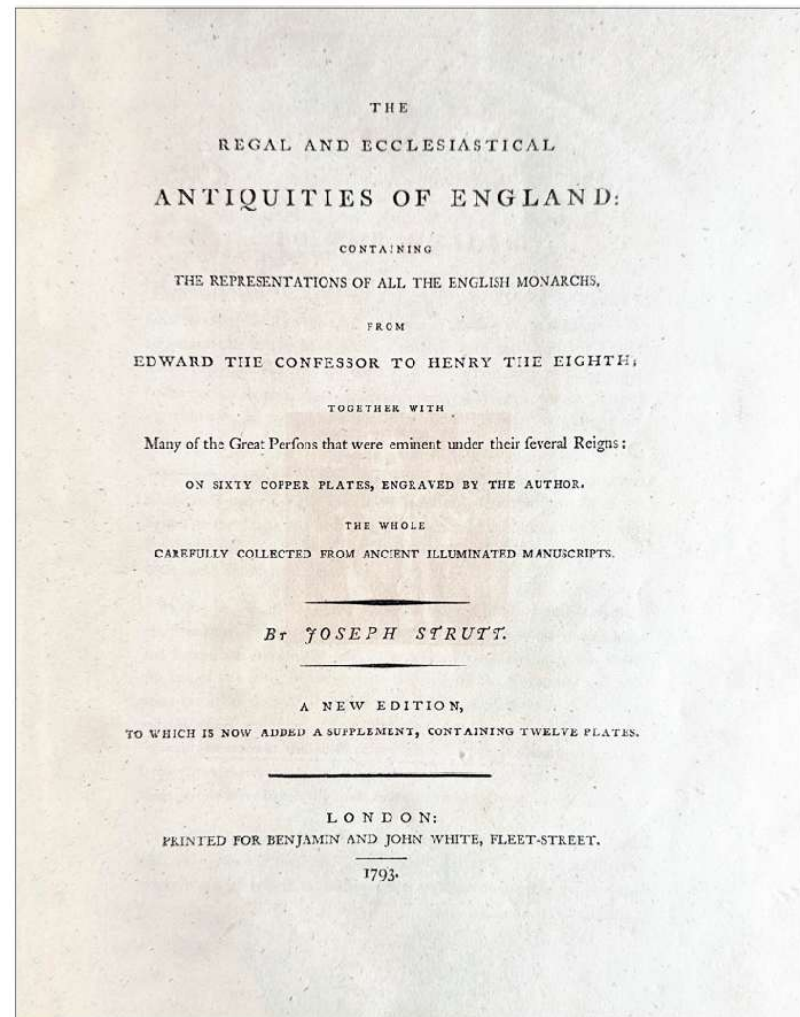
PROVENANCE: Rev. Gerald Charles Fenwicke, Rector of Church of St Giles Church, Blaston; Edward M. Crane (ca.1896-1964), former president of D. Van Nostrand publishing; Sir Richard C. Garton, chemist and brewer [Garton Foundation] (1857-1934); Frank and Marian Hatch [Frank Hatch = Frank Cottam Hatch (ca.1887-1947), married to Marian Hatch]¹ ; Randall J. Moskovitz, MD (1949-2019), Memphis, Tennessee.

§ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, 2010, pp. 169-174.

¹ I have not been able to figure out anything useful about Frank and Marion Hatch. The pencil note next to his bookplate seems to indicate that Hatch was the creator of Lassie (a collie appears on his bookplate, but then so does an old box-camera and the setting is suggestive of an Ansel Adams-like setting in Yosemite.

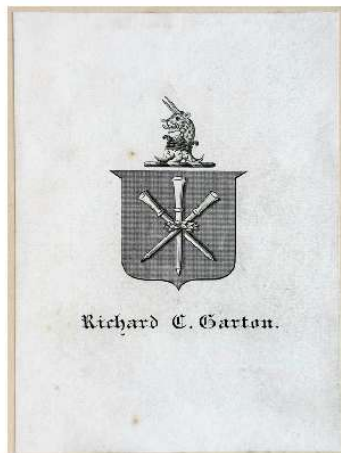


STRUTT

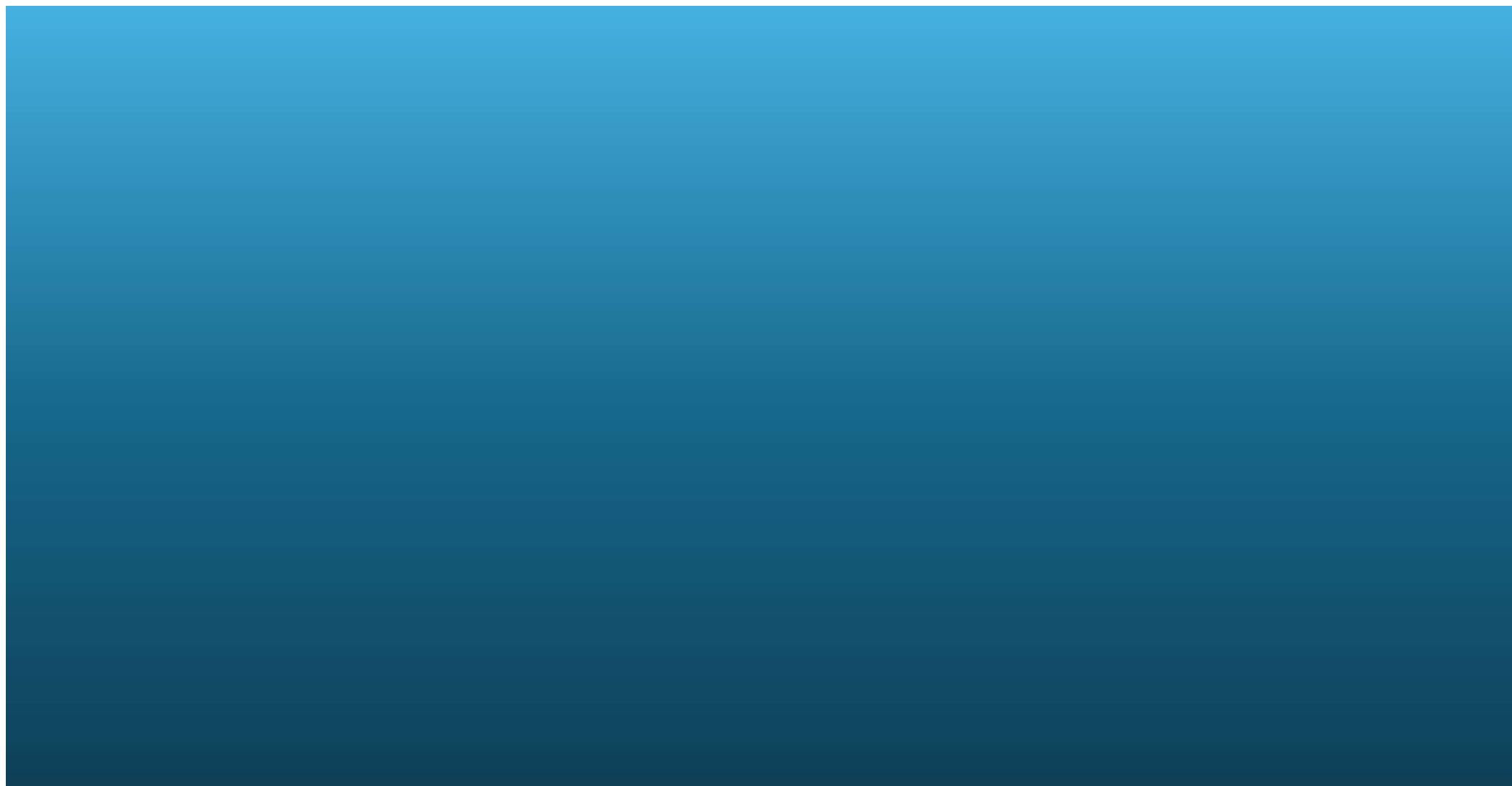




Helen Riviere Haywood's handwriting, for the double fore-edge painting on STRUTT

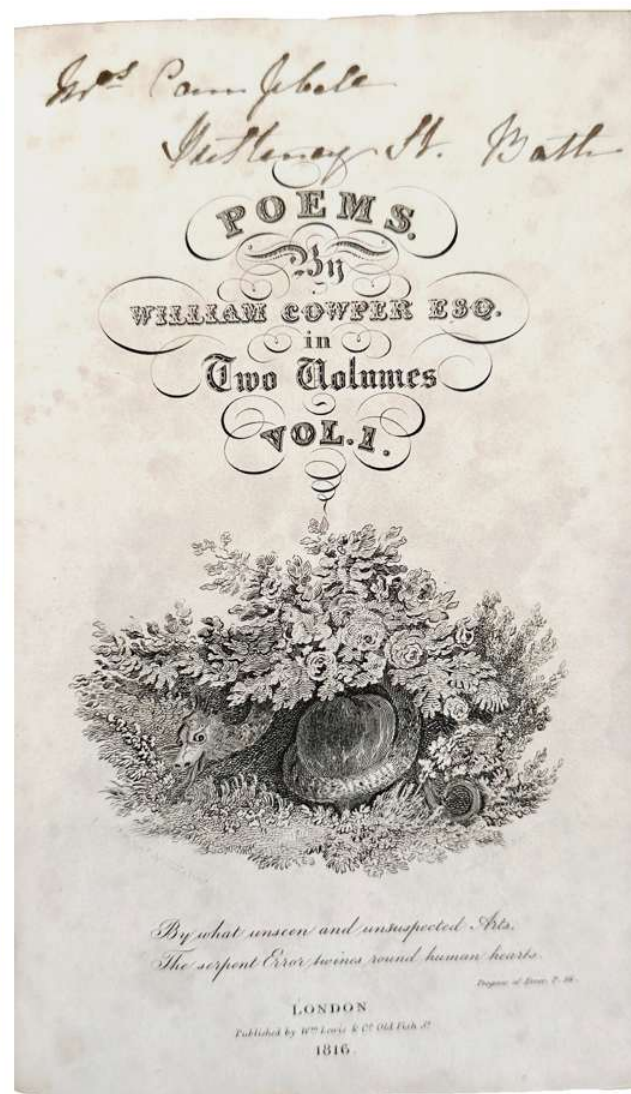
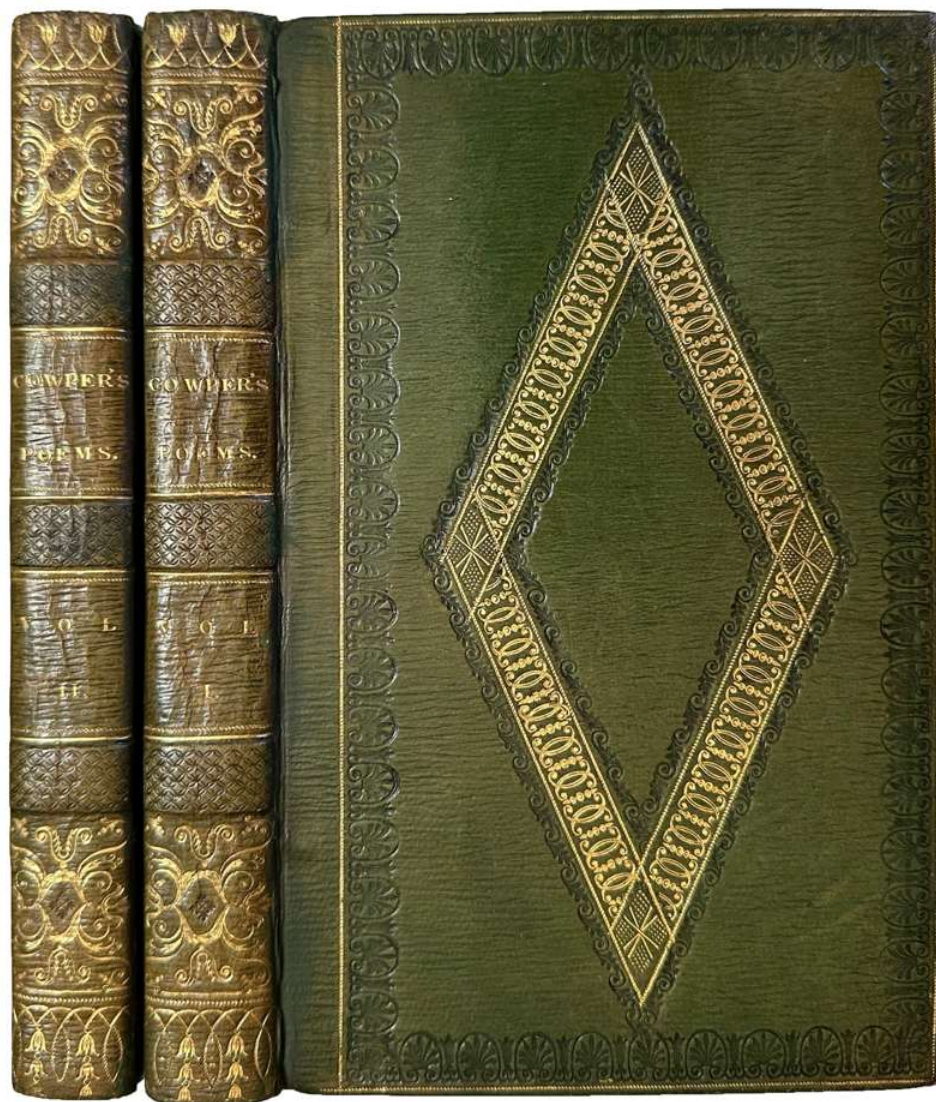


MORE 20th CENTURY WORK





[49]



49. **COWPER, William** (1731-1800). *Poems*. London: Wm. Lewis, 1816. ¶ 2 volumes. 8vo. xi, [1], 367, [1]; [2], 343, [1] pp. 2 engraved titles-pages, engraved plates. Original full straight-grained morocco, gilt- and blind-tooled with a diamond shaped design on the covers, all edges gilt. Pages 339-340 [vol. I], improperly creased and thus damaged. Ownership signature 1878, title also signed by former owner, Bath. With open-end slip-case, British-made, ca. 1920-40s; lacking chemise. The box states "FORE-EDGE PAINTING SPORTING SCENE". Bookplate of Dorothy Jayne Pedrini Shea. Very good +. [FF2532]

\$ 2,000

With two splendidly painted fore-edge paintings by an unknown artist, but one of great skill. Each scene depicts a group of British hunting parties. The scenes are not labeled, nor are they signed by the artist. The images are copied from either Henry Alken or someone else of the same type of images for British hunting scenes.



PROVENANCE: Pre-fore-edge: Ownership signature [E.W. Fraser?] 1878, title also signed by former owner, Bath.

Dorothy Jayne Pedrini Shea (1922-2006), of Santa Barbara, California. Shea rapidly built a significant fore-edge painting collection – later sold at auction. She also bought a good portion of the Doheny fore-edge painting collection.





[50] Fore-edge painting of GENERAL SHERMAN; FIGHTING PROPHET in the CIVIL WAR

American Civil War Fore-edge Painting Artist working for the Publisher and/or Binder

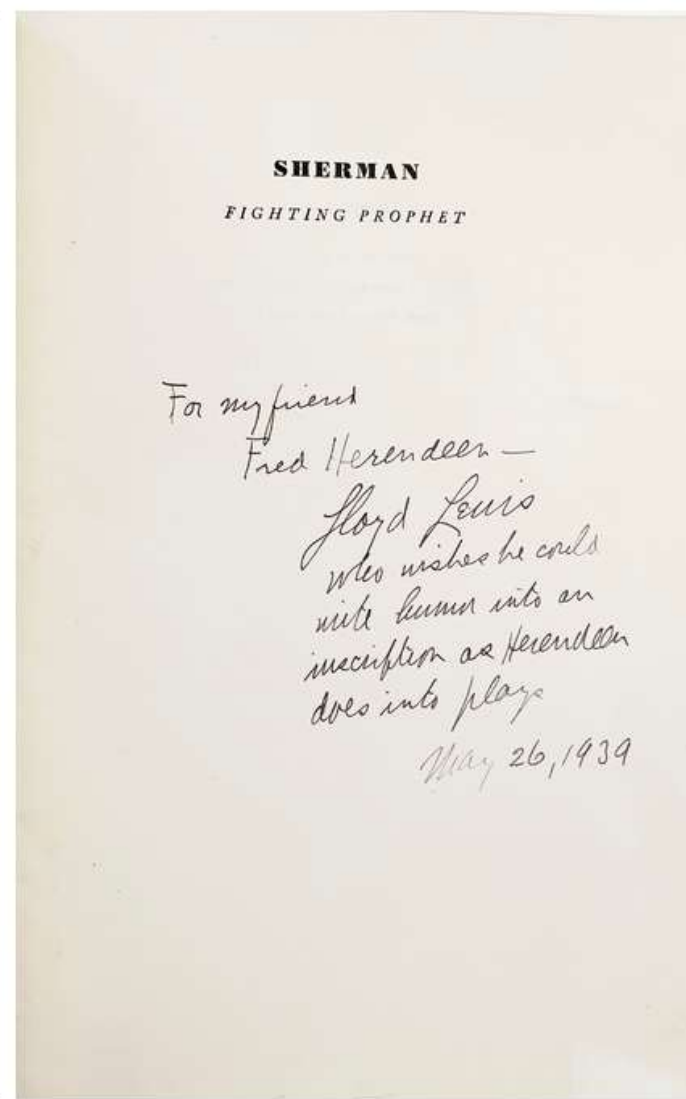
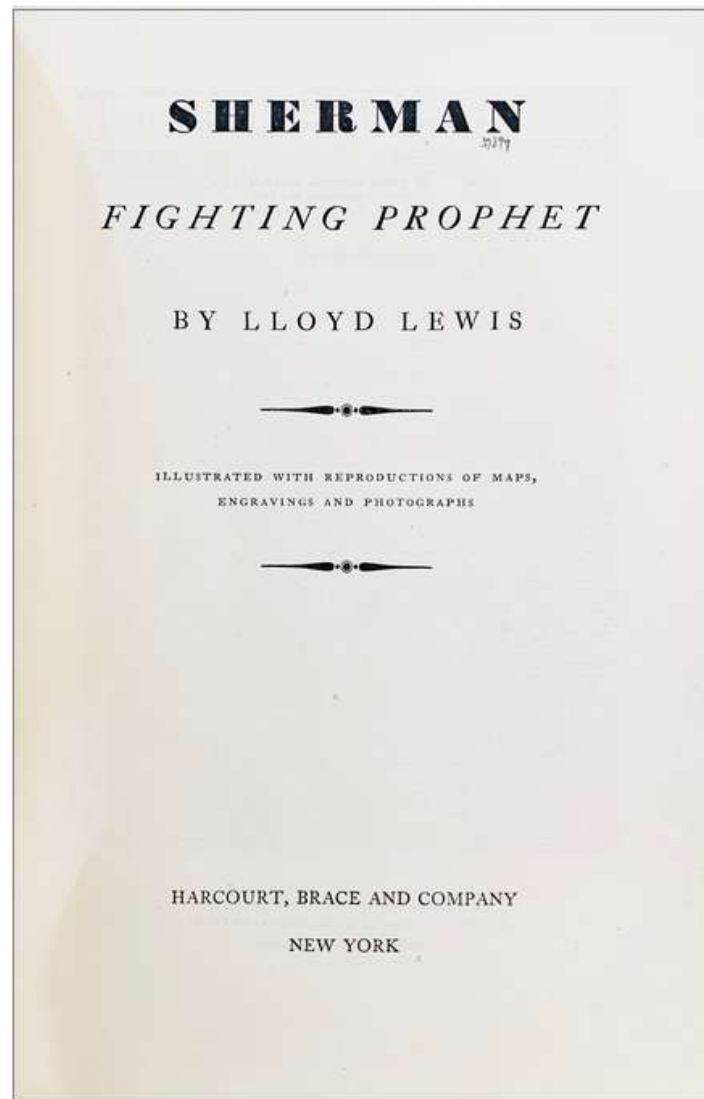
50. **LEWIS, Lloyd.** *Sherman; Fighting Prophet.* New York: Harcourt, Brace, 1932. ¶ 8vo. xii, 690 pp. Frontis. (portrait of Sherman), plates, index. Deluxe binding in contemporary navy blue crushed levant gilt, purple watered-silk moiré endleaves, gilt dentelles, all edges gilt, upper cover with COSWAY-STYLE inset center medallion with glass plate protecting an original watercolor portrait of General Sherman. Protected in the original open-end box bound in half crushed morocco, raised bands, gilt stamps in each compartment, bale blue cloth sides, felt inner lining, cloth ribbon-pull. Beautifully preserved. Ownership inscription. Fine. [FF2492]

\$ 7,500

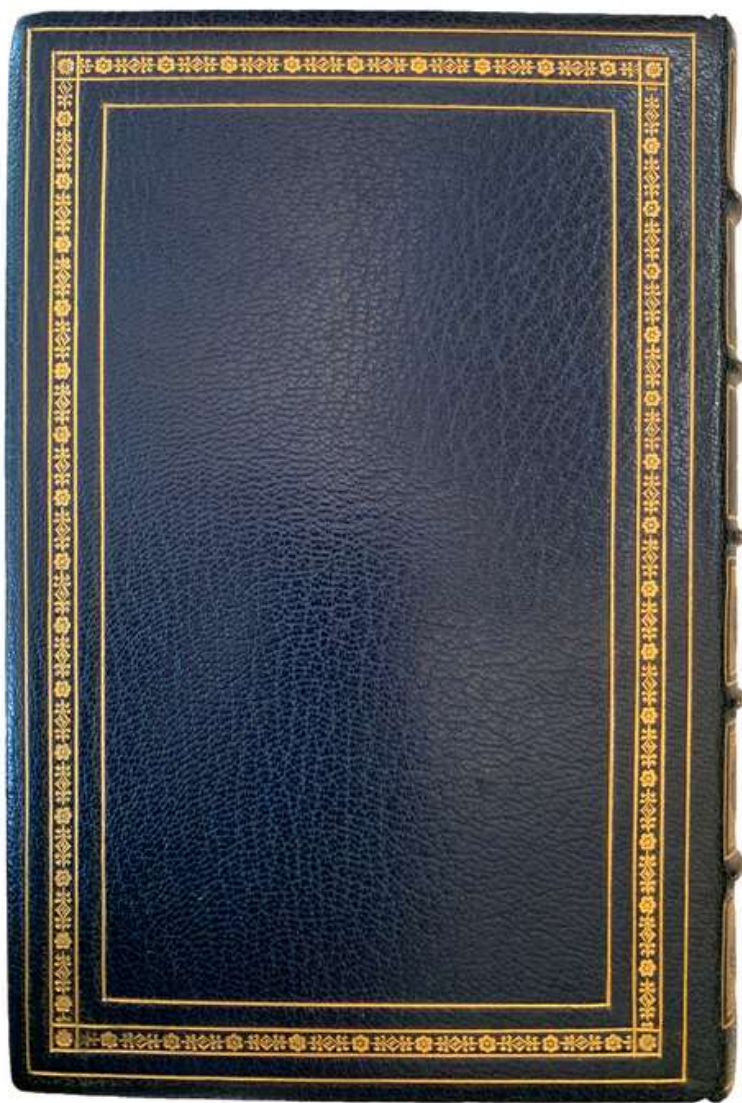
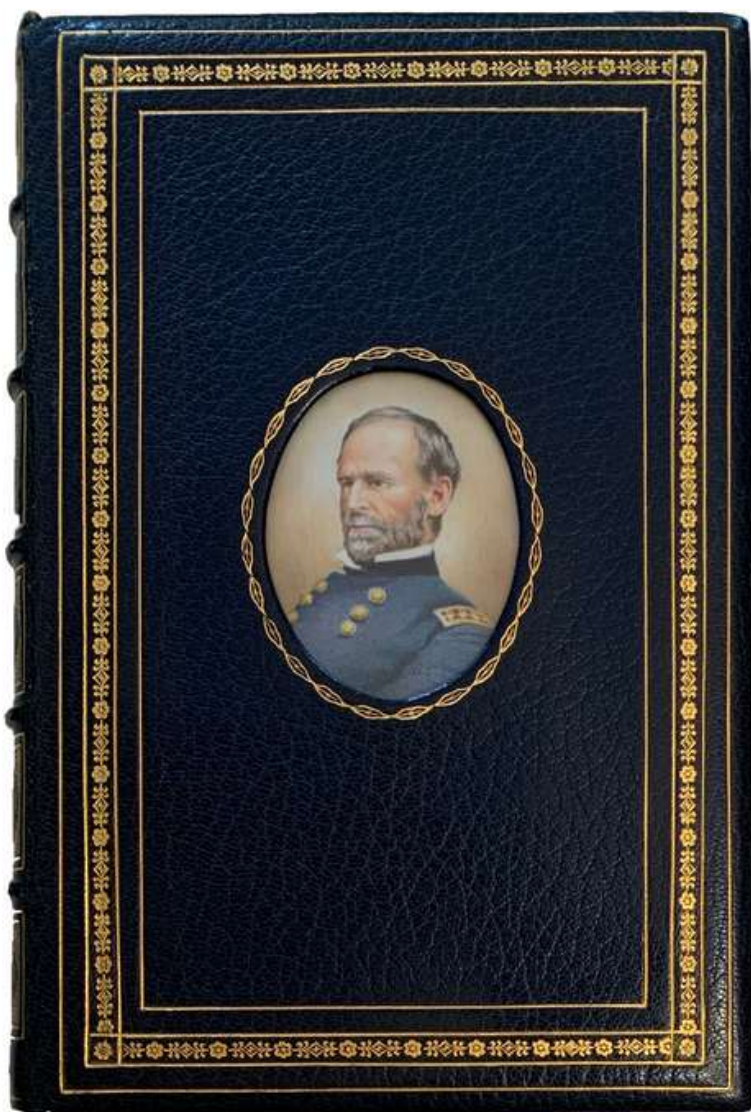
First edition. Concealed under the gold edge a FORE-EDGE PAINTING of William Tecumseh Sherman (1820-1891), leading his troops to battle in the Civil War. In the scene, it appears that Atlanta (or Savannah?), all ablaze, is in the background (left) and a pasture of cows (right of center), a small rural bridge is in the path ahead leading to the next town.

