

JEFF WEBER RARE BOOKS

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MEMBER: ABAA ILAB



Recent Acquisitions in Fore-edge Paintings from a Private Collection



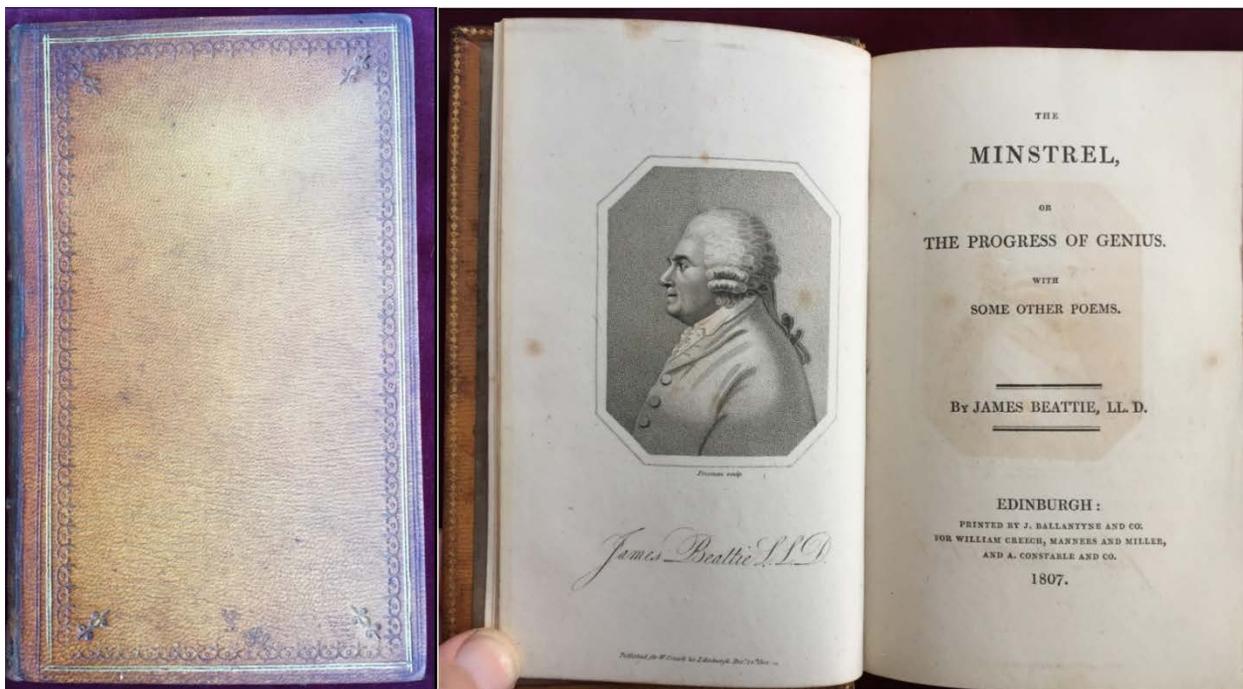
[Beattie]

The Estelle Doheny Library brought as many as 694 fore-edge paintings to the market.* It was considered by size and importance the most important fore-edge painting collection ever assembled. Some collections are larger and many are no where near the scope of the Doheny collection. Now a collection comes that I am offering bit by bit that promises to be a significant new offering of fore-edge paintings. In all there will be some 350 (roughly) fore-edge paintings. Many varieties of painted formats are found here: doubles, two-way, vertical, erotic, panoramic, etc. What one will find unusual here is that based on my knowledge of fore-edge painting history I will be applying that knowledge to detail as much as can be determined to tell the true origin of these books. Some of the most accomplished artists are to be found in this grouping. Some are prolific, some more skilled as artists, some have shown cleverness in that they choose to paint on the edges, others not so much. Because I feel it is important to feature pictures of the paintings, bindings and on occasion the artist's handwriting, one will see here that all the paintings and binding are shown. Thus, in short, one has as much information as is known about each of

these books, as possible. For those placing orders or expressing interest in this group, they will be notified further of future books make available from this group. The collection was formed over a period of 20-30 years and came from various booksellers. I hope you will take advantage of the fact further that the prices for these books are reasonable. Your orders will be promptly processed. For those interested in times or delayed payments, please inquire.

A "spine index" to the books is available on request.

* See: Weber, *Annotated Dictionary of Fore-edge Painters & Binders*, 2010, pp. 92-4.

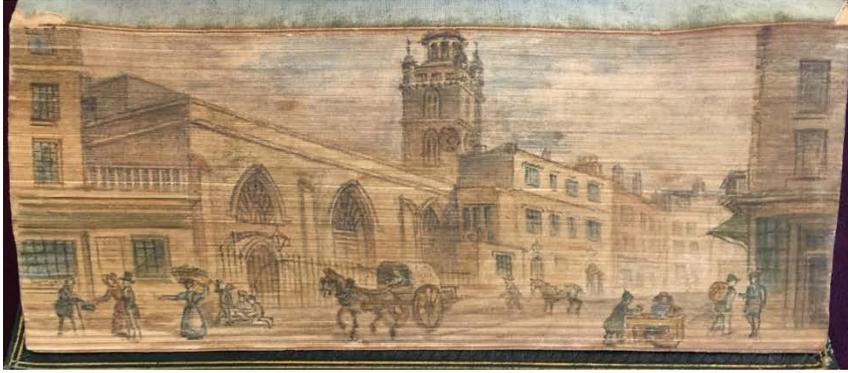


Beautifully Painted Scene of a British Seascape

1. **BEATTIE, James.** *The Minstrel, or the Progress of Genius. With some other poems.* Edinburgh: Printed by J. Ballantyne, 1807. ¶ 12mo. xi, [1], 153, [1] pp. Original straight grain blind and gilt-stamped morocco, raised bands, all edges gilt; rubbed. Armorial bookplate of Hartshorne. Very good.

\$ 750

With a fore-edge painting of a fine British seascape with lighthouse and promontory. Appears to be painted ca.1920s.

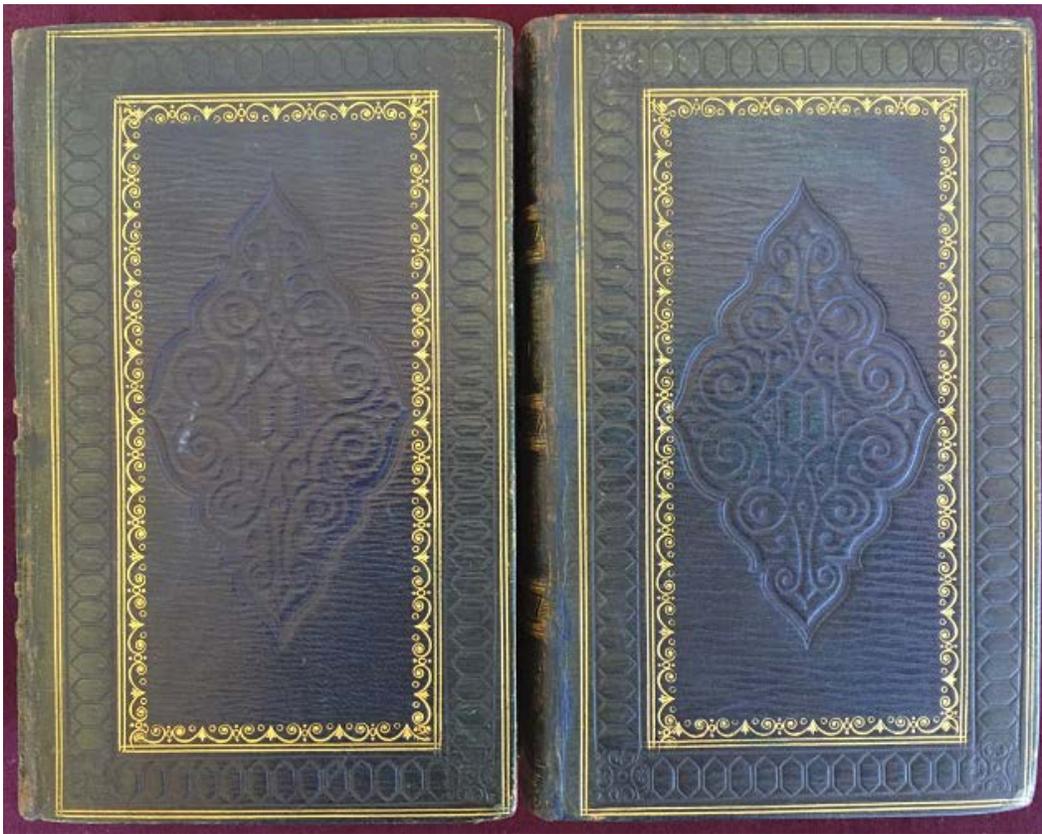


129
St Charles
Brypplegate

[Holy Bible 1811]



Switlers
Cannon Street
130



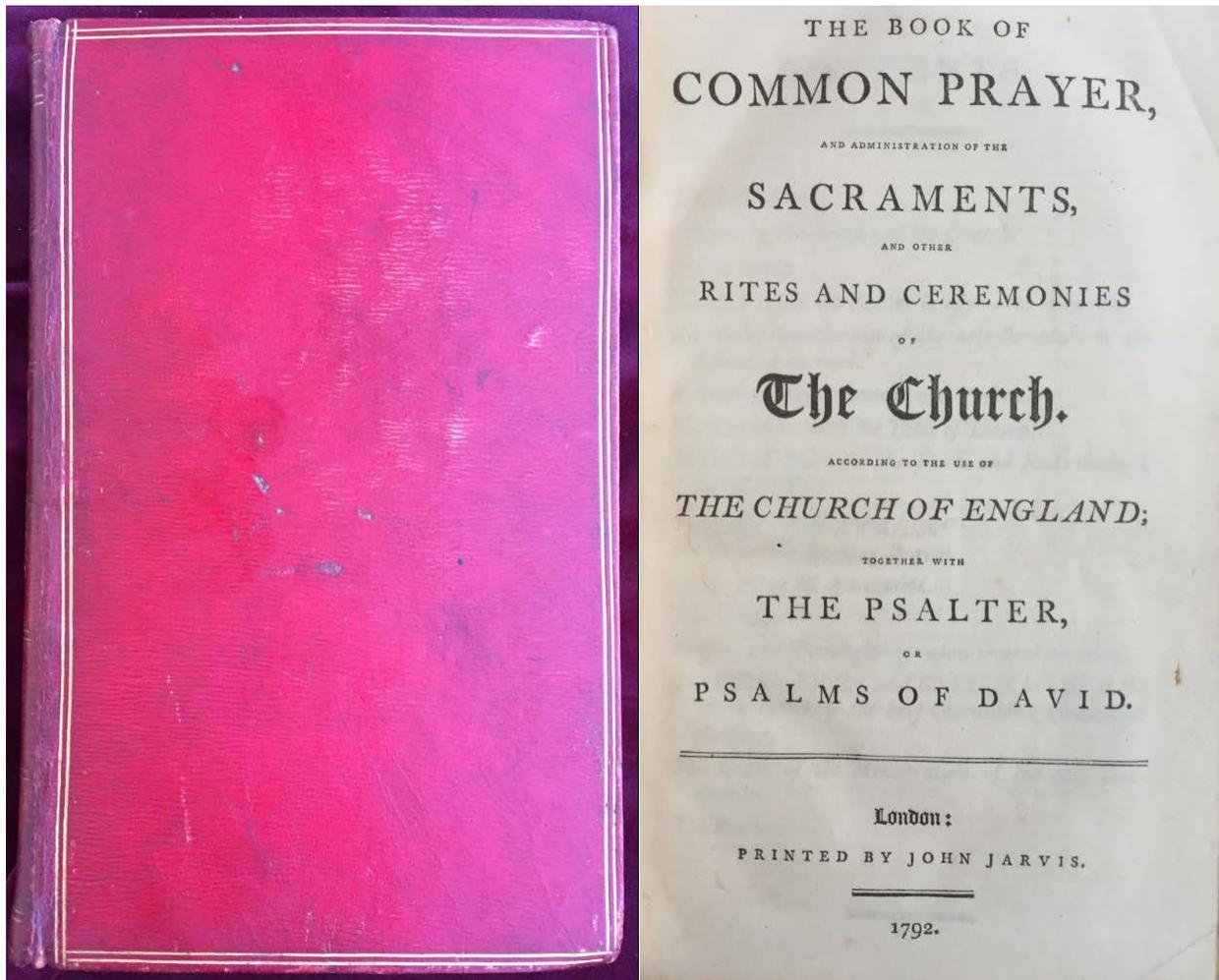
[Bible]

2. **[BIBLE 1811]** *The Holy Bible, Containing the Old and New Testaments: Translated out of the original tongues; And with the former translations diligently compared and revised, By His Majesty's special Command.* Edinburgh: Sir D. Hunter Blair, and J. Bruce, 1811. Two volumes. Thick 12mo. Original steel-blue straight grain morocco, tooled in blind and gilt extra, all edges gilt. Handsome binding. Very good.

\$ 950

With two fore-edge paintings: 1) St. Giles' Cripplegate, after Thomas Hosmer Shepherd's painting of 1830, and engraved by Josiah Henshall (1801?-1869); 2) Church of St. Swithin's, Cannon Street [London], after Thomas Hosmer Shepherd's painting, engraved by J. Tingle. St. Giles' Cripplegate is one of the few remaining medieval churches that survived the bombings of London during WWII. The fore-edge paintings here are 20th century work.

