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## Fore-edge Paintings at Syracuse University

Jeff Weber

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# Fore-edge Paintings at Syracuse University

BY JEFF WEBER

MANY PEOPLE, EVEN BOOK collectors, have never seen or heard of fore-edge paintings,<sup>1</sup> though such paintings have embellished books for more than four centuries. The art form originated in sixteenth-century Italy. Fore-edge paintings appeared in England during the mid-seventeenth-century and were produced for about forty years (1651–ca. 1690). They reappeared in 1785 with the firm of Edwards of Halifax. Since then, many thousands of books have received fore-edge paintings and, contrary to popular opinion, the great majority of them are products of the twentieth century. Indeed, probably ninety percent of fore-edges available for sale today were painted during the last ten years. An old look to an edge painting does not necessarily indicate its age.

The present article, after some discussion of fore-edge painting history, will feature a recent major gift to the Syracuse University Library from Dr. David L. Poushter and his wife, Phyllis Freeman Poushter. The Poushter collection adds to the small group of examples previously acquired by Syracuse University. My research interests in the history of fore-edge painting center on the important issues of date, artist identification or classification, and provenance.

The only substantial monograph on fore-edge painting was written by Professor Carl J. Weber, my paternal grandfather. His

Jeff Weber is owner of Jeff Weber Rare Books, Glendale, California. The firm specializes in rare books in the history of science and medicine, as well as fore-edge paintings and bibliography.

1. Fore-edge paintings (sometimes called *fore-edges* or *edge paintings*) are water-color scenes painted by hand onto the fanned fore-edge of a book—the side of the book opposite the spine. Occasionally both the top and bottom edges of these books are painted—these are called triple edges. If a book has been fanned both to the front and back and painted on all sides, it would be said to have a six-way fore-edge painting. All three edges of fore-edge painted books are usually gilded.



book, entitled *A Thousand and One Fore-edge Paintings*, was published in 1949 by the Colby College Press in an edition of 1000 copies. Beautifully designed and printed by Fred Anthoensen of the Southworth-Anthoensen Press in Portland, Maine, the book features the Estelle Doheny collection of fore-edge paintings and a list of 1001 examples from the most notable collections in America. Mrs. Doheny's collection (now dispersed) was widely regarded as the most important and largest fore-edge collection ever assembled. A second edition, entitled *Fore-edge Paintings: A Historical Survey of a Curious Art*, was issued in 1966. The publisher, Zola Harvey, was himself a fore-edge collector; he had a special interest in the new edition since it both describes and illustrates his own collection. Other than these two books, there is little to be found on the topic of fore-edge paintings beyond a number of newspaper and journal articles, brief treatments in English bookbinding histories, and bookseller or auction catalogues offering occasional examples for sale.

Although Professor Weber's book offers the best source for a traditional history on fore-edge paintings, one must reach beyond his book to achieve a better understanding of the history. The most solid work has been done by English bookbinding historians, including Howard Nixon, the former curator of the Westminster Library, and Mirjam Foot, a bookbinding historian of the British Library. These scholars have closely studied specific binding tools, materials, and designs. Their efforts have resulted in a number of important resources for bookbinding description and history, which occasionally deal with edge paintings.

My own qualifications for discussing the subject include my extensive studies of the history of fore-edge painting, especially in England and the United States. I have catalogued and collected the records of over 20,000 examples, personally examining numerous collections in the process. I have documented the complete history of the artist Vera Dutter, as well as written and lectured on the general topic of fore-edge painting. Further, I have also written and published four bookseller's catalogues devoted exclusively to this art form.

It is important to note that bookbinding scholars have dealt only

with early fore-edge paintings done by certain binders—not with paintings added to books after their binding. However, bookbinders have tended not to paint on the fore-edges of their own books, the most famous and important exception being Edwards of Halifax. Other notable binders who made fore-edges include Faza-kerley of Liverpool, Rivière (for Henry Sotheran, London), Zahnsdorf, and possibly Taylor & Hessey. Typically, fore-edge artists work independently of binders. Most edge paintings are unsigned and virtually none were done by artists with published biographies. Unsigned and undated, these works offer little evidence to clarify their own past and, despite the existence of many thousand fore-edge paintings, little is known about the people who made them.