PROVENANCE: Inscribed (half-title) "For my friend Fred Herendeer, Lloyd Lewis, who wishes he could write humor into an inscription as Herendeer does into plays. May 26, 1939." Charles Frederick Herendeer was a Chicago playwright.

Another specimen by the same artist and binder: NORDHOFF, Charles (1878-1947). HALL, James Norman (1887-1951). *Mutiny on the Bounty.* Boston: Little, Brown, and Company, 1932 (but has no COSWAY MINIATURE). That piece does have a fore-edge Painting of the H.M.S. Bounty. Probably an American artist, either from New York or Chicago (the latter being more likely). I know of no other COSWAY-STYLE specimens recorded from this artist who painted fore-edge paintings. Noting that the publisher differs between these two books, yet the imprint dates are the same, the bindings are also from the same bindery (noting similarity of the cases too), and the fore-edges on both books are from the same artist.



LEWIS

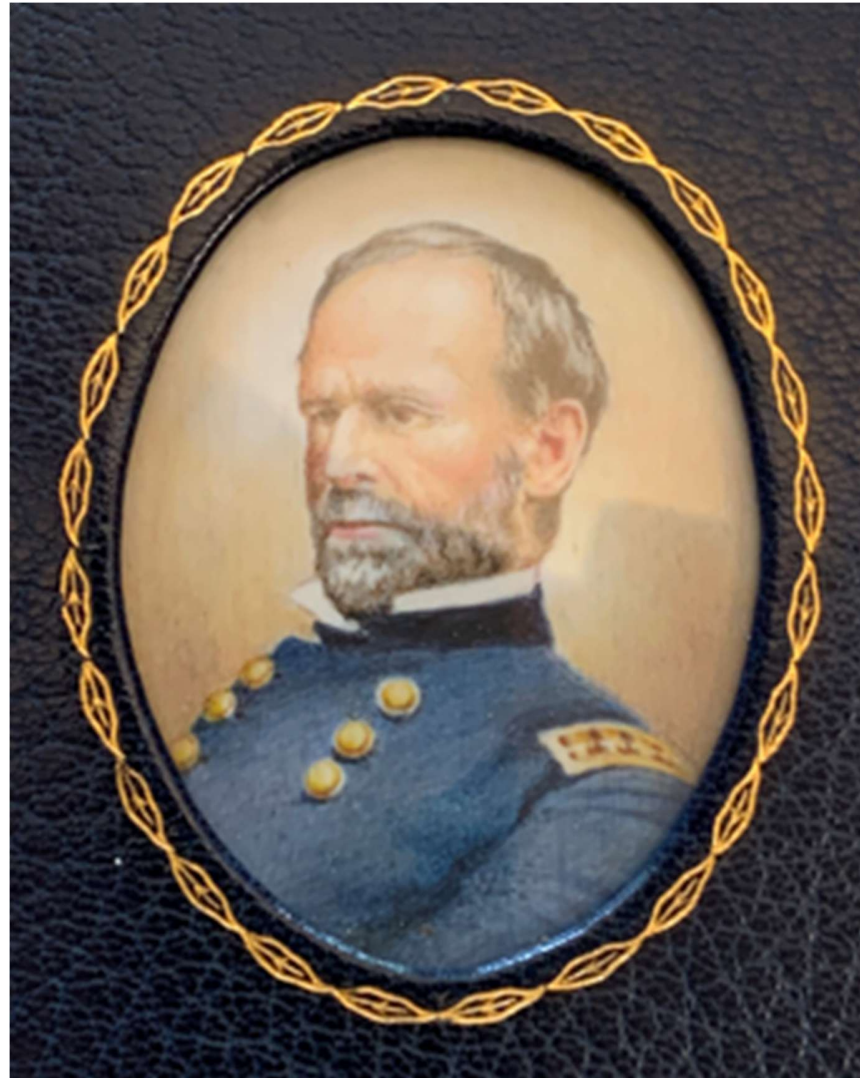


"Sherman's life was a rich and varied tapestry, and Mr. Lewis has put the richness into his book. Not only does he make us understand Sherman, he makes us see again the tremendous, terrible pageant of the Civil War."— New York Time.

"This is no ordinary military biography . . . Lewis's excellent description of the relationship of Grant and Sherman and the meaning of the Union in Sherman's life are highlights which are not easily forgotten." — Civil War History.

"Lloyd Downs Lewis was a journalist, historian, and major figure in a remarkable world of arts and letters that flourished in Chicago following World War I.

After 12 years as publicist for Balaban and Katz, in 1930 he joined the Chicago Daily News as drama critic, becoming subsequently sports editor, managing editor, and a popular columnist. A gifted raconteur rich in friendships with the great literary, artistic, political, and sports figures of his time, Lewis was an ardent Chicagoan and Midwesterner with a voracious interest in the Civil War. His published work included *Chicago: The History of Its Reputation* (1929, with Henry Justin Smith); *Jayhawkers*, a three-act Broadway play coauthored with Sinclair Lewis (1935); and highly regarded biographies of Generals Sherman and Grant. His friends included Carl Sandburg, Sherwood Anderson, Frank Lloyd Wright, Sinclair Lewis, and Adlai Stevenson. Chicago's Newberry Library was his second home; drawing on his personal contacts, he established the library's superb collection of modern (chiefly Midwestern) manuscripts." – Richard H. Brown, *Encyclopedia of Chicago*.



detail



MARGARET COSTA

CATALOGUE 330 □ FORE-EDGE PAINTINGS

JEFF WEBER RARE BOOKS

MARGARET COSTA



51. **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]

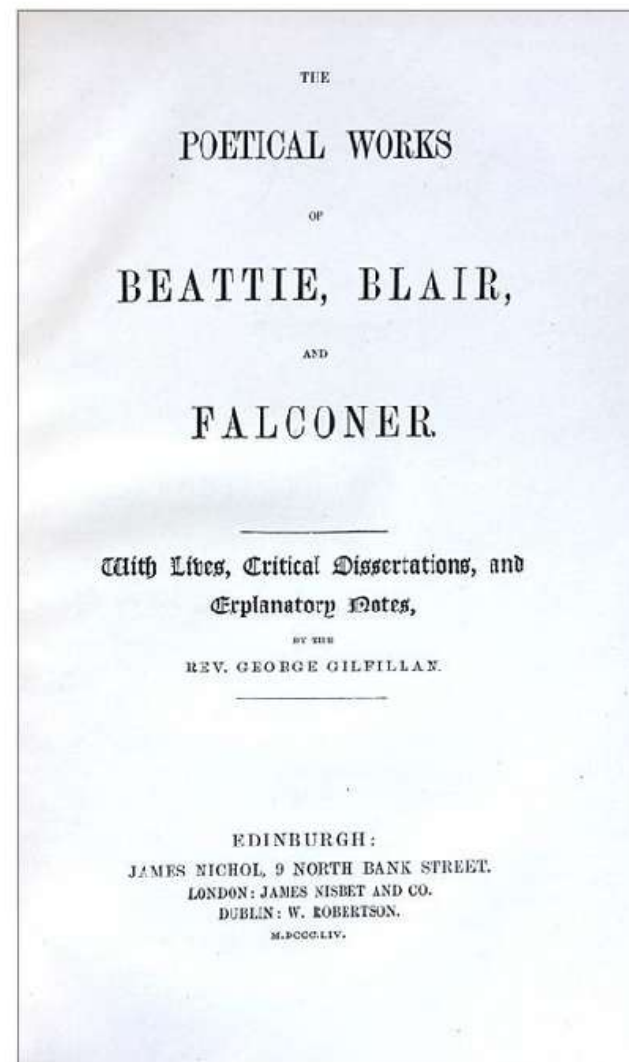
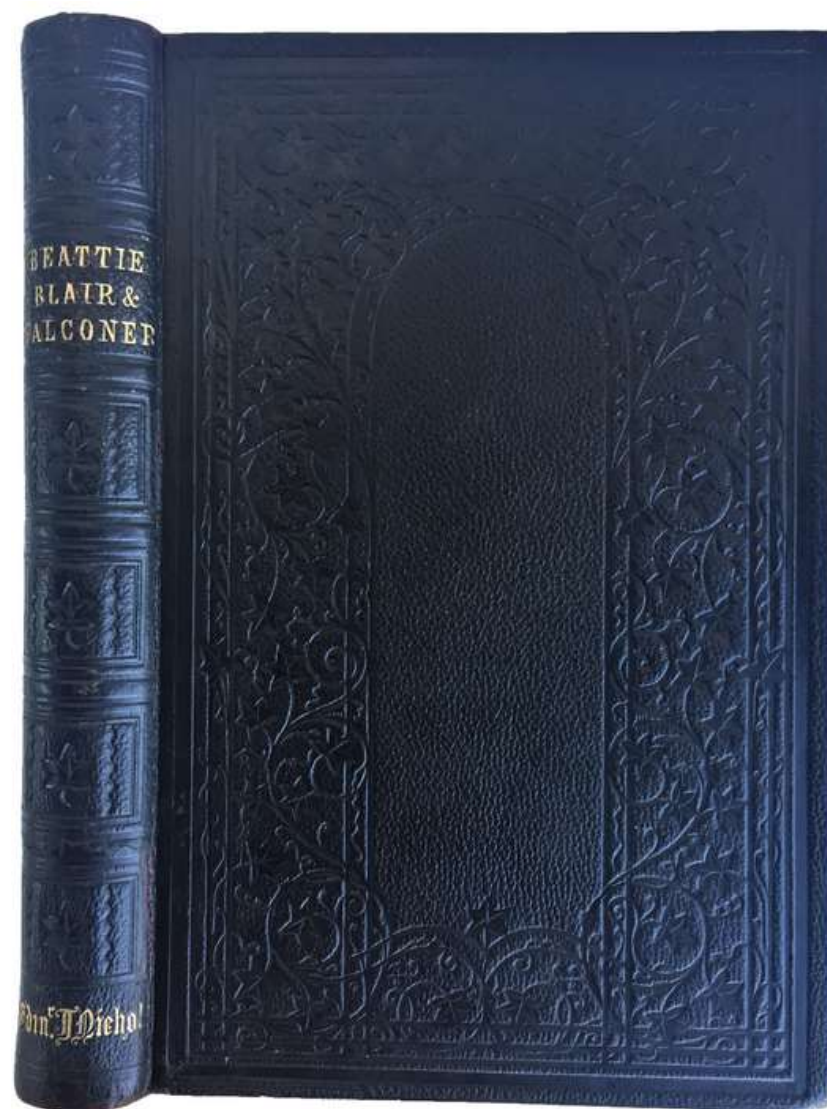
\$ 500

Exquisitely made fore-edge painting of Holyrood House, Edinburgh, painted by Margaret Costa (1947-2021) [Somerset, U.K.].

Margaret Costa was a very talented fore-edge artist who worked on commission and painted fore-edge paintings for several decades. I had the good fortune to be in touch with her from time to time and always appreciated the quality of her craftsmanship. She truly excelled with her cleverness of mind and spirit, which was also reflected in some of her original work. One scene she painted for me had what I imagined was a self-portrait of herself as a watercolor artist, asleep on the painter's bench, all the paints close at hand, her fore-edge painting work laid in front on the table – but the room was full of little elves who were naughtily making a mess with her paint tubes and brushes, etc. A marvelous imagination to create this scene. She tragically passed away recently, 2021 in a small plane crash.

From the fore-edge painting collection of Matt Wyse, the founder and proprietor of Pellucidar Fine Books, Berkeley, California, and Pendragon Books, and Pegasus Books (both sold to another proprietor in 1995).

§ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 37-41.





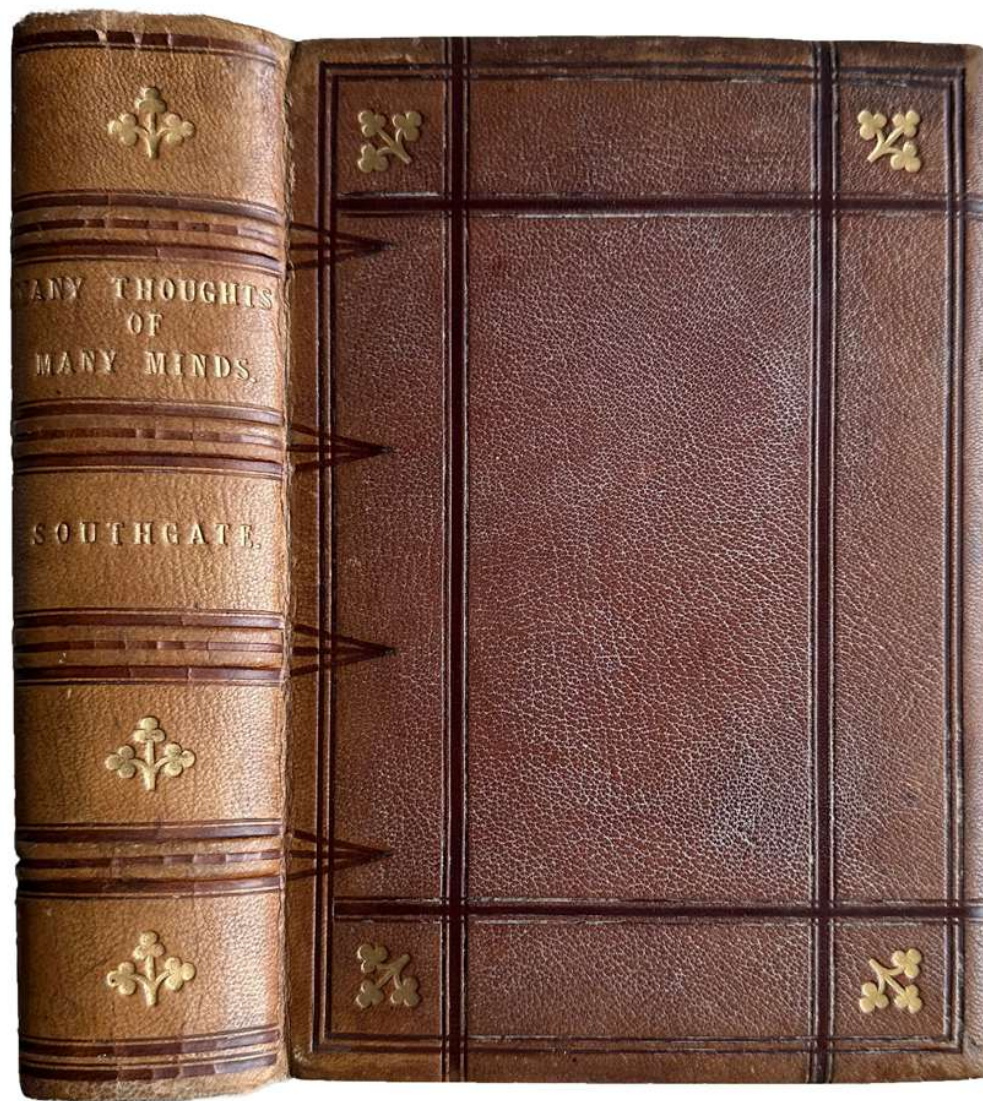
[52] SOUTHGATE

19th Century Trappers as a Fore-edge Painting

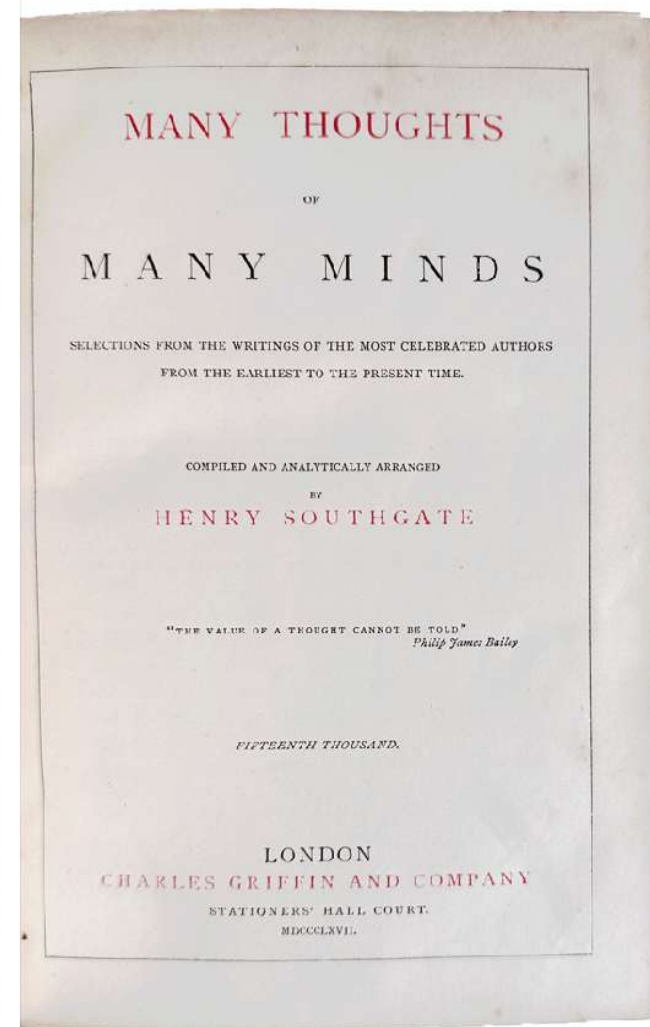
52. **SOUTHGATE, Henry** (1818-1888). *Many Thoughts of Many Minds; selections from the writings of the most celebrated authors from the earliest to the present time. Compiled and arranged by Henry Southgate. Fifteenth thousand.* London: Charles Griffin, 1867. ¶ 8vo. xxxviii, 682 pp. Index to subjects. Original full brown morocco stamped in darker brown, gilt corner devices, four raised bands, a.e.g.; light edge wear, corners showing, some scuffs to outer edges. Early ownership signature of Gerald Beach (pre fore-edge). [FF2541]

\$ 650

With a fore-edge painting (estimated date of painting: 1985/95) showing two trappers in the woods (one holding a captured and ferret or similar creature). Painted by/for Harrington's, London, ca.1990s.