Sold: Butterfield & Butterfield [in 2002 became Bonhams], lot 2127.



[Book of Common Prayer, 1792 – Painted by Martin Frost]



3. **[Book of Common Prayer; Church of England]** *The Book of Common Prayer, and Administration of the Sacraments, Rites and Ceremonies of the Church. According to the use of the Church of England; together with the Psalter, or Psalms of David.* London: Printed by John Jarvis, 1792. ¶ 8vo. Original straight grained red morocco, double gilt rules, gilt spine devises, all edges gilt; joint starting, rubbed. Three handwritten prayers found on front free endleaves. Very good.

\$ 695

With a fore-edge painting applied to the fanned edge of "Oxford from the Water Meadows." Painted by Martin Frost with his monogram signature in the painting on the upper right corner. Purchased from Sotheran's. Painted in the 1990s.



Valletta, Malta Scene Painted [Probably] by Syd Dearden

4. **BOWLES, Caroline.** *The Birth-Day; a poem, in three parts: to which are added, occasional verses.* Edinburgh: William Blackwood and sons; London: Thomas Cadell, 1836. 12mo. [vi], ii, 288 pp. Original full dark

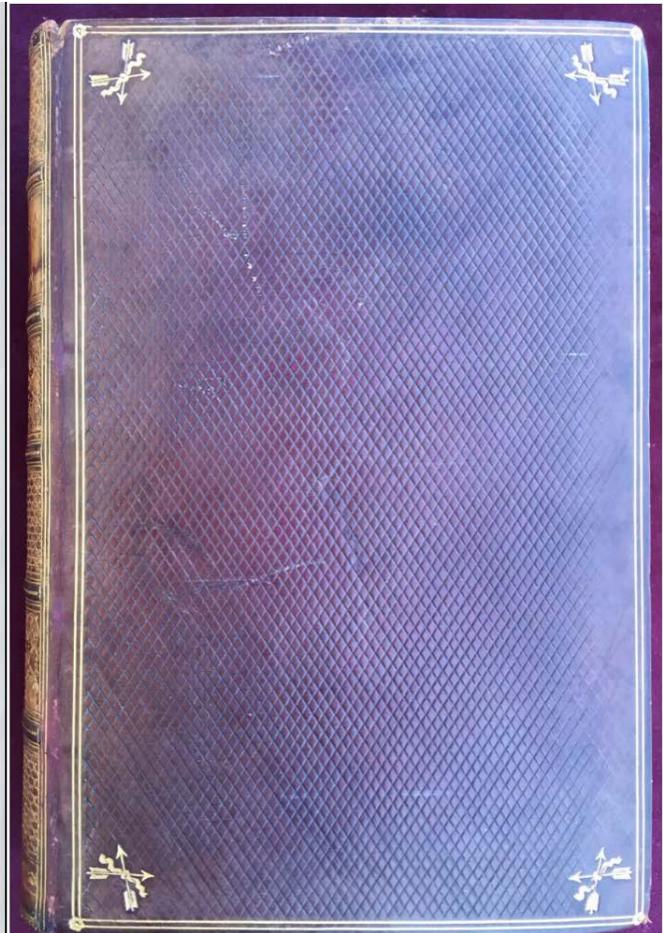
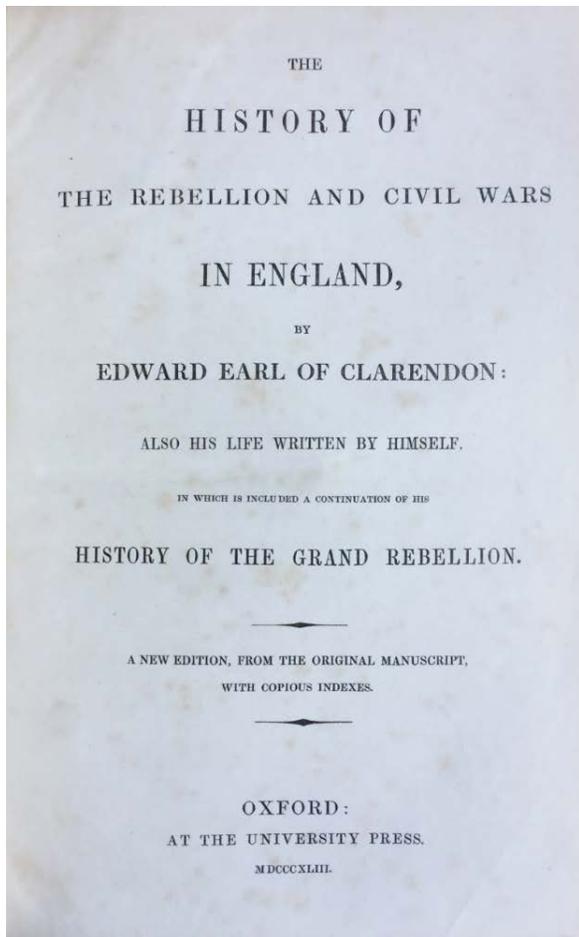
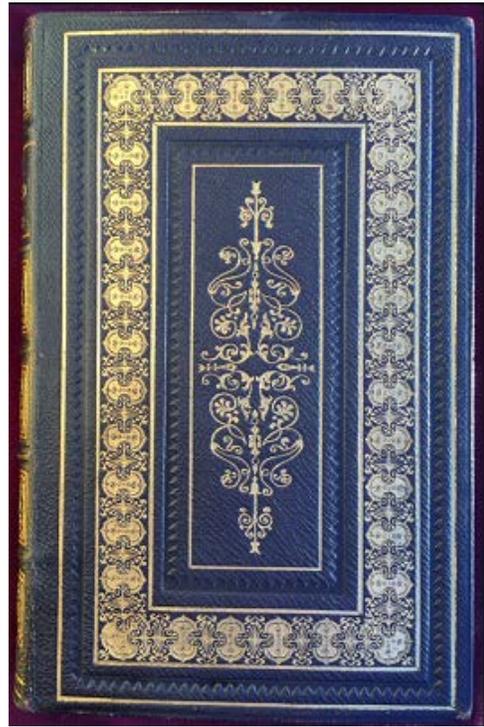
purple blind and gilt-stamped morocco, all edges gilt. Initials of former owner; bookplate of Henry Sutherland. Near fine.

\$ 500

With a fore-edge painting of “Marina of Veletta [sic], Malta,” [Valletta] attributed to Syd Dearden, ca. 1960s. The artist’s known handwriting is evident with the penciled label of the fore-edge titles.

☼ See: Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 227-8.

[Bowles]



[Edward Earl of Clarendon]



*Marvelous Two-way Fore-edge Painting Showing Early Tennis
Painted by the Modern Master, Martin Frost*

5. **CLARENDON, Edward Earl of.** *The History of the Rebellion and Civil Wars in England, ... Also his life written by himself, in which is included a continuation of his History of the Grand Rebellion. A new edition, from the original manuscript, with copious indexes.* Oxford: University Press, 1843. Thick sm. 4to. [iv], 1364 pp. Original full brown diced calf, gilt rules and corner pieces, gilt extra spine, all edges gilt; head spine worn, some fading to spine, corners showing, occasional foxing. Bookplate of Henricus Montagu Butler, [1900]. Very good.

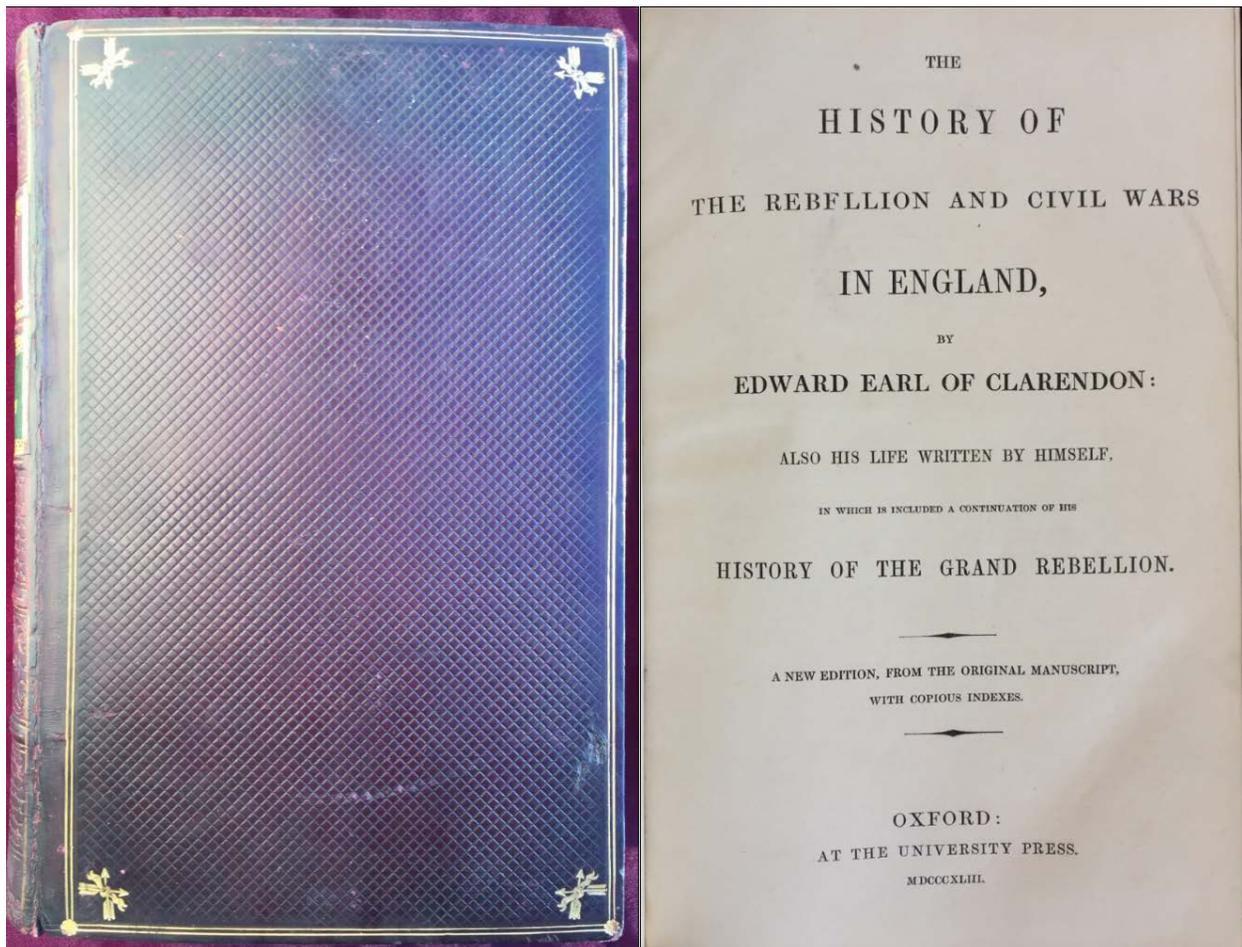
\$ 1,250

With a split-double fore-edge painting perfect for the tennis enthusiast: showing fanned one way a scene of the origins of the king's game, shown here with hand-held rackets. Fanned the other way, the painting shows an early scene of lawn tennis. The scenes are painted by the modern master of fore-edge

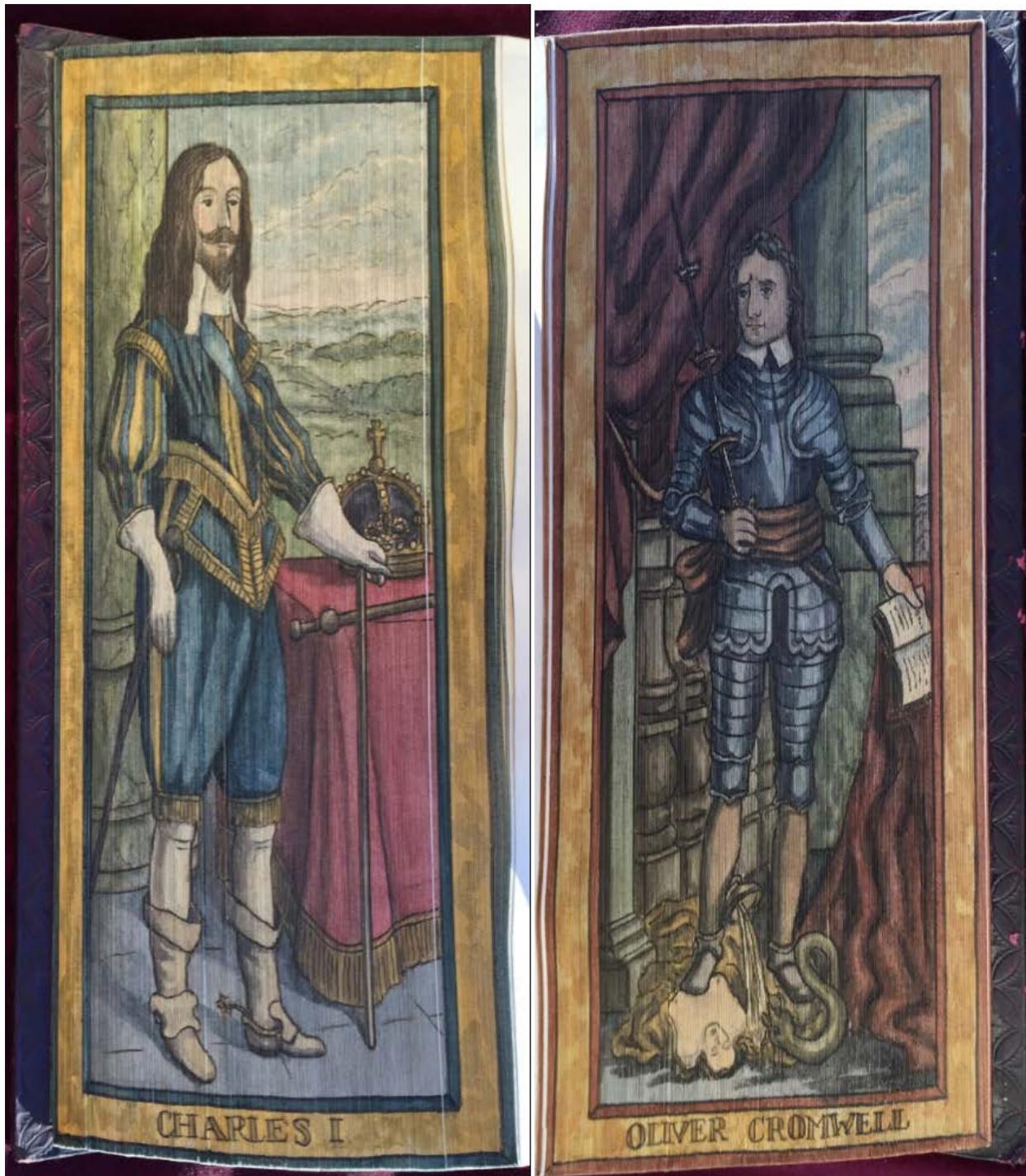
painting, Martin Frost, with his initialed monogram on the lower left corner of one scene. Painted ca. 1980s-90s.