The history of the art is also shrouded in the mysteries of the antiquarian book trade, a factor that Professor Weber's book fails to stress. Booksellers keep a number of crucial facts secret, such as the names of clients, sources of supply (books, binders, even fore-edge artists), costs of merchandise, and profit margins. Dealers decide what to buy based on what sells and what is available to them. During the nineteenth century, many gift books and literary works were bound in leather. These books, some of which had fallen out of fashion, entered the secondhand trade in great numbers. I would submit that the nineteenth-century proliferation of leather bindings resulted in a glut on the market by the early twentieth century. This excess of old leather bindings allowed English dealers to supply an increasing demand by American consumers for fore-edge paintings.

Today it is less easy to find old books that are leather bound with gilded edges, especially those with the kind of rag paper that a fore-edge artist would prefer. Machine-made and thick rag papers are difficult both to fan and to paint. (The very resourceful Martin Frost is one artist who has learned to gild the edges of old books that previously lacked any gilt edges.)

Among the twelve fore-edge paintings that were in the Syracuse University Library before the Poushter gift is a nicely bound set of Torquato Tasso's *Gerusalemme liberata*, published in London in 1812. The two-volume set was from the C. H. St. John Hornby li-

brary and still shows his bookplate. Hornby was the famous master printer at the Ashdene Press. The Tasso, most likely painted after Hornby sold his library, now bears two fine fore-edge paintings of High Street in Whitechapel and the Bank of England.

In addition, Syracuse University already had a copy of the *The Book of Ballads* by “Bon Gaultier”, with illustrations by Doyle, Leech and Crowquill (see plate 1). “Bon Gaultier” is a pseudonym for Theodore Martin and W. E. Aytoun, who were jointly responsible for this book. Published in Edinburgh and London, the book went through many editions. The University’s copy, published in 1877, received a fore-edge painting circa 1930 by an unnamed artist who frequently painted scenes of the white cliffs and harbor of Dover. For this reason I call the artist the “Dover painter”. About 300 examples of the Dover painter’s work found their way to the Estelle Doheny Library from Dawson’s Book Shop, and J. W. Robinson’s Company, Los Angeles. Whereas all of the Dover painter examples in the Doheny Library were single paintings, the Syracuse double fore-edge painting is the first double by this artist that I have seen. My own research indicates that double fore-edges were first painted at some point between 1910 and 1925. The Dover painter was active just after 1927, a fact that supports the theory that double paintings date from this century and not earlier. This artist filled every “canvas” of fanned paper with accurately detailed buildings or landscapes extending from the top of the edge to the bottom. I have enjoyed every example of the Dover artist’s work and prize each one for its fine quality.

The recent gift of the Poushters to Syracuse University made the Library’s collection of fore-edge paintings one of the most notable in the United States.<sup>2</sup> The gift added 87 titles, including some multi-volume works, or a total of 132 volumes containing 176

2. A complete list of the fore-edge painted books in Syracuse University’s collection follows this article. Among the other collections of fore-edge paintings in the eastern United States, one might visit the Boston Public Library, the New York Public Library, the University of Virginia, Loyola-Notre Dame Library in Baltimore, and the Margaret Woodbury Strong Museum in Rochester. In the West, visits to Stanford University, the Huntington Library, and the University of Colorado would be rewarding.

paintings. Forty-four volumes have double fore-edge paintings. Normally less than ten percent of all fore-edge paintings are doubles. The reason for the high number in the Poushters' collection is that they acquired many pieces by the same artist: the "Thistle painter", as I call the artist, who produced about four doubles for every one single.<sup>3</sup>

