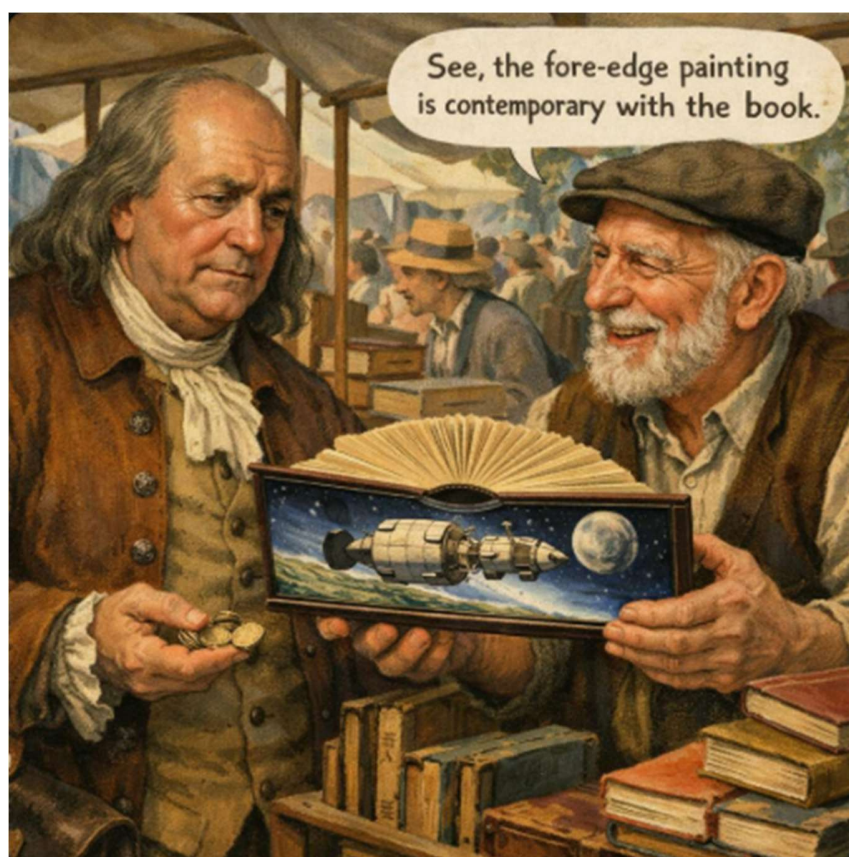


De Olde Catalogue 340

FORE-EDGE PAINTINGS

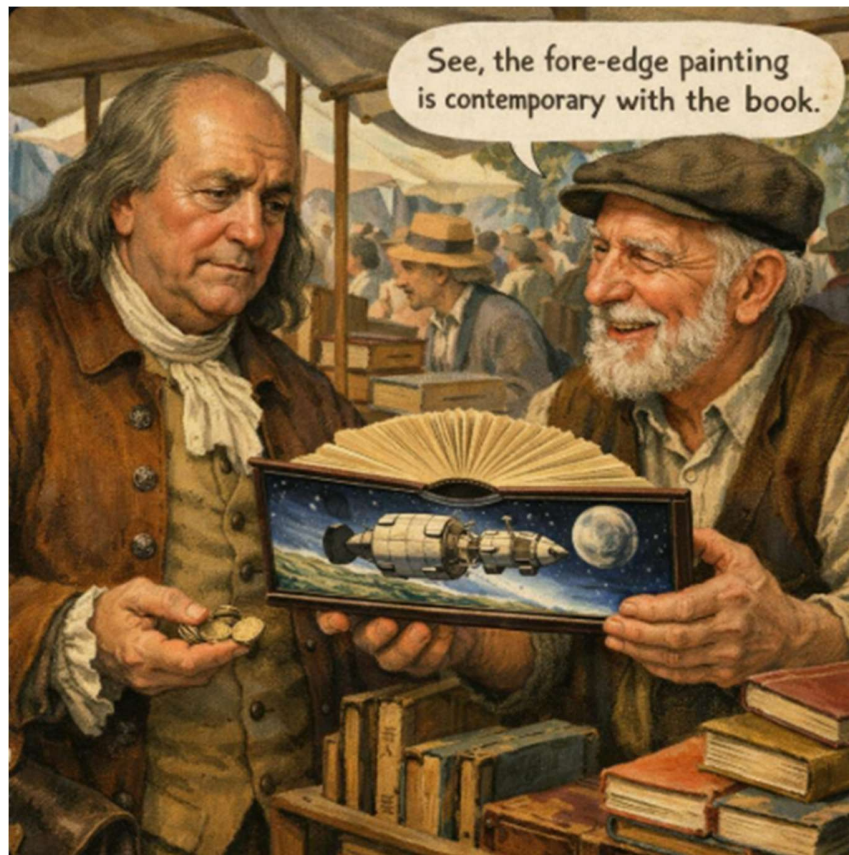


JEFF WEBER RARE BOOKS

Neuchâtel, Switzerland

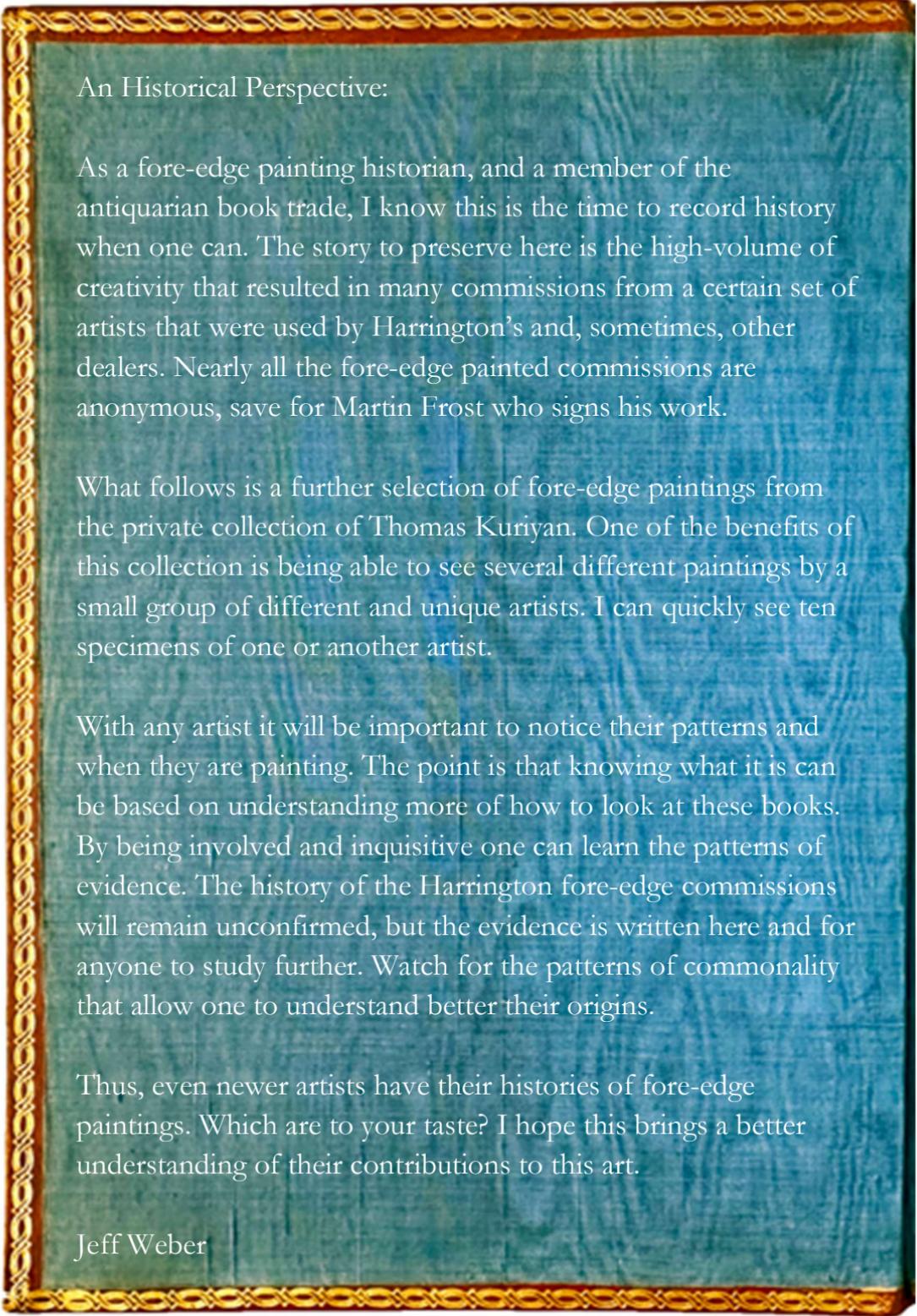
De Olde Catalogue 340

FORE-EDGE PAINTINGS



JEFF WEBER RARE BOOKS

Neuchâtel, Switzerland



An Historical Perspective:

As a fore-edge painting historian, and a member of the antiquarian book trade, I know this is the time to record history when one can. The story to preserve here is the high-volume of creativity that resulted in many commissions from a certain set of artists that were used by Harrington's and, sometimes, other dealers. Nearly all the fore-edge painted commissions are anonymous, save for Martin Frost who signs his work.

What follows is a further selection of fore-edge paintings from the private collection of Thomas Kuriyan. One of the benefits of this collection is being able to see several different paintings by a small group of different and unique artists. I can quickly see ten specimens of one or another artist.

With any artist it will be important to notice their patterns and when they are painting. The point is that knowing what it is can be based on understanding more of how to look at these books. By being involved and inquisitive one can learn the patterns of evidence. The history of the Harrington fore-edge commissions will remain unconfirmed, but the evidence is written here and for anyone to study further. Watch for the patterns of commonality that allow one to understand better their origins.

Thus, even newer artists have their histories of fore-edge paintings. Which are to your taste? I hope this brings a better understanding of their contributions to this art.

Jeff Weber



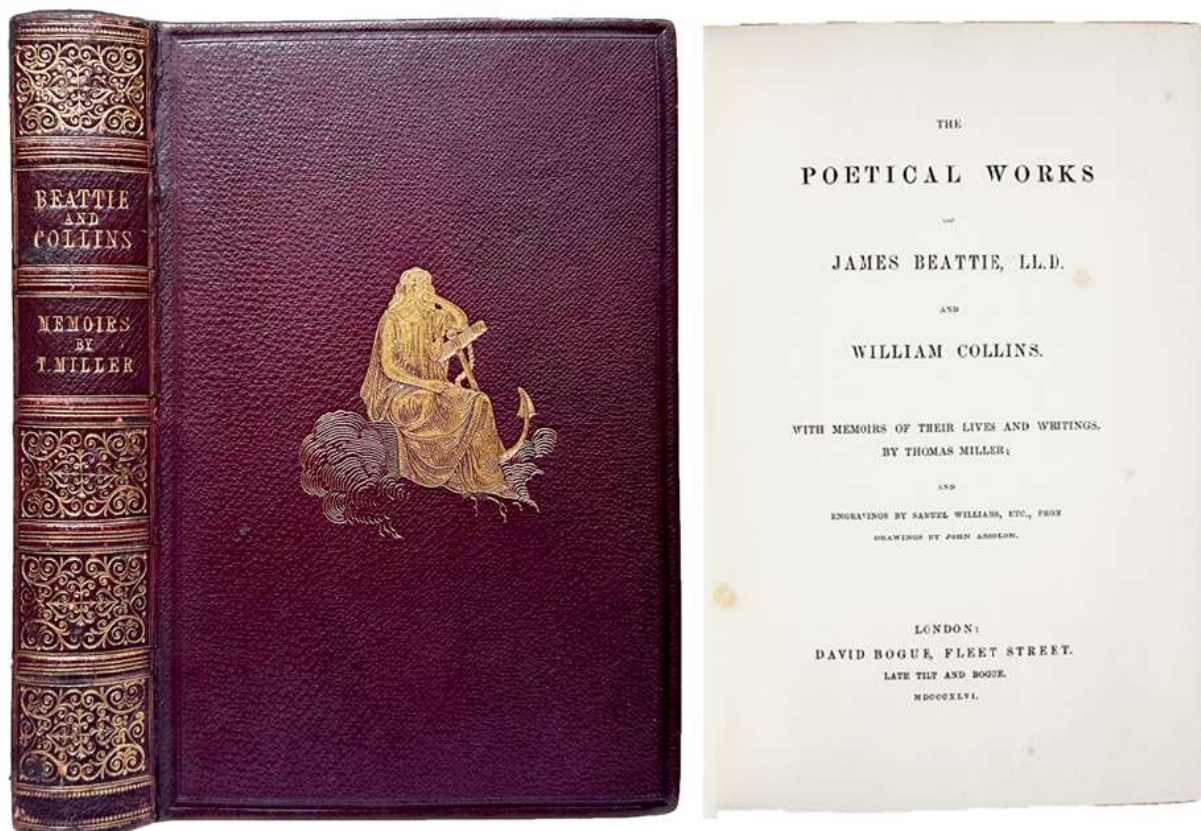
73. **BEATTIE, James** (1735-1803); **Williams COLLINS** (1721-1759). *The Poetical Works of . . . Beattie . . . and . . . Collins. With memoirs of their lives and writings, by Thomas Miller; and engravings by Samuel Williams, etc., from drawings by John Absolon.* London: David Bogue, 1846. ¶ 8vo. xxiv, 311, [1], [4] pp. Engravings. Original full dark maroon blind- and gilt-stamped morocco, gilt compartments, all edges gilt, gilt inner dentelles, yellow endsheets. Bookplate (pre-fore-edge) of Gardner Brewer. Very good.

\$ 150

With a modern fore-edge painting of a fox hunting expedition with several dogs, 2 riders.

Sold by Harrington's with their cost-marks, perhaps their commission. Painted in the 1990s-2010.

NOTE: Harrington's has not divulged to me their history relating to fore-edge paintings. Peter Harrington started his book business, issuing his first catalogue, in 1969. In 1971 Adrian and Peter Harrington formed Harrington Bros. Peter had a lot of leather-bound books available for sale as 'furniture' (meaning shelf-fillers). Those books were used to make fore-edge paintings. In 1997 the partnership split. Pom Harrington now runs the Harrington business. Adrian Harrington runs his own rare book business and worked with his own artist(s). Peter bought from artists or gave them commissions for fore-edge paintings using the leather-bound books he had in stock. As such there are patterns that emerged from the books listed herein from the Kuriyan collection.



[73]

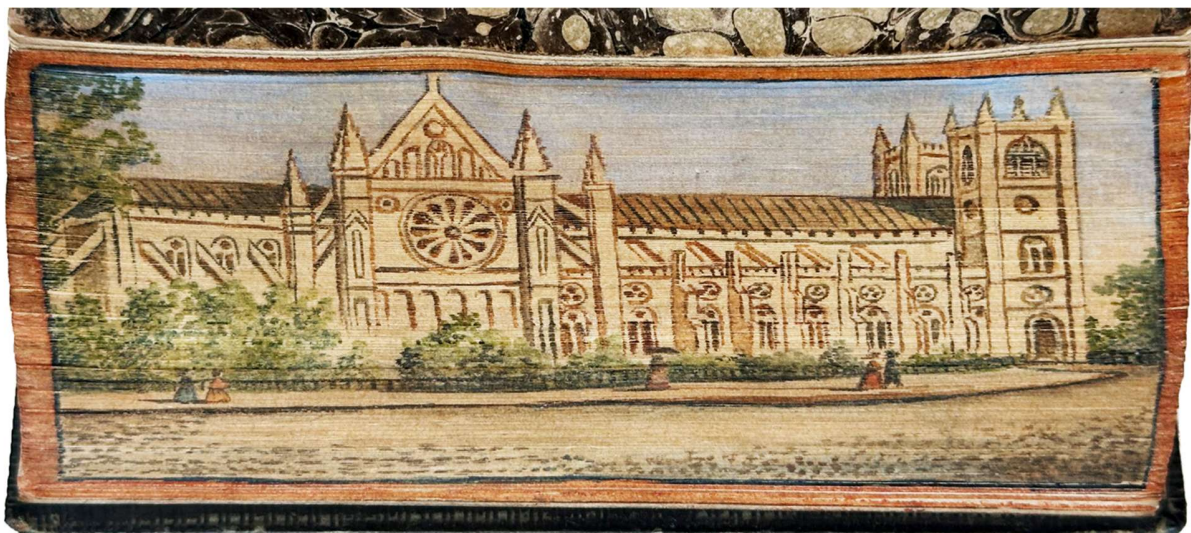
COVER IMAGE: I offer this lesson of truth in advertising – regarding fore-edge painted books. Does Ben Franklin understand that the fore-edge painted scene on the book he is being offered, is not contemporary with the imprint?

Does it even matter?

If he likes painting, that is good enough.

Knowing the correct history of each piece is a way to knowledge and intelligence.



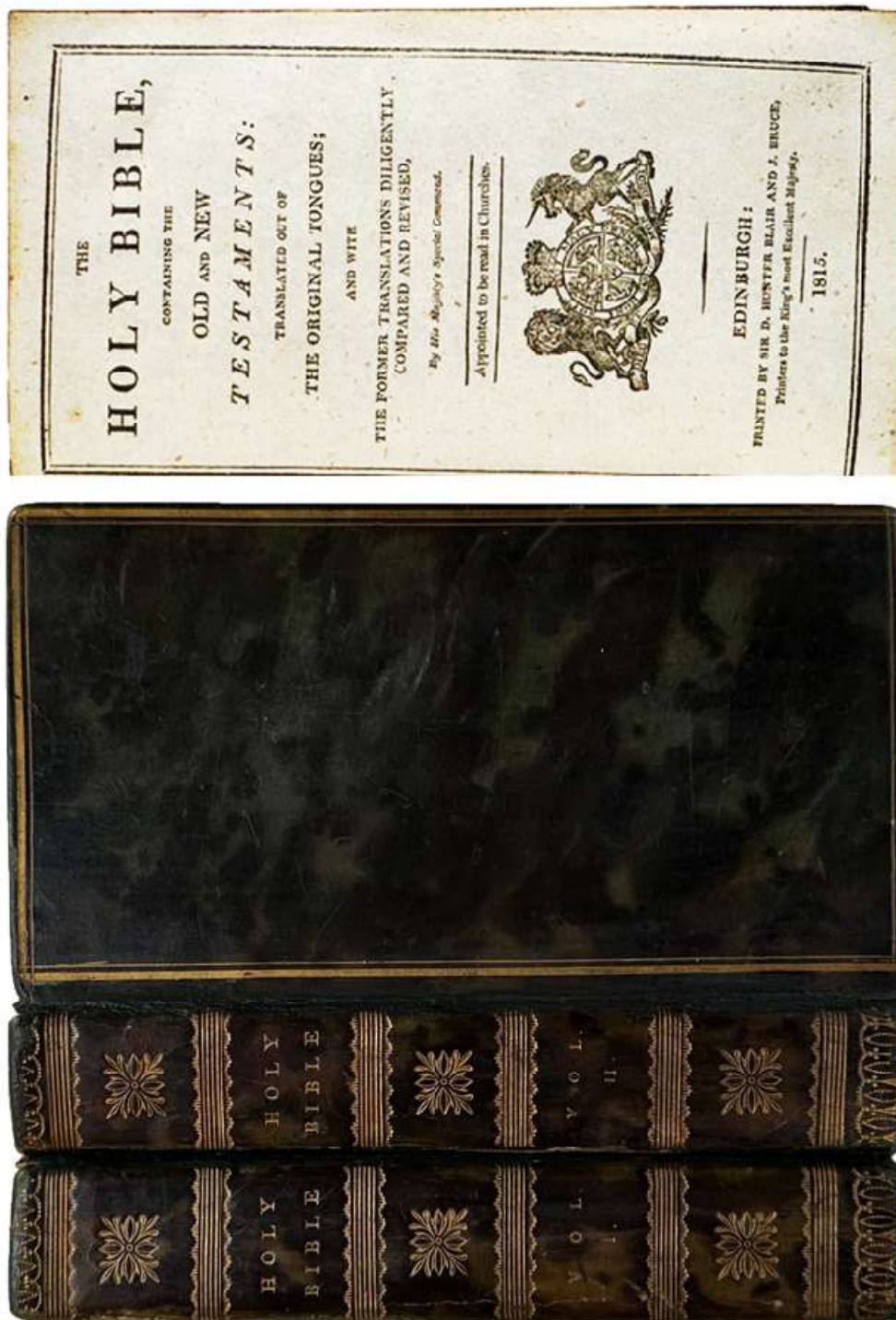


74. **BIBLE 1815.** *The Holy Bible, containing the Old and New Testaments . . .* Edinburgh: Sir D. Hunter Blair and J. Bruce, 1815. ¶ Two volumes. Small 8vo. Not paginated. Original full mottled calf of dark green and black tones, ruled in gilt, gilt spine, all edges gilt, marbled endsheets. Very good.

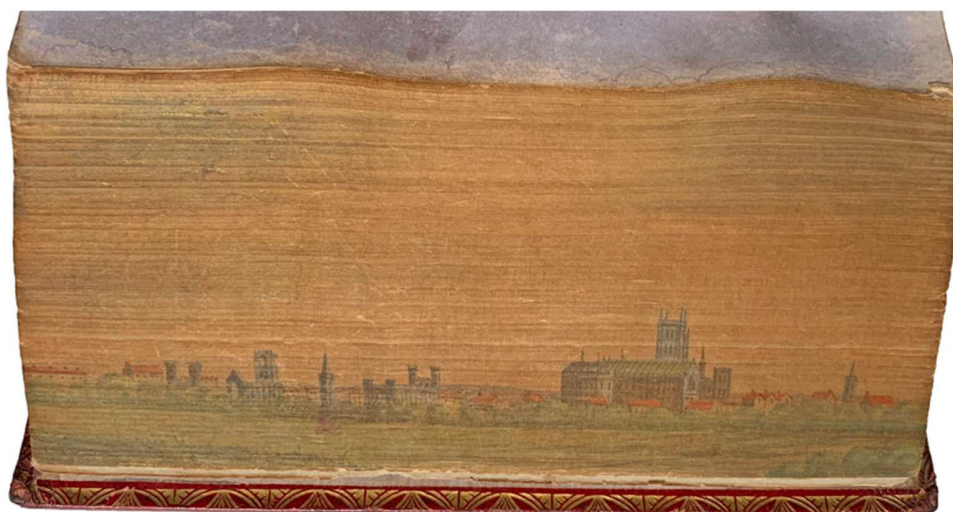
\$ 245

With two fore-edge paintings, being St. Paul's Cathedral and Westminster Abbey.

Sold by Harrington's with their cost-marks, perhaps their commission.



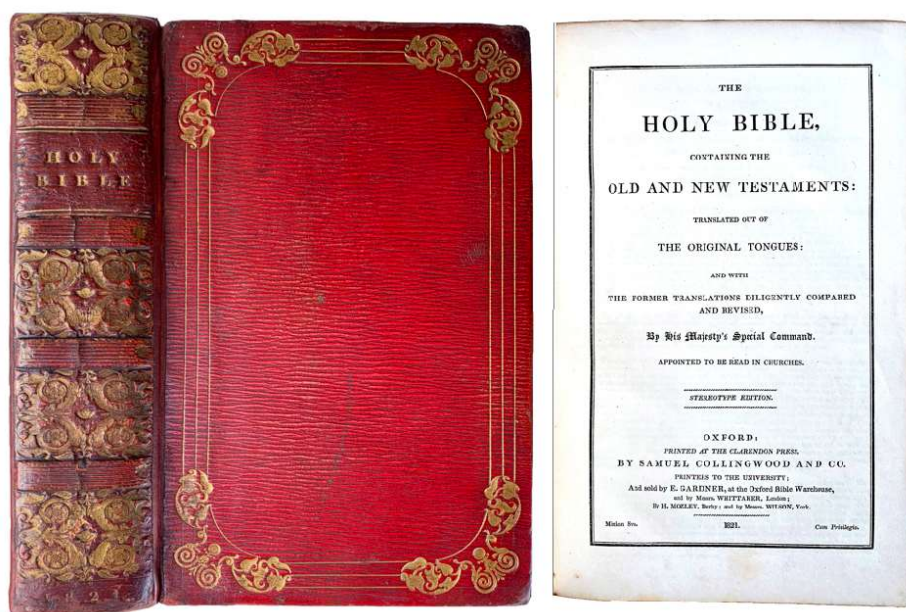
[74]



75. **BIBLE 1821.** *The Holy Bible*. Oxford: Samuel Collingwood, 1821. ¶ Thick 8vo. 1039, [1] pp. All but a few leaves printed in two columns. Original full gilt-stamped red straight grain morocco, lavender endleaves; rebacked preserving original spine. Early ownership inscription. FF2451

\$ 650

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



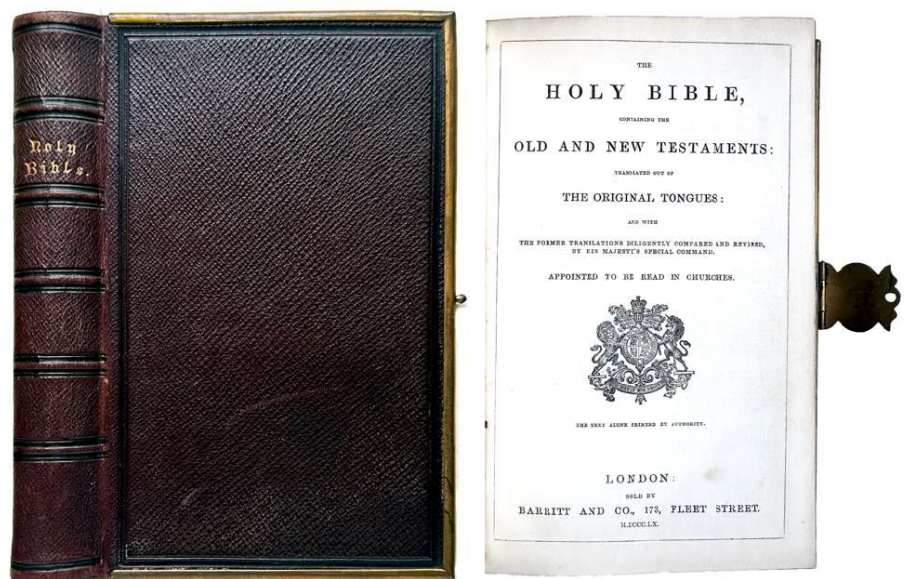


76. **BIBLE 1860.** *The Holy Bible, containing the Old and New Testaments . . .* London: Barritt, 1860. ¶ 16mo. Approx. [768] pp. Original full blind-stamped maroon morocco, gilt-stamped spine title, brass edge-protectors on three sides (each, upper and lower), all edges gilt, dark brown endsheets. PROVENANCE (pre-fore-edge): To Miss. Rachel Caroline Jeune, December 18th, [18]72 from her loving friend J. Torzel[?]. Very good.

\$ 200

With a fore-edge painting of “The Pod of London” being a scene of the Thames with St Paul’s in the distance.

Sold by Harrington’s but without any cost-marks, perhaps their commission, painted most likely between 1990-2010.



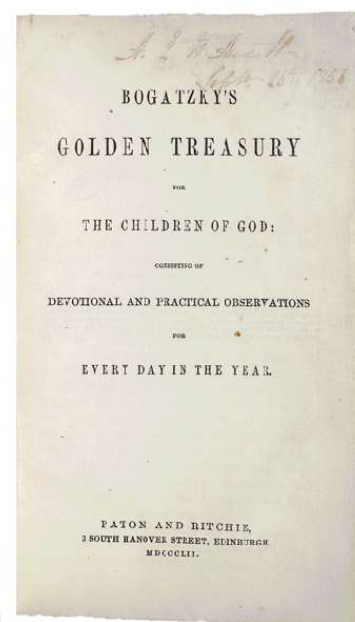


77. **BOGATZKY, Carl Heinrich von** (1690-1774). *Golden Treasury for the Children of God: consisting of devotional and practical observations for every day in the year*. Edinburgh: Paton and Ritchie, 1852. ¶ Small 8vo. xvi, 368 pp. Original full heavily embossed-tooled black morocco, raised bands, gilt spine title, all edges gaufered and gilt; joints cracked and mended, with new marbled endsheets (firming up the binding). Former ownership signature on title margin either erased or faded. Very good.

\$ 185

With a fore-edge painting showing the portraits of Prince Albert and Queen Victoria, yet as young adults. The crest contains the royal motto in French, “Dieu et mon droit” (“God and my right”).

Sold by Harrington’s but without any cost-marks, perhaps their commission, painted most likely between 1990-2010.



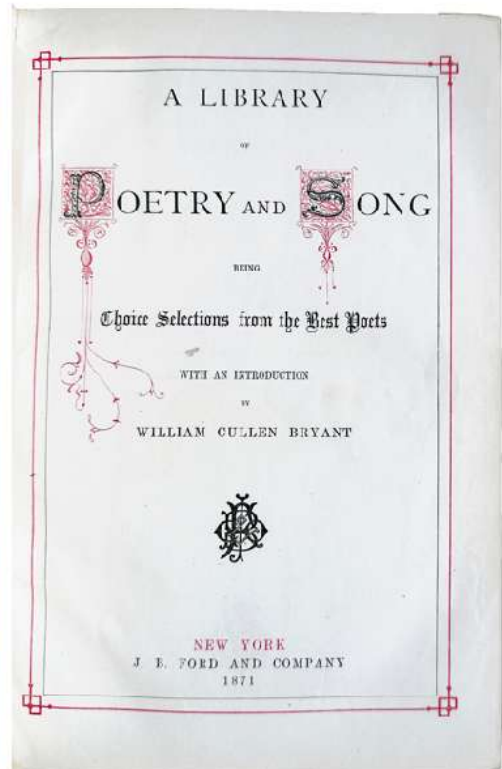
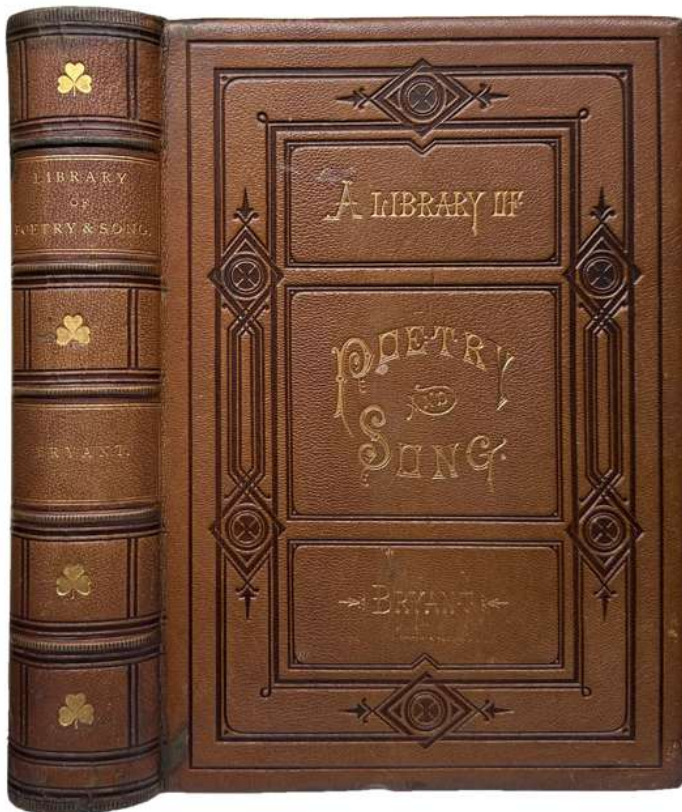
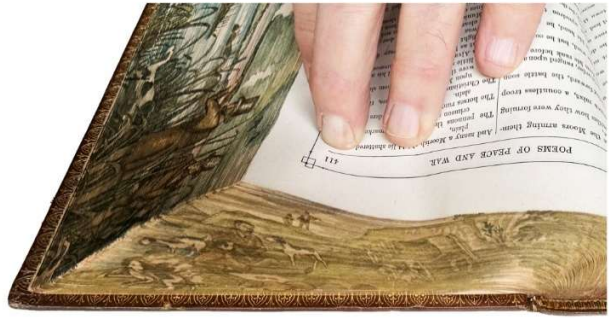


True six-way fore-edge painting

78. **BRYANT, William Cullen** (1794-1878). *A Library of Poetry and Song, being choice selections from the best poets. With an introduction by William Cullen Bryant*. New York: J. B. Ford, 1871. ¶ Large 8vo. xxxi, [1], 789, [1] pp.
Frontispiece portrait, tissue guard, title printed in red & black, plates. Original brown morocco with darker stamping, gilt-titles, raised bands, all edges gilt, gilt inner dentelles, marbled endsheets; shelf worn. Very good.

\$ 500

With a three-sided double fore-edge painting. This is a rare all-edge painting, as a double. The scenes are British hunting views.



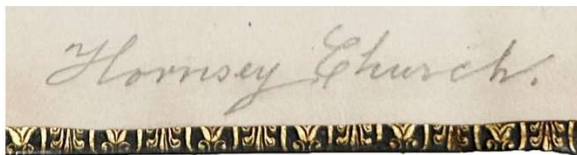
[78] Bryant



Hornsey Church (top)



Fulham Church (bottom)

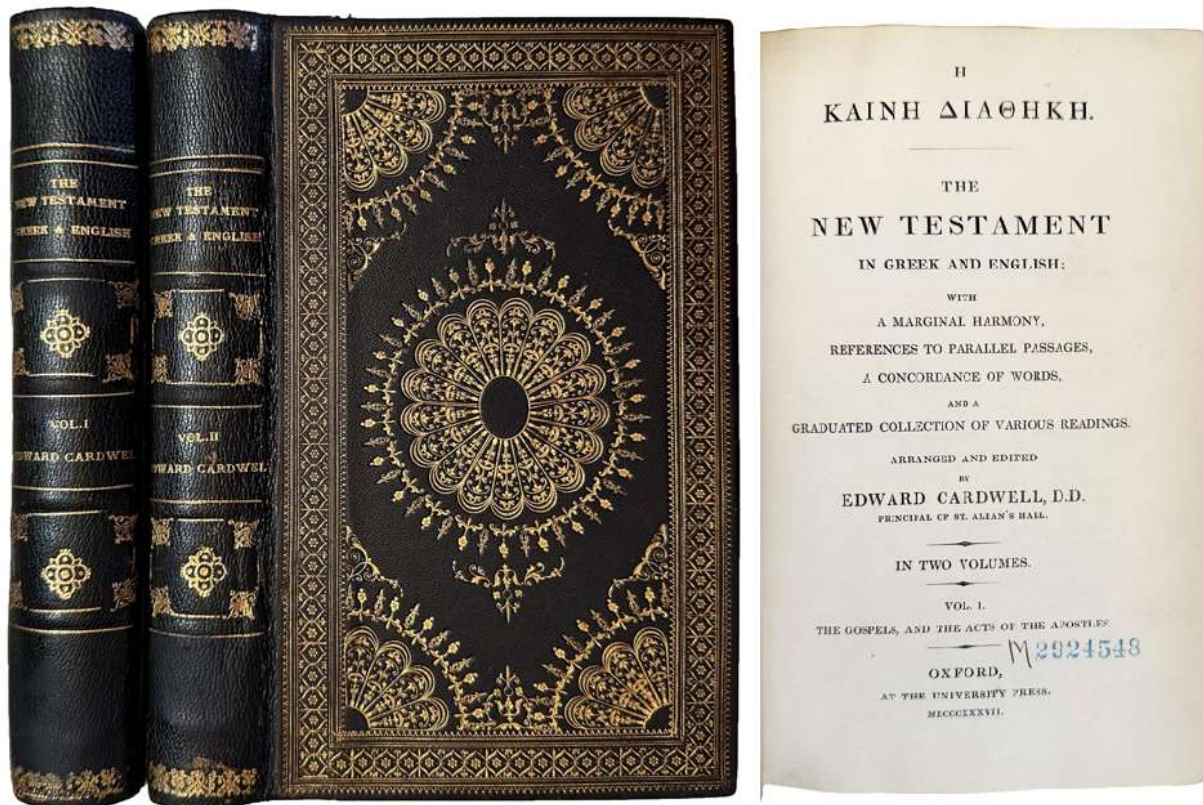


Handwriting of the artist

79. **CARDWELL, Edward** (1797-1861). [New Testament, Greek-English]. [Greek text]. *The New Testament in Greek and English; with a marginal harmony, references to parallel passages, a concordance of words, and a graduated collection of various readings. Arranged and edited by ...* Oxford: University Press, 1837. ¶ Two volumes. 8vo. xii, 583, (1); (583)-1001, (1), [84] pp. Original full black crushed morocco, heavily stamped in gilt, all edges gilt; rebacked, black morocco, raised bands, new endleaves. Rubbed stamped series of numbers on titles. Very good set. FF2531
\$ 2,250

With two fore-edge paintings by the “Dover” painter, showing a scene of “Hornsey Church” and “Fulham Church.” Sold by Dawson’s Book Shop, Los Angeles, long ago

(perhaps in the 1930s). Ex-library copy (no markings with direct identification) from the Brooklyn Public Library, sold, Bloomsbury, June 5, 1986.



