

## *JEFF WEBER RARE BOOKS*

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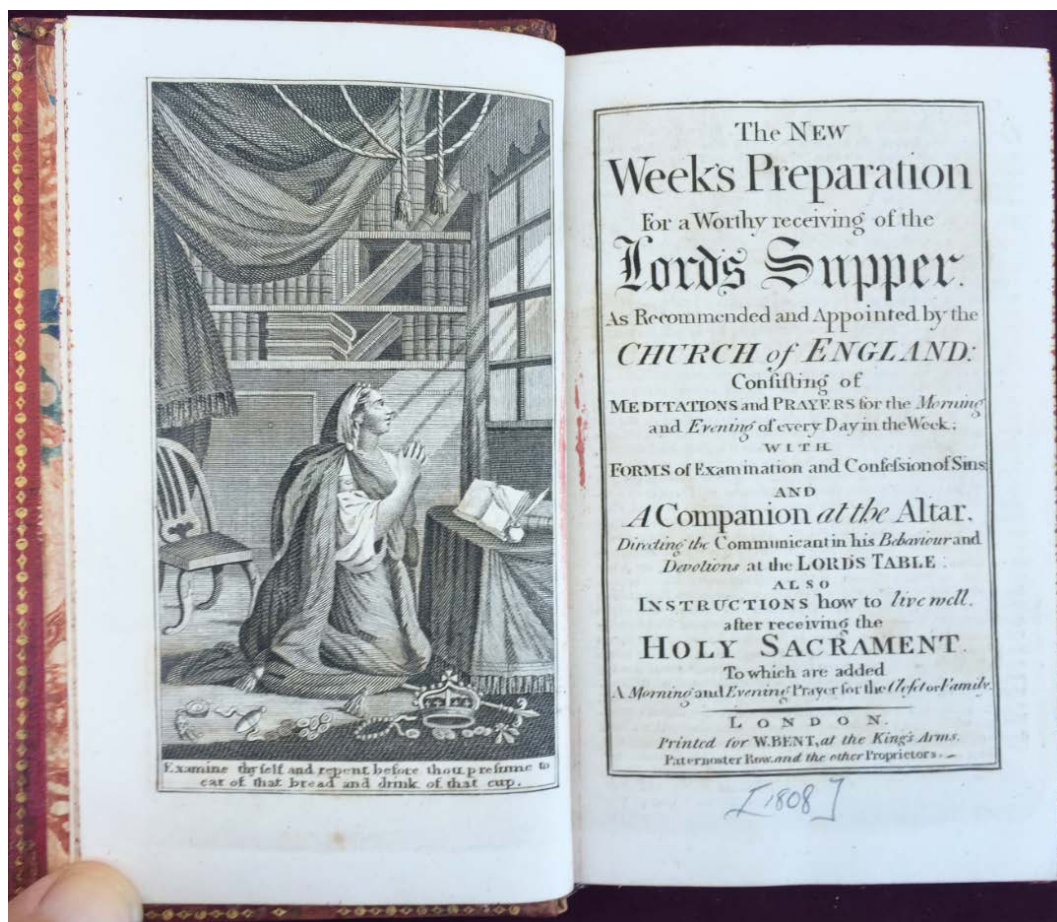


## **Morgan Patterson Fore-edge Painting Collection**

Rev. Dr. W. Morgan Patterson (1925-2010), was born in New Orleans, LA, attended Stetson University, Deland FL, where he took his undergraduate education, followed by the New Orleans Baptist Theological Seminary and post graduate study at Oxford University, England. Dr. Patterson taught church history and related subjects at four theological seminaries in Louisiana, Kentucky, Missouri, and most recently at Golden Gate Baptist Theological Seminary, Mill Valley, CA. He ended his career as the 22nd President of Georgetown College (1984-91). He was the owner of at least 20 fore-edge paintings which represented only a small portion of his extensive personal library. He was an historian who taught at four Southern Baptist seminaries. Since 2000 he was Scholar in Residence at Campbellsville University.



Westminster Abbey



[1] **[Bible; Lord's Supper]** *The New Week's Preparation for a worthy receiving of the Lords Supper. As recommended and appointed by the Church of England: consisting of meditations and prayers for the morning and evening of every day in the week, with forms of examination and confessions of sins and a companion at the altar ... Holy Sacrament. To which are added a morning and evening prayer for the closet or family.* London: Printed for W. Bent, [1808]. Small 8vo. [iv], viii, 142; 144 pp. Engraved frontispiece. Contemporary full red straight-grained morocco, all edges gilt, [for] Sotheran, London. Near fine.

Provenance: Ownership signatures of Caroline Heathcote; L. Jackman.

\$ 500

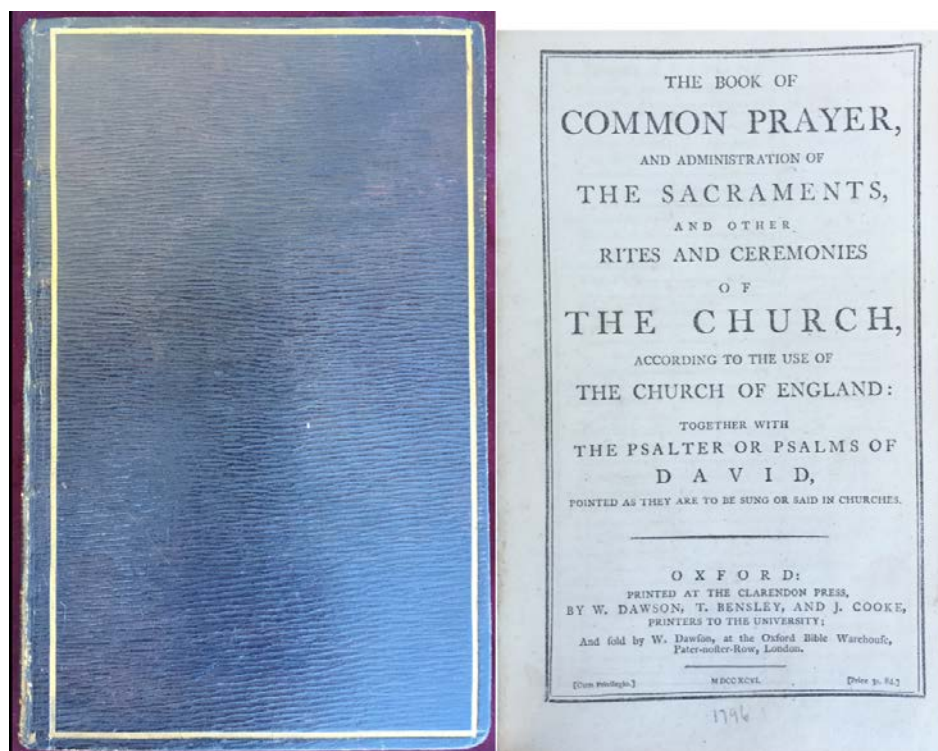
With a fore-edge painting by Martin Frost of Westminster Abbey, signed with his initials in the lower right corner of the painting. Probably painted ca. 1985/86.

☼ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3.





[2] [**Book of Common Prayer/Psalms, 1796**] *The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the use of the Church of England: together with the Psalter or Psalms of David, pointed as they are to be sung or said in churches.* Oxford: Printed at the Clarendon Press, by W. Dawson, T. Bensley, and J. Cooke, 1796. 8vo. a-b8, A-Z8, Aa-Kk8, Ll4; A-H8. Original full dark brown straight-grain morocco, single gilt-ruled covers and similar gilt on flat spine, gilt title, "Prayer", all edges gilt. Very good +.



Provenance: Jane Nemchard[?], with her early signature.

\$ 900

With a signed fore-edge painting of Christ Church, Oxford, signed "MK" on the lower right corner. It is not known to me who MK is and it seems this is the first encounter I have had with this artist's work. The painting is skillful and tastefully painted. The painting dates from the latter half of the 20<sup>th</sup> century, and in all probability painted in the 1980s. Purchased from Henry Sotheran, April-May 1988. With a note written by John Sprague. The handwriting on the rear free-endpaper is clearly the hand of John Sprague.



[3] [**Book of Common Prayer/Psalms, 1807**] *The Book of Common Prayer, and Administration of the Sacraments, and other rites and ceremonies of the church, according to the use of the United Church of England and Ireland: together with The Psalter, or Psalms of David, pointed as they are to be sung or said in churches.* London: Published for John Reeves ... 1807.

8vo. Collation: [A]<sup>8</sup>, b<sup>6</sup>, B-Z<sup>8</sup>, AA-BB<sup>8</sup>, CC<sup>2</sup>, [63 pages], A-F<sup>8</sup>, G<sup>4</sup>. Contemporary full red straight-grained morocco, decorative gilt tooled borders, gilt spine, all edges gilt, marbled endleaves. Near fine.