CATALOGUE 330 □ FORE-EDGE PAINTINGS



JEFF WEBER RARE BOOKS

SAMUEL E. STEVENS



[53] Bible

With a View of Canterbury, painted by Samuel E. Stevens

53. [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 (pre fore-edge). [FF2451]

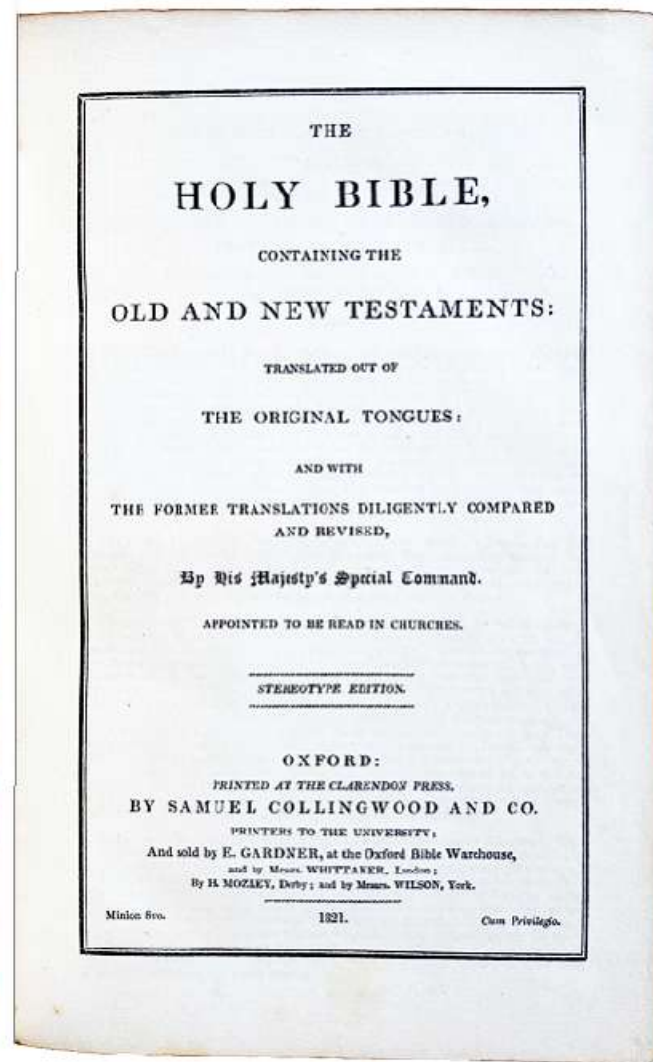
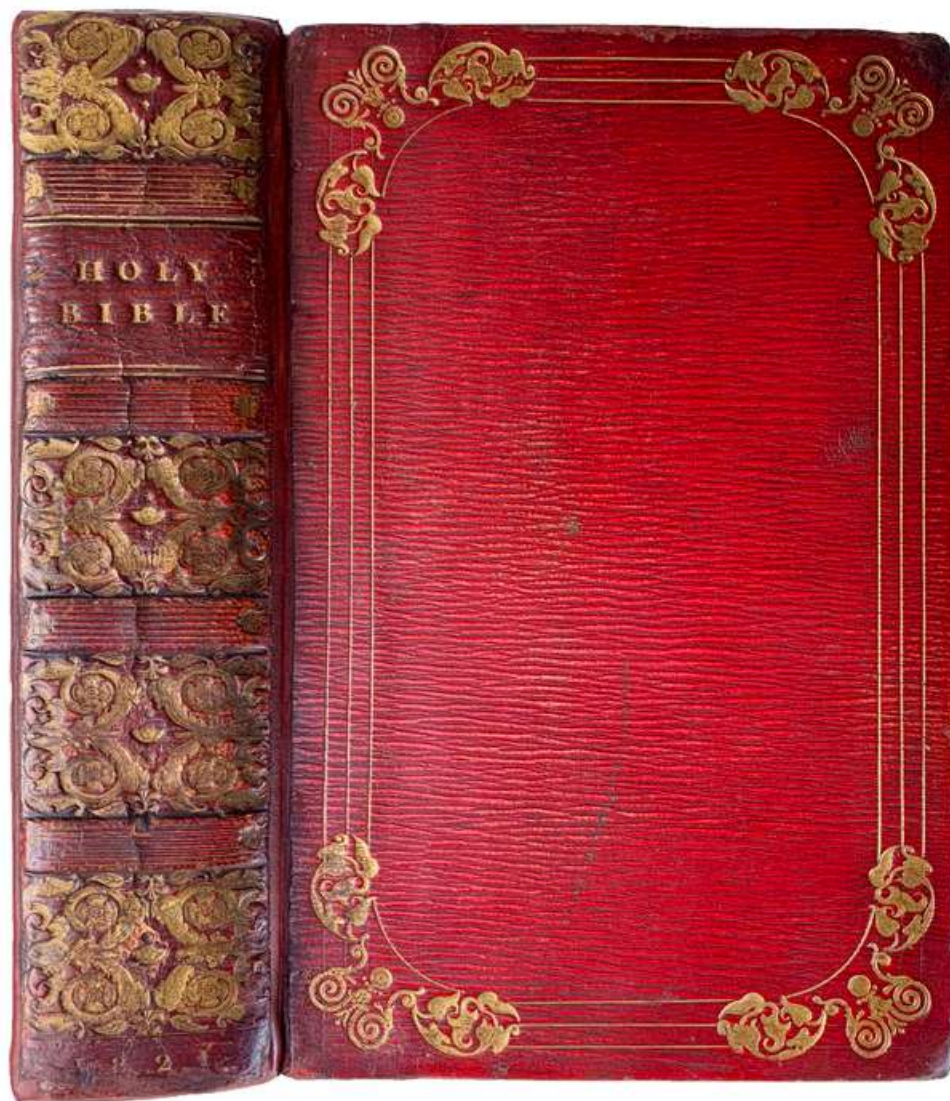
\$ 650

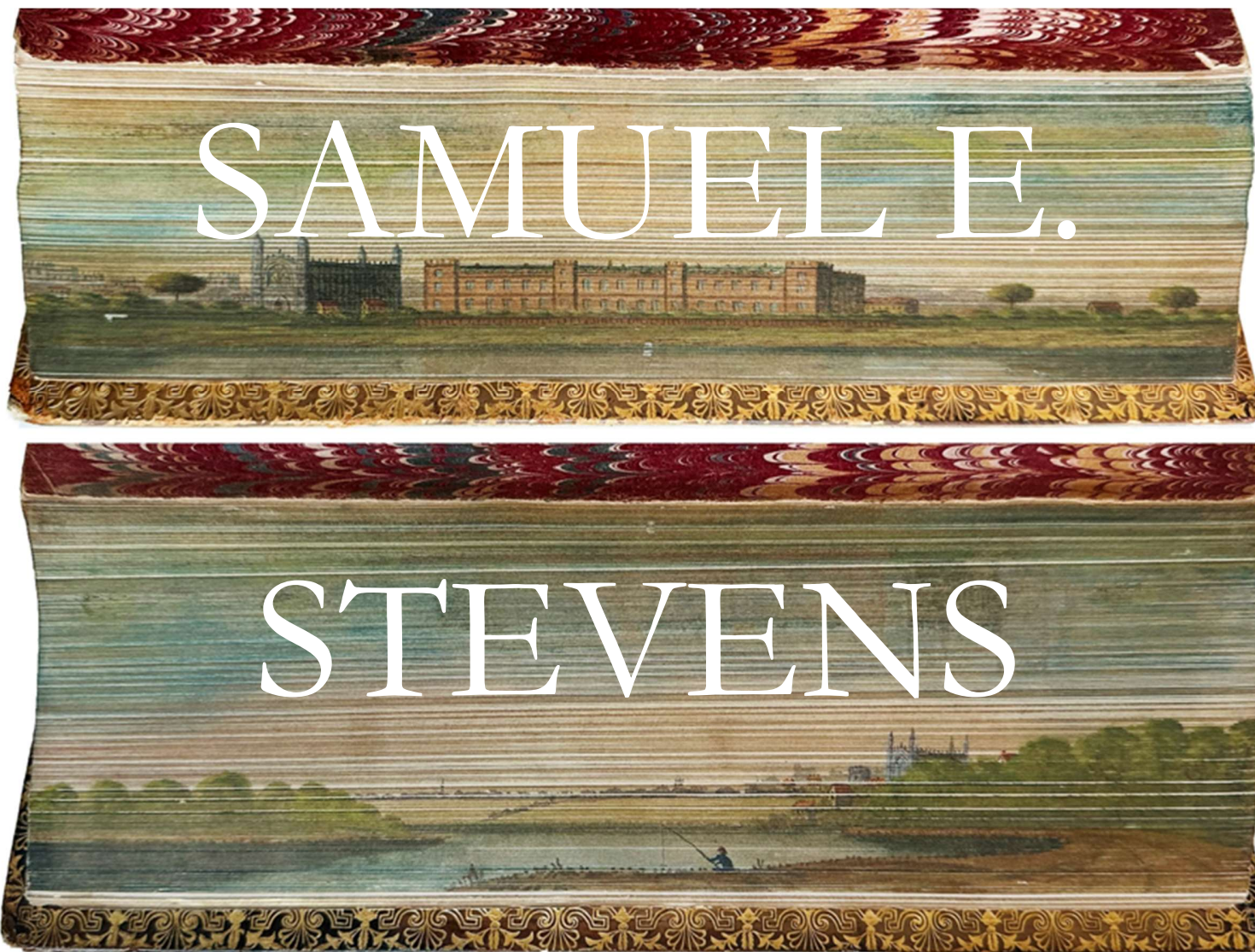
With a fore-edge painting of Canterbury, painted by Samuel E. Stevens, fl.ca. 1945-1960.

From the fore-edge painting collection of Matt Wyse, the founder and proprietor of Pellucidar Fine Books, Berkeley, and Pendragon Books, and Pegasus Books (both sold to another proprietor in 1995).

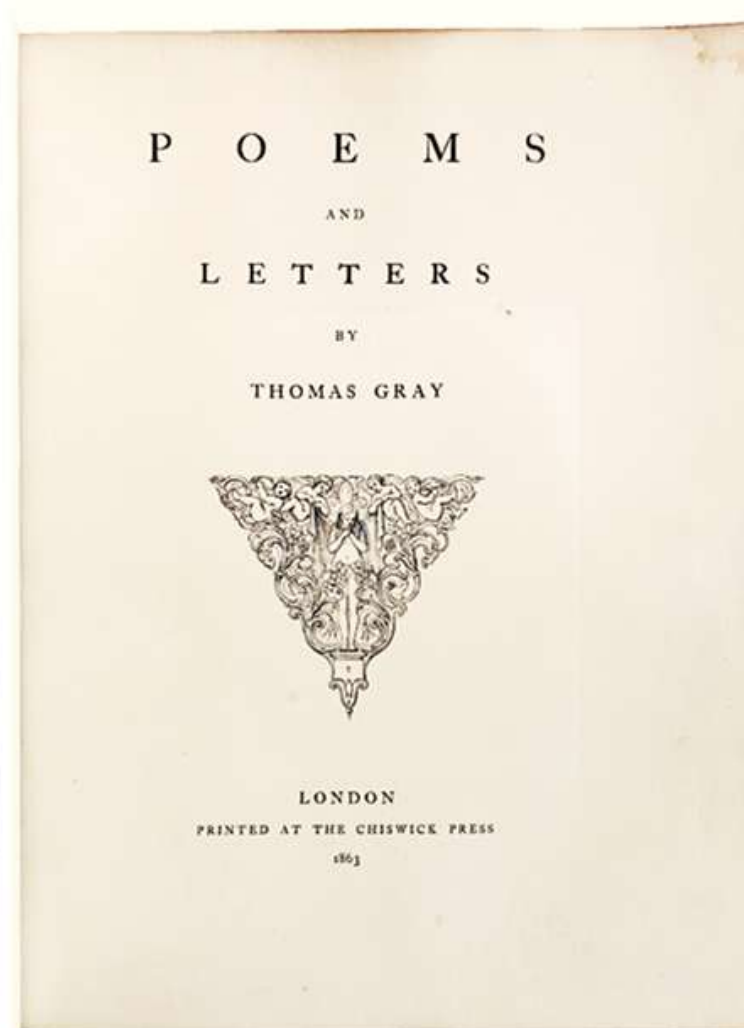
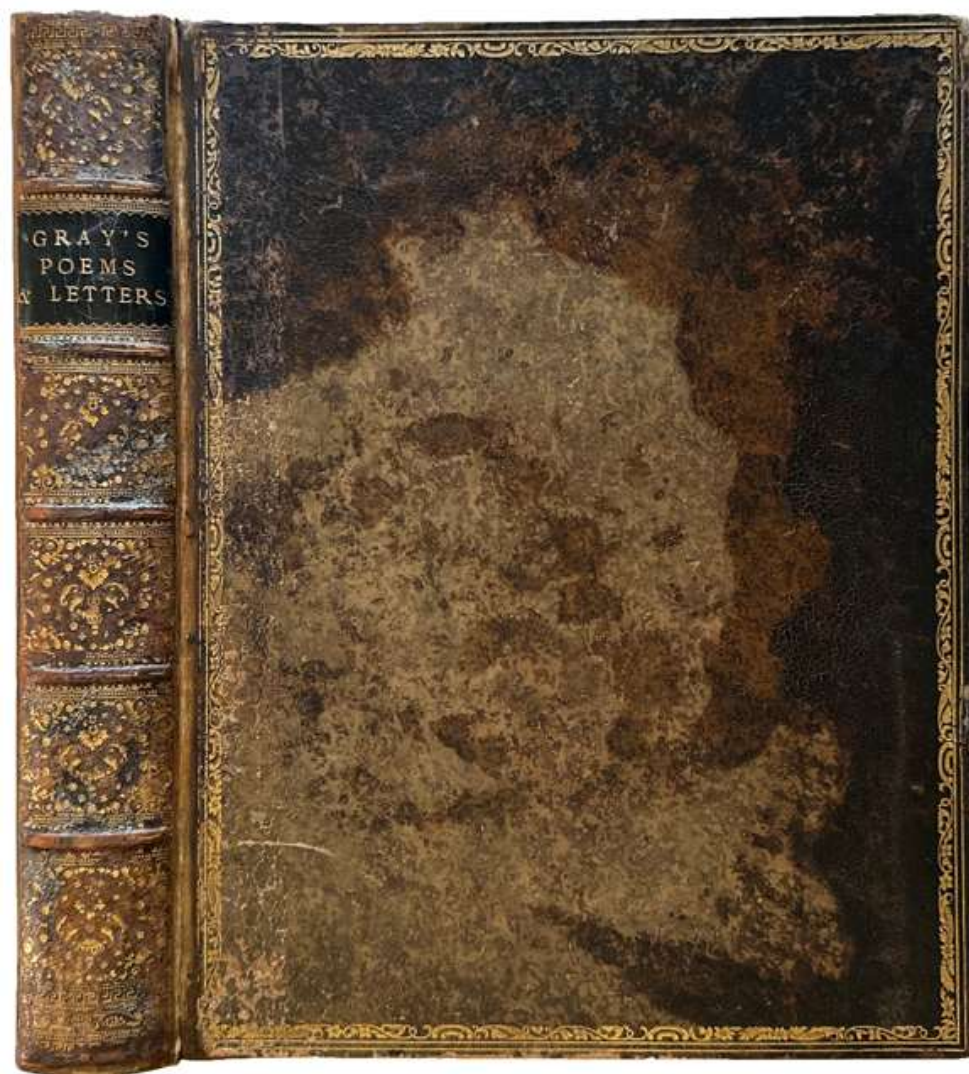
Pre fore-edge inscription: "Frances --- the gift of her affectionate father."

§ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 244-246.









Illustrated with Original Photographs, 1863

Double Fore-edge Paintings of Eton College

54. **GRAY, Thomas.** *Poems and Letters*. London: Printed at the Chiswick Press, 1863. ¶ 4to. xvi, 415, [1] pp. With 4 albumen prints, including frontis. and pages facing 11, 73, and 83. Original full mottled calf by Riviere, ruled in gilt, spine heavily gilt-stamped, black leather spine label, a.e.g.; neatly rebacked, corners showing. Previous ownership inscription of Robert Peel Wethered, [from the Rev.] Edward Balston, Eton, 1862. Very good copy.

\$ 800

With a DOUBLE FORE-EDGE PAINTING by Samuel E. Stevens, showing “Eton College from playing fields,” and “Distant Prospect of Eton.” Painted after 1946.

Gray wrote “Ode on a Distant Prospect of Eton:”

“Ye distant spires, ye antique towers,
That crown the watery glade,
Where grateful Science still adores ...”

Robert Peel Wethered matriculated to Eton, Christ Church, in March 29, 1865 (age 20 years), and died November 2, 1873.

Dr. Edward Balston was headmaster at Eton (1862-1868), Later Archdeacon of Derby.

“In 1862, Hawtrey died and was succeeded by Goodford, who thus just escaped the reforms which the Commission foreshadowed Dr. Balston, a fellow and ex-assistant master, became headmaster. His tenure of the office was short and uneventful. He was opposed to most of the changes which the report of the Commission soon showed were inevitable, and

in 1868 he resigned to escape the responsibility of carrying out these changes, and again became a fellow of the College. During his rule the old Eton Latin Grammar, dating from the seventeenth century, and other of the more obsolete textbooks were discarded.”

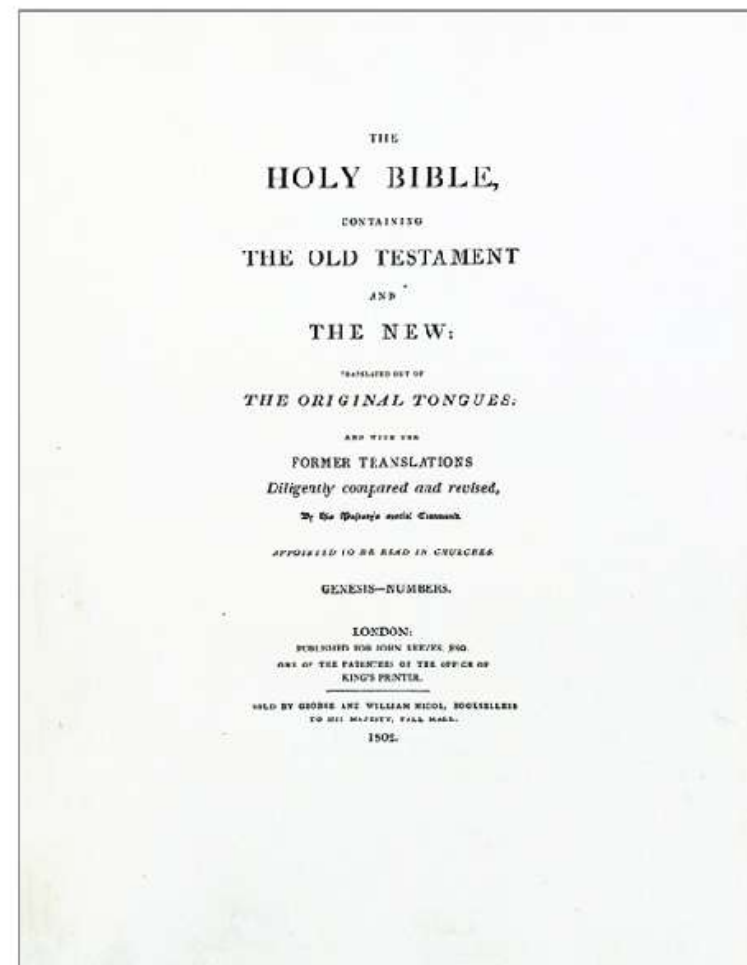
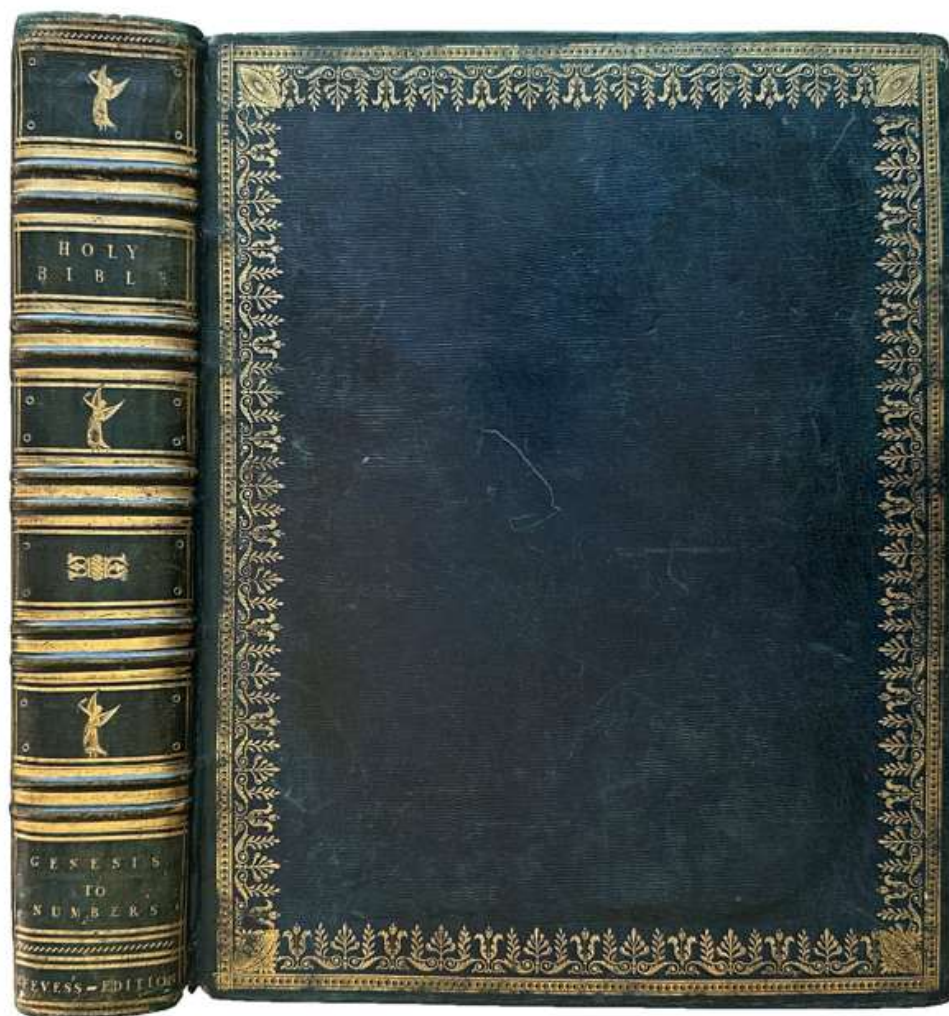
Thomas Balston wrote a book about his great-uncle, Edward Balston, published by Macmillan in 1952, and titled, Dr. Balston at Eton.