The Thistle painter's work, typified by minute detail, great beauty, and originality of design, is of superb quality (see plates 2 and 3). It can be identified by several features: a unique method of labeling the scenes, using the wording "foredge", "1st side", and "reverse", and the word "surround" to designate ornate borders, a frequent feature. The name "Thistle painter" is apt for this artist, whose unique borders often include thistle flowers, sycamore, oak leaves and acorns, laburnum, dog roses, foxgloves, strawberries, and even the London Arms. These works are datable to the period 1950 to 1956. Such dating is accomplished by tracking the appearance of examples of a specific artist's work on the market, recording their dates, and noting the first year of their appearance. I have observed that nearly every sale of the Thistle painter's work came from Inman's Book Shop in New York City. A few pieces found their way to the Doheny collection, but not before 1954.

The earliest and most important fore-edge painting in the Poushter collection is on Samuel Johnson's *The History of Rasselas* (London, 1801), (see plate 4) which was painted and bound in the original Etruscan calf by Edwards of Halifax. This piece is significant as an example of fore-edge painting during the neo-classic period of 1785 to 1800, a period that experienced the revival of fore-edge painting in England, beginning with Edwards of Halifax. The view, typical of Edwards, represents an English manor estate,

3. The following books in Syracuse University's fore-edge painting collection contain examples of the Thistle painter's work: *The Book of Common Prayer* (1794) [see Church of England]; *The Book of Common Prayer* (1796) [see Church of England]; Bullock's *A Companion to the London Museum* (1813); Byron's *Life* (1838); Hemans' *The Forest Sanctuary* (1829); Junius' *Stat Nominus Umbra* (1797-99); Milton's *Paradise Regained* (1817); Milton's *The Poetical Works* (1826); Raphael's *The Familiar Astrologer* (1837) [see Smith, Robert Cross]; Scott's, *The Lay of the Last Minstrel* (1809); Scott's *The Lord of the Isles* (1815); Southey's *Madoc* (1815).

not unlike the one depicted in the frontispiece of Carl J. Weber's *A Thousand and One Fore-edge Paintings* (1949). This well-preserved book even has the very rare, flexible paper slipcase that was issued with the book.

One of the strengths of the Poushter collection is an assortment of signed or initialed fore-edge paintings that identify the bindery or artist responsible for the work. However, a name by itself tells us little about the artist or the work. That is why the identification or grouping of an artist's work is important as a basis for developing a proper history of fore-edge painting. The first artist actually to sign his work was John T. Beer (fl. ca. 1890), who painted on books from his own library. He also had his own bookplate, which makes it possible to identify books from his library. Beer is described as an amateur because he did not sell his work. Nevertheless his paintings are full of detail; the scenes he painted are unique and differ from the landscape views other artists have copied repeatedly. It is not until the twentieth century that we find more artists signing their work. Claire Wain, a name I came across recently, is an artist who had her name—as well as the date “1928”—stamped on a binding by Zaehnsdorf. Wain is not important for the quantity of her paintings, but for the fact that she (along with another artist described below) was among the first to leave her identifying mark on a fore-edge painting.

A far more important artist is Miss C. B. Currie. The Poushters acquired two fore-edge paintings signed by this artist. She was the first to sign and—what is more unique—to number her paintings. Collectors associate her name not only with fore-edge paintings, but with another form of book embellishment: her extraordinary Cosway-style ivory paintings, which were mounted on the covers of beautifully bound volumes. For both forms of miniature painting, she worked with the Rivière Bindery on special commission from the renowned booksellers Henry Sotheran in London; every example of her work is found on books bound by Rivière and stamped with Sotheran's name as well. The arrangement between bookseller, binder, and artist is unclear and most likely will remain so, because Sotheran's files were destroyed during the Second World War.



