

CATALOGUE 296

# Masterpieces of Fore-edge Painting

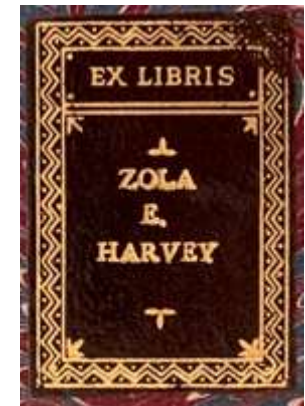


FEATURING HIGHLIGHTS FROM THE COLLECTIONS OF

*Noted Fore-edge Painting Collectors*

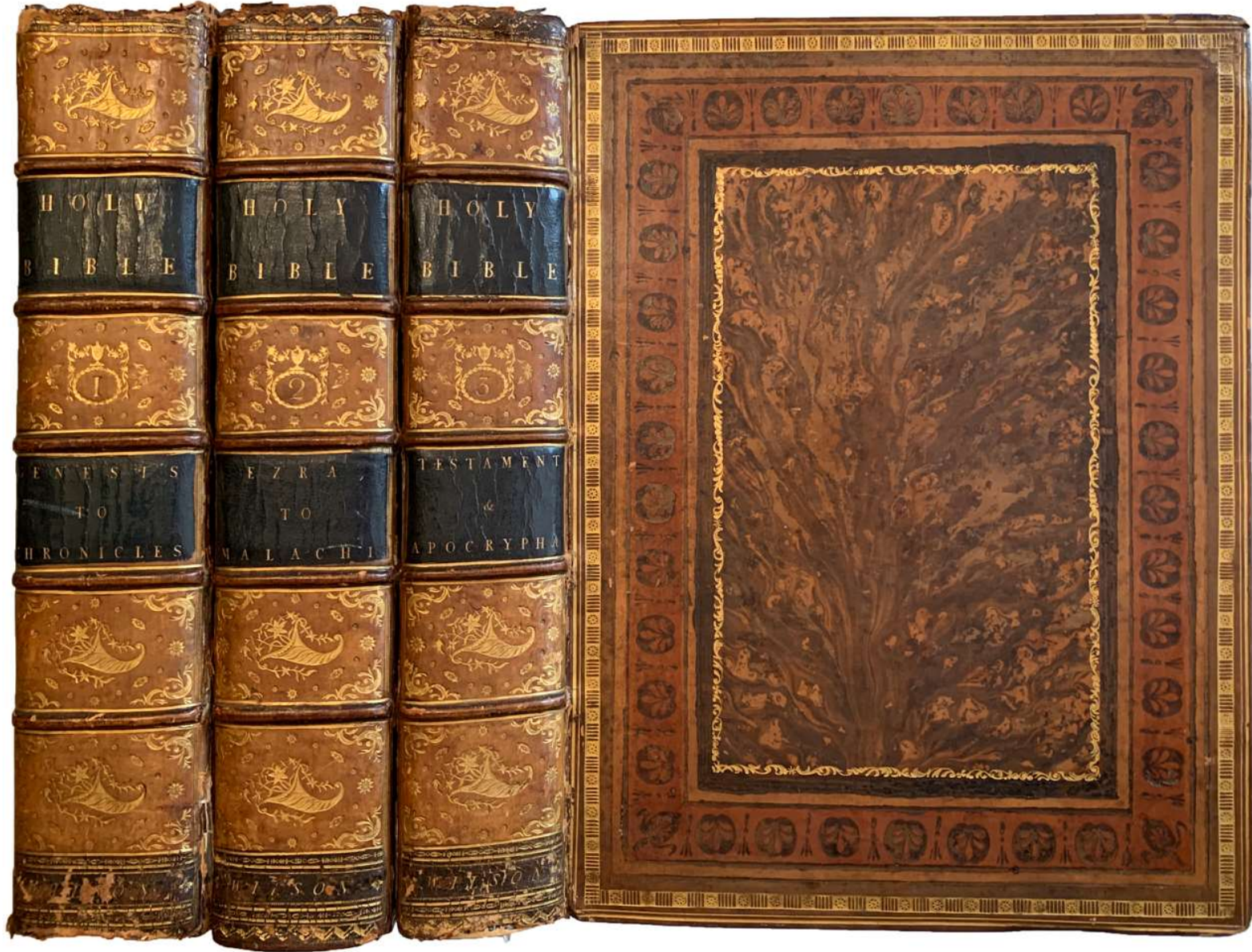
*Randall J. Moskovitz, MD,*

*Estelle Doheny & Zola E. Harvey*



J E F F W E B E R □ R A R E B O O K S □ M O N T R E U X □ S W I T Z E R L A N D

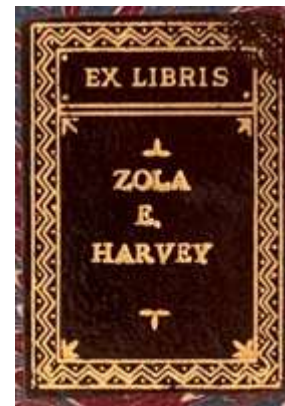
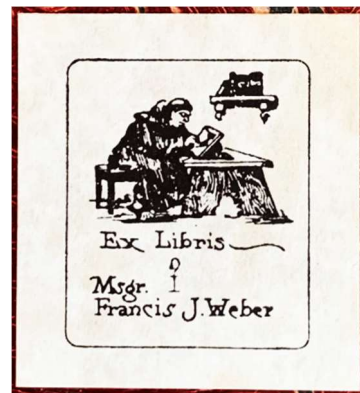
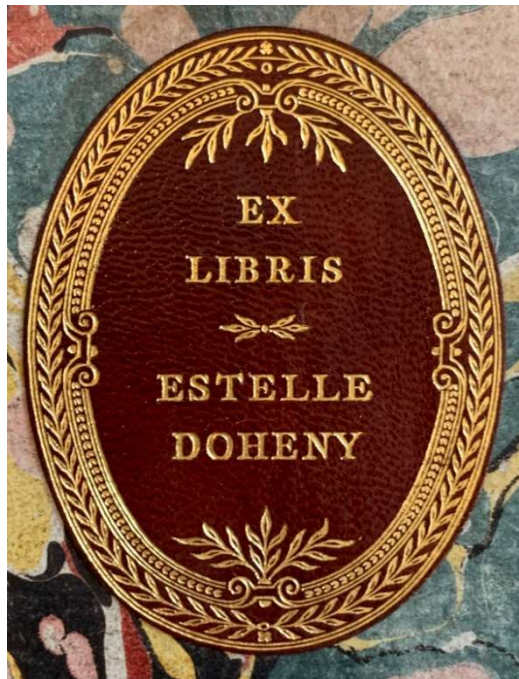
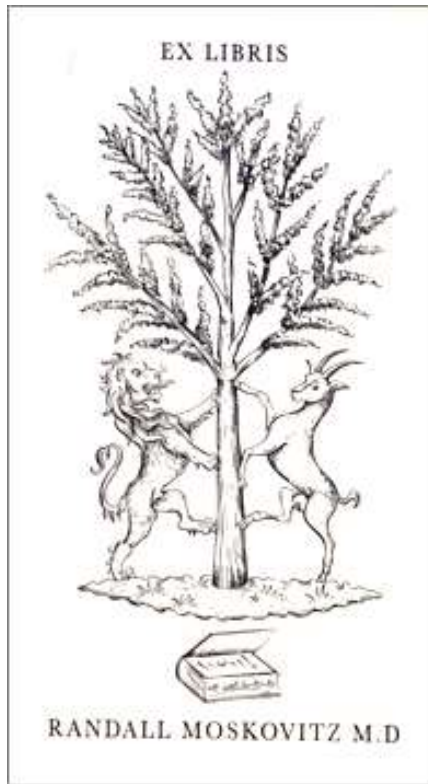














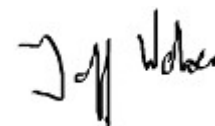
TWO OF THE GREATEST COLLECTIONS OF FORE-EDGE PAINTED BOOKS were brought together by Estelle Doheny and Randle J. Moskovitz. Doheny's name and reputation on fore-edge paintings became well-known due to her great wealth, her own publications that highlighted her acquisitions, and Carl J. Weber's 1949 edition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

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

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

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

This catalogue continues from catalogue 281, featuring highlights from the same collection of Moskovitz.





A historical manuscript page, likely from the 17th century, featuring botanical illustrations and text. The page is aged and shows signs of wear, with a yellowish-brown background. The illustrations include various plants, possibly medicinal herbs, with detailed drawings of leaves, stems, and flowers. Some parts of the illustrations are colored in shades of red, blue, and green. The text is written in a cursive script, typical of the 17th century, and is interspersed with the drawings. The overall appearance is that of a well-used, historical document.

17<sup>th</sup> Century Specimens



16. **Dionysius Carthusianus -  
Denis the Carthusian**  
(1402–1471).

*Opusculorum D.*

*Dionysii Carthusiani :*

*pars secunda, quae*

*tractat, I. De*

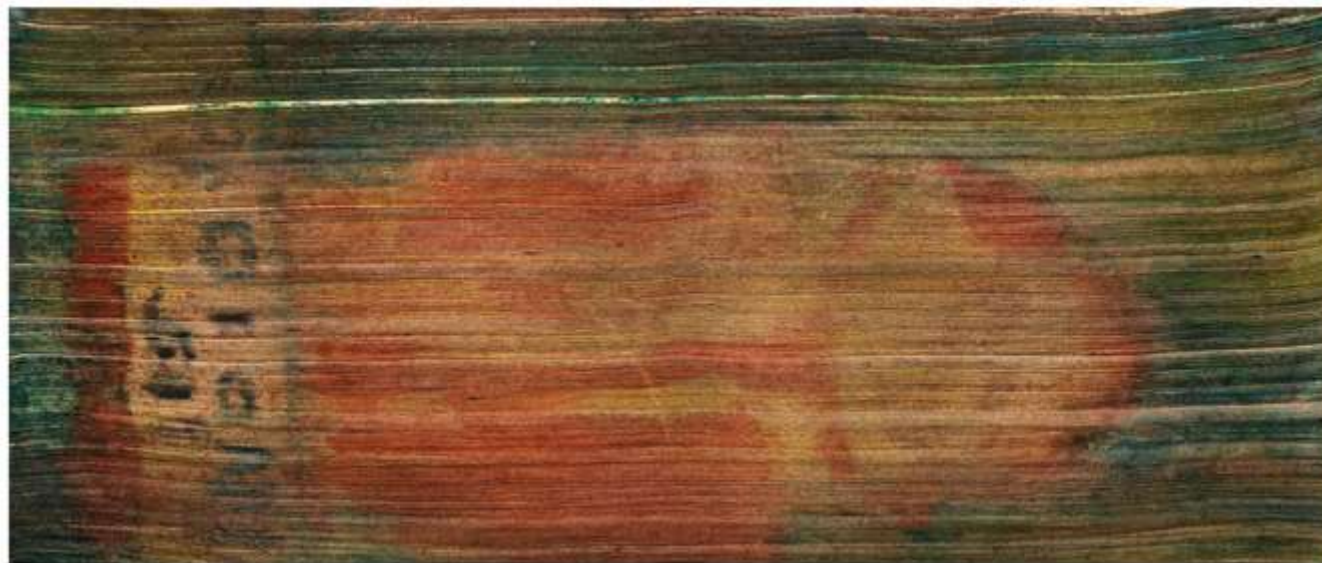
*fructuosa temporis*

*deductione. II. De*

*mortificatione viuifica,*

*& reformatione interna. III. De profectu spirituali & custodia cordis. IIII. De perfectione charitatis.*

[München], [s. n.], 1603. [Fore-edge Painting].



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

Includes three books written by Dionysius: [1] *De fructuosa temporis deductione* = On the productive use of time. [2] *De mortificatione virifica et reformatione interna.* = On death and internal reformation. [3] *De perfectione charitatis* = The perfection of charity.

\$ 750



Early, possibly contemporary(!?), fore-edge painting to the closed edge depicting what may be a portrait of the author (undetermined) and under that is a key of letters indicating the author's name: "DION". The colors have bled enough such that the 'scene' splays (with difficulty) either way – though not a two-way fore-edge painting.







17. [BIBLE] *The Holy Bible contayning the Old and New Testaments. Newly translated out of ye Originall Tongues ... and revised.* London: John Field, 1657. [Fore-edge Painting].

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

\$ 1,350

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

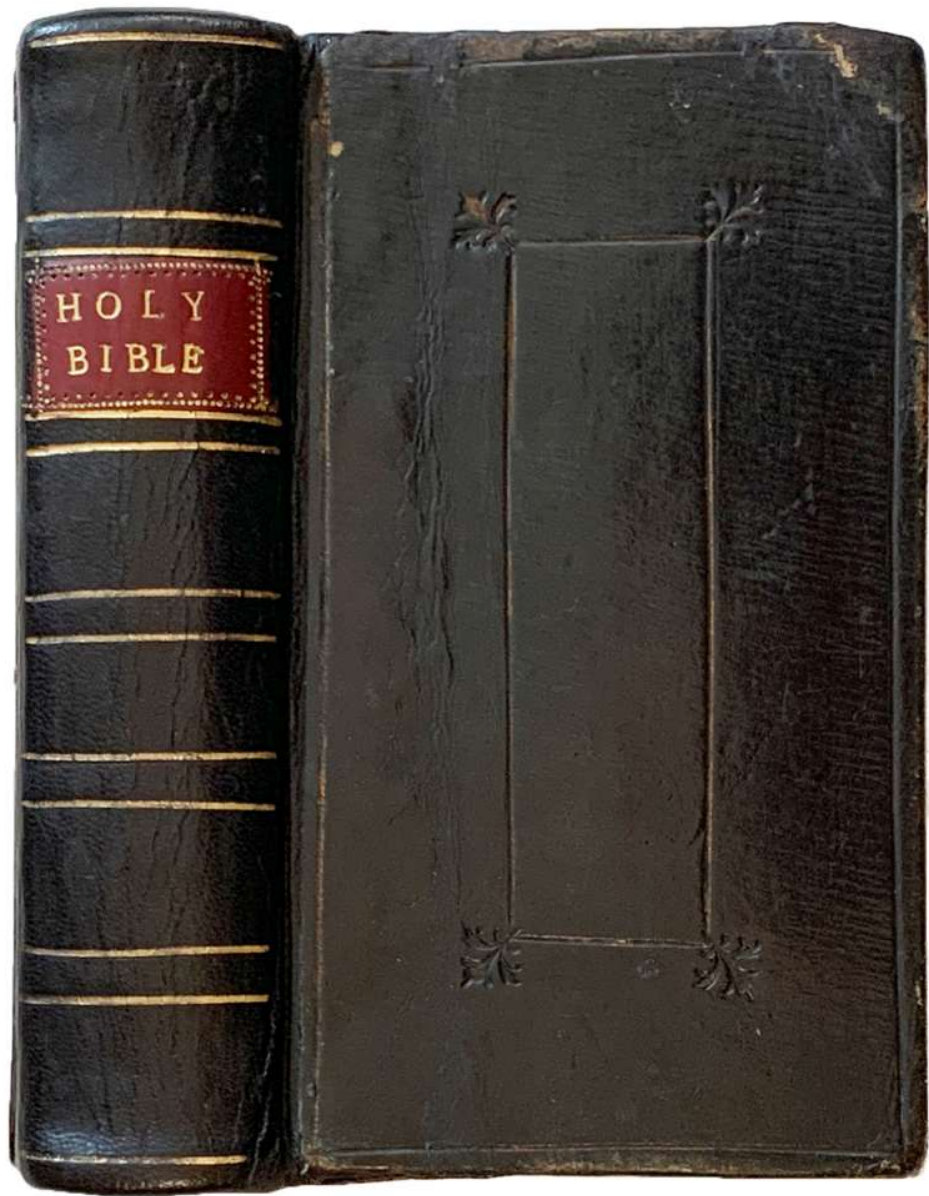


PROVENANCE: Randall J. Moskovitz, MD, Memphis, Tennessee.



[17]





[17]

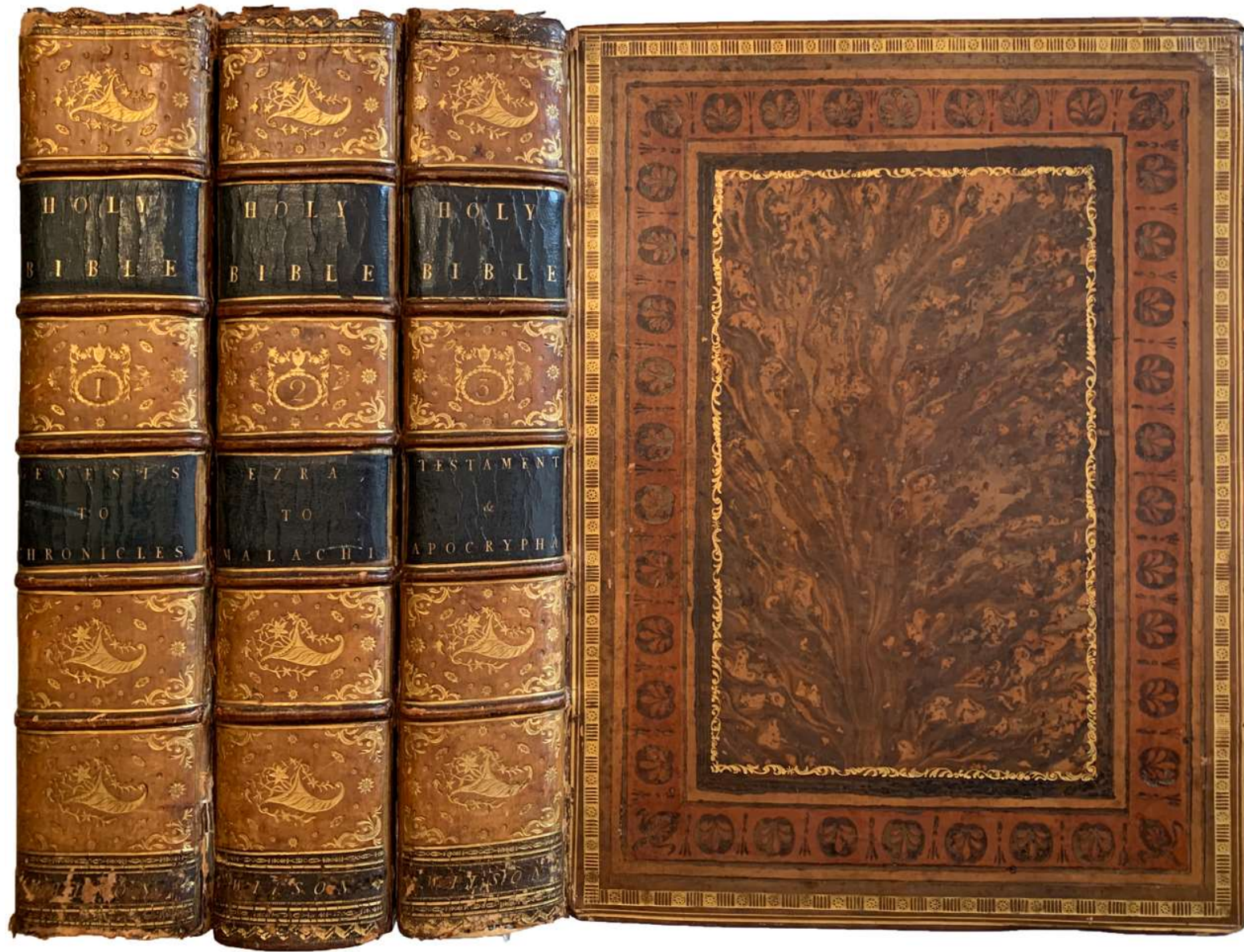




[18]

# EDWARDS OF HALIFAX



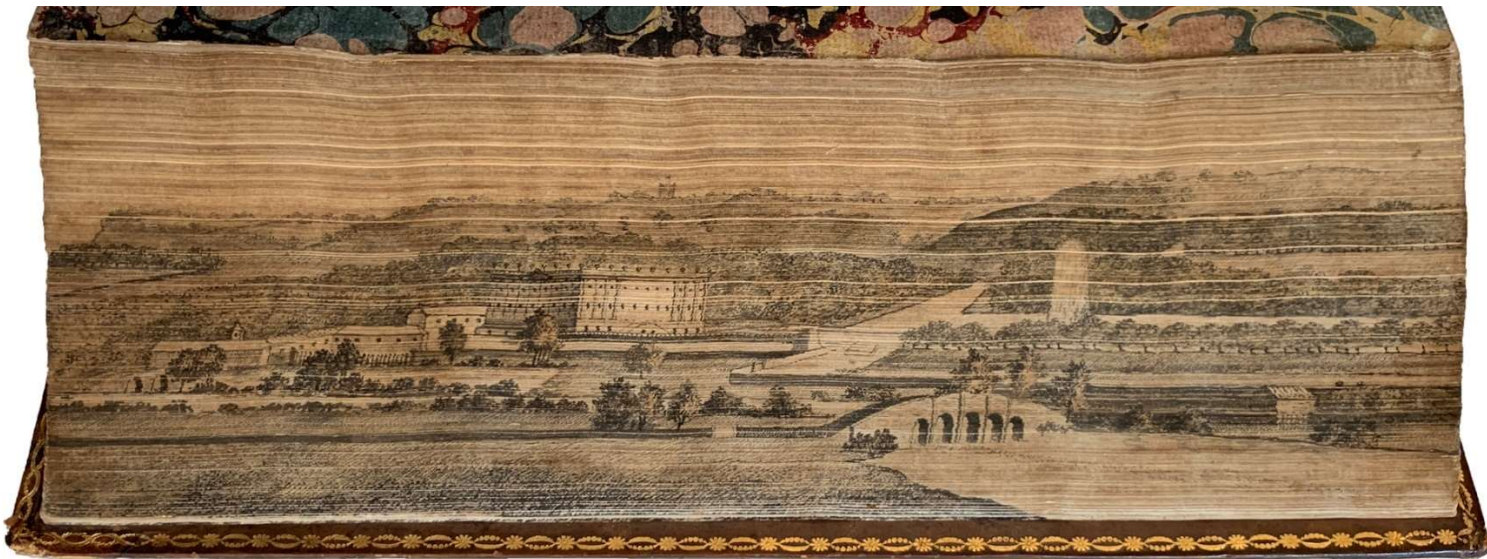


[18]





[18]







*Large Paper Copy*

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

¶ Three volumes. LARGE PAPER COPY. Thick 4to. Unpaginated. Original matching Edwards of Halifax bindings in Etruscan calf elaborately decorated in gilt, with palmettes, with five raised bands and dual gilt-lettered black morocco spine labels for each vol., gilt dentelles; all edges gilt, marbled endpapers; corners bumped, edgewear, joints weak, text block unevenly toned.