For me the work of this artist is much admired because of the quality of the paintings and the bindings used – clearly a bookseller with discretion took care to see that fine books with fine bindings were used. What stood out right away is that half of the Doheny library was made up of work from this artist. They were all among Doheny's earliest fore-edge painting purchases. They all came out of Southern California booksellers Dawson's and J.W. Robinson's Company (Rare Book section of the famous department store in Los Angeles). Both Dawson's and Robinson's were either going to England or placing orders to have items sent to them. As soon as Mrs. Doheny was buying these books regularly, more would come to keep her interested. This artist was working in the 1920s and remains anonymous, other than it seems that one bookstore in London should be responsible for the works offered by this artist. That dealer seems to be the famous Marks & Company who did sell some fore-edge paintings, but I have not found a Marks & Company sales catalogue to verify this theory.

This is the original artist's depiction of Hornsey Church, 1750, is the same used by our fore-edge painter. Note the positioning of the people on the road (left) and next to the tree (far right), are also in the same position on the fore-edge painting.

Note: Fulham Church – source of the original image. Note the key elements are all the same: the height and number of trees, the two prominent buildings, the figures both on the rowboat and on the shore. One can see how the fore-edge artist interprets this scene and how well it matches. There are virtually no made-up sequences. This is the work of a copyist as most fore-edge painters are that.

Source: William Marshall, *Select Views in Great Britain*, 1825. This scene has subsequently been attributed to Ralph Hall's, *Picturesque Scenery*, though not confirmed.

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

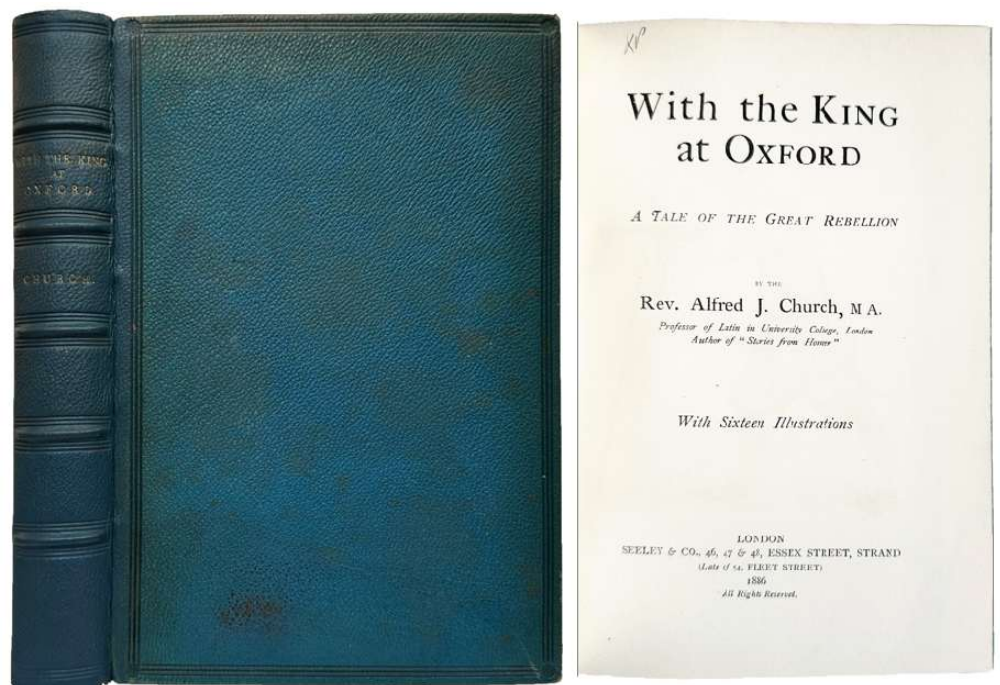


80. **CHURCH, Rev. Alfred J.** *With the King at Oxford; a tale of the Great Rebellion.*
 London: Seeley, 1886. ¶ Small 8vo. [xii], 289 pp. Color frontispiece, 15 illus.
 (many in colors). Original full dark turquoise blind- and gilt-stamped morocco,
 all edges gilt. Inscribed to a student, Claude Heneage, from his tutor, 1889.

\$ 300

With a fore-edge painting by Don Noble (not signed), being the Union Rooms at Oxford.

PROVENANCE:
 Colonel Claude
 Heneage was a
 known collector of
 porcelain, Objects
 of Vertu,
 miniatures, etc.





[81] *Book of Common Prayer*. [and] *Proper Lessons*. 1844.

Handsomely cased 2-volume set with Modern Fore-Edge Paintings

81. **Church of England.** *The Book of Common Prayer, and administration of the Sacraments.* [with]: *Proper Lessons to be read at morning & evening prayer on the Sundays and other Holy Days throughout the year.* Oxford: University Press, 1844. ¶ 9 cm. [3.7 x 2.25 inches]. 2 volumes. 16mo. [not paginated]. Original full very dark maroon gilt-stamped morocco, all edges gilt, gilt inner dentelles, cream endsheets. Both volumes are within a maroon full-leather slipcase with draw-string. A note suggests the box is later made, however the same note states that the fore-edge paintings are early and they are clearly not early. All-in-all a handsome set very nicely preserved. Fine.

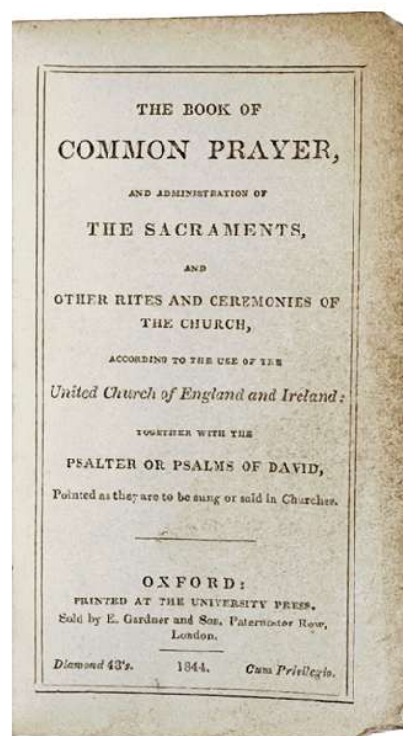
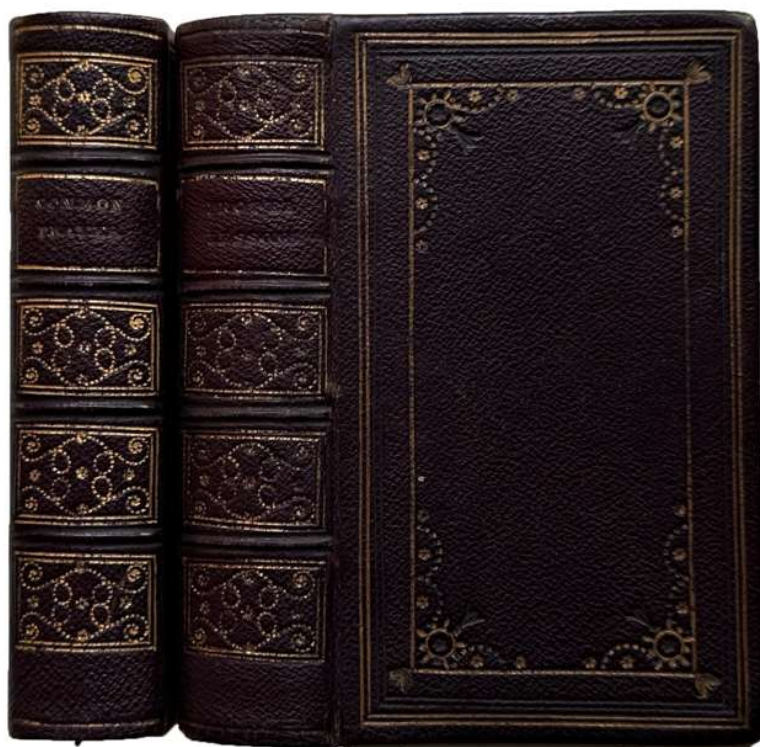
\$ 450

With two fore-edge paintings, called “Village Church scenes”. The bookseller’s note referencing this item suggests that these fore-edge paintings were from 1844. This supports buyers thinking that an item is something which it isn’t – a huge problem with fore-edge painted books. What is their true history and how does one know it? It is natural to ask what evidence is there for taking a position on an item like this. The fore-edge paintings offered here are likely dated to the 1990s. These are not 19th century images.

What do you suppose is far more likely to be true: that an item in front of you is new or that it is old? If it is ‘new’ then how do you know? What if it is old? Be aware that a true fore-edge painted specimen of any early date, say 1780 or 1802 – is quite rare – especially when compared to the overwhelming number of 20th century specimens and especially specimens that are fresh – new – not even as old as the internet! What is the evidence? It is often thought that early provenance implies that a book has a fore-edge painting when it is a thing inscribed to a lover, perhaps, a bride, or a close friend. Some fore-edge paintings have been made and inscribed thus, but they are very rare. What is common is an item that is new.

A charming piece as its condition, including the case, are perfectly kept and clean.

Sold by Harrington’s with their cost-marks.





"The Transfiguration" after Raphael

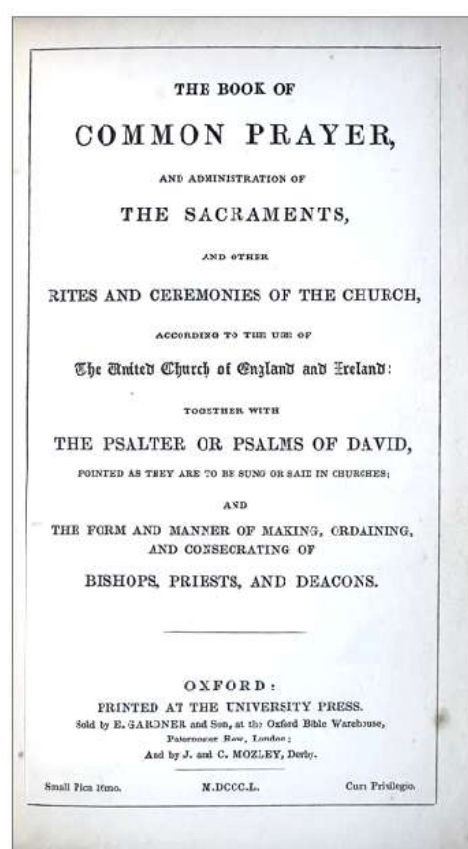
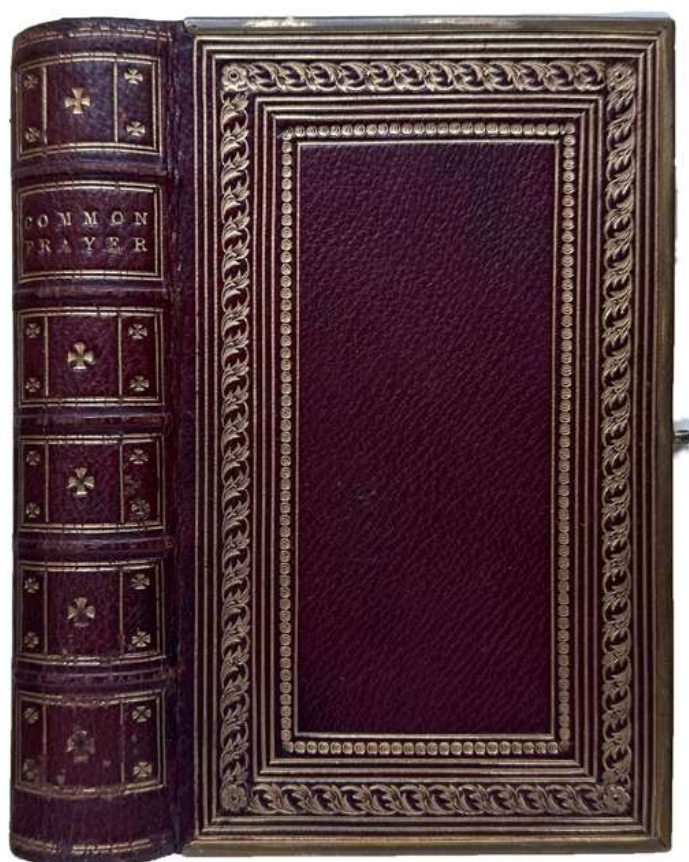
82. **Church of England.** *The Book of Common Prayer, and administration of the Sacraments.* Oxford: University Press, 1850. ¶ Small 8vo. unpaginated [over 700 pages]. Original full maroon gilt-stamped morocco, gilt spine title, brass edge-protectors on three sides (each, upper and lower), all edges gilt, gilt inner dentelles, cream endsheets. Early ownership signature (obviously pre-fore-edge) of Mary Isabella Moore, April 1854. Very good.

\$ 225

With a watercolor scene on the fanned fore-edge called "The Transfiguration" of Jesus after Raphael (nothing suggestive of the quality of Raphael here).

This is inscribed in the same manner as two other books in this catalogue: MacCaulay, *Lays*, 1881, and Samuel Smiles, *The Story of the Life of George Stephenson*, 1864. Thus, all three are painted by the same artist. See the pictures to see exactly what this implies as the art is similar, there is a certain pattern to the building of the scenes, the colors used, all also from a similar period, presumed to be ca. 1990s-2010. The third book in this grouping is the *Book of Common Prayer*, 1850. (above).

Sold by Harrington's with their cost-marks.





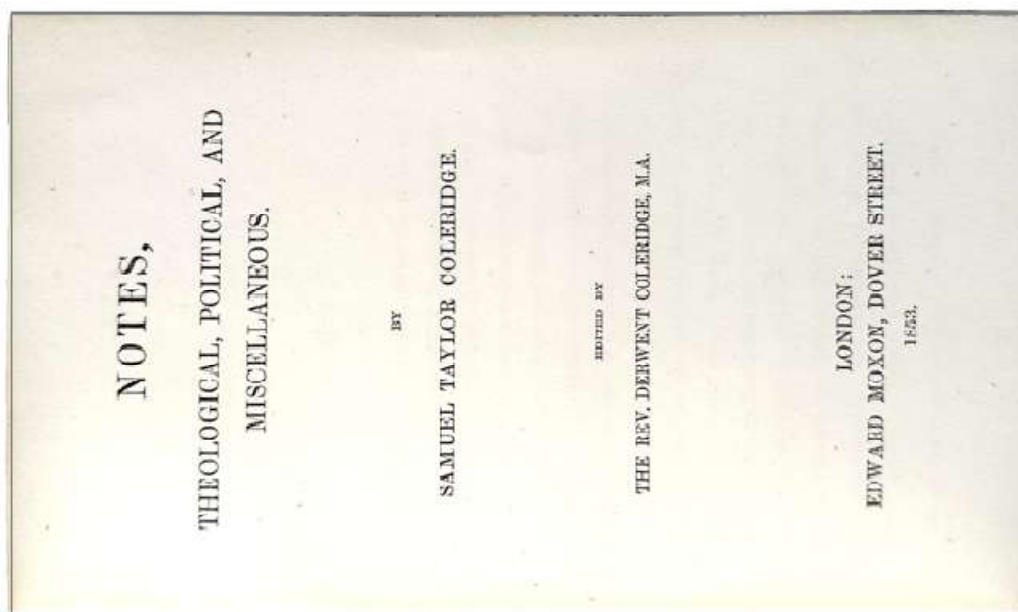
Double Fore-edge Painting

83. **COLERIDGE, Samuel Taylor** (1772-1834). *Notes, Theological, Political, and Miscellaneous. Edited by the Rev. Derwent Coleridge.* London: Edward Moxon, 1853. ¶
8vo. xii, 415, [1] pp. Original full brown blind- and gilt-stamped calf, raised bands, gilt compartments, dual red gilt-stamped spine labels, all edges gilt, marbled endsheets; worn. Good +.

\$ 400

With a double fore-edge painting of two scenes including in both two dogs in British sport hunting fashion. Painted in the 1990s-2010 period.

Sold by Harrington's with their cost-marks.



[83] Coleridge

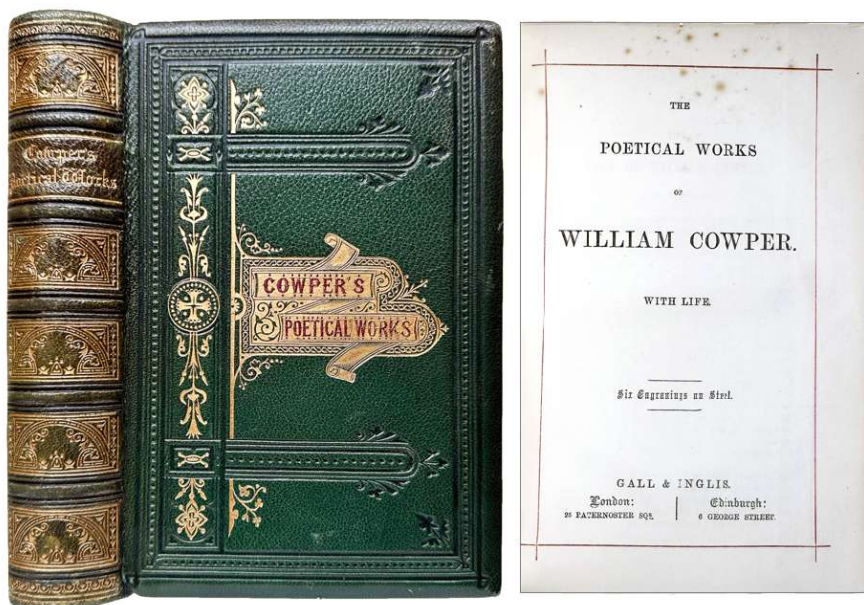


84. **COWPER, William** (1731-1800). *The Poetical Works of William Cowper. With life.* London: Gall & Inglis, [no date]. ¶ Small 8vo. xxiv, [2], 516 pp. 6 steel engravings. Original full heavily blind- and gilt-stamped very dark green morocco, gilt spine compartments, gilt-stamped title, all edges gilt, brown endsheets; a few foxing marks. This volume presented as a school prize from the Blackheath and Greenwich Ladies College, presented to Ms. Helen Cox, German language prize, Christmas 1896.

\$ 100

With a fore-edge painting showing a river scene with a small cottage.

Sold by Harrington's with their cost-marks.
Note: The prize binding, issued here with the name of The Blackheath and Greenwich Ladies College, which was founded in 1880.



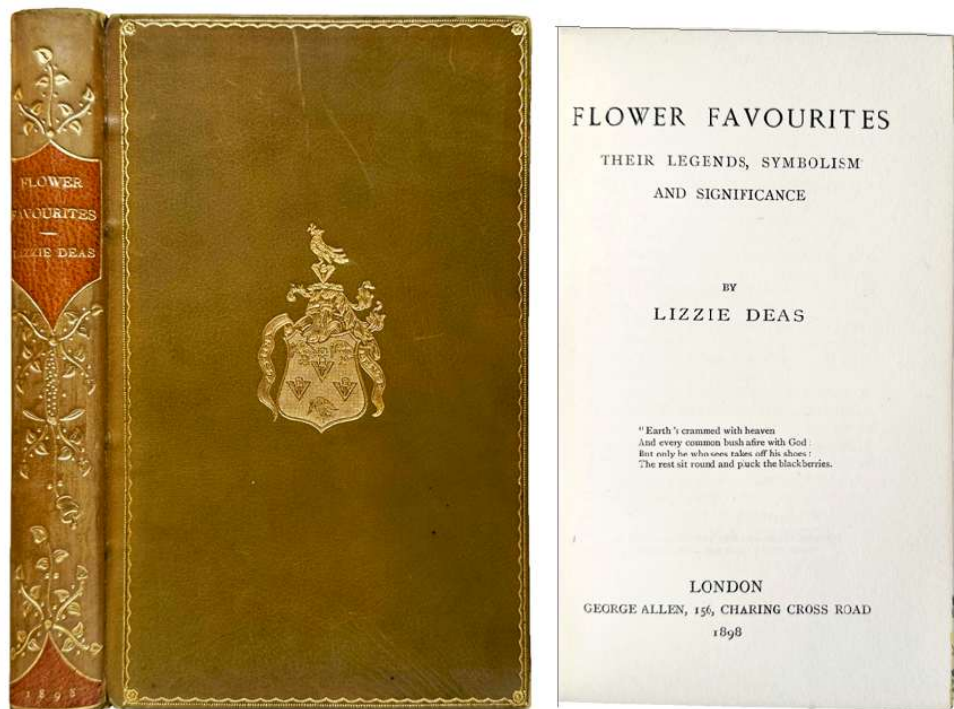


85. **DEAS, Lizzie.** *Flower Favorites; their legends, symbolism and significance.* London: George Allen, 1898. ¶ Small 8vo. viii, 229, [1] pp. Original full gilt-stamped olive calf, lovely, embellished spine with gilt-branch & leaf design, gilt dentelles, marbled endsheets, all edges gilt, by Zaehnsdorf; a bit rubbed. Very good.

\$ 200

On the fanned fore-edge is a fore-edge painting of some flowers set within an oval border.

Sold by
Harrington's
with minimal
markings.



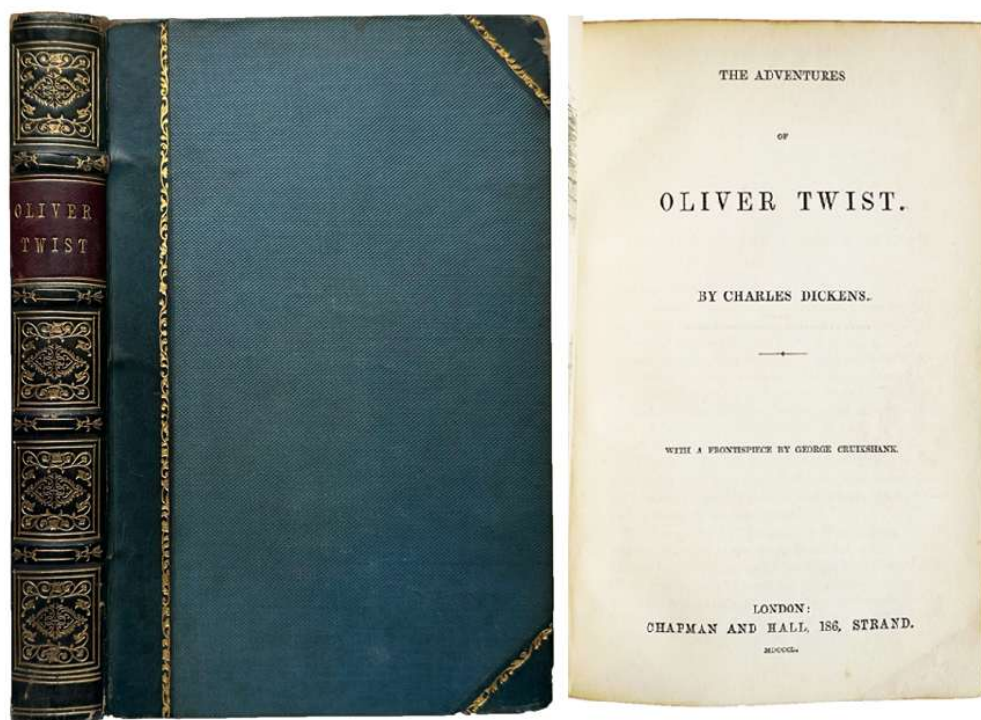


86. **DICKENS, Charles** (1812-1870). *The Adventures of Oliver Twist. With a frontispiece by George Cruikshank.* London: Chapman and Hall, 1850. ¶ Small 8vo. xii, [291], [1] pp. "294" is shown on the final leaf, but it is incorrect. Frontispiece. Original half dark blue-green calf, gilt-stamped borders, gilt compartments, maroon spine label, all edges gilt, brown endsheets; heavily rubbed. Good.

\$ 175

With a fore-edge painting in watercolors on the fanned edge, being a Dickensian scene with a portrait of the author.

Commissioned or created by a house artist for Harrington's, circa 1990-2010.

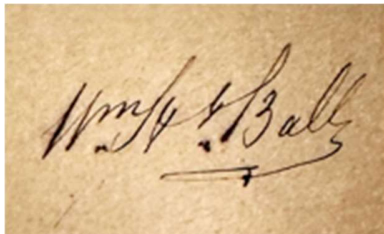




87. **DICKENS, Charles** (1812-1870). *The Life and Adventures of Martin Chuzzlewit. With a frontispiece, from a drawing by Frank Stone.* London: Chapman and Hall, 1850. ¶ 8vo. xvi, 496 pp. Frontispiece. Original half brownish-red calf with gilt-tooling, gilt compartments, black leather spine label, decorative red cloth sides, all edges gilt, plain brown paper endsheets. Former ownership ink signature. Very good.

\$ 150

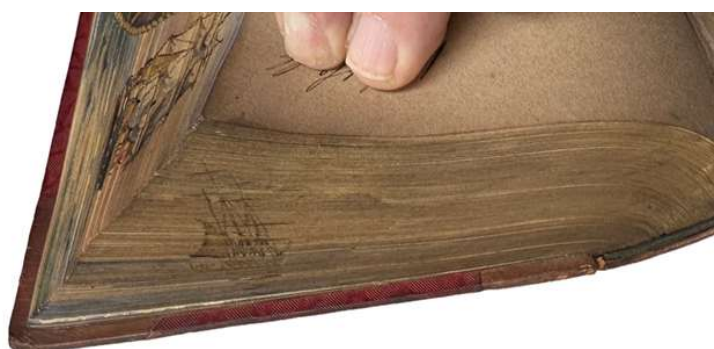
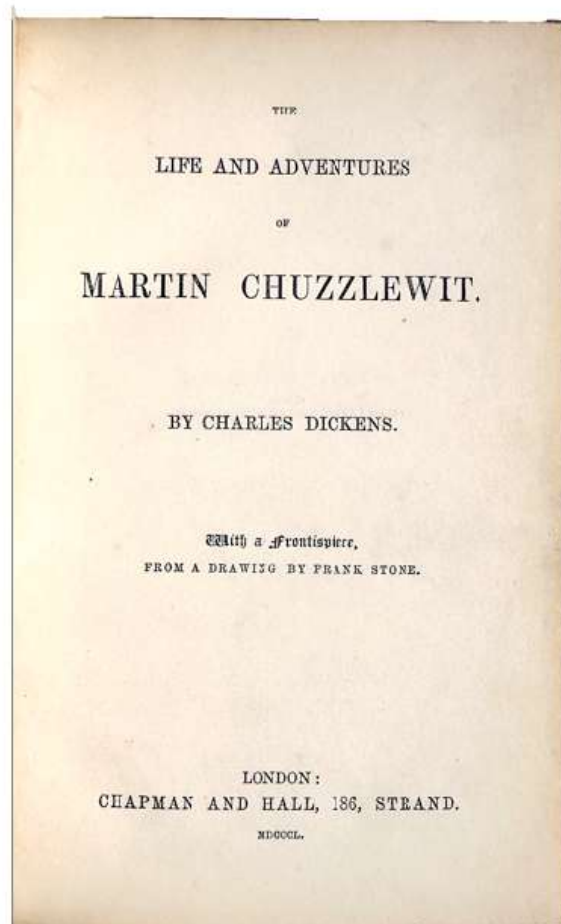
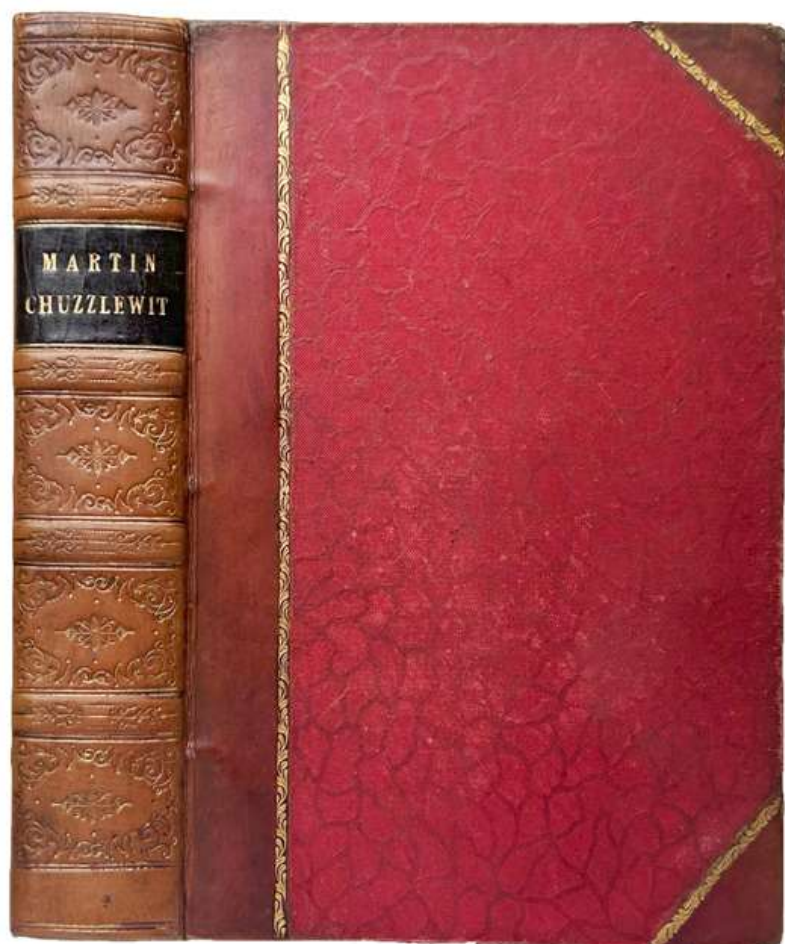
With a seascape and masted ships. An odd choice to paint this scene on a Dickens book – surely there is a lot of apt possibilities.



NOTE: This item (and several other books herein) are signed by the same person, perhaps similar by name to “William H. Ball” [or Balz??]. The order of information here is that these books were all part of a British private collection, likely sold at a London auction (probably in the early to mid 1990s), lotted together as they were leather bound books. As they happened to have all edges gilt o some or all of the books in this lot, they were purchased and later consigned to one or more fore-edge painters for adding a fore-edge painting. Thus the name Ball/Balz is found on several books with fore-edge paintings and that prior owner was NOT a fore-edge painting collector, rather the books were made into fore-edge paintings by a bookseller’s whim for good marketing or old books.

Dates from ca. 1990-2010 and sold by Harrington’s without markings.

These are all painted by the same artist, anonymous, for the sake of creating a category, I suggest a name of 'ARTIST-G-90' (87) Dickens, *Martin Chuzzlewit*. 1850; (89) Dickens, *The Old Curiosity Shop*. 1848; (130) James Whyte, *British Turf* (2 vols.).



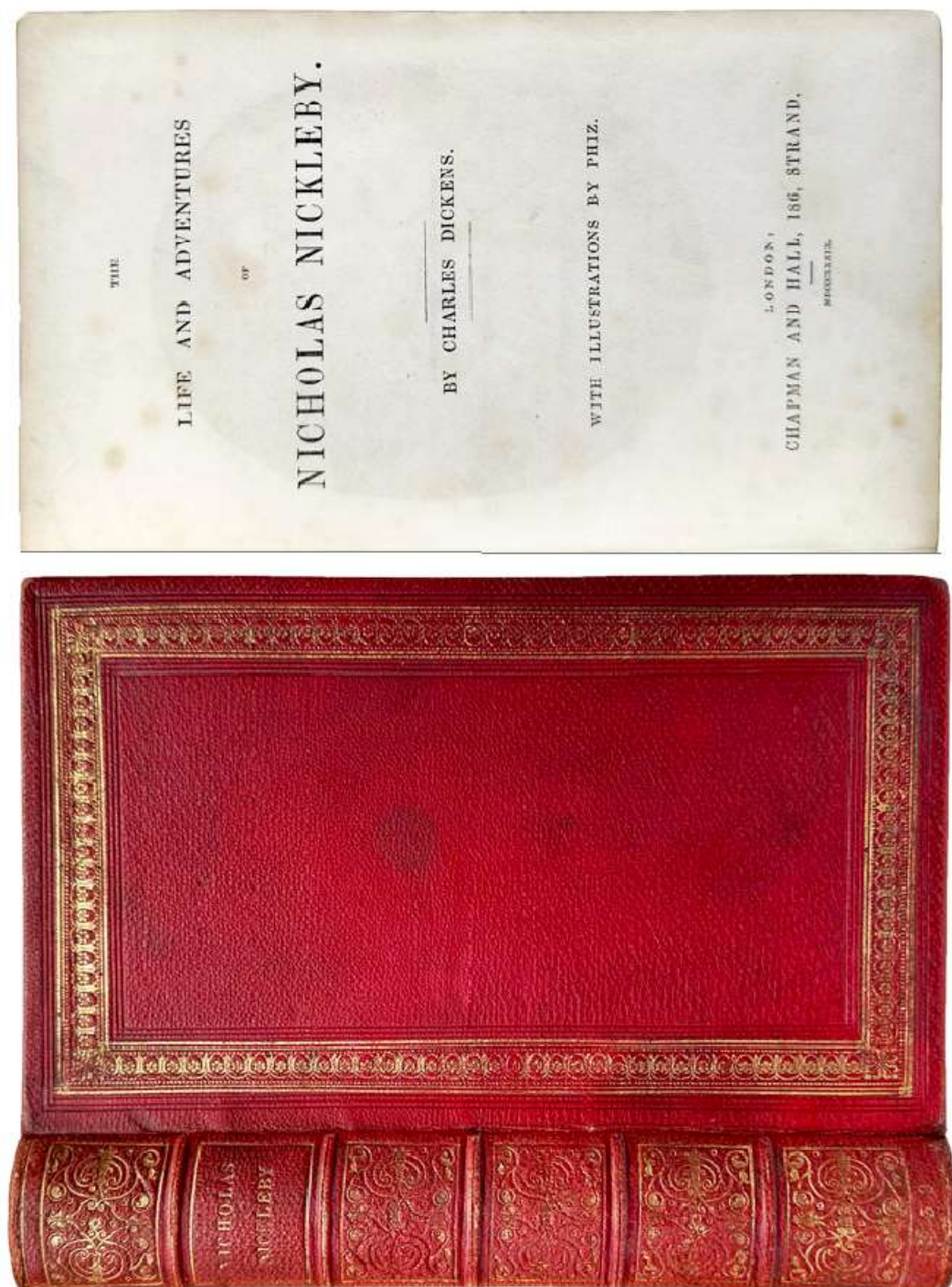


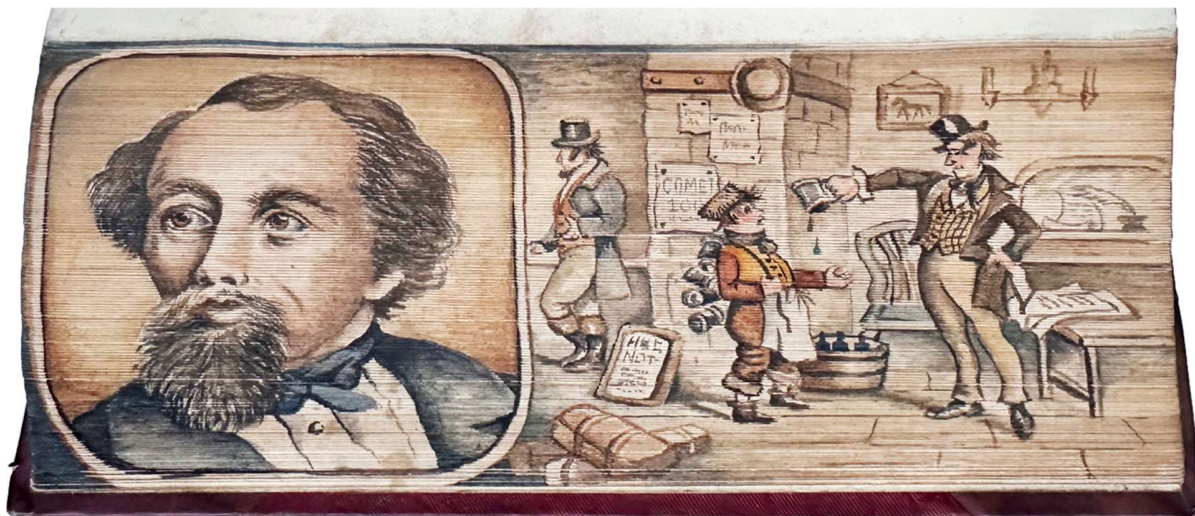
88. **DICKENS, Charles** (1812-1870). *The Life and Adventures of Nicholas Nickleby*. *With illustrations by Phiz*. London: Chapman and Hall, 1839. ¶ 8vo. xvi, 624 pp. Plates; heavily waterstained in front and rear plates, all plates with pronounced darkening along the extremities. Original full dark red blind- and gilt-stamped morocco, all edges gilt, raised bands, gilt spine title, by J. Kelly, Binder. Good.

\$ 250

With a “split-double” fore-edge painting showing two scenes: left-facing scene shows Nicholas Nickleby “astonished Mr. Squeers and his family” (p. 116); facing right: a portrait of the author with a castle showing in the background.