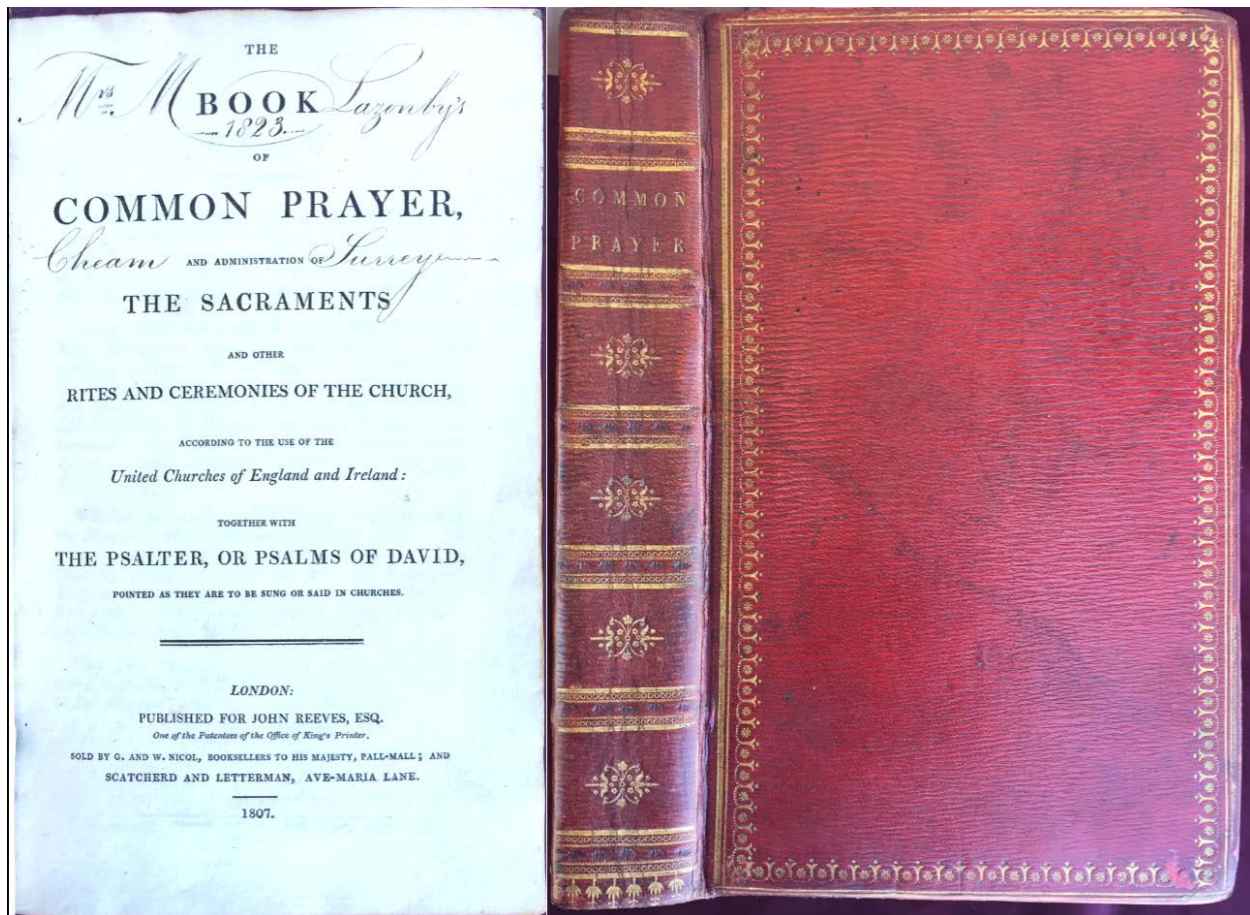
Provenance: Title inscribed: Mrs. M. Lazenby's, 1823, Cheam, Surrey. Small pencil note on C3 verso.

\$ 550

With a fore-edge painting of Norwich Palace and Park, near Cheam, Surrey [playing off the title inscription], painted by Martin Frost. Purchased from Henry Sotheran, May 1988. With a note written by John Sprague. The handwriting on the rear free-endpaper is clearly the hand of John Sprague of Sotheran's [evidenced by a 2-page autograph letter on letterhead supplied with the volume].



☼ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3.

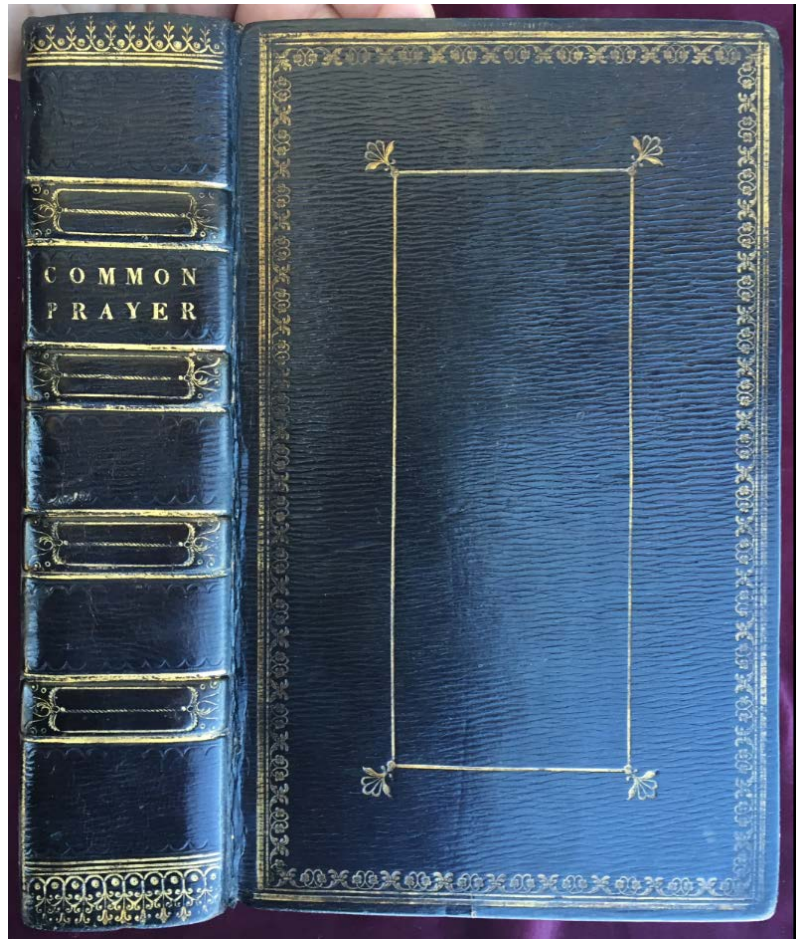


[#3]



[#4]





[4] [**Book of Common Prayer/Psalms, 1818-19**] *The Book of Common Prayer, and Administration of the Sacraments, and other rites and ceremonies of the church, according to the use of the United Church of England and Ireland: together with The Psalter or Psalms of David, pointed as they are to be sung or said in churches.* Oxford: Printed at the Clarendon Press, by J. Cooke and S. Collingwood, 1818, 1819.

Two parts in one. 8vo. [not paginated]. A-Z<sup>8</sup>, Aa-Rr<sup>8</sup>, Ss<sup>4</sup>; A-F<sup>8</sup>. Original full black straight-grained morocco, gilt-line borders and filigree, center rectangular gilt-rule with corner fleurons, thick raised bands, blind and gilt-stamped spine, all edges gilt, stamped for Sotheran's, London. Fine. Very handsome binding.



Provenance: Leather bookplate of Robert Brown, 1830. The bookplate is also outlined with blind-stamping surrounding the bookplate.

\$ 500

With a fore-edge painting of Merton College, Oxford, painted by Martin Frost, with his initials found on the left edge of the painting.

The *Psalms* are given to Nicholas Brady and Nahum Tate (title-page of 2<sup>nd</sup> part).