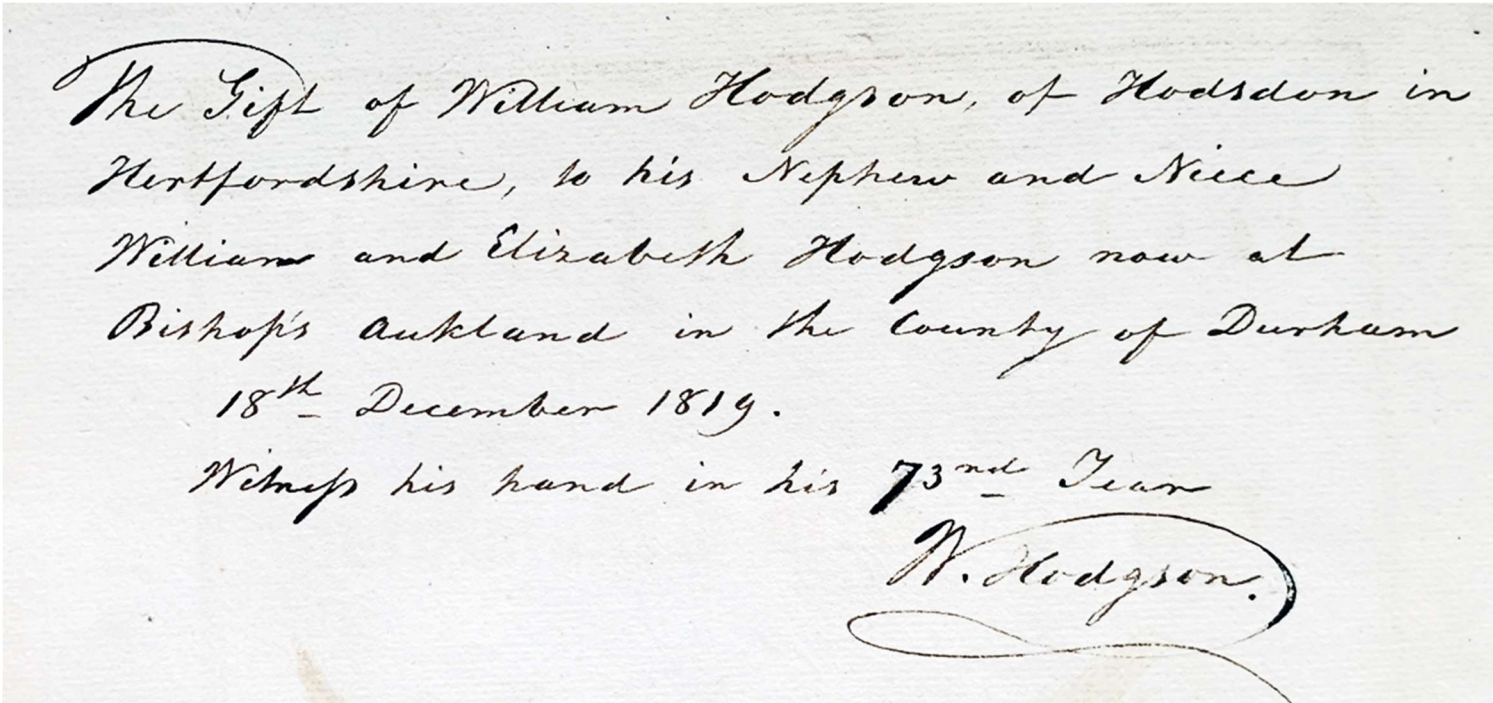
Bookplates [3] of William Hodgson with ink gift notation to front pastedowns; Estelle Doheny; Randall J. Moskowitz ; early pencil notations to front free endpaper, ink gift inscription to front blank recto with manuscript note in light pencil pasted below. Very good.

\$ 6,000

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

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

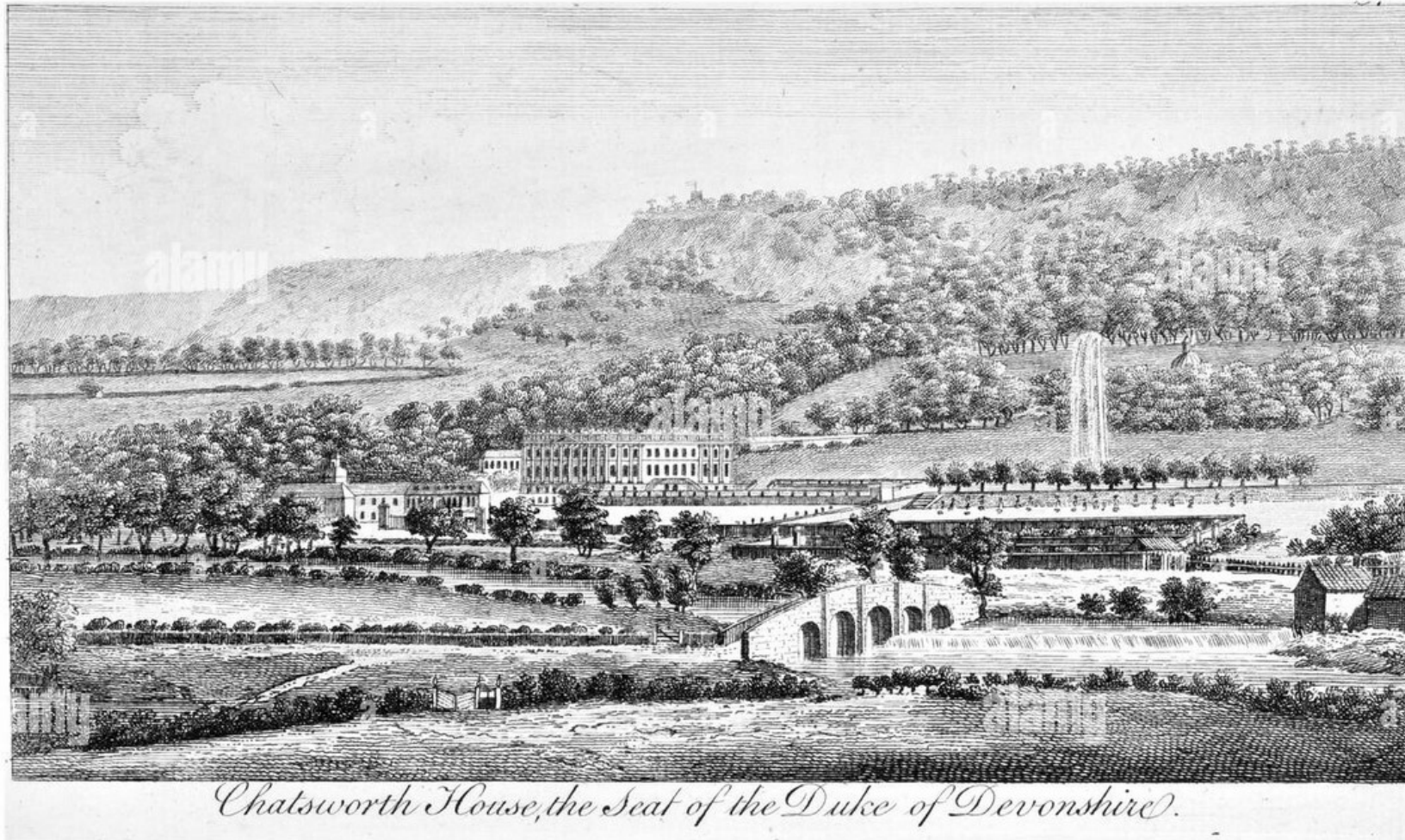
PROVENANCE:  
William Hodgson,  
Hertfordshire (pre-1819)  
– William and Elizabeth  
Hodgson, county of  
Durham, “from his uncle  
and namesake” (18  
December 1819) – Alice  
Millard (1873-1938), 1934  
(bookseller, Pasadena) –



The Gift of William Hodgson, of Hodsdon in  
Hertfordshire, to his Nephew and Niece  
William and Elizabeth Hodgson now at  
Bishop's Auckland in the County of Durham  
18<sup>th</sup> December 1819.  
Witness his hand in his 73<sup>rd</sup> Year  
W. Hodgson.



Estelle Doheny (1875-1958) – St. John’s Seminary (no date) – Christie’s (1988, lot 1312) – Jeff Weber (1988) – Randall J. Moskovitz (1988).

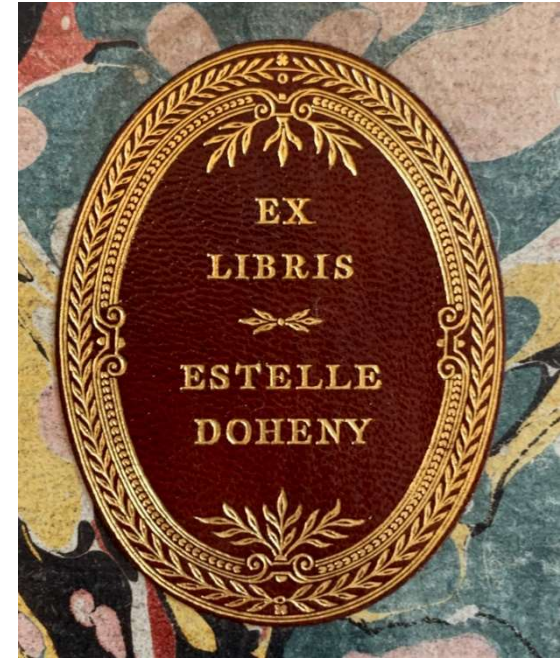


[above] Engraving of Chatsworth House, from 1776. See fountain right of center.  
This view (from a different perspective) is similar to the fore-edge painting.



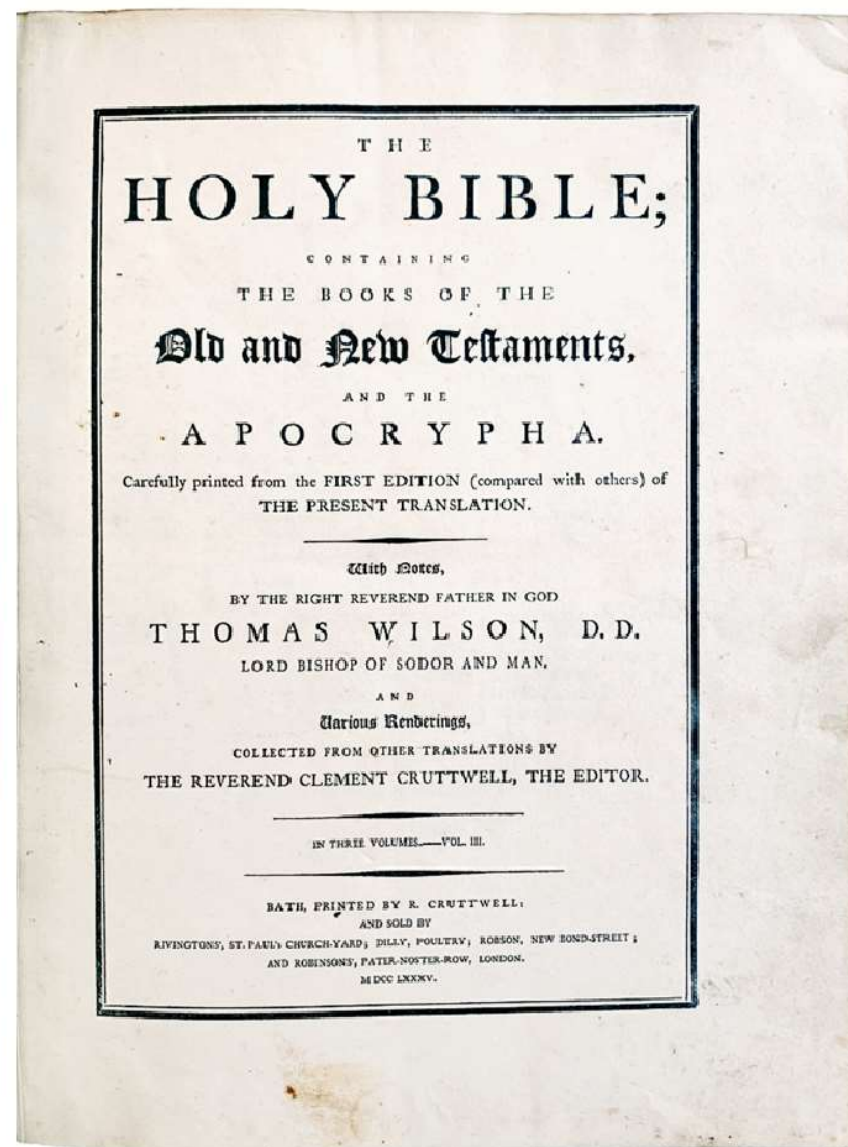
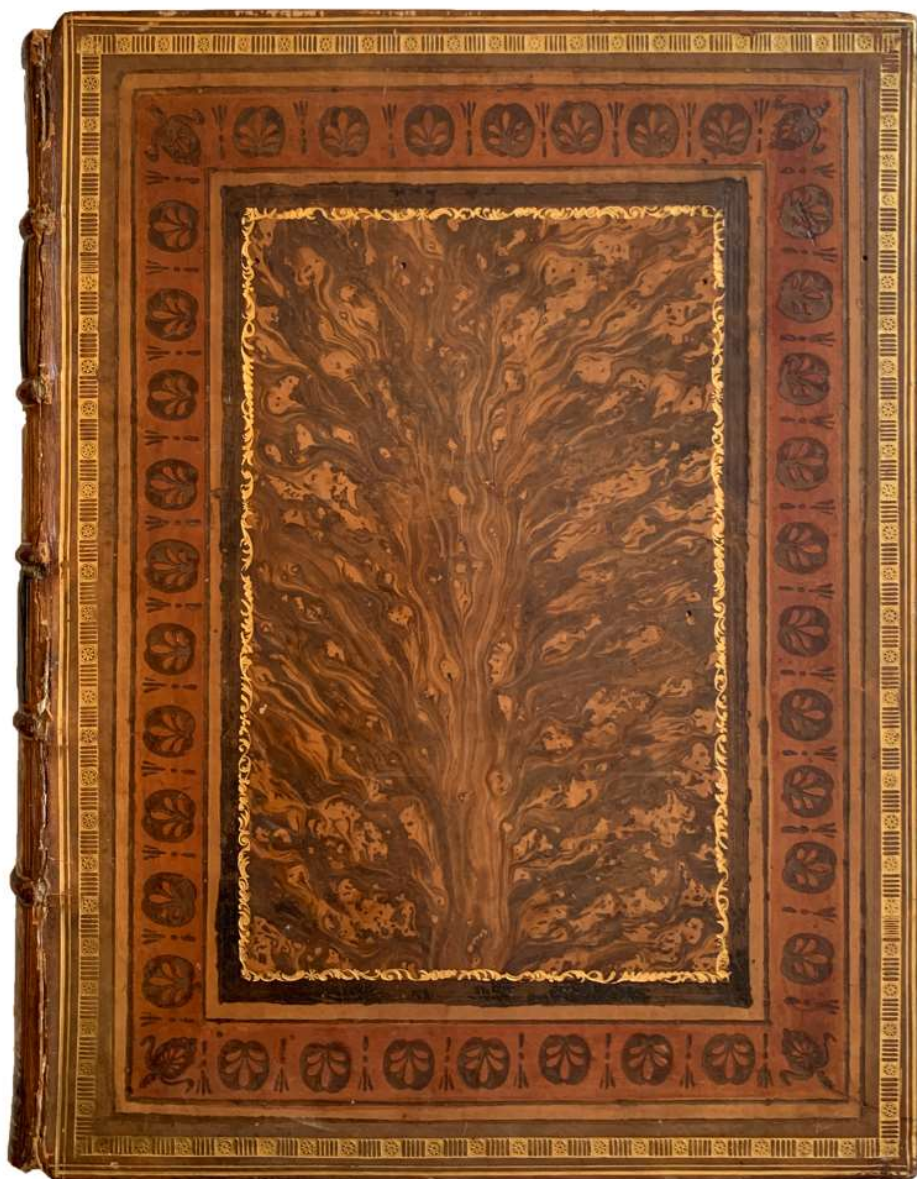
Christie's (Doheny IV, 1988) incorrectly notes that the painting of Chatsworth House to Volume II scene includes Paxton's Emperor Fountain (completed in 1844). It does not [see above].

NOTE: Thomas Edwards' catalogue of 1815, item 2685, is this same edition and format, 1785, Large Paper copy, "very superbly bound in Etruscan calf, gilt leaves, and 3 fine drawings thereon" – could be this copy. See: Weber, Jeff, *Annotated Dictionary*, p. 129.



☀ Doheny IV, 1312; Weber, Carl J., *Fore-Edge Paintings*, pages 71, 74; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 107-136. From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.





[18]





19. [Edwards of Halifax – or contemporary] [The Book of Common Prayer, Church of England]. *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 . . .* Paris: P. Didot, 1791. [Fore-edge Painting].

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

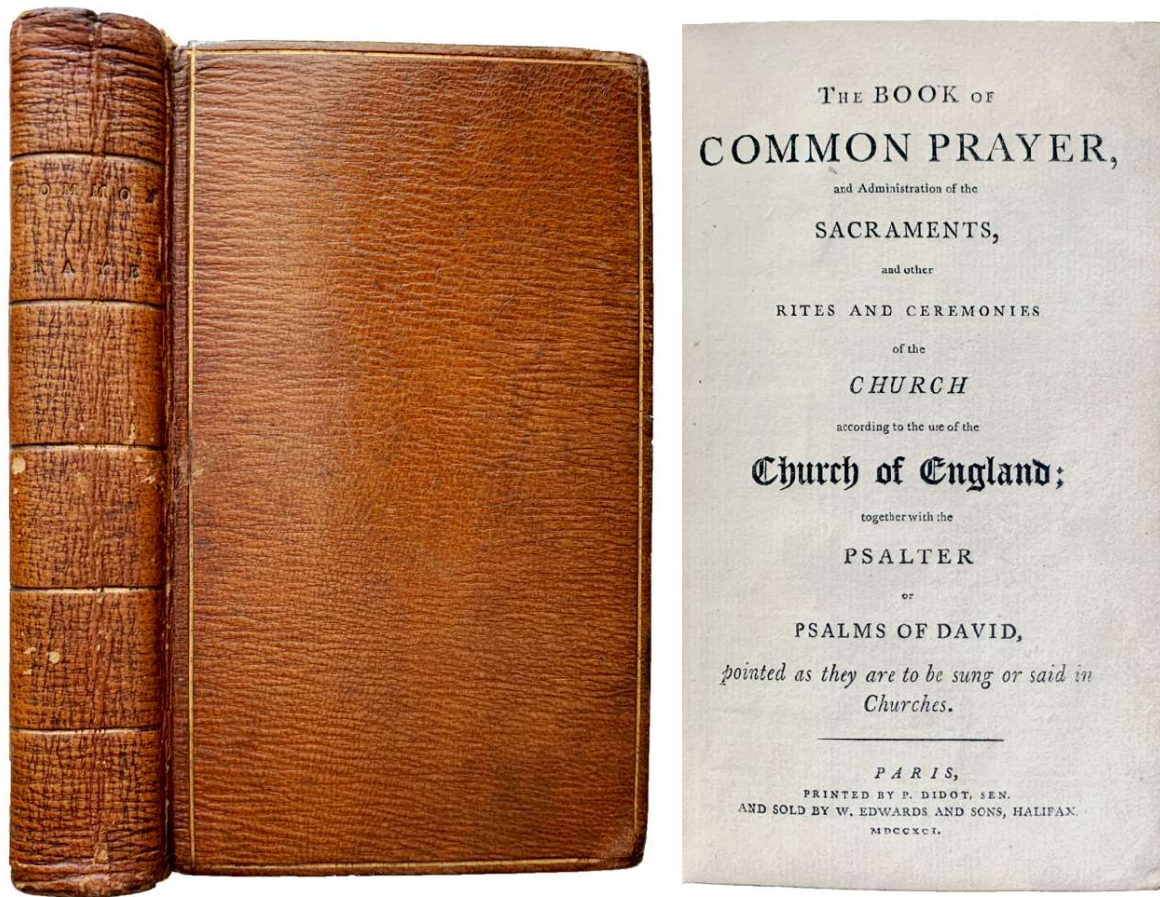
\$ 1,750

Contemporary charming fore-edge painting depicting a riverfront scene with a fisherman in a boat with a church in the background. The Paris: Didot, 1791, edition was one where Edwards of Halifax painted on a lot of copies, probably more this



imprint than any other. This suggests both that they had a lot of copies to distribute, and that the firm felt this was a popular piece among their clients.

☼ Weber, Carl J., *Fore-Edge Paintings*, pages 10, 79; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 107-136. Randall J. Moskovitz, MD, Memphis, Tennessee [45044]



[19]



20. [BCP 1791] Church of England. *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 . . .* Paris: P. Didot, 1791. [Fore-edge Painting by Edwards of Halifax].

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

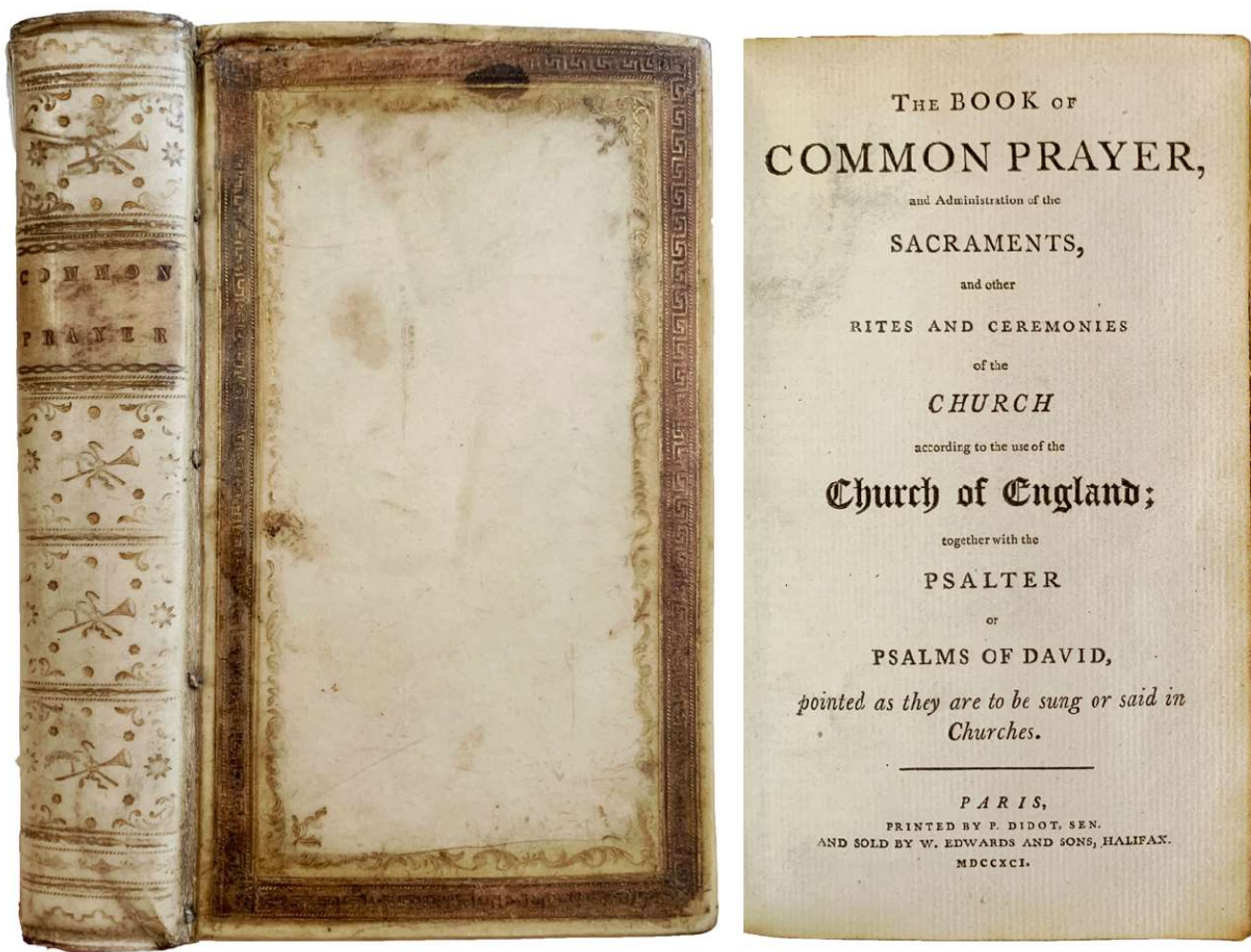
\$ 1,250

Edwards of Halifax fore-edge painting depicting, "Lucan House, County of Dublin."