Unlike the products of most fore-edge artists, Miss Currie's works can be dated, based on publication dates of the dealer catalogues in which the pieces are listed. Sotheran's sale catalogues feature her work, and they no doubt published each piece soon after its completion. The earliest Cosway bindings mentioning Miss Currie are dated 1911. Her name appears in Sotheran's catalogue 727, item 155 (1912). By 1930 Sotheran had commissioned 900 examples of Cosway bindings (catalogue 821), but production slackened thereafter and ceased with Miss Currie's death (ca. 1940?). According to Howard Nixon, her earliest fore-edge painting dates from 1923 (Sotheran catalogue 788). However, I note that Anderson Gallery auction catalogue 1019, item 44 (19–20 February 1914), describes a Miss Currie fore-edge painting as number 11 of her fore-edge painted books. Numbers 71 to 81 date from 1926. The highest-numbered specimen recorded in a Sotheran catalogue is 164, in Galsworthy's *The Forsyte Saga* (1929), catalogue 824, item 257 (1931). Howard Nixon states that Miss Currie painted nearly 200 fore-edges. And yet, with all this information, we still have no substantial biographical data on this accomplished artist.

In the Syracuse collection is Maria Webb's *The Penns and Peningtons of the Seventeenth Century* (1867), which is number 95 of Miss Currie's books with fore-edge paintings and dates from 1926. The book is cited in Sotheran's catalogue 93, item 621 (1926). Sotheran's item 620 was another copy of the same book with a similar painting; another (a third copy?) citation for this title with a Currie painting dates from a Stan Henkels (auctioneer, Philadelphia) sale catalogue 1417, item 329 from 26 June to 28 July 1928. So, there are at least two copies of this book, and perhaps more, that have a fore-edge painting by Miss Currie, but all are datable to 1926 or thereabouts. Another book at Syracuse that is painted by Miss Currie is Clement Shorter's *Highways and Byways in Buckinghamshire* (London, 1910) (see plate 5). The piece is labeled "Stoke Place", and is number 77 of Miss Currie's fore-edge paintings.

Among the other signed fore-edges from the Poushters are: Aguilar's *The Vale of Cedars* (1856), signed with the monogram "MP", and Milton's *The Poetical Works* (1853), signed "mf", which is the monogram of Martin Frost, a young and very talented fore-

edge painter living near Bristol, England. A prolific artist, he dominates the market of choice, new, fore-edge paintings. His colleague Don Noble, who does not sign his work, was also prolific, but I believe no longer produces the large number of fore-edges he made in the last fifteen or twenty years. Noble seems to have been responsible for *New Week's Preparation* (1818–19), Pollock's *The Course of Time* (1841), and Tennyson's *Idylls of the King* (1859) with its unusual and appealing fore-edge painting of golfing in Scotland. Noble's work is identifiable by his frequent use of bright colors, especially yellows and oranges. He also sometimes paints a simple colored border around his scenes. Scott's *The Abbot* (1822) is signed "PP", but I do not know anything about this artist.

Thomson's *The Seasons* (1842) and Virgil's *Bucolica* (1800) were painted by one unknown but highly prolific artist who worked from about 1948 to 1956. The work is typified by quickly painted scenes showing no detail, and lots of dark colors and greens. This artist is the same one who painted in the late 1940s, initialing his paintings "JE" to suggest the work had been done by James Edward, thus fraudulently representing the paintings as being worth a great deal more than they were.<sup>4</sup> Edwards' artists never signed their names to any book. One last group of paintings belongs together: the 1830 *Bible*, Kelly's *Memoirs and Wonderful Achievements of Wellington* (1852), Lockhart's *Ancient Spanish Ballads* (1856) (a double fore-edge), Rogers' *Poems* (1834), and Scott's *Poetical Works* (1866). The edge paintings on these five books are stylistically the same, which suggests to me that they were all done by the same person.