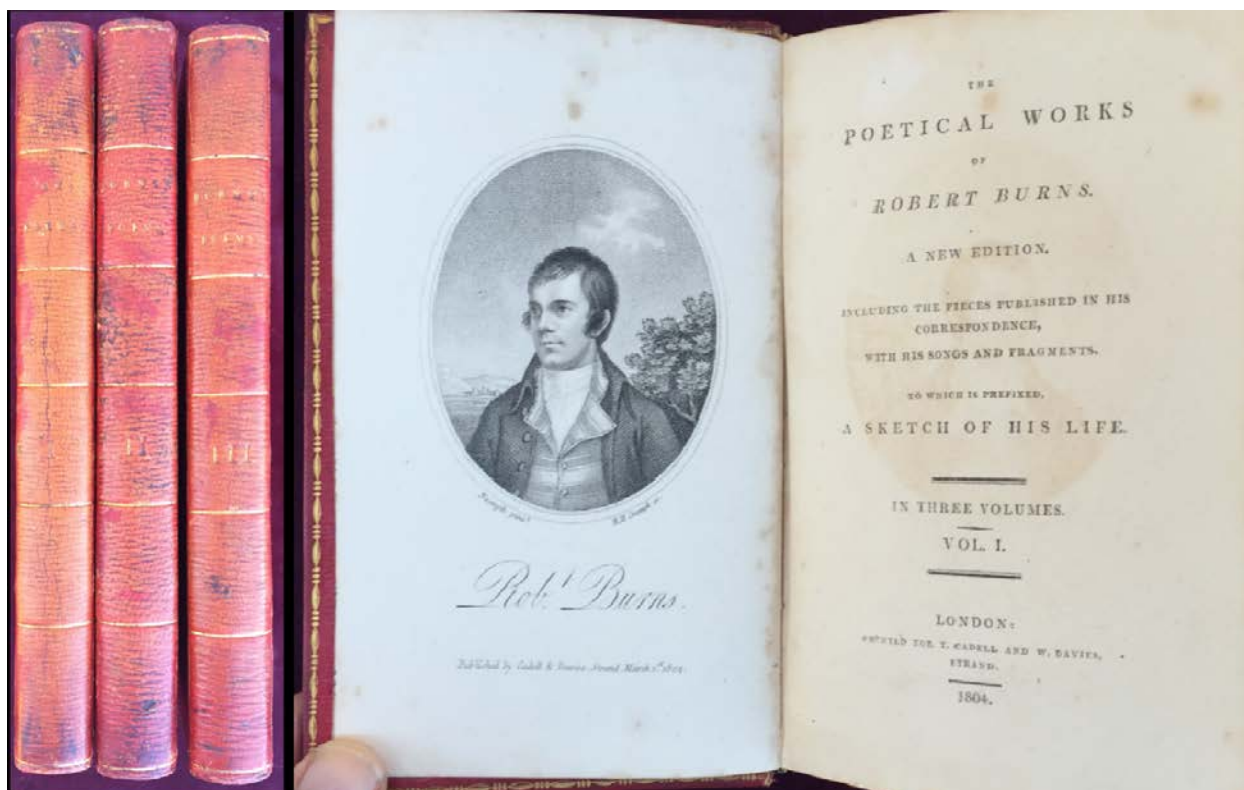
☼ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3.



[5] **BURNS, Robert.** *The Poetical Works of Robert Burns. A new edition. Including the pieces published in his correspondence, with his songs and fragments. To which is prefixed, a Sketch of His Life. In three volumes.* London: Printed for T. Cadell and W. Davies, 1804.

3 volumes. Small 8vo. xlviii, 167; v, [1], 216; v, [1], 240 pp. Original full crimson straight-grained morocco, single gilt ruled border on covers, gilt-ruled spine with title, all edges gilt, [for] Sotheran, London; rubbed. Some staining within, else near fine.





[#5]

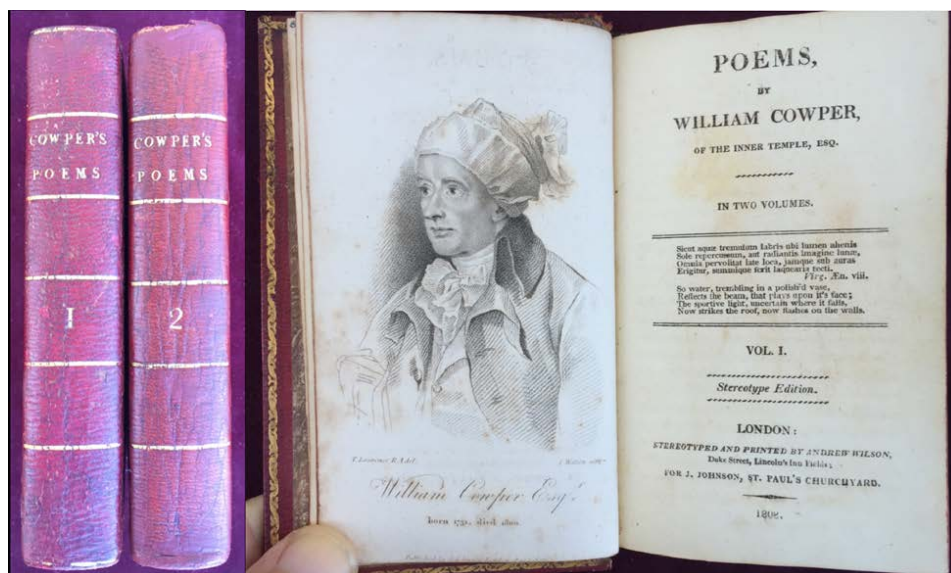
Contains a life of Burns by Alexander Chalmers.

\$ 950

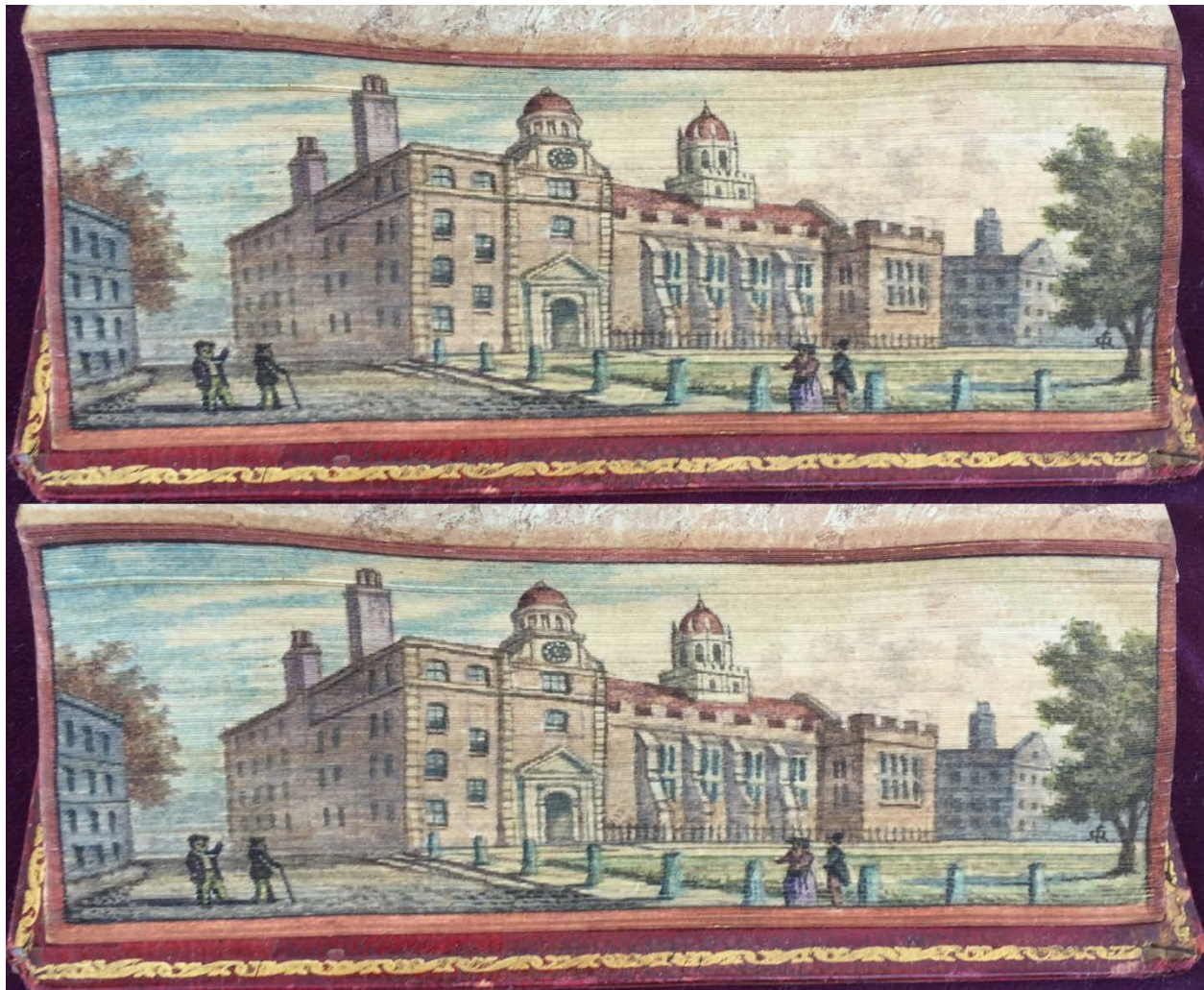
With three fore-edge paintings showing a View of Edinburgh, Burns' birthplace at Alloway, and Burns' residence at Lochlea. Painted by Martin Frost, with his initial [left side, vol. I], ca. 1986.

☀ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3.

[#6]







[6] **COWPER, William.** *Poems. In two volumes. Stereotype edition.* London: Andrew Wilson for J. Johnson, 1808. 13 cm. xiv, 330; viii, [2], 318 pp. Engraved frontispiece portrait. Contemporary full red straight-grained morocco, single gilt-ruled covers, flat gilt-lined backs, gilt title, all edges gilt, marbled endleaves, bound for Sotheran. Very good. Provenance: R.L.R.