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

☀ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 107-136.



[20]





*Etruscan Binding & Fore-edge Painting by Edwards of Halifax*

21. **CAMPBELL, Thomas** (1744-1844). *The Pleasures of Hope. With other poems.* Edinburgh: Mundell & Son, et al., 1804. [Fore-edge Painting by Edwards of Halifax].

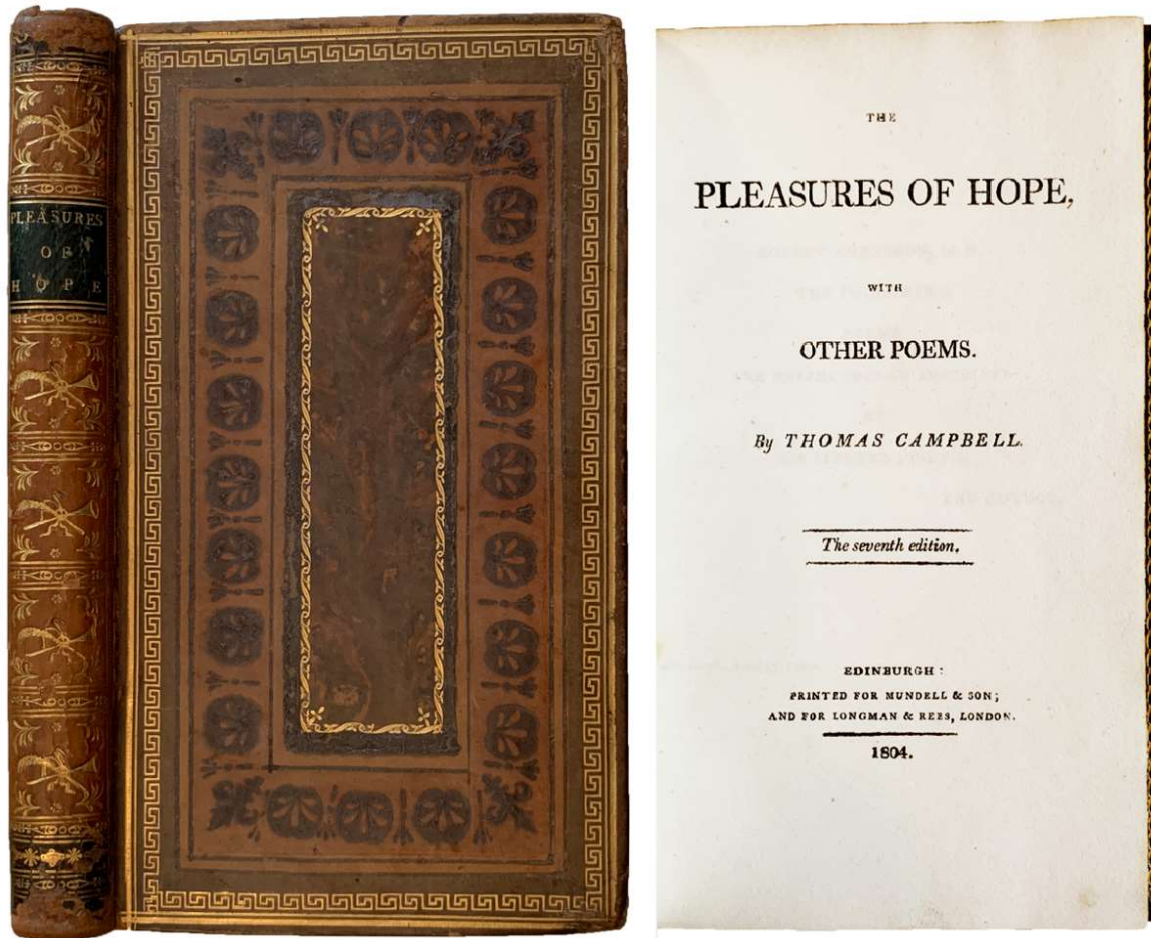
¶ Seventh edition. Small 8vo. [viii], 159, [1] pp. 4 engraved plates. Bound in original Etruscan calf by EDWARDS OF HALIFAX, elaborately decorated with black palmettes and gilt Greek-key rolls, gilt spine with black gilt-lettered leather spine label, all edges gilt, inner dentelles gilt, marbled endpapers; corners bumped and rubbed, joints starting, 1-inch abrasion to lower board. light penciled inscription to front blank recto, “Blanche Harding / the gift of an / affectionate father / June 12 1856” and ink inscription to the half-title page, “Francis Thornhill / Sep[temb]er 1805 / given to me by W. Thornhill.” Internally generally clean and tight. Very good.

\$ 1,500

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

PROVENANCE: Francis Thornhill (1805) – Blanche Harding (1856) – Phillip J. Pirages [ST10713] – Randall J. Moskovitz, MD (ca.1990-2015), Memphis, Tennessee. [45047]

☼ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 107-136.



[21]





FOLLOWERS OF EDWARDS:

POSSIBLY BY STAGGEMEIER & WELCHER





[22]





22. **SOMERVILE, William** (1675-1742). *The Chase. Field sports, rural games, and other poems. With a life of the author.* Edinburgh: John Ballantyne & Co., 1812. [Fore-edge Painting].

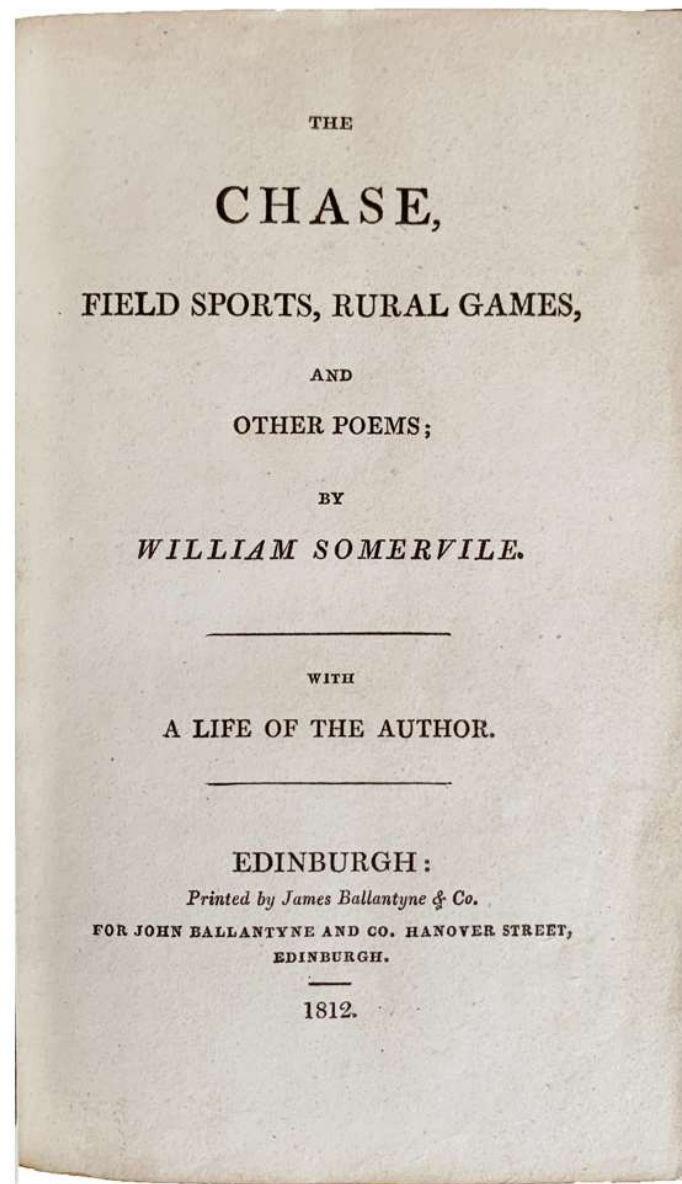
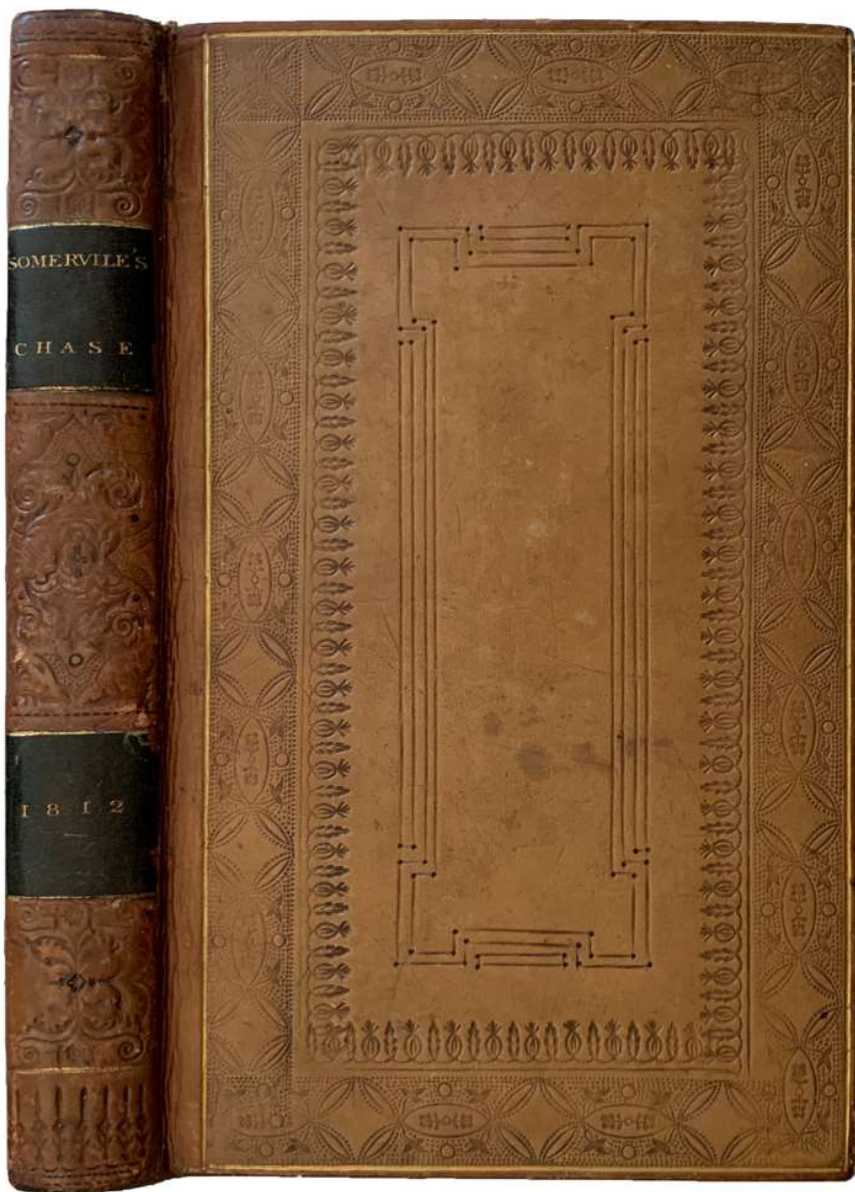
¶ 12mo. 199 pp. Engraved frontispiece after T. Clerk. Original full blind- and gilt-stamped calf, black spine labels stamped in gilt, all edges gilt, brown endpapers; rubbed; joints weakened. Housed in modern sage-grey clam-shell case with black-lettered spine. Very good.

\$ 1,000

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

PROVENANCE: Jeff Weber – Randall J. Moskovitz, MD, Memphis, Tennessee.

☀ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 241-242 & 247-250.



[22]



A painting of a rural landscape. In the center, a small, two-story house with a brown roof is nestled among green trees. The foreground is a field of golden-brown grass, and the background shows rolling hills under a pale sky. The overall style is impressionistic, with visible brushstrokes and a warm, naturalistic color palette.

# Taylor & Hessey binders London

UNMATCHED IN PAINTED ELEGANCE





*From the Collections of Estelle Doheny & Mrs. Gladys McKenney Molony*

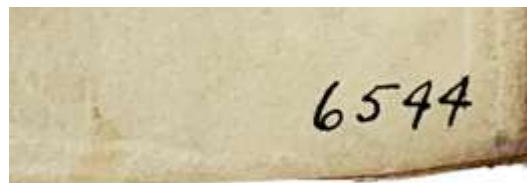
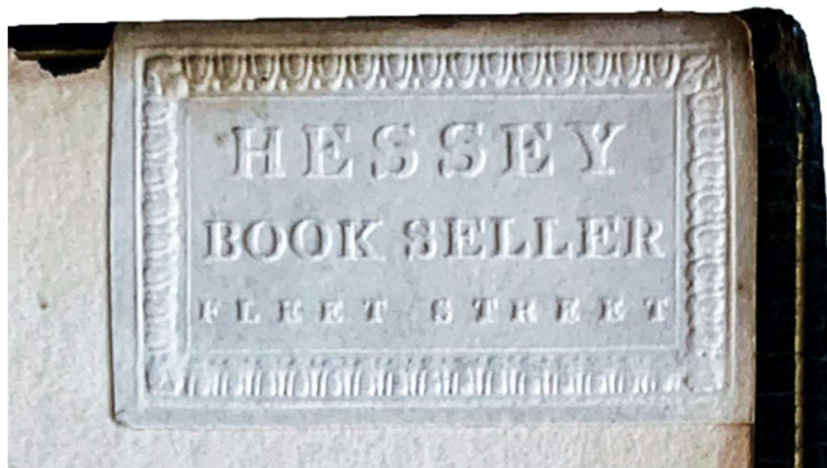
23. **CAMPBELL, Thomas** (1777-1844). *The Pleasures of Hope, with other poems. A new edition.*  
 London: Longman, Hurst, Rees, Orme, Brown, and Green, 1825. [Fore-edge Painting by Taylor & Hessey].

¶ 2 vols. in 1. 12mo. 144; 160 pp. Engraved half-title, engraved plates by C. Heath after drawings by R. Westall. Original full dark green straight-grain gilt-ruled morocco, gilt spine, a.e.g.; neatly rebacked to match. Early bookplate of J. B. Winterbotham; inscribed "Thate B. Winterbotham a relic of other days, Xmas 1862 – J. B. W. to Ms. P. Batten, Nov. 1826." [John Brend Winterbotham, 1805-1881]. Near fine.

\$ 4,800



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



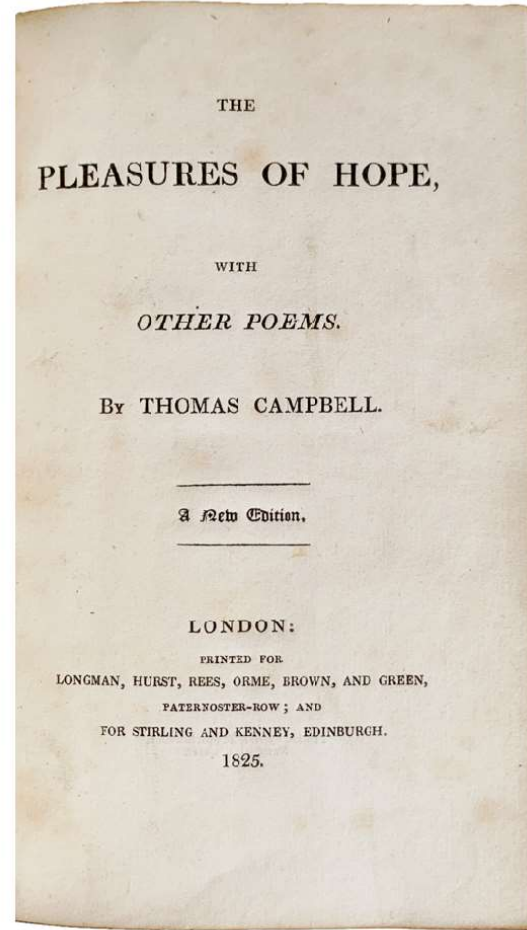
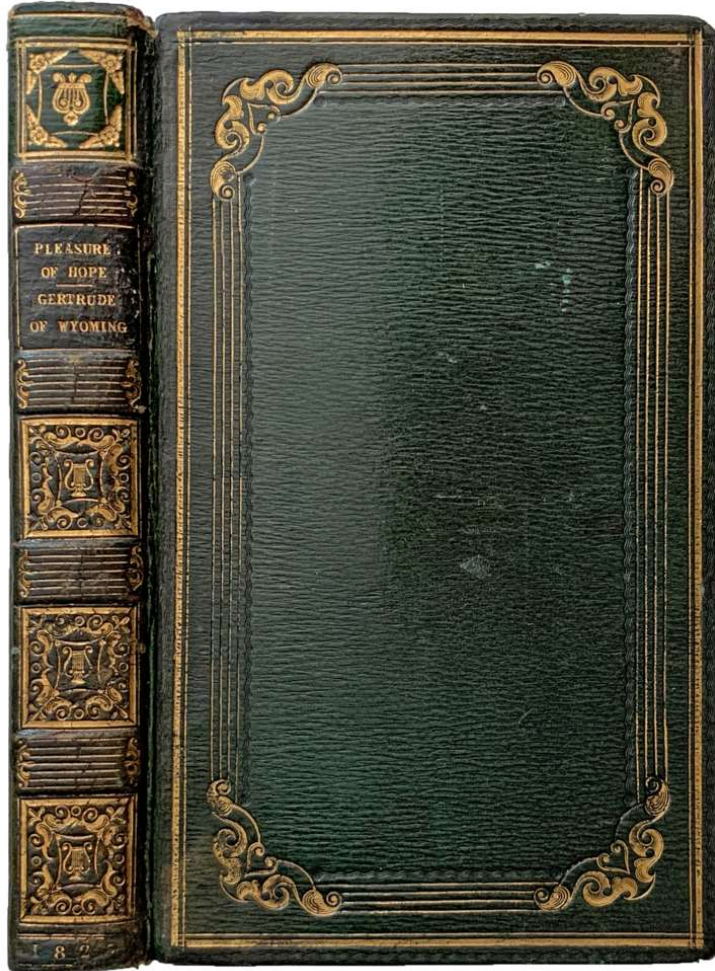
[Doheny inventory code]

PROVENANCE: John Brend Winterbotham (thru 1862) – Maggs sold to Doheny in 1951. See: *Catalogue of Book and Manuscripts in the Estelle Doheny Collection*, Part III, Los Angeles, 1955, p. 87 – *Jeff Weber Rare Books*, Catalogue 1, item 6 – Mrs. Gladys McKenney Molony – gifted to the Saint Mary's-of-the-Woods College Library (sold 2007).

☀ See: Saint Mary-of-the-Woods College Library. *The Gladys McKenney Molony collection of fore-edge paintings*, Rare Book Room, Saint Mary-of-the-Woods College Library: [catalogue]. 1973.

☀ See: *Norman's History of Cheltenham*, by John Goding - Cheltenham (England), 1863, p. 653, citing J. B. Winterbotham. [John Brend Winterbotham, whose wife was Mary Brend-Winterbotham (m. 1828)]. *The Law Times*, March 12, 1881, p. 340.





To  
Mrs Mary of the Woods College  
From Gales McKenney

[23]



24. **Church of England.** *The Book of Common Prayer*. London: John Reeves, no date [circa 1801?]. BOUND WITH: *A New Version of the Psalms of David ...* by N. Brady, and N. Tate. London: John Reeves, [no date]. [Fore-edge Painting by Taylor & Hessey].

¶ TAYLOR AND HESSEY BINDING. 2 volumes in 1. Small 12mo. Unpaginated. Bound by Taylor and Hessey in full maroon straight grain morocco decorated in gilt and blind, spine decorated in gilt with five raised bands, partial gilt roll to edges and binder's stamp in gilt to fore-edge, all edges gilt, inner dentelles gilt, brown endpapers; corners bumped, moderate edgewear,

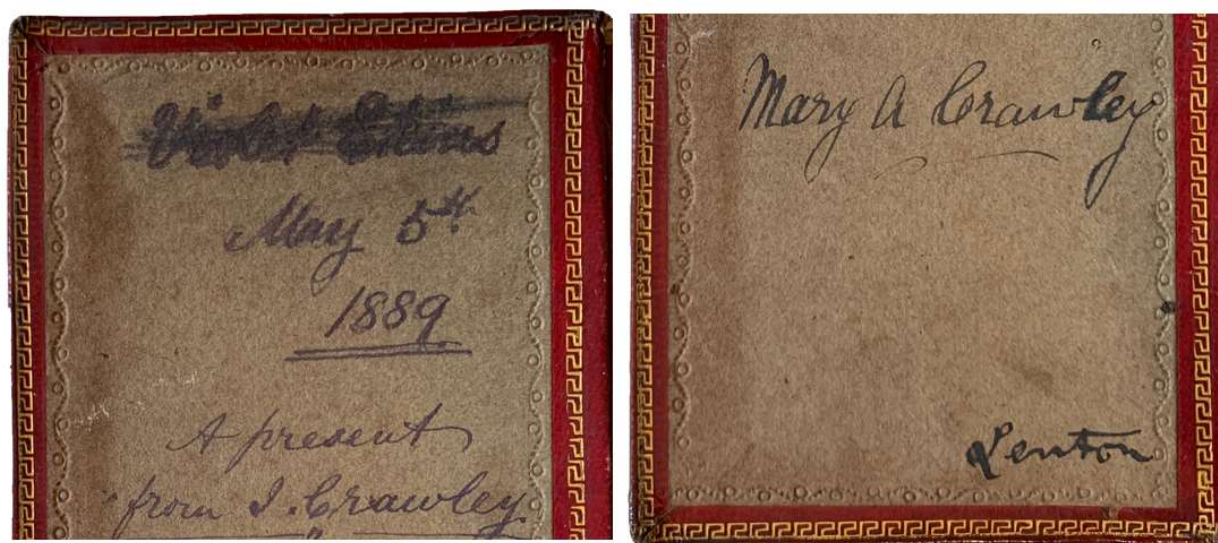


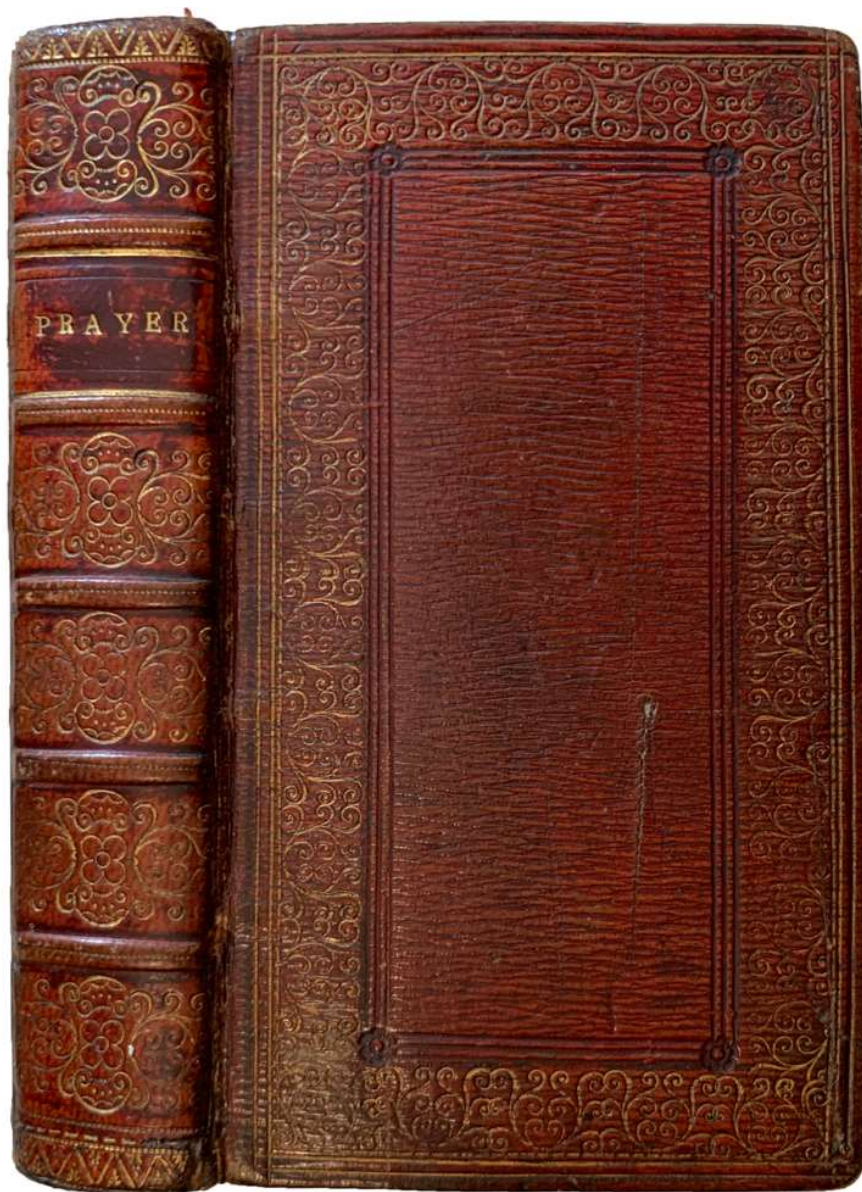
joints starting, minor dampstaining, somewhat rubbed and soiled. Early ink ownership to front pastedown: Violet Ekins, May 5, 1889 – “A present from J. Crawley, Mary A. Crawley, Lenton.” Very good.