Original photos mounted



[55] BIBLE

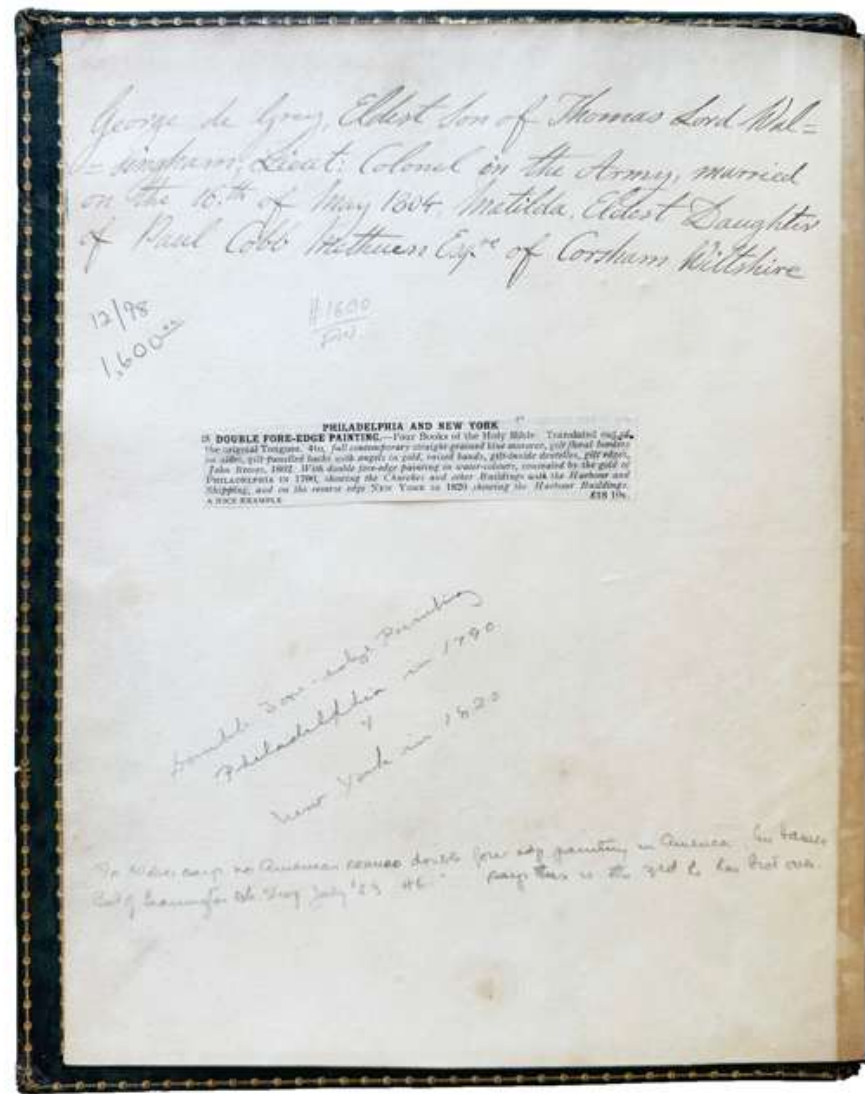


55. [BIBLE 1802]. *The Holy Bible, containing the Old Testament and the New: Translated out of the original tongues: and with the former translations Diligently compared and revised, By His Majesty's special Command.* London: John Reeves, 1802. ¶ 4to. [ii], xxi pp. [228] ff. [a2, b-d4, e2, A-Z4, 2A-Z4, 3A-G4]. Original dark greenish-blue straight-grain morocco, gilt floral ruled borders, raised bands with three angels in three compartments, a.e.g. The binding is not signed but it is similar to other English bindings of the period, possibly Staggemeier & Welcher. The spine foot states in gilt "Genesis to Numbers" and "Reeves's – Edition." Early armorial bookplate of W. H. Battie-Wrightson, Cusworth, Yorkshire. Extensively annotated in ink holograph (3 ½ pages on blank endleaves), being the record of Thomas de Grey's family births, marriages and deaths; he is the second son of Lord Walsingham, "a clergyman married Elizabeth Fourth Daughter of the Hon.ble. Brownlow North, Bishop of Winchester on the 12th of August 1802 by Special Licence at the Private Chapel at Winchester House Chelsea. . ." Very good. [FF2540]

\$ 1,350

WITH A DOUBLE FORE-EDGE PAINTING of Philadelphia in 1790 and New York in 1820. The scene of Philadelphia shows churches, buildings, a harbor and shipping scene; on the reverse edge showing "New York" has various harbor buildings. Not signed; likely painted just prior to Leamington's owning this volume, thus ca. 1953. The artist is not known. Often an American bookstore would import a volume acquired from an artist or a British bookstore.

Written in pencil, "Dr. [Carl J.] Weber says no American scenes [on] double fore-edge paintings . . . Bot [bought] of Leamington B[oo]k Shop July '53. says this is the 3rd he has [brought] over." While a lot of time has passed, one should never say "never" with regard to topics painted. The fact is that more and more paintings were painted and as that occurred, the market was in America, so scenes of American city views (most being not so recognizable maybe), became painted more and more as well. It largely depended on when the artists were painting and where they derived their commissions. Some artists were working independently of a bookstore or a binder and those painters also had their own patterns of what they painted frequently. Samuel Stevens (not the artist here!) was exactly that type of artist.



PHILADELPHIA AND NEW YORK
IS DOUBLE FORE-EDGE PAINTING.—Four Books of the Holy Bible. Translated into
the original Tongues. 4to. Full contemporary crimson leather covers, gilt blind tooling.
— sides, gilt painted backs with angels in gold, raised bands, gilt-tooled fore-edges, gilt edges.
John Brown, 1802. With double fore-edge painting in water-colours, executed by the gift of
Philadelphia in 1790, showing the Churches and other Buildings with the Harbour and
Shipping, and on the reverse edge New York in 1820 showing the Harbour Buildings.
A RICH EXAMPLE. \$15 10s.

PROVENANCE: W. H. Battie-Wrightson, Cusworth, Yorkshire. William Wrightson (1752-1827), of Cusworth Hall, Doncaster, Yorkshire, was a former member of Parliament (1784-1790); his son of the same name, lived (1789-1879); it is unclear which person's bookplate the name refers. Brownlow North (1741-1820), (former owner, family member) was appointed Bishop of Winchester in 1781. [*DNB*].

More recently, a pencil note within the book indicates it was purchased from Leamington Book Shop, July 1953. A bookseller's clipped catalogue description appears to be that of Leamington's [Price: £18 10s. ca. 1953]. A later pencil note 12/98 indicates this book was priced in December 1998 at \$1600].

COMMISSIONS BY HARRINGTON'S, LONDON [56-69]



[56] BALFOUR

Erotic Fore-edge Painting

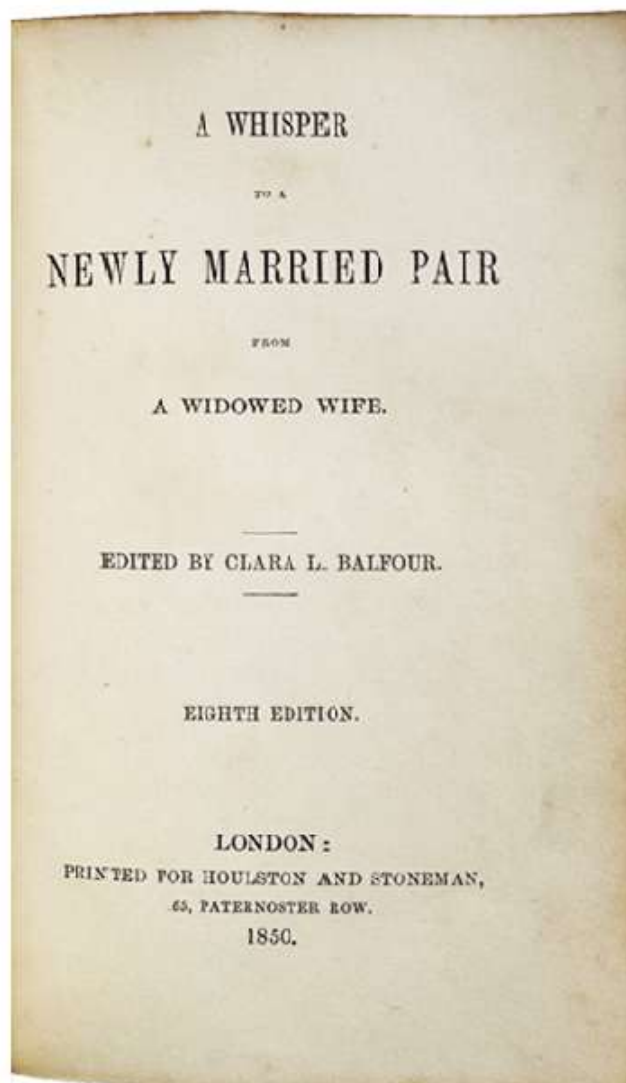
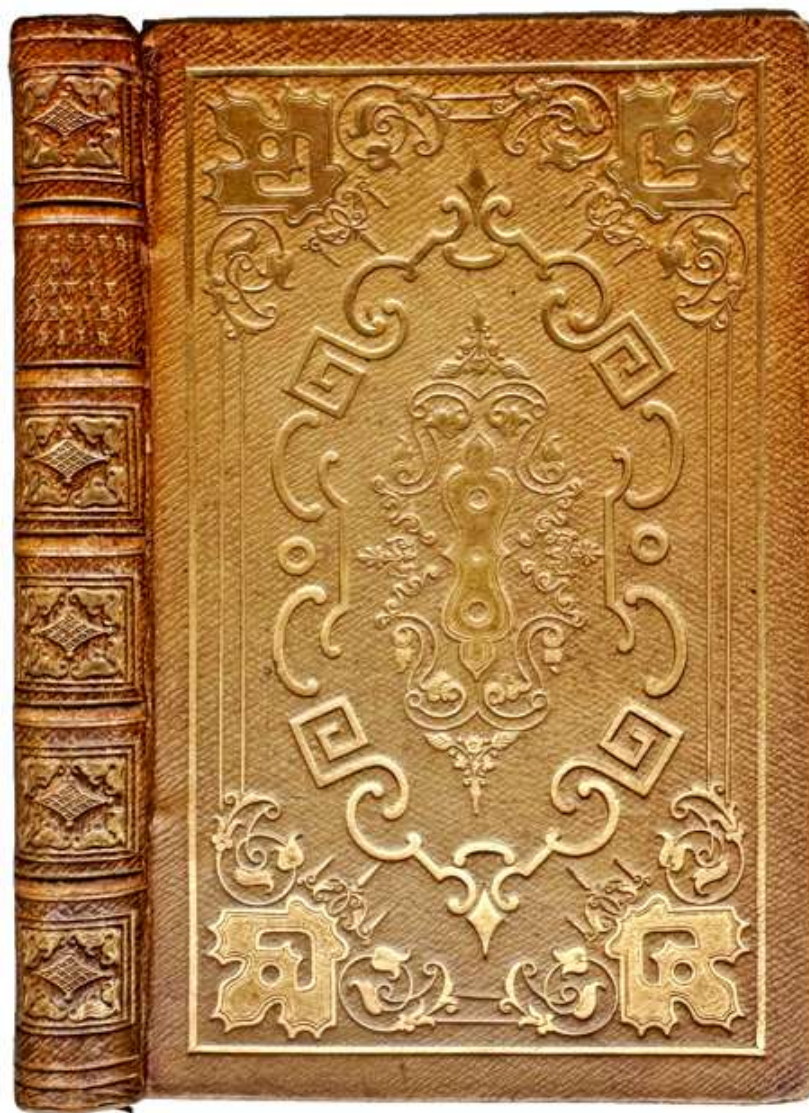
56. **BALFOUR, Clara L.** (editor). *A Whisper to a Newly Married Pair from a widowed wife. Eighth edition.* London: Printed for Houlston and Stoneman, 1850. ¶ Small 8vo. viii, 183, [1] pp. Frontispiece; occasional light foxing. Original tan gilt-stamped morocco, all edges gilt; darkened, rubbed, upper joint starting to split (still not much split). Ownership signature (pre fore-edge) of L. Burt. Good+. [TK]
\$ 200

With an erotically charged fore-edge painting bedroom scene, a paid of nude lovers in bed, the man straddling the woman with his genitals showing – she is prone and with her leg wrapped over his waist. However, at this moment, the door is opened by an older woman who pears in to see what is happening, as she holds a white tray with brown lining.

Fore-edge origin: Harrington's (London) [ca. 1990-2010]. Pencil notes: Erotic Fore-edge Painting N.LP/ P SNP TLN

Harrington's, London, has commissioned numerous fore-edge paintings, any evidence of what has been seen by myself, well over 1,000 fore-edge paintings, and that selection was commissioned by different artists. Among the named artists known to have taken commissions, Don Noble, Claire Brooksbank, and seemingly no less than two other [stylistically] different unnamed artists, possibly working exclusively for Harrington's in one or more capacities.







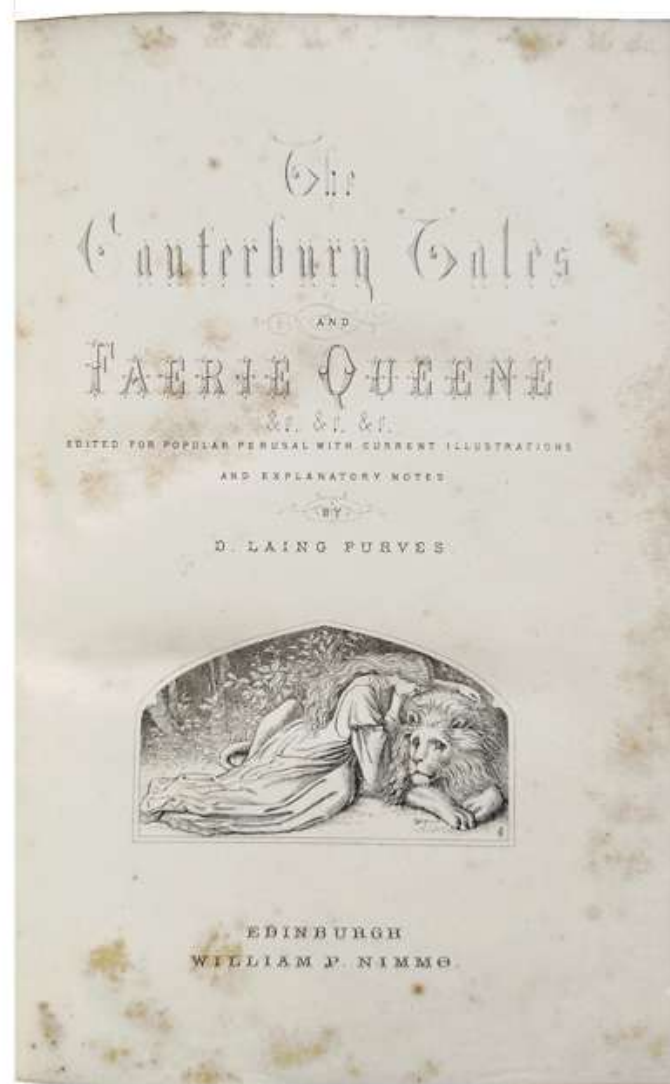
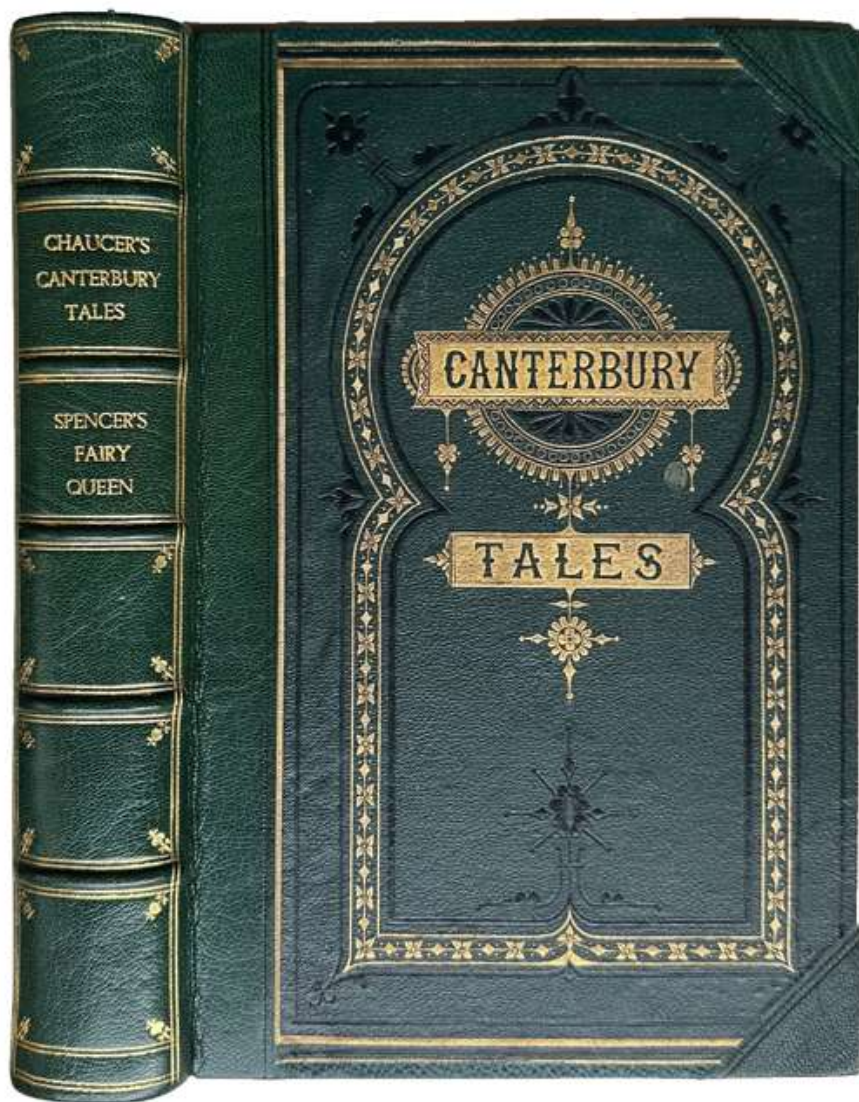
Split fore-edge with 2 scenes facing either direction

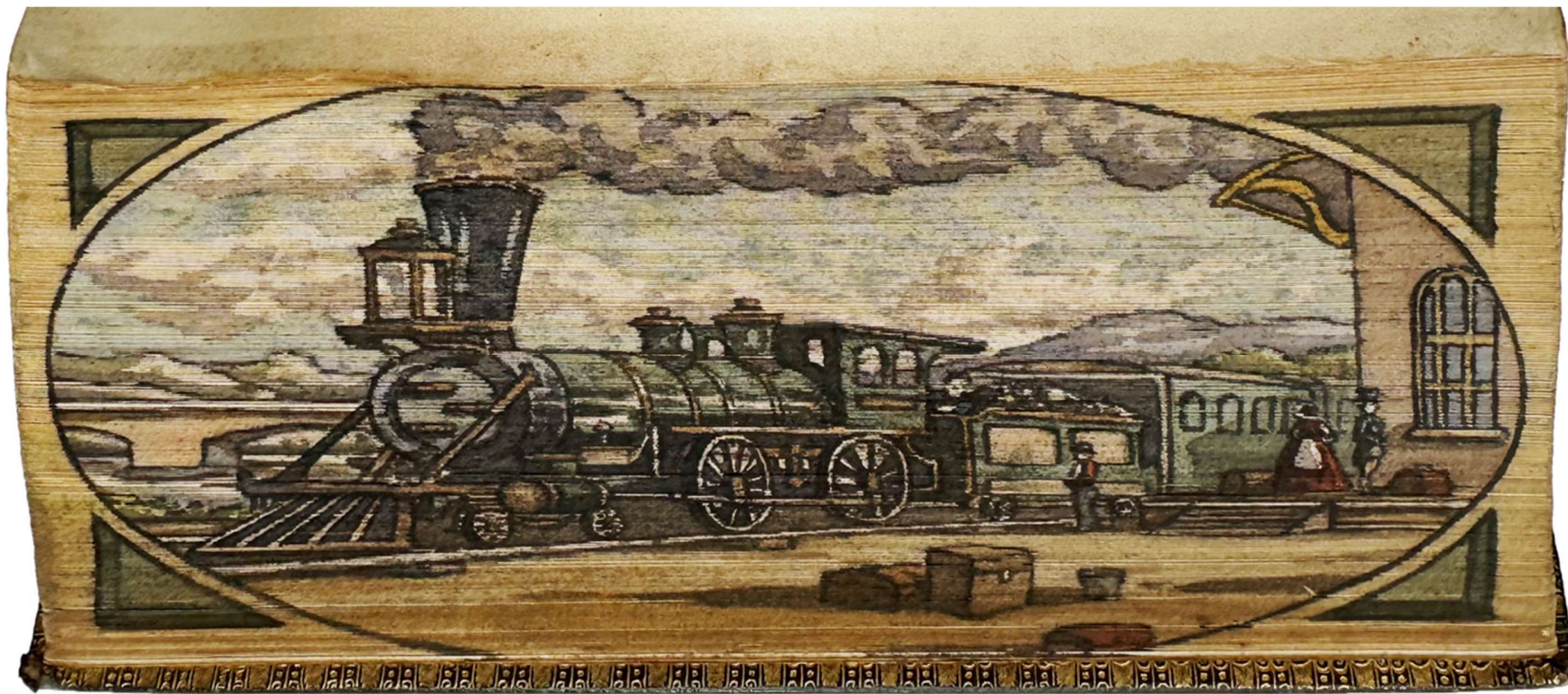
57. **CHAUCER, Geoffrey** (ca.1343-1400); **Edmund SPENSER** (d.1599). *The Canterbury Tales and Faerie Queene: With other poems of Chaucer and Spenser. Edited for popular perusal, with current illustrative and explanatory notes, by D. Laing Purves.* Edinburgh: William P. Nimmo, 1872. ¶ Large 8vo. viii, 624 pp. Frontispiece portrait, title vignette; portrait of Spenser; variously spotted or foxed on the half-title and the Spenser plate. Modern crushed levant dark green half-morocco, preserving original dark green cloth sides, stamped in both black and gilt, all edges gilt, modern plain endleaves. Fine. [TK]

\$ 400

With two fore-edge paintings, one facing left, the other facing right as the volume has what is called a split fore-edge. The artist has labelled the scenes in the middle of the book, in pencil: “The Canterbury Pilgrims – Geoffrey Chaucer” and (the label is across from Spenser’s portrait plate, written as was the prior painting, along the margin of the fore-edge [p. 295]: “Prince Arthur – Edmund Spenser.” Prince Arthur, on his steed ‘Spumador’, is facing a dragon. Both portraits are bordered in yellow with yellow out-lining of the portraits (each are also square rather than the usual oval).