PROVENANCE: "Henry Montagu Butler (called Montagu; 1833 – 1918) was an English academic. ... Shane Leslie described him as "the Master of Trinity, a bland Olympian in a black skull-cap with a white Jovine beard and an untiring flow of the lengthy anecdotes that are told in Heaven after the nectar has gone round twice."” – Wikip.

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



[Clarendon #6]



6. **CLARENDON, Edward Earl of.** *The History of the Rebellion and Civil Wars in England, ... Also his life written by himself, in which is included a continuation of his History of the Grand Rebellion. A new edition, from the original manuscript, with copious indexes.* Oxford: University Press, 1843. ¶ Thick sm. 4to. [iv], 1364 pp. Original full brown diced calf, gilt rules and corner pieces, gilt extra spine, all edges gilt, two modern maroon and

green leather gilt-stamped labels added; joints just starting to show a crack at ends. Bookplate of Jac. Edv. C. Welldon, A.M. [1900]. Very good +.

\$ 1,000

With a split-double fore-edge painting, with two scenes: (a) on the left a portrait of Charles I; (b) a portrait of Oliver Cromwell. Painted ca. 1990s.

Two-way Split Double Fore-edge Painting



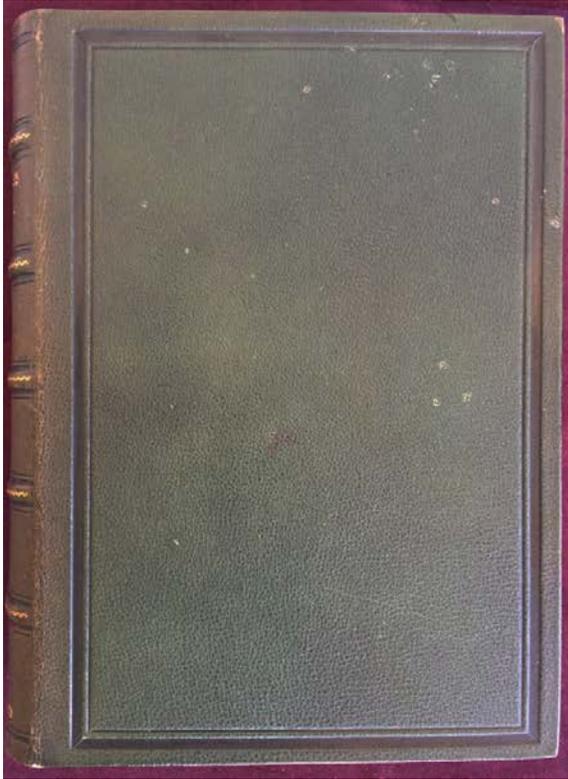
[Cook #7]



[Cook]

*“How cruelly sweet are the echoes that start,
When memory plays an old tune on the heart.”*

– Eliza Cook.



7. **COOK, Eliza.** *The Poetical Works. A complete edition, with portrait and steel illustrations.* London: Frederick Warne; New York: Scribner, [ca. 1870s]. ¶ At head of title: The “Chandos Poets.” Small 8vo. xv, [1], 624 pp. With engraved frontispiece portrait of the author and half-title, numerous engr. plates. Early ink inscription “Eliza Perry, Shirley C.E. [Eastcote Close] Schools, From her loving Husband, Mar. 16, 1876. “Sparkbrook ... Spelling Bee” Third Prize 16/3/76.” [Sparkbrook is in south-east Birmingham, England]. Original dark green black and gilt-stamped morocco, heavy spine bands, spine tooled in gold, with title and series-heading on spine, all edges gilt. Fine.

\$ 650

With a modern split-double, or “two-way” fore-edge painting. Fanned to the left is a scene of a coach and four horses; fanned right is another scene in winter of appears to be the same coach & four horses.



Julia Lady Peel's Copy

*Vertical Fore-edge Painting of a
Young Girl & Her Dog & Book*

8. **COWPER, William.** *The Works of William Cowper: his life, letters, and poems. Now first completed by the introduction of Cowper's Private Correspondence. Edited by Rev. T.C. Grimshawe. With illustrations. Second edition.* London: William Tegg, 1850. 8vo. viii, (v)-xx, 736 pp. Engraved frontispiece portrait, half-title, illustrations. Original full calf, triple-gilt ruled covers, raised bands, gilt extra, leather spine label, all edges gilt, by Rivière with their binder's stamp at lower left of front free-endpaper; rubbed. Ownership signature on title of Julia Lady Peel (1795-1859). Very good +. \$ 650

With a charming vertical fore-edge painting of a young girl and her big brown dog, with her hugging the dog and disrupting her reading of a book. Painted ca. 1990s.

PROVENANCE: Julia Lady Peel (1795-1859), né Floyd, "was married in 1820 to the British statesman Sir Robert Peel, who twice served as Prime Minister and was an avid patron of Lawrence. The Frick portrait apparently was inspired by Rubens' painting of Susanna Fourment known as the Chapeau de paille, which Peel

had acquired in 1823. When Lawrence's Lady Peel was first exhibited at the Royal Academy in 1827, a critic claimed it to be among "the highest

achievements of modern art.”
Lawrence’s flamboyant and virtuoso
style has come to epitomize the spirit of
the Regency period.” – Frick. Her
portrait was once painted by Thomas
Lawrence (now hanging in the Frick
Gallery).

[Cowper]



[Cowper #8]



[Cowper - Poems]

POEMS,
 BY
 WILLIAM COWPER,
 Of the Inner Temple, Esq.
 IN TWO VOLUMES.
 VOL. I.

*Sicut aquae tremulum labris ubi lumen abentis
 Sole repercussum, aut radiantis imagine lunae,
 Omnia pervolat late haec, jamque sub auras
 Erigit, nunquam ferax laqueatis tectis.*
 Fig. An. viii.

So water, trembling in a polished vase,
 Reflects the beam that plays upon it's face;
 The sportive light, uncertain where it falls,
 Now strikes the roof, now Bales on the walls.

A NEW EDITION.

LONDON:
 PRINTED FOR J. JOHNSON AND CO. ST. PAUL'S
 CHURCH-YARD.
 1812.



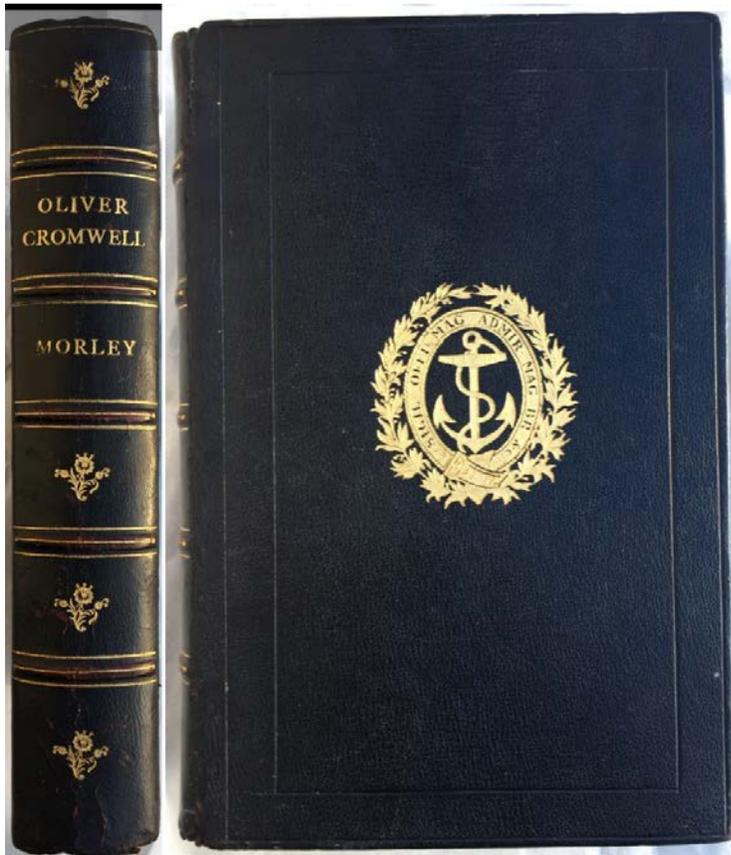
*Choice Scenes from the "Dover" Artist
Formerly Owned by Estelle Doheny & Her Attorney*

9. **COWPER, William.** *Poems, by William Cowper, Of the Inner Temple. A new edition.* London: Printed for J. Johnson and Co., 1812. Two volumes. ¶ 12mo. x, 368; iv, [4], 368 pp. Original navy blue morocco, tooled in blind, gilt inner dentelles, pink endpapers, all edges gilt; corners showing, cracked hinge [vol. I], vol. II rebacked preserving original spine. Very good.

\$ 1,750

With two lovely fore-edge paintings by the "Dover" artist, London, painted ca. 1928-30, for J.W. Robinson & Company, Los Angeles, and sold from Robinson's to Estelle Doheny. Doheny gave this set to her attorney. Both volumes have the JWR book-tag at the read with its original price; the front typed tags for the painting labels have been removed. Both scenes show an English country landscape, a cottage in the background.

☼ See: Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 98-103, 92-4.



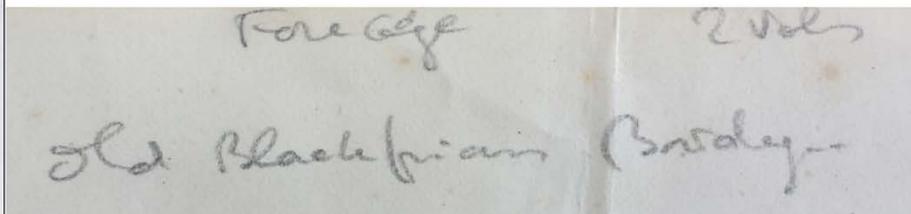
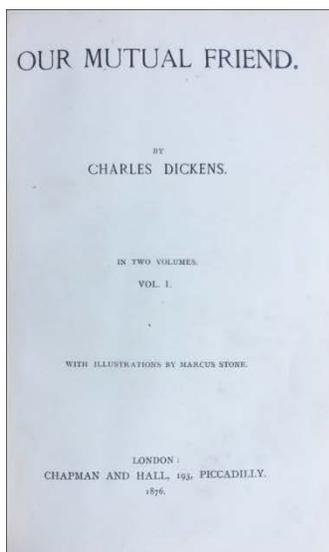
[Cromwell #10]



10. **[Cromwell] John MORLEY.** *Oliver Cromwell.* London: Macmillan, 1901. ¶
 8vo. viii, 510 pp. Frontispiece portrait. Original blind-stamped black morocco, raised bands, gilt spine title and device on upper cover; joints cracked. Prize awarded to Andrew H.M. Haggard, achievement in French, 1911, from the Lords Commissioners of the Admiralty. Good.

\$ 650

With a side-by-side fore-edge painting showing a portrait of Cromwell on the left, and he is featured on the battlefield, astride his horse, with a label "The Battle of Marston Moor." Painted by the same artist who painted on the *Masterpieces of the French Drama*, and the Thomas Hood [see]. Painted ca. 1980s-90s. [All from: Harrington's].