Of binders who may have made fore-edge paintings in their shops, one can study names other than Edwards of Halifax. The Syracuse University Library owns a couple of signed bindings, one by Gosden, on a copy of Walton's *The Compleat Angler* (1810) (see plate 6), and the other a Taylor & Hessey binding on Campbell's *The Pleasures of Hope* (1815). These books may have received fore-edge paintings later, although both Gosden and Taylor & Hessey were among the few binders who did paint their books. The Liver-

4. Jeff Weber Rare Books catalogues refer to this artist as "Stevens".

pool firm of Fazakerley, whose bindings all date from the second half of the nineteenth century, also signed their work, and they certainly did paint fore-edges. Their paintings are very unusual and beautiful. A typical decoration is a triptych of landscape vignettes painted on the closed edge of the book, the gilt edges heavily blind stamped with a pattern of vines. The Syracuse University Library does not presently have an example of a Fazakerley fore-edge painting.

The origins and development of fore-edge painting remain obscure. Unsigned and undated, the paintings, although an important part of book history, are often overlooked by qualified historians. However, I have suggested that there are systematic methods available to judge issues of date, identification, and provenance. Histories of particular binders, artists, and paintings can be developed. Of course, access to significant fore-edge painting collections helps make such research possible. The Poushter gift to the Syracuse University Library has lifted this fore-edge collection to the upper ranks of institutional collections. For those who want to examine a fine selection of quality pieces, a visit to Syracuse would be well worthwhile.

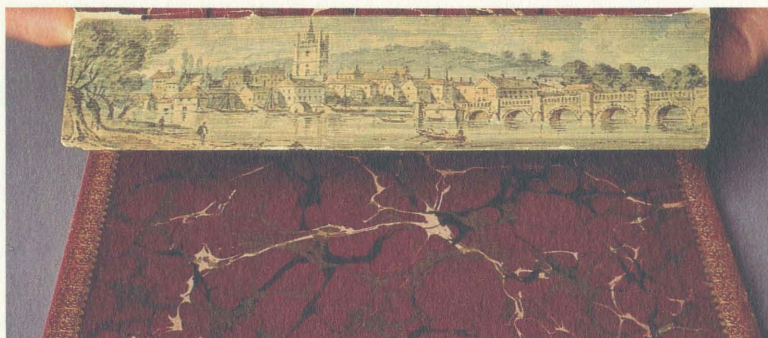


Plate 1. View of Henley-on-Thames on *The Book of Ballads*, by “Bon Gaultier” (pseudonym for Theodore Martin and William Edmondstoune Aytoun). All fore-edge paintings shown here are from the Syracuse University Library.

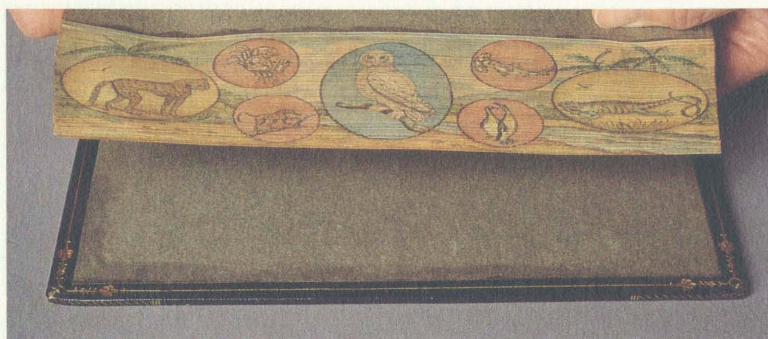


Plate 2. Various animals, painted by the “Thistle painter”, on *A Companion to the London Museum*, by William Bullock.



Plate 3. View of Scotland Yard, painted by the “Thistle painter”, on volume six of *The Poetical Works* (1826), by Milton.





Plate 4. Landscape with manor house, on *The History of Rasselas*, by Samuel Johnson.