Sold by Harrington’s with minimal markings. Apparently, a house artist, painting ca. 1990s-2010.





Fore-edge with Portrait of Dickens & a Dickensian scene

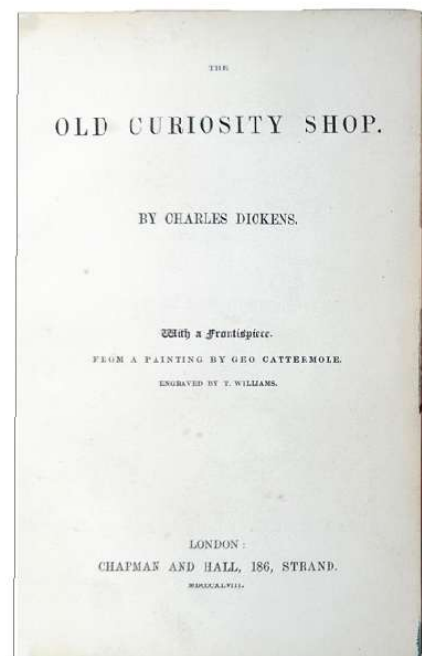
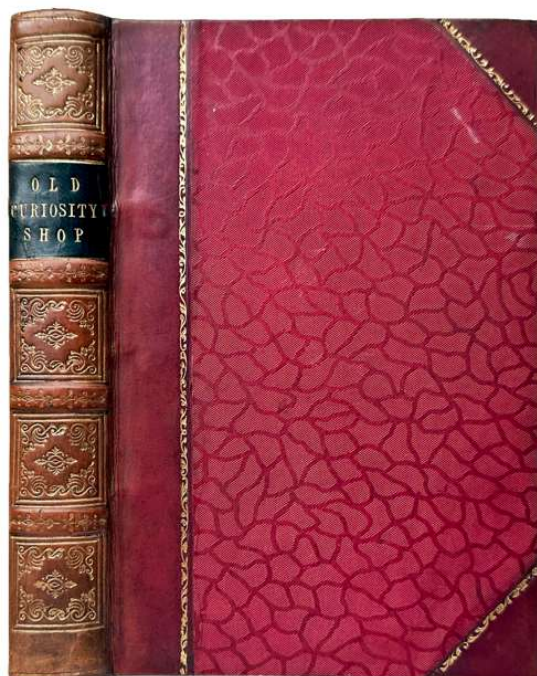
89. **DICKENS, Charles** (1812-1870). *The Old Curiosity Shop*. London: Chapman and Hall, 1848. ¶ Small 8vo. vii, [1], 344 pp. Frontispiece. Original half maroon calf, gilt-stamped borders, gilt compartments, black spine label, decorative red cloth, all edges gilt. Very good.

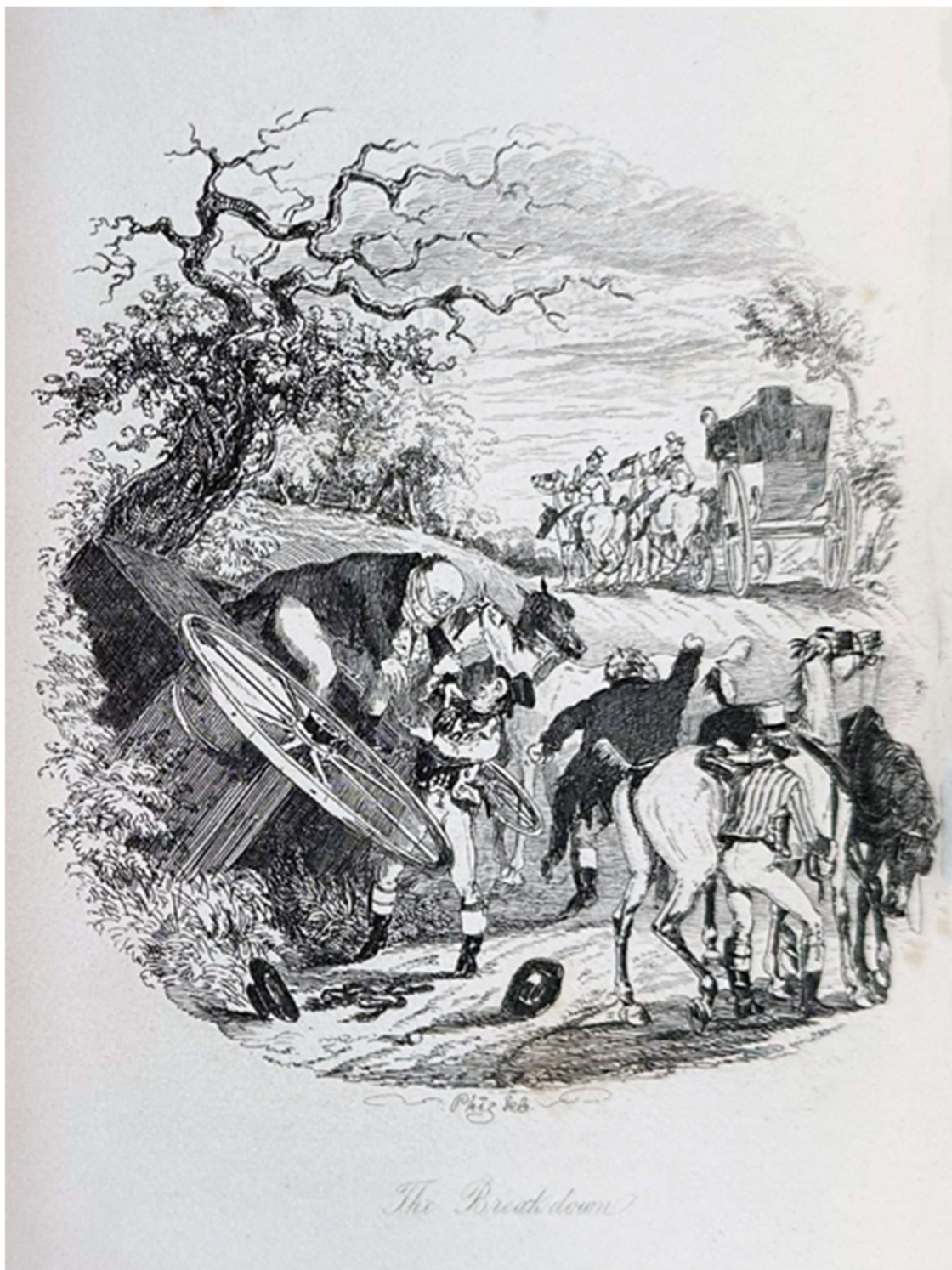
\$ 300

With a handsome painting of a Dickensian scene coupled with the author's portrait.

Dates from ca. 1990-2010 and apparently from Harrington's (no markings). This is the same artist for the James Whyte (2 vols.), and

These are all painted by the same artist, anonymous, for the sake of creating a category, I suggest a name of 'ARTIST-G-90' (87) Dickens, *Martin Chuzzlewit*. 1850; (89) Dickens, *The Old Curiosity Shop*. 1848; (130) James Whyte, *British Turf* (2 vols.).





[90] DICKENS "*The Break down*"

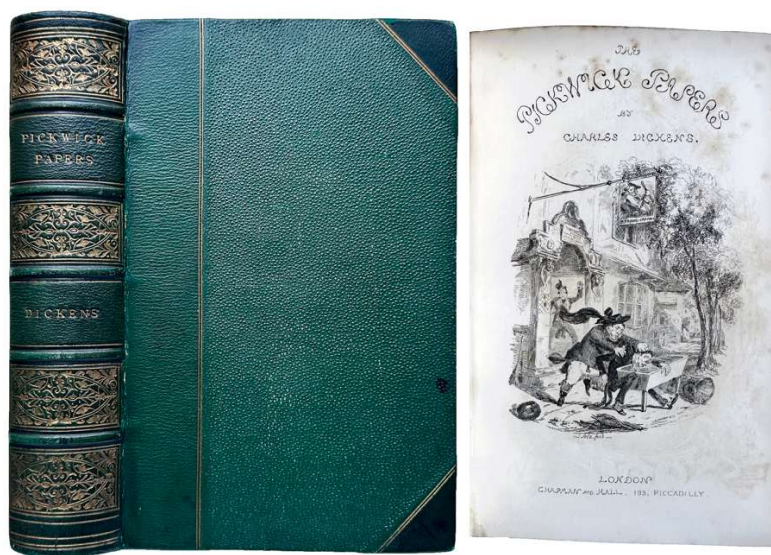


“The Break down” – painted by Don Noble

90. **DICKENS, Charles** (1812-1870). *The Posthumous Papers of the Pickwick Club.* With forty-three illustrations by R. Seymour and “Phiz.” London: Chapman and Hall, [no date, ca.1850s]. ¶ 8vo. xiv, [2], 609, [1] pp. Engraved plates. Original half dark green morocco, green cloth sides, gilt-rules, gilt compartments, gilt spine titles, all edges gilt, marbled endsheets; rubbed. Early ownership signature of A.J.L. Moncur[?], 21.6.[19]30 (pre-fore-edge). Very good.

\$ 350

With a fore-edge painting of “The Breakdown”, see plate facing p. 89, with a portrait of the author, a painting by Don Noble, with his handwritten title for the painting. Painted at any time during which time he was active, including the 1970s and 1980s.





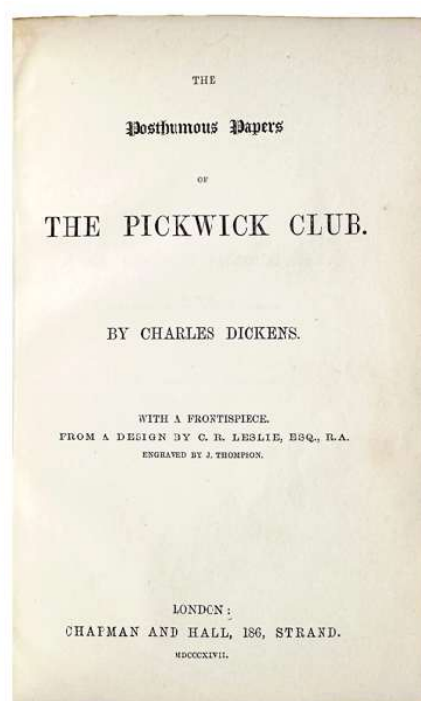
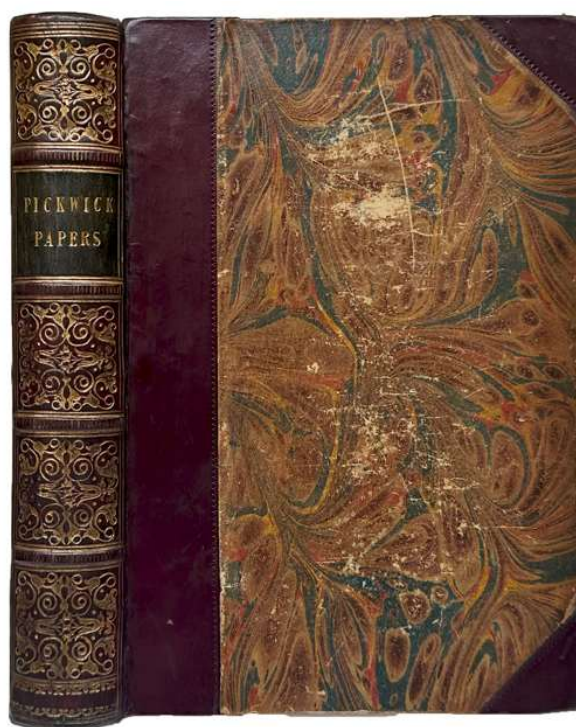
91. **DICKENS, Charles** (1812-1870). *The Posthumous Papers of the Pickwick Club*. London: Chapman and Hall, 1847. ¶ Small 8vo. xvi, 479, [1] pp. With a frontispiece from a design by C.R. Leslie, engraved by J. Thompson. Original half dark maroon blind-ruled calf, raised bands, massed gilt compartments, all edges gilt, black leather spine label, marbled sides, cream endsheets; rubbed. Former ownership ink signature. Very good.

\$ 300

With a portrait of the author and a scene from Dickens painted in watercolors and applied to the fanned fore-edge of this book.

NOTE: This item (and several other books herein) are signed by the same person, perhaps similar by name to "William H. Ball" [or Balz??]. The order of information here is that these books were all part of a British private collection, likely sold at a London auction (probably in the early to mid 1990s), lotted together as they were leather bound books. As they happened to have all edges gilt o some or all of the books in this lot, they were purchased and later consigned to one or more fore-edge painters for adding a fore-edge painting. Thus the name Ball/Balz is found on several books with fore-edge paintings and that prior owner was NOT a fore-edge painting collector, rather the books were made into fore-edge paintings by a bookseller's whim for good marketing or old books.

Dates from ca. 1990-2010 and apparently from Harrington's (no markings).





Canadian Scene Painted on the Fore-edge

92. [Pompeii] **Thomas H. DYER** (1804-1888), editor. *Pompeii. Its history, buildings, and antiquities. An account of the destruction of the city, with a full description of the remains, and of the recent excavations, and also an itinerary for visitors. Second edition.* London: Bell and Daldy, 1868. ¶ Thick 8vo. xvi, 579, [1] pp. 277 woodcuts, 8 illus. (including frontispiece, reattached), and large folding plate at rear, showing excavations at *Pompeii*; lacks facing tissue to frontispiece; occasional light foxing. With a handsome full crushed crimson morocco, gilt rules surround, corner fillets, raised bands, all edges gilt. Armorial bookplate of Lank. Very good. FF

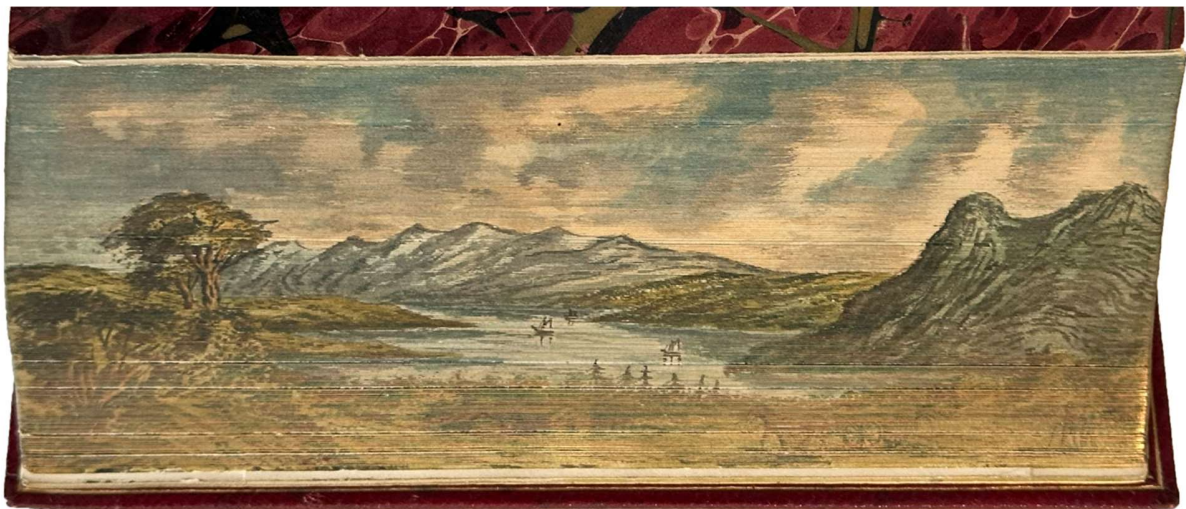
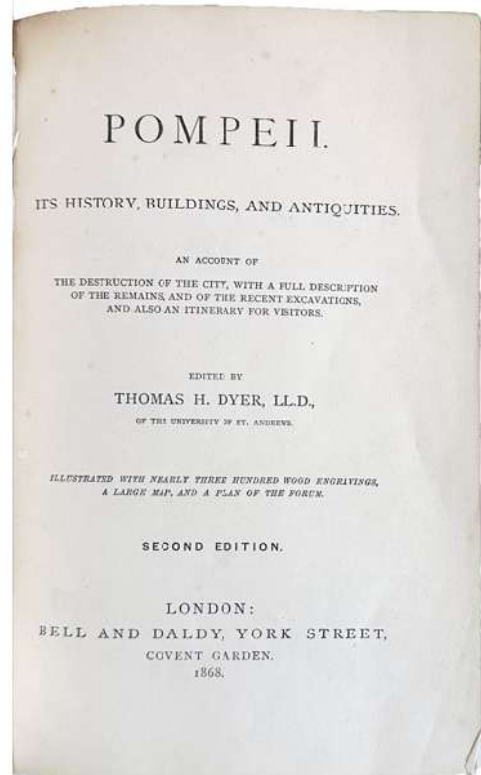
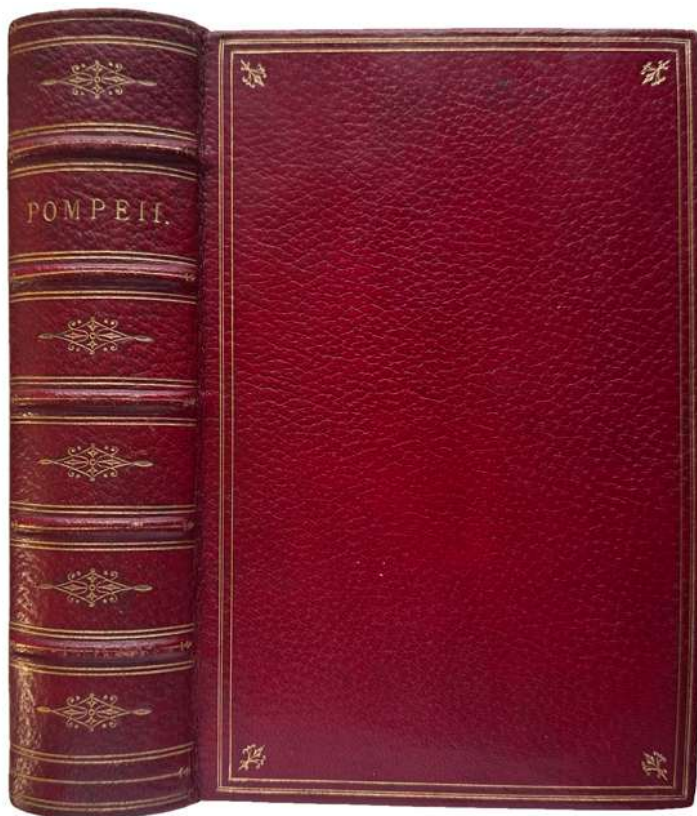
\$ 750

With a fine fore-edge painting in watercolors, found hidden under the gold, showing Lake 'Massawhippy' [sic], The Lake Massawippi, Eastern Townships, Quebec, Canada, is painted after an engraving by S. Bradshaw and published by George Virtue, 1841, after a drawing by William Henry Bartlett.

The image appeared in Bartlett's, *Canadian Scenery*, 1842.

This fore-edge painting has been in a private collection for an unknown period of time; the date painted is unknown, but likely in the range of the 1960s or 1970s.

Thomas Henry Dyer (1804-1888), was an English historical and antiquarian writer.



[91] *Canadian Scene – Lake Massawippi, Quebec*

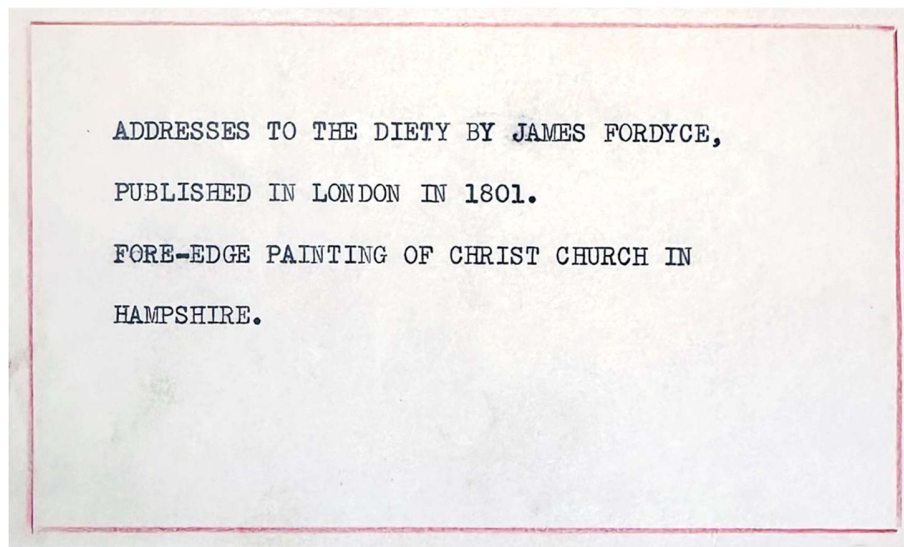


Elegantly Painted Fore-Edge Scene

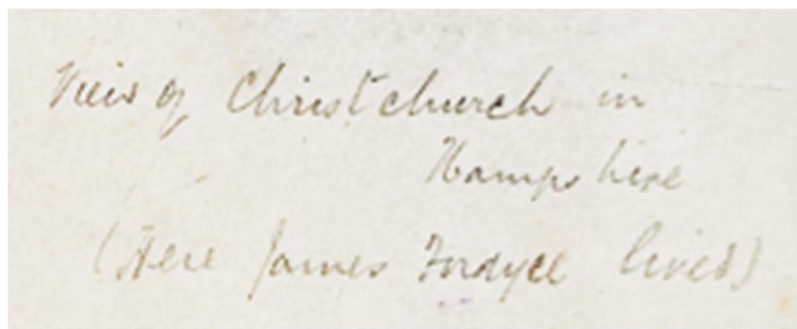
93. **FORDYCE, James** (1720-1796). *Addresses to the Deity. The third edition*. London: Printed for T. Cadell, Jun. and W. Davies, by G.R. Clarke, 1801. ¶ Small 8vo. xx, [ii], 232 pp. Original full dark navy blue straight-grained morocco, gilt Greek-key tooling surround, five raised bands, elaborate gilt compartments, all edges gilt. Very good +. FF2530

\$ 1,350

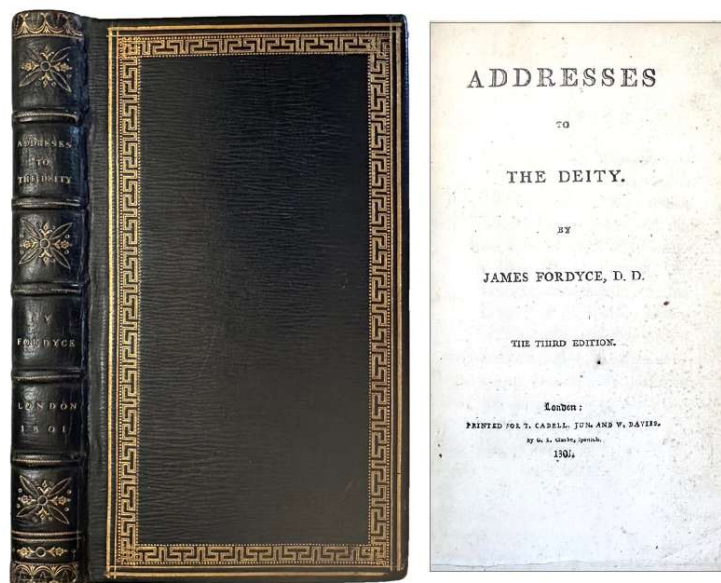
With a fine fore-edge painting under the gilt showing “Christchurch in Hampshire (here James Fordyce lived),” inscribed in the artist’s hand (note somewhat unusual handwriting style and the use of parenthesis). With an early typed note, in ALL CAPS, relating to the painting (take note of the sheet being hand-outlined in red). The artist possibly copied the engraving “Christchurch, Hampshire” from the print by E. Finden after a picture by W. Westall, published in *Great Britain Illustrated*, 1830. This view shows the single rowboat in the foreground similar to the image with this fore-edge painting. Artist unknown; painted ca. 1900-1955. This scene is delicately and skillfully painted. The painting suggests early 20th century work, though it is not signed and there are not yet any recognizable characteristics (yet) to suggest the artist’s identity. Very finely painted view. “Fordyce’s delivery and gestures were studied, and he drew crowds to Monkwell Street. His topics were didactic, but he also satisfied cultured tastes, and dealt with the ethics of actual life. David Garrick was impressed; Fordyce associated with Samuel Johnson, and introduced him to Blair. He gave sympathetic account in *Addresses to the Deity*, 1785, of Johnson’s religious character, speaking as an evangelical moderate.” [DNB].

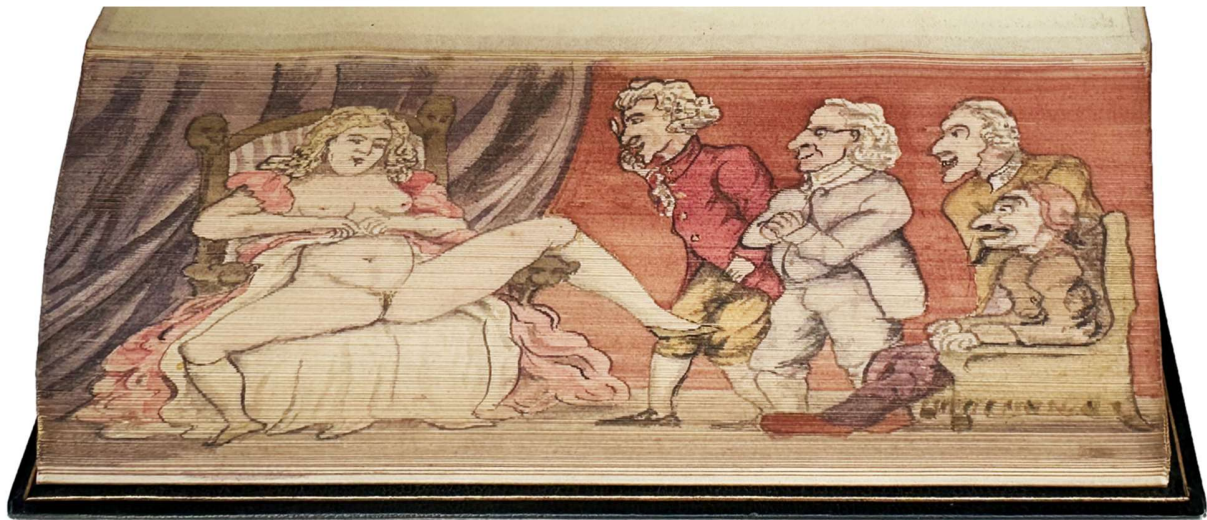


Note the format of the slip and red-line used to outline the information



Artist's handwriting





94. **HELPS, Arthur** (1813-1875). *Friends in Council. A series of readings and discourse thereon. First [& Second] Series. A new edition.* London: Smith, Elder, 1879. ¶ Two volumes. 8vo. vi, [2], 492; xii, 445, [1] pp. Original full blind- and gilt-stamped very dark green morocco, raised bands, gilt compartments, all edges gilt. This item was given to Edward Digley Hildyard, Eton College, in recognition of ‘good work’ as [Captain?] of the House from Sept. 1882 to August 1883. Very good +.

\$ 400

With two erotic fore-edge paintings after the comic work of Thomas Rowlandson. One of the drawings is called “The Inspection”, the other “The Connoisseurs”. Perhaps the artist offers a slight nudge of humor suggested by the book title “friends in council” and the council that ensues being of a particular type . . . maybe?

Sold by Harrington's with their markings. Apparently, a house artist, painting was made September 1995, by evidence of Harrington's post-it sticker-note remaining in the book indicating that they had sent pictures of this item, as an offer, to [Randy] Moskovitz, their [principal] client for fore-edge paintings. That note is dated; thus, the painting was made just prior to this dated bookseller's note.





Panoramic Fore-Edge Painting

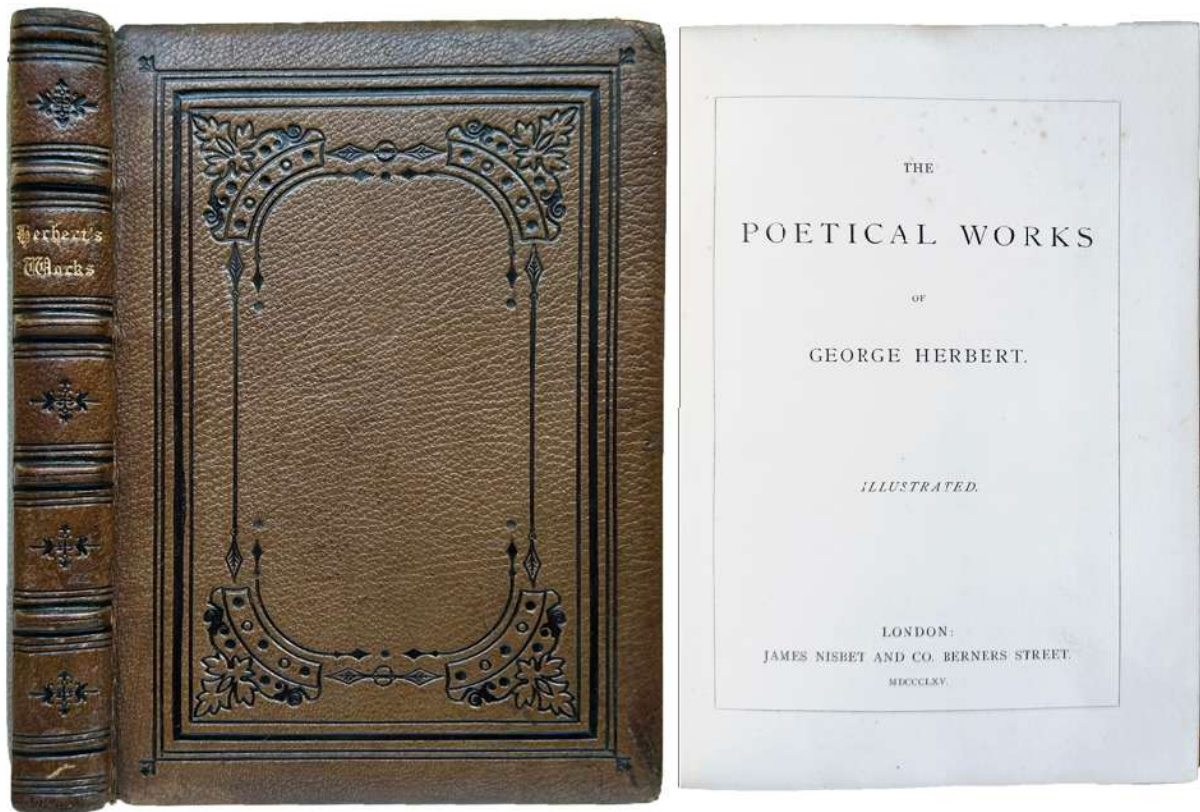
95. **HERBERT, George** (1593-1633). *The Poetical Works of George Herbert. Illustrated.* London: James Nisbet, 1865. ¶ 8vo. [iv], 256 pp. Added engraved title page, profusely illustrated with engravings; some light foxing. Original full dark chocolate brown blind-embossed morocco, raised bands, gilt spine title, all edges gilt, marbled endsheets; corners showing some wear, rubbed. PROVENANCE (pre-fore-edge): armorial bookplate of E. Bickerton Evans, with his inscription, signed, 1873; rubber-stamp of M. Harris & Sons, London [antiques dealers, ca. 1915-1941/46].

\$ 300

With a true panoramic fore-edge painting that has watercolor paintings on all three fanned edges. The scenes are of young girls in costume, playing jump rope, dancing.

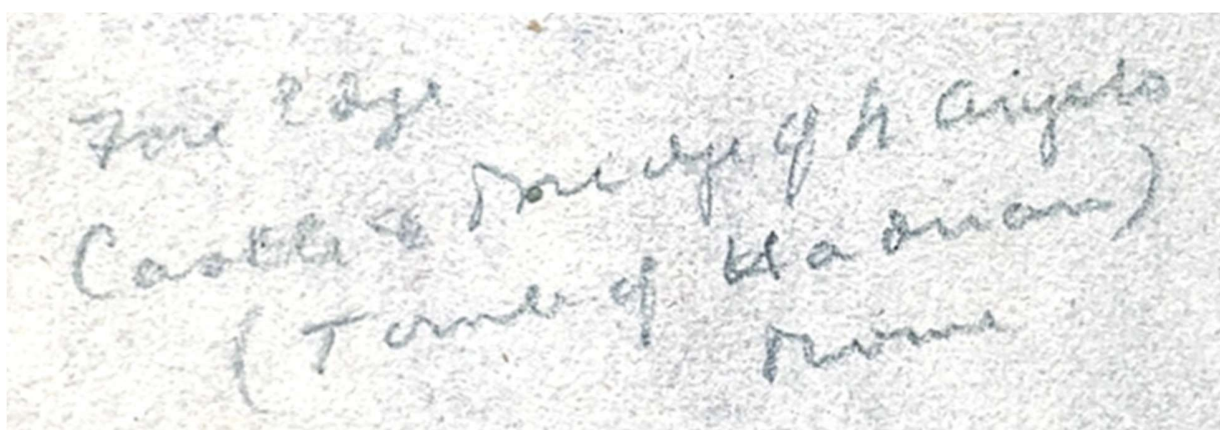
Sold by Harrington's with their markings. Apparently, a house artist, painting ca. 1990s-2010.

PROVENANCE (pre-fore-edge): [1] Edward Bickerton Evans (1819-1898), was a prominent businessman in Worcester, England, involved with Hill & Evans brewery. [2] M. Harris & Sons, London [antiques dealers, ca. 1915-1941/46.