[Dickens #11]



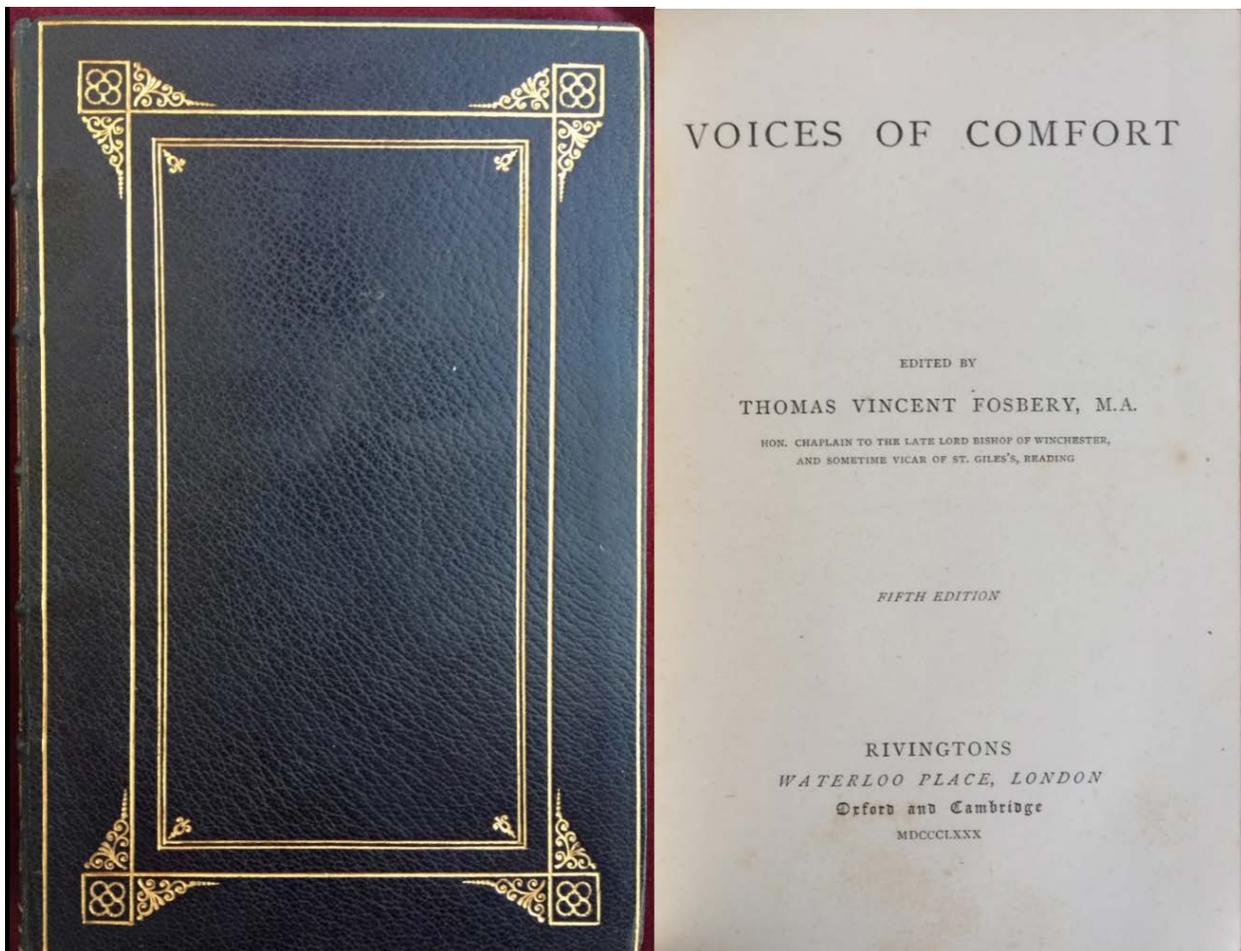
11. **DICKENS, Charles.** *Our Mutual Friend.* In two volumes. With illustrations by Marcus Stone. London: Chapman and Hall, 1876. 2 volumes. 8vo. vi, [2], 513, [1]; vi, [2], 500 pp. Frontispieces, illus. Original half dark green morocco, green pebbled cloth, gilt-stamped spine, all edges gilt. Very good +.

\$ 700

With two fore-edge paintings: Old Blackfriars Bridge and Old Whitehall Palace. Both paintings feature an unusually designed border, somewhat akin to marbling with blue dots in the corners, the titles of the paintings each set within its own cartouche. Attractive scenes, painted ca. 1980s-90s.



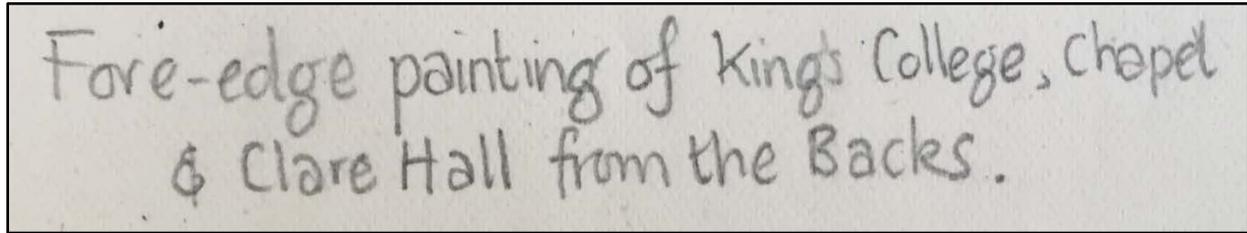
[Fosbery – Painted by Martin Frost]



12. **FOSBERY, Thomas Vincent.** *Voices of Comfort. Edited by ... Fifth Edition.* London: Rivingtons, 1880. ¶ Small 8vo. xxxii, 362 pp. Early full green gilt-stamped morocco, all edges gilt, by Hawes, Cambridge. Fine – superb binding specimen. Fine.

\$ 750

With a fore-edge painting of King's College Chapel, and Chare Hall from the backs. Painted by Martin Frost, with his initialed signature on the painting.



Fore-edge painting of King's College, Chapel
& Clare Hall from the Backs.

Handwriting of Martin Frost

PROVENANCE: Adelaide Lamont [d.1904, Australia], from Mary Hale. Lamont was from Clare Hall. Painted ca. 1980s-90s.

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



Comical Scene on the Stage

13. **[French Drama]** *Masterpieces of the French Drama. Edited with Notes and Introductions by Walter Herries Pollock, Austin Dobson, George Saintsbury, and Andrew Lang.* Oxford: Clarendon Press, [1900]. [Series title]. 6 parts in 1 volume. ¶ Small 8vo. [xii], 136; [iv], 157, [1]; lv, [1], 100; [viii], 80; [viii], 123, [1]; 130, [2] pp. French and English texts [the English parts could be thought of as commentary]. Original decorative tree calf, highly polished, with a gilt emblem on upper cover, "Governors: The Worshipful Company of Brewers", banded spine with gilt stamping, red gilt-stamped spine label, all edges gilt; joints rubbed. Prize binding. Very good.

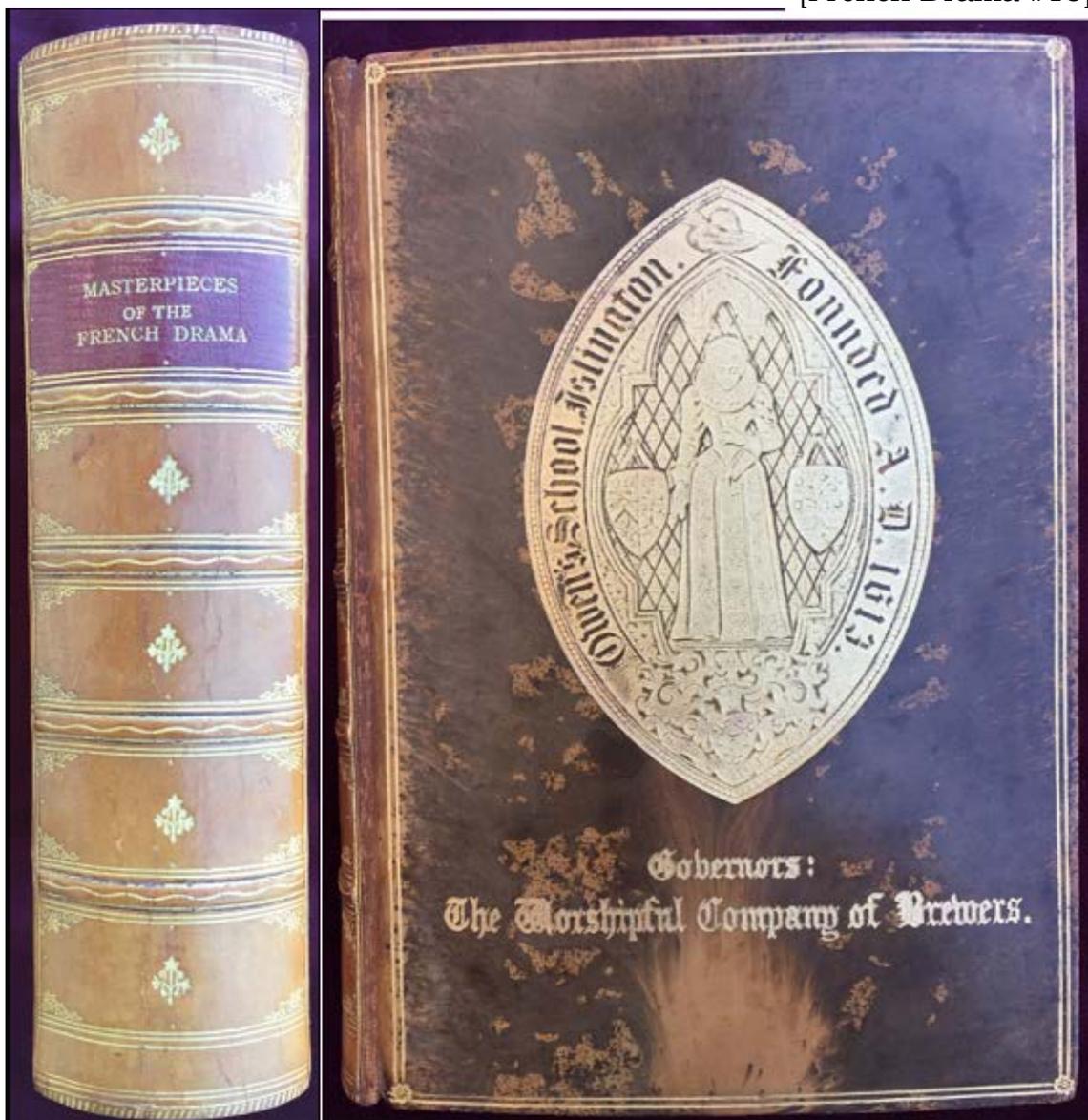
\$ 500

Contents: Alfred de Musset, *On ne Badine Pas Avec L'Amour* and *Fantasio*; Beaumarchais, *Le Barbier de Séville*; Corneille, *Horace*; Molière, *Les Précieuses Ridicules*; Racine, *Esther*; Voltaire, *Mérope*.

With a splendid fore-edge painting showing actors and the theatre, five character actors on stage, one 'prancing' towards the other who are grouped together. A thin violet border surrounds. Unsigned. Painted ca. 1980s-90s. Painted by the same artist who did the scene on the *Oliver Cromwell*, and the *Thomas Hood*. [All from: Harrington's]

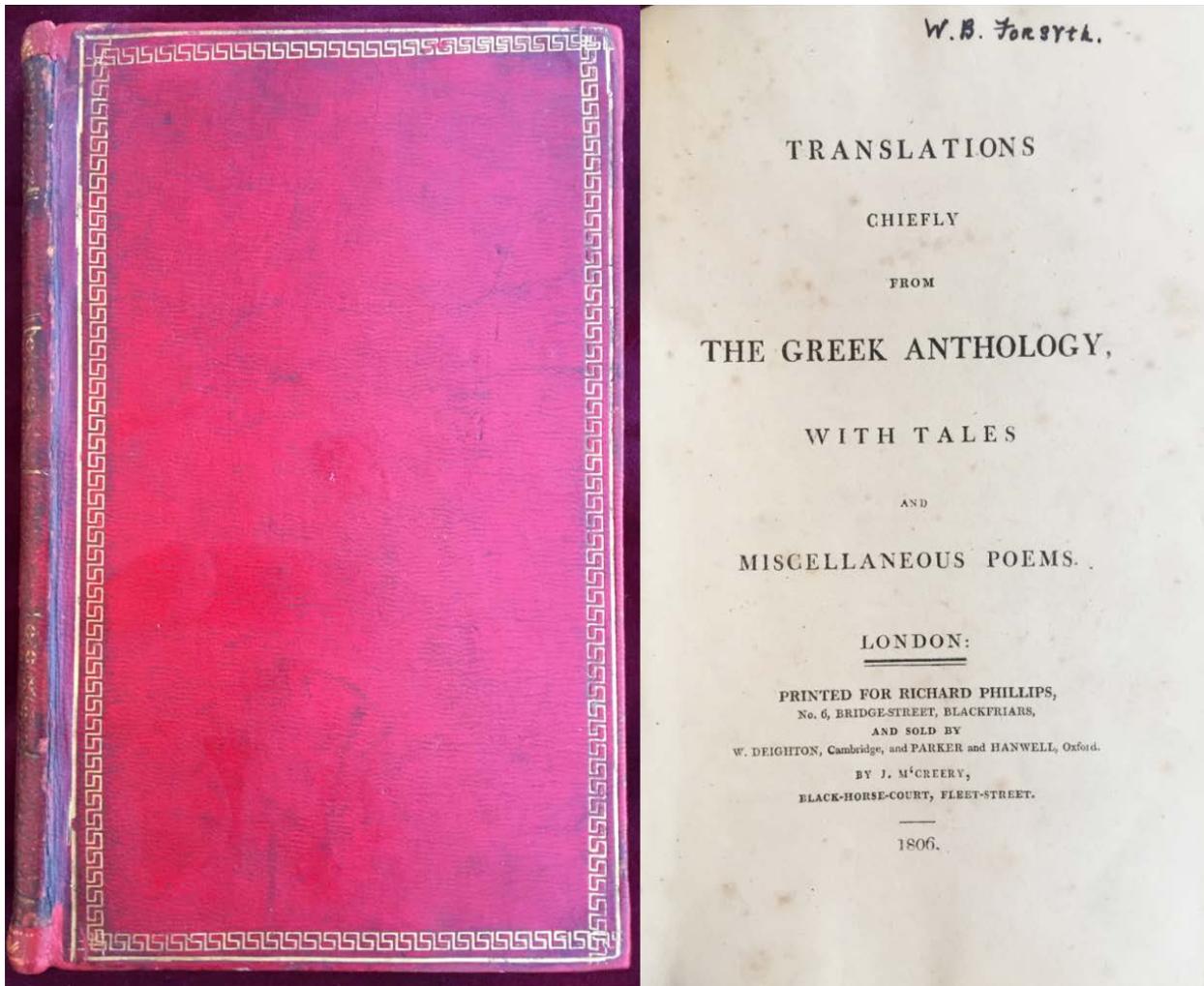
PROVENANCE: R.V. Grand, French Prize, Middle Sixth Form, July 29th, 1914, signed, Cecil Lubbock, Chairman of Gove.