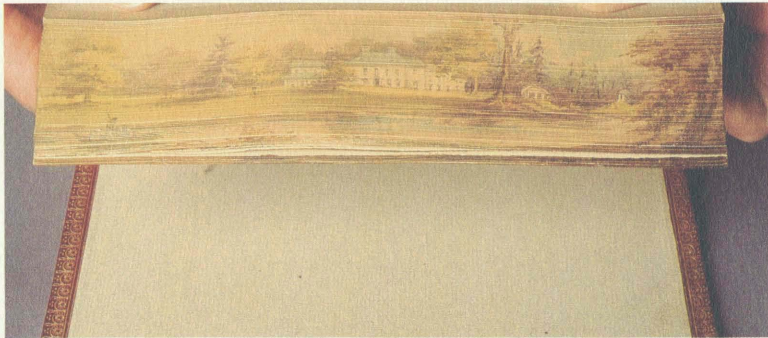


Plate 5. View of Stoke Place, painted by Miss C. B. Currie, on *Highways and Byways in Buckinghamshire*, by Clement Shorter.

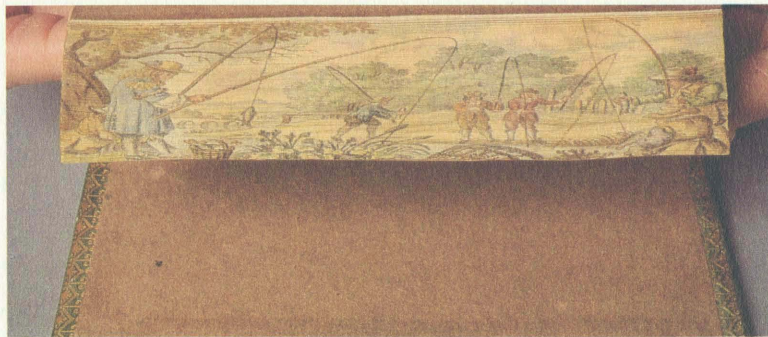


Plate 6. Angling scene, on *The Compleat Angler*, by Izaak Walton.



## The Syracuse University Library Fore-edge Painting Collection\*

Aguilar, Grace. *The Vale of Cedars; or The Martyr* . . . 5th ed., ill. London: Groombridge, 1856.

Binding: red morocco, gilt, by Hayday.

Provenance: Geoffrey de Nevers; Poushter Collection.

Fore-edge painting: landscape signed "MP".

Anacreon. *The Works of Anacreon, Sappho, and Musæus*. London: Whittingham, 1810. Bound with vol. I of Ovid's *Metamorphoses* (London: Stanhope Press, 1812).

Binding: red straight-grain morocco, gilt, with spine title: *British Poets and Translations*.

Provenance: Poushter Collection.

Fore-edge painting: Wood End, Yorkshire.

Aytoun, William Edmondstoune. *Lays of the Scottish Cavaliers and Other Poems*. Edinburgh and London: Blackwood, 1881.

Binding: red morocco, gilt borders, royal crown and rampant lion on upper corner.

Provenance: Agnes Jordan Crewse; Poushter Collection.

Fore-edge painting: Holyrood Palace, Edinburgh, showing Arthur's Seat and Salisbury Crags.

Bacon, Francis. *The Essays or Counsels Civil and Moral and Wisdom of the Ancients* . . . London: Pickering, 1836.

Binding: vellum, with views of Oldbury Park, Surrey, and Beddington Park, Surrey, under transparent vellum in the style of Edwards of Halifax, gilt, by Hering.

Provenance: Poushter Collection.

Fore-edge painting: Ham House, Surrey.

Beckford, Peter. *Thoughts on Hunting in a Series of Familiar Letters to a Friend*. London: Sherwood, Neely, and Jones [ca. 1820].

\*This list, initially prepared by Jeff Weber for use by Syracuse University Library staff, has been adapted by Mark Weimer for the convenient reference of library researchers. The scenes depicted in the fore-edge paintings are rarely identified in the volumes themselves, and identification made by former owners or book-sellers is often vague or inaccurate. Every effort has been made to verify whatever information has been given.

Binding: navy blue morocco, gilt.  
Provenance: Poushter Collection.  
Double fore-edge painting: hunting scenes.

*Bible* . . . 5 vols. Oxford: Clarendon Press, 1817.