[95] HERBERT

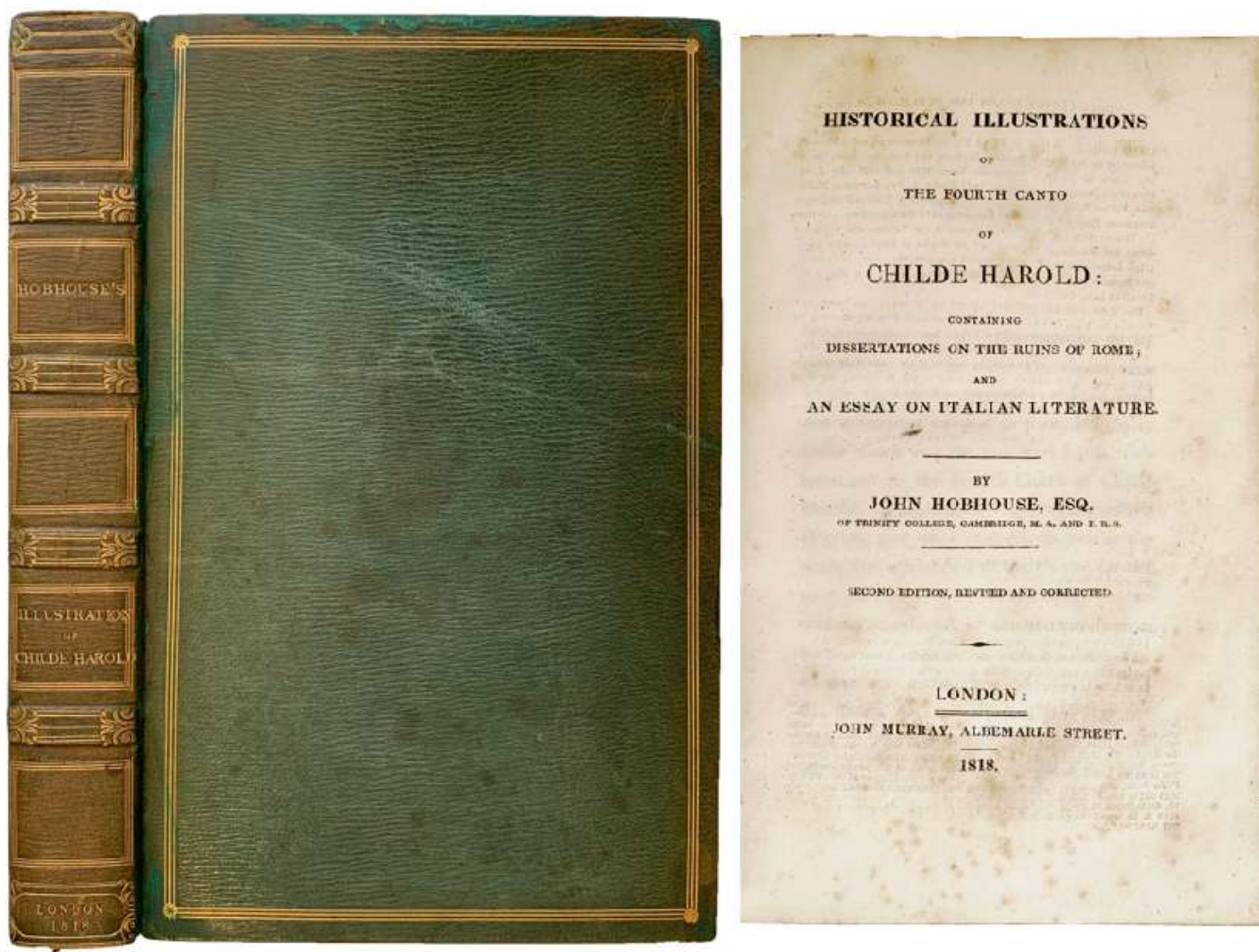


96. **HOBHOUSE, John** (1786-1869). *Historical Illustrations of the Fourth Canto of Childe Harold: containing dissertations on the ruins of Rome; and an essay on Italian Literature. Second edition, revised and corrected.* London: John Murray, 1818. ¶ 8vo. viii, 576 pp. "3 plates" Original green straight grain morocco, gilt rules, gilt-stamped raised bands, rouge endleaves. Bookplates of John Bolton and Marjorie & Martin Mitau. Very good. FF2367A

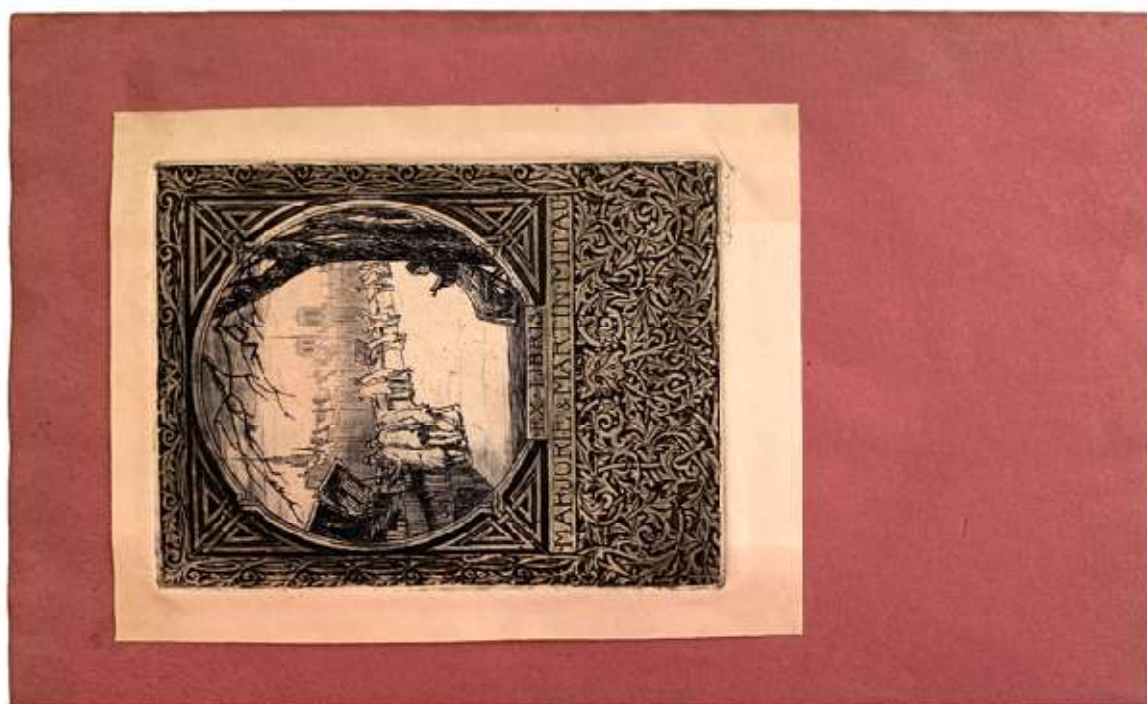
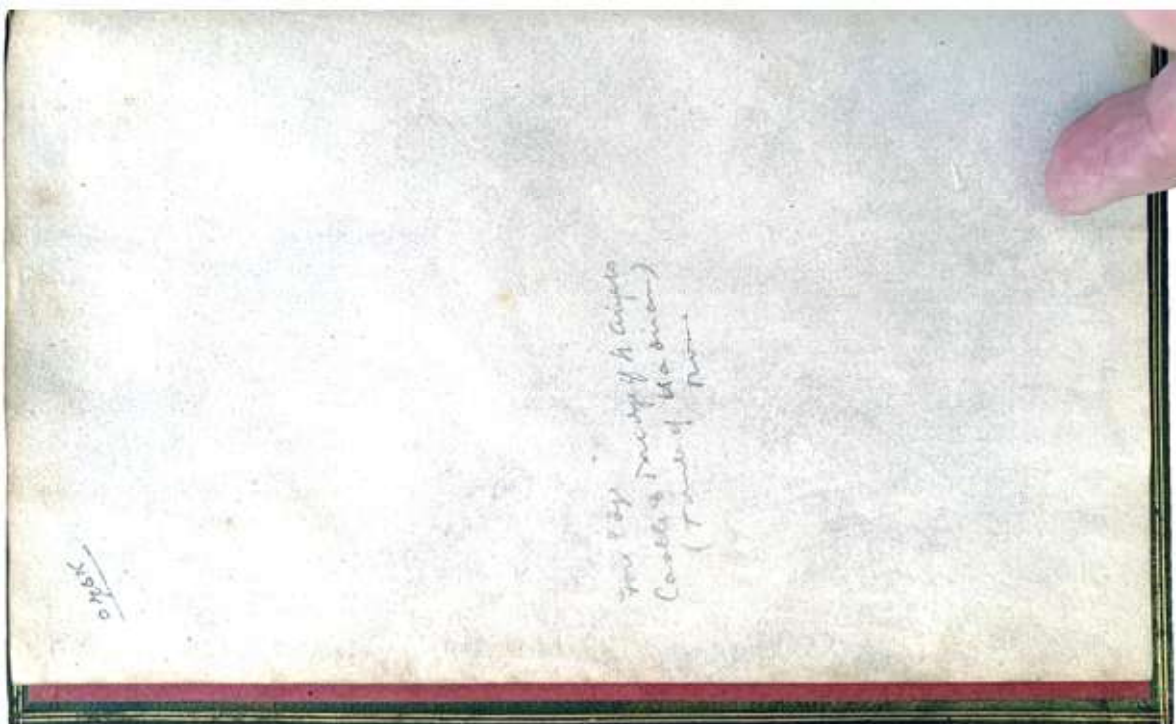
\$ 800

With a fore-edge painting under the gold entitled: "Fore Edge, Castle & Bridge of St. Angelo, Tomb of Hadrian." The old Castle at St. Angelo is referenced on p.300: "This imitation of Egyptian deformity must not be supposed to apply to the mausoleum of Hadrian, but to the monstrous divinities, and the fabrics of the Tiburtine villa. The Mole was constructed, it is thought, on the plan, nearly, of the Mausoleum of Augustus or Cecilia Metella." [Aikin]. A classic scene often depicted on fore-edge paintings.

PROVENANCE: Martin Mitau (1900–1973) and Marjorie (nee Fleishhacker) Mitau (1906–1983) were both San Franciscans and lived in the Bay Area all their lives. He was a member of Roxburghe Club of San Francisco and the Book Club of California, and their collection was strong in California fine printing. – Kelmscott Chaucer census.



[96]



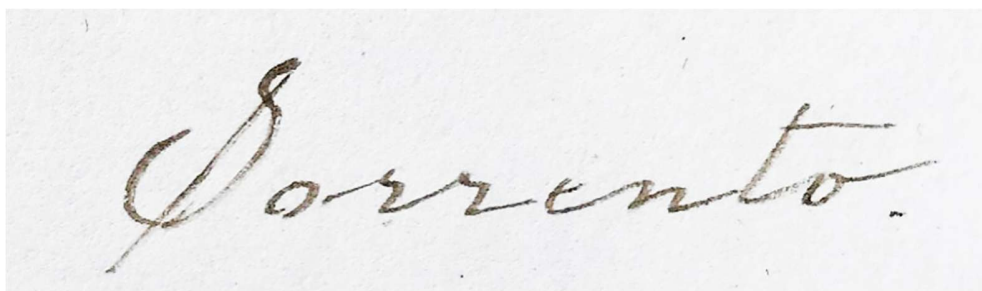
[96] HOBHOUSE



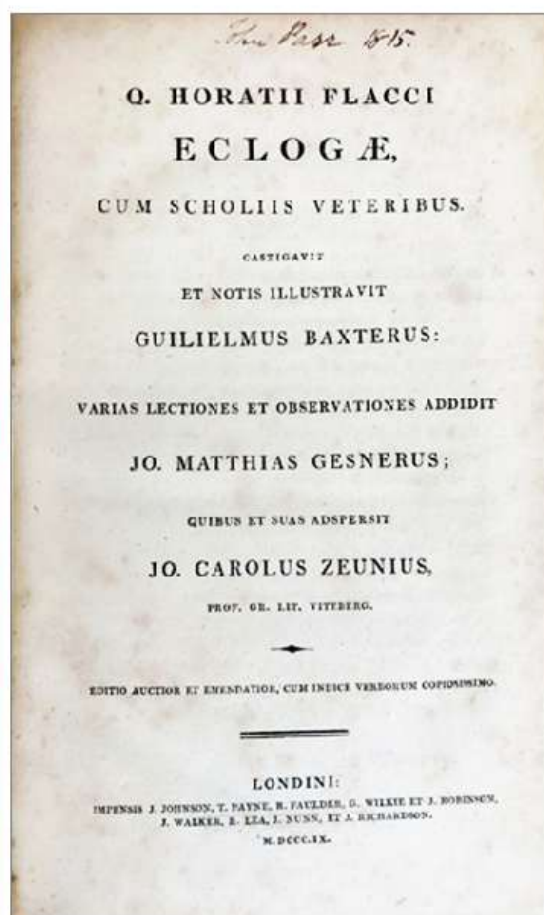
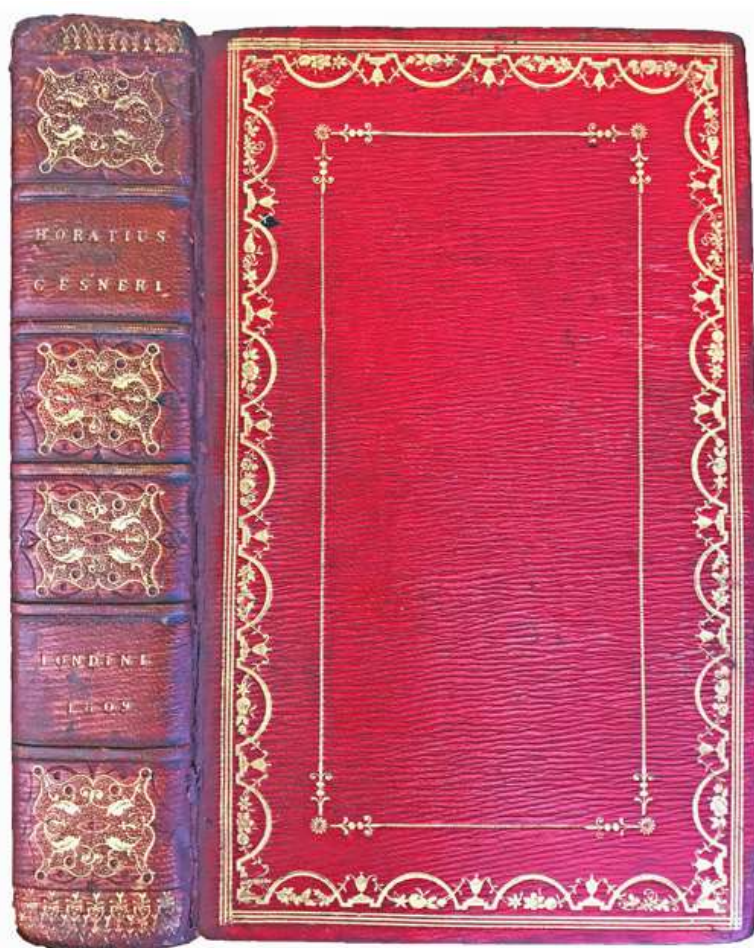
97. **HORACE** [Quintus Horatius Flaccus]; **William BAXTER**; **Johann Matthias GESNER**; **Johann Carl ZEUNE**; **Richard BENTLEY**. *Horatii Flacci Eclogae, cum scholiis veteribus. Castigavit et notis illustravit Guilielmus Baxterus: Varias Lectiones et Observationes Addidit Jo. Matthias Gesnerus; quibus et suas adpersit Jo. Carolus Zeunius, editio auctior et emendation, cum indice verborum copiosissimo.*
 London: J. Johnson, T. Payne, R. Faulder, G. Wilkie & J. Robinson, . . . 1809. ¶
 8vo. xlviii, 787, [1] pp. Original full crimson red straight-grain morocco, covers elaborately gilt, raised bands, a.e.g.; rubbed, top spine chipped a bit, corner shows wear. Bookplate of Bernardine Murphy (this owner collected fore-edge paintings); early title-page ink signature (upper margin) of John Parr, 1815 (pre-fore-edge). Very good. FF2426

\$ 1,600

With a fore-edge painting by the “Dover” artist showing the Plain and Bay of “Sorrento,” drawn by J. D Harding, engraved by E. Goodall, ca.1832 [or 1844], Italy. With the title hand-written by the artist, painted ca.1920-30s.



PROVENANCE: Bookplate of Bernadine Murphy Donahue (1904-1968), a prominent California Catholic philanthropist who married Daniel Donahue in 1954 and established the Daniel Murphy Foundation in 1957 in memory of her father, to promote Roman Catholic causes. “So helpful to the Church was the foundation that Pope John XXIII conferred on Bernardine the title of ‘Papal Countess,’ the only title given to an American during his pontificate. Several years later, Pope Paul VI conferred on Daniel the title, ‘Gentleman of His Holiness,’ the highest award bestowed on a layman in the Church, and the first such Award ever given to an American. The countess died unexpectedly in 1968” (Burks). Burks, Lisa. “Bernadine Murphy Donahue.” Find A Grave Memorial #16920718, 2006.



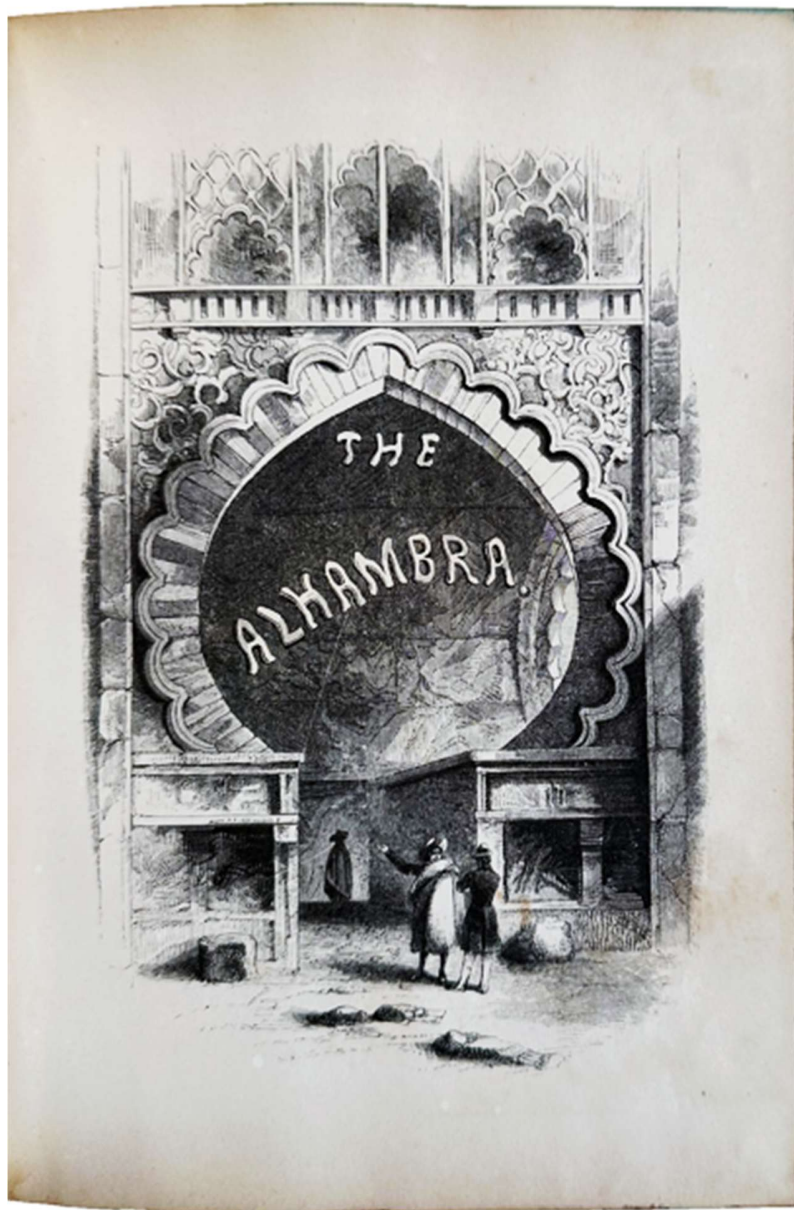


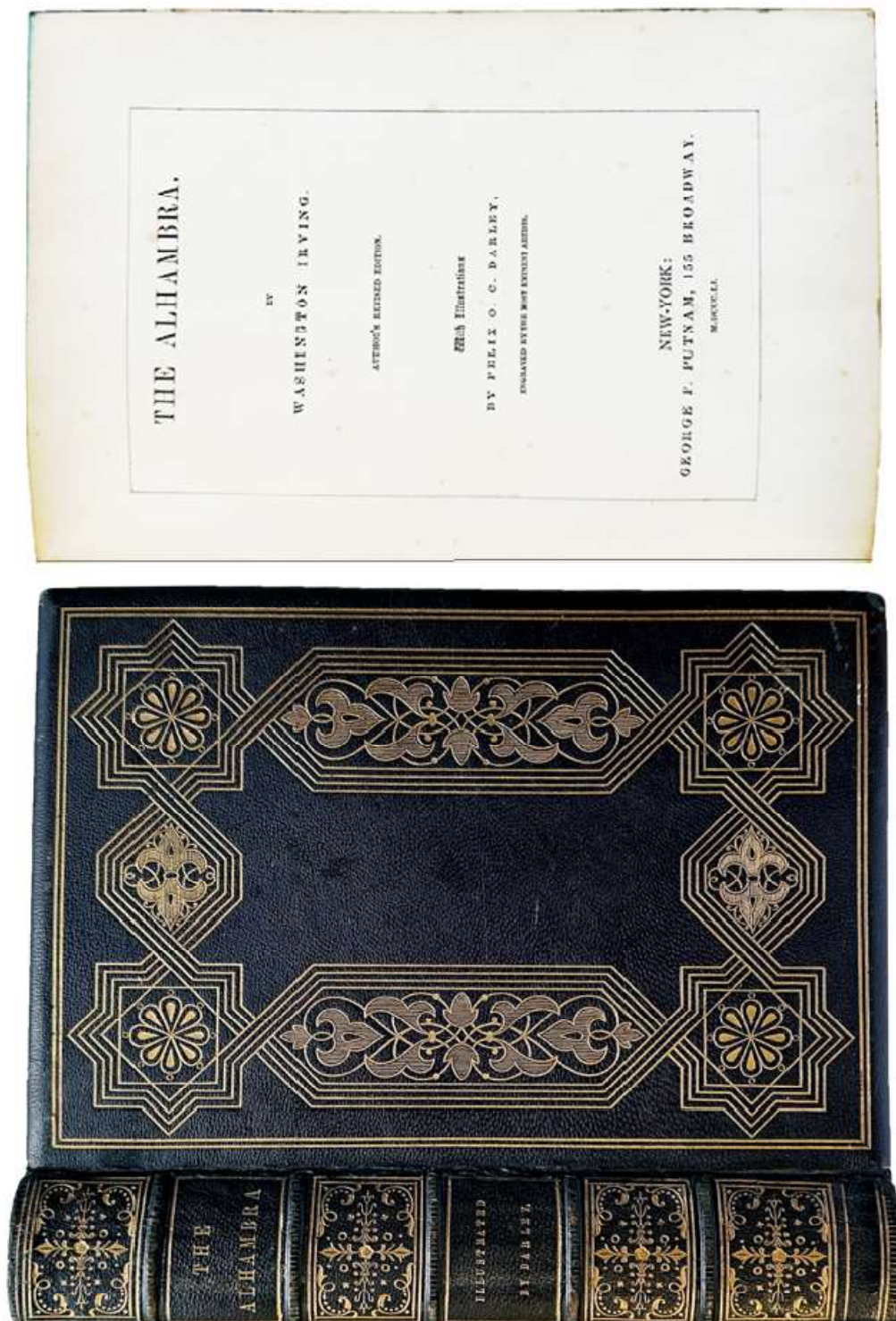
98. **IRVING, Washington** (1783-1859). *The Alhambra. Author's revised edition. With illustrations by Felix O. C. Darley*. New York: George P. Putnam, 1851. ¶ 8vo. VI, [2], 425, [1] pp. 14 illustrations (including the frontispiece) – some illus. tipped in (as if restrikes or replacement figures); some spotting. Original full gilt-stamped, gilt-extra, black morocco, gilt dentelles, white endsheets of the period; rebacked preserving original spine. Very good.

\$ 375

With a three-way fore-edge painting: on the top edges is a profile view of *The Alhambra* as shown on the frontispiece, on the fore-edge is a charming view of a scene including 4 folk dancers (taken from the plate facing p. 25), in old European costumes, one man on the floor playing his guitar, and a fire-place viewable in the background. On the bottom edge is a view including a man standing – without identification – yet similar to one of the three characters depicted on p.10.

The Alhambra was originally issued in 1832, inspired by and partly written based on his visit and intention to live in Spain, from 1828. At first sight, he described it as “a most picturesque and beautiful city, situated in one of the loveliest landscapes that I have ever seen.” Famously this is the work that immortalized this magnificent palace in literature.





[98] IRVING, *The Alhambra*



99 KANE, *Arctic Explorations*



[99] KANE. With 2 fore-edge paintings



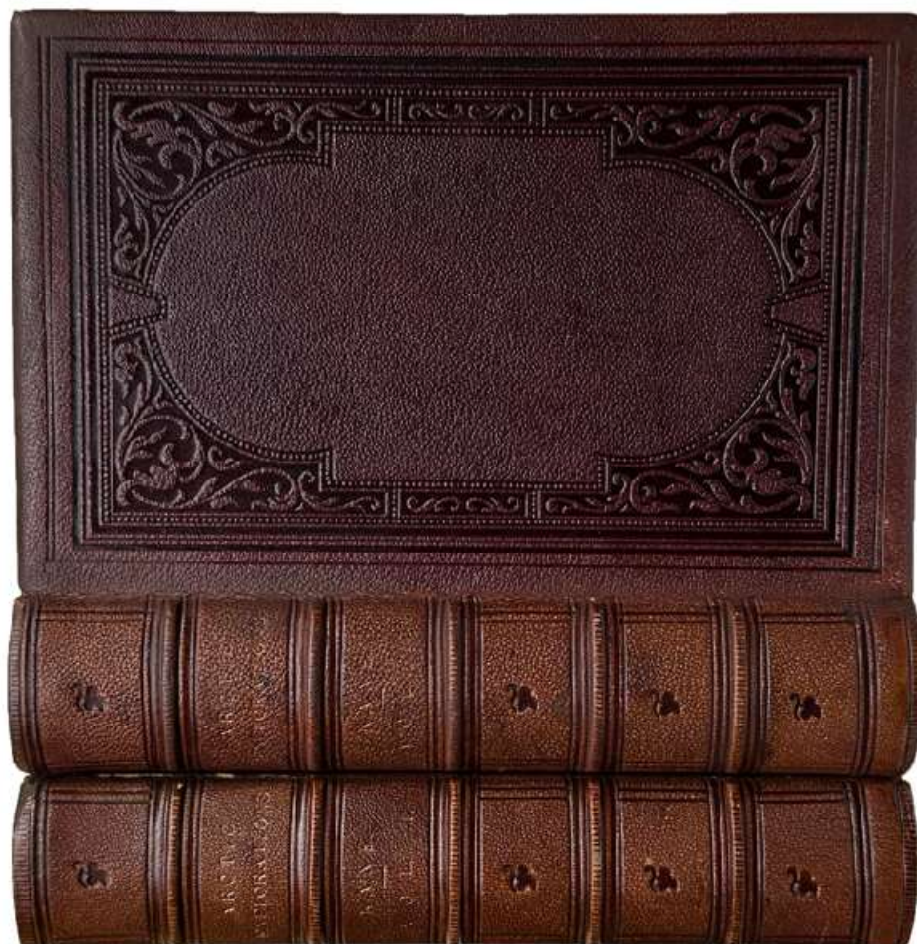
99. **KANE, Elisha Kent** (1820-1857). *Arctic Explorations: The second Grinnell expedition in search of Sir John Franklin, 1853, '54, '55*. Philadelphia: Childs & Peterson, 1857. ¶ Two volumes. 8vo. 464; 467, [1] pp. 2 frontispieces, engraved half-titles, illustrated with upwards of 300 engravings, 2 folding maps; foxing to preliminaries. Original full heavily blind-stamped dark brown morocco, raised bands, gilt spine title, all edges gilt, marbled endsheets; upper joint of vol. I starting to crack. Inscribed as a school prize, to D. Choate. Good+.

\$ 350

With two fore-edge paintings on this set of 2-vols., with a scene of a hunting expedition in the Arctic with ships and small icebergs. On vol. II with a scene hand-painted of an Arctic shipping hunting expedition, a small polar bear, a hint of a whale (not in view).

“Kane was appointed senior medical officer of the Grinnell Arctic expedition of 1850–1851 under the command of Edwin de Haven, which searched unsuccessfully for Sir John Franklin’s lost expedition. Kane was present along with Edwin de Haven and William Penny at the discovery of an encampment and three graves from the Franklin expedition on Beechey Island.”

Sold by Harrington’s with their cost-marks. Probably a house artist.



ARCTIC EXPLORATIONS:

The Second Circum Navigation

IN SEARCH OF

SIR JOHN FRANKLIN,

1853, '54, '55.

BY

ELISHA KENT KANE, MD., U. S. N.

ILLUSTRATED BY J. W. BARNES, OF THE U. S. ARMY.

FROM SKETCHES BY THE AUTHOR.

THE STEEL PLATE ENGRAVED UNDER THE SUPERINTENDENCE OF J. W. BARNES.
THE TYPE SET BY J. W. BARNES, OF NEW YORK.

VOL. I.

PHILADELPHIA,
CHILDS & PETERSON, 104 ARCH STREET.
J. B. LIPPINCOTT & CO., 25 N. BROADWAY.
BARTHOLOMEW, LADD & CO., 11 N. BROADWAY.
GROSVENOR, APPLEGATE & CO., 11 N. BROADWAY.
1854.



Vertical Fore-edge Painting

100. **LA FONTAINE, Jean de** (1621-1685).

*Fables de La Fontaine avec de nouvelles remarques explicatives
... et un choix de notes extraites de tous les commentateurs.*

Paris : Garnier Frères, 1866. ¶ 12mo. xlv, 420 pp.

Frontispiece portrait, plates; some bleeding of the watercolors onto the porous paper. Original full blind- and gilt-stamped tan calf, brown spine title label, all edges gilt, marbled endsheets; rubbed.

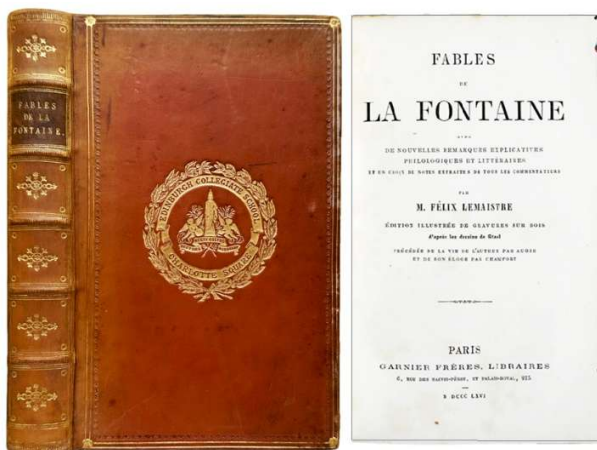
School Prize binding with the emblem of the Edinburgh Collegiate School, Charlotte Square, with mounted presentation label to Fred R. McConnel, French class, signed A. H. Beyer, L.L.D., 1867-8.

Very good.

\$ 245

With a vertical fore-edge painting of a portrait of the author, surrounded by an imitation of the marbled endsheets.

Commissioned or painted by a house artist for Harrington's, ca. 1990s-2010 (no markings).



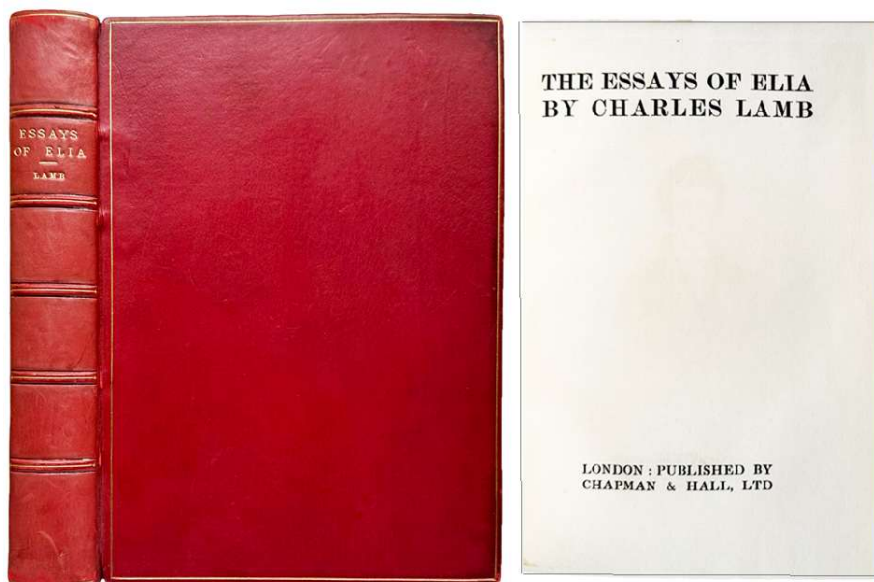


101. **LAMB, Charles** (1775-1834). *The Essays of Elia*. London: Chapman & Hall, [ca.1910-25]. ¶ 8vo. [vi], 393, [2] pp. Original full rouge calf, simple gilt-rules, raised bands, gilt spine title, all edges gilt, marbled endsheets, by Henry Young & Sons Ltd., Liverpool. Very good.

\$ 200

With a recent fore-edge painting showing some women punting a rowboat in a small river.

Commissioned or painted by a house artist for Harrington's, ca. 1990s-2010.



[101]



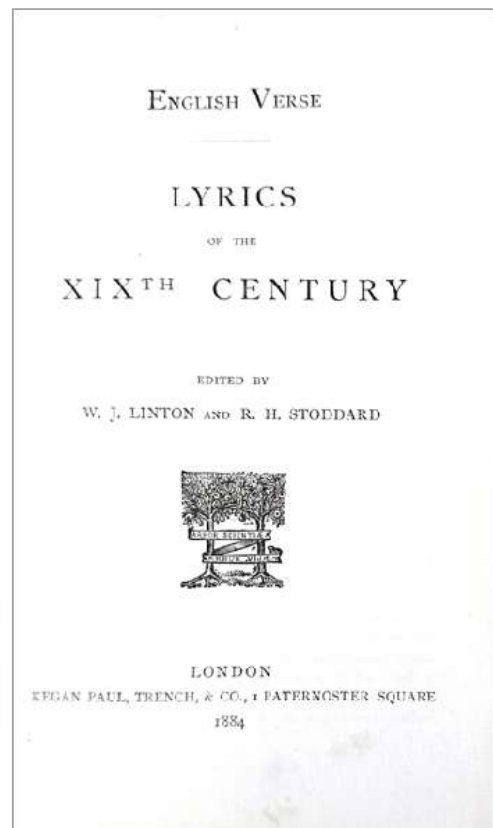
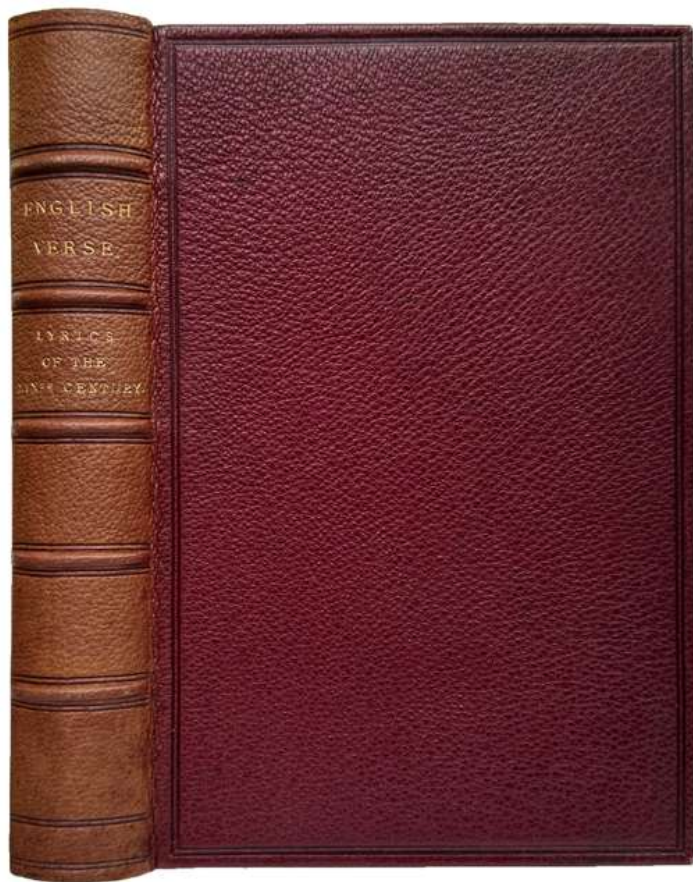
Double Fore-Edge Painting

102. **LINTON, W.J.; R.H. STODDARD** (editors). *English Verse. Lyrics of the XIXth Century*. London: Kegan Paul, Trench, 1884. ¶ 8vo. xliv, [2], 336 pp. Original full maroon blind- and gilt-stamped morocco, raised bands, gilt spine title, all edges gilt, gilt inner dentelles, marbled endsheets. Very good.

\$ 300

With a modern double fore-edge painting of two anglers on their rowboat.

Commissioned or painted by a house artist for Harrington's, ca. 1990s-2010.



[102]



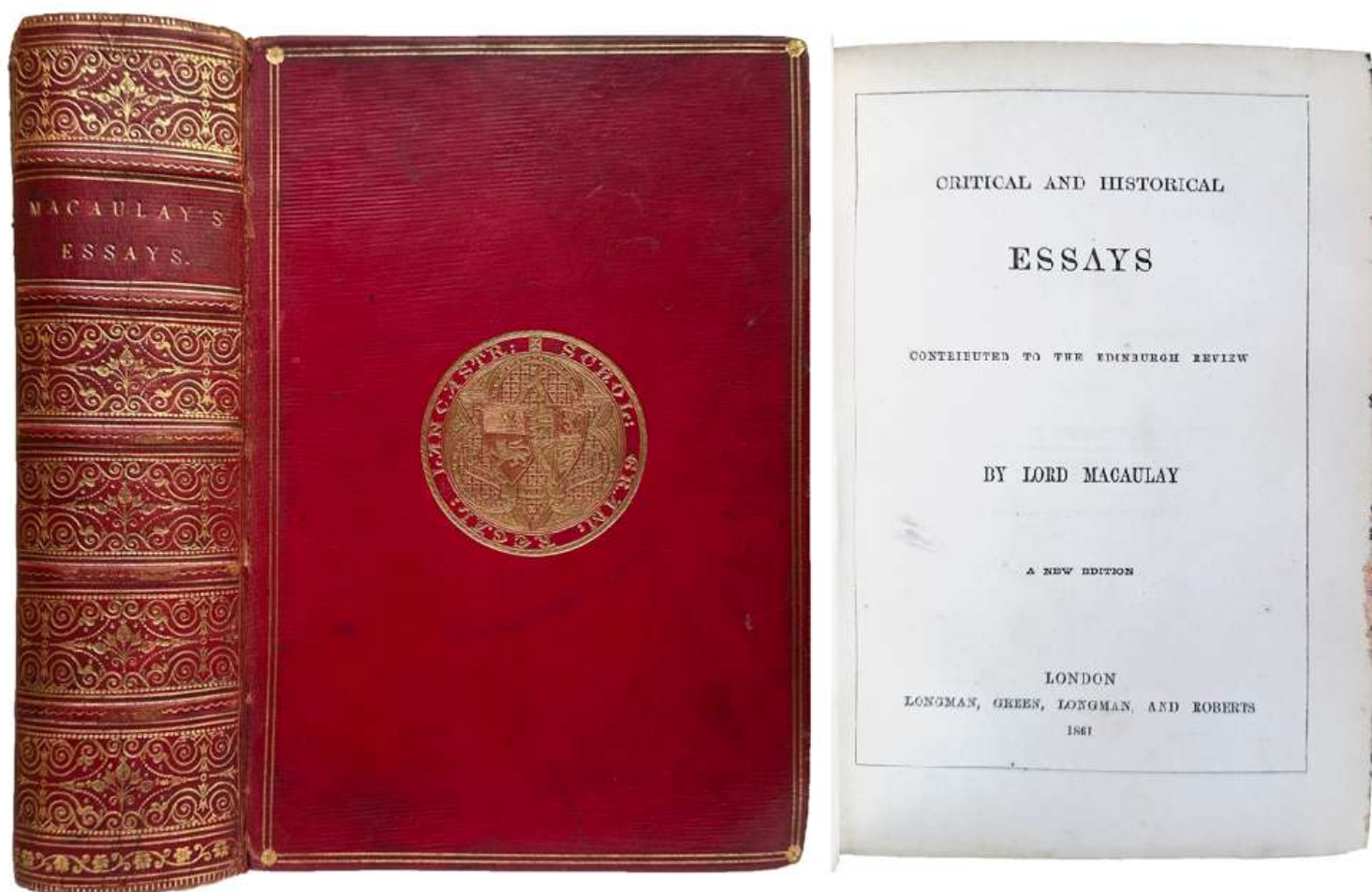
[103] MACAULAY. With a 'Split-double' fore-edge painting



103. **MACAULAY, Lord Thomas Babington** (1800-1859). *Critical and Historical Essays contributed to the Edinburgh Review. A new edition*. London: Longman, Green, Longman, and Roberts, 1861. ¶ Thick 8vo. vi, [2], 836 pp. Engraved frontispiece portrait, engraved half-title; index; some waterstaining (fronts.), foxing seems confined to the preliminaries and final leaves. Original full deep red gilt-stamped straight-grain calf, Lancaster School emblem gilt-stamped on upper cover, gilt spine compartments, gilt title, all edges gilt, gilt dentelles, marbled endsheets; rubbed, rear joint cracked, tender. PROVENANCE (pre-fore-edge): Bookseller's ticket of T. Edmondson, Lancaster; school prize, from the Royal Grammar School, Lancaster, a certificate on front pastedown, Midsummer 1868, award to [J. T. Rothschild?], signed by 3 examiners [G. Heaton, D.D., F.C. Wain, M.A., A.S. Wilkins, M.A.] and the Head Master Thomas Faulkner Lee. Good.