\$ 3,500

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

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





THE BOOK OF  
**COMMON PRAYER,**

AND ADMINISTRATION OF

*THE SACRAMENTS,*

AND

OTHER RITES AND CEREMONIES

OF

**THE CHURCH,**

ACCORDING TO THE USE OF THE

*United Church of ENGLAND and IRELAND.*

TOGETHER WITH

THE PSALTER OR PSALMS

OF

**DAVID,**

Pointed as they are to be sung or said in Churches.

---

LONDON:

PUBLISHED FOR JOHN REEVES, ESQ.

*One of the Patentees of the Office of King's Printer.*

SOLD BY G. AND W. NICOL, BOOKSELLERS TO HIS MAJESTY,  
PALL-MALL; AND

SCATCHERD AND LETTERMAN, AVE-MARIA-LANE.

---

C. Whittingham, Printer, Mall, Chiswick.





[25]



*Bibliophile William Loring Andrews' copy*

25. **COWPER, William** (1731-1800). *Poems, by William Cowper, Of the Inner Temple, Esq. In two volumes. A new edition.* London: Printed for J. Johnson and Co., 1810. [Fore-edge Painting by Taylor & Hessey].

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

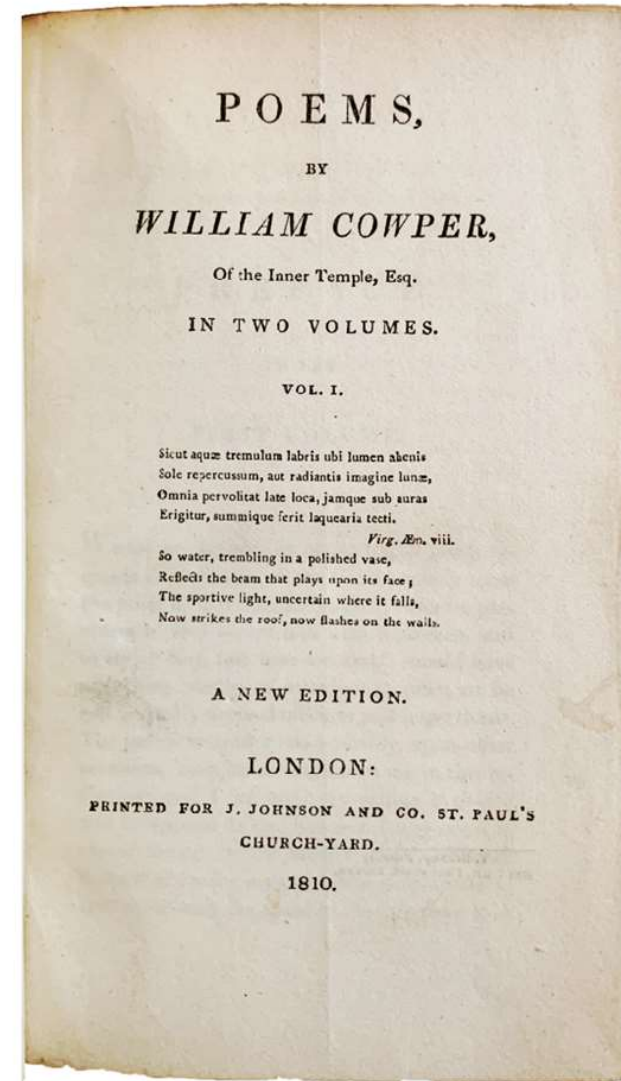
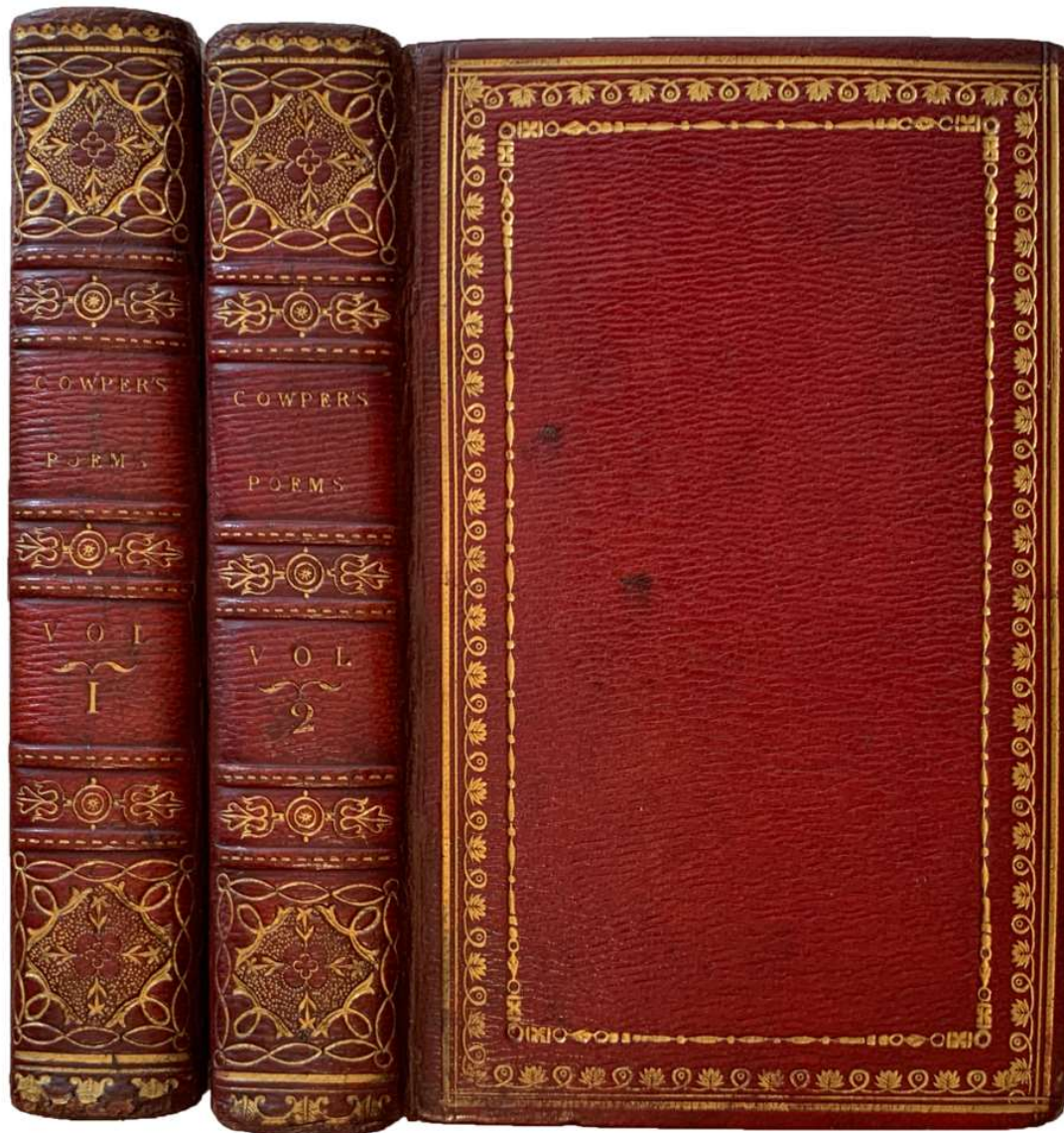
\$ 1,250

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

PROVENANCE [3]: [1] William Loring Andrews (1837-1920) was an American rare book collector, publisher, and librarian. He was a trustee and the first librarian of New York's Metropolitan Museum of Art and its advocate for forty years. From 1888 to 1892, he served as the founder and president of the Grolier Club and also co-founded the Society of Iconophiles. [2] Mrs. Milton Getz, Beverly Hills, American Art Association Galleries, New York, sold November 17-18; 24-25, 1936, lot 432. Also listed in Carl J. Weber, *1001 Fore-edge Paintings*, 1949 (did not state who the current owner was in 1949). [3] Quite possibly this copy was once owned by the bookseller Frank Hammond of Manchester, whose catalogue 122 issued in 1960, item 349, lists this same item.

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









[25] A typical binding signature from TAYLOR & HESSEY



[25] William Loring Andrews' bookplate





26. **MONTGOMERY, James** (1771-1854). *The World Before the Flood. A poem, in ten cantos; with other occasional pieces*. London: Longman, Hurst, Rees, Orme, and Brown, 1814. [Fore-edge Painting by Taylor & Hessey].

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

\$ 1,850

Fine contemporary fore-edge painting by Taylor & Hessey binders, depicting "Pope's House, Twickenham."

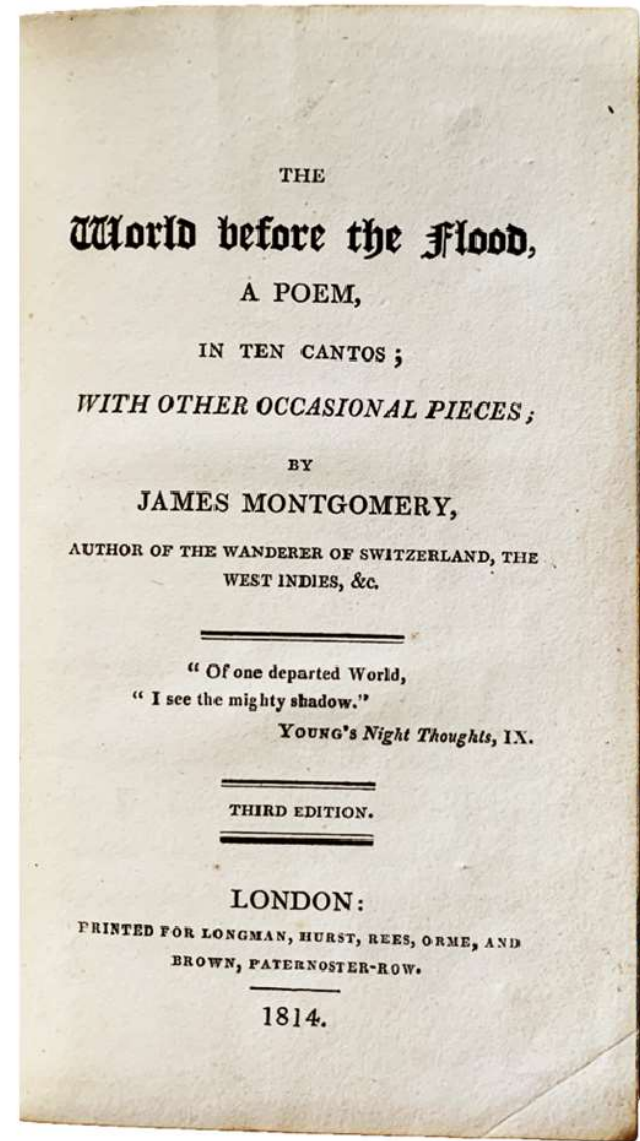
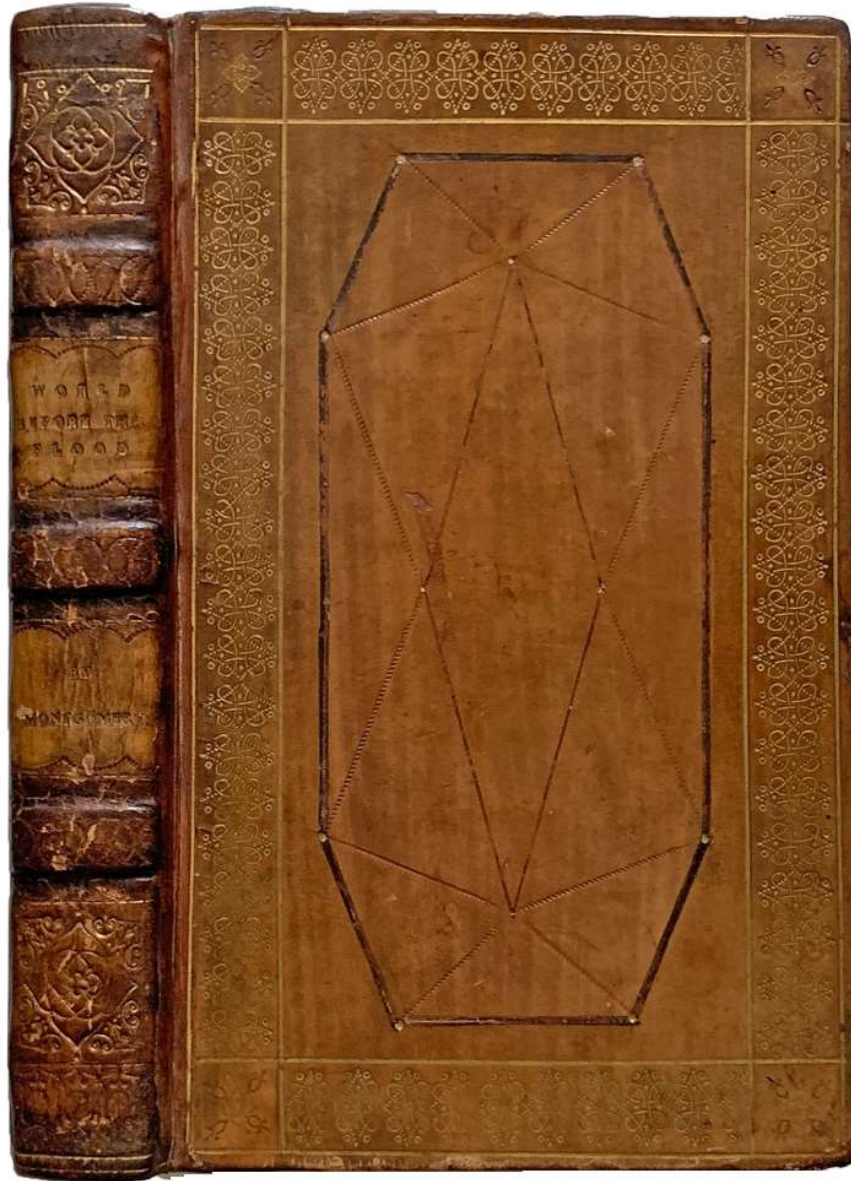
☼ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 247-250. From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee

A photograph of a rectangular piece of aged, off-white paper with a slightly textured surface. The paper is inscribed with two lines of text in a cursive, brown ink. The first line reads "Pope's House -" and the second line reads "Twickenham". The ink is dark brown and shows some signs of age, with slight fading and small spots. The paper is set against a plain white background.

[26]

Inscription most likely by the artist  
*"Pope's House - Twickenham"*

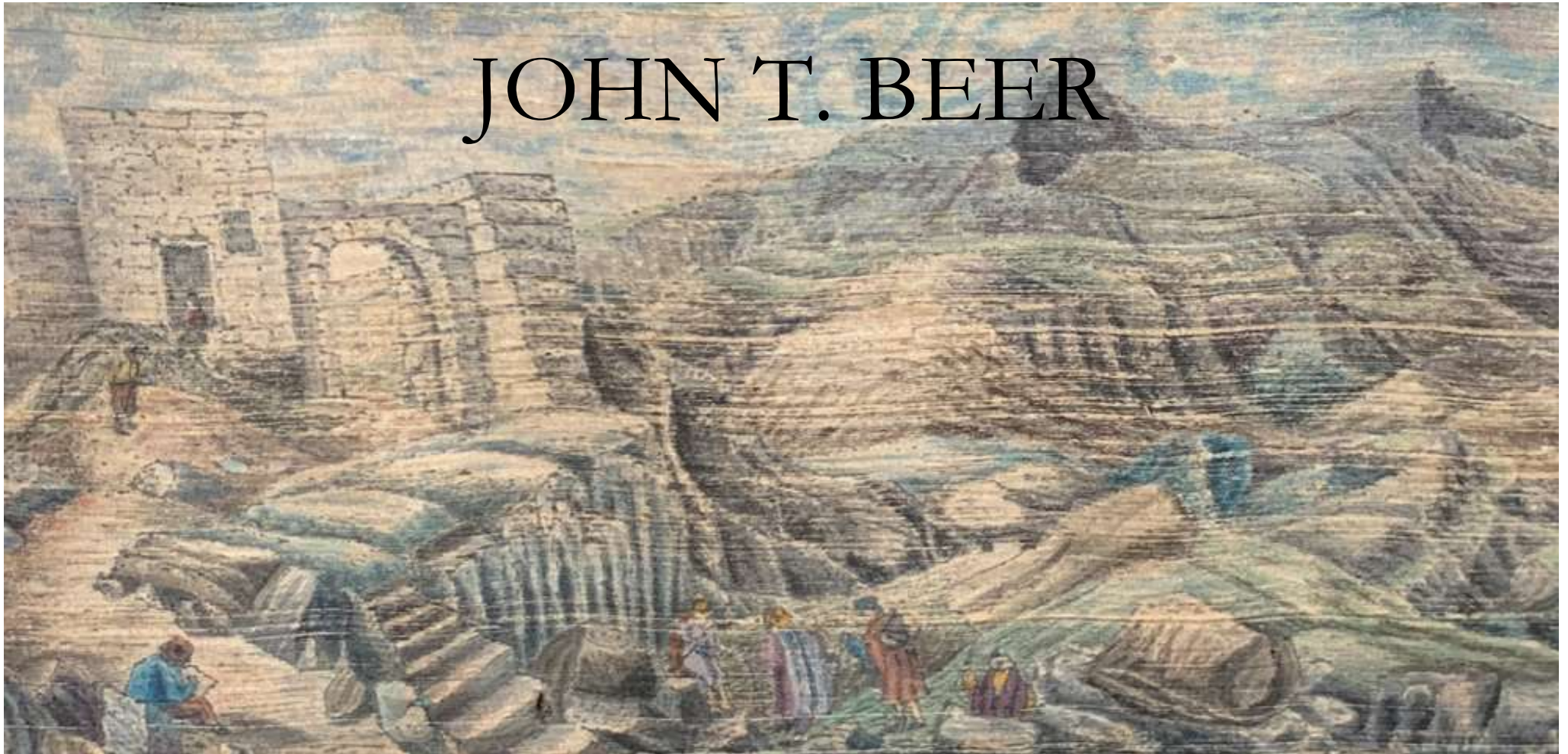




[26]



# JOHN T. BEER



[27]

FIRST PERSON TO SIGN HIS FORE-EDGE PAINTINGS

& ALSO PAINTED ON BOOKS FROM HIS PERSONAL LIBRARY





*Extremely Rare: A Fore-edge Painting on an Incunable*

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

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

\$ 13,500

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

PROVENANCE: John T. Beer (bookplate) – Sotheby, Wilkinson & Hodge 12 November 1903 [Beer Library sale] (lot 311 “Gotscaaldius, Fra.) – William Ridler [bookseller] – Wican Free Public Library (bookplate) – Bonhams, London, Sale 20412, lot 158 (October 2, 2012) – Reiss & Sohn (April 23, 2013) – Bloomsbury (12

June 2013, lot 69) – Jeff Weber Rare Books – Randall J. Moskovitz, MD – Heritage Auction 9 June 2021, lot 45002 – Jeff Weber Rare Books.



☼ BMC I, 225; Goff H-294; Hain 8766; Weber, Jeff, *The Fore-edge Paintings of John T. Beer*, 2005, no. 116; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 54-59. From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee [45002]

← John T. Beer's bookplate, with his hand-written title of the fore-edge painting.