Binding: maroon straight-grain morocco, blind stamped, gilt.  
Provenance: E. R. Marker; Thomas Pitt; Wilhelmina Pitt; Poushter Collection.  
Fore-edge paintings: (v. 1) Cheapside; (v. 2) St. Paul's from Chelsea; (v. 3) Westminster Bridge; (v. 4) Charing Cross; (v. 5) Old London Bridge after Dodd.

*Bible* . . . Cambridge: Smith, 1825.

Binding: red straight-grain morocco, blind stamped, gilt.  
Provenance: W. Leak; Poushter Collection.  
Fore-edge painting: Salisbury.

*Bible* . . . 3 vols. Cambridge: University Press, 1830.

Binding: red morocco, gilt.  
Provenance: Poushter Collection.  
Fore-edge paintings: churches: (v. 1) Bristol; (v. 2) Henley; (v. 3) Maidstone.

Blair, Robert. *The Grave*. Chiswick: Whittingham, 1823. Bound with Shaw's *The Poetical Works* . . . (London: Stanhope Press, 1807).

Binding: red straight-grain morocco, gilt, with spine title: *British Poets and Translations*.  
Provenance: Poushter Collection.  
Fore-edge painting: Edinburgh.

*The Book of British Ballads*. London: Bohn, 1853.

Binding: green morocco, gilt.  
Provenance: Poushter Collection.  
Fore-edge painting: Windsor Castle.

*The Book of Gems: the Modern Poets and Artists of Great Britain*. London: Bohn, 1853.

Binding: green morocco, gilt.  
Provenance: William H. C. Hamilton; Poushter Collection.  
Fore-edge painting: Windsor Castle.

*The Book of Gems: the Poets and Artists of Great Britain*. 2 vols. London and Paris: Fisher, 1844. Library holds vol. 2 only.

Binding: red morocco, gilt.  
Provenance: Poushter Collection.  
Fore-edge painting: Tower of London and the Thames.

- Bullock, William. *A Companion to the London Museum and Pantherion* . . . 15th ed. London: Whittingham and Rowland, 1813.  
 Binding: navy blue straight-grain, blind stamped, gilt.  
 Provenance: Poushter Collection.  
 Double fore-edge painting (by the "Thistle painter"): (a) hunting leopard/crab/pigmy lemur/great snowy owl/hammer headed shark/Patagonian penguins/American iguana; (b) Bullocks Museum, Piccadilly, London.
- Byron, George Gordon. *Childe Harold's Pilgrimage*. London: Murray, 1841.  
 Binding: dark green morocco, gilt, by Skeffington.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Newstead Abbey.
- Byron, George Gordon. *Life, Letters, and Journals* . . . London: Murray, 1838.  
 Binding: red morocco, gilt.  
 Provenance: Poushter Collection.  
 Double fore-edge painting (by the "Thistle painter"): (a) scenes from "Manfred", and "Bride of Abydos"/Venice/Aberdeen; (b) scenes from "Thyrza" and "Don Juan"/Corinth/Isola Bella, Lago Maggiore.
- Byron, George Gordon. *The Poetical Works*. Edinburgh: Gall & Inglis [1857].  
 Binding: pebble-grain morocco, gilt.  
 Provenance: John S. Mayfield; Syracuse University Library.  
 Fore-edge painting (ca. 1950?): Newstead Abbey.
- Campbell, Thomas. *The Pleasures of Hope, with Other Poems*. London: Longmans, 1815.  
 Binding: dark green straight-grain morocco, blind stamped, gilt, by Taylor and Hessey.  
 Provenance: Miss Babson; Poushter Collection.  
 Fore-edge painting: pastoral scene with thatched cottage.
- Cats, Jacob. *Moral Emblems, with Aphorisms, Adages and Proverbs, of All Ages and Nations* . . . London: Longmans, 1860.  
 Binding: brown morocco, blind stamped in dark brown, by Hayday.  
 Provenance: J. J. F.; Poushter Collection.  
 Fore-edge painting: Tower of London from Thames.
- Cervantes Saavedra, Miguel de. *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha* . . . 4 vols. London: Miller, 1801.