\$ 275

This book has, when fanned, two paintings, facing either direction, sometimes called a 'split double'. Facing left: a naval battle with large, masted ships. Facing right: another naval battle scene. Roped borders. Commissioned or painted by a house artist for Harrington's, ca. 1990s-2010, with their markings.



[103] MACAULAY



The Tower of London (top)

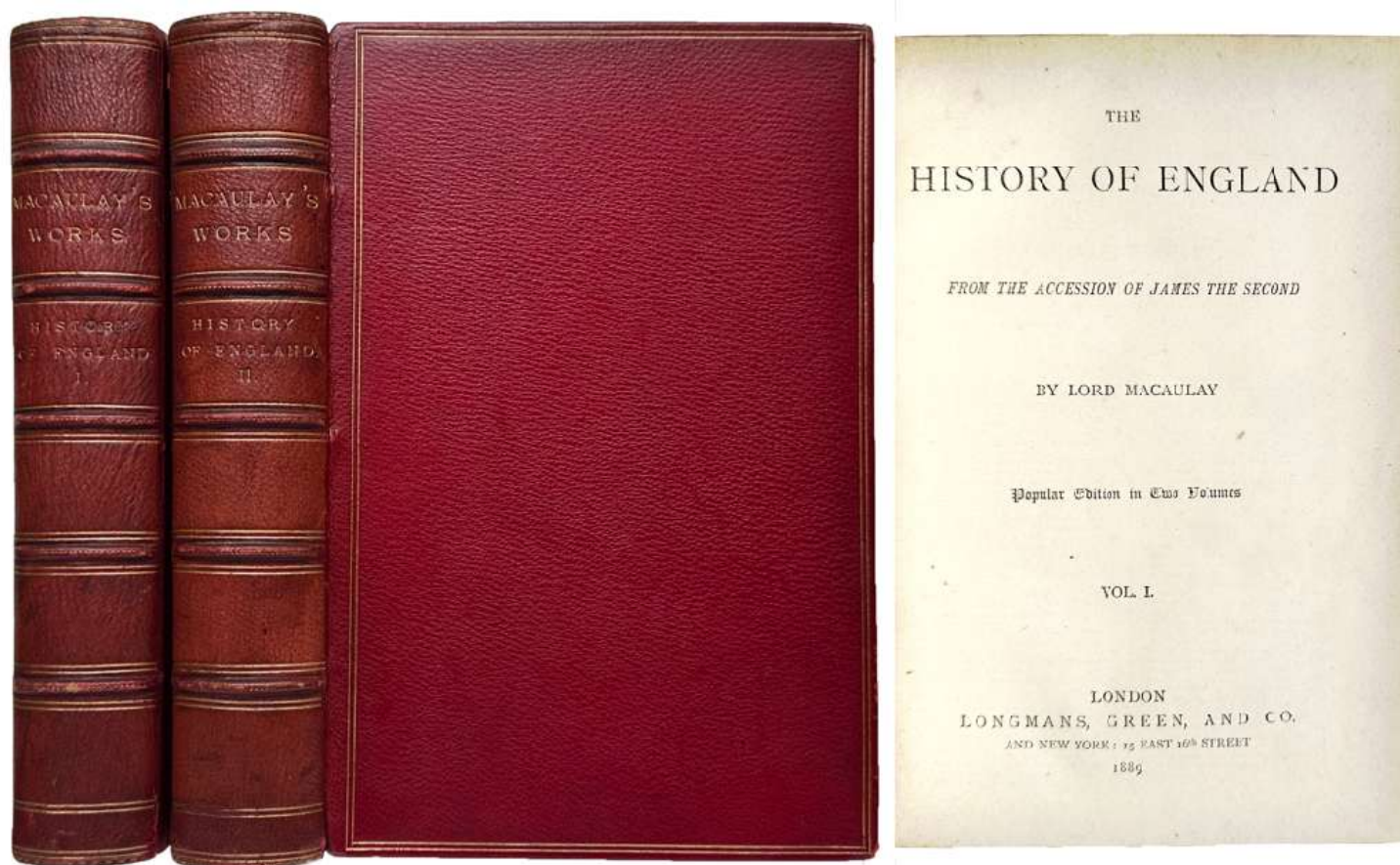
Windsor Castle

104. **MACAULAY, Lord Thomas Babington** (1800-1859). *The History of England from the accession of James the Second. Popular edition in two volumes.* London: Longmans, Green, and Co., 1889. ¶ Two volumes. 8vo. xxiv, 776; xi, [1], 820 pp. Index; endleaves foxed. Original full dark red gilt-lined morocco, raised bands, gilt spine title, all edges gilt, gilt inner dentelles, marbled endsheets, by Bickers and Son; rubbed. Inscribed for John Talbot Foxcroft, on leaving Fonthill, Xmas 1892. Very good.

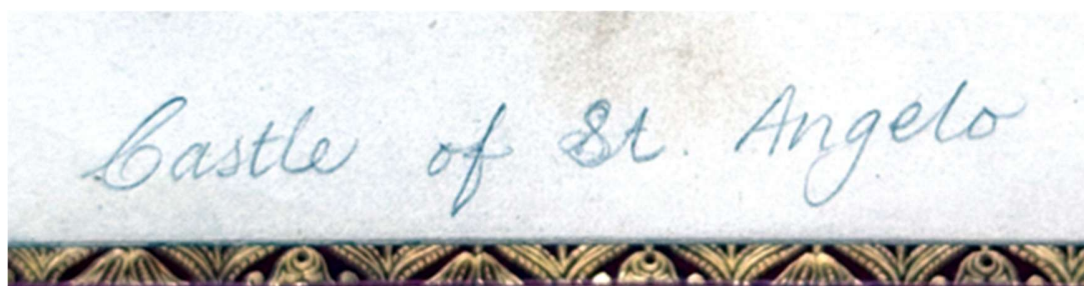
\$ 295

With two fore-edge paintings of The Tower of London and Windsor Castle. Both scenes were painted after 1995 (see evidence of this below).

This item was part of a lot of 44 bindings sold at Christie's London 8 September 1995, lot 173 (GBP 618). It did not have a fore-edge painting on the book at that time. What happened is that the buyer, Harringtons of London, acquired the lot with an idea that they liked the 44 leather bindings, some of which (or perhaps all) would be consigned for new fore-edge paintings. Thus, this item was painted on after September 1995.



[104] MACAULAY, *History of England*.

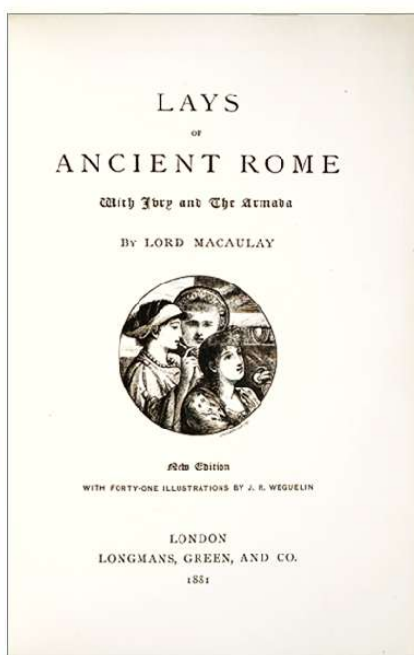
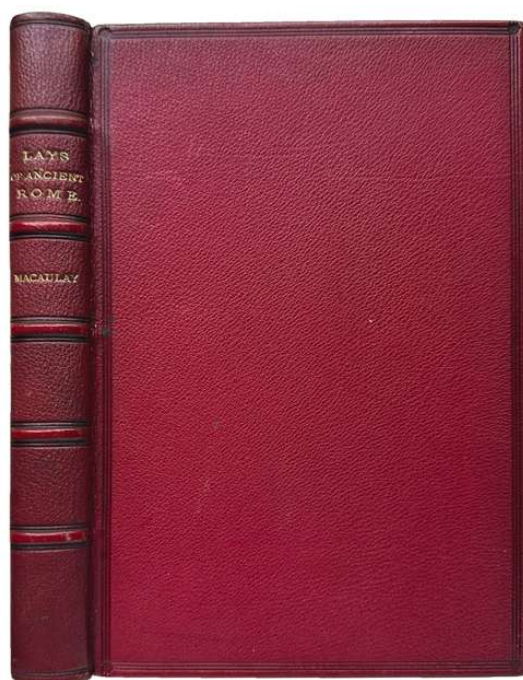


[105] Handwriting of the artist, written vertically, along the upper-most leaf (bottom).



105. **MACAULAY, Lord Thomas Babington** (1800-1859). *Lays of Ancient Rome; Ivory and The Armada. New edition.* London: Longmans, Green, and Co., 1881. ¶
8vo. xxxix, 191, [1] pp. With 41 illustrations by J.R. Weguelin. Original full dark red blind-stamped morocco, raised bands, gilt-stamped spine title, gilt dentelles, marbled endsheets, by Riviere and Sons. Early ownership inscription of Edwin Tylden Patterson, 1885.

\$ 250



With a fore-edge painting entitled Castle of St. Angelo.

Commissioned or painted by a house artist for Harrington's, ca. 1990s-2010. No markings (other than above).



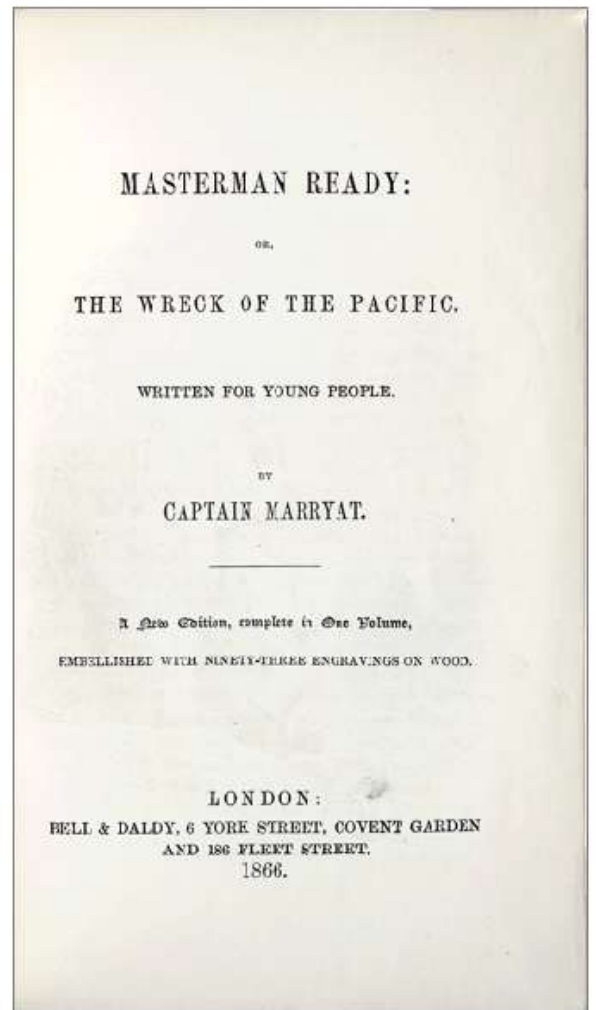
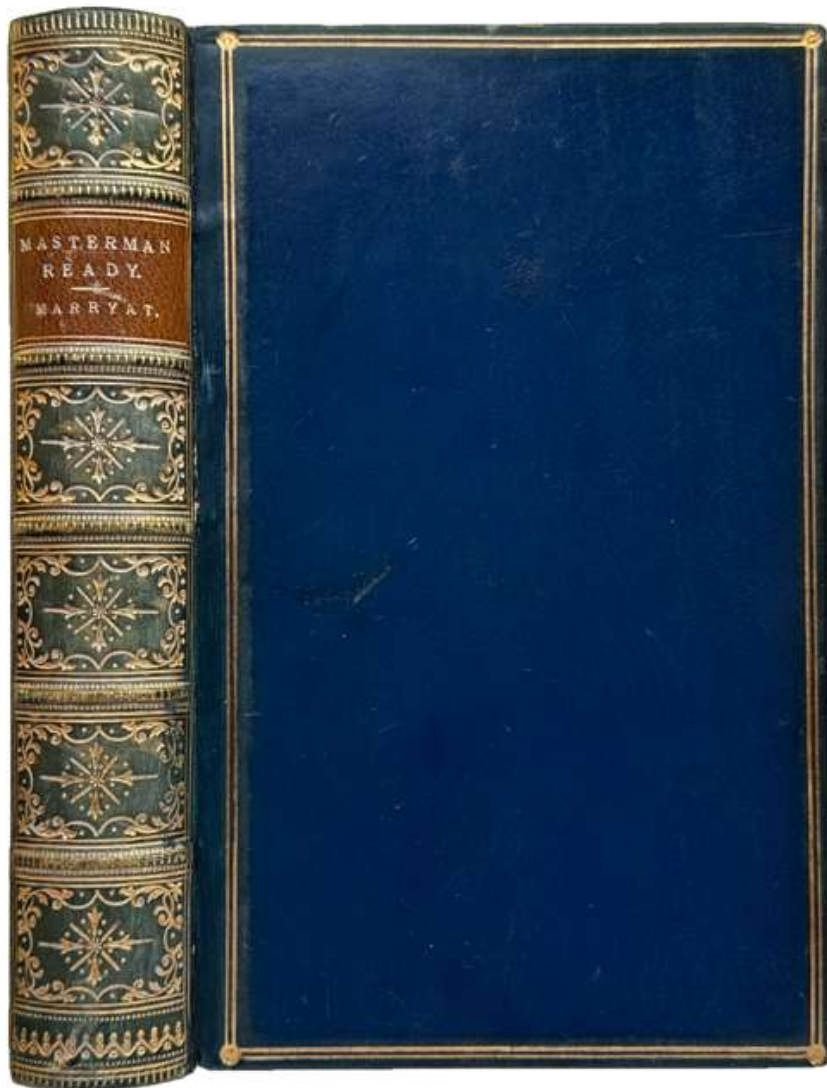
106. **MARRYAT, Captain Frederick**, FRS (1792-1848). *Masterman Ready: or, the wreck of the Pacific. Written for young people. A new edition, complete in one volume.* London: Bell & Daldy, 1866. ¶ Small 8vo. viii, 476, [2] pp. Half-title, frontispiece, 92 wood-engravings, by Bickers & Son London; preliminaries and rear leaves foxed. Original full navy-blue gilt-stamped calf, all edges gilt; spine faded. Inscribed to graduating student John H. Monkton, from – Carrington, On his leaving Eton, 1866. Very good.

\$ 225

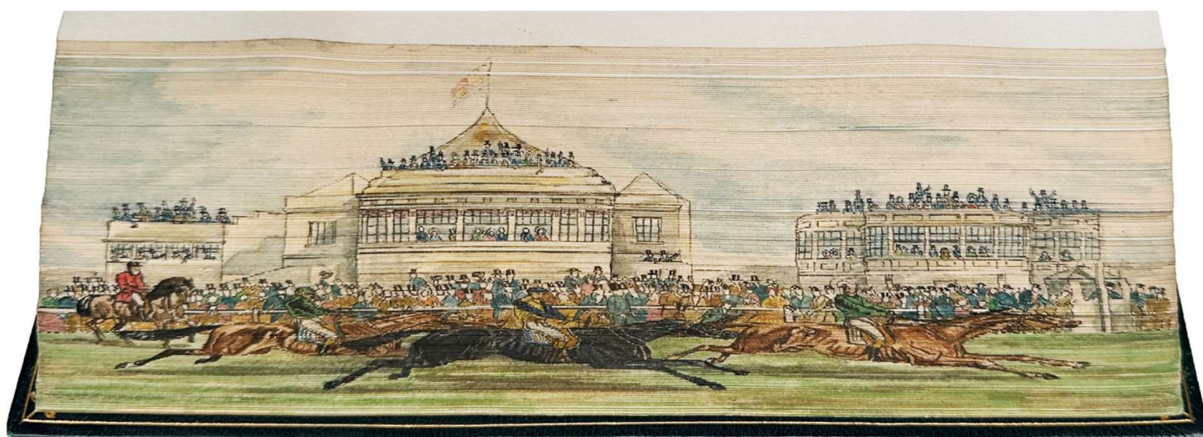
With a fore-edge painting showing a sea-scape, featuring a whale emerging and toppling a rowboat, causing the suggestion of loss of life, another rowboat is to the side, filled with people, in the distance a clipper ship, all suggesting a whaling ship and killing the whale for oil.

Commissioned or painted by a house artist for Harrington's, ca. 1990s-2010.

This is inscribed in the same manner as two other books in this catalogue: MacCaulay, *Lays*, 1881, and Samuel Smiles, *The Story of the Life of George Stephenson*, 1864. Thus, all three are painted by the same artist. See the pictures to see exactly what this implies as the art is similar, there is a certain pattern to the building of the scenes, the colors used, all also from a similar period, presumed to be ca. 1990s-2010. The third book in this grouping is the *Book of Common Prayer*, 1850. (above).



[106]

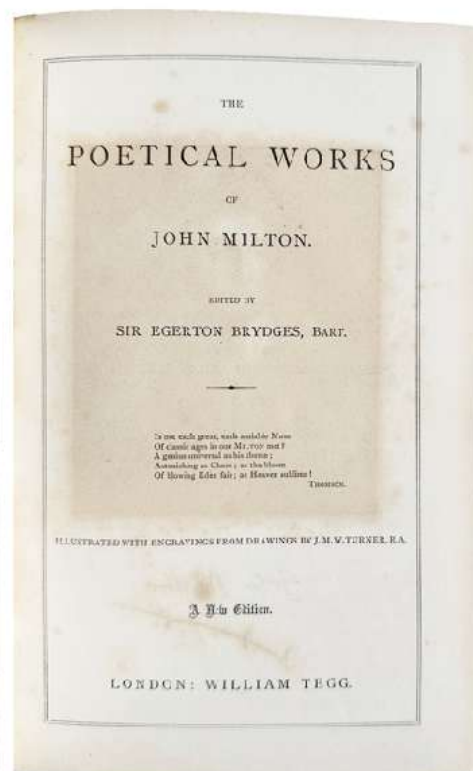
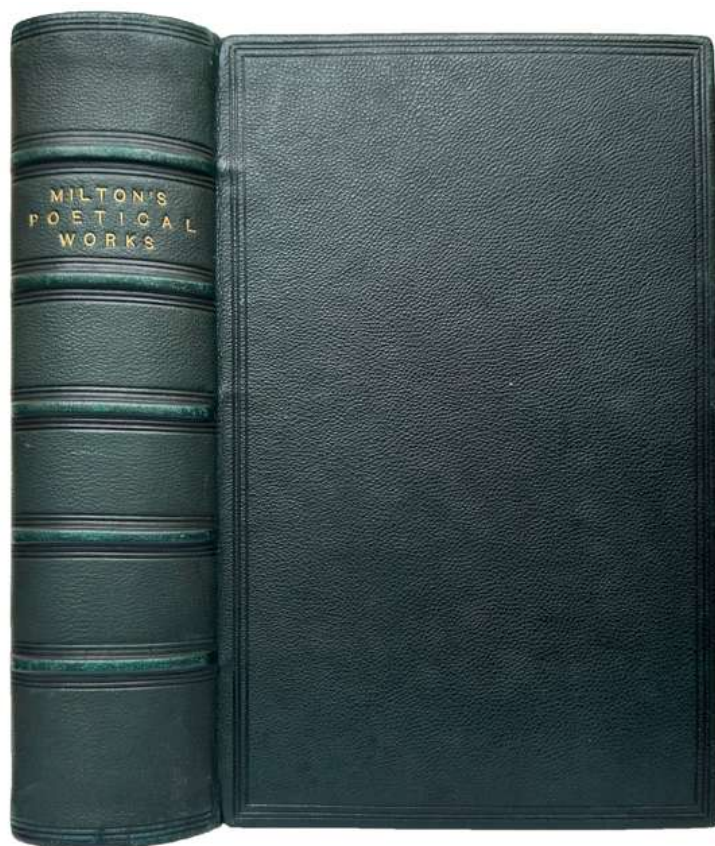


107. **MILTON, John** (1608-1674). *The Poetical Works of John Milton. Edited by Sir Egerton Brydges. Illustrated with engravings from drawings by J.M.W. Turner. A New Edition.* London: William Tegg, [ca. 1873]. ¶ Large 8vo. civ, 767, [1] pp.
Frontispiece portrait, engraved plates. Original full blind-stamped very dark green morocco, raised bands, gilt spine title, all edges gilt, gilt inner dentelles, marbled endsheets. Inscribed "Mr. Harry ----- from his affectionate Uncle – Dr. Brown, Kensington Prak, November 19th 1873. Very good+.

\$ 330

With a "split-double" style of fore-edge painting, often used best on thick volumes, of which this one qualifies. Facing left: a British derby horse racing scene; facing right: 4 hunters or riders and their horses, presumedly on a steeple chase competition based on their costumes.

No markings – presumed ca. 1990s-2010.



[107] detail

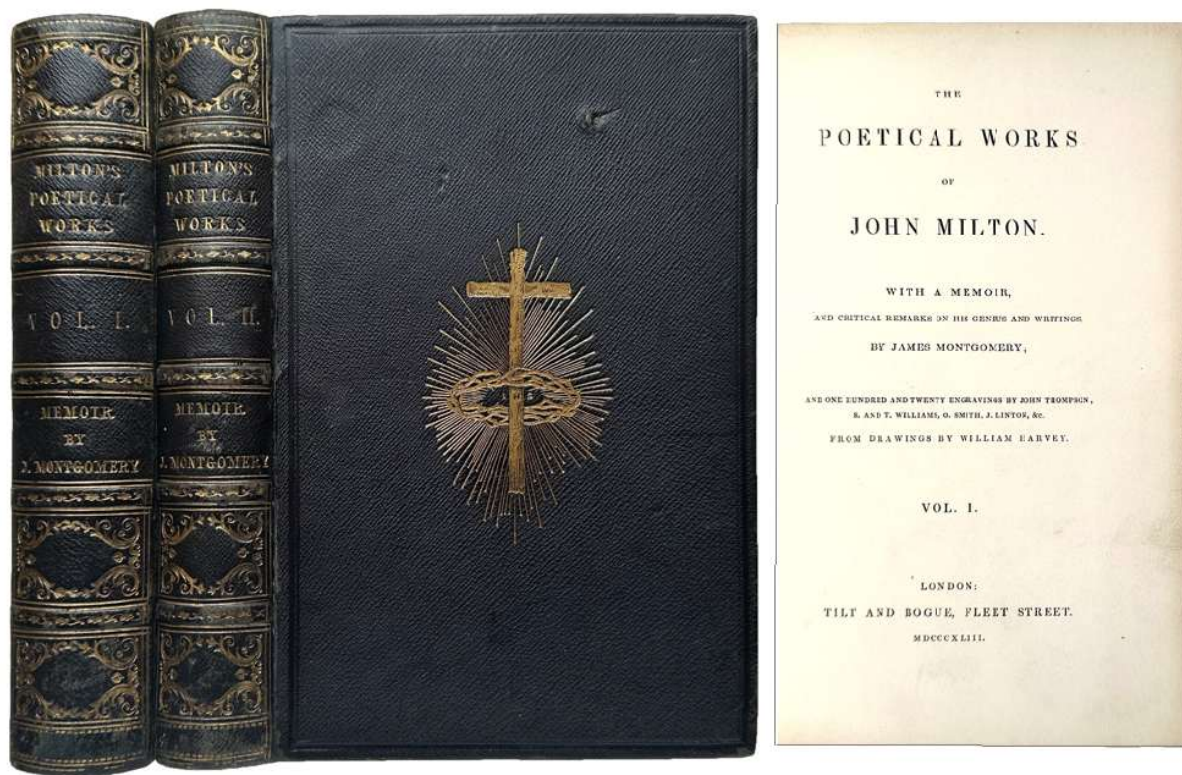


108. **MILTON, John** (1608-1674). *The Poetical Works of John Milton; with a memoir and critical remarks on his genius and writings, by James Montgomery . . . From drawings by William Harvey*. London: Tilt and Bogue, 1843. ¶ Two volumes. 8vo. lii, 378, [2]; viii, 341, [3] pp. Original full blind- and gilt-stamped black morocco, gilt compartments and title, all edges gilt, gilt dentelles, cream endsheets; rubbed. Ownership signature of Michael H. Culliton (pre-fore-edge). Very good.

\$ 275

With two fore-edge paintings, (1) of an erotic scene with a knight in his full battle armor, ready to confront his naked lover's rapture with another man. A threatening position! (2) a naked driver of a horse-driven carriage whose face is buried into his lover's embrace, a comical pose.

Commissioned or painted by a house artist for Harrington's, ca. 1990s-2010, with their cost-marks.



J20P(H)
TT.LP/P/
GHP/DMR
Michael H. Culliton
2 vols
fore-edge
Paintings
(Unusual Eiotic painting.
In Florigante w. Knight
in armour)

Bookseller's annotations, cost-codes; former owner's signature of Michael H. Culliton (unrelated to the fore-edge painting)





Commissioned, or painted by a house artist, for Harrington's, ca. 1990s-2010.

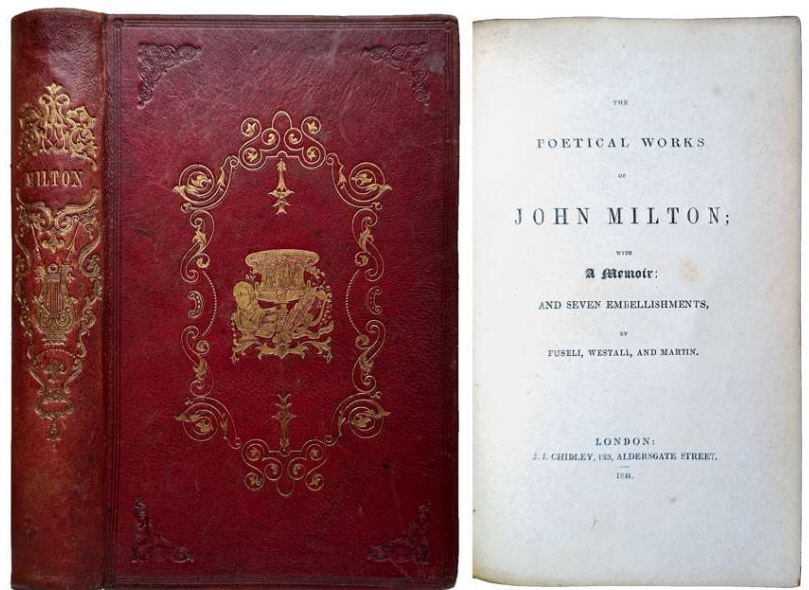
Vertical Fore-edge Painting

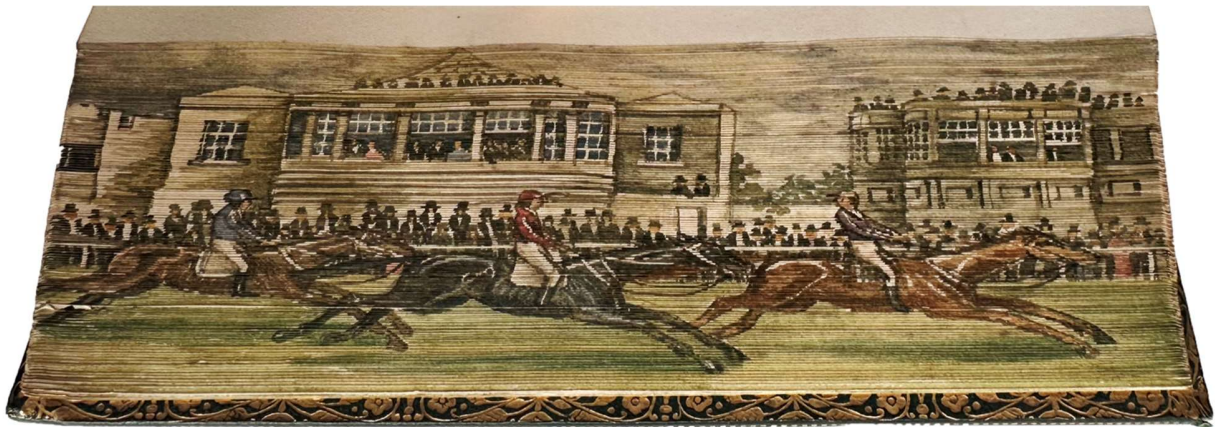
109. **MILTON, John** (1608-1674). *The Poetical Works of John Milton; with a memoir and seven embellishments, by Fuselli, Westall, and Martin.*

London: J.J. Chidley, 1844. ¶ 8vo. vii, [1], 527, [1] pp. Frontispiece portrait, 6 plates; browned, waterstained in margin. Original full burgundy blind- and gilt-stamped morocco, all edges gilt, cream endsheets; seems to be recased (binding is properly tight), rubbed. Ownership signature of August Alexander. Very good.

\$ 200

With a fore-edge painting showing a "Pre-Raphaelite scene of the Expulsion" (of Adam and Eve from Eden, an angel above them). This version of "The Expulsion" has nothing to do with the plate facing p. 276 which shows another earlier version of the scene, in this case, later re-interpreted with a Pre-Raphaelite style.



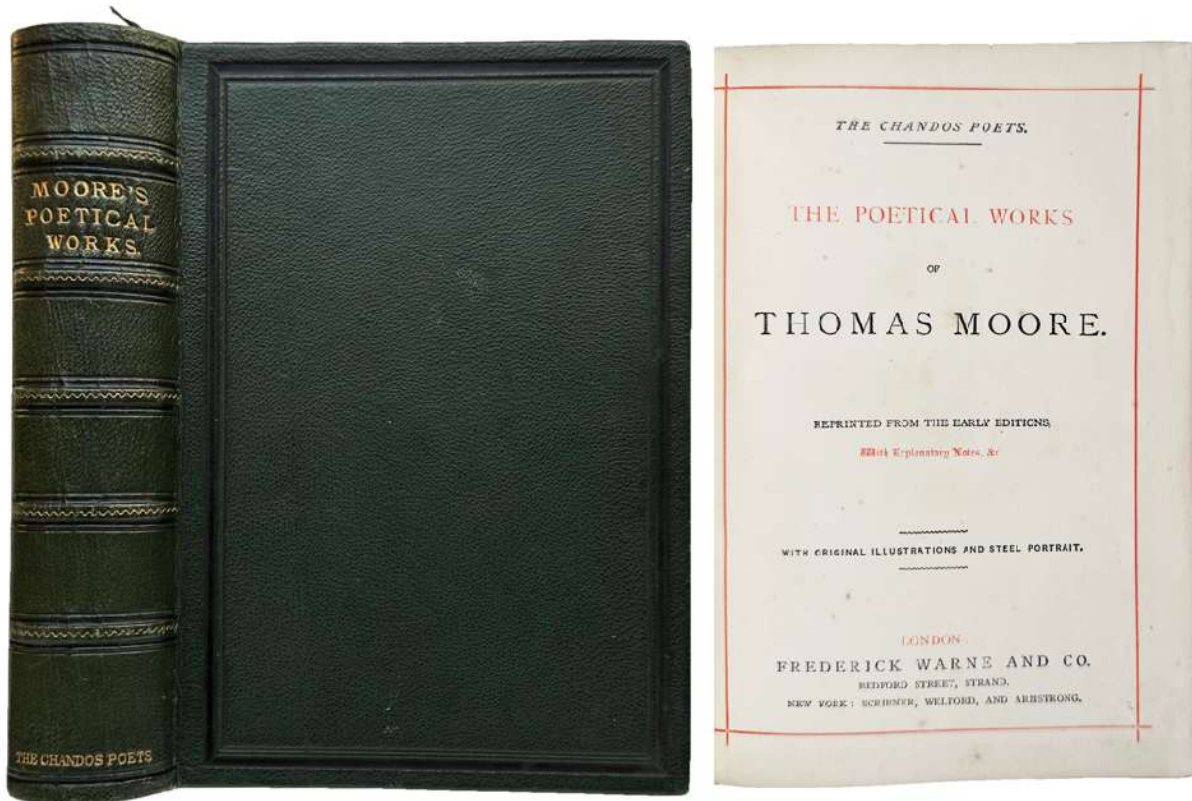


110. **MOORE, Thomas** (1779-1852). *The Poetical Works of Thomas Moore. Reprinted from the early editions, with explanatory notes, &c.* London: Frederick Warne, [no date]. ¶ 8vo. xii, [2], 653, [1] pp. Frontispiece., profusely illustrated; foxed. Original full very dark green blind- and gilt-stamped morocco, raised bands, all edges gilt, gilt spine title, gilt dentelles, marbled endsheets. Very good.

\$ 325

With a “split-double” fore-edge painting, showing scenes facing left and right. 1) Horse racing (High Society, Royal Derby); 2) Steeple chase, Liverpool – Grand National.

Commissioned, or painted by a house artist, for Harrington’s, ca. 1990s-2010.



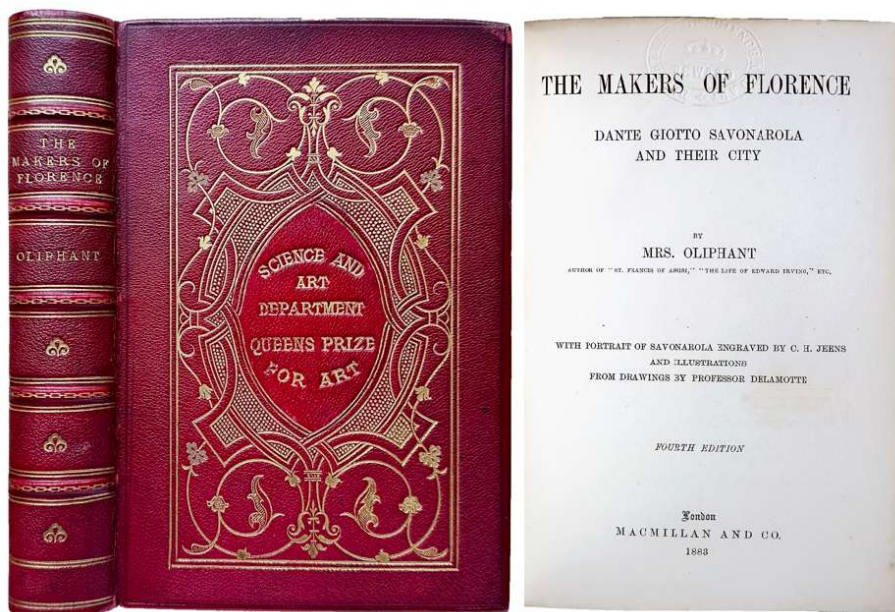
[110] MOORE.