[French Drama #13]





[Greek Anthology #14 – Double fore-edge painting]



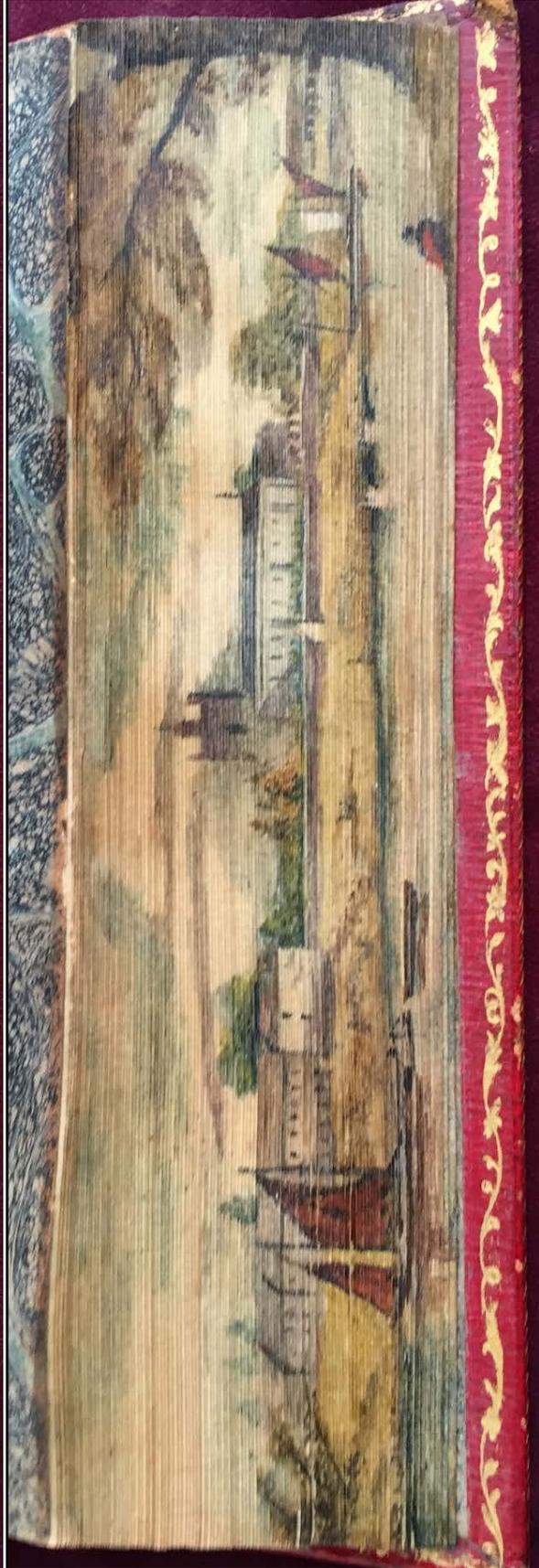
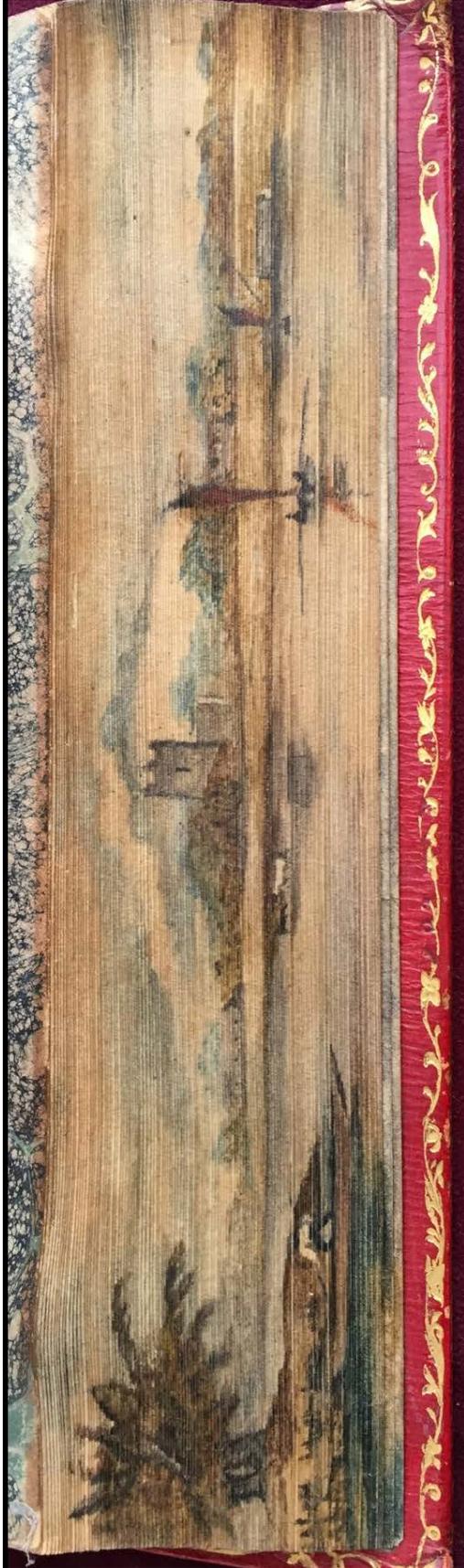
Choice Early Double Fore-edge Painting – “Greek Anthology”

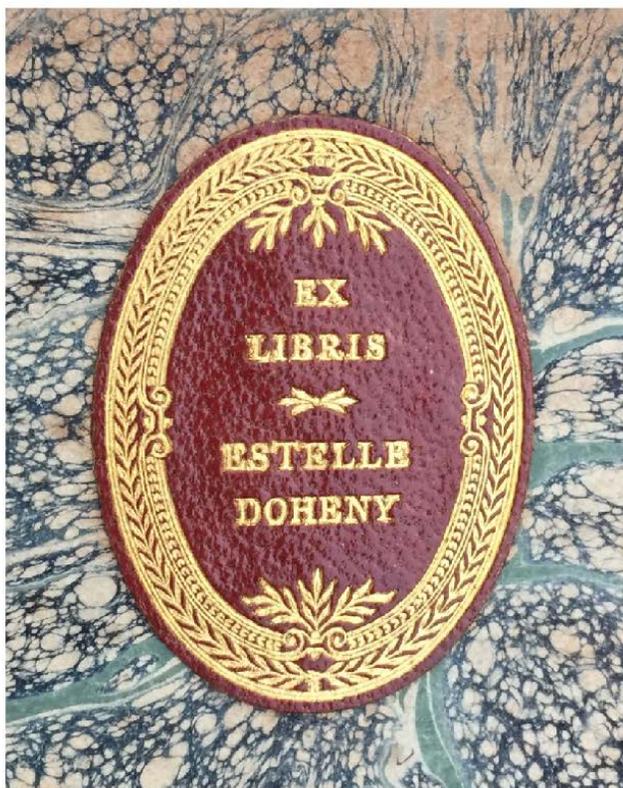
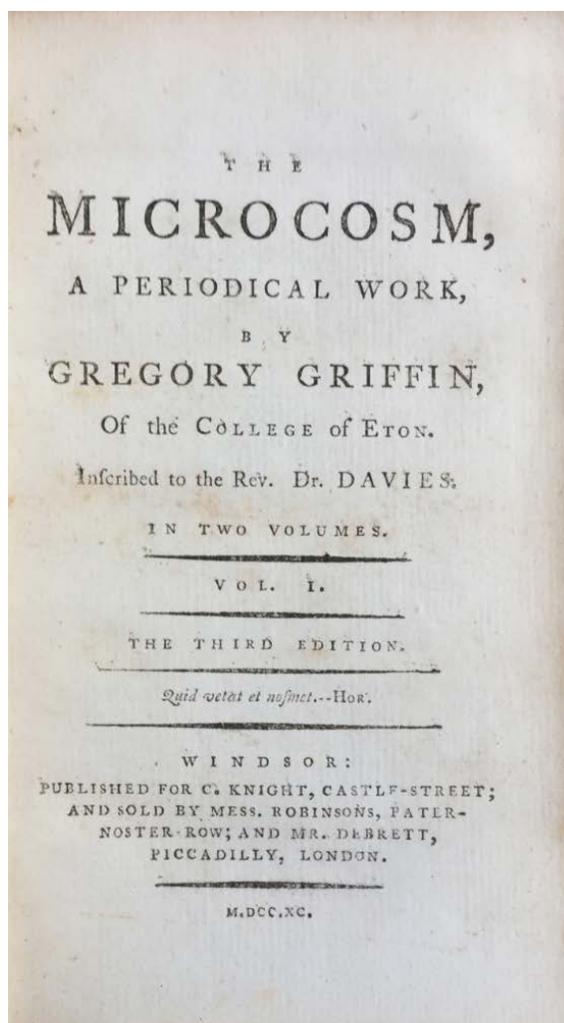
14. [**Greek Anthology**] *Translations chiefly from the Greek anthology, with tales and miscellaneous poems.* London: Printed for Richard Phillips, and sold by W. Deighton ... 1806. ¶ 12mo. lv, 233, [1] pp. Original crimson straight-grain morocco, Greek key gilt border, a.e.g.; inner hinges re-enforced with cloth strip, neatly rebacked, rubbed, but very good. Title signed by W. B. Forsyth. From the collection of J. Edward Eberle.

\$ 1,000

DOUBLE FORE-EDGE PAINTING (early twentieth century) showing two fine views: “Chrome Court, Worcestershire, the Seat of the Earl of Coventry,” and “Strawberry Hill, Hugh Walpole’s House, [ca. 1806].”

Provenance: The Edward-Dean Museum of Decorative Arts was founded by J. Edward Eberle and Dean Stout, Riverside, California.





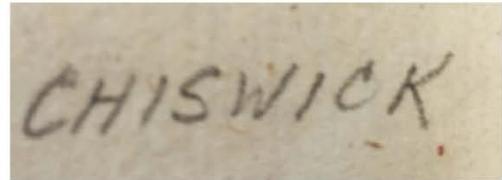
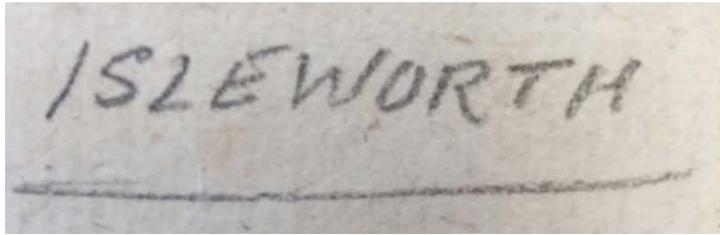
From the Estelle Doheny Collection

15. **GRIFFIN, Gregory** ["Gregory Griffin" is a pseudonym of **George Canning, John Smith, Robert Smith, John H. Frere** and others]. *The Microcosm, a periodical work ... of the College of Eton. Inscribed to the Rev. Dr. Davies. In two volumes. The third edition.* Windsor: C. Knight ..., 1790. ¶ 2 volumes. 12mo. ix, [1], 242; [ix], [1], 228 pp. Original full straight grained red morocco, two different gilt-border treatments on either volume, spines match with their gilt-stamping, all edges gilt, matching gilt dentelles, marbled endsheets. Signature of John Hamilton, 1801. Bookplate of Estelle Doheny.