[27]



Preceptorū nouū q̄ p̄t̄ile cū suo re-  
gistro clero a vulgo desuētis studio  
fuisse collectū p̄ Reuerēdū p̄rē vtiq̄  
ingrū in omni facultate p̄tū fratre  
gosc̄balū tollē orōis sc̄i auḡ. Sac̄  
eloq̄ij p̄oanis celebrimi inc̄ipit felicit̄

**S**is vitam ingredi serua  
mandata dei. Math. xix. It̄  
ta sūt verba n̄i saluatoris  
in q̄b? explicat̄ sūma n̄e tocus sas-  
luis q̄ntū ad duo. Primo q̄ntū ad  
p̄mū retribuōis diuine ibi. Si vis  
vitā ingredi. Sec̄do q̄ntū ad meritū  
opacōis humane ibi. serua mādata  
Circā q̄ sciendū q̄ diuina p̄cepta  
Primo sūt adiscēda. Sec̄do sūt  
ope adimplēda. Tertio sūt nūq̄  
obliscēda. Primo sūt adiscēda  
Ex̄ p̄p̄e dīcōis. Da mibi intellēcū  
vt discā mandata tua. It̄ q̄ quilibz  
adult? tenetur sc̄iē p̄cepta dei impli-  
c̄ite ad m̄i? sc̄z q̄ hoc sūt p̄ceptum  
Non adorabis deos alienos  
Non assumes nomē dei tui iurā q̄  
Et nemo p̄t̄ excusari de ignorācia. si  
p̄t̄ ea sc̄iē q̄ ad discere. Ideo d̄t̄ de rec̄-  
iuris li. vi. Ignorācia facti nō iuris  
excusat. Ideo in deō sensibz signifi-  
cant̄ q̄iqz exterioribz q̄ q̄iqz interi-  
oribz. ergo in cartis scribunt̄ q̄ in ec-  
clesia suscipiendū vt nemo se valeat  
de ignorācia excusare. Dubitatur  
aut̄ diuina p̄cepta sunt̄ scripta aut̄  
sunt̄ necessariū ea tradere in scriptu-  
ris cū tamē sunt̄ de lege nature. R̄t̄  
sc̄iūs thomas in sc̄o s̄iaz distictōe  
xxvij. q̄ hoc fecit̄ deus q̄tuor de caus̄  
Primo q̄ p̄ st̄tariā cōsuetudinē

ritio natural. in qua scripta erāt hęc  
p̄cepta erat obtenebrata apud ml-  
tos. per st̄tariā cōsuetudinē q̄ mul-  
ti in p̄tō p̄cipitabant. Sec̄do si  
in aliquibus rano figebat. tū amor  
boni in eis deficiēbat. vnde p̄ quādā  
coactionē legis obligacōe ad bonū  
inducendi erāt. Ideo dicit̄ magister  
s̄iaz li. iij. distictōe xxxvij. Et q̄  
maī inq̄t homo nō legebat in corde.  
It̄erunt in tabulis. vt a vocē s̄o m̄  
sc̄iūs adunata rediēt ad cor. Ibi in-  
ueniret q̄ exta legeat hęc magister  
Tertio vt ad opa v̄tutis nō solū  
natura inclinaret sed etiam diuinū  
p̄ceptum. Quarto vt magis uocē  
ne d̄mendarent q̄ frequerēt in cog-  
itatione versarent. Ideo dicit̄ vs  
nec̄abilis lincomēsis in libro de cel-  
satione legalū. xv. Natūalē inq̄t  
legē siue positūā scribi sup̄flūū esse  
donec hominis memoria ita labilis  
esset q̄ legem sibi positā sine scriptu-  
re amminiculo retinere non posset  
Non est scripta nisi ad sup̄plendū  
defidū memorię. Dominus at̄ p̄  
mi t̄pis habuērit me r̄oie magnā  
viuacitatē. qua potuerunt legem sine  
obliscōe tenere. hoc ille. Ideo dicit̄  
p̄tōnus li. p̄mo et̄li. c. iij. V̄sus  
inq̄t h̄az reptus est p̄pter varianū  
reij memoriā ne obliuione fugiant  
his alligant̄. q̄ dicit̄ littere q̄ legit̄  
tere. q̄ iter legentibus p̄sent. hęc  
p̄tōnus. Sec̄do dubitat̄ aut̄ non  
diuina p̄cepta sūt scripta in deō ta-  
bulis. aut̄ sex. v̄l viij. sed tū in du-  
abo. R̄ndet̄ p̄pter duo. Primo p̄p̄  
duo testamenta significanda vni sūt

Inc̄ipit p̄ceptū quintum:

Ioseph omnēti terrā egipti v̄tē  
nibus singulis possessiones suas. pro-  
p̄ter magnitudinē famis. Subiāt  
q̄ ea p̄bationē a dīctos populos ei-  
us. a nouissimis terminis egipti v̄l  
q̄ ad extremos fines eius p̄ter ter-  
ram sacerdotū q̄bus statuta ab̄ana  
q̄ t̄p̄oris publicas p̄bebāt. Vbi dī-  
ct̄ gl̄osa moysi de l̄pta. Cūqz depu-  
tāt̄ ad achi t̄onū illius populi et e-  
tam ad st̄ubiū sc̄iōtariū speulat̄  
v̄ni s̄m q̄ dicit̄ p̄bus. i. met̄ba. q̄  
gen̄o sacerdotū egipti in p̄mo st̄ude-  
re volū est. Et Ioseph? li. antiqui-  
tātū dicit̄ q̄ ab̄abā q̄n̄ d̄scēdit in e-  
giptum voluit sacerdotēs in egipto  
astronomiā t̄c̄ in talibz scientijs  
st̄udere cepit. Ideo a rege habebāt  
vidū. V̄n̄ subdit̄ ibidem. Ex̄ eo t̄p̄o-  
re v̄lqz in p̄sentē diē in vniuersa ter-  
ra p̄p̄ta regi bo quinta ps soluit. Et  
sc̄iū est quasi p̄ lege absqz sac̄to-  
tū terra que libera ab hac d̄ditōne  
sūt. It̄c̄ d̄t̄o. vij. dicit̄ ar. t̄p̄er ses  
Vobis quoqz notū faciūt̄ de vni-  
s̄is sac̄toibz et leuitis. c̄tōnibz ia-  
c̄tōnibz nath̄m̄is q̄ ministris to-  
mus dei vt v̄d̄gal q̄ tributū mos  
nō balvatis potestate imponēdi s̄is  
per eos. Et sic p̄t̄ ex lege diuina q̄  
humana q̄ sac̄toibz q̄ clerici exēn-  
p̄t̄ sūt ab omni tributo.

Explicat̄ p̄ceptum quartū.

**N**on occides. Istud est  
quintum p̄ceptum  
ambiens no amentū  
p̄p̄mo fieri quantuz  
ad personam sc̄iōt  
non occidero eam. Et est notanduz  
q̄ istud p̄ceptum non occides fia-  
it in lege nature inclinatū. et fuit in  
lege moysi explicatum. et fuit in les-  
ge gratie recte cōfirmatum. fuit enī  
in lege nature inclinatū. Nam qui  
libet homo inclinatur alteri nō fac-  
re quod sibi nō vult fieri. et alteri fa-  
cere quod sibi vult fieri. Sed quili-  
bet vult ab alio nō occidi sed q̄ ma-  
gis sibi misereri. q̄ sic lege nature te-  
nel nō occidere p̄ximū. Sec̄do fuit  
in lege moysi explicati vt p̄t̄z exodi  
xx. vbi dicit̄ur manifeste. Non occi-  
des. Tertio fuit in lege gratie p̄ p̄m  
perfecte cōfirmatum. vt patet ma-  
t̄bei. v. vbi saluator dicit̄. Audistis  
quia d̄ictum est antiquis non occi-  
des. Ego autem dico vobis. Omnis  
qui inscitur fratri suo. reus erit iu-  
dicio. In quo nō solum occidit̄ sed  
etiam animi cōmōtionem que est ta-  
dix hominū p̄hibuit. Et hoc m̄er-  
to christus debuit facere sc̄z probi-  
bere tabicōe occisionis q̄d nō fecit̄ leg-  
moysi p̄pter tria. Primo. quia ma-  
iori p̄cio fuit acquisita. Illa nāqz  
sanguine hircōnū et vitulorū fuit ac-  
quisita et d̄ct̄o populo xp̄ianorum.  
hec autē sanguine agm̄ immaculata  
n̄c̄. Sec̄undo. quia maiori p̄mio  
est remunerata. quia illa remunerata



Book      2.0  
 Binding    $\frac{7.1}{4.0}$   
 Folia 212 + 215 in ancient manuscript.  
 cut. Bought May 1904.  
 Written by Gotschalvus Hollen H. J. Z.

Monastic Ruins of Mt. Sinai.



[27] Beer's handwriting. NOTE: "Book Binding" annotation is with a coded series of numbers, probably costs, that Beer recorded in many of his books



confundens sua in alio et meretricia  
bus. Et a patre crebro receptus de  
angustijs crucis. postea captus. ppf  
prius penuria redimi non poterat. Qui  
ail acrimis. vix qula petijt osculi a  
patre. Et ai pater accessit. nasum il  
lius motu acutissimo secuit dicens.  
Quare meis pimis erroribus incasti  
gatus quasi. a magistri mei monitis  
no obedivi. quasi diceret. Pater qz  
me no castigasti sed pmissisti meya  
care peccans merito de te capia vin  
dida. Illius exprolo moneri bnt pas  
rentes. filios suos corrigere. no tn be  
bent paterre pueros enormiter cum  
baculo aut fuste sicut faciit nouerit  
sed cum virga.

**C** Erro peccat etia illud p  
ceptu scolares et discipu  
li q debitu honore non im  
pendut suis magistris. q  
eos informant in moribus et scientijs  
Talibus em tenent honore metu et  
obediencia. Io dicit Cato. Magi  
stru metue. Et aristoteles. ix. ethico  
ru. Dns pntabo et magistris nunq  
possumus redere equalens. D3 no  
tandū q magister honoratus a me  
tuendus debet in se habere quatuor  
Primo. sit scientia illustratus. Deo  
to sit beniuolenta inclinatus. Tercio  
sit innocua deoratus. Quarto sit ex  
pientia certificatus. Primo debet ee  
scientia illustratus ne sibi dicat illud  
ad ronos. ij. Qui alii vocas: tripm  
no vocas. Item sapientie. viij. Anteq  
loquans scz q onto. discit. Cui voc  
dat canon. s. di. c. Misent est eum  
sien magistrū q nunq fuit discipul.

vi. di. c. si clericatus. diat beat? De  
romimus ad rustia. Ne his milos an  
teq tyro. nec pus magister q3 disci  
puli. xvij. di. c. pbibent. diat. An  
arrogantia q est nima diaboli ma  
dūt q in pūdu tore necdū discipuli  
statim magister efficiūt. Et ex be  
ledione. c. officij. reatē q papa no  
luit quēdā abbatē nobilē confirmare  
eo q anq esset discipul? voluit esse  
magister. Io antiq nra p acipiens  
dis scientijs sustinuerit sicut recitat  
bugo in li. b. p. d. a. c. o. l. o. d. i. c. s. Alij cal  
cabāt honores. Alij pcedunt dnas  
das. Alij acceptis iurij gaudēbat  
Alij penas spreuerūt. Alij staberna  
loim deserētes. vltimos recessus et  
secrēta bēni penetrātes. soli se pbie  
dedicabāt. vt eo melius cōtemplatōm  
vacaret. Sequit infra. Papiens  
vir ille grecē tēxistodes cum ex  
pletis centum et septē annis se mon  
cerneret. dixisse fertur. se tolere q e  
grederet de vita quāto sapere expi  
set. Vnde Jeromius in plogo bi  
blice scribens ad paulinū. Legimus  
inquit in vteribus histōrys quosdā  
lulstasse puicias. nouos adisse po  
pulos. maria tanhisse. vt eos quos  
ex libris nouerant. coram quoqz vis  
terent. Sic piatagoas memphitis  
cos vates. Sic plato egyptum. Et  
sic de alijs multis ibidem numeratis.  
Sic appollomius pertan fuit causa  
suum montem vt videret bharum in  
throno aureo sedentem. potantem di  
scipulos suos de fute tāali. D3 nota  
moderm scolasticā nō aumt sic ma  
dū pagare p scientijs ab ipse dā

contēna solo nomine scz qd vocatur  
magister. Contra quos saluator ma  
gister. xvij. di. c. p. b. i. c. e. d. i. a. t. e.  
vnde est magister vester in celis. De  
cūo debz esse beniuolēta inclināt?  
De quo greg. et ponit extra de ma  
gistrato. c. beniuolēta. c. humilis. v. d. n.  
na magister. Sup quo diat glo.  
Sene diat humilis. Nā magister  
debet esse humilis et benignus audi  
toribz. et hūiliter docē: nō cū auste  
riate et potētia. Vt p. z. xvi. di. c.  
Doe habet ppriū vōdēna. arrogā  
tiam vt humiliter nesciat inferre q  
to. ante. rēda q sapiūt etiam mini  
strare rēda nō possunt. A pētatis  
aut minie increpatō nec correptionē  
recipit nec salutē. Talis tñ hūilitas  
sic modesta debet q nō frāgat regē  
bi audientia. vt diat aug. in regu  
la. et ponit. l. p. vi. di. c. Dū minimum  
serua hūilitas. Terco q sit inno  
centia deoratus. De hoc diat boet?  
vbi supra. i. li. de disciplina scolariū.  
Magistratus inqz nouū honestate  
pollcat. et debet esse in sermone vax  
in iudiciū iustus. in cōsilio puidus.  
in omisso fidelis. cōstans in vultu  
pius in affectu. virtutibus insignis  
et bonitate laudabilis. Sequit ibi  
dem. Nulla si qdem res puidosior di  
scipulo q vita otumeliosa magistri.  
Et sic to Anna vilescit ex ignomini  
osa vita toctus. Vuat igit magr  
virtuose vt discipulos informet. De  
nea in ep. l. vij. Plus hoies inqz oau  
lis q auro? credūt. Longū em iter  
p pēpa. bene et efficax p exempla.  
Vn diat. ij. q. vij. c. Nos Magistri

erroris sunt q pūis viuūt q subdit  
Quarto debet esse expientia certifica  
tus. Ideo magister Egidius ostē  
dit i. li. de regimine pncipiū. p. ij. c.  
ix. dicens q debet esse scies in specu  
labilibz. vt vocat in scientia. prudēs  
in agibilibz vt instruat in bonis mo  
ribus. Prmu pbat. qz ad hoc q sit  
sciens tna requirunt. Primo debet ef  
se inuentus ex se. qz q nullo modo  
sit aliqua inuenire. sed solū aliorū  
dicta referre. magis est recitator q  
doctor. De ai ito debz esse intelligēs  
qz nullus sibi suffiat in speculato. s.  
posteroses pbi ex didis potum ba  
buerūt iuumenta. Ideo nō solū req  
ritur q sit inuentus sed etiā intelles  
ctūs aliorū. Terco requirit q sit  
bene indicatus. q dicta aliorū sūt  
tenenda et q respūda. Vt aut sit  
prudens in agilibz et bene instruat  
in bonis moribus requirunt sit me  
mor. cautus. puidus. et arcūsped?  
Prmo debet esse memor recolēto p  
tenta. Nā sicut volēs redificare vir  
gā nunq eā redificare possēt nisi co  
gnosceret ex qua pte esset obliqua.  
sic volēs alios redificare nunq eos  
cōgnet redificare possēt nisi haberet  
p tētorū noticiā per q cognosceret  
quō obliqua essent. De cūo debet  
esse puidus futurorū vt adhibeat  
medicamenta etia ea p q in posteri  
facili? obliqua possent. Terco de  
bet esse arcūspedus vel expius. qz  
debet cognoscere pncipales vōdēna  
nes puorū cū expientia circa pnci  
pales habeat esse. Nā aliqz debz cor  
rigere vrbis. alios vrbis fm q



# HELEN RIVIERE HAYWOOD

SUCCESSOR TO MS CURRIE – NOTED CHILDREN'S AUTHOR & ILLUSTRATOR



The Descent from the Cross  
For Bartholomew



*Estelle Doheny's Copy with a Splendid Fore-edge Painting by Helen Haywood (1907-1995)*

28. [BCP 1796] Church of England. *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 . . .* Cambridge: Printed by John Burgess, sold by C. Dilly, F. & C. Rivington, et al., 1796. [Fore-edge Painting by Helen Haywood].

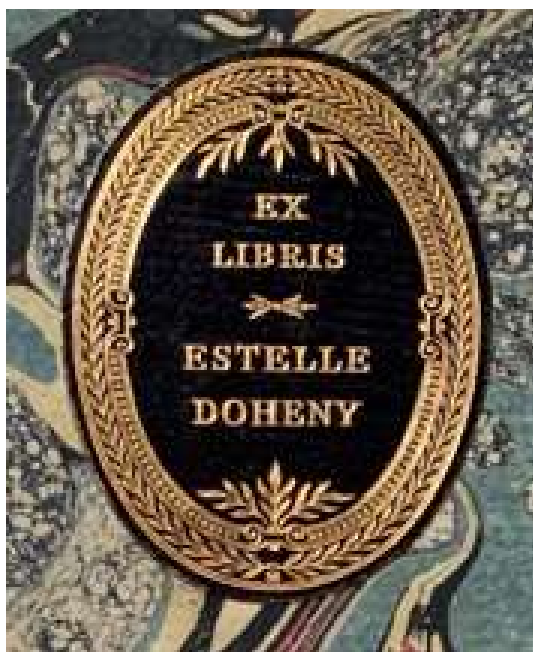
¶ 8vo. Unpaginated; some foxing. Contemporary full straight grain black morocco single ruled in gilt, spine stamped and lettered in gilt with five raised bands, all edges gilt, marbled endpapers; corners bumped, moderate edgewear, joints starting. Book label of Estelle Doheny to front pastedown, somewhat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

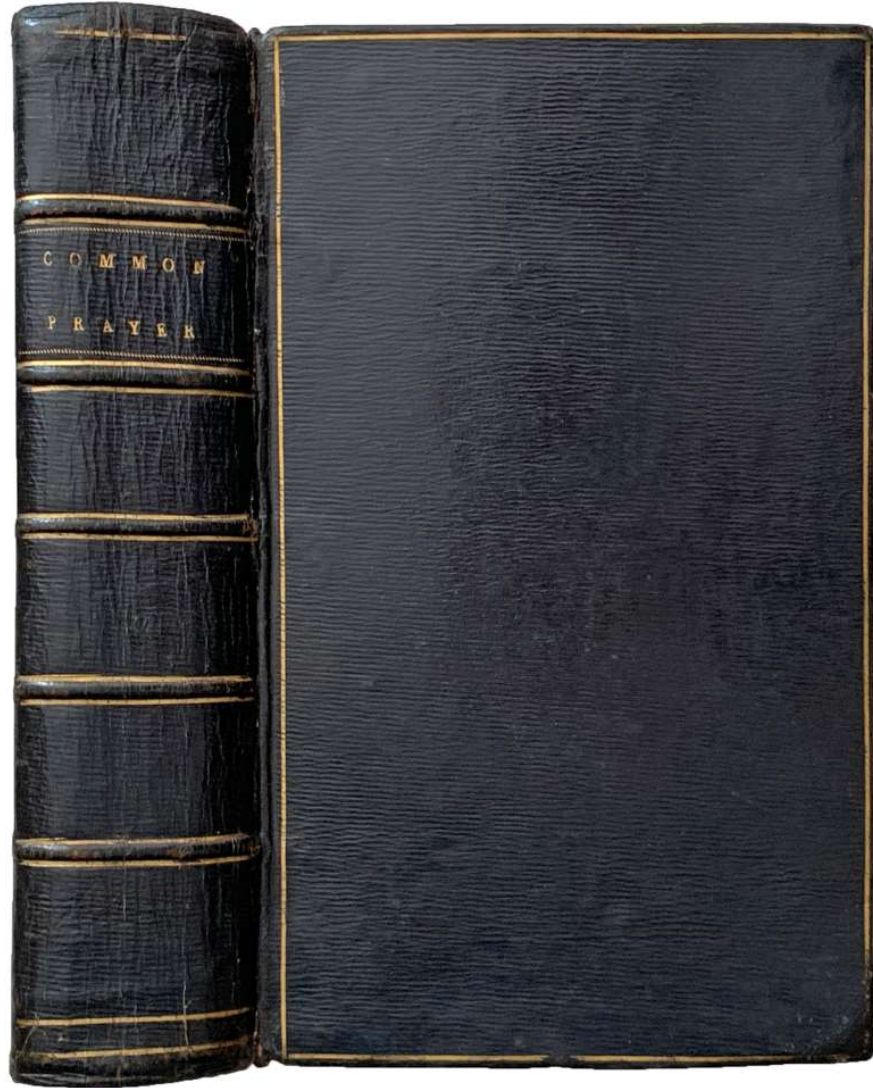
\$ 2,350

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

PROVENANCE: [pre-fore-edge painting]: S. Scott [signature]; [after fore-edge painting applied]: Max Hunley, bookseller (no date - 1939) - Estelle Doheny (1939) [bookplate] - St. John's Seminary (no date) - Christies' (1988, lot 577) - Jeff Weber Rare Books (1988) - Randall J. Moskovitz (1991).

☼ Doheny III, 577; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, Haywood 8 (this copy), p. 172; Weber, Carl J., *Fore-Edge Painting*, pp. 74-75 (this copy).





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.

---

CAMBRIDGE,  
PRINTED BY JOHN BURGESS PRINTER TO THE UNIVERSITY;  
AND SOLD BY C. DILLY, F. & C. RIVINGTON, AND B. & J. WHITE,  
IN LONDON; AND J. & J. MERRILL, IN CAMBRIDGE.  
MDCCXCVI. 1796  
CUM PRIVILEGIO.

---

PRICE EIGHT SHILLINGS, UNBOUND.

*The Deposition from the Cross  
for Bealocome*

[31] NOTE: Helen Haywood's inked inscription on the fore-edge side of the front free endpaper





*Zola E. Harvey's copy*

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

29. **BURNS, Robert** (1759-1796). *Poems, Chiefly in the Scottish Dialect*. Edinburgh: Printed for the author and sold by William Creech, 1787. [Fore-edge Painting by Helen Haywood (1907-1995)].