111. **OLIPHANT, Mrs. Margaret** (1828-1897). *The Makers of Florence. Dante Giotto Savonarola and their city. Fourth edition.* London: Macmillan, 1883. ¶ 8vo. xx, 422 pp. Frontispiece portrait, illustrations, index. Original full dark red blind- and gilt-stamped morocco, raised bands, gilt spine titles, all edges gilt, marbled endsheets; rubbed. PRIZE BINDING *Science and Art Department – Queens Prize for Art*. Presented to Helen Wight, 1883. Very good.

\$ 275

With a watercolor painting under the fanned fore-edge of Florence. Commissioned, or painted by a house artist, for Harrington's, ca. 1990s-2010.



[111]



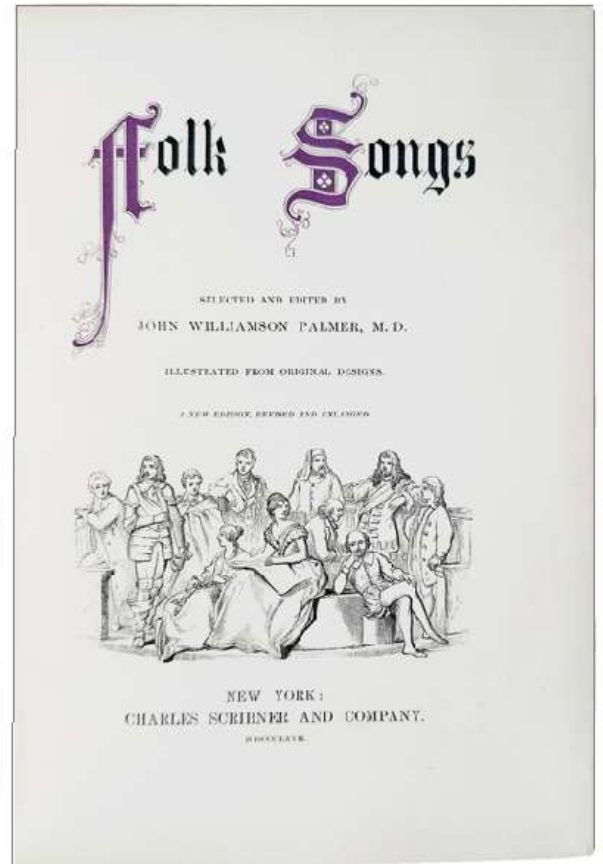
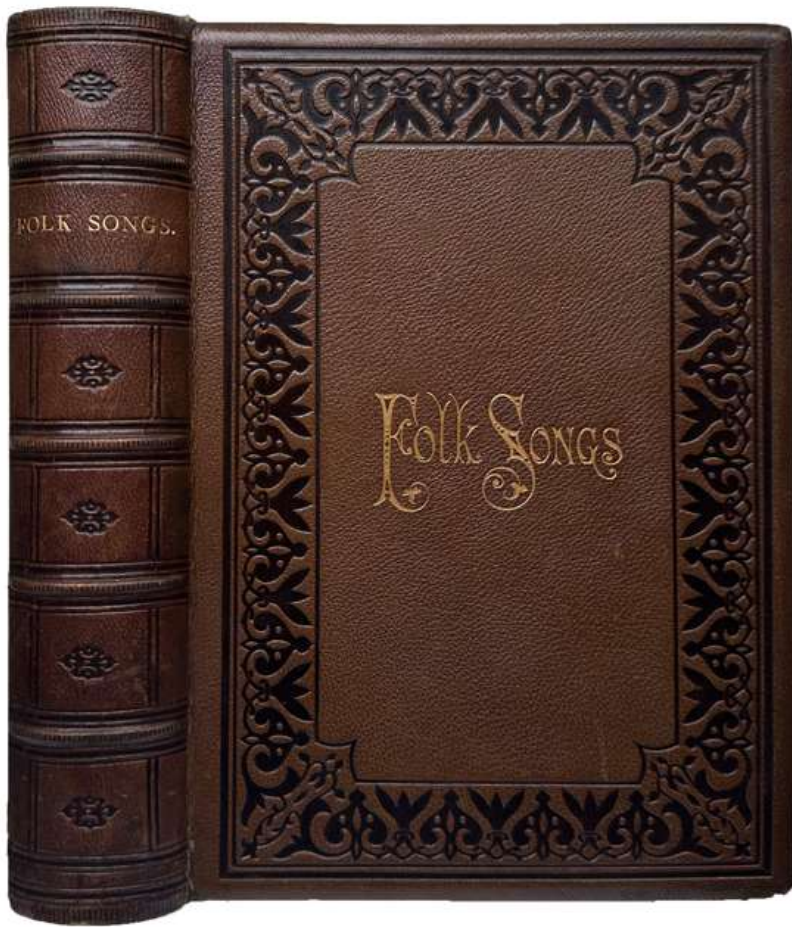
Vertical Fore-edge Painting

112. **PALMER, John Williamson** (1825-1906). *Folk Songs. Selected and edited by John Williamson Palmer, M.D. Illustrated from original designs. A new edition, revised and enlarged.* New York: Charles Scribner, 1867. ¶ Large 8vo. xxxviii, [2], 596 pp. Numerous steel engravings. Original full chocolate brown embossed- and gilt-stamped morocco, raised bands, gilt spine title, all edges gilt, gilt inner dentelles, marbled endsheets; rubbed. Very good.

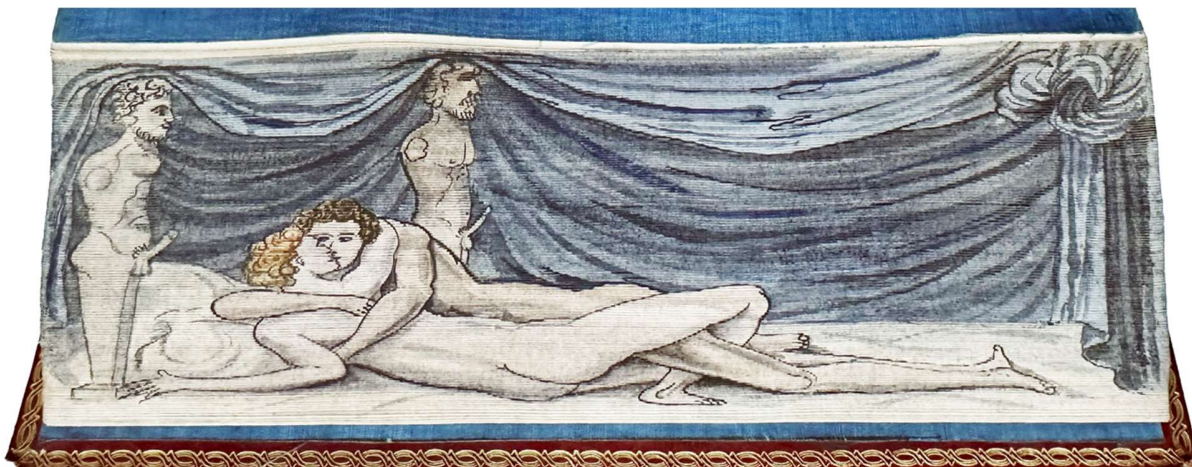
\$ 325

With a beautiful vertical fore-edge painting with three women in front of a church organ, one holding a book of music, all painted with a Pre-Raphaelite style.

Commissioned, or painted by a house artist, for Harrington's, ca. 1990s-2010. No markings.



[112] PALMER

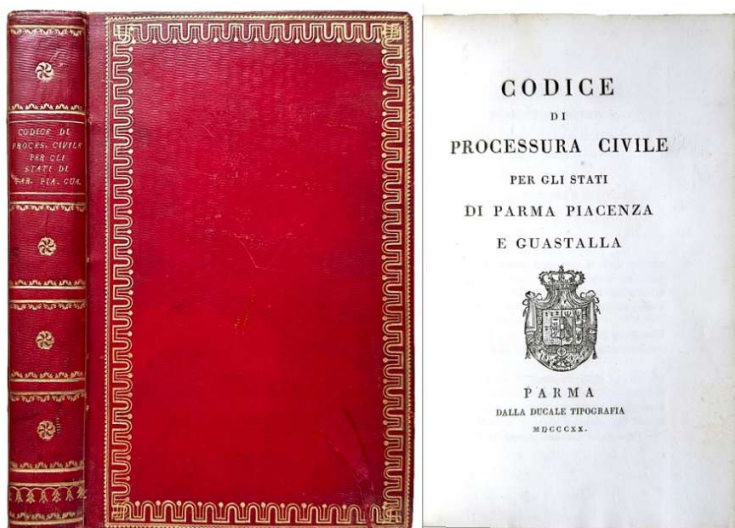


Possible Homo-Erotic Scene

113. **Parma and Piacenza (Duchy, Italy).** *Codice di Processura Civile per gli stati de Parma Piacenza E Guastalla.* Parma: Dalla Duclae Tipografia, 1820. ¶ 8vo. [iv], III, [1], 312 pp. Original full dark red richly gilt-stamped calf, all edges gilt, blue silk endleaves; rubbed. Very good.

\$ 275

With a modern erotic fore-edge painting applied to these civil codes of Parma (civil penal code, somewhat a sound-alike for 'penis'). This fore-edge painting supports two nude male statues, each with matching erect penises, two either side of a lover's mattress, both in a naked embrace. While it is possible to think this is a homosexual



scene, if maybe also a heterosexual one – just that it is not painted in quite an identifiable way. Perhaps as the artist intended. Perhaps a hidden joke is the 'penal code' aspect of this text, the Romanesque style of the painting would further support the homosexual display, a known Roman relationship.



Beautifully Painted 'Split-double' Fore-edge Painting

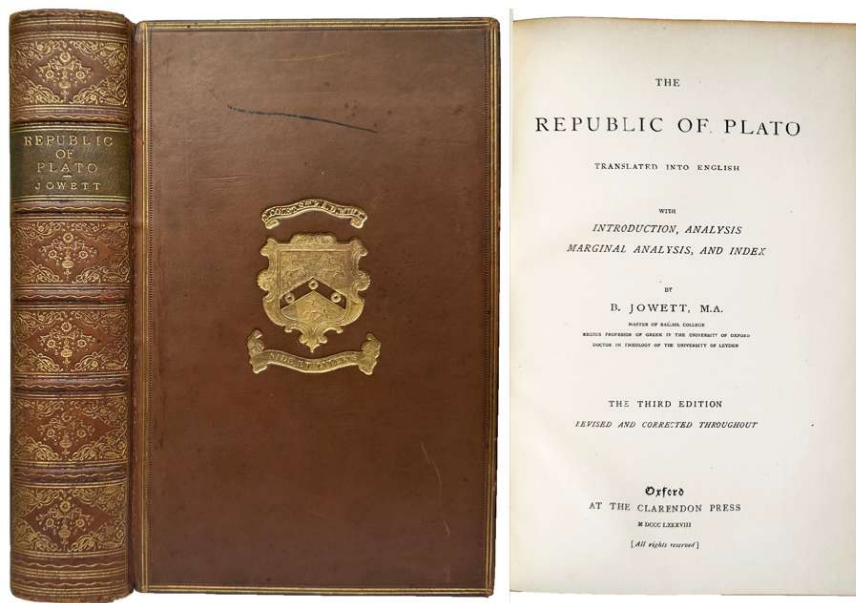
114. **PLATO; JOWETT, Benjamin** (1817-1893). *The Republic of Plato. Translated into English with introduction, analysis, marginal analysis, and index. The third edition, revised and corrected throughout.* Oxford: Clarendon Press, 1888. ¶ Thick 8vo. ccxxxi, [1], 379, [1] pp. Index; foxed. Early ownership signature of David Carr (pre-fore-edge). Original full calf, blind- and gilt-stamped, brown leather spine label, all edges gilt, gilt inner dentelles, marbled endsheets; rubbed. Good.

\$ 480

With two fore-edge paintings, being a “split-double” fore-edge. Facing left is a Romanesque frolic in the forest (with as many as 9 people!), also an armless statue. Facing right is a quasi-erotic scene, after Peter Paul Rubens’ *Judgement of Paris* involving shows 3 disrobed voluptuous women posing as a beauty contest, judged by 2 soldiers. The winner of the contest is being offered a golden apple as the prize. The soldiers’ war outfits are to the left of the scene, a cherub in the lower corner. A very well painted set of scenes.



Peter Paul Rubens' *Judgement of Paris* [ca.1635] National Gallery, London, UK



[114]



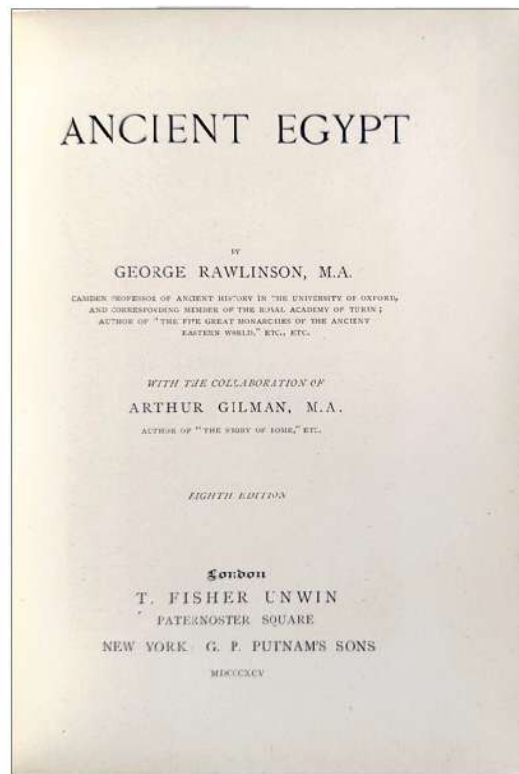
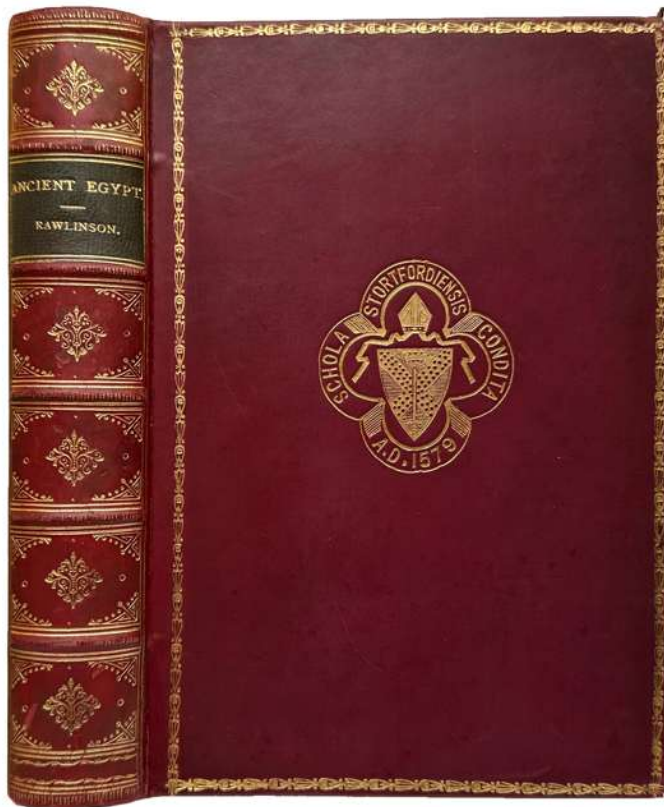
115. **RAWLINSON, George** (1812-1902). *Ancient Egypt. With the collaboration of Arthur Gilman. Eighth edition.* London: T. Fischer Unwin, 1895. ¶ 8vo. xxi, [3], 408 pp. Frontispiece, illus., index. Original full purple gilt-stamped calf, raised bands, gilt compartments, black leather spine label, all edges gilt, gilt inner dentelles, marbled endsheets. Prize binding, from *Bishop's Grammar School, Stortford*, July 29th, 1897, Awarded to . . . for German . . . Presented by Mrs. Tresham Gilbey. Bookseller's ticket of Arthur Boardman, Bookseller, Stortford. Very good.

\$ 325

A double fore-edge painting, with two Egyptian-themed scenes found under the gold when fanned, being two original watercolor paintings in miniature.

George Rawlinson was Camden Professor of Ancient History, University of Oxford.

Commissioned, or painted by a house artist, for Harrington's, ca. 1990s-2010. No markings.



detail

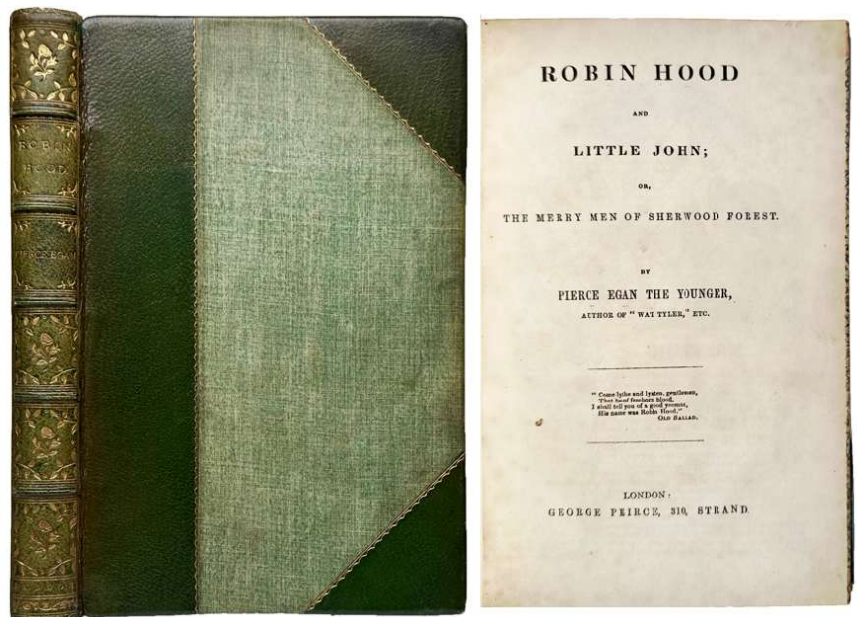


116. [Robin Hood] Pierce EGAN the younger (1772-1849). *Robin Hood and Little John; or, the merry men of Sherwood Forest*. London: George Peirce, [no date, ca. 1844?]. ¶ 8vo. [iv], 474 pp. Generously illustrated. Original half dark olive-green gilt-stamped morocco, green cloth sides, raised bands, gilt compartments and title, green endsheets, by Root & Sons; corners worn. Bookplate of J. Barton Townsend. Very good.

\$ 275

With a side-by-side, or diptych, fore-edge painting with two simply typical Robin Hood scenes 1) Robin Hood with Maid Marion; 2) Robin Hood aims his bow & arrow toward a tree, two forest friends joining him.

PROVENANCE: John Barton Townsend (1865-1928) was from Philadelphia, and he was a prominent book collector. He compiled a book, *Notable and extensive collection of illustrated books and caricatures from the private library of J. Barton Townsend, Esq. of Philadelphia*. 1919.

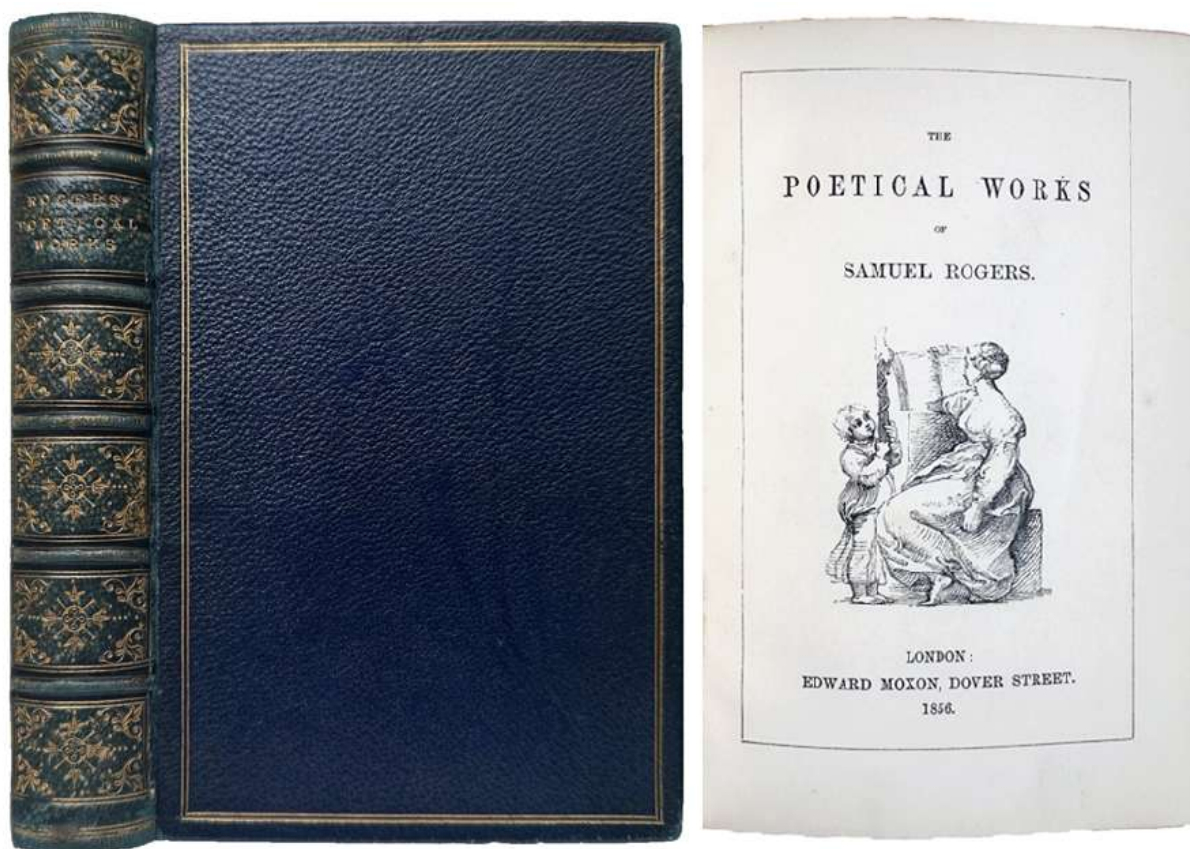




117. **ROGERS, Samuel** (1763-1855). *The Poetical Works of Samuel Rogers*. London: Edward Moxon, 1856. ¶ Small 8vo. viii, 437, [1] pp. Title-page vignette. Original full navy-blue gilt-ruled borders, gilt compartments, raised bands, gilt spine title, all edges gilt, gilt dentelles, marbled endsheets; rubbed. Very good.

\$ 285

With a double fore-edge painting showing two views of Venice.



[117]



[116] *The Royal Kalendar*, 1833. A “split-double” fore-edge painting, 2 scenes.



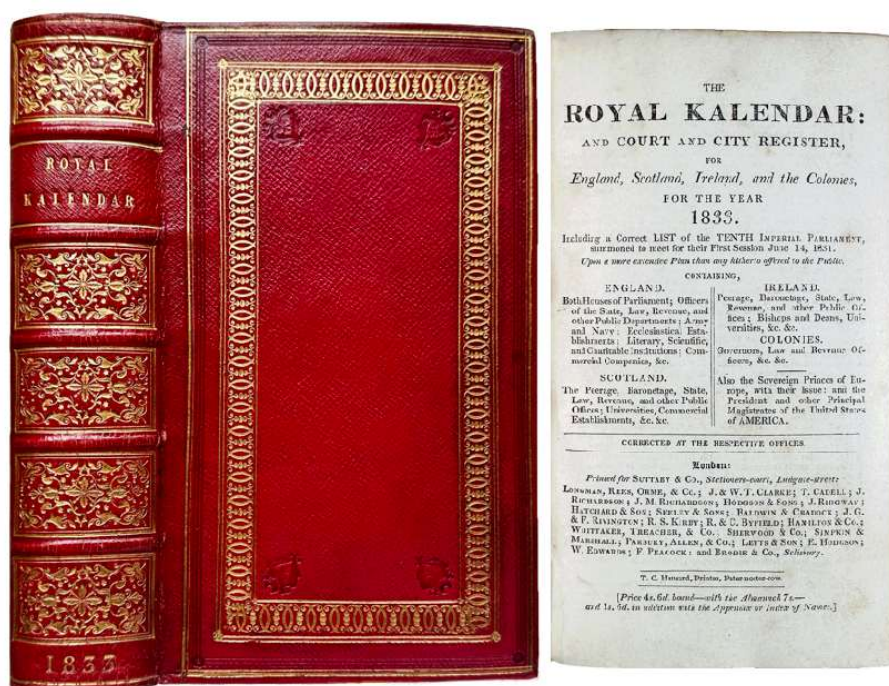
118. **Royal Kalendar.** *The Royal Kalendar, and Court and City Register for England, Scotland, Ireland, and the Colonies, for the year 1833. Corrected at the respective offices.* [WITH:] *An Appendix to the Royal Kalendar . . . 1833.* [WITH:] *Companion to the Calendars for the year 1833.* [WITH:] *List of the Present Parliament, 1833.* [WITH:] *An Appendix . . . 1833.* London: Printed for Suttaby, 1833. ¶ 2 volumes in 1. Small 8vo. [2], 406; [56]; 16; [5]-113, 82-148; 41, [3] pp. Index. Original full red blind- and gilt-stamped morocco, gilt compartments and spine title, all edges gilt, gilt ruled inner dentelles, cream endsheets. Very good.

\$ 225

With a two-way, or, “split double” fore-edge painting, with two scenes thus:

Facing left: Tower of London;

facing right: Windsor Palace.



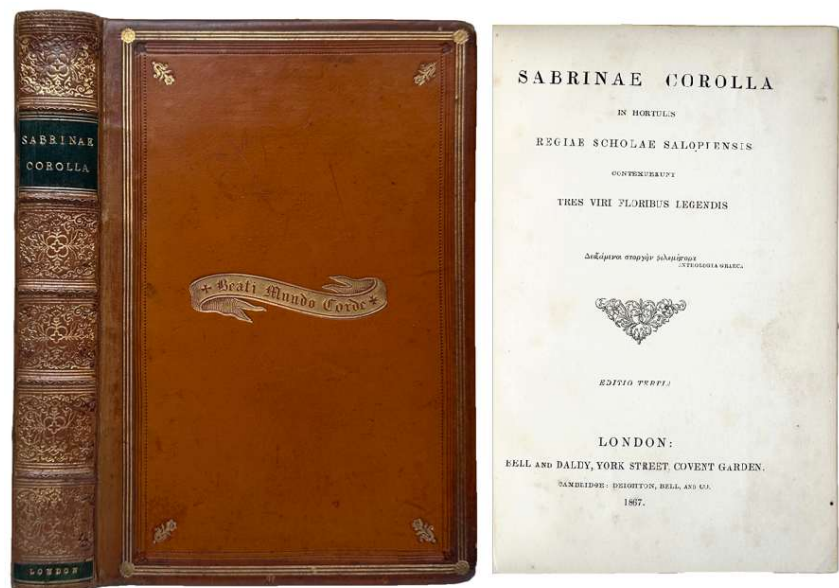


119. **Royal School (SHREWSBURY); KENNEDY, Benjamin Hall** (1804-1889); **James RIDDELL** (1823-1866) (editor). *Sabrinæ corolla in hortulis Regiæ scholæ salopiensis contexuerunt tres viri floribus legendis . . Editio tertia*. London: Bell and Daldy, 1867. ¶ Small 8vo. xxviii, 401, [1] pp. Numerous decorative leading-letters; foxed. Original full calf, blind- and gilt-tooled, upper cover with the motto “Beati Mundo Corde”, gilt compartments, black leather spine label, all edges gilt, gilt inner dentelles, marbled endsheets; lacks front free endpaper, rebaked with original spine seamlessly mounted. Very good+.

\$ 150

With an erotic fore-edge painting showing a very young & happy peeping tom with something ‘afoot’ – being exactly what the peeping tom is known for seeking.

A Peeping Tom

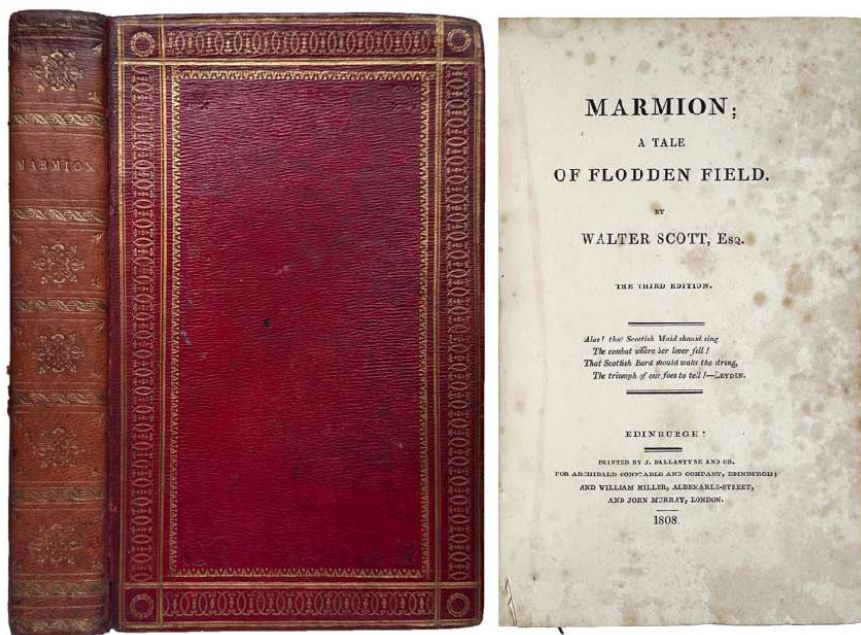


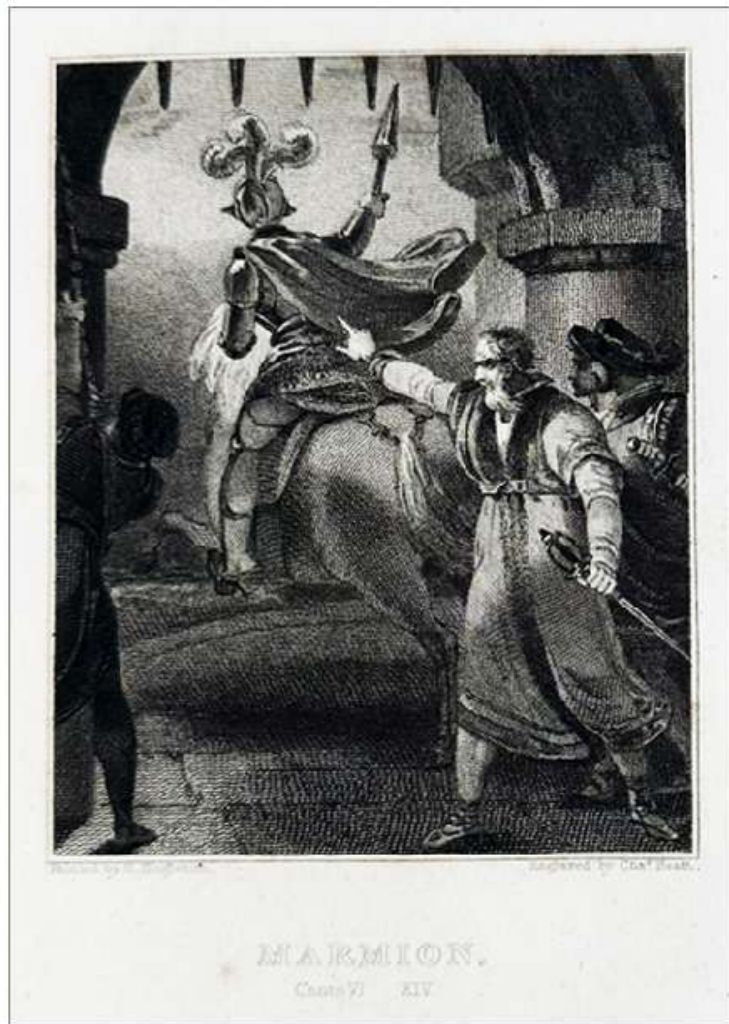


120. **SCOTT, Sir Walter** (1771-1832). *Marmion; a tale of Flodden field. The third edition.* Edinburgh: J. Ballantyne, 1808. ¶ 8vo. [viii], 377, [1], cxxviii pp. Much browning, staining, foxing. Original full red gilt-extra stamped, all edges gilt, gilt inner dentelles, brown endsheets; upper joint nearly broken. Good-.

\$ 125

With a modern fore-edge painting with a side-by-side scene of an abbey in ruins, and a large estate, with decorative border in red & yellow. No markings.



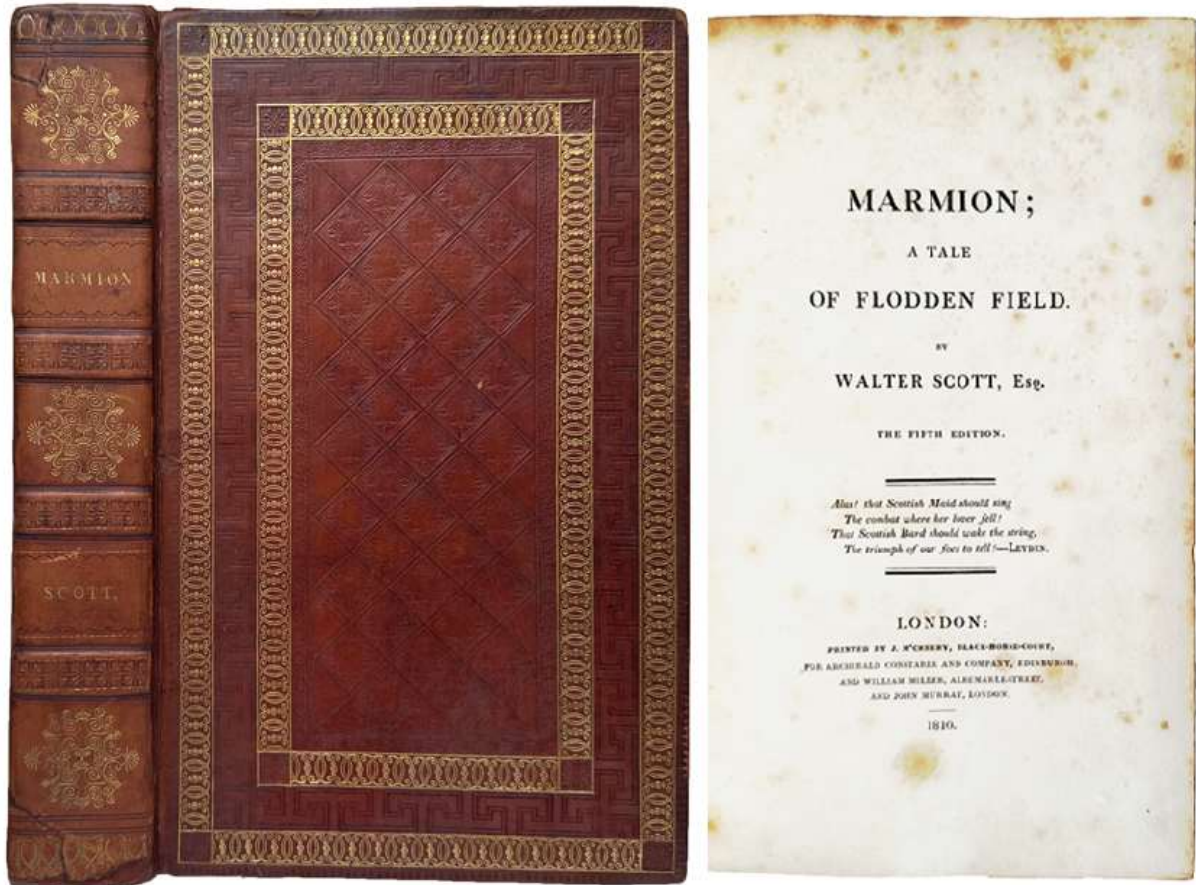


121. **SCOTT, Sir Walter** (1771-1832). *Marmion; a tale of Flodden field. The fifth edition.* London: J. McCreery, 1810. ¶ 8vo. [viii], 377, [1], cxxviii pp. Engraved plates; heavily foxed or spotted. Original full blind- and gilt-stamped extra, gilt compartments, spine titles, all edges gilt, gilt inner dentelles, brown endsheets; rebaked with the original spine laid down, beautifully mended inner joints. Good.

\$ 200

With a modern fore-edge painting added (mostly inspired by a plate facing p. 338), a vertical scene of Marmion leaving on horseback, likely painted by Don Noble. A bookseller-writer inscribes in this book, "Early fep – 1810-1814". This is not true (note further, the mere style of this painting is toward comic-book art, something that comes out of none other than a modern era of comic book art in films and media).

Painted ca. 1980-1995, looking for when Don Noble remained active . . . (probably not so much in the 1990s).