\$ 1,200

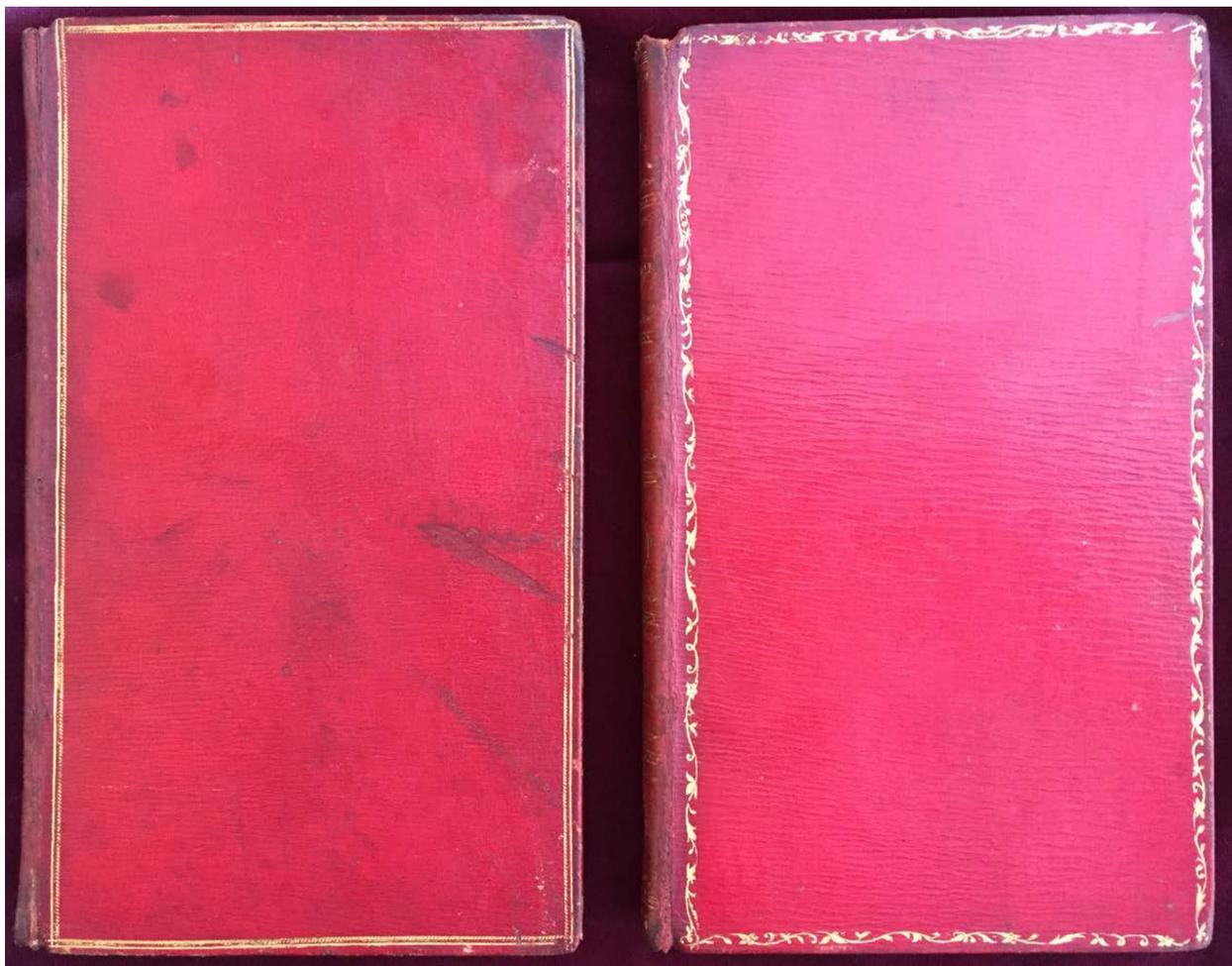
With two fore-edge paintings of Chiswick and Isleworth. The paintings are attributable to the 1920s or later. Mrs. Doheny purchased the set from Charles Sawyer, on or before December 31, 1946. This fore-edge painting was listed in Doheny's catalog of 1955, part III. Later the book was sold Feb. 21-22, 1989,

lot 1967, with the Zimmermann, selling to the Strand [\$2,420 – lot included 3 titles in 5 volumes].

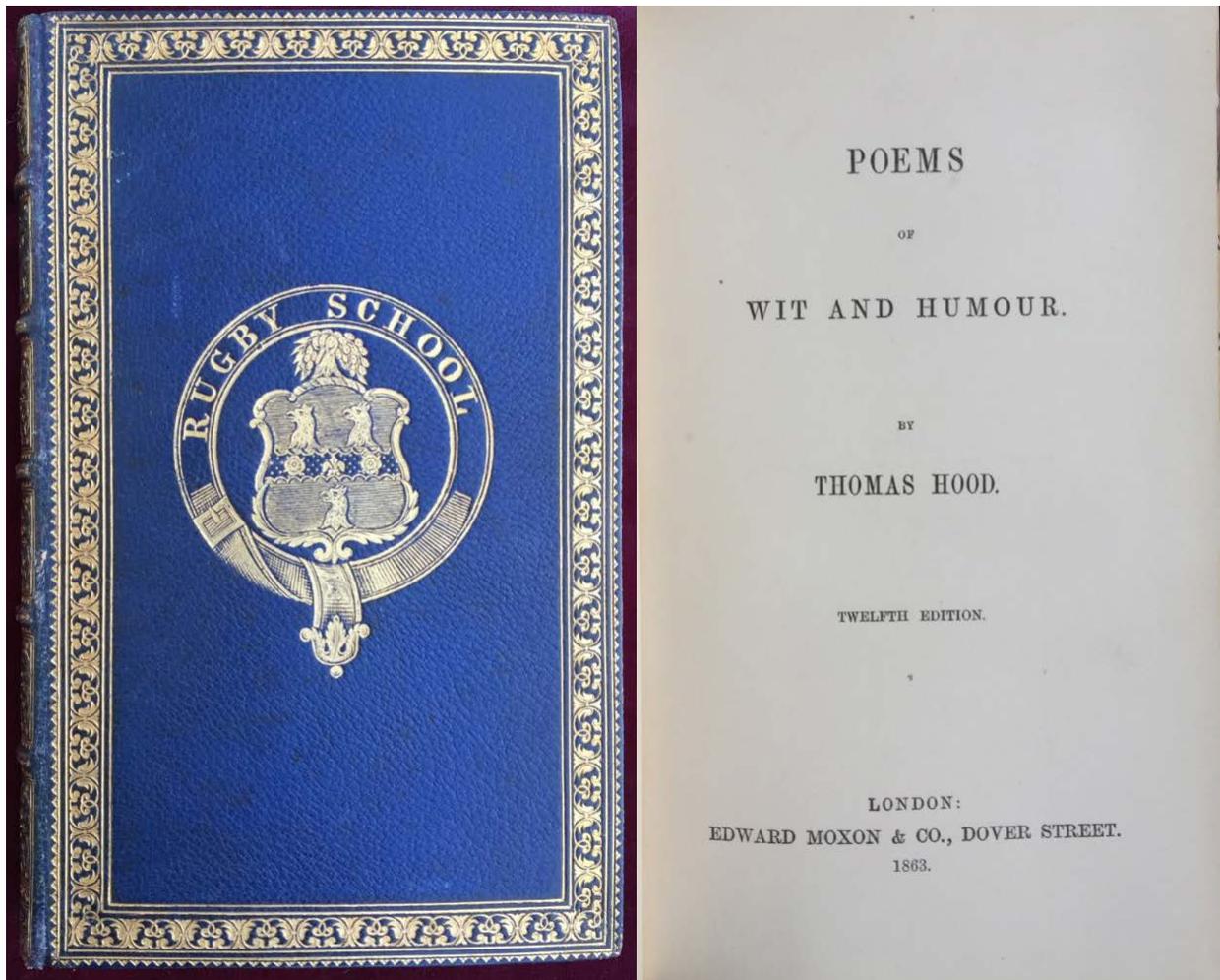


Provenance: John Hamilton, 1801; Estelle Doheny.

☼ See: Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 92-4.



[GRIFFIN #15]

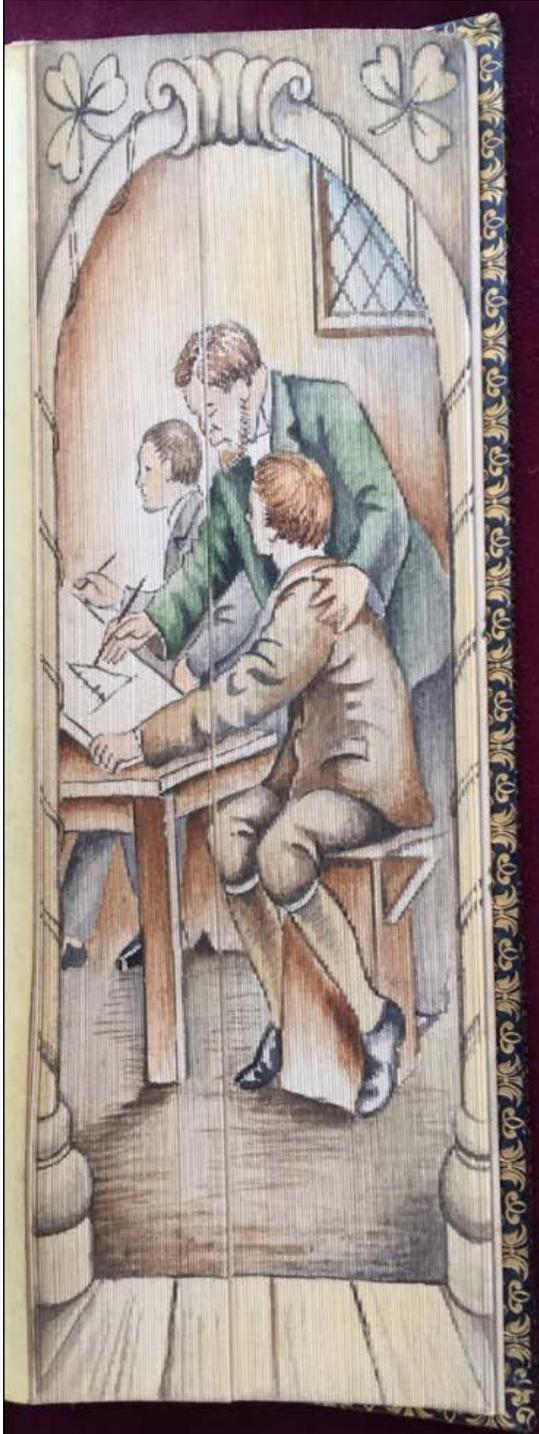


Bound for Rugby School & With Added Rugby Fore-edge Painting

16. **HOOD, Thomas.** *Poems of Wit and Humour. Twelfth edition.* London: Edward Moxon, 1863. ¶ Small 8vo. viii, 282 pp. Original full blue crushed morocco, gilt extra, all edges gilt, by Rivière with their binder's stamp at lower left front pastedown. Near fine.

\$ 550

With a Vertical fore-edge painting "From Rugby School" found hidden under the fanned edge of this volume. Painted ca. 1990s. Painted by the same artist who did the scene on the *Oliver Cromwell*, and the "French Drama."



Foredge
Painting
From Rugby
School

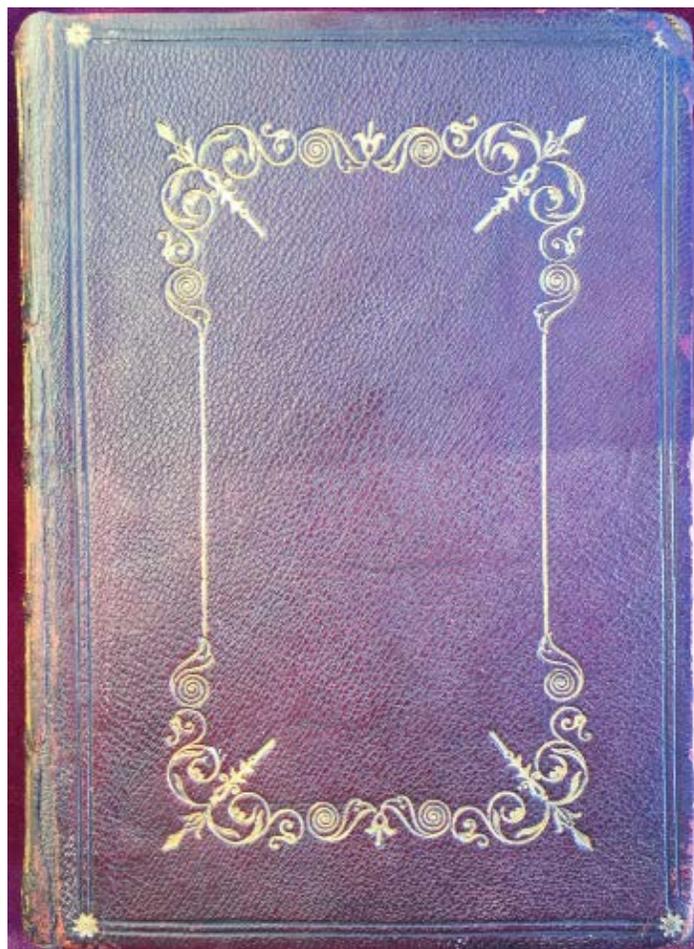
[HOOD] Artist's handwriting – note the two 'swashes' under the phrasing; also "Foredge" is a British term.



17. **LONGFELLOW, Henry Wadsworth.** *The Poetical Works, Lyrical and Dramatic ...With an introductory essay by the Rev. G. Gilfillan, and numerous original illustrations. Sixth edition.* London: Bickers and Bush, 1854. ¶ Small 8vo. xxvi, 476, [1], [27], [1] pp. Illustrations. Original full burgundy morocco, gilt extra, all edges gilt; rebacked preserving original spine, corners showing (two are repaired), inner joints reinforced with cloth. Some toning to paper. Early ink inscription "A token of sincere respect from M.G. to Mrs. Steward, April 5/57." Very good.

\$ 475

With a fore-edge painting by "Stevens", being a view of the "City of Oxford."