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

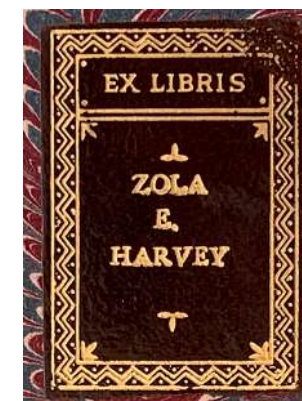
\$ 4,500

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

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

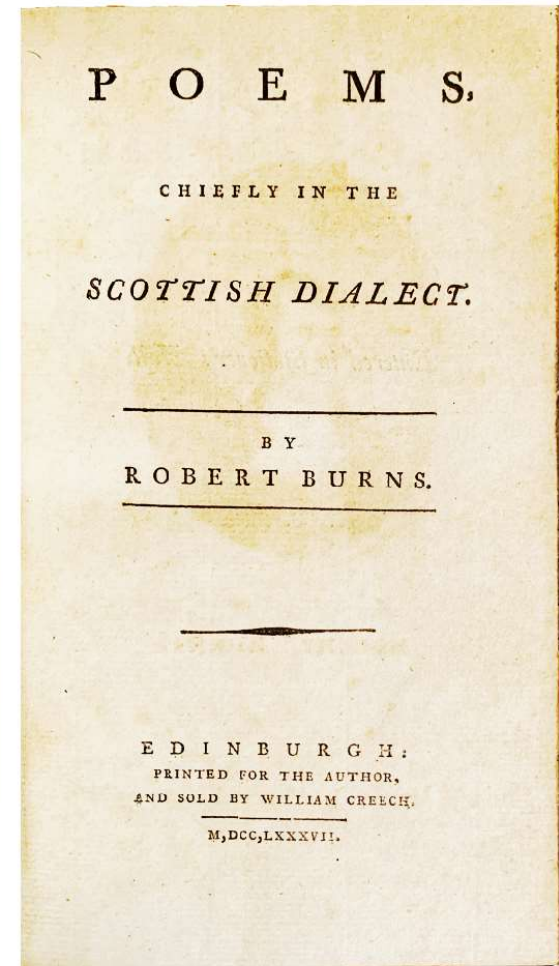
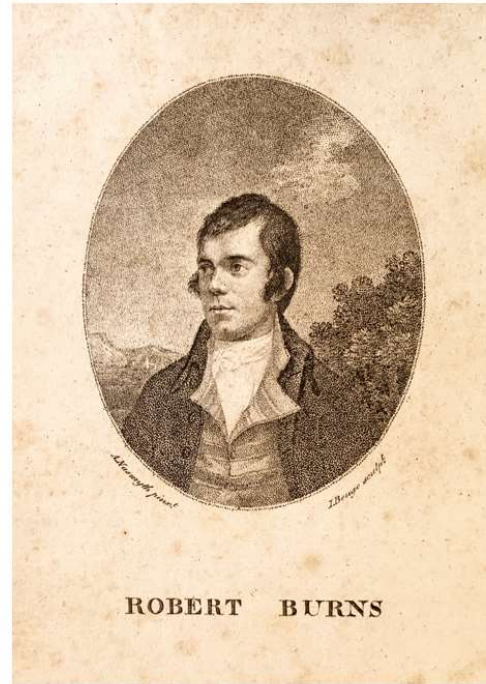
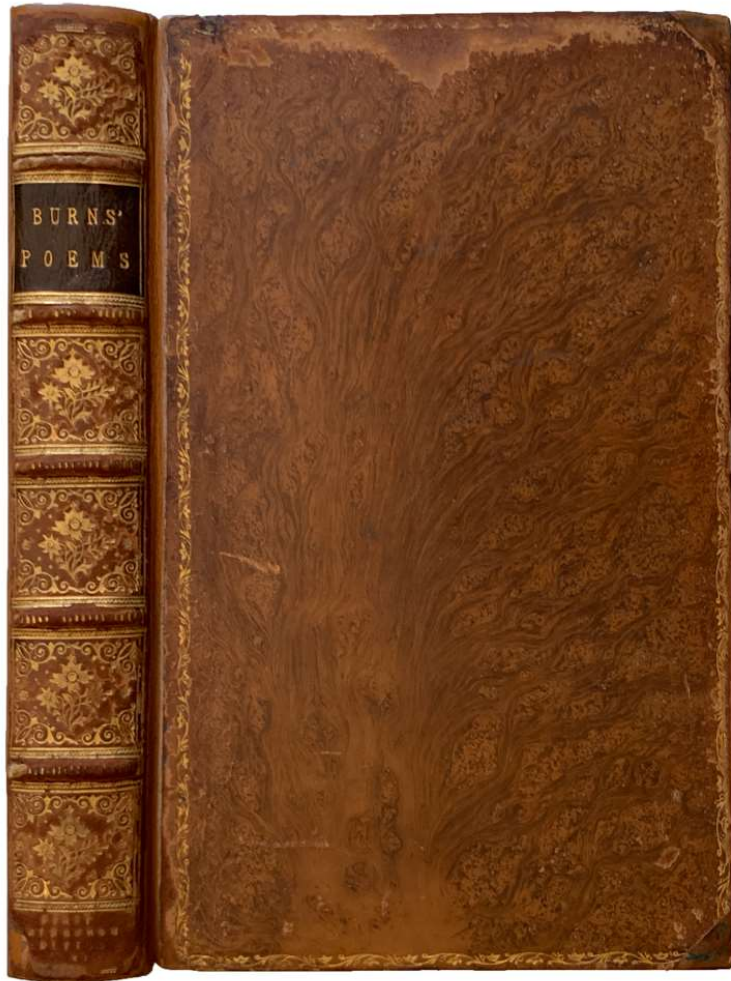
Helen Haywood (1907/8-1995) was a famous children's book illustrator and writer. She painted with the use of just one eye (she had a childhood accident with a knife that resulted in the loss of use of one of her eyes). Her work was always on commission and usually done for one of several British booksellers.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

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





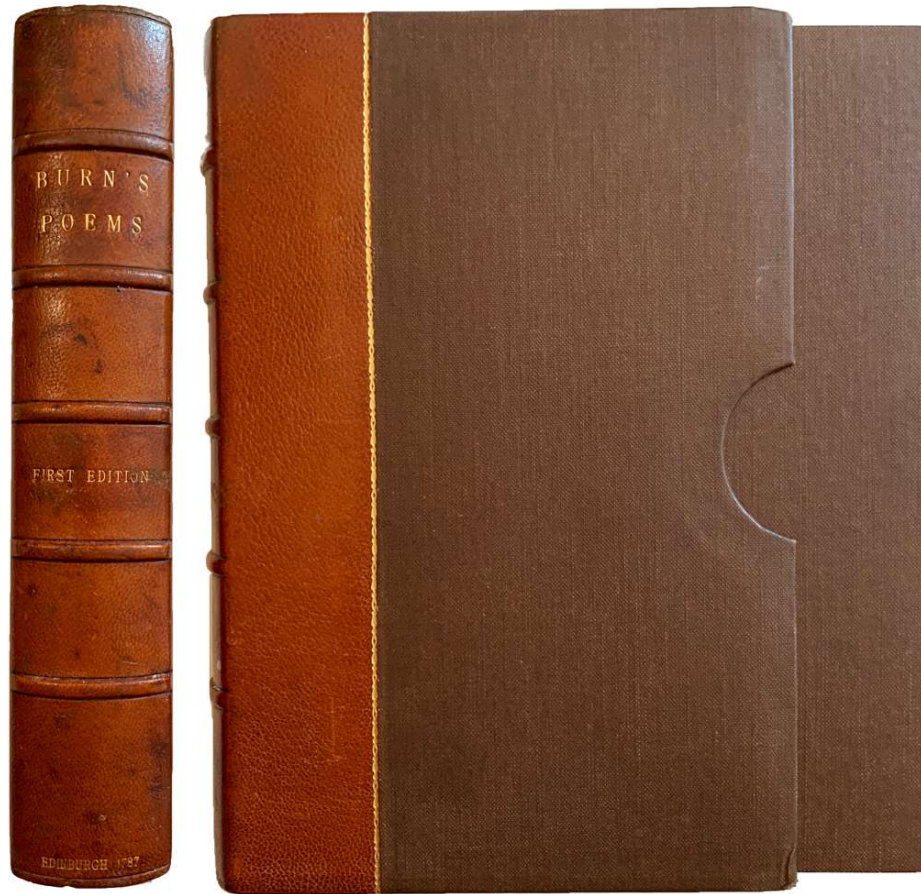
☼ Gibson and McKie, *The bibliography of Robert Burns*, p. 5; From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.



[29]

*Burns* *The Birthplace*

Haywood's handwriting



[29] BURNS





[30]

30. **GRAY, Thomas** (1716-1771). *The Works of Thomas Gray. Containing his poems, and correspondence . . . to which are added memoirs of his life and writings by W. Mason.* London: Vernor, Hood, & Sharpe, et al., 1807. [Fore-edge Painting by Helen Haywood].

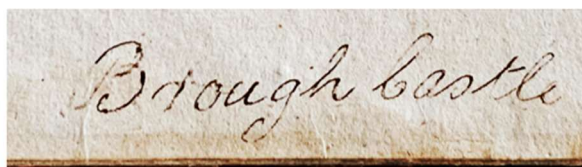
¶ Third edition. Two volumes. 8vo. 316; 324 pp. Illustrated with engraved frontispiece by Anker Smith after E. F. Burney. Contemporary full mottled calf decorated in gilt, spine decorated in gilt with black calf spine labels lettered in gilt, single solid gilt roll to edges, gilt inner dentelles, marbled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

\$ 1,750

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

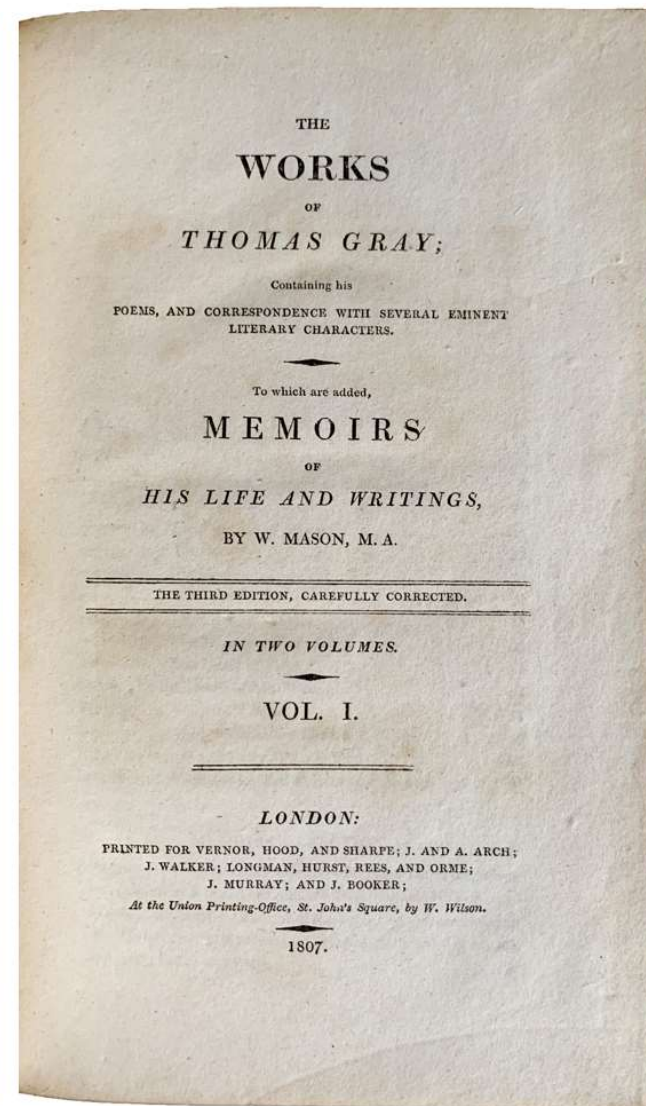
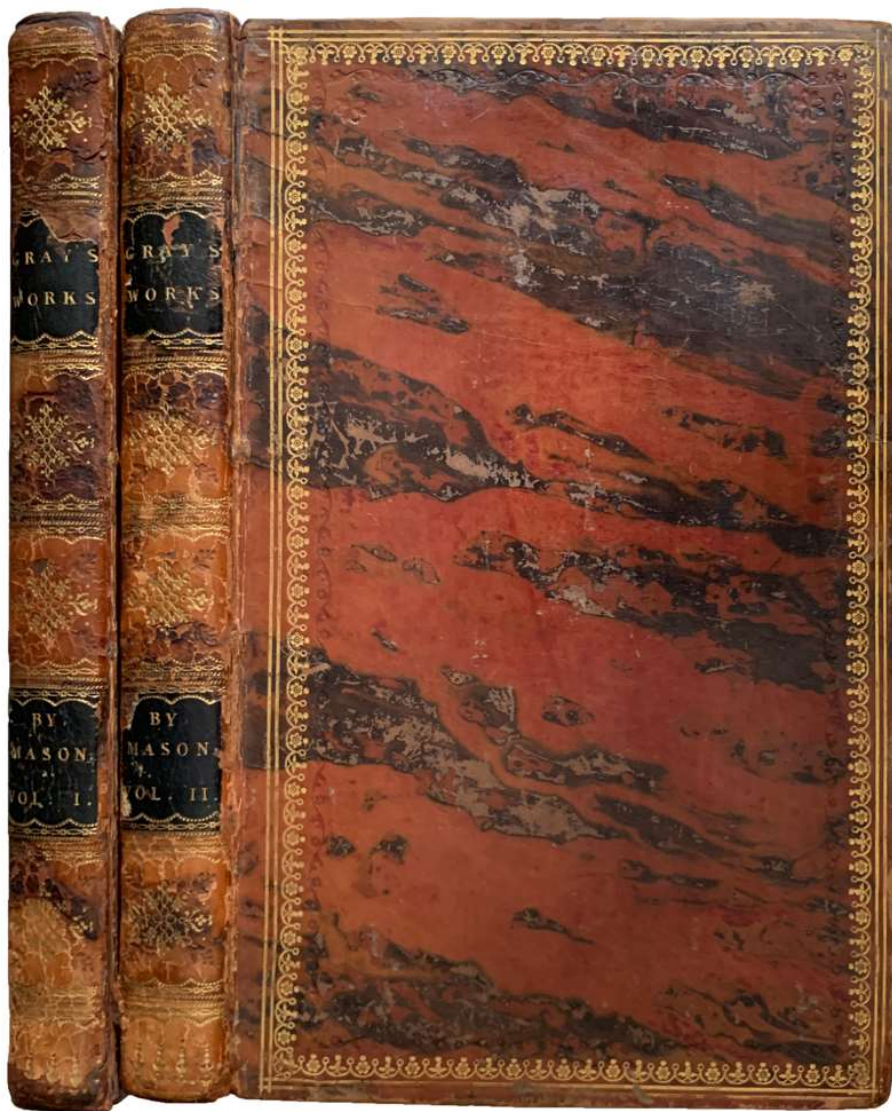
PROVENANCE: Christie’s (1989, sale 6982, lot 206) – Randall J. Moskovitz (1989). From the Estate of Randall J. Moskovitz, MD, Memphis, Tennessee.

☼ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 171-172.



[30]





[30]





*Double Fore-Edge Painting*

[31]

31. **STEELE, Sir Richard** (1672-1729). *The Christian Hero. An argument proving that no principles but those of religion are sufficient to make a great man*. London: J. & R. Tonson, 1741. [Fore-edge Painting by Helen Haywood (1907-1995)].



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

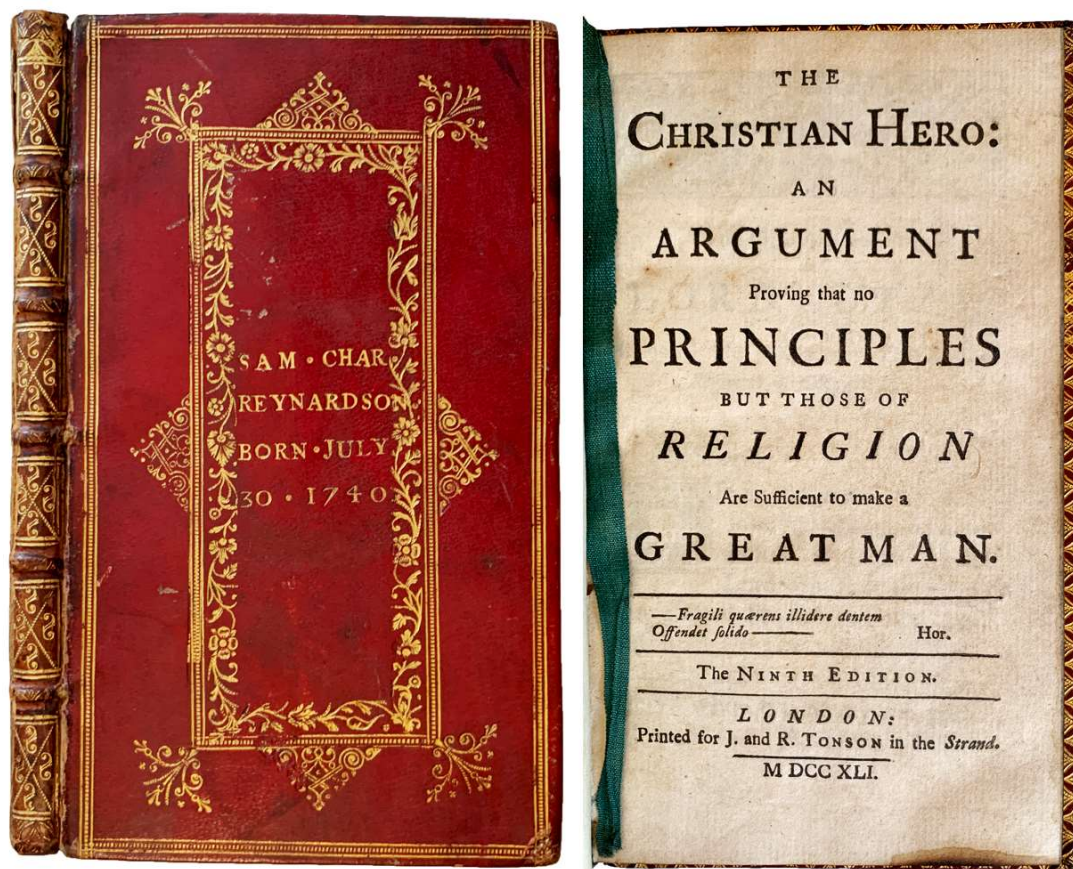
\$ 1,500

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

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

☼ ESTC T75017; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 171-172.





*Gopsall Hall, Leicester*

*Pulborough, Sussex*





[32]

*Only Known Helen R. Haywood Fore-Edge Painting Signed with Her Initials*

32. **TENNYSON, Alfred** (1809-1892). *The Works of Alfred Tennyson. Poet Laureate, with Photographic Illustrations by Payne Jennings*. London: Kegan Paul, Trench, & Co.; [R. & A. Suttaby], 1882. [Fore-edge Painting by Helen Haywood].

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

\$ 3,500

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

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

PROVENANCE: Irene H. Jensen (bookplate) – Jeff Weber Rare Books (2016) – Randall J. Moskovitz, MD, Memphis, Tennessee (2016, receipt laid in).

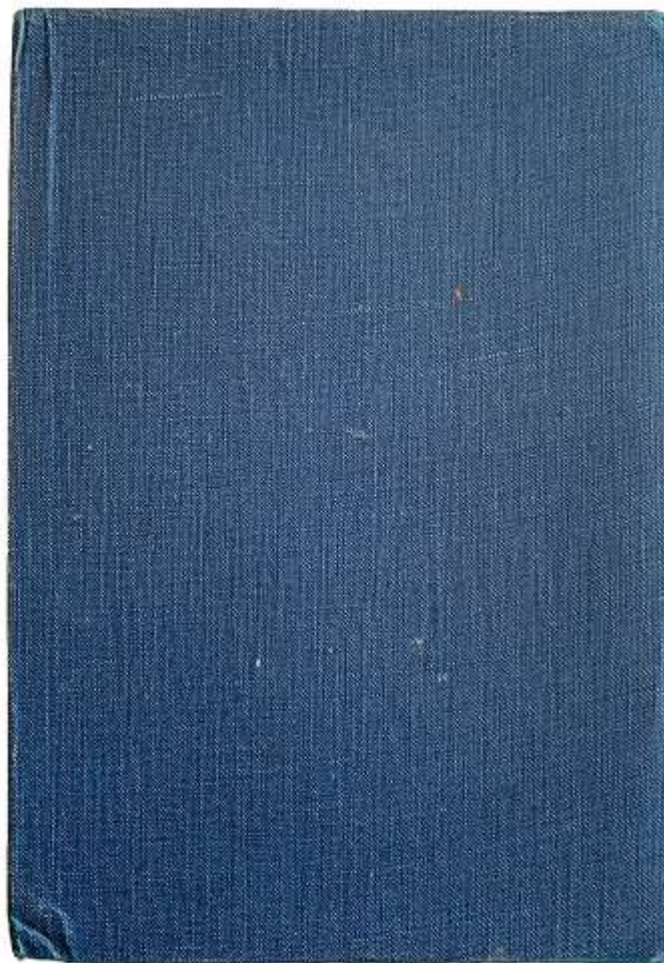


☀ Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 169-174.

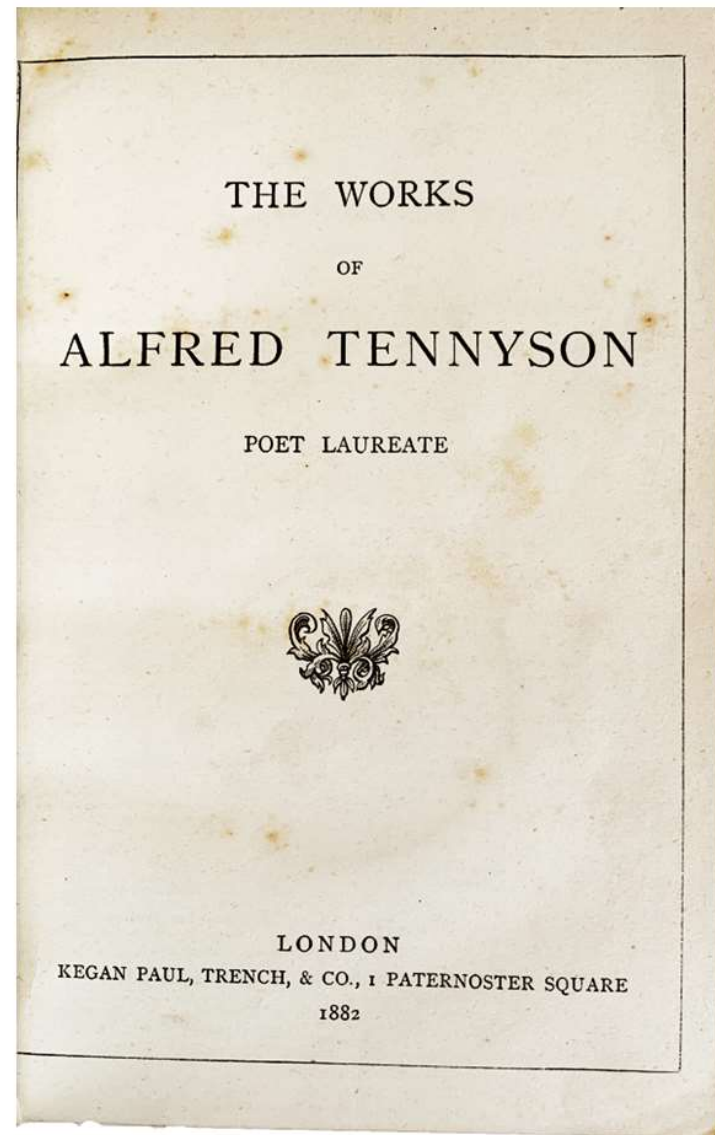
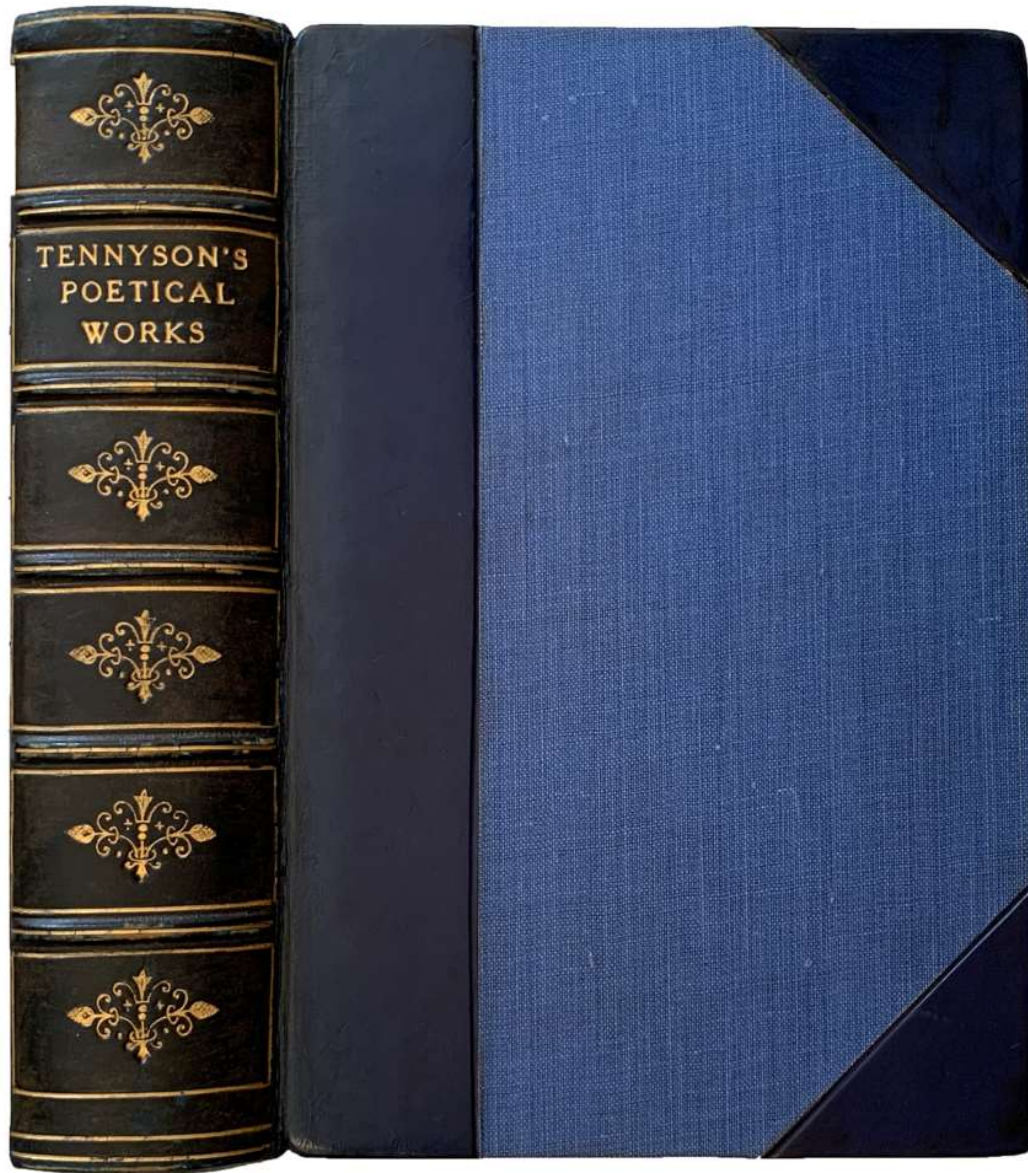