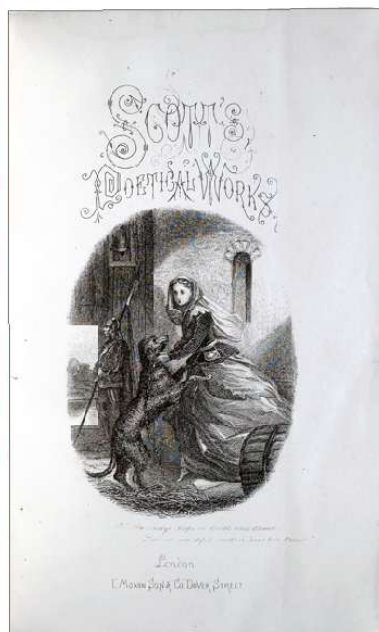
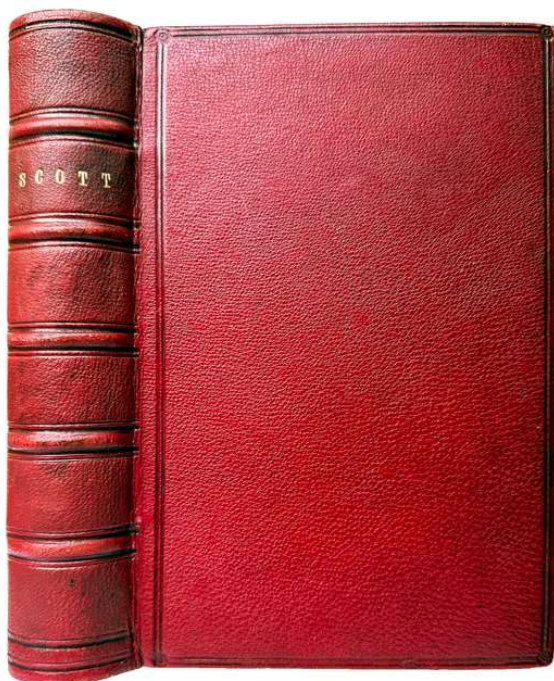
JJNP TT.LP/P/RKK/STQ
 (The fore-edge Painting is inspired by
 and partly copy of illustration
 on pg. 3.38 - Canto XIV, but unusual
 inasmuch the painting has more than
 the plate)
 - Early JEP - 1810/1814
 - Dated watermarked protective
 silk-paper by illustrations ("Hayes 1814"
 see pg 144 etc.)

[121] bookseller's notes



122. **SCOTT, Sir Walter** (1771-1832). *The Poetical Works of Sir Walter Scott, Bart.* Edited, with a critical memoir, by William Michael Rossetti. Illustrated by Thomas Seccombe. London: E. Moxon, Son, [no date]. ¶ 8vo. xx, 620 pp. Frontispiece portrait, engraved half-title, plates. Original full dark red blind-stamped morocco, raised bands, gilt spine title, all edges gilt, gilt dentelles. Very good.

\$ 225



With a distant view of Edinburgh, with a wide decorative border.

Commissioned, or painted by a house artist, for Harrington's, ca. 1990s-2010.

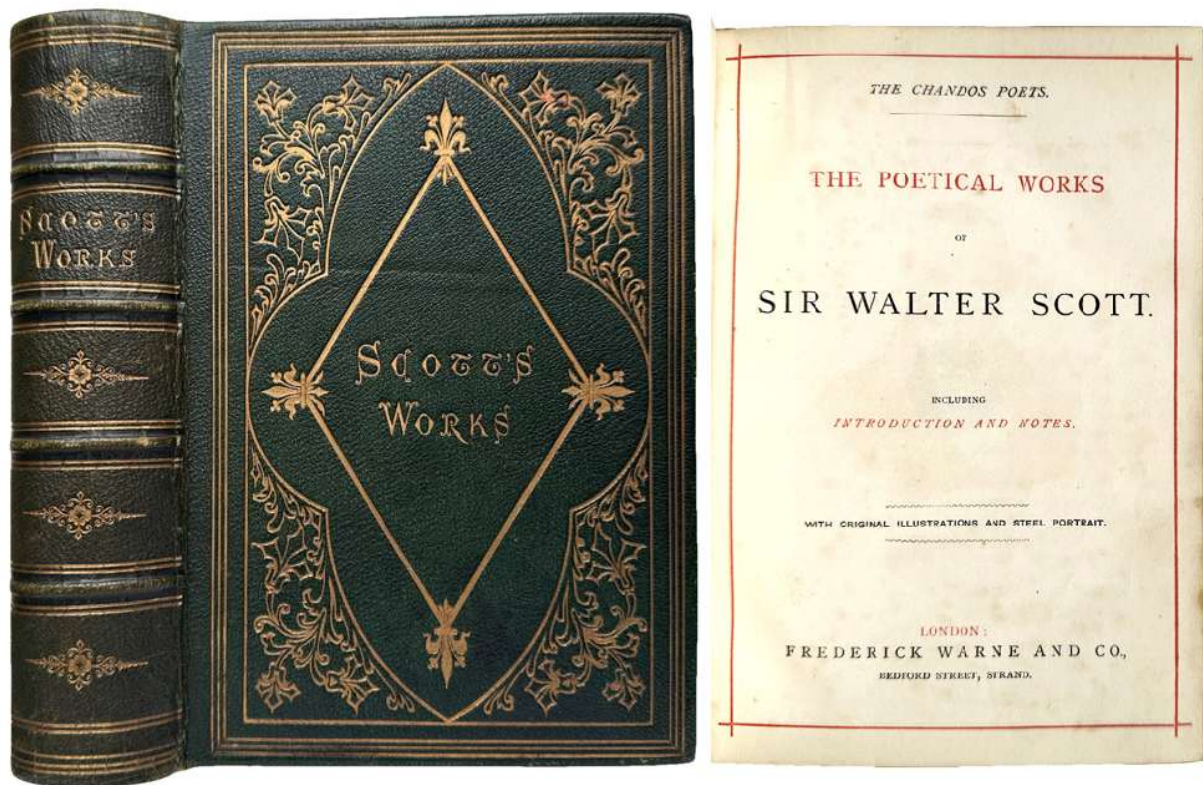


123. **SCOTT, Sir Walter** (1771-1832). *The Poetical Works of Sir Walter Scott. Including introduction and notes.* London: Frederick Warne, [no date]. ¶ Series: *The Chandos Poets*. 8vo. viii, 654 pp. With original illustrations and frontispiece steel portrait. Original full dark green gilt-stamped morocco, raised bands, all edges gilt, gilt inner dentelles, cream endsheets. Bookseller's ticket, John MacLaren & Son, Booksellers, Edinburgh. Early inscription (pre-fore-edge), To Margaret Gibb from Mrs. Ogiloy[?] of Twickenham, 4 Church Hill[?], 1884. Very good.

\$ 300

With a split-double fore-edge painting in watercolors on the fanned edges, thus when played, facing left: a hunting scene with two men and their long rifles, two hunting dogs. Facing right: getting ready for the hunt, with two men, horses, a woman, dogs populating the ground area.

Commissioned, or painted by a house artist, for Harrington's, ca. 1990s-2010.



Detail:

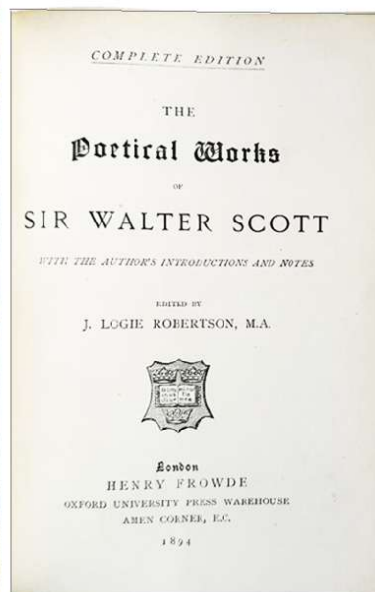
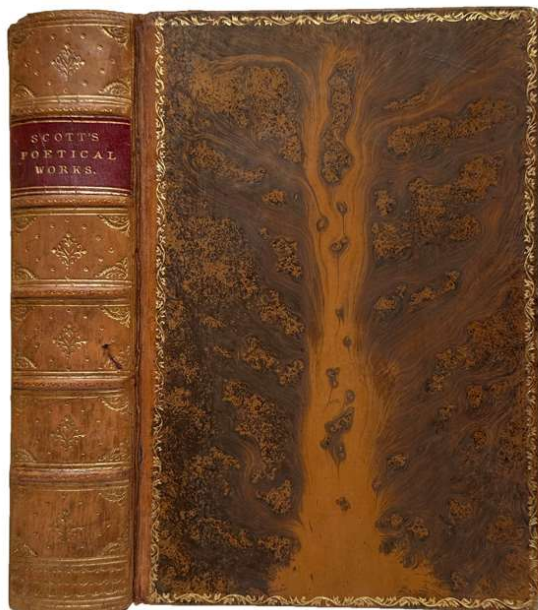




124. **SCOTT, Sir Walter** (1771-1832). *The Poetical Works of Sir Walter Scott. With the author's introduction and notes. Edited by J. Logie Robertson.* London: Henry Frowde, 1894. ¶ Head of title: *Complete Edition*. 8vo. viii, 970 pp. Original full tree calf, gilt-stamped decorative borders, gilt compartments, red leather spine label, all edges gilt, gilt inner dentelles, marbled endsheets; upper joint is professionally mended. Good.

\$ 175

With a fore-edge painting entitled "Entrance to the Fleet Canal from the Thames".



The title is neatly printed by hand with a fine pencil, though printed a few of the letters are connected as if by cursive writing, but the emphasis is clean printing.

James Logie Robertson (1846-1922) was a Scottish literary scholar, editor and author.

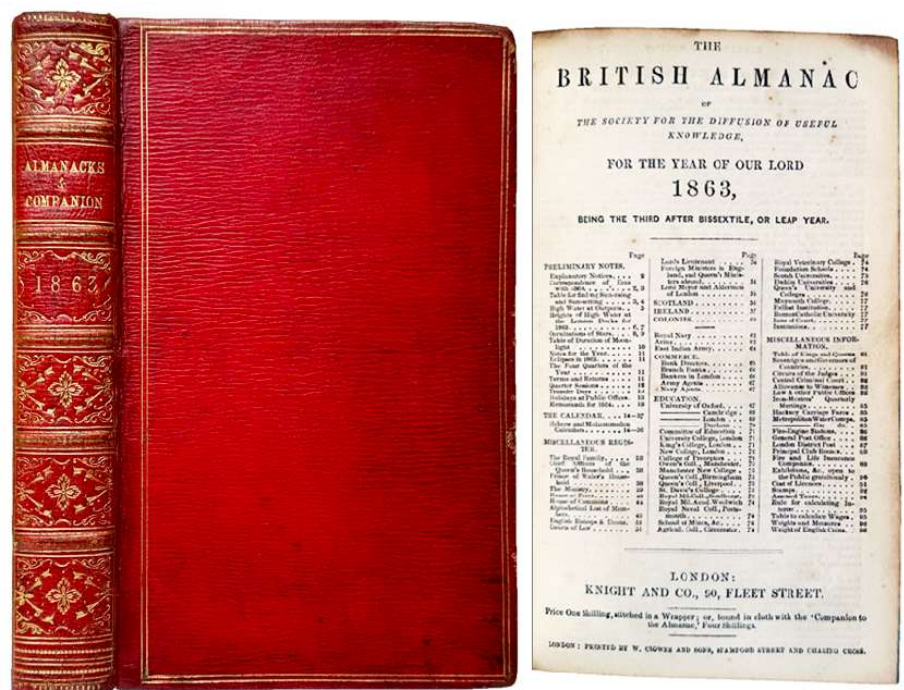


125. **Society for the Diffusion of Useful Knowledge.** *The British Almanac of the Society for the Diffusion of Useful Knowledge, for the year of Our Lord 1863, being the third after Bissextile, or leap year.* BOUND WITH: *Companion to the Almanac. . . 1863. I. General information on subjects of mathematics, natural philosophy, natural history, chronology, geography, fine arts, public economy, &c., II. The legislation, statistics, public improvements, and chronicle of 1862.* BOUND WITH: *VOX STELLARUM: or, a Loyal Almanack. . . 1863.* London: Knight, 1863. ¶ 3 Almanacs bound in this volume. 8vo. 96; iv, [5]-280; 60 pp. Original full gilt-stamped red straight-grain morocco, all edges gilt, gilt dentelles, marbled endsheets. Very good.

\$ 275

With a fore-edge painting of Hungerford Bridge. This piece is painted ca. 1990-2010.

Sold by Harrington's with their cost-marks.





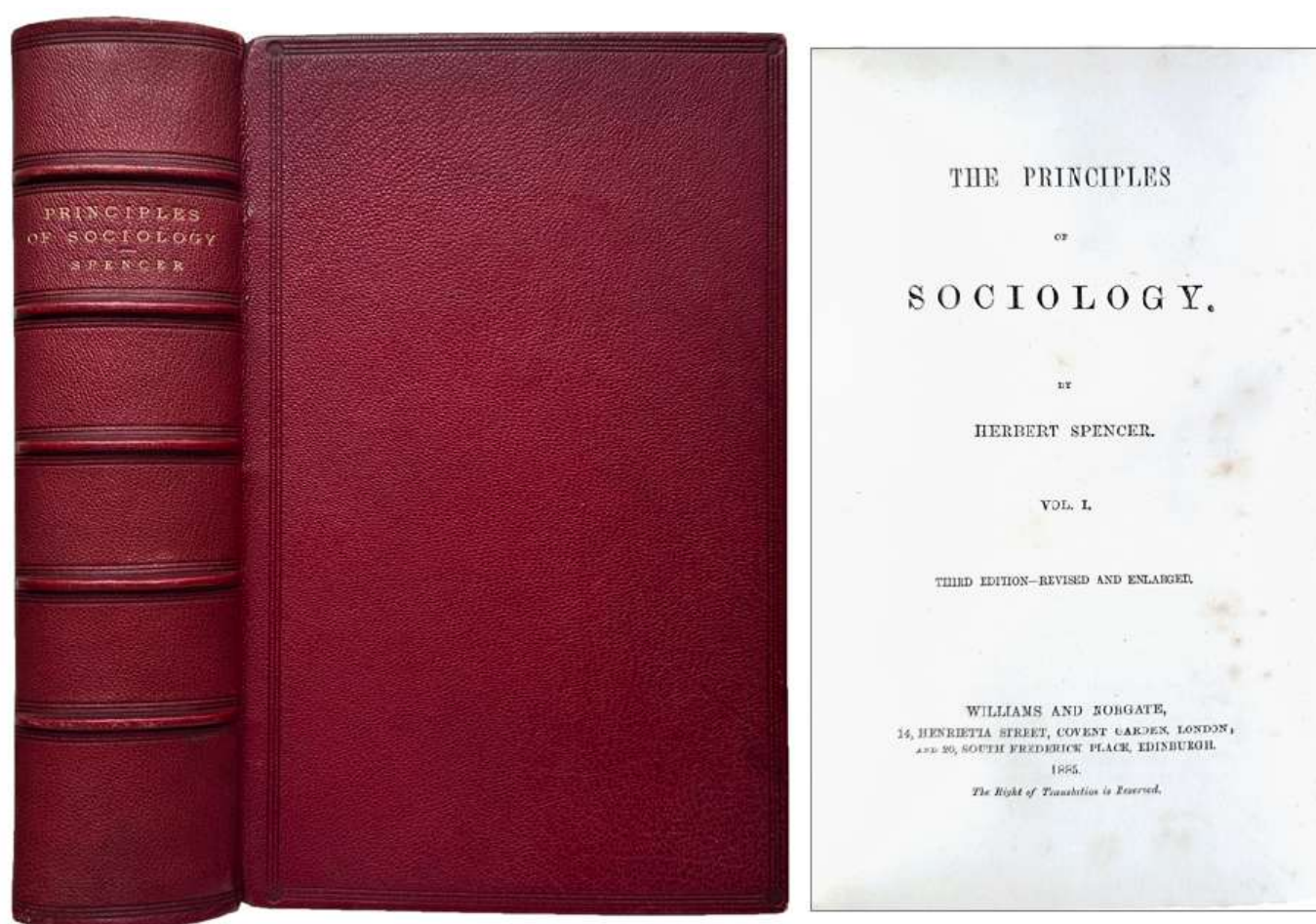
126. **SPENCER, Herbert** (1820-1903). *The Principles of Sociology. Third edition – revised and enlarged.* London: Williams and Norgate, 1885. ¶ Thick 8vo. xii, 883, [1] pp. Index. Original full dark red blind-stamped morocco, raised bands, gilt spine title, all edges gilt, gilt inner dentelles, marbled endsheets. With red leather bookplate of C.H. Roberts. Near fine.

\$ 300

With a very sweetly painted, charming, split-double fore-edge painting of a pair of vertical fox-hunting scenes. Painted circa. 1990s-2010.

Surely this is a once-in-a-lifetime chance at a fore-edge painting on a Herbert Spencer. It is an odd choice, but the binding is so well kept, it was a good candidate for adding the fore-edge. Still, why a fox-hunting scene? Nothing to do with Herbert Spencer.

Sold by Harrington's with their cost-marks.



[126] SPENCER



127. [STEPHENSON, George (1781-1848)] Samuel SMILES (1812-1904). *The Story of the Life of George Stephenson; including a memoir of his son, Robert Stephenson. A new edition, thoroughly revised.* London: John Murray, 1864. ¶ Small 8vo. 2 frontispiece portraits, profusely illustrated. Original full blind- and gilt-stamped calf, gilt name of the college on upper cover, all edges gilt, gilt dentelles, marbled endsheets; rubbed, rear joint cracking. Ticket of R.J. Bush, bookseller. School Prize bookplate with the name hand-written of Jenico Preston [presenter], Collegium Sti. Stanislai, Beaumont [St. Stanislaus College, Beaumont]. Good.

\$ 225

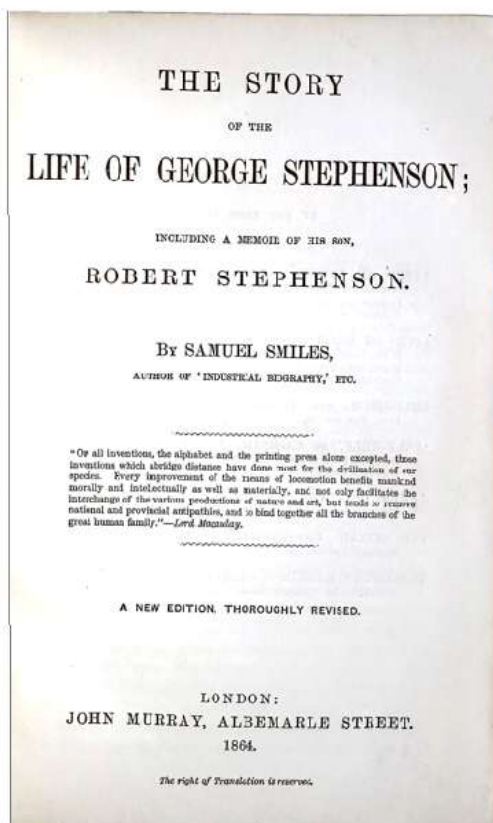
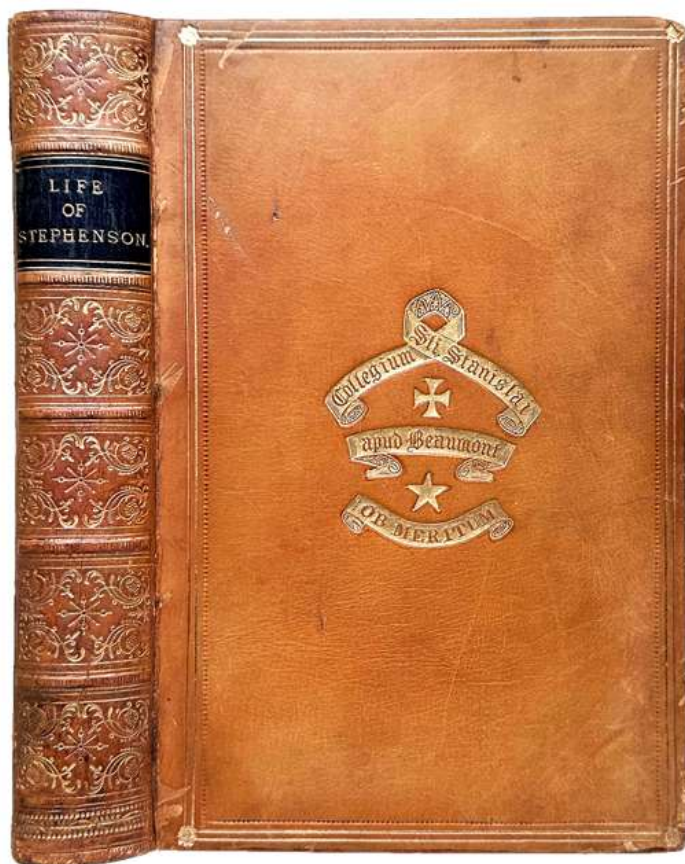


With a fore-edge painting of Stephenson's locomotive steam engine invention, called "The Rocket" after James Naysmith's (1807-1890) iconic drawing.

"George Stephenson was a British civil engineer and mechanical engineer.

Renowned as the "Father of Railways", Stephenson was considered by the Victorians as a great example of diligent application and thirst for improvement."

This is inscribed in the same manner as two other books in this catalogue: MacCaulay, *Lays*, 1881, and the *Book of Common Prayer*, 1850. Thus, all three are painted by the same artist. See the pictures to see exactly what this implies as the art is similar, there is a certain pattern to the building of the scenes, the colors used, all also from a similar period, presumed to be ca. 1990s-2010. The third book in this grouping is Samuel Smiles, *The Story of the Life of George Stephenson*, 1864. (above).



CPPCA / ~~RR~~ / STA Fore-edge
(for printing of "No Rockal")
- Interesting Railway book
(- Several inventions such
as 'Geddy Pit Lamp', road
Bridges etc)

[127] Bookseller's annotations, cost-codes



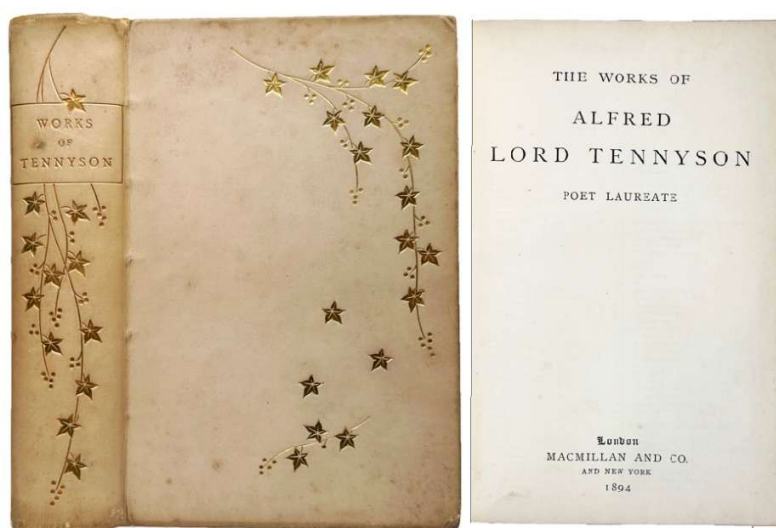
Vertical Fore-edge Painting

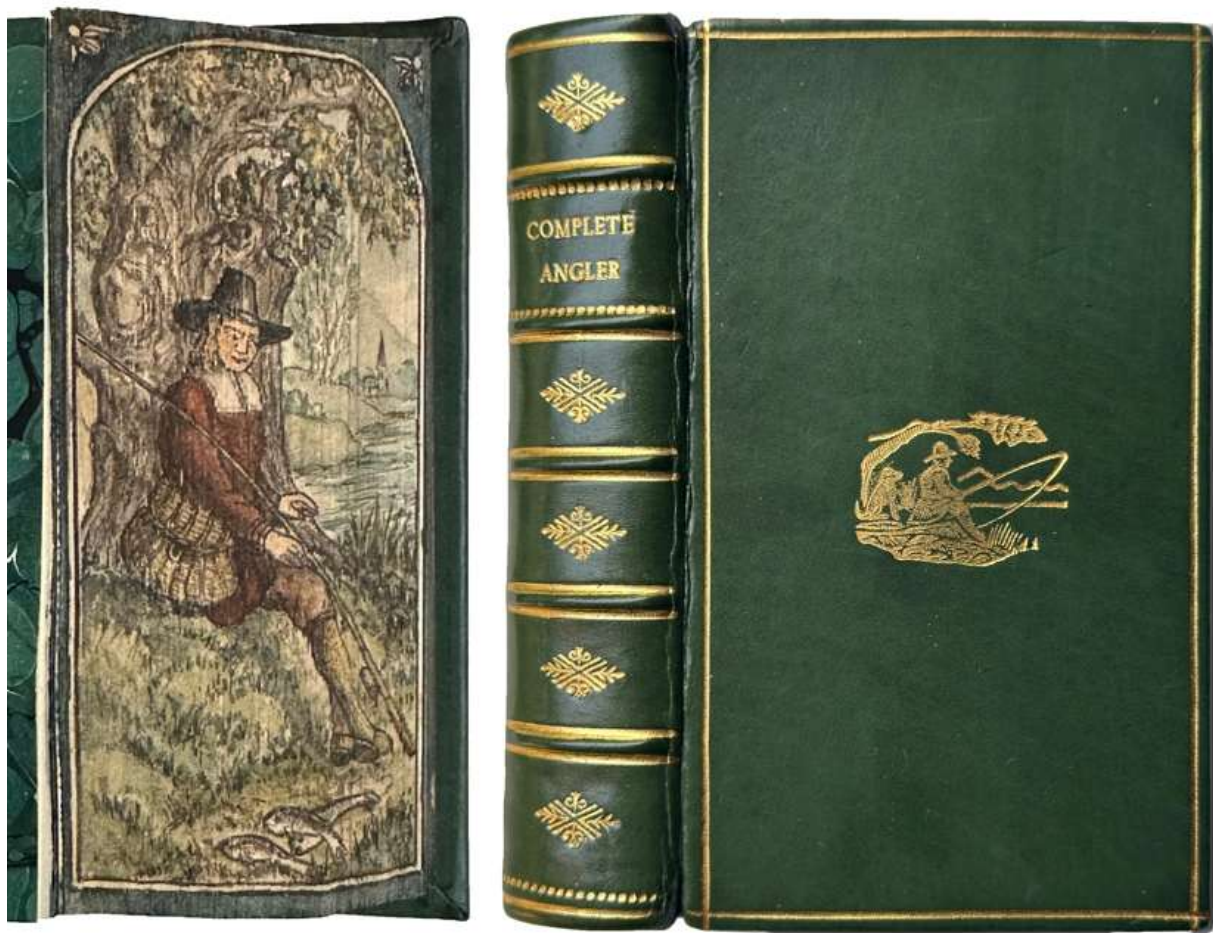
128. **TENNYSON, Alfred Lord** (1809-1892). *The Works of Alfred Lord Tennyson, poet laureate*. London: Macmillan, 1894. ¶ 8vo. viii, 898 pp. Frontispiece portrait; some browning to frontis. Unusual full pale buff-tan calf with gilt tree branch & leaf design motif on both the upper cover and the spine, all edges gilt, by RIVIERE & SON; lightly bumped corners, some dust-soiling which is unavoidable for such a binding (unless it is in a box!). Early ownership presentation inscription, Mabel on her Wedding Day from Springdale[?!] Thompson. Very good.

\$ 275

With a fore-edge painting added to this binding, probably in the 1990s, showing a scene of a couple kissing, within an wooden interior scene with a large rounded window, a book lays open in the man's lap, the lovers have clasped each other's hands in their stoop/alcove embrace.

Sold by Harrington's with their cost-marks.



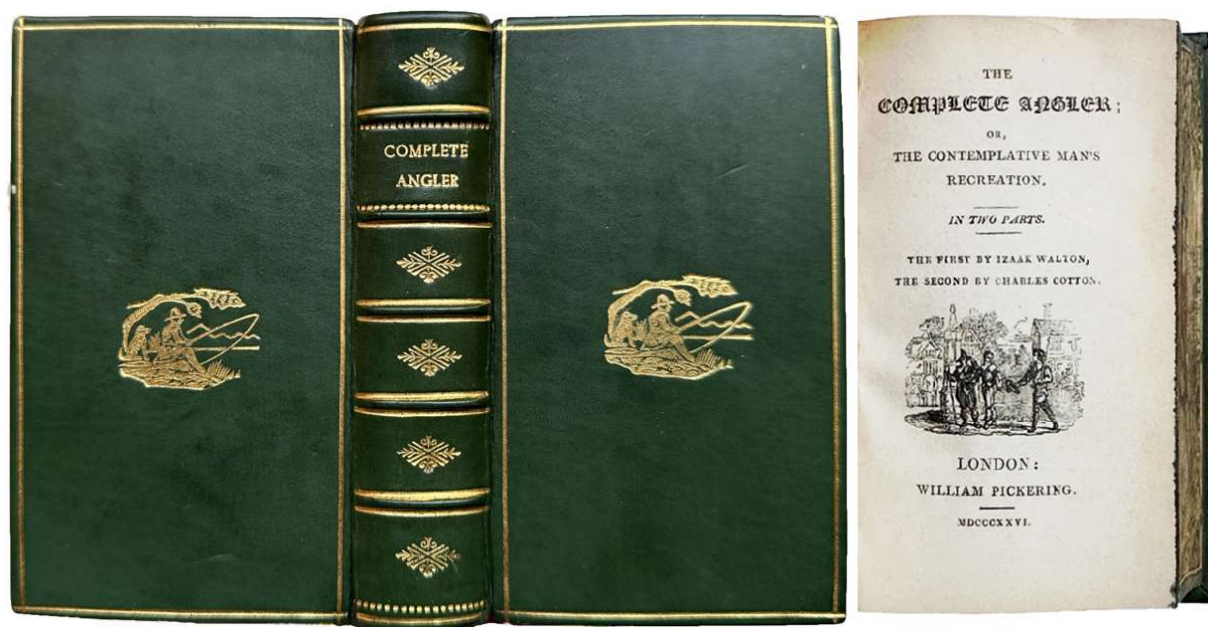


129. **WALTON, Izaak** (1593-1683); **Charles COTTON** (1630-1687). *The Complete Angler, or the contemplative man's recreation . . .* London: William Pickering, 1826. ¶
Two parts in 1 volume. 16mo. xxv, [1], 325, [5] pp. Numerous engravings, index. Modern full dark green gilt-stamped calf, all edges gilt, marbled endsheets, the original cloth spine bound in (rear). Fine.

\$ 250

With a delicately applied vertical watercolor scene on the fanned fore-edge of this work, painted at the same time period of the binding. This scene is of a man in a period hat, laying with his back to a tree by a river, his two rods in hand, on the ground are his successful catches, being 3 fish. The whole scene is set within a border, curved on the top of the image, two small florets to accent the frame. Not signed.

Sold by Harrington's with their cost-marks. Probably commissioned by or represented by that firm, just after the piece was painted, perhaps a house artist, period of execution being approximately 1990s-2010.



[129] WALTON & COTTON.

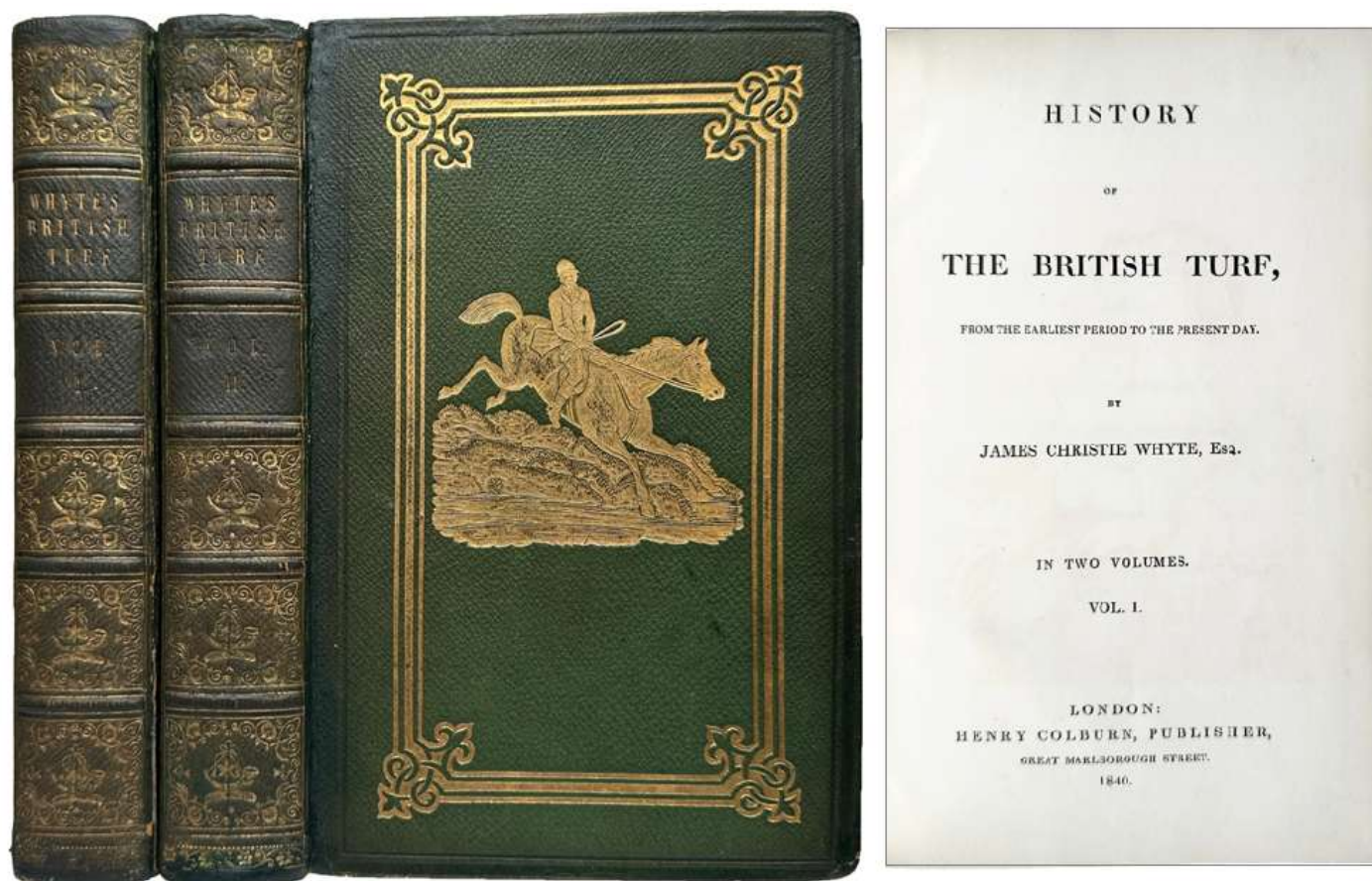


130. **WHYTE, James Christie.** *History of the British Turf, from the earliest period to the present day.* London: Henry Colburn, 1840. ¶ Two volumes. 8vo. xxiv, 576; viii, 646, [2] pp. Frontispieces, figures. Original full green blind- and gilt-stamped morocco, all edges gilt, cream endsheets; heavily worn. Early bookplate of John Bent. Inscribed to John Oxenham Bent, with best wishes of G.J. Hallifax, on his leaving Eton. Election 1851. Good.

\$ 250

With a set of fore-edge paintings showing a horse race and a polo grounds match. Presumably a product of the late 1990s.

These are all painted by the same artist, anonymous, for the sake of creating a category, I suggest a name of 'ARTIST-G-90' (87) Dickens, *Martin Chuzzlewit*. 1850; (89) Dickens, *The Old Curiosity Shop*. 1848; (130) James Whyte (2 vols.).



detail



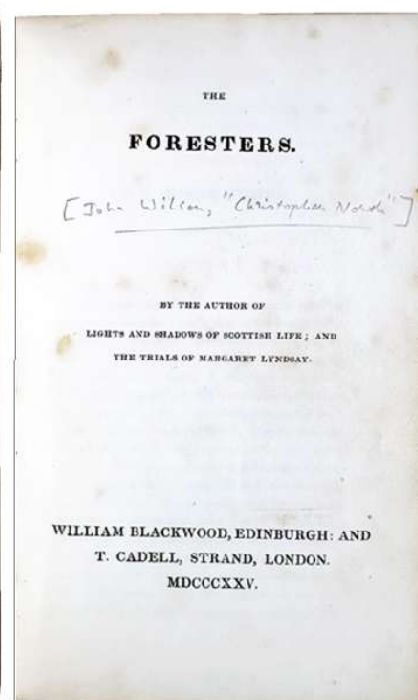
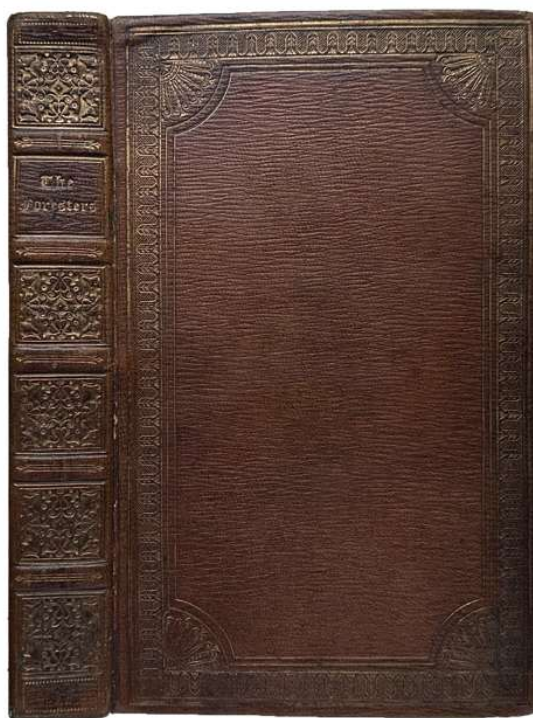
131. **WILSON, John** (1785-1854). *The Foresters*. Edinburgh & London: William Blackwood, & T. Cadell, 1825. ¶ 8vo. [iv], 413, [1] pp. Original full brown straight-grain morocco, gilt extra, all edges gilt, gilt inner dentelles, red endsheets; rubbed, dust-soiled. Large armorial bookplate. Some foxing. Very good.