\$ 800

With two fore-edge paintings by Martin Frost. Volume I when fanned displays a scene of Westminster Bridge; volume II, a view of Middle Temple. Usually Frost signs vol. I only of the painting in sets, but in this case he signed the painting in vol. II, right side under the tree.

Note: There is a lengthy pencil note on the rear free-endpaper from by John Sprague of Sotheran's. The handwriting is clearly his hand. The painting probably dates from about 1988.

☼ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3.



*From the Estelle Doheny Collection*

[7] **COWPER, William.** *The Task*. London: Printed for John Sharpe, 1825. 12mo. [iv], 220 pp. Engraved half-title, 6 engravings; lightly foxed. Original full navy blue blind and gilt-stamped morocco, all edges gilt; rubbed. Bookplates of Edward Laurence Doheny and Carrie Estelle Doheny (mounted on later endleaves). Very good.

\$ 850

This volume was once a part of the most famous fore-edge painting collection in the world, housed then at St. John's Seminary, Camarillo, California. That collection was sold at auction in the late 1980s and thus since dispersed.

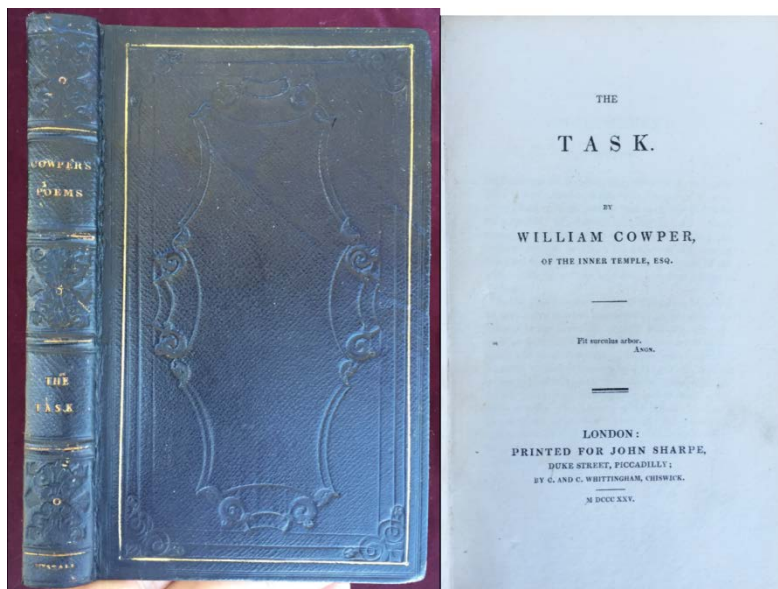


With a fine fore-edge painting of Berkhamstead [sic], painted ca. 1920-30s by the “Dover” artist likely working for Marks & Company, London. William Cowper was born in Berkhamsted, Hertfordshire, England.

“Variety’s the very spice of life,  
That gives it all its flavour.”

- "The Timepiece", *The Task* II, 1785, lines 606–7.

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



[#7]



*Painted by Don Noble* [#8]

[8] [**Devotional Poetry**] *Sacred Poetry. Nineteenth edition.* Edinburgh: William Oliphant and Co., [no date, but after 1834; ca.1855-60]. 12.7 cm. 380 pp. Engraved frontispiece. Original full brown blind-stamped morocco, raised bands, gilt title, all edges gilt. Near fine.



Provenance: Inscribed: Emily Ward from her affectionate school-fellow Catherine Gray[?], April 30, 1863.

\$ 450

With a fore-edge painting of Norwich Cathedral, painted by Don Noble, ca. 1978/86 (not signed).

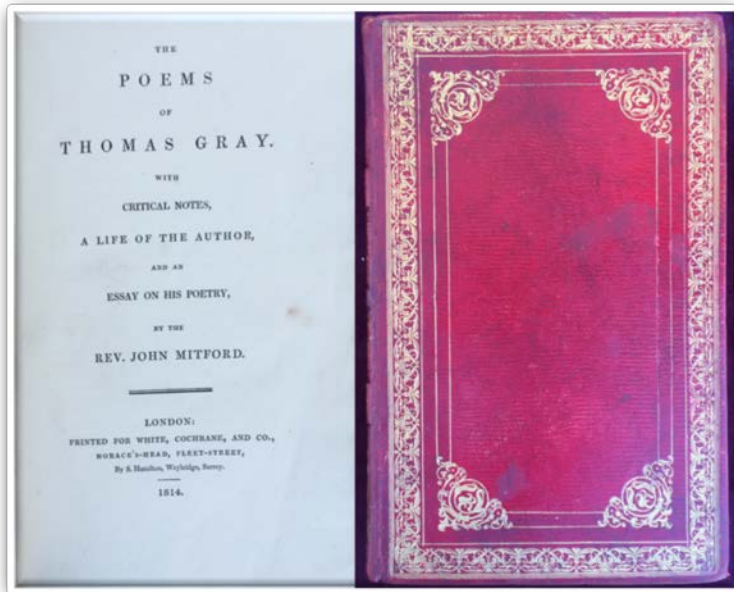
☀ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 214-6.



Painted before 1940 [#9]



[9] **GRAY, Thomas.** *The Poems of Thomas Gray. With critical notes, a life of the author, and an essay on his poetry, by the Rev. John Mitford.* London: Printed for White, Cochrane, and Co., 1814. 8vo. viii, clxxxiv, 271 pp. Original full crimson straight-grained morocco, elaborately tooled with gold ornamental



borders, gilt spine, all edges gilt, plain gray-brown endleaves. Very good.

Provenance: Signatures of W. – Vanderstyen and Francis Pigott, Eton.

\$ 650

With a marvelous detailed fore-edge painting of “Stoke Poges Church,” by the “American City View Painter”. This artist is known to have been flourishing ca. 1940.

Note: This book was sold at Sotheby, London, December 16-17, 1940 [“with a fore-edge

painting of Stoke Poges Church”] – purchased by Charles J. Sawyer Ltd., listed in their catalogue 162 issued in 1941. Weber Rare Books owned the book around 1988 and sold at the time to Dr. Morgan Patterson.

☼ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 41-3.



Lancaster Castle.

[#10]

[10] [**Great Britain – Military**] *A List of the Officers of the Militia of the United Kingdom; and of the Yeomanry Cavalry of Great Britain*. War-Office, 31<sup>st</sup> July, 1817. Small 8vo. [viii], 202 pp. Original full red morocco, gilt-laced boarder, all edges gilt, felt-lined brown cloth slip-case with two red leather gilt-stamped labels on the back; rubbed, minor repairs. Light pencil notes to rear endleaf. Very good.

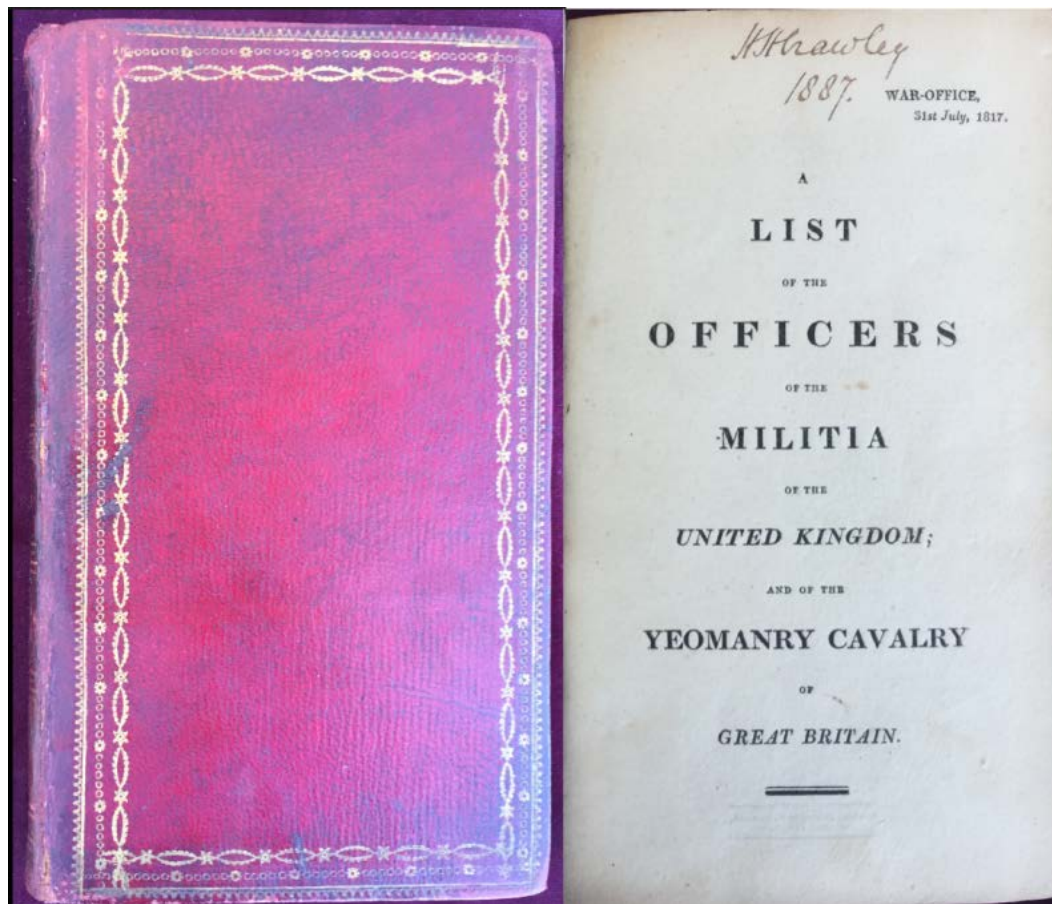
Provenance: Ownership signature of H.H. Crawley, Jan. 8, 1887.