[32]

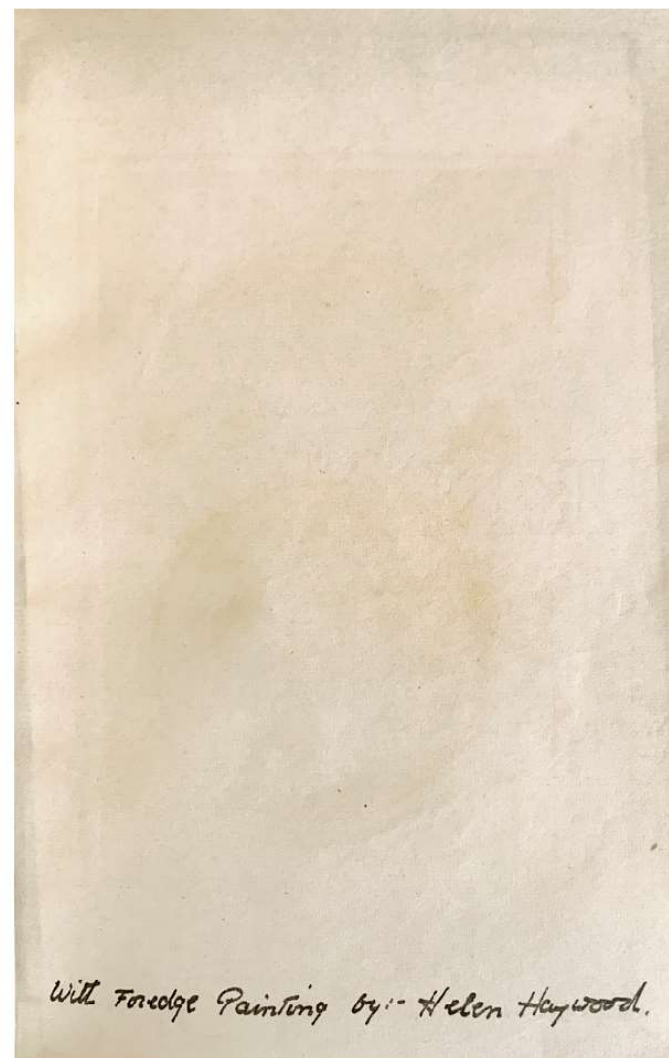
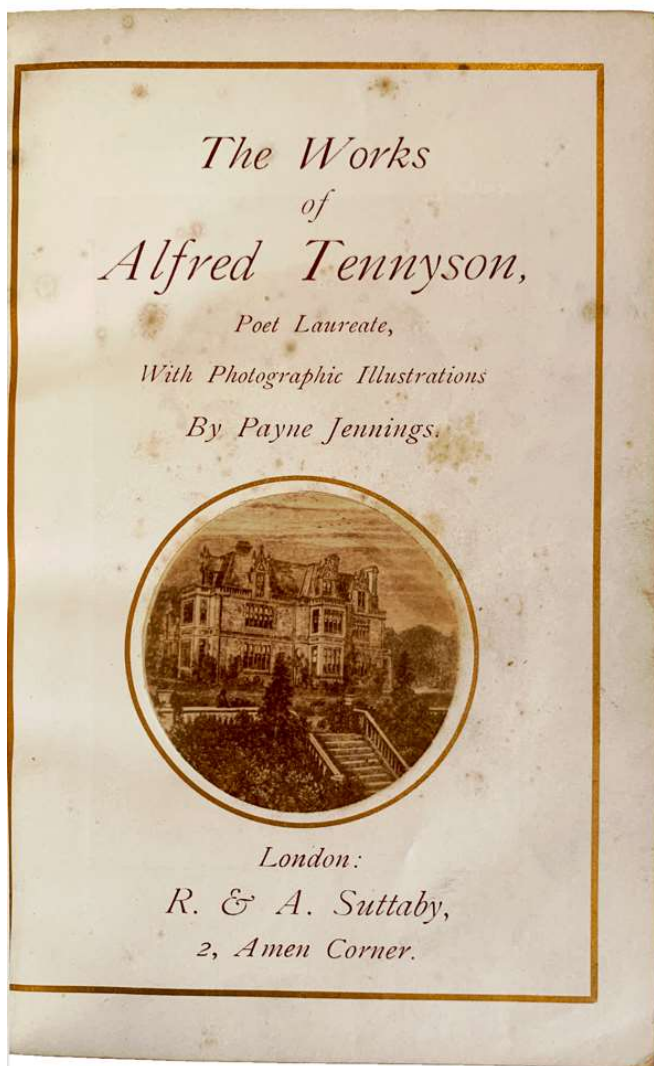
NOTE: The only known fore-edge painting with Helen Haywood's initial signature on the painting. I have seen many of her paintings and while she commonly signed her drawings, that was not her practice for the fore-edges.



[32] Typical cloth box used for most of Helen Haywood's fore-edge paintings



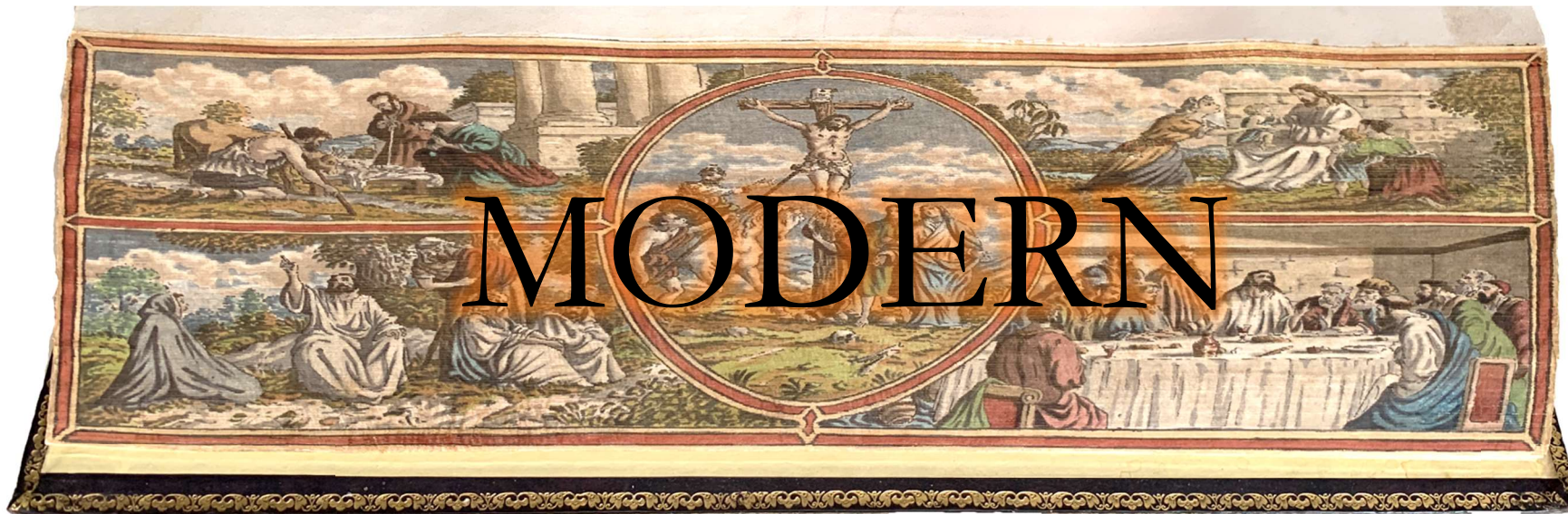




[32]

NOTE: Inscription, "With Fore-edge Painting by Helen Haywood"









# MARTIN FROST





33. **CICERO, Marcus Tullius** (106 BC-43 BC); **DUNCAN, William** (1717-1760); **WHITWORTH, Charles** (1752-1825). *Select Orations of M. T. Cicero. Translated by Professor Duncan and interspersed with a variety of notes . . . Adapted to the English Reader by Sir Charles Whitworth.* London: Printed by T. J. Carnegy for G. Keith and sold by J. Johnson & J. Walter, 1777. [Fore-edge Painting].



¶ Two volumes. 8vo. iii, [1], 366; [2], 452 pp. Original full Etruscan calf by Edwards of Halifax elaborately decorated in black and gilt, with palmettes, raised bands, gilt-stamped spine and dual gilt-lettered black leather spine labels, decorative gilt roll to edges, all edges gilt, gilt inner dentelles, marbled endpapers; each volume professionally rebacked with original spines laid down, corners renewed, edges, moderate edgewear, worn, minor foxing. Remnant of removed bookplate to front pastedowns. Early ink ownership signature of C. Holte. Very good.

\$ 2,000

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

PROVENANCE: [pre fore-edge] C. Holte [early signature] – [post fore-edge] Randall J. Moskovitz, MD, Memphis, Tennessee [45039]

☼ ESTC N36442; Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists & Binders*, pp. 107-136.



[33]



S E L E C T  
O R A T I O N S  
O F  
M. T. C I C E R O ;  
T R A N S L A T E D  
By PROFESSOR DUNCAN,  
A N D  
Interspersed with a Variety of NOTES,  
Explanatory of the PERSONS, MANNERS,  
And CUSTOMS of the ROMANS:  
Adapted to the ENGLISH READER  
By Sir CHARLES WHITWORTH.

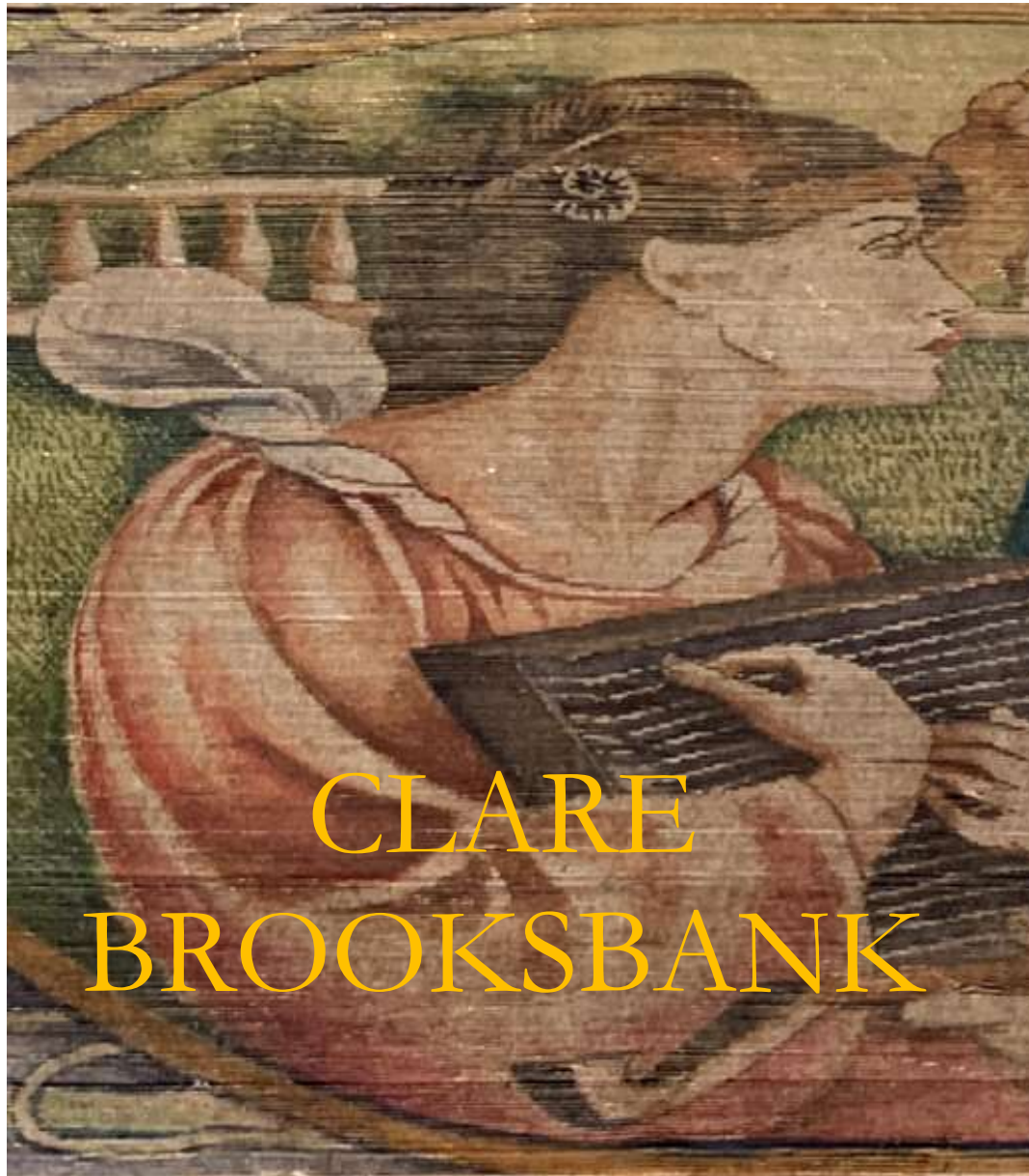
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V O L. I.

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L O N D O N :  
Printed by T. J. CARNEGIE,  
For C. KEITH, in GRACE-CHURCH-STREET ;  
And sold by J. JOHNSON, St. PAUL'S-CHURCH-YARD ;  
And J. WALTER, CHURCH-CROSS.  
MDCCLXXVII.







34. **CRABBE, George** (1754-1832). *The Life and Poetical Works of the Rev. George Crabbe. Edited by his son.* London: John Murray, 1847. [Fore-edge Painting].

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

\$ 1,350

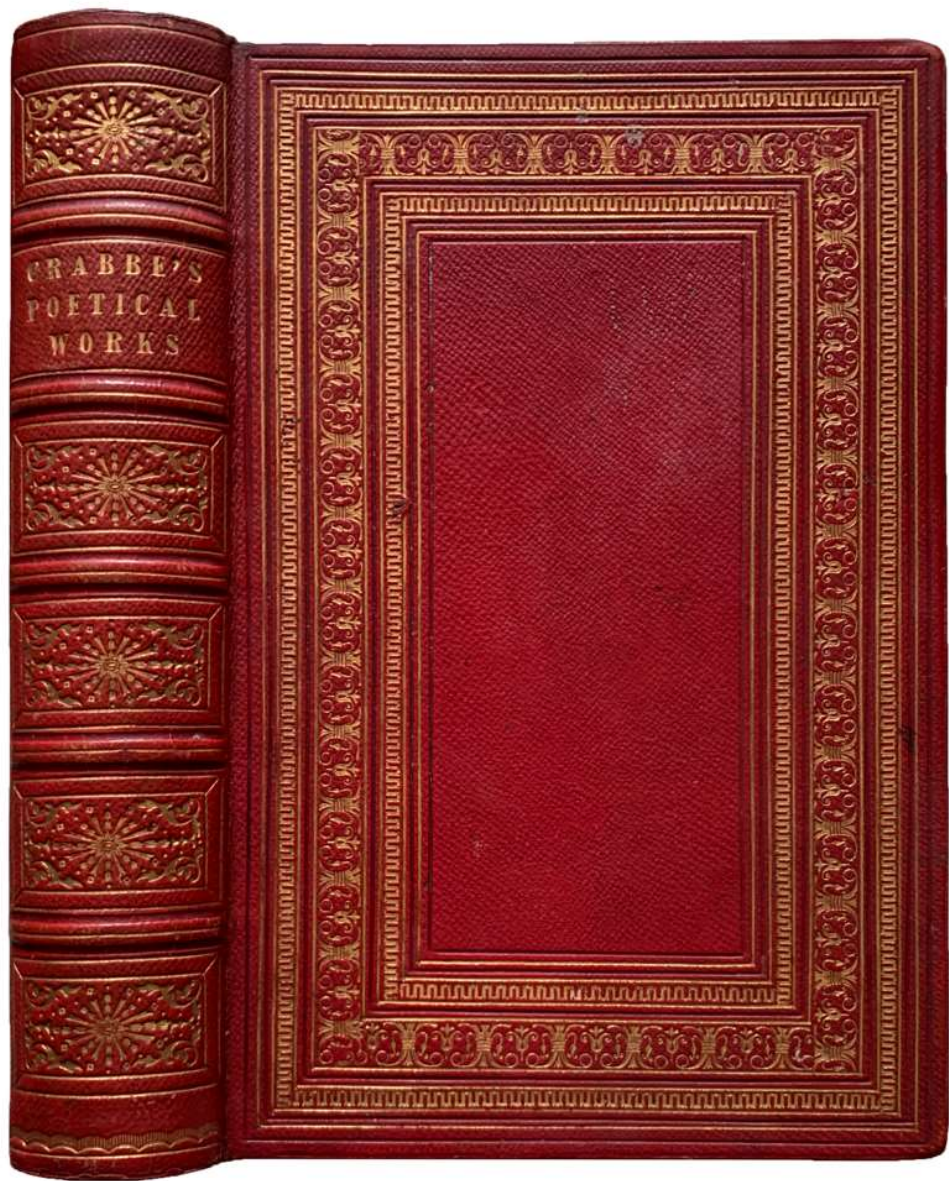


Beautiful modern fore-edge painting depicting four women playing instruments and dancing in a garden in a Pre-Raphaelite style by Clare Brooksbank, a painter who often uses Pre-Raphaelite scenes. Painted circa late 1988-2010 and probably for Harrington's.

PROVENANCE: [pre fore-edge] armorial bookplate of William Deane – [post fore-edge:] Randall J. Moskovitz, MD, Memphis, Tennessee.

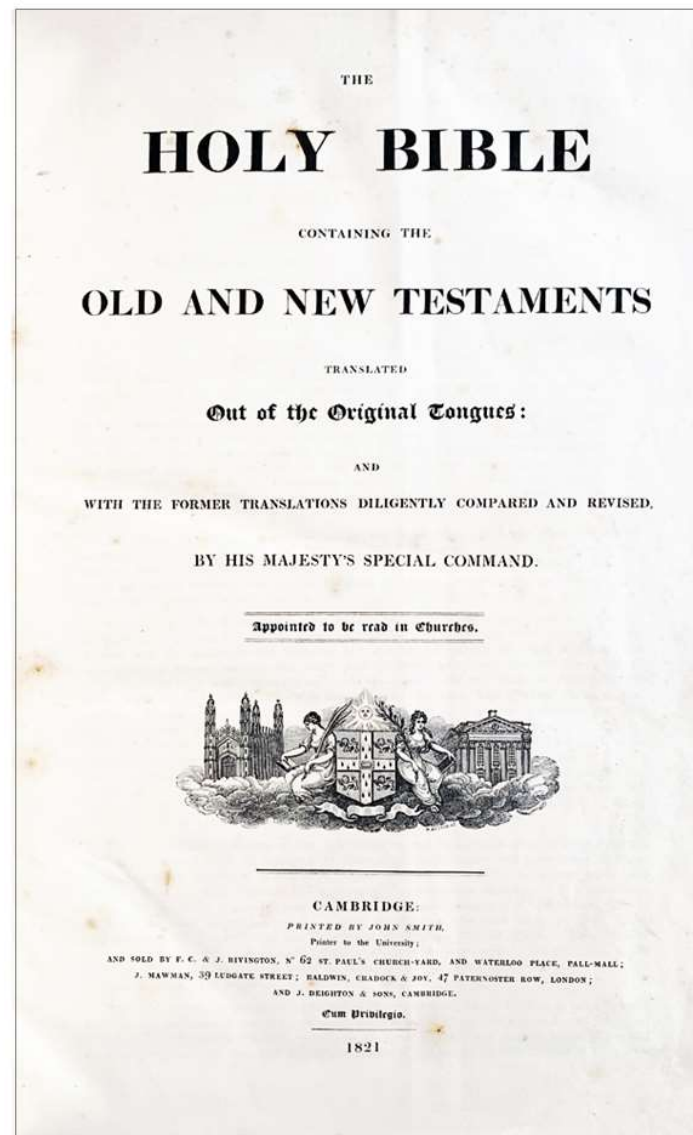
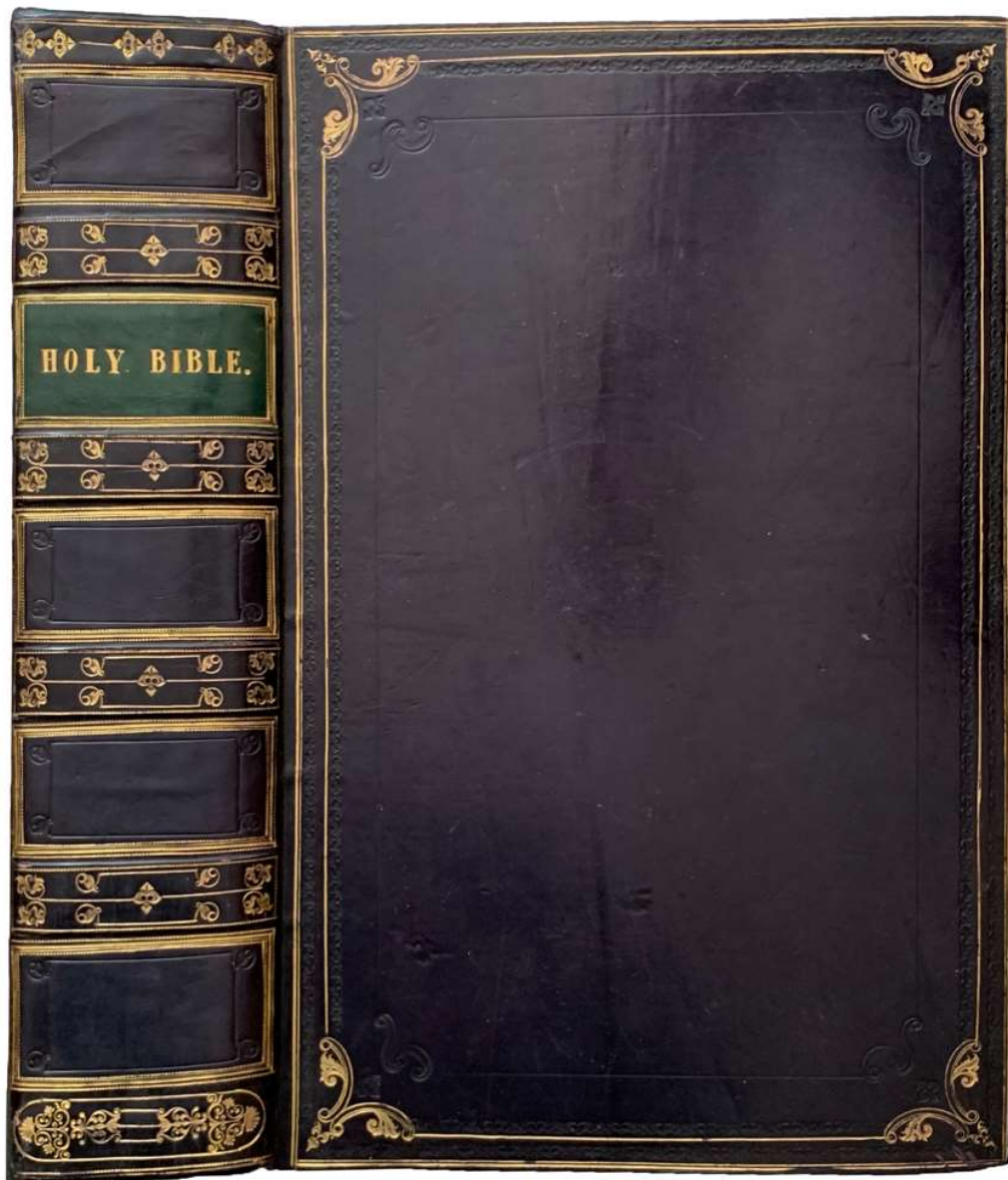