Fore-edge origin: Harrington’s (London), this time the binding vastly replaced and preserving the covers of the original binding [ca. 1990-2010]. Pencil notes: JLOP(A) / 2 fore-edge Paintings P/LQ / QLP (7)





[58] DAVENPORT

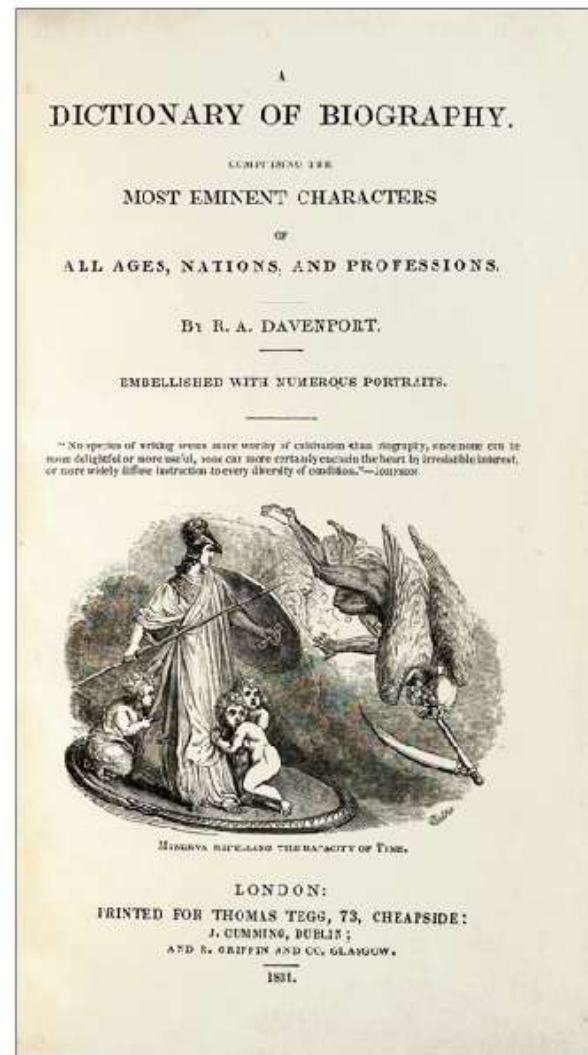
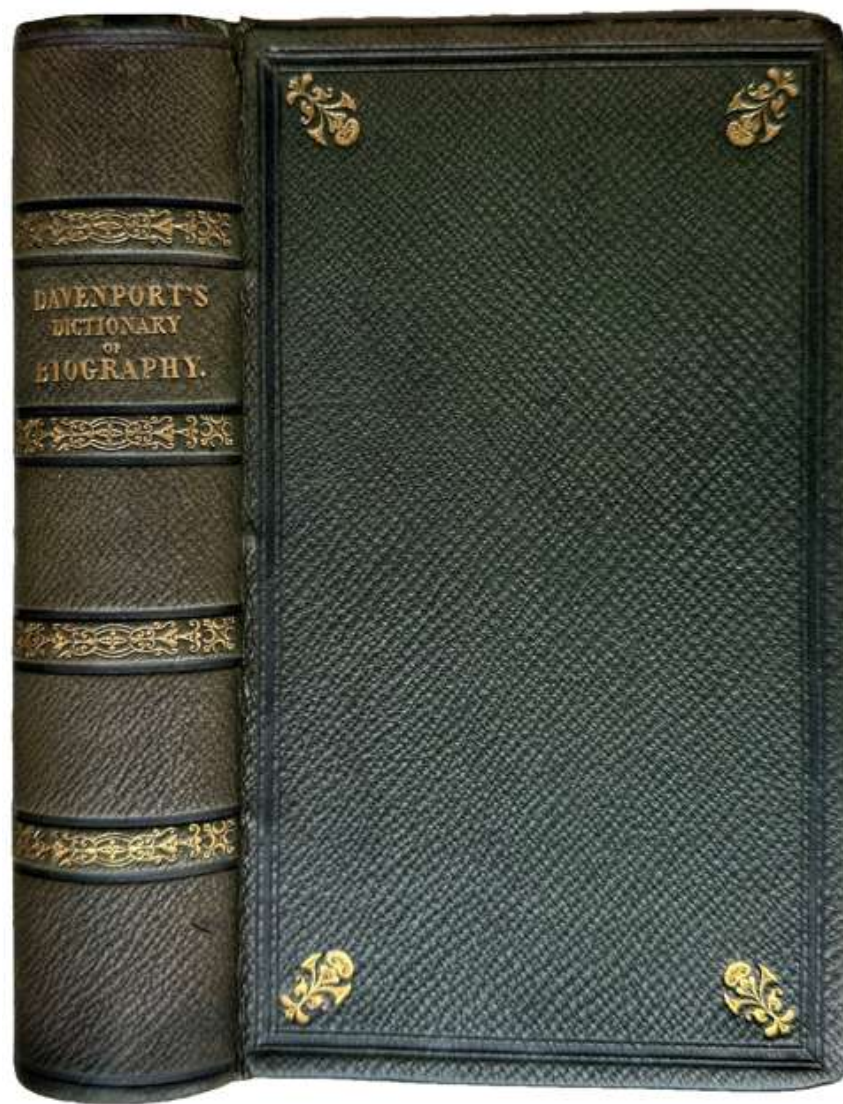
“The Train Kept a-Rollin”

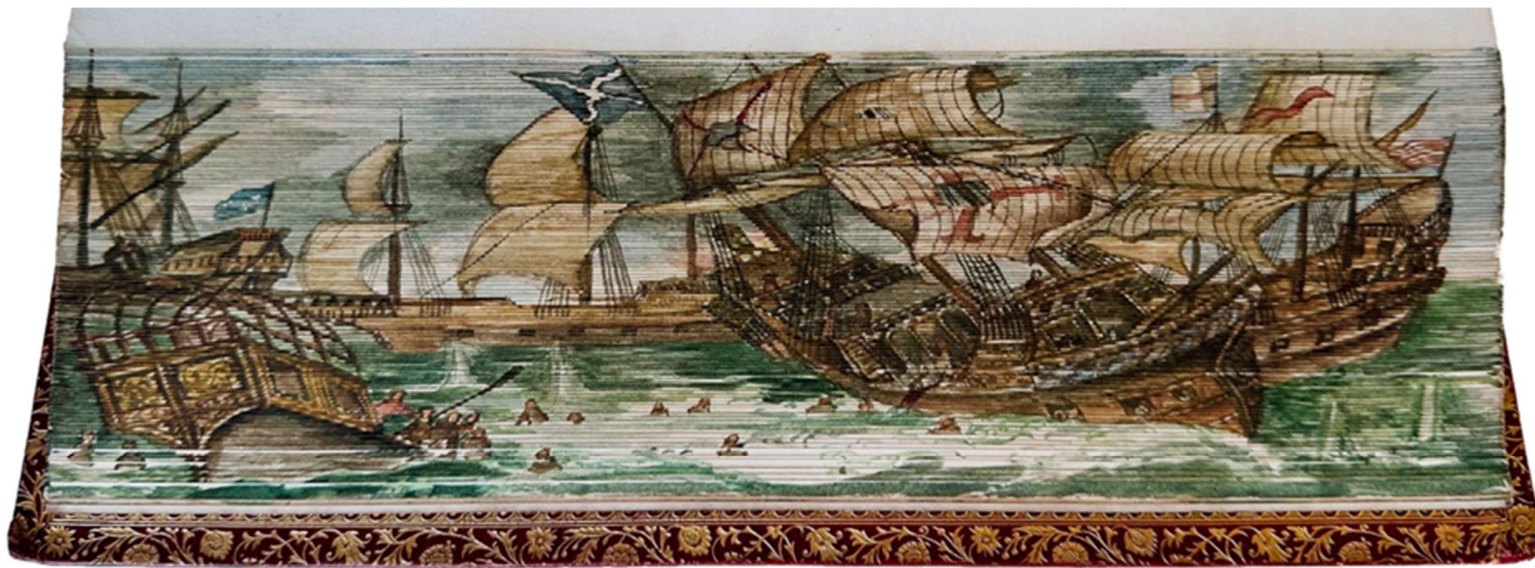
58. **DAVENPORT, R. A.** *A Dictionary of Biography. Comprising the most eminent characters of all ages, nations, and professions. Embellished with numerous portraits.* London: Printed for Thomas Tegg, 1831. ¶
12mo. [iv], 584 pp. Numerous portrait vignettes. Original full dark green blind- and gilt-tooled morocco, spine ruled with black bands, gilt-rolls, gilt-title, all edges gilt, gilt inner dentelles, yellow endsheets. Very good. [TK]

\$ 200

With a fore-edge painting of an old train arriving at a station, black smoke extending across the train. Set within a black oval frame and four corner pieces for finishing off the painted space.

Fore-edge origin: Harrington's (London) [ca. 1990-2010]. Pencil notes: PLP/P/~~SQL~~/TNP





A split-“double” fore-edge painting with 6 scenes

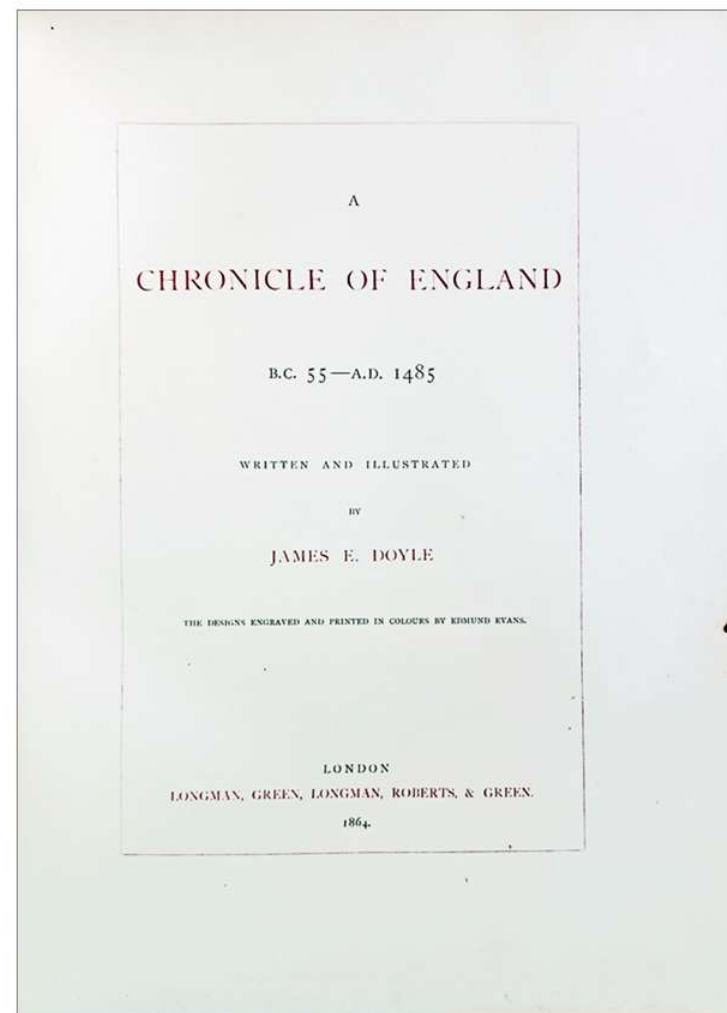
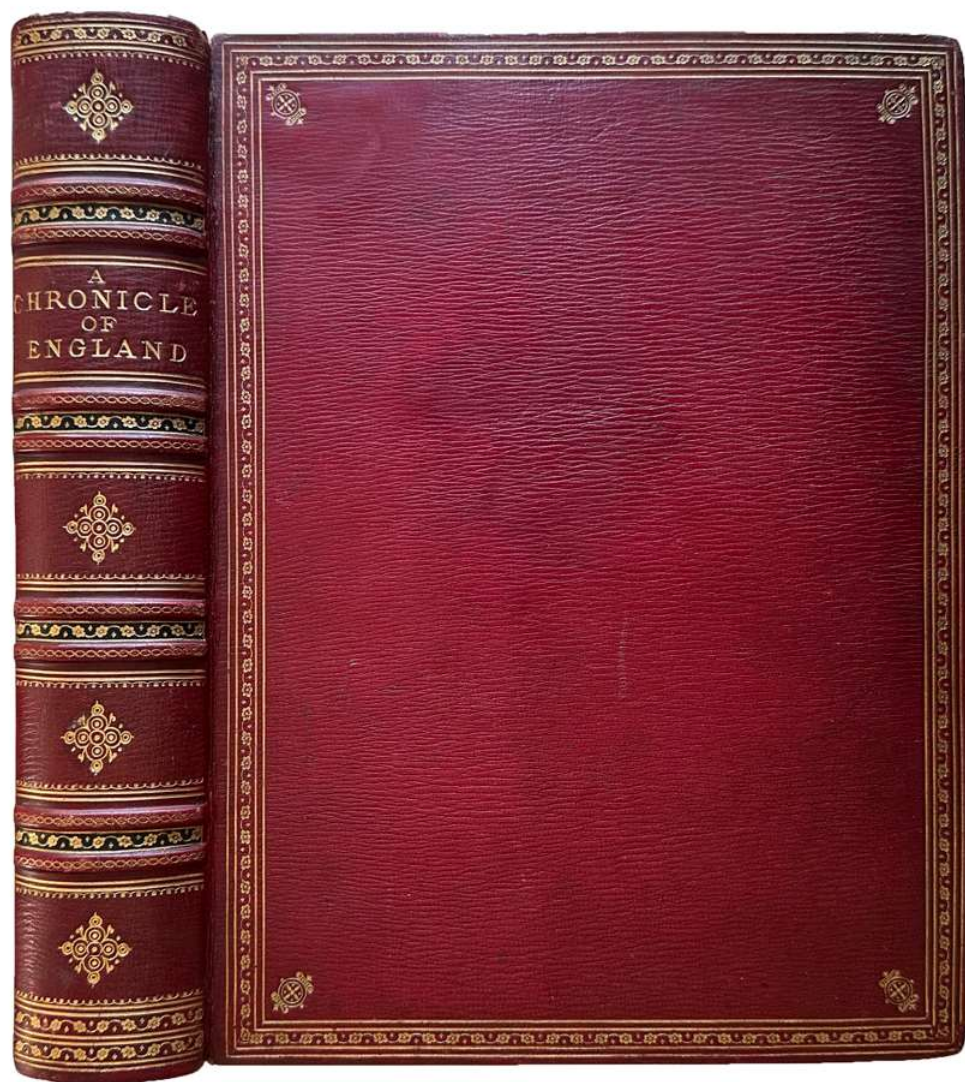
59. **DOYLE, James E.** (1822-1892). *A Chronicle of England B.C. 55-A.D. 1485. Written and illustrated by . . . The designs engraved and printed in colours by Edmund Evans*. London: Longman, Green, Longman, Roberts, & Green, 1864. ¶ 4to. [2], viii, 462 pp. Title printed in red & black. 81 color illustrations, index. Original full crimson straight-grained morocco, gilt-stamping, raised bands, black leather bars between compartments, a.e.g.; rubbed. Ownership stamp of W. E. d. Hansford; bookplate of William E. d. Hansford and Kathleen Hansford. Very good. [TK0045]

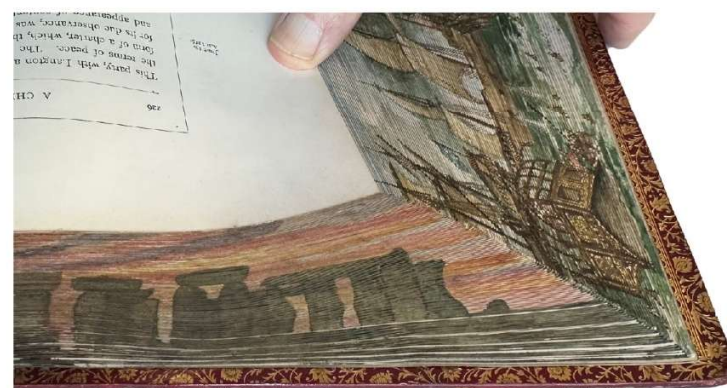
\$ 1,350

With 6 fore-edge paintings, the scenes are named with a pencil inscription: (left) Armada; Stonehenge; Romans [?]; (right) Queen Victoria & Prince Albert with children; Vikings; Fire of London. The Armada scene is signed M.A. See: Weber (2010), pp. 194-5.

Fore-edge origin: Harrington's (London) [ca. 1990-2010]. Pencil notes: LUAP(A). 6 fore-edge Paintings on 6 sides. Split at p. 226. With 16 lines of pencil notes from the artist-bookseller.

PROVENANCE: [pre-fore-edge] William and Kathleen Hansford, with their bookplate and rubber-stamp.







Erotic fore-edge painting

60. **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”. [FF2480]

\$ 375

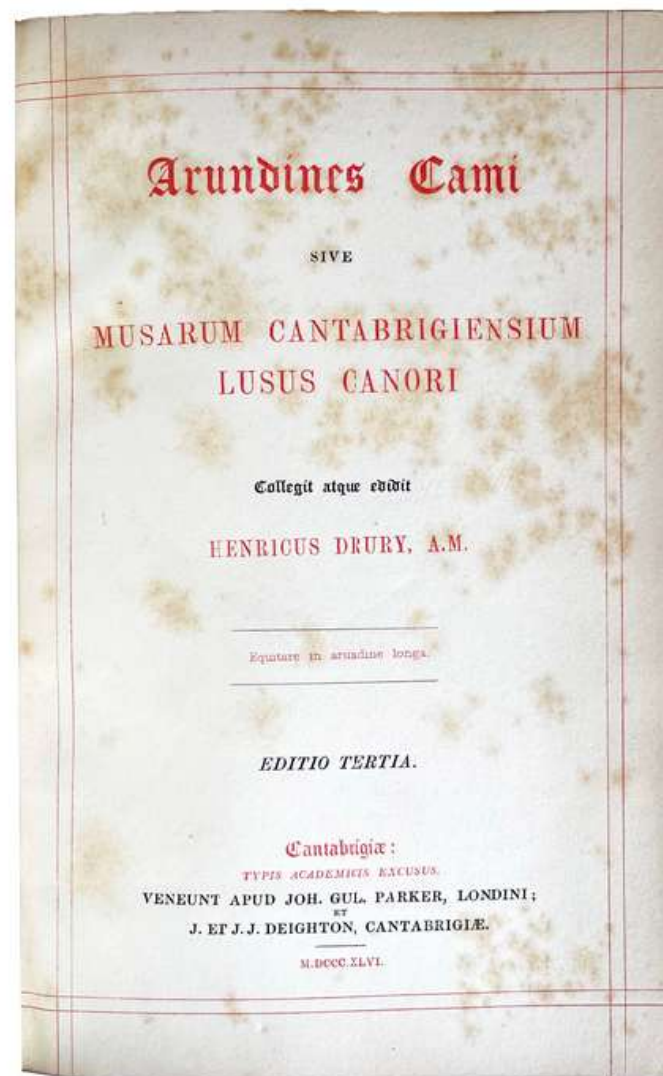
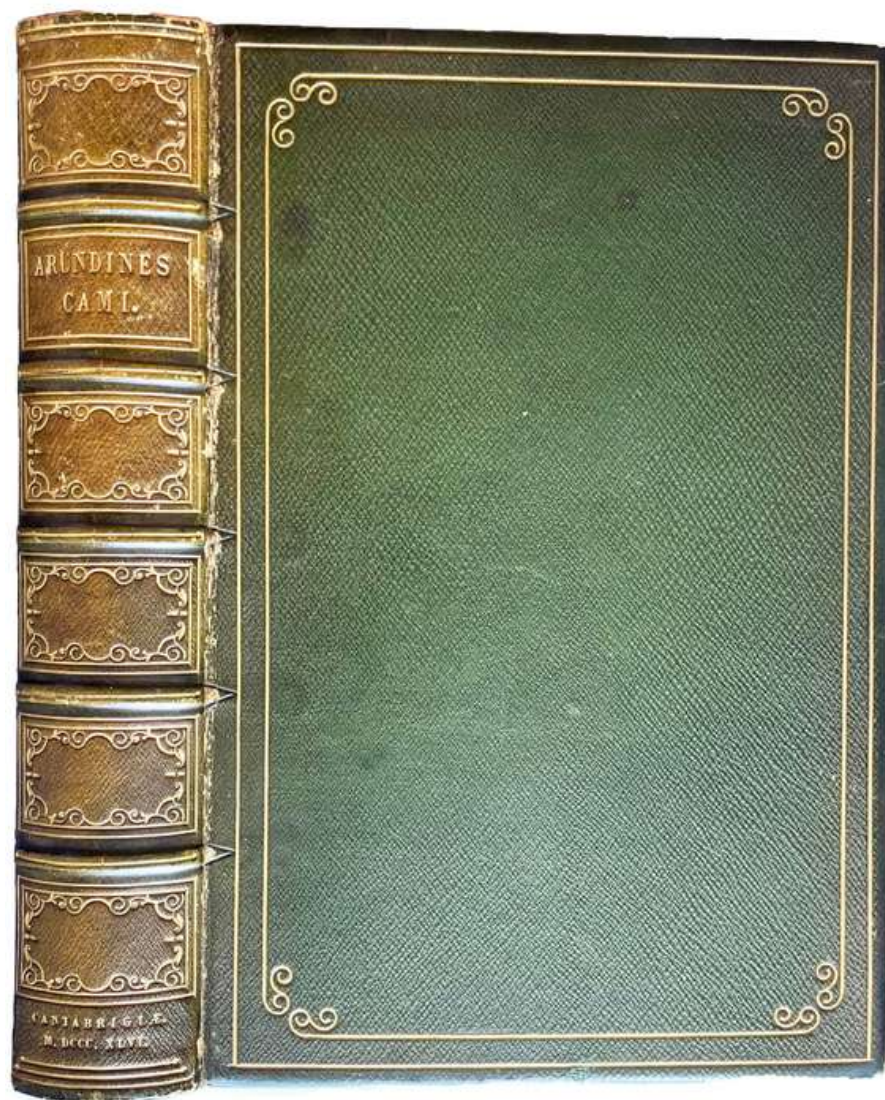
With an erotic fore-edge painting showing a bedroom scene, the young man wearing only his shirt, lying in bed, the nude lady-lover stroking his erect penis and taking some pleasure as his feet play between her legs. Painted for Harrington's, London, [by their house artist] ca. 1990-2010.

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]. Matt Wyse collection.

Fore-edge origin: Harrington's (London) [ca. 1990-2010].