\$ 850

With Fore-edge Painting of Lancaster Castle, by the “Dover” artist, presumed to be the same artist working for Mark & Company, London, during the 1920-30s.

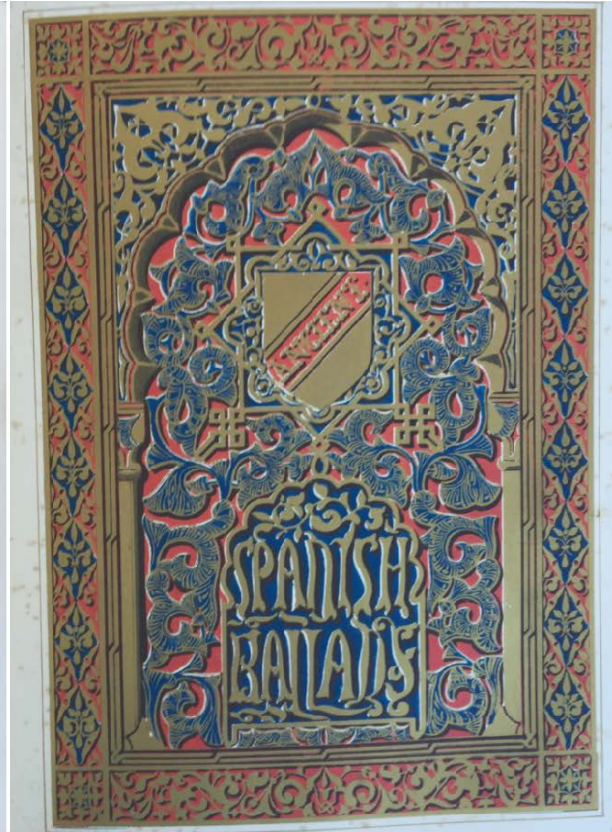
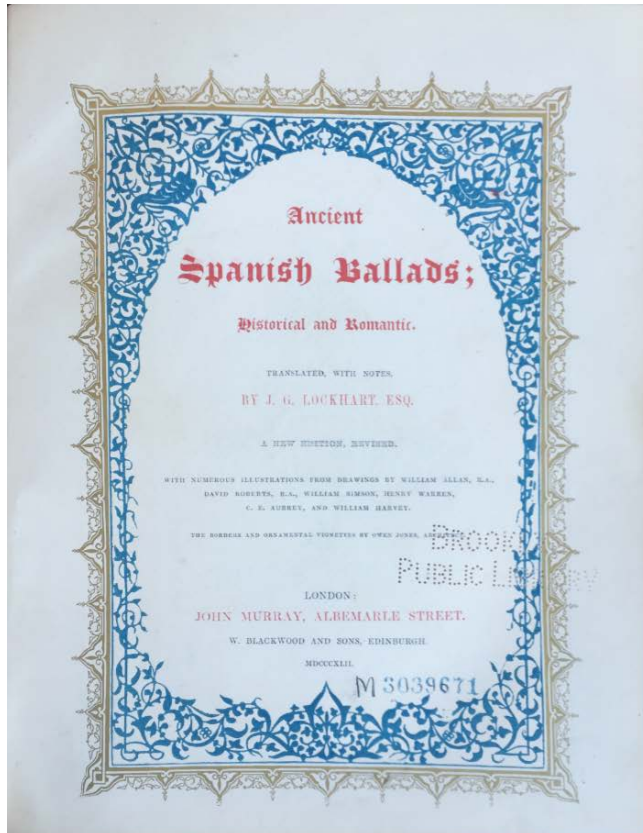
This piece was owned previously by Mr. A. La Vielle Lawbaugh [probably: Albert La Vielle “Buddy” Lawbaugh (1915-2011), lived formerly in Missouri and in Oceanside, CA] – sold to Dawson’s of Pall Mall [bookseller] – later purchased by Zeitlin & Ver Brugge Booksellers September 26, 1985.

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



[#10]





GIBRALTAR

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



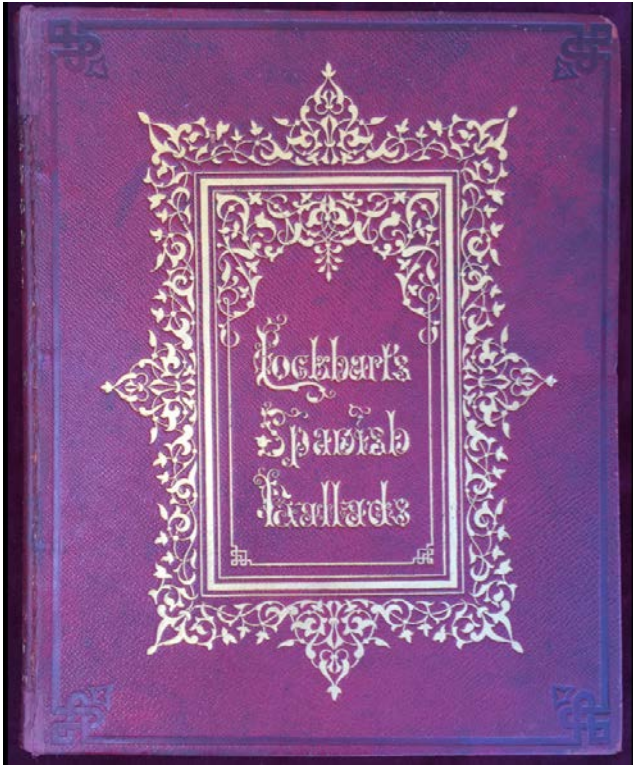
Printed by Vizetelly Brothers and Co. Small folio. [242] pp. Illustrated with numerous engravings by various artists and color decorative borders by Owen Jones. Contemporary red blind and gilt-stamped morocco, all edges gilt, by Remnant and Edmonds [binders, signed on rear fly-leaf]; some neat repairs to upper joint. Bookplate and stamps from the Brooklyn Public Library, their spine call number and perforated title. Very good.

\$ 800

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

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

[#11]



[12] **LONGFELLOW, Henry Wadsworth.** *The Poetical Works of Longfellow.* London, Edinburgh, Glasgow: Henry Frowde, 1906. Large 16mo. viii, 878 pp. Frontispiece portrait of the author. Original deep blue gilt-stamped decorative

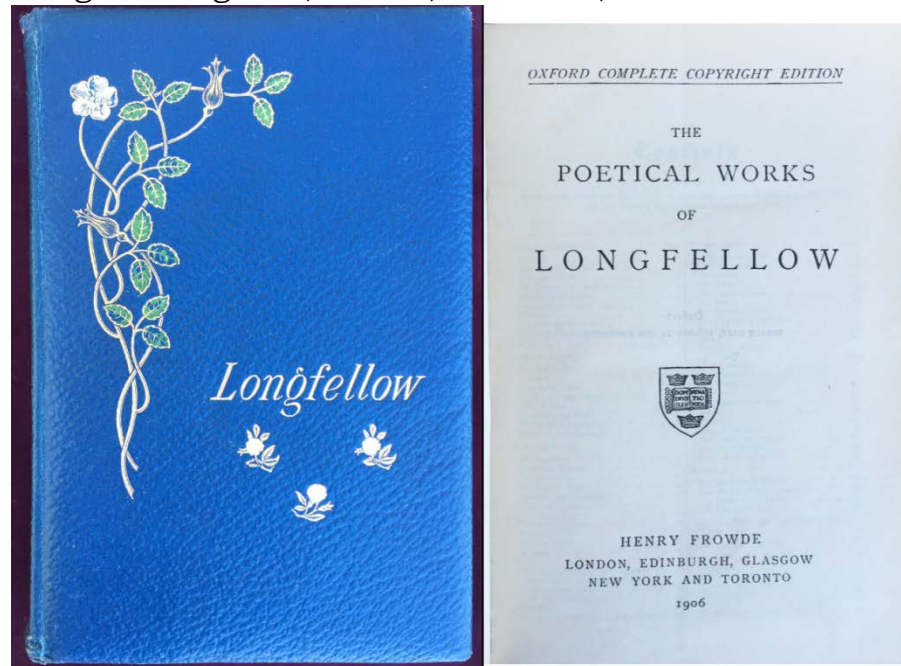


cloth with a motif of green-painted leaves and white-painted flowers, all edges gilt; inner joint neatly reinforced, corners bumped. Near fine.