[34 detail]

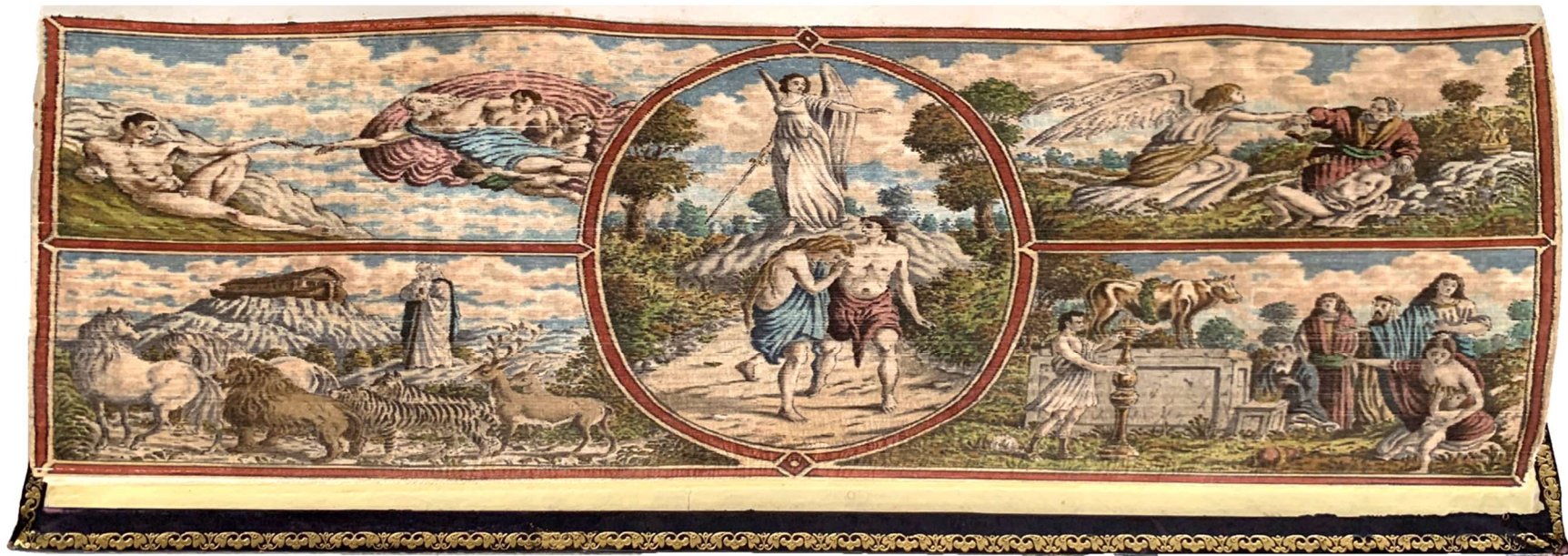


THE  
L I F E  
AND  
P O E T I C A L W O R K S  
OF THE  
REV. GEORGE CRABBE.  
EDITED BY HIS SON.  
*Complete in One Volume.*  
WITH PORTRAIT AND VIGNETTE.  
LONDON:  
JOHN MURRAY, ALBEMARLE STREET.  
1847.













*Unusually Large Two-Way Fore-edge Painting*

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

. Cambridge: Printed by John Smith for F. C. & J. Rivington, et al., 1821. [Fore-edge Painting].

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

\$ 4,250

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

← [detail]

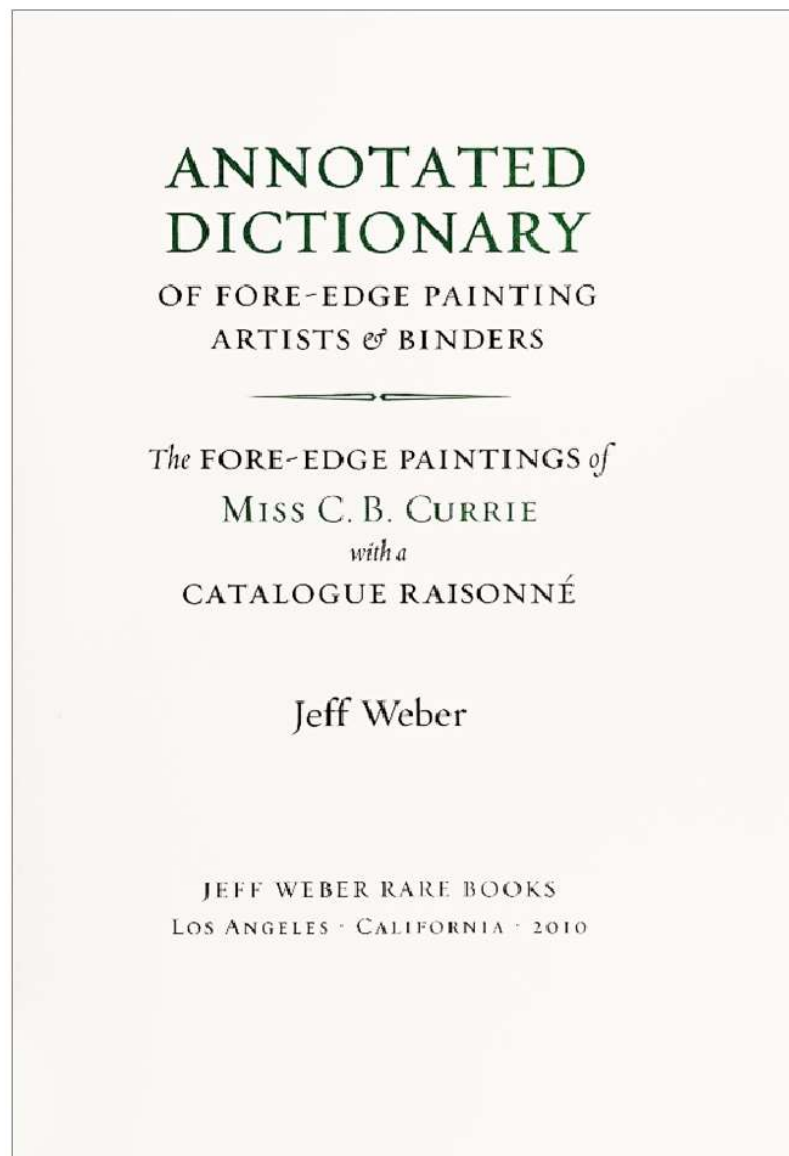
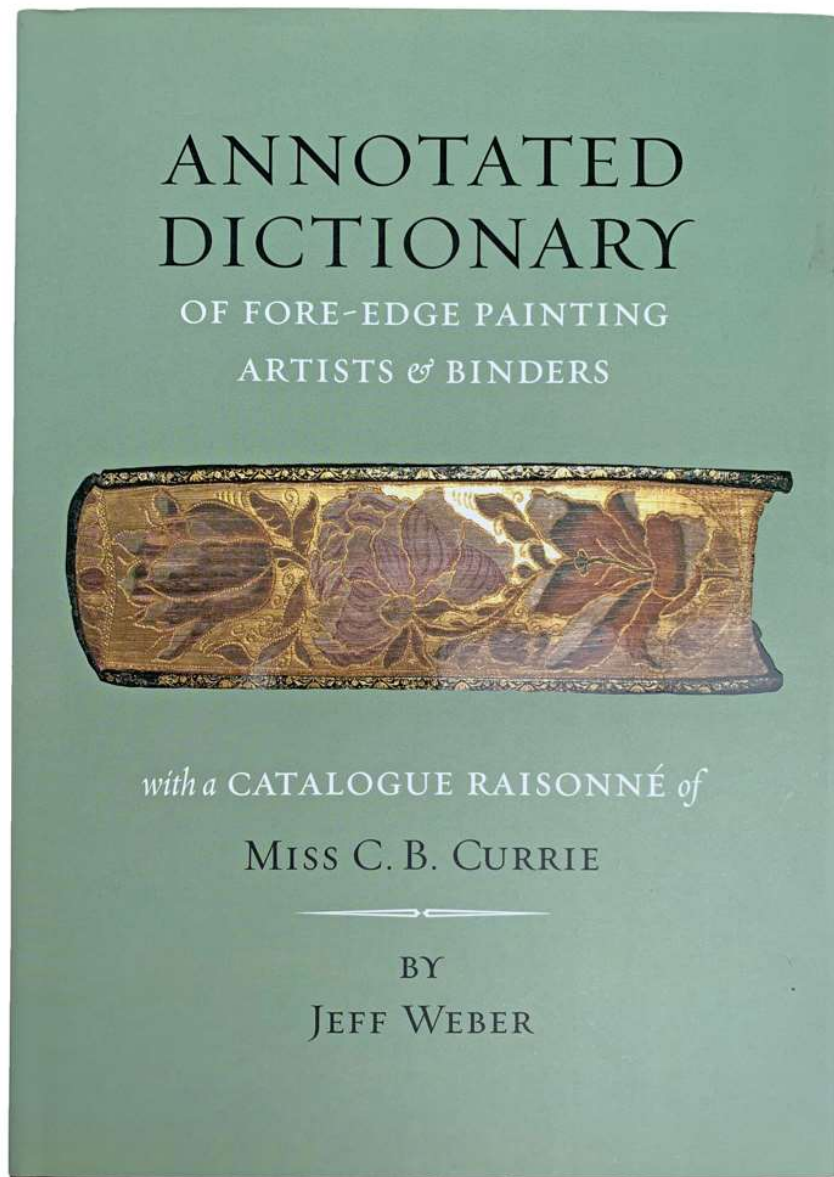


PROVENANCE: Harrington's [London] – E. C. Rare Books [card, probably the binding restoration done by Richard Smart] – Charles Parkhurst Rare Books [card] – Randall J. Moskovitz, MD, Memphis, Tennessee.



[35] detail







*The Office of the Holy Week*, London, 1766. Signed "Coghlan..." Courtesy of the British Library.

[p.83]

36. **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. [xii], 421, [3] pp. Illustrated throughout (many in full color), indexes. Cloth, dust-jacket. New. W0020 [Published at \$400]

\$ 125

THIS BOOK IS THE MOST IMPORTANT CONTRIBUTION TO FORE-EDGE PAINTING HISTORY IN OVER 40 YEARS. IT IS THE FIRST COMPREHENSIVE ANNOTATED DICTIONARY TO CONTAIN THE IDENTIFICATION OF ALL KNOWN FORE-EDGE PAINTERS AND BINDERS.

Limited edition of 1,000 copies, printed and designed by Patrick Reagh, Printers.



This book will become instantly 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 sure to become the 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.



[36] C.B. Currie



Bible: Courtesy of the Wormsley Library

Another specimen from the Wormsley collection, this time it is a *Bible*, 1805, bound 1810 by Taylor & Hessey.



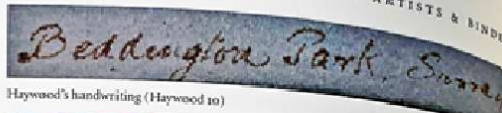
"Rockford Bridge, Surrey." Courtesy of Randall J. Moskowitz, M.D.

The Moskowitz collection contains a fine specimen of Taylor & Hessey. The book is a copy of James Thomson's, *The Seasons*, London: Bensley, 1802, red morocco, binder's stamp on the fore-edge of the boards as per usual, and a fore-edge painting of "Rockford Bridge, Surrey."

Illustrated above are two fore-edge paintings in the Boston Public Library fore-edge painting collection. They are found on Ossian's *Poems*, London: Printed by Dewick and Clarke, 1806, two volumes.

For those who wish to see a fine example of a Taylor & Hessey fore-edge painting and who also own a copy of A. Edward Newton's, *The Amenities of Book-Collecting and Kindred Affections*, look to page 74 where the author describes and illustrates a favorite leather-bound Gray's *Poems*, with a fore-edge painting of "Stoke Poges Church Yard, the scene of the immortal 'Elegy.'" Δ [A]

T. B. — Unknown artist, perhaps a faked signature, but extant by 1911. One specimen is known, being a copy of John Gay, *The Fables, with woodcuts by T. Bewick*, York, 1797, duodecimo, full polished calf, a.e.g., bound by Pratt, with a fore-edge painting of "Newcastle-on-Tyne" signed "T. B." on the painting, with the title "Newcastle" and



Haywood's handwriting (Haywood 10)



Beddington Park, Surrey. From the Doherty collection.

ably painted that volume within twenty-one years of the imprint date. While it is evident the book was painted between 1927 and 1943 (the book has an ownership inscription dated 1943), 1931/32 or later seems likely. Miss C. B. Currie painted the same scene on the same book in 1929/31 (two copies with 1929 publishing date). In this specimen Miss Haywood also has a manuscript presentation label — the same as Currie's — saying this is number 4 of her books with fore-edge paintings. Did she replace Miss Currie on retirement from her work from Sotheby's? Not likely as the relationship that Haywood had was with Rivière and not with Sotheby's.

(Haywood 2) She also painted on a copy of Kipling's *Collected Verse*, 1928, maroon morocco by Rivière, with a fore-edge painting of "Arundel Castle." Currie also painted on editions of Kipling (or rather, Rivière bound in full morocco leather editions of Kipling). This particular volume appears in *The Kipling Society* (December 1948) announced by Mr. W. G. B. Maitland, who noted the volume as being in the possession of Jack Miller, Antiquarian Bookseller of 105 Montague Street, Worthing.

It is Howard Nixon's personal notes on fore-edge painters that confirm the identity of Haywood. As her painting on Galsworthy and Kipling are imitative of Currie, her later work is not at all similar to Sotheby's artist. Soon after 1927 she began painting quite a lot of fore-edges. Her work was already prolific enough by 1940 that three

other paintings were illustrated in C. J. Weber's, 2001, without attribution. Professor Weber thought the pieces old, but in fact they were all brand new. (Haywood 3) The artist Boscoe's *Life of Lorenzo de' Medici*, London: Edwards, 1795, two volumes, each with a double fore-edge painting. The set was purchased from Dawson's Book Shop by Estelle Doherty in 1939. Of course Edwards of Halifax did not paint doubles and Professor Weber thought this was an Edwards' piece.<sup>19</sup> In fact Haywood likely painted this very shortly before Dawson's purchased the books (plausibly in London). The artist's excellent examples of Haywood's own invention for fore-edge paintings, the fly-by-side portrait and accompanying landscape. According to Howard Nixon's notes she believed this was her own innovation. In fact, John T. Beer also used the technique on his Bryant, *Observations upon the Poems of Thomas Rowley*, London, 1796, painted after 1890 and sold at his auction in 1903, lot 80.<sup>20</sup> Still, Haywood used the portrait and landscape format frequently and established it for good. One can see a pattern of separating the two scenes with a thin unpainted line (white), which is also used around her portrait ovals. These points, in addition to the unique ink handwriting along the fore-edge of the endleaf, are useful in identifying her work.<sup>21</sup>

(Haywood 4) Haywood also made a different sort of painting — this time not a fore-edge painting. Instead Haywood painted a watercolor scene on the upper calf doubleleaf of a volume bound by Rivière & Son in red crushed morocco. While the binding is not dated, we know Rivière & Son closed their firm in 1939. The book is the story of Charles Dickens' *Little Dorrit*, illustrated by Phiz. Haywood's painting is a scene from the story, "Flora's Tour of Inspection," found facing page 519. The painting is signed by the artist with her initials. There is a calligraphic presentation label (different from but suggestive of the earlier Currie inserted colophon labels) signed by Haywood. Additionally, an early owner of the piece, Louise Dallou Kirk, signed the book with the year 1936. In this case the inscribed date serves to support the belief that the painting for this book was finished by that time. This unusual piece was owned by David Brass, Bookseller, Calabasas, California. Location: Randall J. Moskowitz, M.D.

(Haywood 7) More typical are Haywood's unsigned fore-edge paintings. They are highly skilled compositions and can be identified by her unusual technique of inscribing the front fly-leaf along the fore-edge with the title of the painting in old-looking

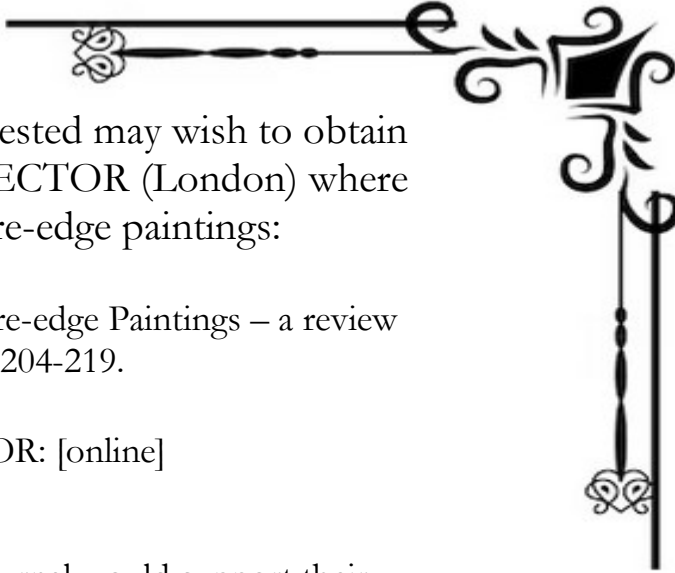
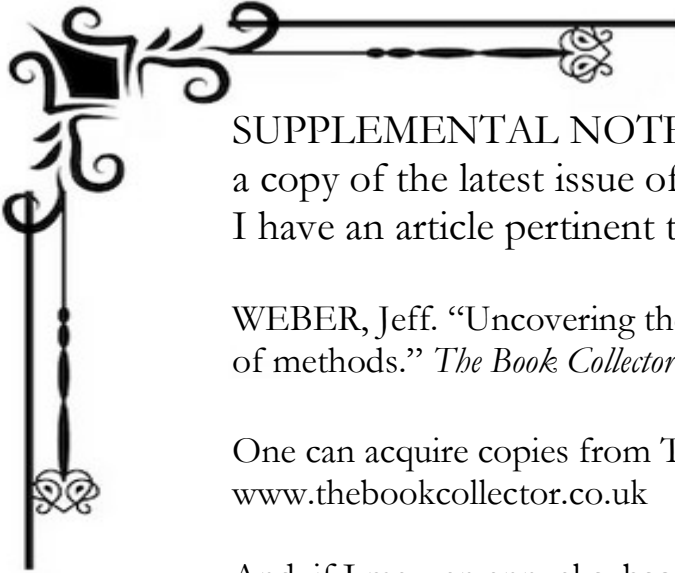
<sup>19</sup> C. J. Weber, 2001, p. 52.  
<sup>20</sup> See Weber, 2001, p. 52.

<sup>21</sup> Numerous examples follow, and both were in the Doherty collection: (Haywood 4) From C. J. Weber's book, 2001, plate 10 (p. 52) (page 51) is another double fore-edge by Haywood on a copy of Sir Thomas More's *History of King Richard III* (Chaworth; C. Whittingham, for Triphook, 1811, (A) Edward V — Gloucester; (b) Richard III — Earl of Arundel). This volume sold to Doherty by 1940 from Max Hurley. (Haywood 5) Near a plate 19 (p. 62) is a copy of John Gay's *The Fables*, Cambridge: John Baskin, 1796, a single painting by Haywood of "The Deposition from the Cross" after "The Bartholomew." This piece was also purchased from Max Hurley around 1939. No doubt Dawson's and Hurley both visited the same London broker/artist that offered Haywood's work for sale.

**ABOUT THE AUTHOR:** Born Cambridge, Massachusetts, Weber grew up on Stanford University campus, attended UCLA (BA on Middle Eastern History) and Indiana University (Masters of Library Science). Worked with Jake Zeitlin at Zeitlin & Ver Brugge Booksellers, Los Angeles (1978-1987); started Jeff Weber Rare Books



in 1987, specializing in the history of science & medicine, history of the book & printing. Weber is recognized as the foremost authority on the history of fore-edge paintings as a result of collecting, study, lectures and articles. In 2006 he issued a monograph on the fore-edge paintings of English book collector, poet and artist John T. Beer, the first man known to regularly sign his fore-edge paintings. This book became the first complete study of a fore-edge artist, includes a catalogue raisonné, and traces the movement of every book Beer painted, placing many in private & public collections.



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

WEBER, Jeff. “Uncovering the Hidden Histories of Fore-edge Paintings – a review of methods.” *The Book Collector*, Summer 2023 issue. pp. 204-219.

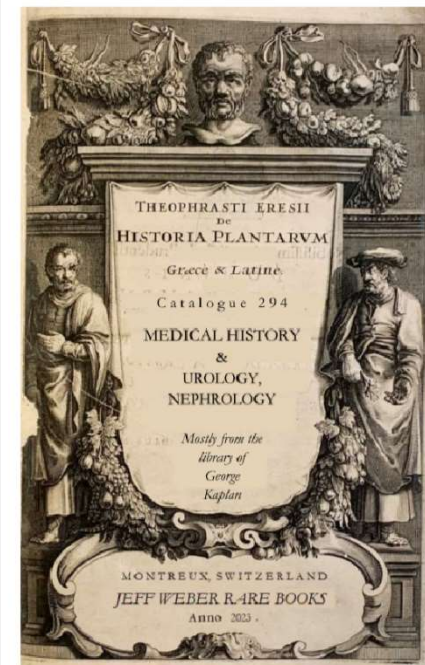
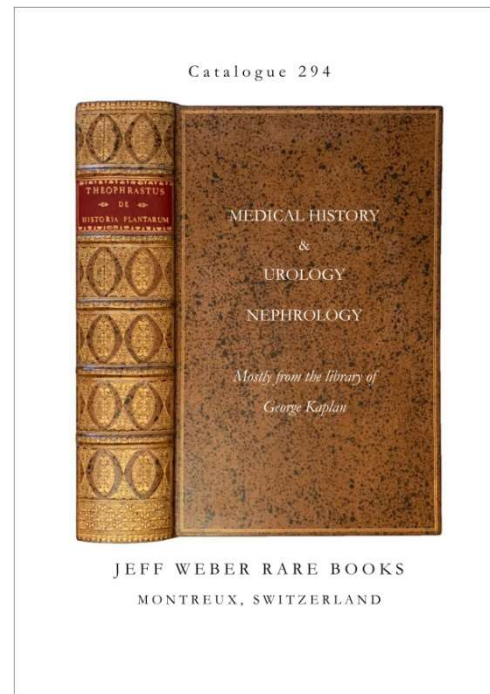
One can acquire copies from THE BOOK COLLECTOR: [online]  
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And, if I may, an annual subscription to this scholarly journal would support their needs. The articles contained therein are written by leaders in their fields and offer a wide range of topical news in the trade.

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