[61] Fore-edge Painting by Don Noble

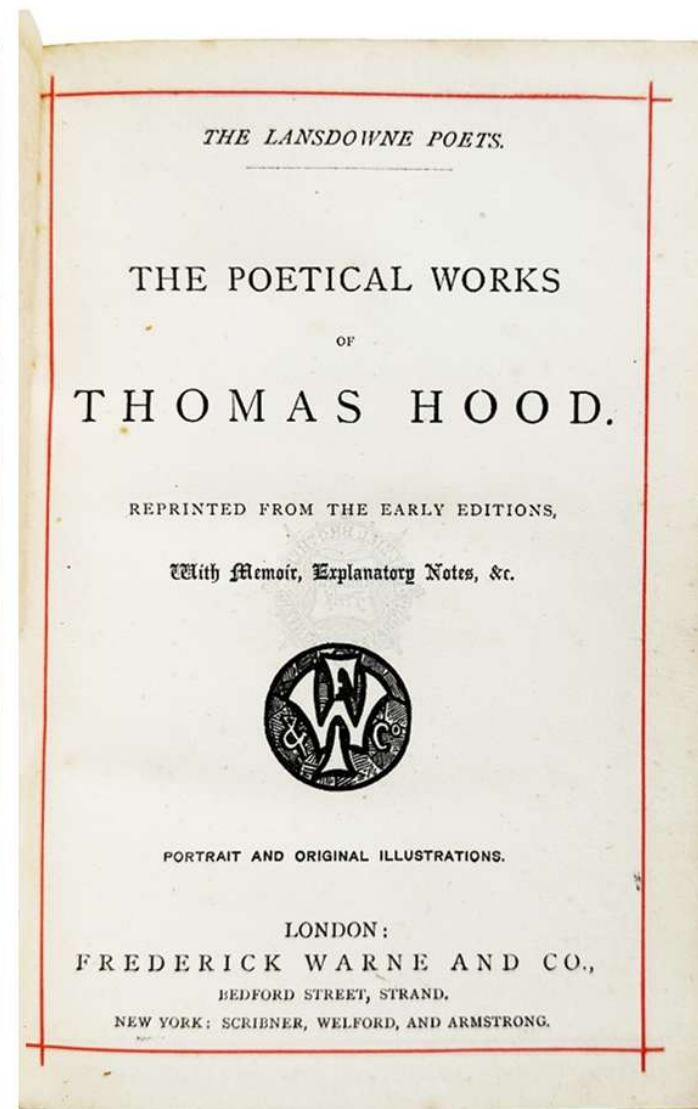
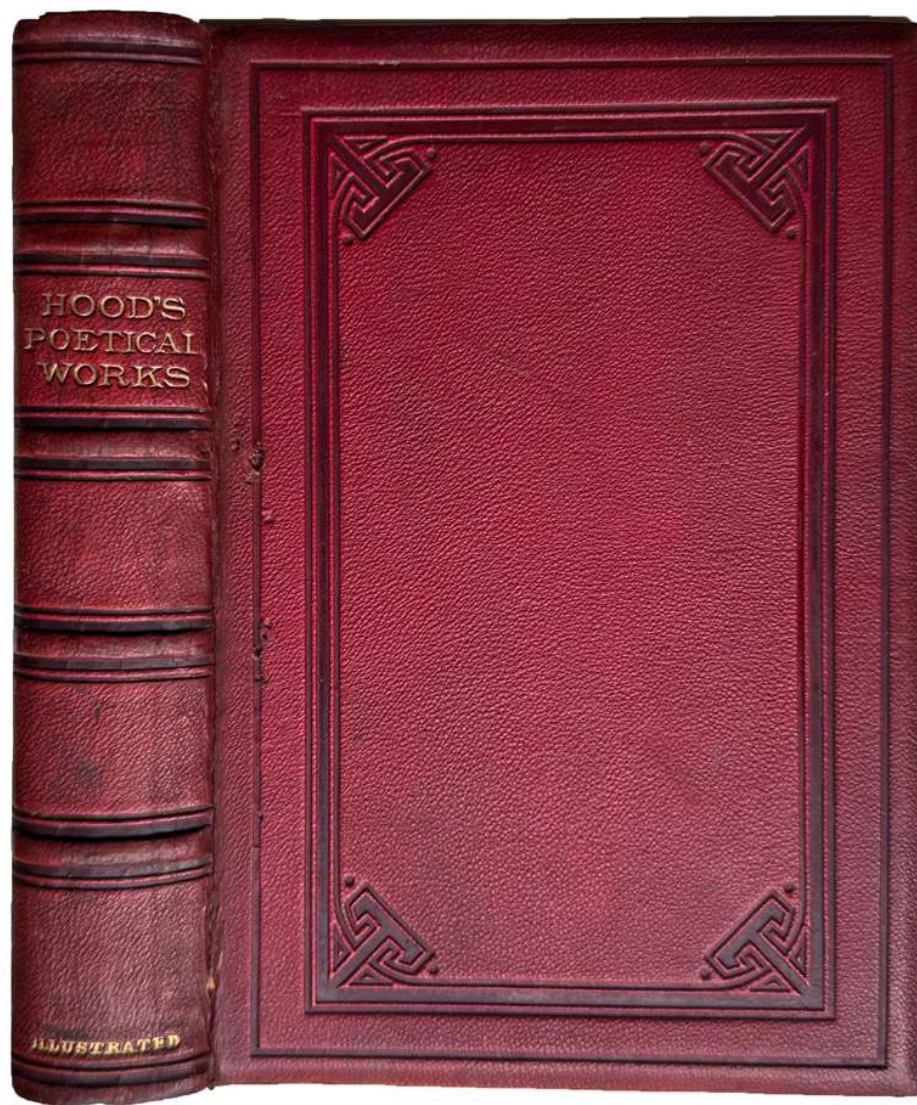
Fine example of the work of Don Noble

61. **HOOD, Thomas** (1799-1845). *The Poetical Works of Thomas Hood. Reprinted from the early editions, with memoir, explanatory notes, &c.* London: Frederick Warne, [n.d.]. ¶ Small 8vo. xxiii, [1], 534 pp. Frontispiece portrait, plates. Original full dark red morocco with blind-stamping in black, gilt-spine title, all edges gilt, inner dentelles gilt, marbled endleaves; front joint rebaked with original spine neatly preserved (almost seamless!). Very good. [TK]

\$ 275

With a handsome fore-edge painting by Don Noble (not signed), showing the two figures Pike fishing. As is typical with Don Noble's palette, he employs lots of sun-shiny colors: yellow, reds, orange, etc., giving a signature look to his paintings (making them rather easy to identify). Clearly written in a different hand: "With fore-edge painting "Pike Fishing."

Fore-edge origin: Harrington's (London) [ca. 1990-2010]. Pencil notes: 10 lines of penciled notes from the bookseller, including: JVOP(A) Fore-edge L.LP/P/~~SOP~~/TLK (fine fore-[edge] painting of "Pike Fishing.").



[61]



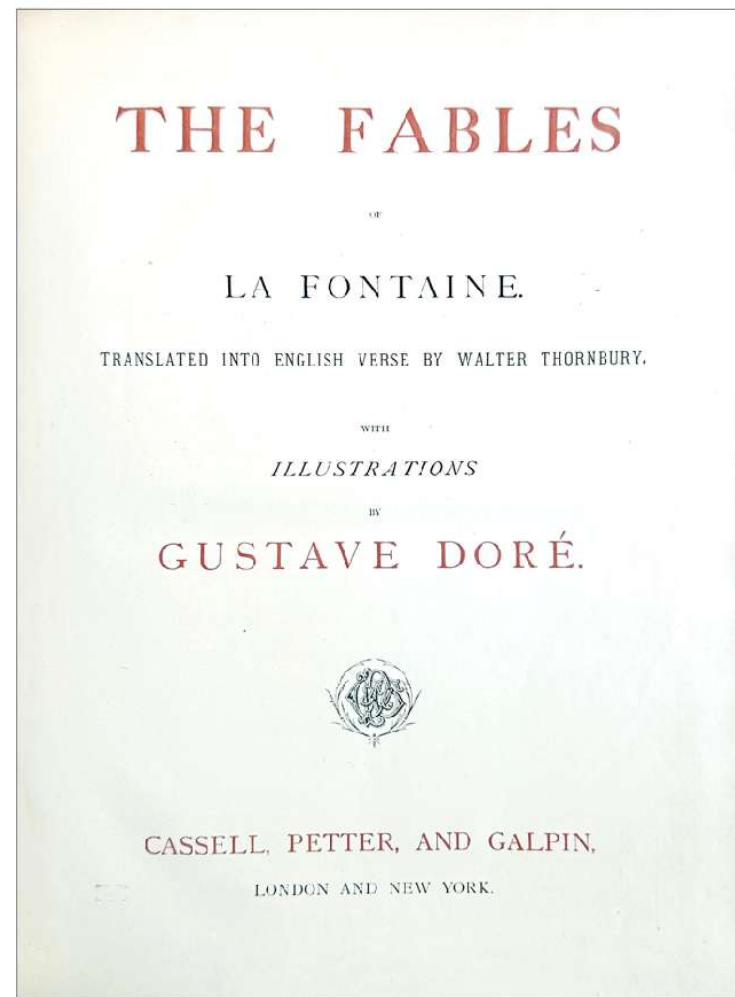
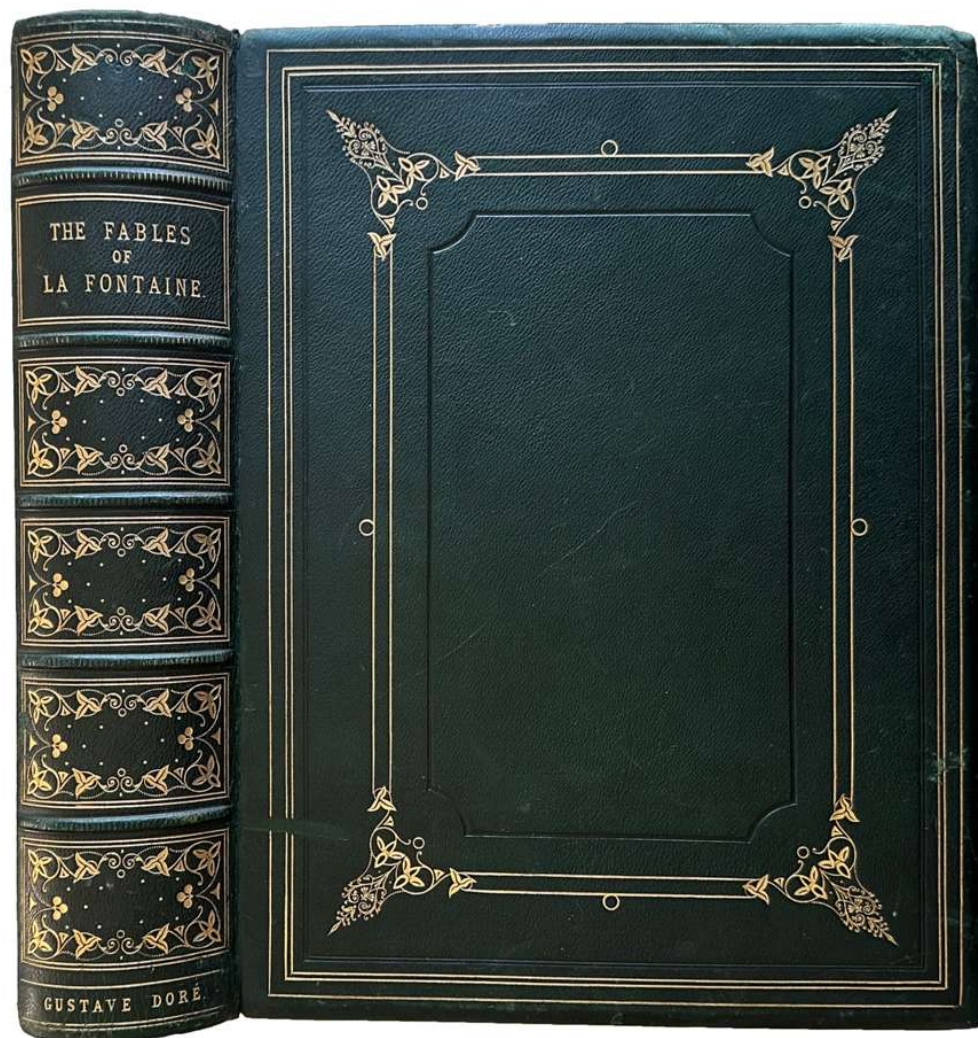
Gustave Doré Illustrations

62. **LA FONTAINE, Jean de** (1621-1695). *The Fables of La Fontaine. Translated into English verse by Walter Thurnbury. With illustrations by Gustave Doré.* London and New York: Cassell, Petter, and Galpin, [1870?]. ¶ 4to. lxiv, 839, [1] pp. Profusely illustrated (each story with at least one drawing, with many of the stories showing a full-page drawing). Original full dark green morocco, with blind- and gilt-tooling, raised bands, gilt inner dentelles, all edges gilt; rubbed and with bumping or wear to corners. Very good. [TK]

\$ 1,500

With a split fore-edge painting, sometimes called a “split-double”, with the volume showing a total of four paintings made after Doré drawings found within the book, 2 being side-by-side on either the left or right-hand fanned edges. Facing one direction (left): “The Little Fish and the Fisherman” [page 238] and “The Lion in Love” [p. 157]; on the other side (facing right): “The Monkey and the Dolphin” [p. 173] and “The Rat and the Elephant” [p. 489]. A charming book sporting the classical Doré illustrations from the remarkable moralistic stories of La Fontaine, with the addition of the four hand-painted watercolor scenes taken from the Doré drawings and thus enhancing the character of this massive tome.

The paintings were commissioned by Harrington’s (London), ca. 1990s-2010. The handwriting on the volume, from the artist on staff for the bookshop, has penciled in 29 lines of penciling used to highlight and detail this painting added to the volume. The note begins: “Split Fore-edge Painting / In four panels.”





THE LION IN LOVE.



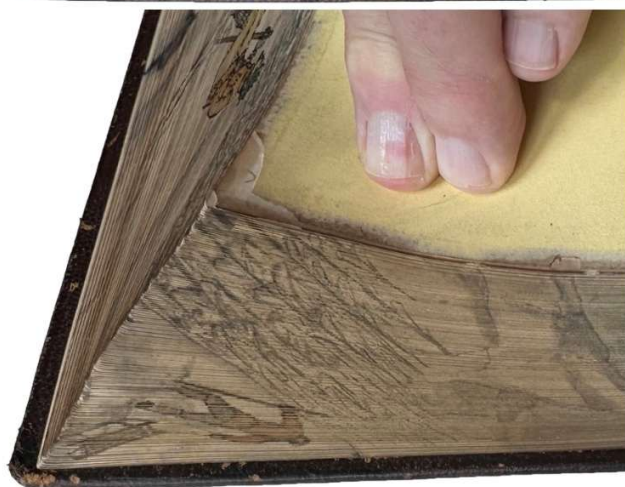
We were gross folk, not tamed the least,
 Who married without law or priest—
 Discord no business had at all;
 The proper places where to call
 Scandal has orders to find out;
 She, a right busy, active scout,
 Falls quick to quarrel and debates,
 And always Peace anticipates:
 Blows up a spark into a blaze,
 Not to burn out for many days.
 Scandal, at length, complain'd she found
 No refuge certain above ground,
 And often lost her precious time:
 She must have shelter in this clime—
 A point from whence she could send forth
 Discord, west, east, or south, or north.
 There were no nunneries then, you see:
 That made it difficult, may be.
 The inn of Wedlock was assign'd
 At last, and suited Scandal's mind.



FABLE CXXV.

THE ANIMALS SICK OF THE PLAGUE.

A MALADY that Heaven sent
 On earth, for our sin's punishment—
 The Plague (if I must call it right),
 Fit to fill Hades in a night—
 Upon the animals made war;
 Not all die, but all stricken are.
 They scarcely care to seek for food,
 For they are dying, and their brood.
 The Wolves and Foxes crouching keep,
 Nor care to watch for timorous Sheep.
 Even the very Turtle-doves
 Forget their little harmless loves.



[63] MICHELET

Three-way fore-edge painting with scenes on all three edges

63. **MICHELET, Jules** (1798-1874). *The Mountain. From the French of Michelet. By the translator of "The Bird."* London: T. Nelson and sons, 1872. ¶ 8vo. xvi, [2], [19]-823, [1] pp. Profusely illustrated, index. Original dark brown morocco, rules in black, gilt-stamping, raised bands, gilt compartments, spine title in gilt, all edges gilt, yellow endleaves; rubbed, endleaves a bit brittle. Good+. [TK]

\$ 350

With a panoramic fore-edge painting with 3 panels showing a sequence of mountain fun by skiing or sledding.

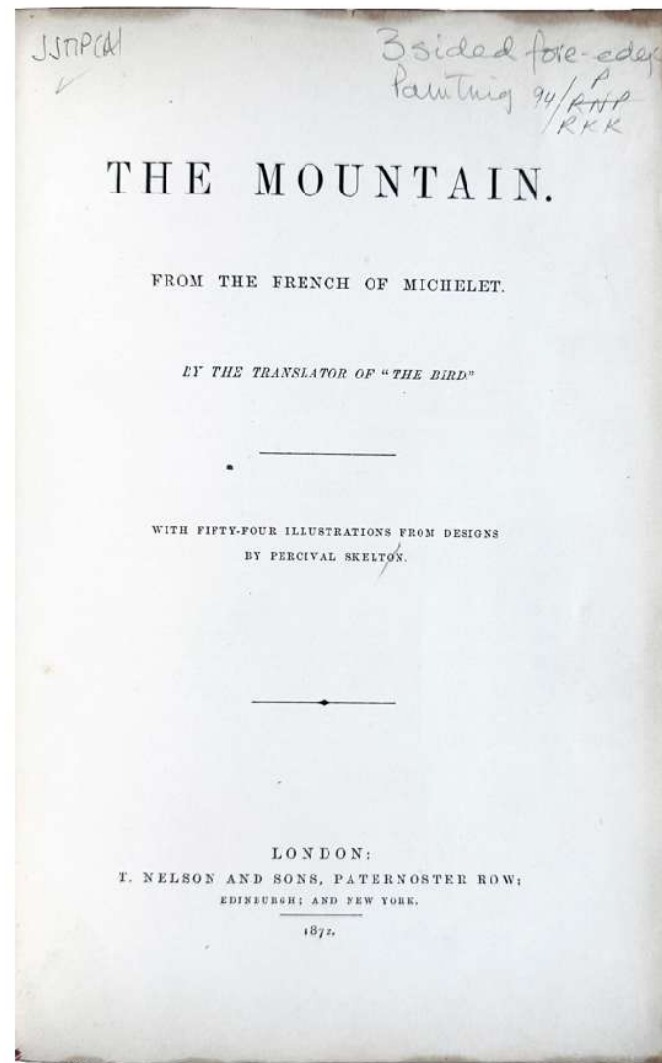
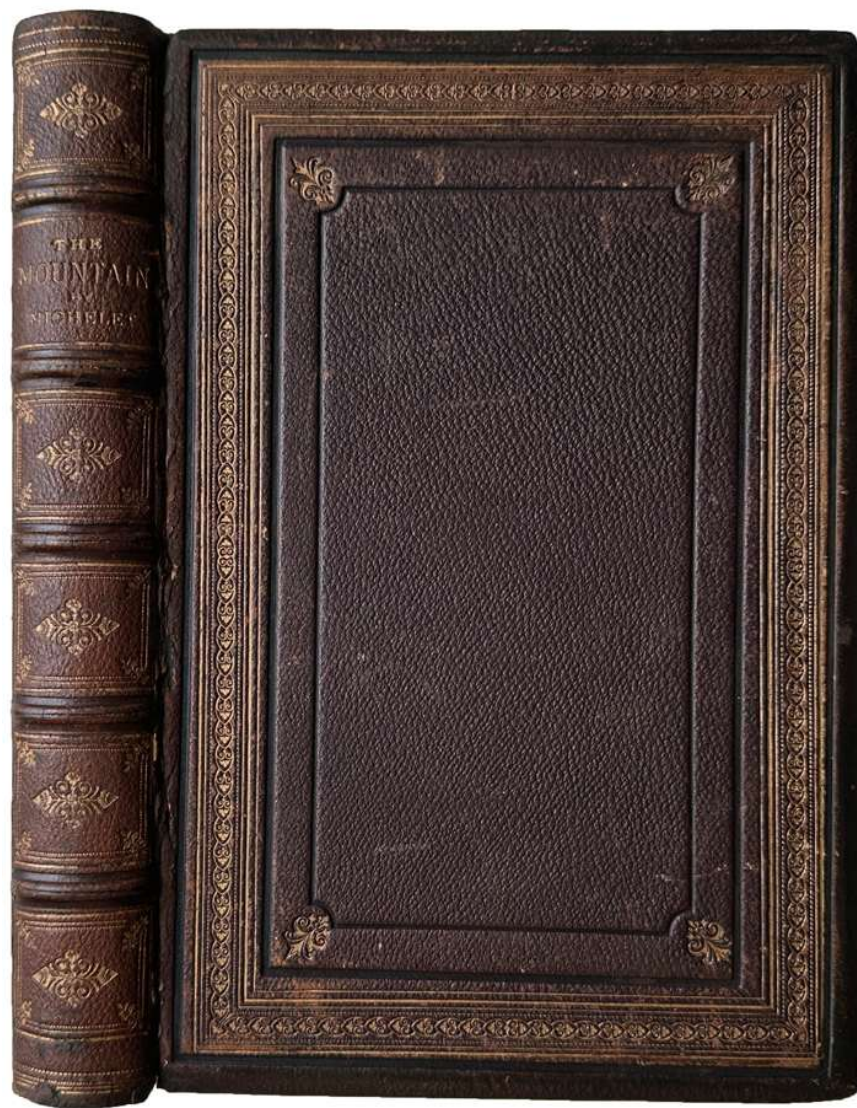
With fifty-four illustrations from designs by Percival Skelton.

Fore-edge origin: Harrington's (London) [ca. 1990-2010]. Pencil notes: JJNPCd/ 3 sided fore-edge Painting 94/P RNP RKK.

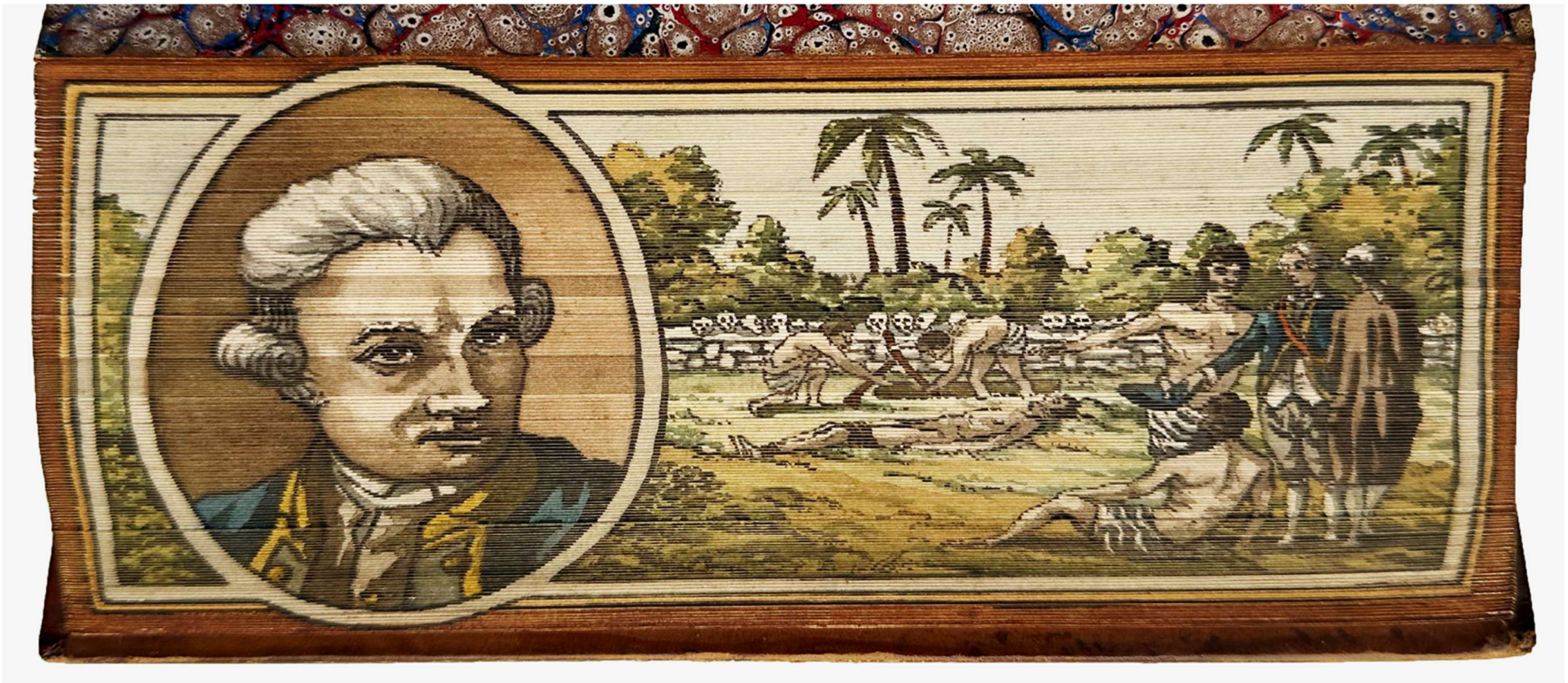


THE PASS OF THE GRIMSEL (WITH VIEW OF THE LAKE AND HOSPICE).