*American Indian Scene from Longfellow
Beautifully Painted by Don Noble*

18. **LONGFELLOW, Henry Wadsworth.** *The Poetical Works. Illustrated.* London, [etc.]: Cassell & Co., [ca.1880s]. ¶ 4to. xxiii, [1], 644 pp. Profusely illustrated. Original half maroon morocco, cloth, spine bands, stamped in blind and gilt, all edges gilt. Provenance: Signed by Frank

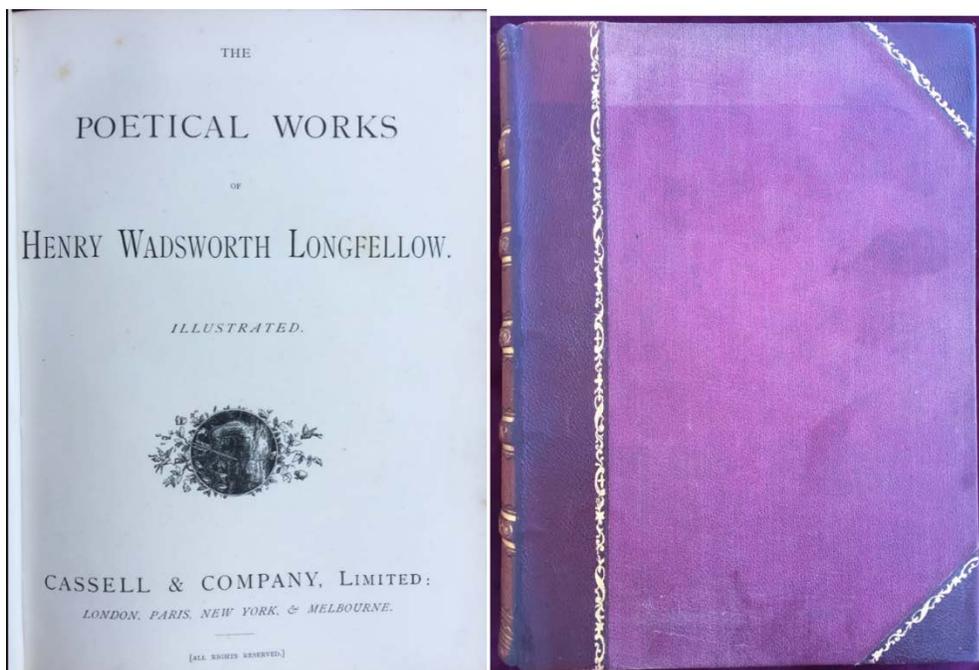
Bird, J. Minnie Bird 29.9.02, and Clarence Bird, Oct. 14th, 1946. Very good.

\$ 800

With a splendid fore-edge painting in watercolors by Don Noble [not signed]. The scene depicts an illustration taken from the plate facing page 253: “And the maiden looked up at him, Looked up from her mat of rushes.” – From “Hiawatha’s Wooing.” In the scene a magnificent stag is lain in front of two persons, one being the ancient arrow-maker, the other being the lovely Laughing Water (in front of the wigwam), as an offering from Hiawatha himself. The painting is quite large and detailed. Don Noble’s unique color palette makes this easy to identify his work; probably painted in the late 1980s. Some few specimens of Noble’s work are as fine and deliciously painted as this Native American view. The added feature that his painting is taken from an illustration within the volume means the painting is both identifiable and the story narrative explains the scene appropriately. Finally, views representing early American natives with such fineness and size, detail, make this a desirable scene.

PROVENANCE: J. Minnie Bird was a resident of Louisville, Kentucky. She appears in the local newspaper on Sunday, August 23, 1914. Lieutenant-General Sir Clarence August Bird, KCIE, CB, DSO (1885–1986) was a British Army officer and colonial administrator, who served as Chairman of Rhodesia Railways.

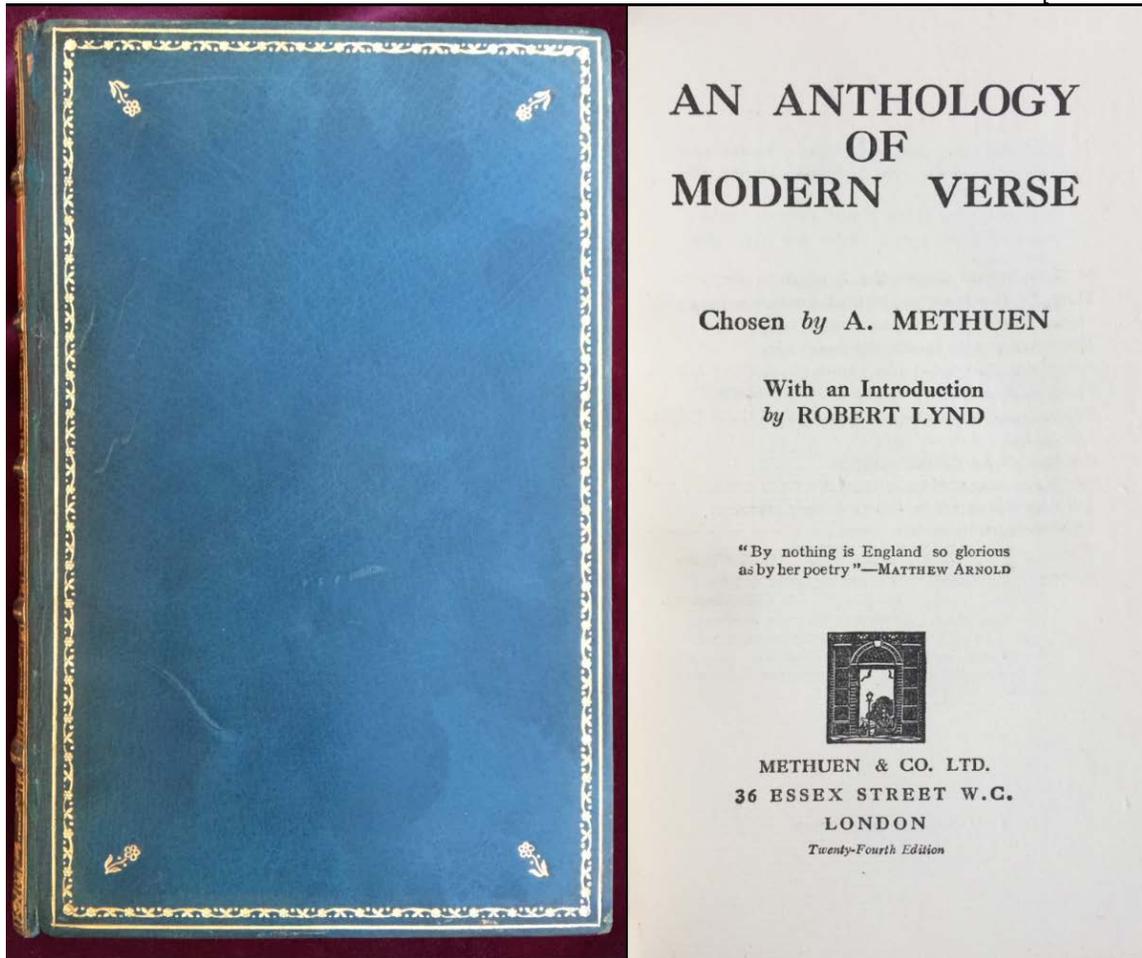
☀ See: Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 214-6.



[Longfellow, *Poetical Works* #18]



[Methuen]



19. **Methuen, Charles A.**, publisher. *An Anthology of Modern Verse chosen by ... With an introduction by Robert Lynd*. London: Methuen & Co., 1929. ¶ Twenty-fourth edition. Small 8vo. xlv, [1], 254 pp. Original full green polished calf, gilt-ruled, florets, spine with raised bands, extra-extra, gilt-stamped red spine label, all edges gilt, bound by Sangorski & Sutcliffe. Very good.

\$ 375

Extensive and broad selection of classical English poetry, including Robert Bridges, Rupert Brooke, G.K. Chesterton, Mary E. Coleridge, W.H. Davies, T.S. Eliot, Sir Edmund Gosse, Thomas Hardy, Rudyard Kipling, D.H. Lawrence, Mrs. Wilfred Owen, Oscar Wilde, and F. Brett Young, etc.

With a painting of an English manor estate [unnamed].

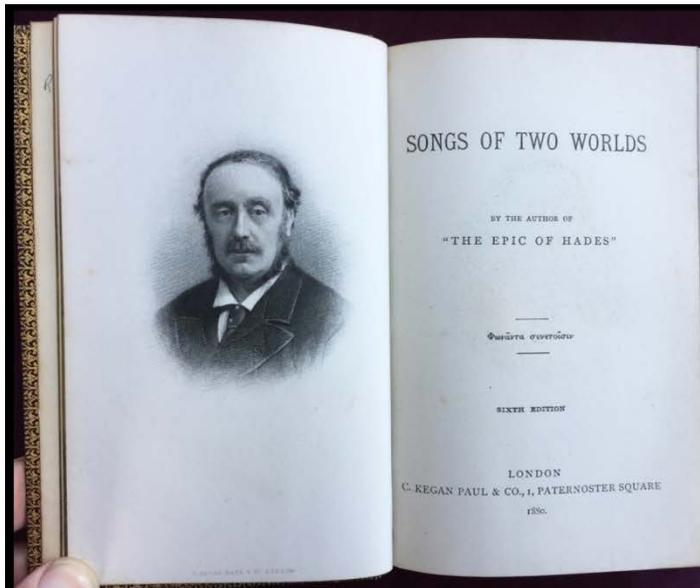
Double Fore-Edge Painting Probably Painted by Syd Dearden



[Morris #20]



[Morris]



FRONT: VIEW OF CAERNARVON
REVERSE: CAERNARVON CASTLE
877R
[BY SIR LEWIS MORRIS]

[#20]

Double Fore-Edge Painting Probably Painted by Syd Dearden

20. **MORRIS, Sir Lewis.** *Songs of Two Worlds.* By the author of "The Epic of Hades". Sixth edition. London: C. Kegan Paul, 1880. ¶ Small 8vo. viii, 424 pp. Half-title, frontispiece. Original full crushed maroon morocco, gilt extra, spine, both covers with delicate inlays of dark green morocco, dark green doublures, moiré silk endleaves, all edges gilt, by Zaehnsdorf. The front doublures bears the elegant gilt inscription "Ella from FWS June 1881". A touch of wear to joints, but a near fine copy. CHOICE BINDING.

\$ 750

Double fore-edge painting, showing views of "Front: View of Caernarvon; Reverse: Caernarvon Castle. Possibly painted by Syd Dearden, ca. 1960s. The artist's known handwriting is evident with the penciled label of the fore-edge titles.

☀ See: Weber, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 227-8.



[detail]



Split Two-Way Vertical Paintings

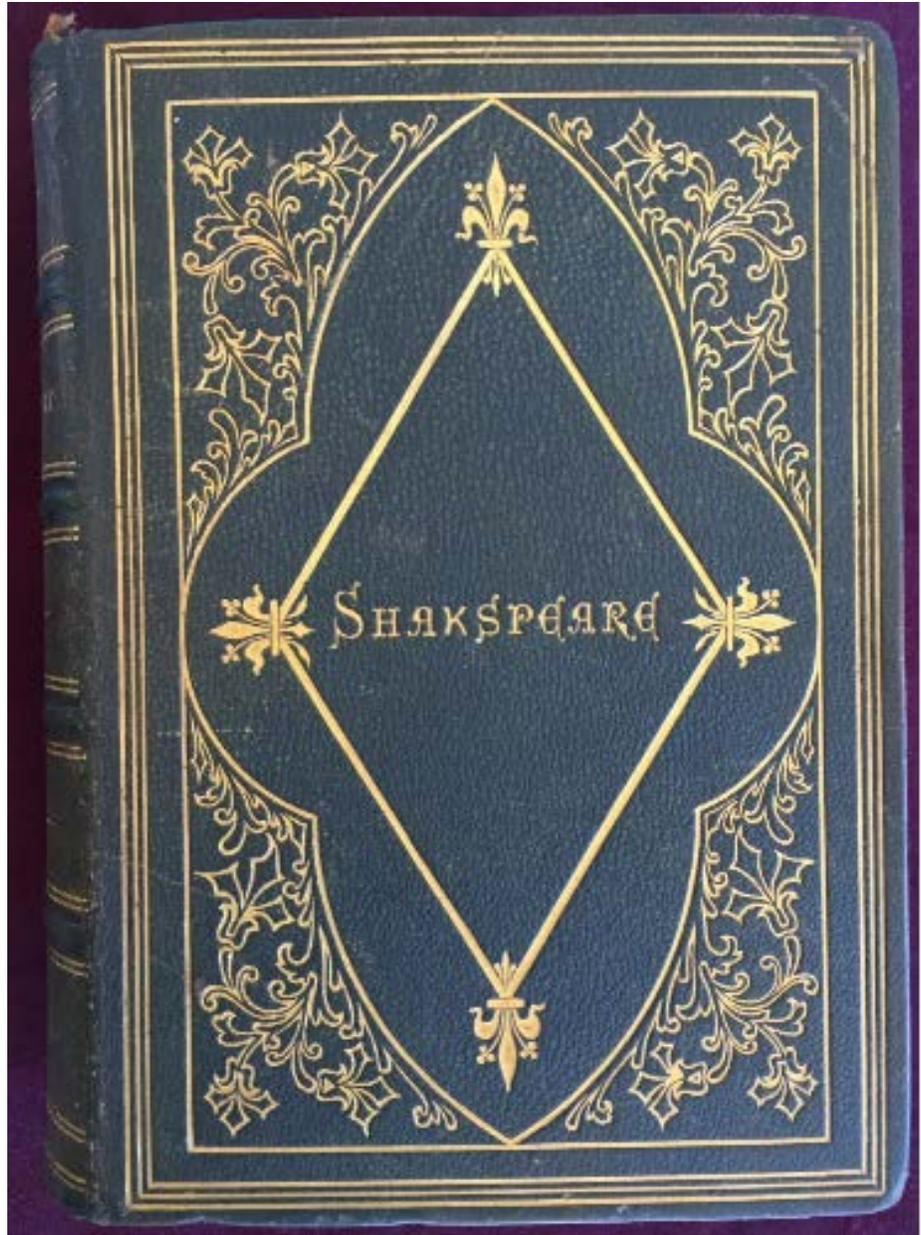
21. **SHAKESPEARE, William.** *The Works of William Shakespeare. Life, Glossary, &c., Reprinted from the early editions, and compared with recent commentators. With a steel portrait.* London: Frederick Warne; New York: Scribner, [ca. 1880s]. ¶ At head of title: The “Chandos Poets.” Small 8vo.

xii, 1124 pp.
Original full
very dark olive
green, gilt
extra, spine
bands, gilt
title, all edges
gilt.
Presentation
inscription to
Jnth.
Wanton[?],
Nov. 1877.
Very good.