Provenance: "To Lily with love from Dave & May, Xmas, 1909."

\$ 650

With a very unusual fore-edge painting with five ovals showing scenes from Longfellow's works: *The Saga of King Olaf*, *Venice*, *Hiawatha*, *St. John's Cambridge*, and the *Wreck of the Hesperus*. The artist painted these five vignettes handsomely and embellished them further with adding the binding vine/leaf/flower motif to the fore-edge incorporating the eight floral groupings between or to the side of the five vignettes. Late 20<sup>th</sup> century painting by an unknown artist.



[13] **MONTGOMERY, James.** *The Wanderer of Switzerland and other poems.* *The eighth edition.* London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1819.

12mo. [iv], 167, [1] pp. Original full green straight-grained morocco, gilt-tooled borders, five raised bands, elaborately gilt spine, all edges gilt, rouge endleaves. Some foxing, but near fine.

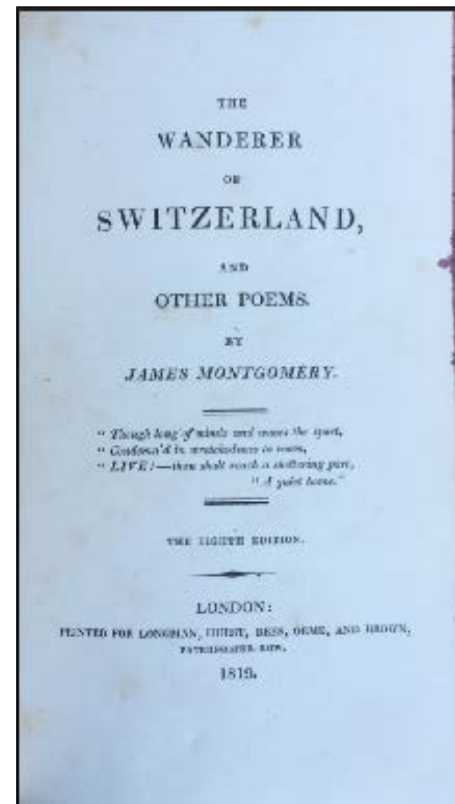
Provenance: Inscribed: Mary Harvey from her sincere & attached friend, Margt. Shaw Stewart (d.1880?). Added signature of B.A. Harvey, 1889.

\$ 450

With a beautifully painted scene of Lake Geneva, and Château de Chillon, after an aquatint by Anton Winterlin, with the initials of the artist, Martin Frost, in the far right corner of the scene. Painted ca. 1985/86.

☼ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3.

[#13]



Three-way fore-edge painting [#14]

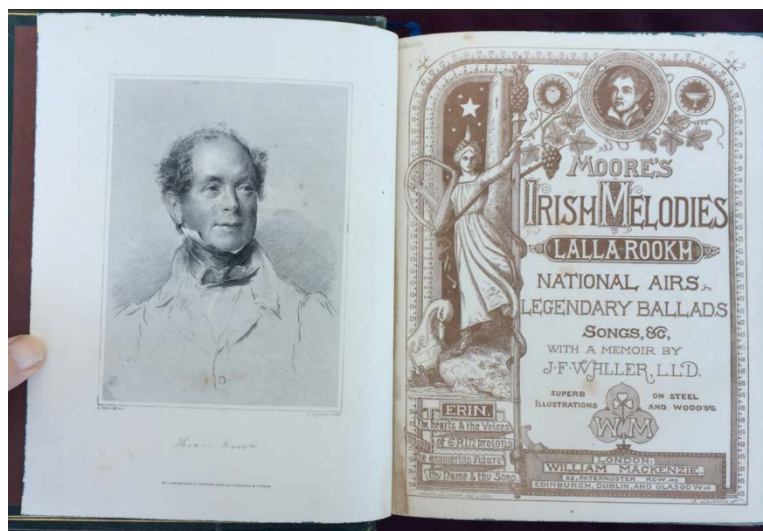




*With Triptych Celebrating All Things Irish! Signed by the Artist*

[14] **MOORE, Thomas.** *Moore's Irish Melodies; Lalla Rookh, National Airs, Legendary Ballads, Songs, &c., with a memoir by J.F. Waller, LLD.* Superb illustrations on steel and wood. London: William Mackenzie, [no date, ca. 1865]. Thick 4to. xxiv, 552 pp. Profusely illustrated. Original full dark green gilt-stamped morocco, all edges gilt. Modern green cloth slip-case. Fine.

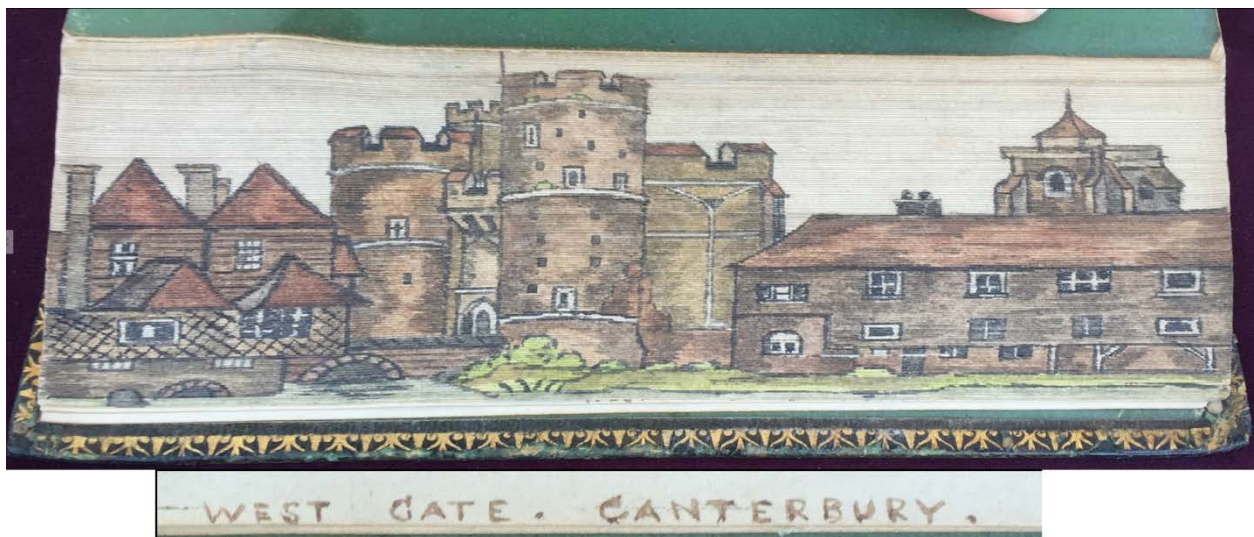
\$ 1,250



With a splendid triptych fore-edge painting ["all-edge"], signed by Martin Frost, with the fore-edge being an elaborate dock scene of Irish immigrants debarking at New York harbor in 1847, with the Chinese junk "Keying" moored near the Battery. The top edge sports a vertical scene of St. Patrick's Cathedral, New York, and an American shield eagle.

The bottom edge, an Irish “diddy” studying an emigration poster at Dublin harbor with a shamrock and harp emblem over. Painted in 1986.

☼ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3.



[15] **SOUTHEY, Robert** (1774-1843). *Roderick, the last of the Goths*. Fifth edition. London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1818. 2 volumes. 12mo. ix, [3], 297; [iv], 292, [1] pp. Engraved half-title, 6 engraved plates. Original full dark green gilt-stamped straight-grained morocco, all edges gilt; rebacked preserving original spine, rubbed. Very good.





[reduced]

Provenance: Inscribed twice:  
 “Anne Rickman from Bertha Southey, May 1<sup>st</sup>, 1824.”  
 Robert Southey, married Edith Fricker, and amazingly had between 11 and 15 children (genealogy is unclear), including Bertha (1810-post 1839), who married her cousin Herbert Hill. Robert had corresponded with John Rickman (1771-1840), who was the father of Anne Rickman (b.1808).

\$ 575

This two-volume set is embellished with a set of fore-edge paintings, each inscribed by the artist with the title of the paintings, “Elstow Church, Buckingham” – known as Elstow Abbey (built in c.1075 AD). The second volume sports a view of “West Gate, Canterbury.” The artist wrote the titles for both scenes on the (fore-edge) recto of the second-to-last leaf in each volume, in ink with capital letters. Painted in the 20<sup>th</sup> century.

“*Roderick the Last of the Goths* is an 1814 epic poem composed by Robert Southey. The origins of the poem lie in Southey's wanting to write a poem describing Spain and the story of Rodrigo. Originally entitled "Pelayo, the Restorer of Spain," the poem was later retitled to reflect the change of emphasis within the story. It was completed after Southey witnessed Napoleon's actions in Europe, and Southey included his reactions against invading armies into the poem. The poem was successful, and multiple editions followed immediately after the first edition.”