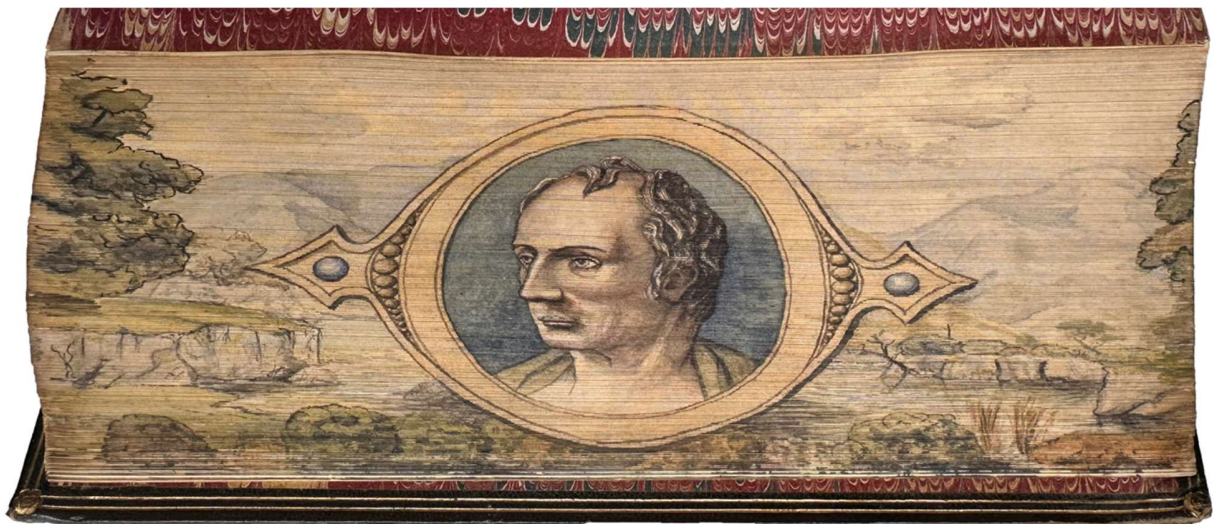
\$ 250

Authorship was established from checking WorldCat. Wilson's name is not mentioned in this first edition.

With a modern fore-edge painting showing a scene of reaping the hay with mostly women doing the heavy work.

Probably commissioned by or represented by Harrington's, perhaps a house artist, period of execution being approximately 1990s-2010.





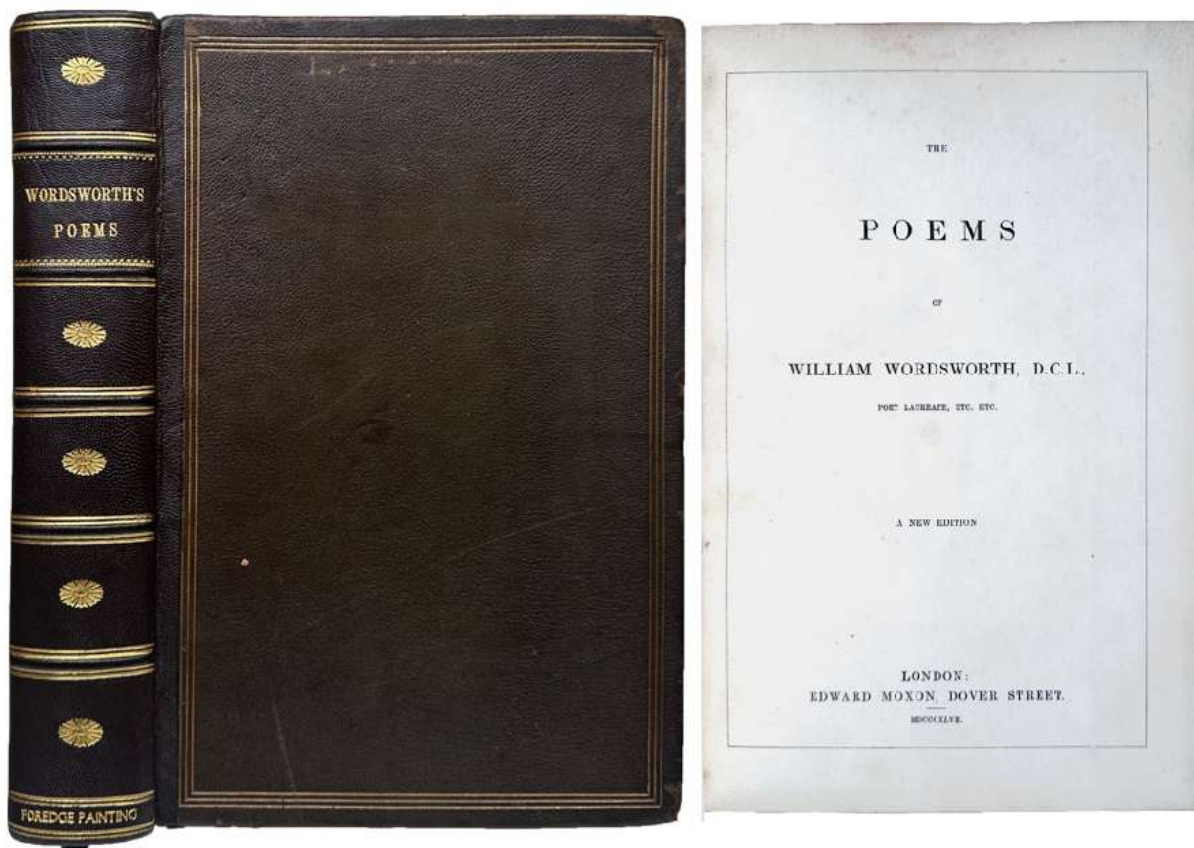
Fore-edge Painting with a Portrait of Wordsworth

132. **WORDSWORTH, William** (1770-1850). *The Poems of William Wordsworth, D.C.L., Poet Laureate, etc. etc. A new edition*. London: Edward Moxon, 1847. ¶ 8vo. xxiv, 619, [1] pp. Frontispiece portrait, engraved half-title; both heavily stained. Original full gilt-stamped dark black morocco, all edges gilt, marbled endsheets, by Macmillan & co., Cambridge; recently rebaked in fine black gilt-stamped morocco, adding the words “FOREEDGE PAINTING” at the foot of the spine – evidence that the painting was added at the time the book was rebaked. Personal inscription (pre-fore-edge) “My Dear Wife Harriet, in remembrance of the example she has set of patience and fortitude, April 1849”. Original binding is rubbed; the new spine is in perfect condition. Very good.

\$ 250

With a fore-edge painting on the fanned edge, showing a portrait of Wordsworth set within a framed piece (in the center) – surrounding is a country lake scene.

Sold by Harrington’s with their cost-marks. Probably commissioned by or represented by that firm just after it was painted, perhaps a house artist, the period of execution being approximately 1990s-2010.

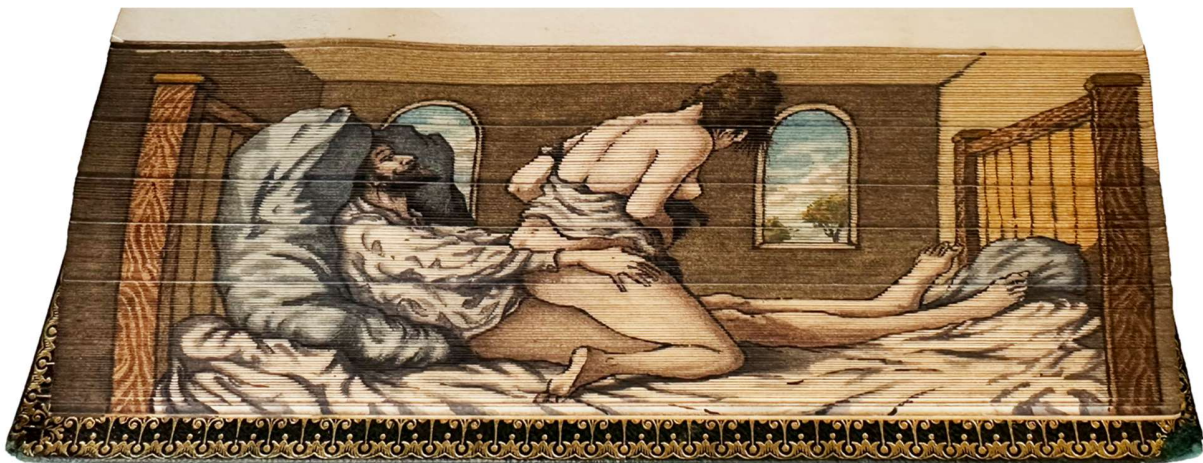


TOP TT. LP/P/
 RKK/STQ
 To Panatung
 Foreedge
 Painting

My Dear Wife Harriet
 in remembrance of the example
 she has set of patience and
 fortitude April 16th 1849

(Fine Portrait of Wordsworth and
 country / mountain scene - possibly
 the Lake district)

bookseller's notes

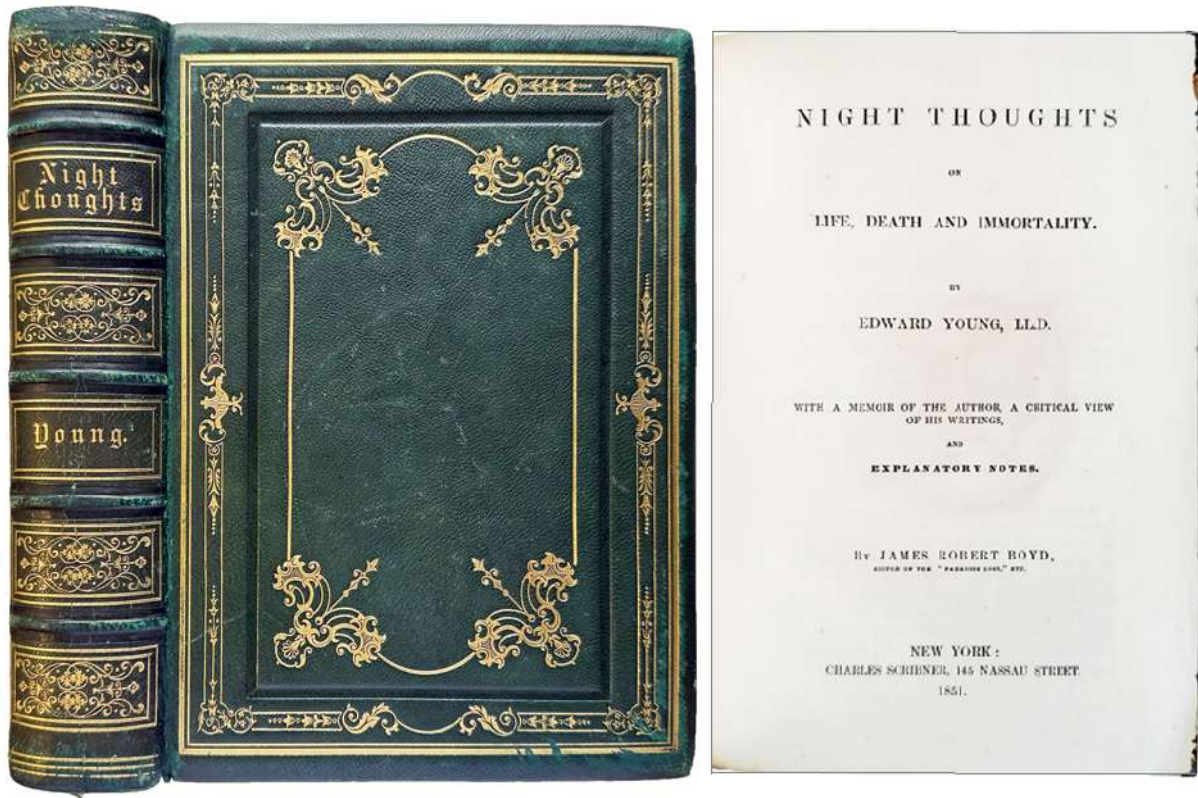


133. **YOUNG, Edward** (1683-1765). *Night Thoughts on Life, Death and Immortality. With a memoir of the author, a critical view of his writings, and explanatory notes. By James Robert Boyd.* New York: Charles Scribner, 1851. ¶ 8vo. 509, [1] pp. Dual engraved frontispieces, numerous plates. Original full deeply embossed and gilt-stamped dark green morocco, raised bands, gilt compartments and spine titles, all edges gilt, gilt dentelles, cream endsheets; joints and corners worn. Some bleeding of the watercolor onto the sheets. Good.

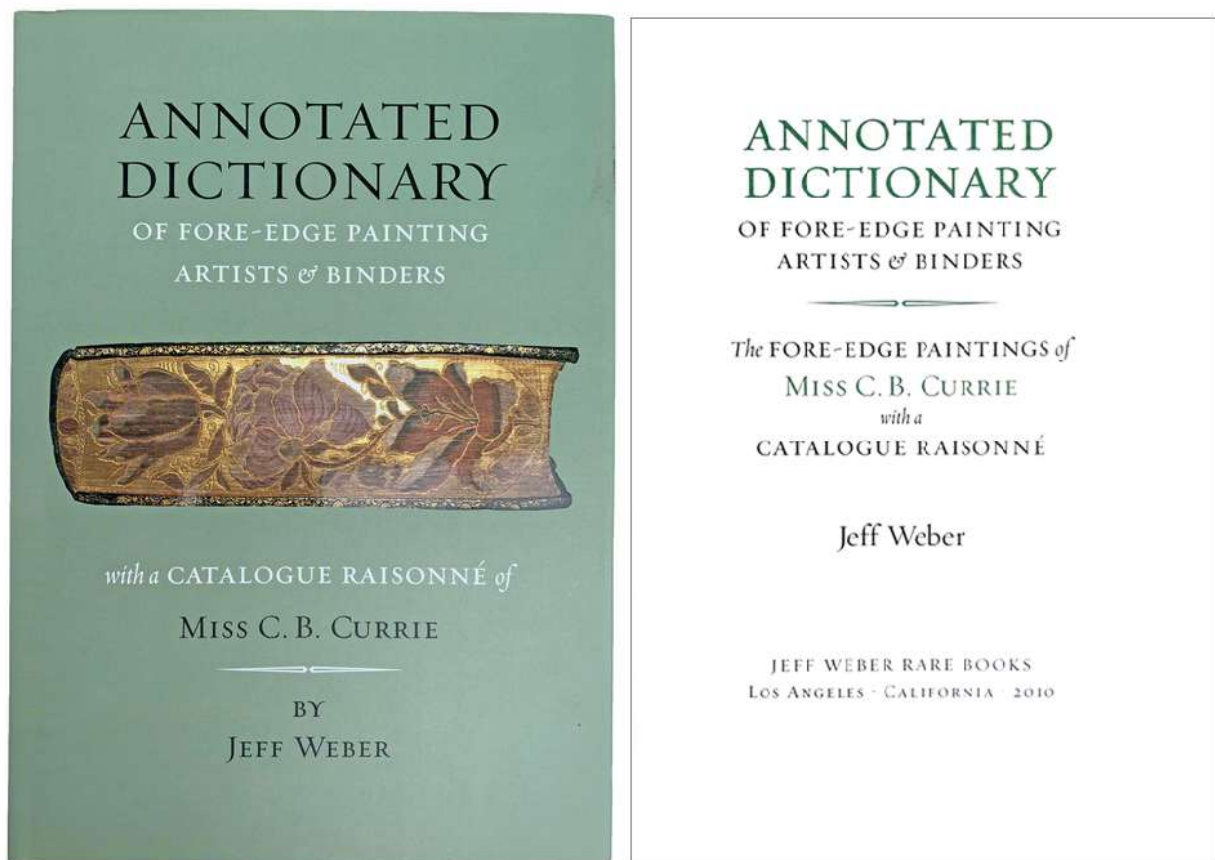
\$ 250

With a split-double set of erotic fore-edge paintings.

Sold by Harrington's with their cost-marks. Probably commissioned by or represented by that firm, just after the piece was painted, perhaps a house artist, period of execution being approximately 1990s-2010.



The tail end



134. **WEBER, L. Jeff.** *An Annotated Dictionary of Fore-edge Painting Artists & Binders (Mostly English & American). The Fore-edge Paintings of Miss C. B. Currie; with a Catalogue Raisonné.* Los Angeles: By the author, 2010. ¶ 10 x 7 inches. approx. 432 pages. Illustrated throughout, indexes. Cloth, dust-jacket. New. W0021

\$ 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 980 copies, printed and designed by Patrick Reagh, Printers. This book has become the single most important work on the history of fore-edge painted books. This is the most important contribution to fore-edge painting history in over 40 years. The text contains the first comprehensive annotated dictionary to contain the identification of all known fore-edge painters and binders. The book is the most

authoritative resource for fore-edge painting identification. The book is profusely illustrated with color reproductions. Containing essentially two parts, the first will appeal to everyone with a fore-edge painting: a comprehensive annotated and illustrated dictionary of every artist and binder known to make and sign fore-edge paintings. This will include some additional binders and artists whose work can be grouped and identified, as well as including some binders who are suspect and possibly never made fore-edge paintings. An attempt is made to prove the work of every person and to give numerous examples. Included will be the most comprehensive assessment of seventeenth century English fore-edge specimens up to the present. 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. **SALE PRICE:** Published at: \$400.



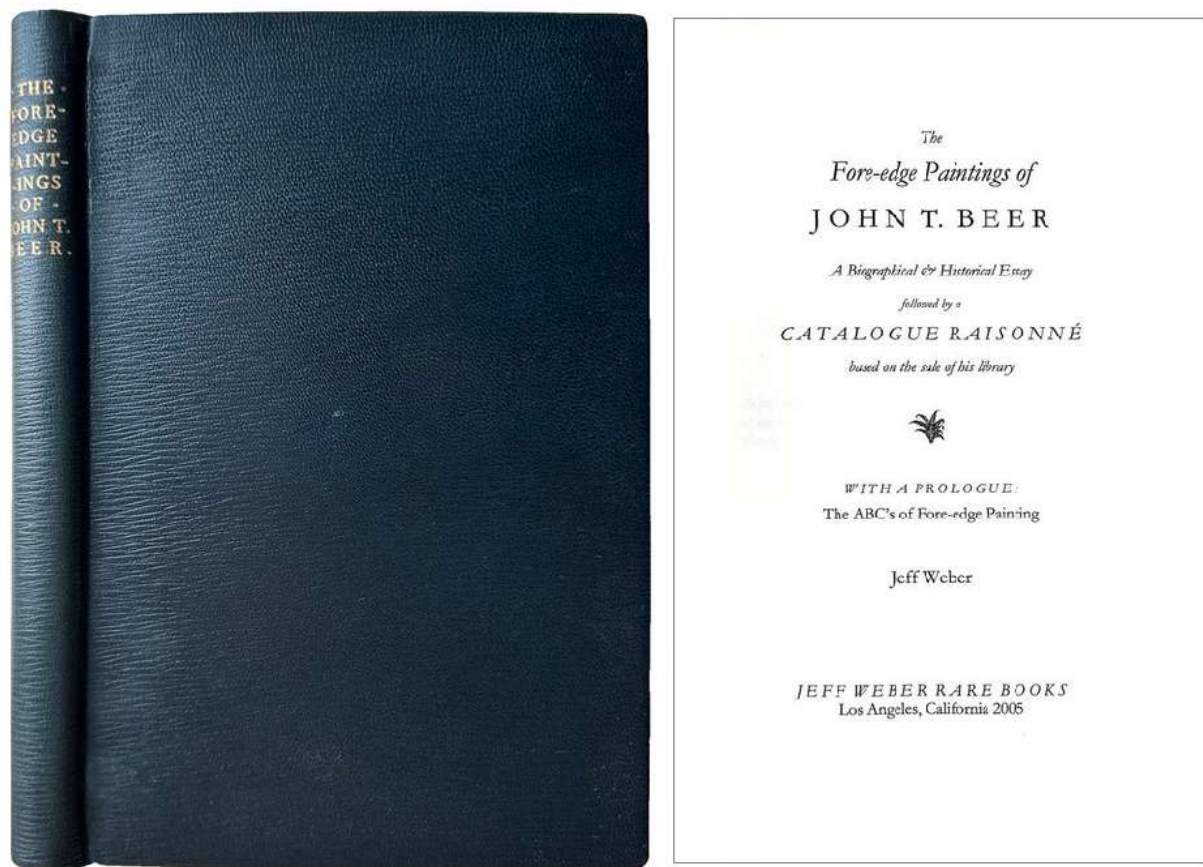
One of 3 copies with a fore-edge painting and special binding
A book about fore-edge paintings with an original fore-edge painting

135. **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. [C330/046] [FF2545]

\$ 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.



Sue Buckingham Moulton (1873–1956), of Hartford, Connecticut.
The object in her left hand is a magnifying glass.

Uncovering the Hidden Histories of Fore-edge Paintings – a Review of Methods

JEFF WEBER¹

This paper is primarily a review of a series of applied methods with the purpose of investigating a reliable history of fore-edge painting and the artists or binders involved. I will be speaking from the examples of numerous known fore-edge artists. A variety of methods must be applied to uncover the histories of these artists, each with their own individual story. Among them, I have made thorough studies of two Britons, John T. Beer (c.1826–1903), who painted and applied his name on the fore-edges of books, and Ms C. B. Currie (1849–1940) who painted for Sotheran's. A third study was made of Vera Dutter (1904–1991), an independent artist who worked in America (this work is unpublished).

The mere fact that a fore-edge painting can be applied at any time to an older binding means that they come in basically two forms. One is the binder's design and the other, which dominates the resale market, are paintings that have been applied later than the time of the binder's work. The artist in this second type can be difficult to identify correctly. The subjects depicted often hearken back to England's 18th century. This second type, which alters the binder's original intent, brings new interest and life to a book that otherwise may not be as attractive in itself.

Any binding can receive any painting. British binderies such as Edwards of Halifax, Taylor & Hessey, Fazakerley and Riviere made

¹ Jeff Weber is the grandson of Professor Carl J. Weber (a Thomas Hardy scholar), who was the author of two books on fore-edge painting history: Carl Jefferson Weber, *A Thousand and One Fore-edge Paintings* (Waterville, Maine: Colby College Press, 1949) and *Fore-edge Paintings* (New York: Harvey House, 1966).

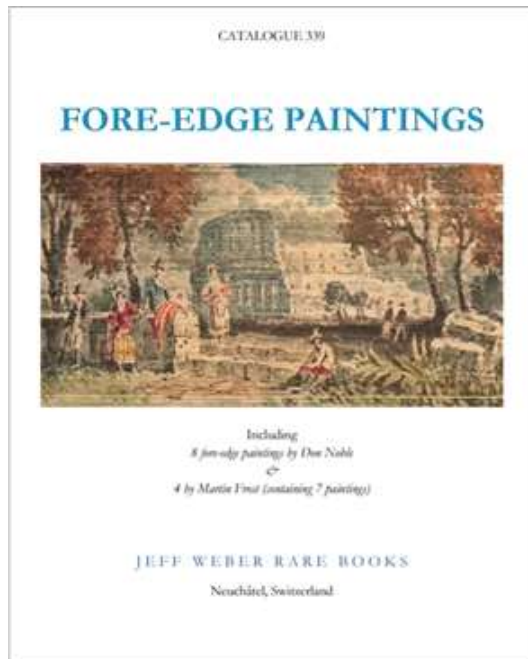
For those interested in how to look at fore-edge paintings & who painted them

136. **WEBER, L. Jeff.** *"Uncovering the Hidden Histories of Fore-edge Paintings a Review of Methods."* London: The Book Collector. 2023.

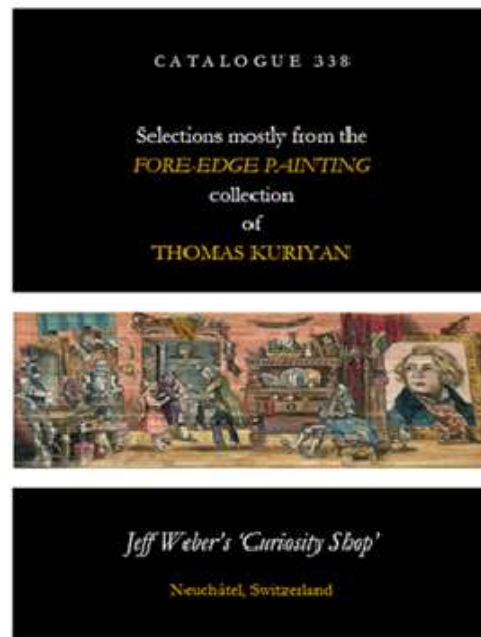
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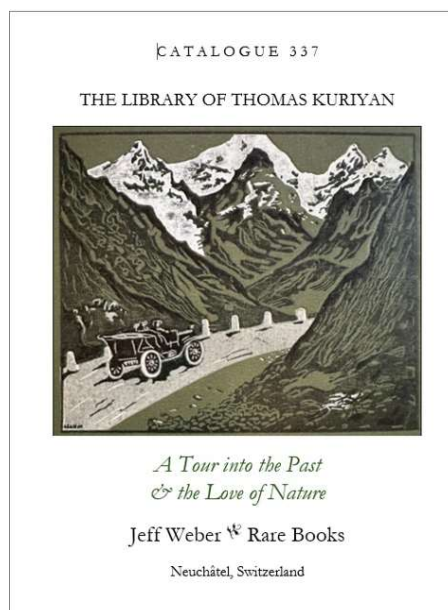
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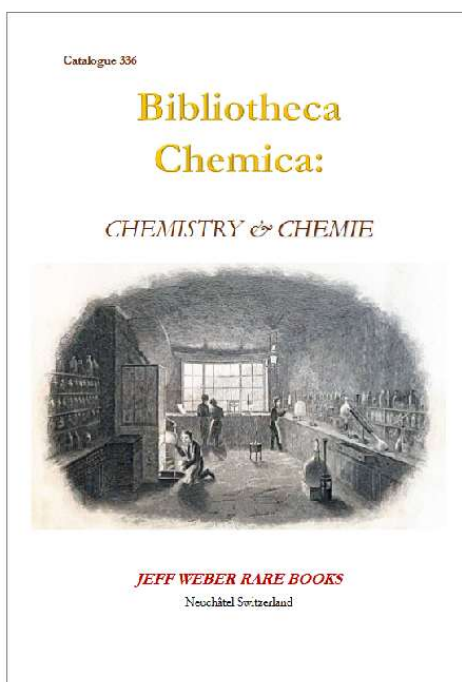
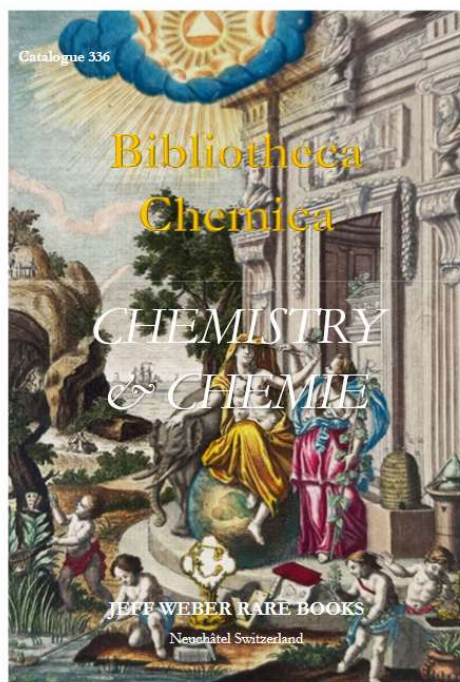
339: *Fore-edge Paintings*



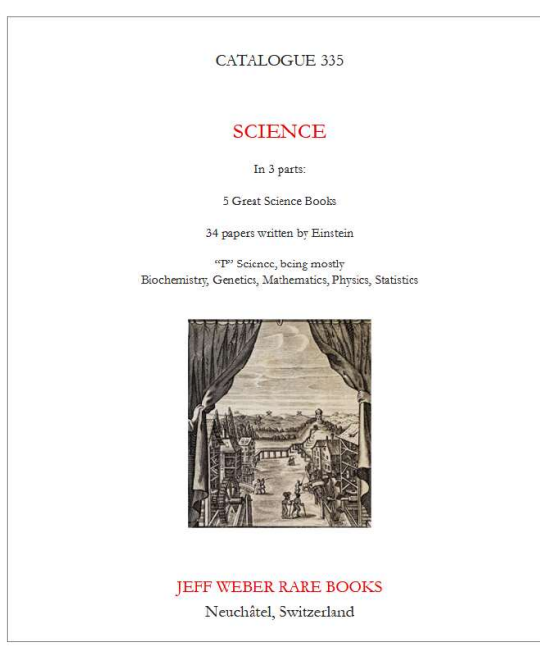
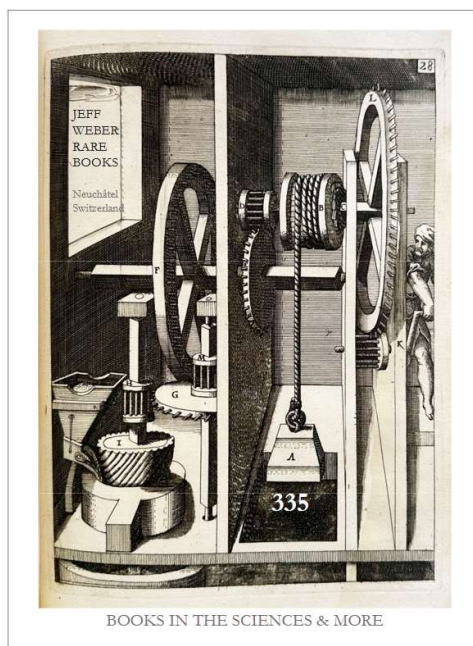
338: *Fore-edge Paintings*



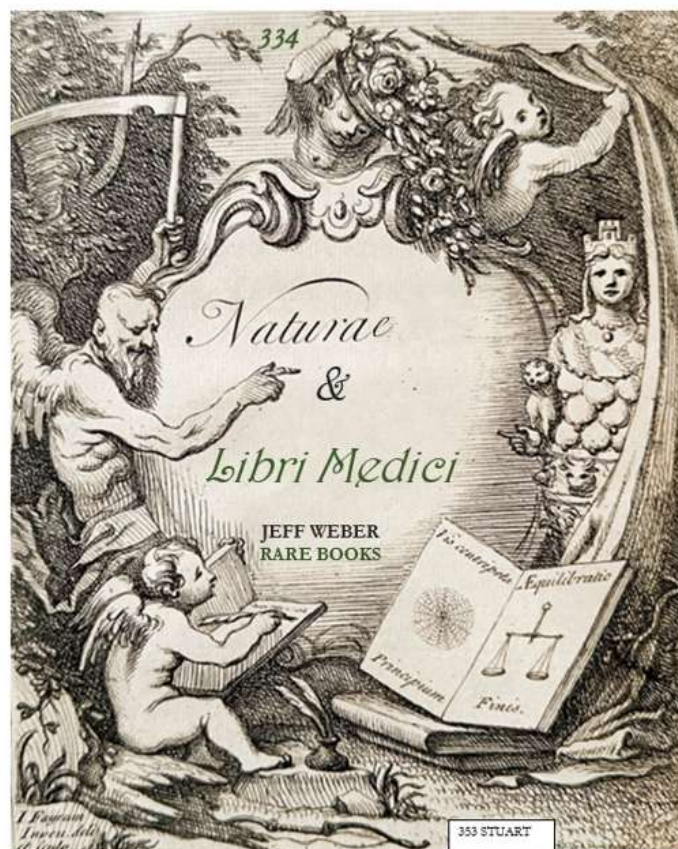
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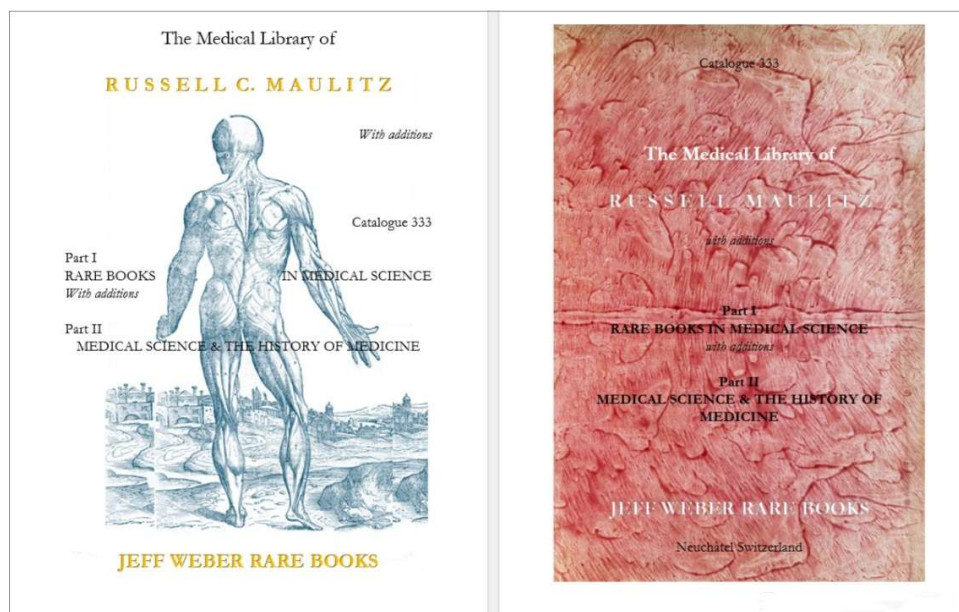
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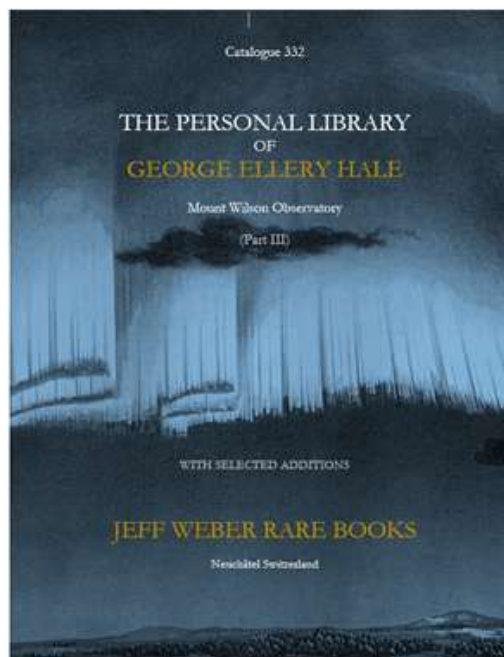
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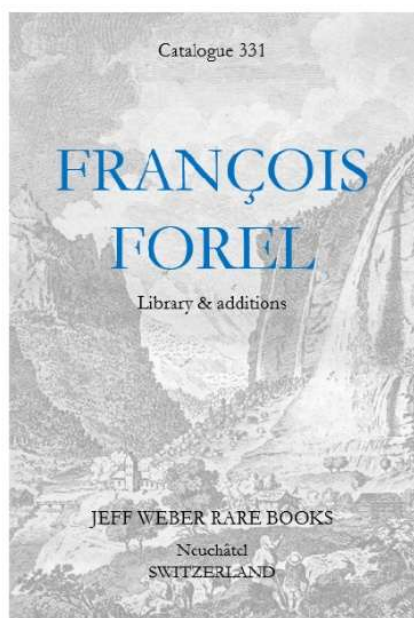
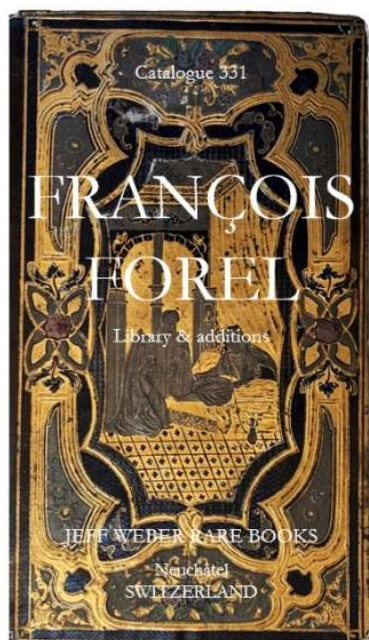
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