detail



[63]



[64] MOSSMAN

Fore-edge Painting of Captain James Cook and his landing scene in Hawaii

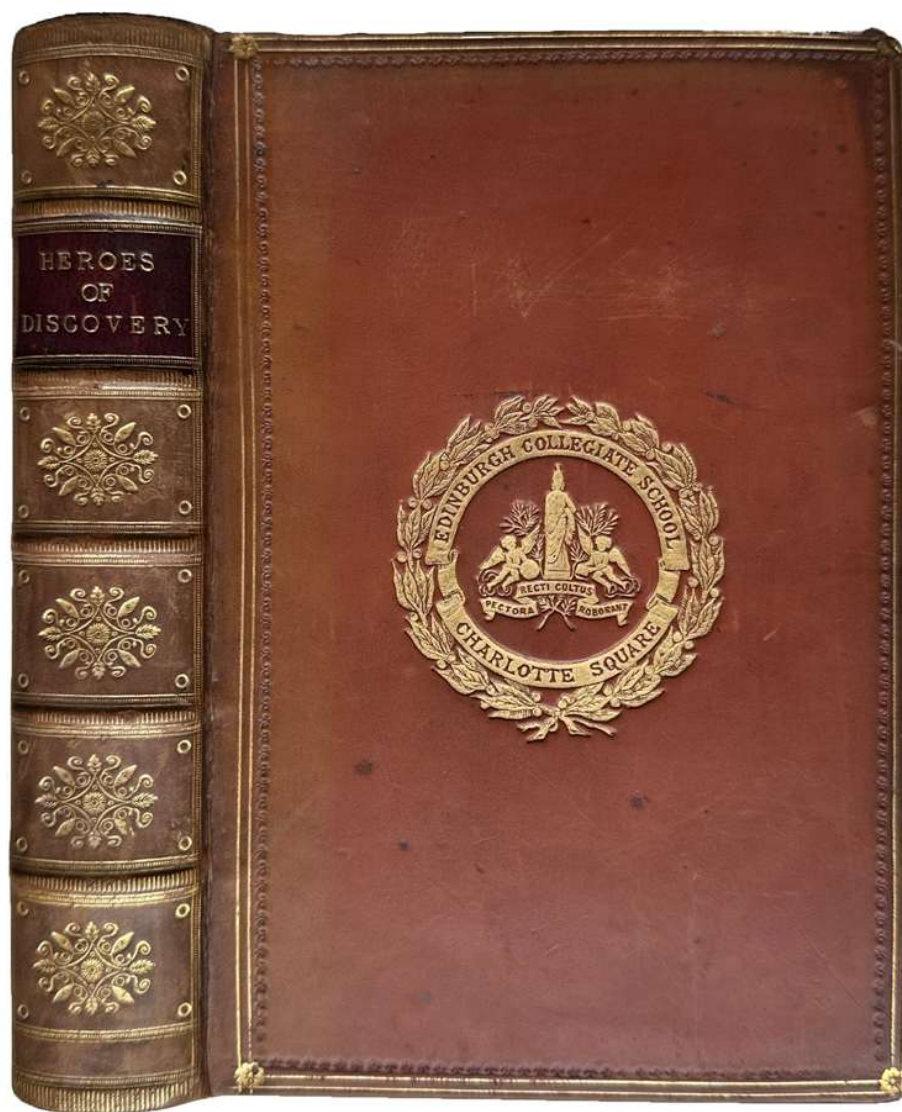
Portrait and Scene of Capt. Cook

64. **MOSSMAN, Samuel.** *Heroes of Discovery: Magellan, Cook, Park, Franklin, Livingstone.* Edinburgh: Edmonston and Douglas, 1868. ¶ Small 8vo. xi, [3], 347, [1] pp. Figures. Original full blind- and gilt-ruled brown calf, a Prize binding for the Edinburgh Collegiate School, Charlotte Square, gilt-tooled spine compartments, dark brown spine title label, all edges gilt, marbled endleaves. Prize binding with presentation plate for 1867-8 to Fred R. M. Connel, 1st class, for examination, [from] A. H. Beyer [or possibly ?Boyce] L.L.D. Bookseller's ticket of Seton & Mackenzie Booksellers & Stationers, Edinburgh. Very good. [TK]

\$ 250

With a side-by-side fore-edge painting showing a portrait of Capt. James Cook and a view of his landing in the Hawaiian Islands. The view views are outlined in black with a border (no color), Cook's portrait in an oval that protrudes over the other frame.

Fore-edge origin: Harrington's (London) [ca. 1990-2010]. Pencil notes:



HEROES OF DISCOVERY

MAGELLAN, COOK, PARK, FRANKLIN,
LIVINGSTONE

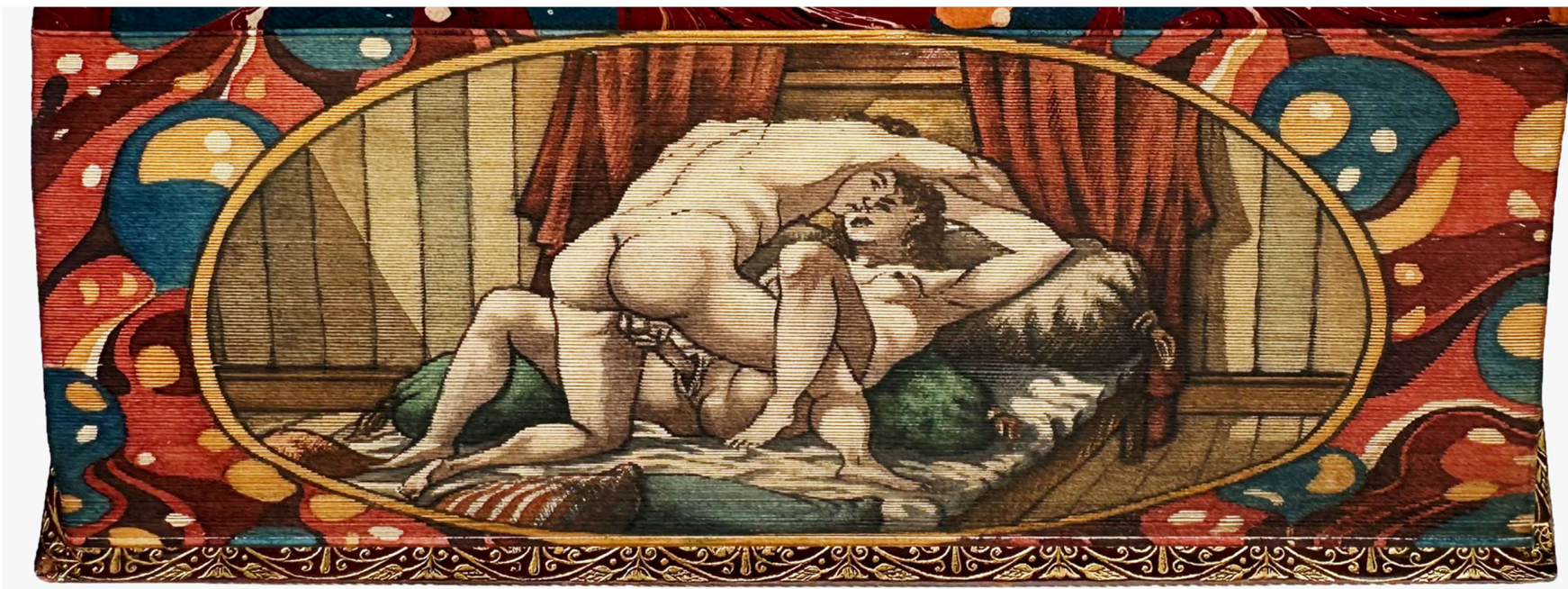
By SAMUEL MOSSMAN

AUTHOR OF 'OUR AUSTRALIAN COLONIES,'

'CHINA: ITS INHABITANTS AND THEIR INSTITUTIONS,'
ETC. ETC.

EDINBURGH
EDMONSTON AND DOUGLAS

1868



[65] *Erotic Fore-edge Painting*

65. [PIZARRO, Francisco (d.1541)] Sir Arthur HELPS (1813-1875). *The Life of Pizarro, with some account of his associates in the conquest of Peru. Second edition.* London: Bell and Daldy, 1869. ¶ Small 8vo. xxii, 320 pp. Original reddish-brown calf, gilt rules, raised bands, gilt spine compartments, navy-blue spine label, all edges gilt, marbled endleaves; gently rubbed. Very good. [TK]

\$ 300

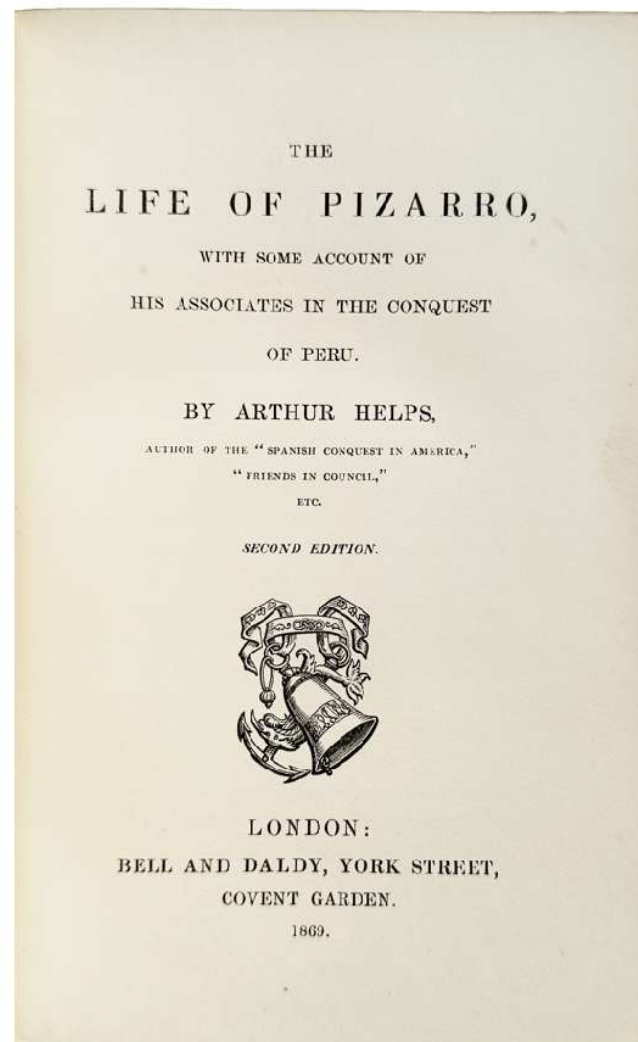
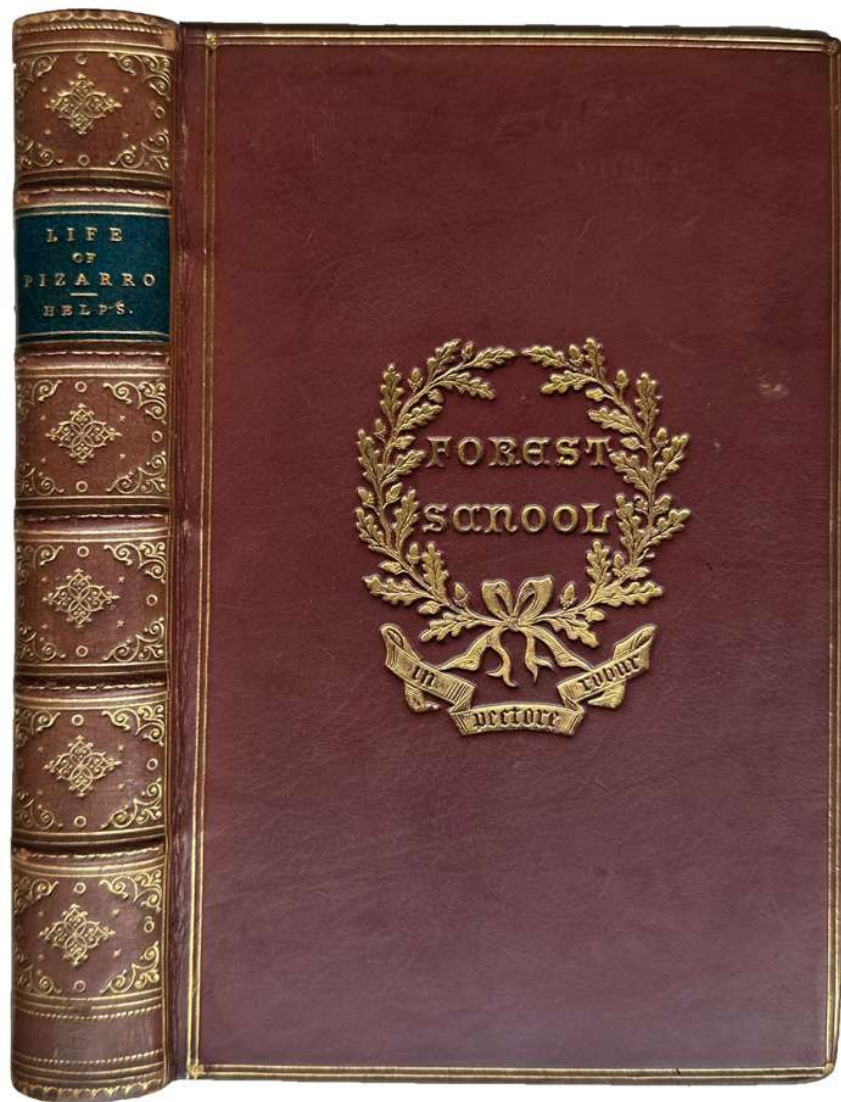
With an erotic fore-edge painting commissioned by Harrington's, a bold and colorful scene of a woman and man copulating on a large bed. The angle of the scene offers a lot of eroticism. The scene is set within a simple ochre border and surrounded by painted marbling suggestive of the marbling on this volume. Well carried out.

“Arthur Helps was an English writer and civil servant who wrote a biography titled “The Life of Pizarro” (1869), which details the life and conquests of Francisco Pizarro, the Spanish conquistador who led the expedition that conquered the Inca Empire. The book explores Pizarro’s motivations, strategies, and the political and social context of the conquest, providing insights into both Pizarro’s character and the events that shaped the early history of South America.” – [Wikip.].

Pizarro likely witnessed the use of cocaine chewing by local natives, creating an anesthesia effect, but no one recognized the application available for medical and surgical purposes.

PROVENANCE: Class Prize from Forest School for Head Boy, Midsummer 1872.

Fore-edge origin: Harrington's (London) [ca. 1990-2010]. Pencil notes: C□P(A) Fore-edge (erotic) N.LP/P/~~RPK~~/SPK.



[65]



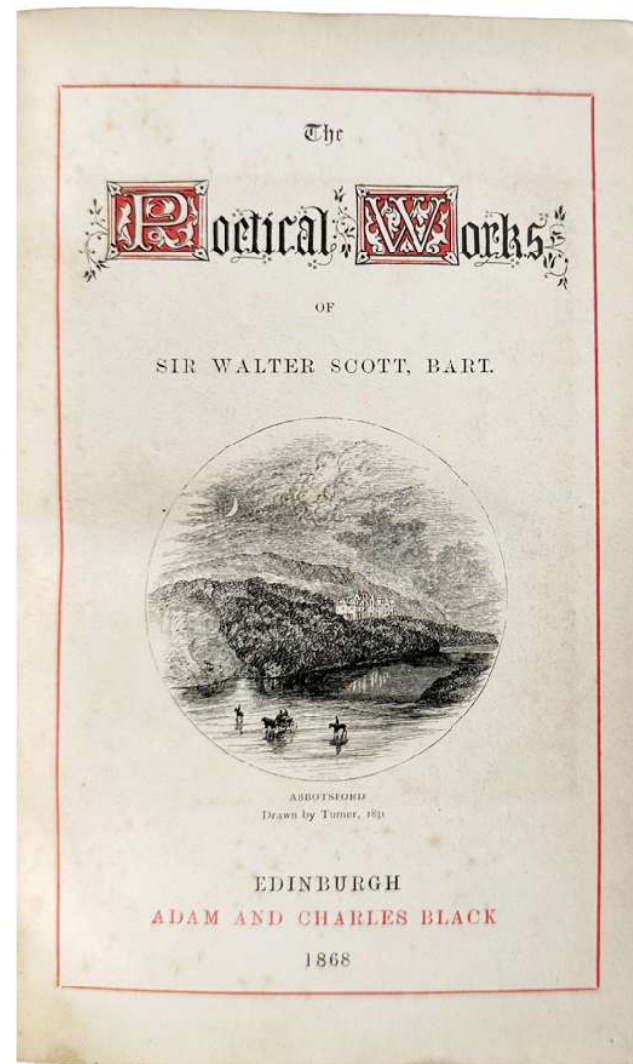
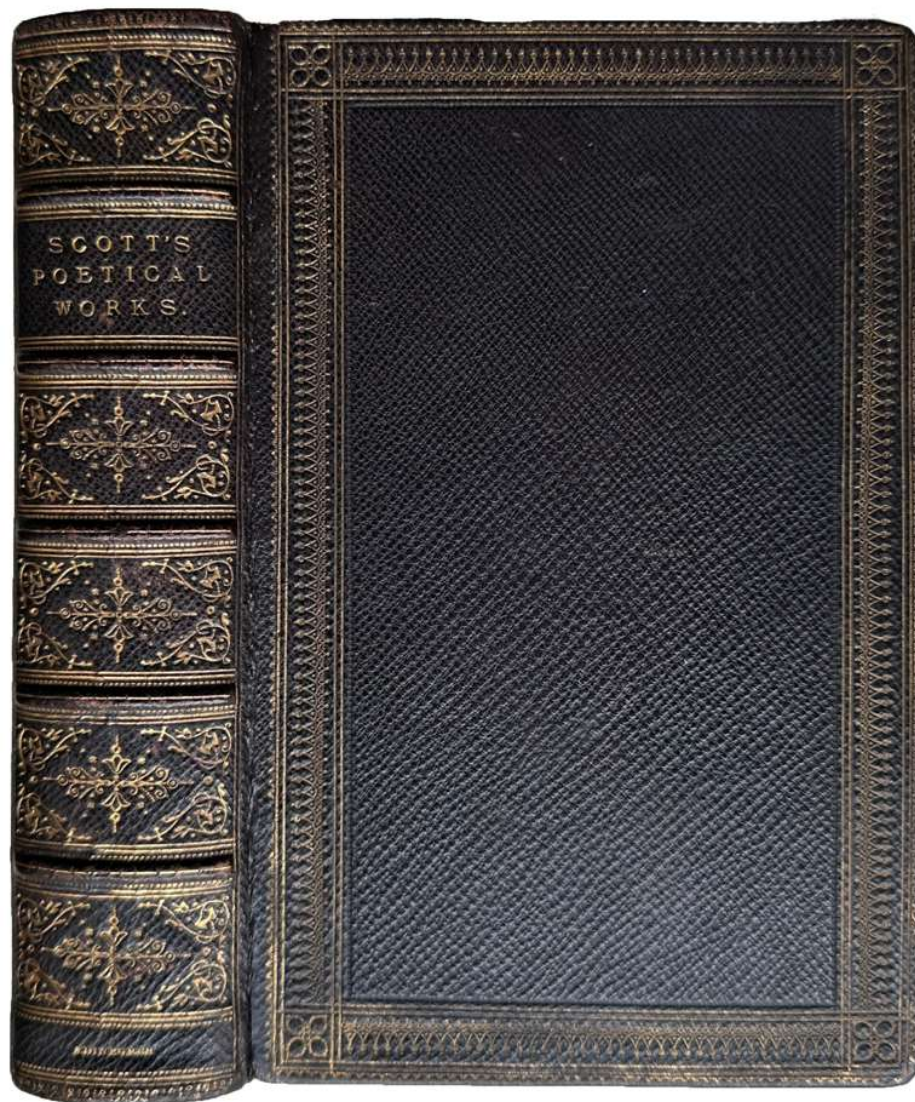
[66] *Erotic Fore-edge Painting*

Erotic Fore-edge Painting

66. **SCOTT, Sir Walter** (1771-1832). *The Poetical Works*. Edinburgh: Adams and Charles Black, 1868. ¶
Small 8vo. 736 pp. Title ruled in red – all subsequent leaves ruled in black. Figures throughout; hint of foxing to endleaves, a couple of minor spots. Original full very dark brown morocco, with blind- and gilt-tooling, spine with gilt compartments, raised bands, title, all edges gilt, gilt dentelles, yellow endsheets. Very good. [TK]

\$ 295

With an erotic fore-edge painting commissioned by Harrington's, the scene showing a man and woman copulating under a tree; the woman is entirely nude save for two gold armbands. She has her hand on the man's genitals. Oddly, the tree trunk appears to serve for a pillow, which one wonders if they cared. The scene is framed, as often with this artist, with a simple red border outlined in black on either side of the border.