\$ 750

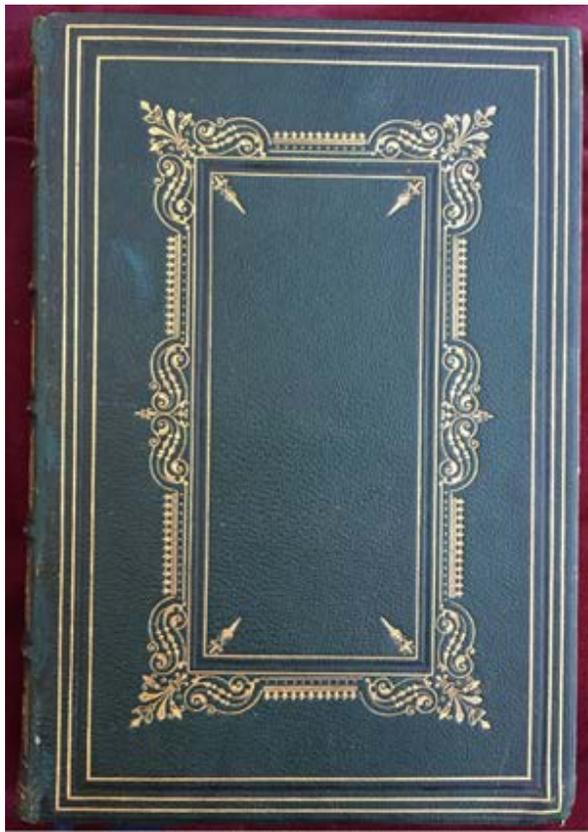
With a split two-way
fore-edge painting,
each vertical, applied
under the gold,
depicting: a) Portrait
of Shakespeare and a
scene from Romeo &
Juliet; b) fanned to
the other side one
finds an additional
two more scenes
from Shakespeare
plays: A Midsummer
Night's Dream and
Henry V. The scenes
are all labelled on the
painting itself, with
both 'upper' images

bordered with a simple double-rule. The pallet used here by the artist is grayish or brown-toned. The scene from "Dream" shows the donkey-man (Nick Bottom) and two fairies (probably Titania and either Peaseblossom, Cobweb, Mote, or Mustardseed). Painted in ca. 1990s.





[Shelley]

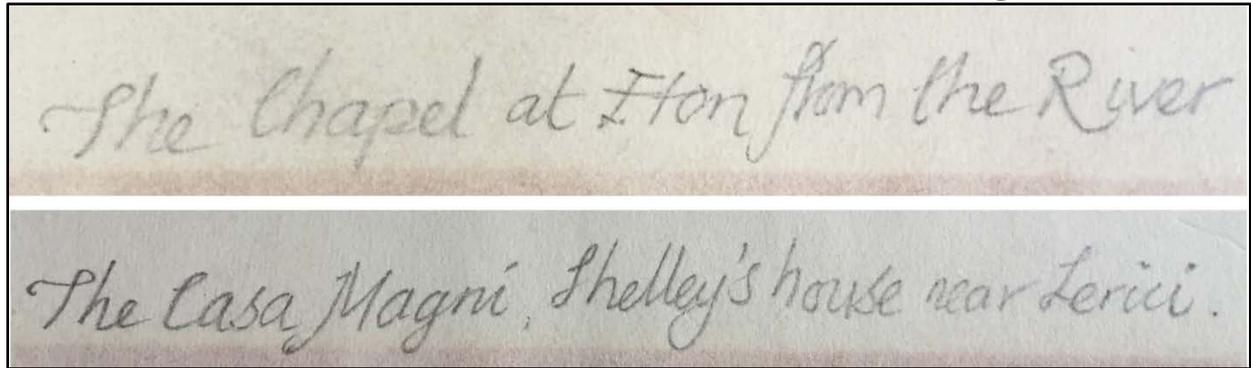


22. **SHELLEY, Percy Bysshe.** *The Works of Percy Bysshe Shelley.* Edited by Mrs. Shelley. A new edition. London: Edward Moxon, 1850. ¶ Large 8vo. xvi, 363, [1]; xiv, [2], 164 pp. Engraved frontispiece portrait, and pictorial half-title. Original dark green black and gilt-stamped morocco, all edges gilt; lower corners markedly bumped, joints rubbed. Very good.

\$ 675

With a fine fore-edge painting by Martin Frost, signed with his initials, and inscribed by him with the painting titles, “The Chapel at Eton from the River,” and “The Casa Magni – Shelley’s house near Lerici.” [signed on the painting in the bottom left-hand corner]. The piece is a type of a triptych with the two scenes on either side of a portrait of the author surrounded by a decorative motif.

Handwriting of Martin Frost



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



[Shelley]



[SHOBERL]

“Two-Way” Fore-Edge Painting

23. **SHOBERL, Frederic.** *The Beauties of England and Wales: or, Original Delineations, topographical, historical, and descriptive, of each county. ...* London: Printed for J. Harris ..., 1813. ¶ Thick 8vo. [iv], 413, 11, [1]; 300, viii, (5)-208, [10] pp. Engraved half-title. Original full crimson straight grain morocco, gilt extra, raised bands, all edges gilt; a hint of rubbing. Bookplate of H & F [Hugh Thomas Fattorini] Fattorini. Near fine.

\$ 875

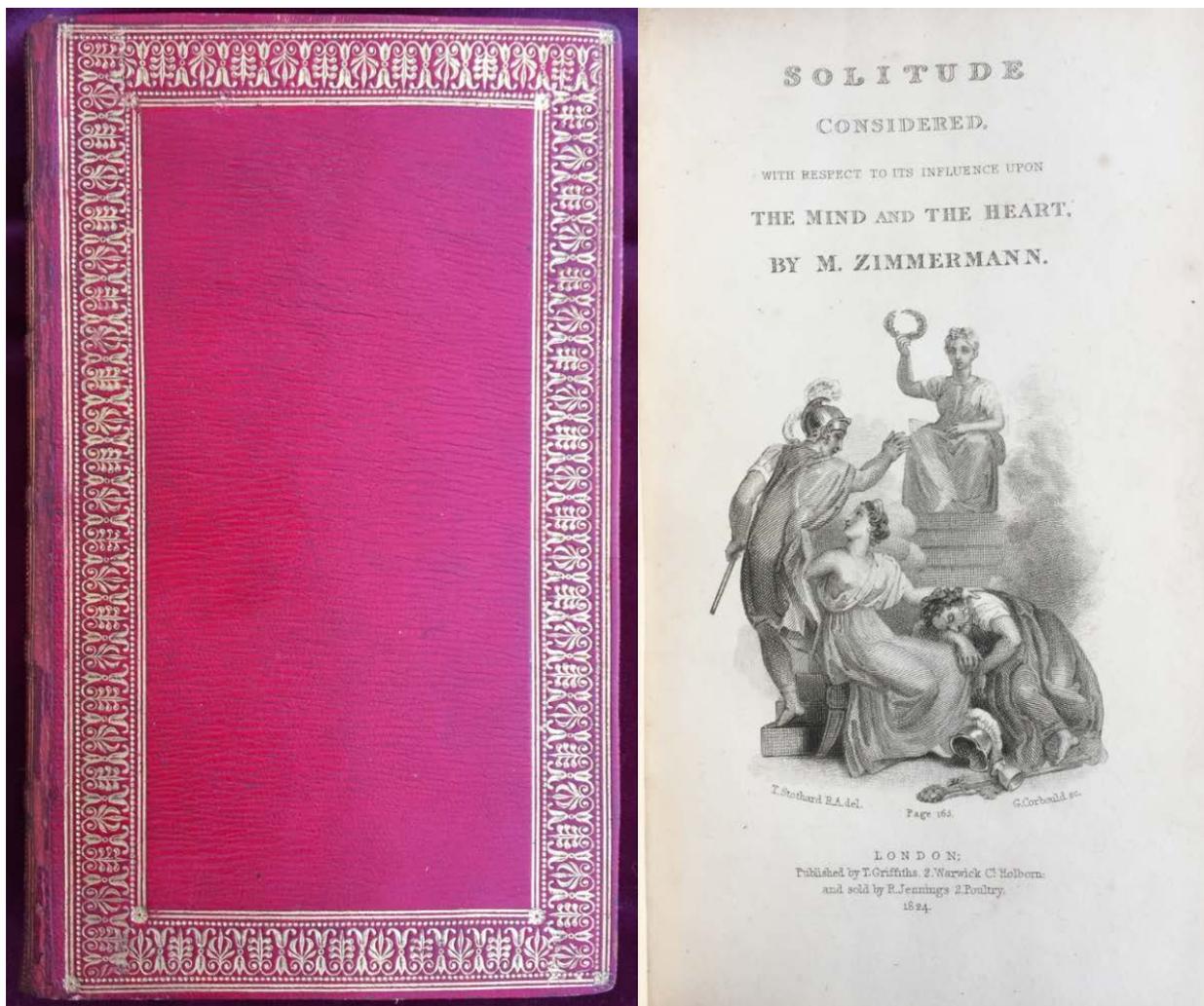
With a “split-double”, otherwise known as a “two-way” fore-edge painting showing two British county views: when fanned left (a) a view of Dedham Vale, Suffolk; (b) fanned right bears a scene of Birdham, Sussex. Beautifully painted. Within this volume relating to the topography of various regions in Britain, are Suffolk and Sussex (thus the artist painted view thereof).

PROVENANCE: Hugh Thomas Fattorini (-2005), company director, rare book collector and administrator of Skipton Castle, who has died within a few weeks

of his 71st birthday, was born in Ilkley, the younger son of Wilfred and Molly Fattorini, both of Skipton. “Hugh now began collecting and dealing in antiquarian books, his special interest being British ornithological subjects with hand-coloured illustrations, on which he became an authority. From 1974 to 1992 he was a non-executive director of Skipton Building Society, and he served from 1984 to 1987 on the committee of the Society for the History of Natural History at the Natural History Museum in London. He was also patron of the Yorkshire Archaeological Society. Hugh became administrator of Skipton Castle in the late 1980s, succeeding his father Wilfred who died in 1992. He wrote and published the first colour guidebook and had the illustrated tour sheet to be translated into eight languages. He was honoured to give the Prince of Wales a tour during the Prince’s visit to Craven in 1988.” – Read more at: <http://www.yorkshirepost.co.uk/news/analysis/administrator-of-skipton-castle-1-2423412>



[Zimmermann]

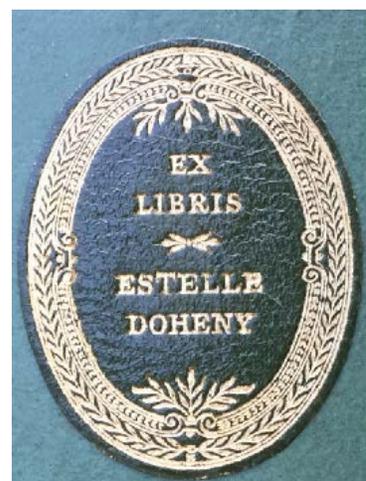


Estelle Doheny's Copy

24. **ZIMMERMANN, Johann Georg Ritter von** (1728-1795). *Solitude: on the Mind and the Heart*. London: T. Griffiths, 1825, 1824. ¶ 12mo. [iv], 344 pp. Engraved half-title, 2 engraved plates. Original full crimson straight-grain morocco, gilt extra, all edges gilt. Bookplate of Estelle Doheny. Very good.

\$ 1,500

Rare and relatively early double fore-edge painting, highly prized due to being from the Doheny collection. The paintings are labeled, "Flamborough Head," [lighthouse] and, "Ullswater from Pooley Bridge" [incorrectly labeled in the Christie's catalogue]. The original engraving from which this illustration was copied, dates from 1834 and was entitled, "Ullswater from Pooley Bridge"



From the Col. John B. Gribbel sale/auction [1948]. Purchased by Philip C. Duschnes (1897-1970) who sold the volume to Estelle Doheny, recorded June 18, 1948. This book was paired with another Zimmermann and sold at the Doheny-Christie's Sale, vol. V, Feb. 21-22, 1989, sold to Strand for \$2,420 [lot included 3 titles in 5 volumes].

☼ See: *Catalogue of the Books & Mss. in the Estelle Doheny Collection*, Part III, Los Angeles, 1955.