“The story describes fighting over the inheritance of the Spanish throne and how Roderick manages to take over. After Roderick rapes Florinda, daughter of his important ally Count Julian, Julian and others change their allegiance and aid the invading Moorish army. During a battle against the Moors, Roderick is wounded and escapes to start a new life. Eventually, Roderick travels across Spain before determining that he must return to rescue Pelayo, an heir to the Spanish throne who was held prisoner by the Moors. After freeing Pelayo, he meets Florinda who reveals that her rape was not Roderick's fault. The group allies itself with Count Pedro, and they build an army to wage war against the Moors. While fighting, Count Julian is assassinated by his own allies, and the Moorish army is broken and defeated. The poem ends with Roderick returning to the wilderness.” – Wikip.



*Martin Frost Painting after Rossetti*

[16] **TENNYSON, Alfred.** *The Holy Grail and other poems.*  
London: Strahan, 1870.

Small 8vo. [vi], 222, [2] pp. Contemporary full lime green calf, double gilt-ruled borders, spine elegantly decorated in gilt with maroon title label, marbled endleaves. Near fine.

\$ 450

With a lovely vertical scene painted after Dante Gabriel Rossetti's painting of "The Damsel of the Holy Grail," in his pre-Raphaelite style, reinterpreted by Martin Frost, labelled "Le Langrail" in the painting, with his initials. The view shows the dove above what is said to be Mary Magdelene's head, the long reddish flowing locks of hair, her hand raised and finger pointing delicately up and holding the golden chalice in her other hand.

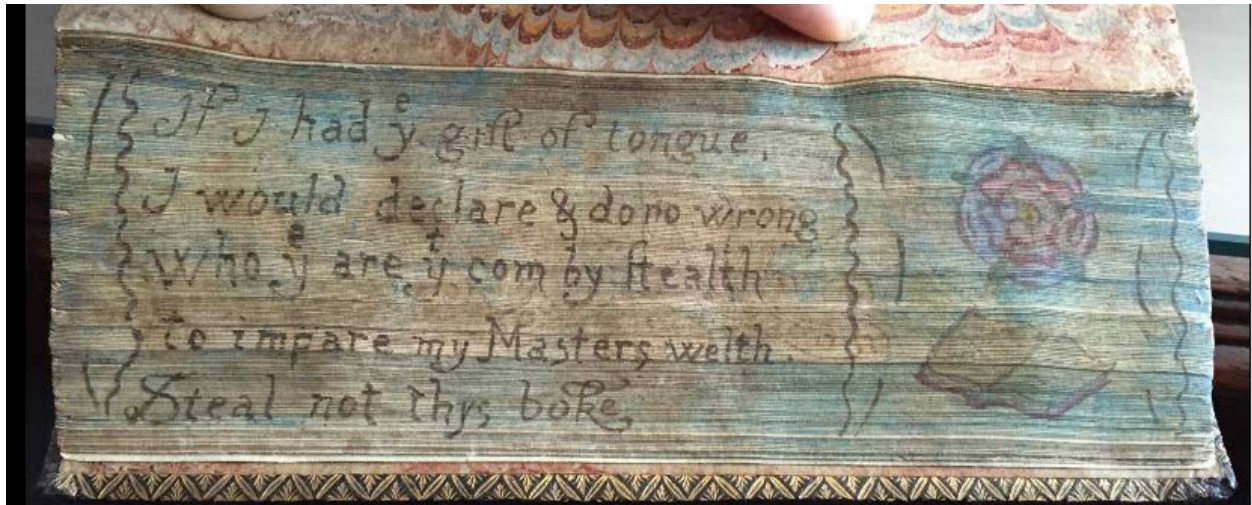
☼ See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 151-3.

[#16]



[#17]





Double Fore-edge Painting [#17]

*"Steal Not Thys Boke!"*

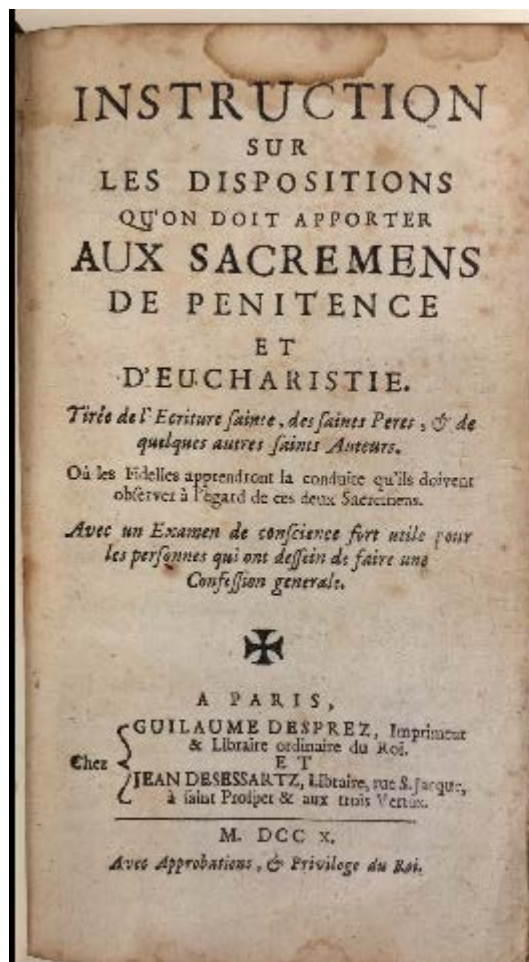
*Bishop Henry Compton's copy with his Coat-of-Arms*

[17] **Treuvé, Simon Michel, Abbé** (1651-1730). *Instruction sur les Dispositions qu'on doit apporter aux Sacremens de pénitence et d'Eucharistie: tirée de l'Ecriture Sainte, des Saints Peres, & de quelques autres saints auteurs: Où les Fidelles apprendront la conduite qu'ils doivent observer de ces deux Sacremens: Avec un examen de conscience fort utile pour les personnes qui ont dessein de faire une confession generale.* Paris: Chez Guillaume Desprez et Jean Desessartz, 1710.

12mo. [2], [12], 426, [4] pp. Small waterstain to upper margins from title and variously affecting the entire book (larger toward the rear). Eighteenth century black goatskin with exceptionally elaborate massed gilt tooled borders on covers and spine with six compartments with leaves and thistle device, marbled endleaves. Binding is fine; internally very good.

Provenance: Henry Compton, his early signature. Bishop Compton (1632-1713) of London, younger son of Spencer, 2<sup>nd</sup> Earl of Northampton, was one of the most eminent men of his day. William and Mary were crowned April 11, 1689, by Compton, who was Bishop of London. Compton educated Charles II's two nieces, the Princesses Mary and Anne, while he later waited on the Prince of Orange at the Head of the Clergy.