[67] SPENSER

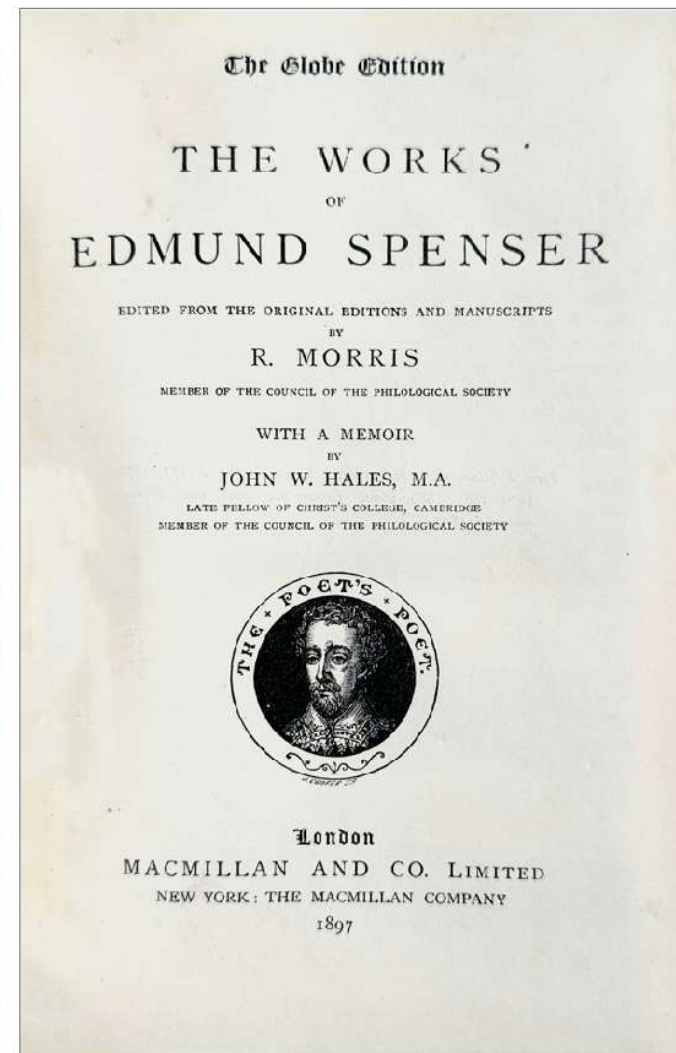
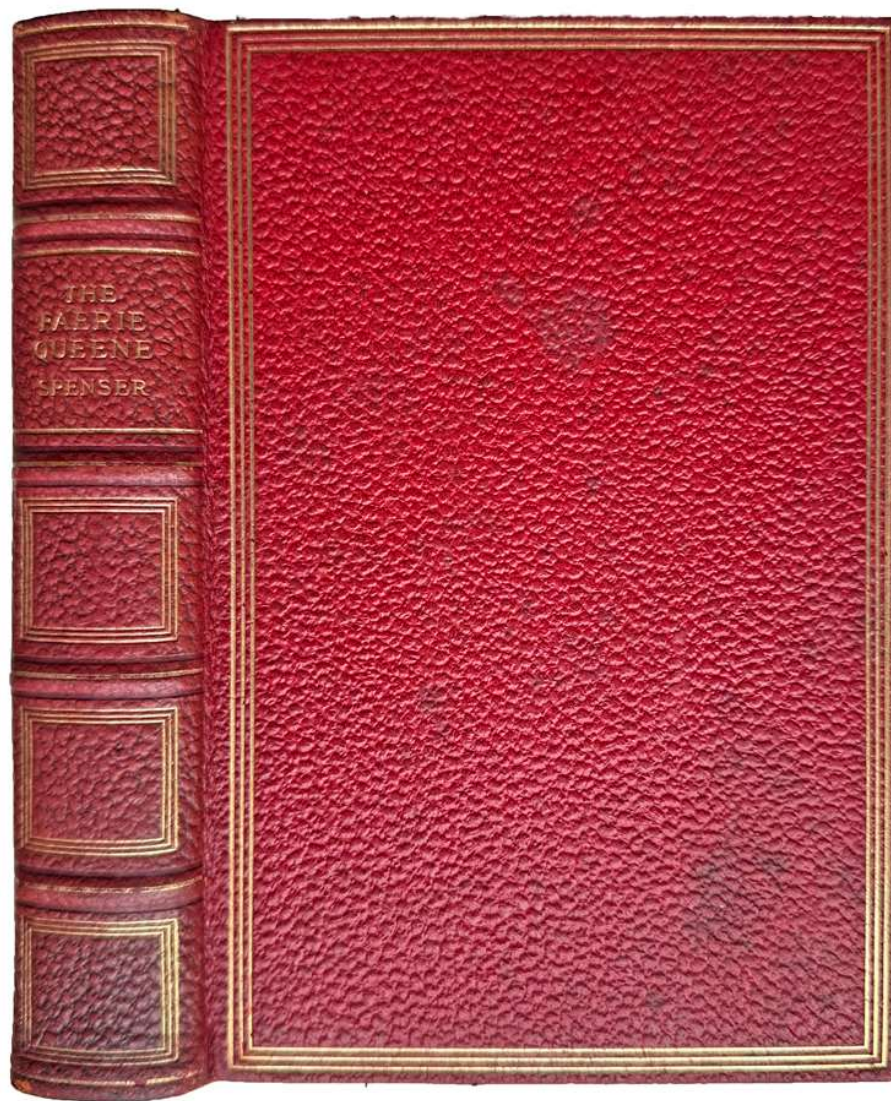
Chivalry on Spenser's Faerie Queene

67. **SPENSER, Edmund** (d.1599). *The Works of Edmund Spenser. Edited from the original editions and manuscripts by R. Morris, member of the Council of the Philological Society. With a memoir by John W. Hales, M.A., late Fellow of Christ's College, Cambridge . . .* London: Macmillan, 1897. ¶ Small 8vo. lv, [i], 736 pp. Frontispiece portrait. Original full dark red grained morocco, triple gilt-ruled, bands, gilt-stamped spine with title, all edges gilt, marbled endleaves. Bookplate (pre-fore-edge) of The Lady Kathleen Chandos-Pole [London, fl. ca.1899]. Very good. [TK]

\$ 250

With a fine fore-edge painting, a scene of chivalry and knighthood, wherein two knights are painted while fully engaged in battle during in a jousting match, based on the *Faerie Queene* of Spenser. The painting is unsigned.

Fore-edge origin: most probably from Harrington's (London) [ca. 1990-2010].



[67]



Split fore-edge painting with vertical scenes

68. **WORDSWORTH, William** (1770-1850). *The Poems of William Wordsworth. A new edition*. London: Edward Moxon, 1845. ¶ 8vo. [xxiv], 619, [1] pp. Frontispiece portrait, half-title with vignette, title lined in black; spotting or foxing. Original full green morocco, gilt extra, paneled spine, all edges gilt, by J. Wright, Binder (with his stamp), rubbed. Ownership signature of Agnes E. Wardale and J.M. Maud[?]. Very good. [TK]

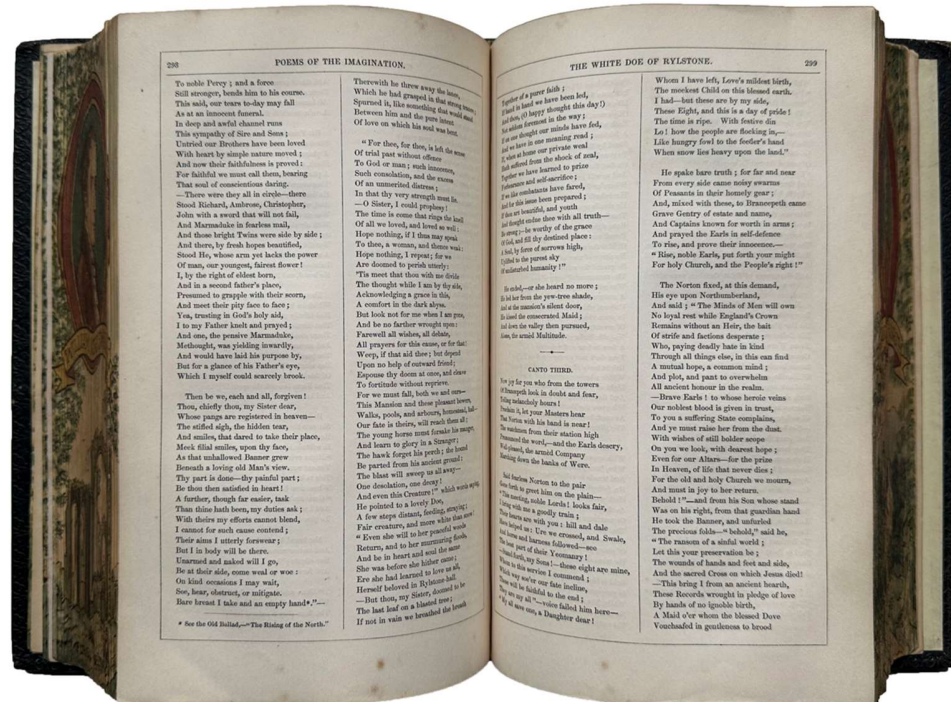
\$ 385

With two fore-edge paintings, each vertical and split in the middle, creating the split fore-edge painting. Fanned to the left side is a vertical fore-edge painting of Wordsworth (on top) and Furness Abbey (bottom). The right-facing fanned edge displays scenes of Dorothy Wordsworth, Rydal Mount (below). Both fore-edges are decorated with a motif that surrounds the four main views, a sort of wreath of nature (leaves, flowers). Each scene has the titles of each of the four subjects, painted on the fore-edges itself. Both portraits, of William (1770-1850) and Dorothy Wordsworth (1771-1855), are set within an oval shaped frame of ruby red and a thin line of yellow, 4x lined with

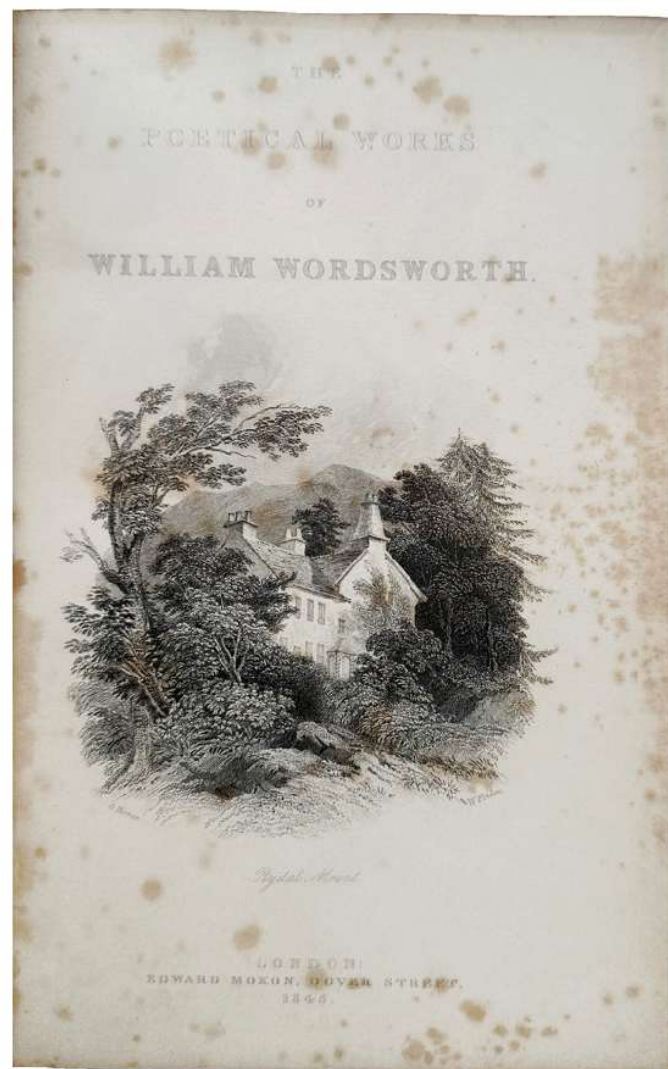
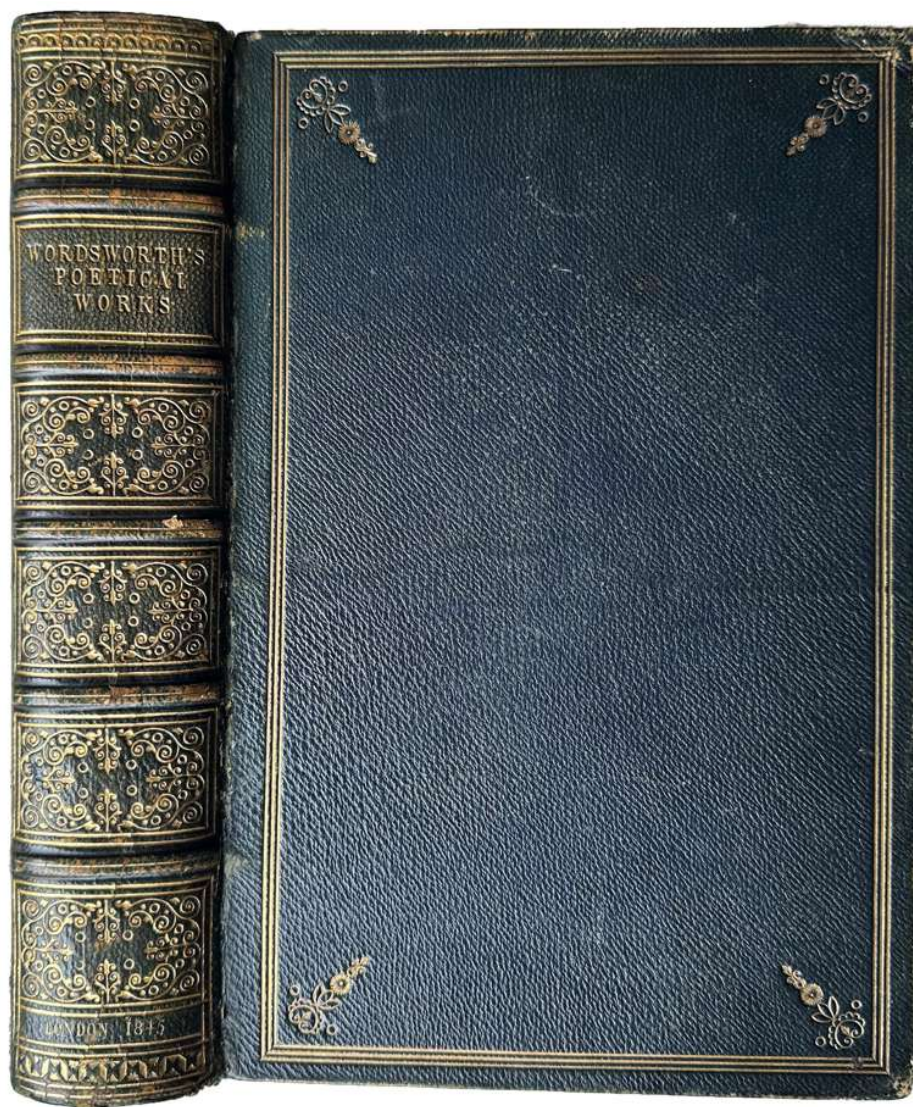
black creating a framed portrait of the author and his wife. Below each portrait is a ribbon-like band created to hold the two names.

NOTE: The Wordsworths settled in Rydal Mount in 1813, where Dorothy resided for the remainder of her life.

Fore-edge origin: Harrington's (London) [ca. 1990-2010]. Pencil notes: 4 lines in pencil: JU□P(A) – 2 fore-edge Paintings P/LQ /QKK William + Dorothy Wordsworth. [the title and subject for this fore-edge, thus written with the bookseller's cost codes]. [In another hand: M290192 RED03].



View of the split paintings





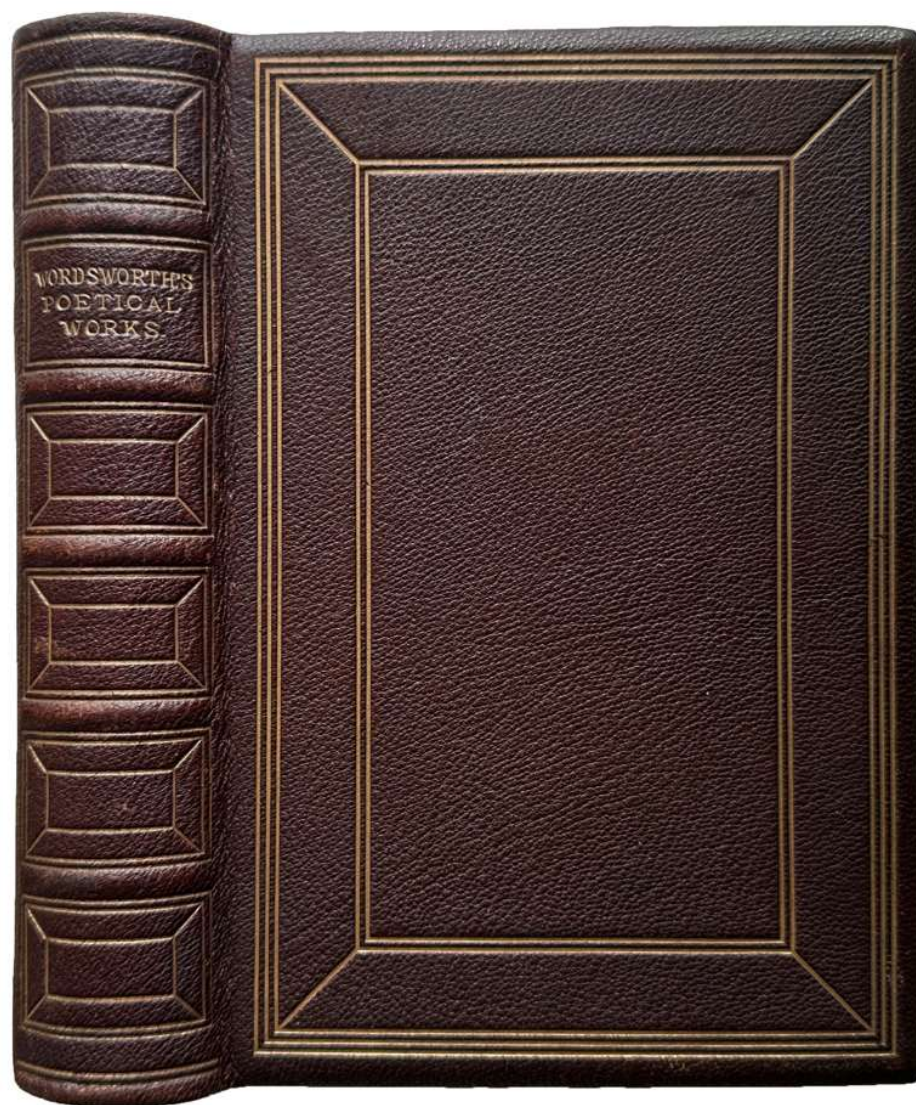
[69] WORDSWORTH

Portrait of Wordsworth & His Home

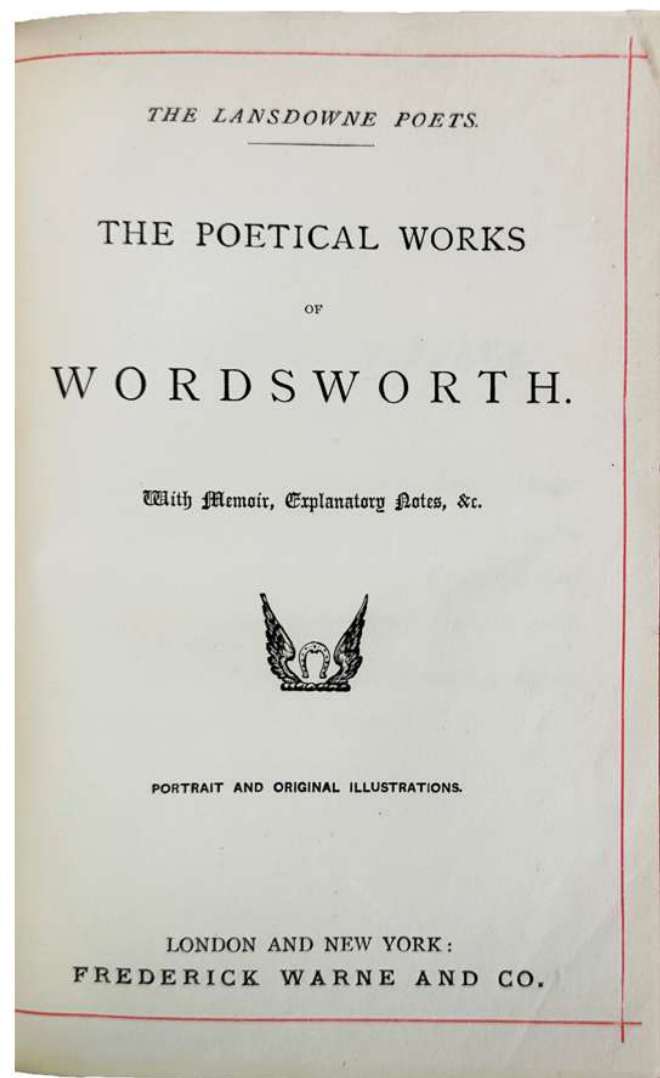
69. **WORDSWORTH, William** (1770-1850). *The Poetical Works of Wordsworth. With memoir, explanatory notes, &c.* London and New York: Frederick Warne, [n.d.]. ¶ Series title: *The Lansdowne Poets*. Small 8vo. xxxix, [1], 606 pp. All leaves lined in red. Frontispiece, figures. Original full dark brown morocco, gilt, all edges gilt; rubbed. Very good. [TK] \$ 375

With a handsomely painted scene showing one of Wordsworth's homes and portrait, as a set of scenes each within a yellow-banded frame, the square shape of the fore-edge also with a brick-red border. Surrounding each vignette are flourishes of yellow daffodil flowers. William Wordsworth's poem "Daffodils," also known as "I Wandered Lonely as a Cloud," [p. 92 in this volume] is a beloved poem about the joy and restorative power of nature.

Fore-edge origin: Harrington's (London) [ca. 1990-2010]. Pencil notes: Fore-edge. N.LP/P/~~SNP~~/TLN



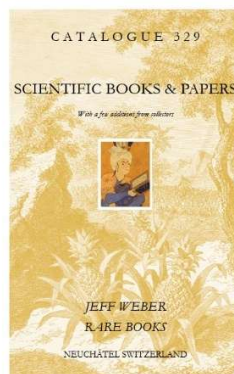
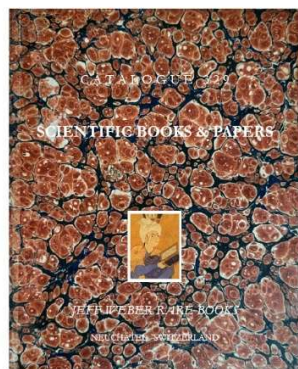
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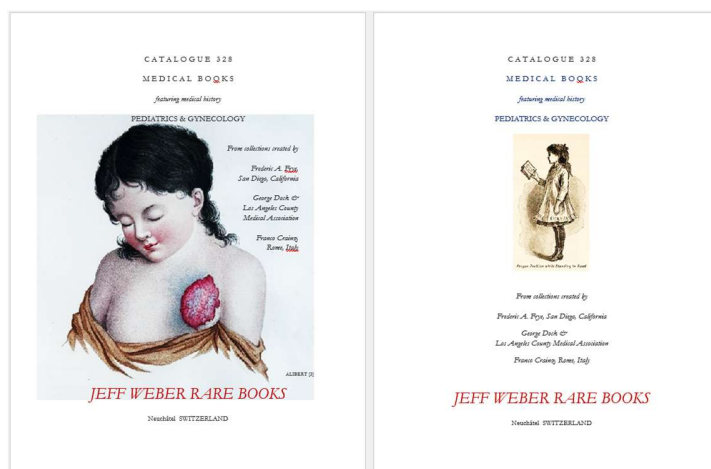
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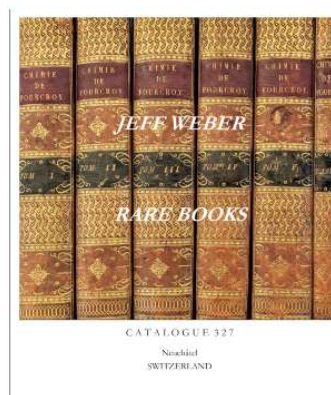
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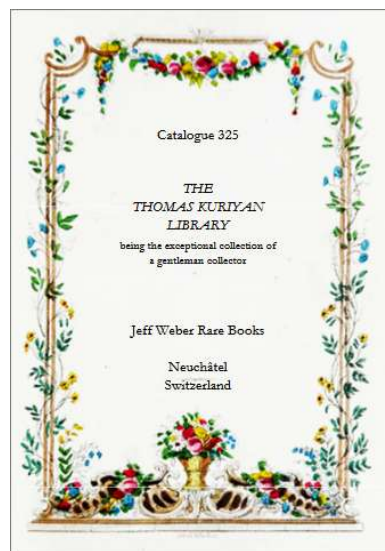
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