\$ 2,000



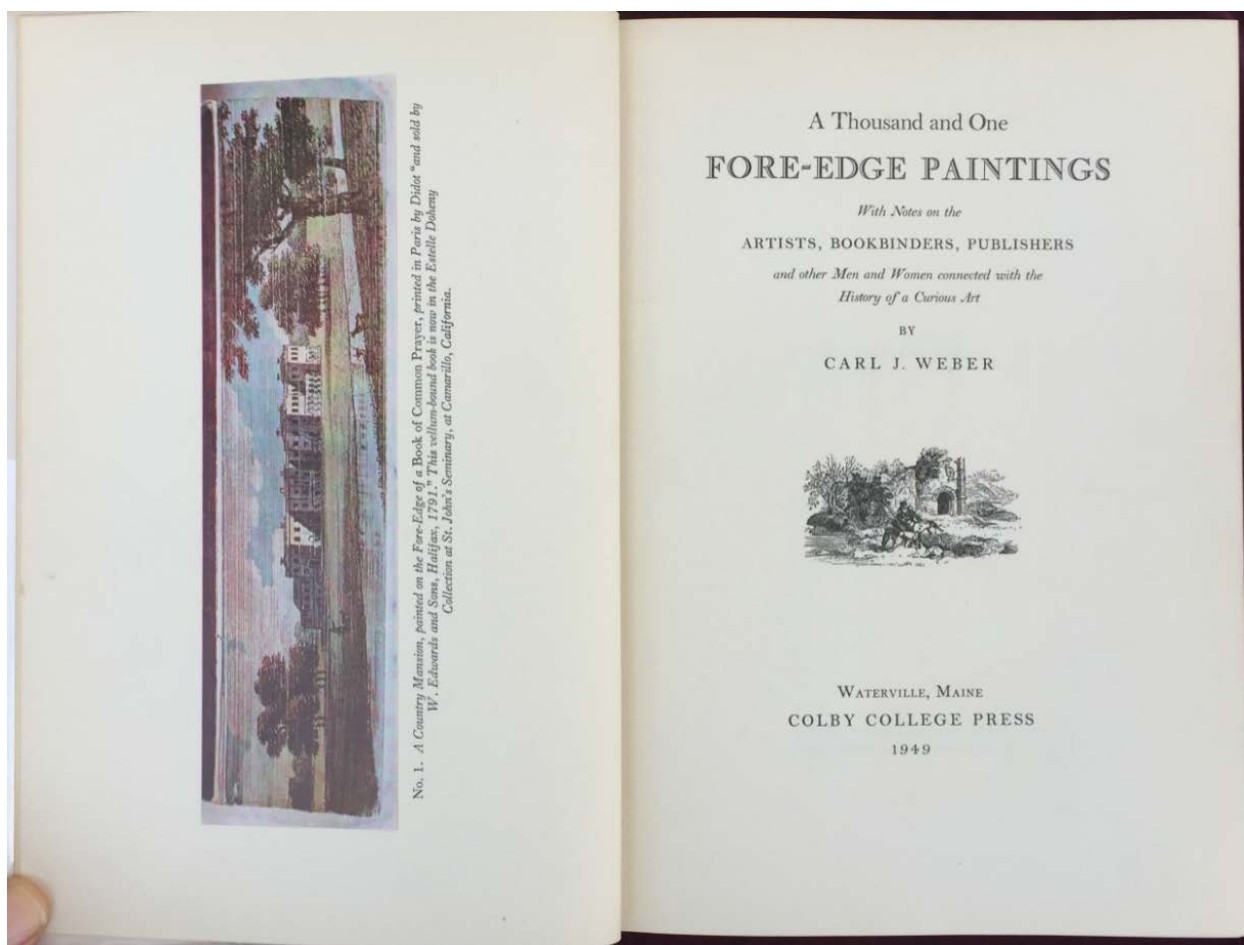
BISHOP HENRY COMPTON's copy, with a later and remarkable double fore-edge painting warning anyone NOT TO STEAL THIS BOOK. The fore-edge painting on one side shows Compton's heraldic coat of arms, with motto "NISI DOMINUS", set within a blue background and embellished with green floriated borders on either side, the arms with golden mitre, a face, and ornamental spray, centered with a red and blue chevron, each decorated differently [the viewer's right side being green or blue and a lion passant gardant between three closed helmets (sinister), representing Compton's personal arms, a martlet for difference (in center), the viewer's left side in red with two crossed swords (dexter) represent the Diocese of London. Inscribed on the reverse, his "ex-libris": "If I had ye gift of tongue I would declare & do no wrong, who ye are y/t com by stealth to impare my Masters we[a]lth, Steal not thys boke." This side showing an open book with the Tudor rose above. The Old English phrasing does not suggest the period when the painting must have been made as this double is from the twentieth century. Very beautiful and unusual painting with the text as given.



The author, Simon-Michel Treuvé, was born in Noyers 1651 and died in Paris 1730, was a theologian Catholic French, doctor of theology. He wrote this work at the Abbey of Haute-Fontaine and published it when just 23 years of age.

“Henry Compton was the sixth and youngest, but after 1661 the fourth surviving son of Spencer Compton, 2nd Earl of Northampton and Mary, daughter of Sir Francis Beaumont of Coleorton in Leicestershire. The fourth son, Spencer, had died in 1659, and the second son, Charles, in November 1661. Henry Compton was educated at Uppingham Grammar School and Queen’s College Oxford, where he was admitted as a nobleman 12 December 1654. He spent much of the Commonwealth period abroad, and after the Restoration was commissioned as a Cornet in the Royal Troop of Horse Guards 16 February 1661. In November of the same year he was made a lieutenant and dispatched to Tangiers. In 1663 he left the Army and travelled on the Continent. In 1666 he returned to England and entered Christ Church Oxford as a Canon Commoner, incorporated M.A. 7 July 1666, and was ordained. The next year the King made him Master of St. Cross Hospital, Winchester. On 29 April 1669 he was made a Canon of Christ Church, received his B.D. in May, and D.D. in June. He became Bishop of Oxford in November 1674, Dean of the Chapel Royal in July 1675, and Bishop of London in December 1675. A shrewd anti-Catholic, he was suspended by James II in September 1686, but continued to guide his clergy behind the scenes. In 1688 he signed the invitation to William and Mary. He died in Fulham 7 July 1713. Both Duff and Clements believed this was the stamp of Sir Spencer Compton, the fourth son, but some of the books that have come to light since their time were published after his death.” – University of Toronto. A specimen of an armorial binding with Compton’s heraldic charges, is shown on-line:

[[https://armorial.library.utoronto.ca/stamps/COM003\\_s1](https://armorial.library.utoronto.ca/stamps/COM003_s1)]



[18] **WEBER, Carl J.** *A Thousand and One Fore-Edge Paintings. With Notes on the Artists, Bookbinders, Publishers, and Other Men and Women Connected with the History of a Curious Art.* Waterville, Maine: Colby College Press, 1949. Series: Colby College Monograph No. 16. Large 8vo. xvi, 194 pp. 24 illustrations, index. Original blue-green buckram, dust-jacket; jacket edges a bit worn. Accompanied with a modern slip-case. Very good.

\$ 200

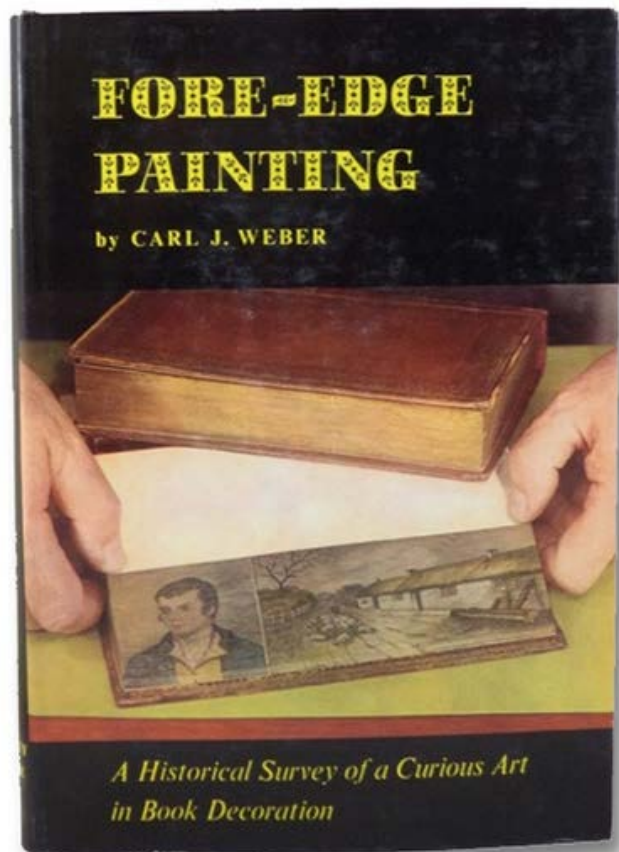
LIMITED EDITION of 1,000 copies printed by the Anthoensen Press. The first published history of fore-edge painting, this text was written by an English professor (my grandfather) who brought his love of English literature to offer some added interest to this unique field of book decoration. The edition contains within the important inventory of 1,001 specimens of fore-edge painting arranged roughly in chronological order. The sources of those specimens were taken from public and private collections, most notably the Doheny collection.

[19] **WEBER, Carl J.** *Fore-Edge Painting; a historical survey of a curious art in book decoration.* New York: Harvey House, 1966. Second edition. Large 8vo. xiii, 223 pp. Color tipped-in plates, illus., index. Cloth, dust-jacket. Fine.

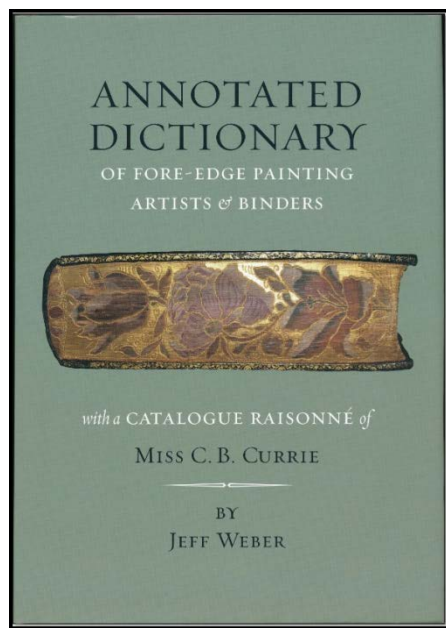
\$ 75



Essentially a revised edition over the 1949 printing, this time with a focus on the personal fore-edge painting collection of the publisher, Zola E. Harvey, whose books were used to illustrate much of the text. The edition lacked the 1001 specimens listed in the first edition, and it was issued at the end of the year when Professor Weber passed away. Harvey's collection was eventually sold at auction by Swann Galleries [March 19, 1981]. That sale contained about 96 fore-edge paintings (not all were Harvey's – his were marked with ownership initials in the sale catalogue).



[#19]



[20] **WEBER, 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: Weber Rare Books 2010.

10 x 7 inches. approx. 432 pages. Illustrated throughout, indexes. Cloth, dust-jacket. New.

\$ 400

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.

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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.

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