- Binding: maroon straight-grain morocco, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge paintings: (v. 1) Don Quixote's birthplace at Valladolid/Don Quixote; (v. 2) The Alcanza/Lope De Vega/Bridge at Salamanca; (v. 3) Naples/Don John of Austria/Mosque of Sidi-El-Raman; (v. 4) Philip II/statue of Don Quixote and Sancho in Madrid.
- Christian Keepsake and Missionary Annual . . . 1837.* London, Paris, and America: Fisher, 1837.  
 Binding: tan morocco.  
 Provenance: Poushter Collection.  
 Fore-edge painting: hunting scene.
- Church of England. *The Book Of Common Prayer . . . 2 vols in 1.* London: Ritchie, 1794.  
 Binding: red straight-grain morocco, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge painting (by the "Thistle painter", ca. 1950): The adoration of the shepherds, after Louis Le Nain (French School 1593-1648).
- Church of England. *The Book of Common Prayer.* Cambridge: Burges, 1796.  
 Binding: red straight-grain morocco, blind stamped, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge painting (by the "Thistle painter", ca. 1950): The adoration of the shepherds, after Gerard van Honthorst.
- Church of England. *The Book of Common Prayer.* Stereotype ed. Oxford: Clarendon Press, 1815.  
 Binding: navy blue morocco, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Oxford.
- Coleridge, Samuel Taylor. *The Poetical and Dramatic Works.* New ed. London: Daly, [n.d.].  
 Binding: dark brown, blind stamped morocco, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Highgate, London.
- Cottin, Marie (Ristau), called Sophie. *Elisabeth; ou Les Exilés en Sibérie.* Paris: Janet et Cotelte, 1823.  
 Binding: dark green straight-grain morocco, blind stamped, gilt, by Klinkert.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Pont Neuf, Paris.

- Cowper, William. *Poems*. New ed. 2 vols. London: Johnson, 1799.  
 Binding: navy straight-grain morocco.  
 Provenance: Juliana Caroline Jacke; Poushter Collection.  
 Fore-edge paintings: (v. 1) Weston Lodge; (v. 2) Olney Bridge.
- Cowper, William. *Poems*. 2 vols. London: Lewis, 1820.  
 Binding: deep green straight-grain morocco, blind stamped, gilt.  
 Provenance: Poushter Collection.  
 Double fore-edge paintings (by the “Thistle painter”): (v. 1a) Ramsgate Marine Parade (v. 1b) Old Westminster Bridge; (v. 2a) Yarmouth, Norfolk; (v. 2b) The first steeple chase on record, after Sidney Cooper.
- Cowper, William. *The Poetical Works*. New ed. London: Tegg, 1850.  
 Binding: maroon morocco, gilt, with binder’s label: Calder.  
 Provenance: Poushter Collection.  
 Vertical fore-edge painting: Magdalen College, Oxford.
- Dante, Alighieri. *La Divina Commedia*. Florence: Barbèra [1860].  
 Binding: vellum, gilt, all edges gaufered, by Mudie.  
 Provenance: S. E. Stevens; Howard Nixon; Poushter Collection.  
 Fore-edge painting: unidentified city view from river.
- Davidson, Samuel. *The Ecclesiastical Polity of the New Testament Unfolded* . . . 2d ed. London: Jackson and Walford, 1854.  
 Binding: black morocco, gilt.  
 Provenance: Poushter Collection.  
 Double fore-edge painting (ca. 1945–50): (a) Vera Cruz; (b) Havana Harbor.
- Dionysius of Halicarnassus. *De structura orationis* . . . London: Knaplock, 1728.  
 Binding: red straight-grain morocco, by C. Hering.  
 Provenance: G. Hawtayne; Henry Drury; Poushter Collection.  
 Fore-edge painting: Blackfriar’s Bridge and St. Paul’s.
- Eliot, George. *Works*. Warwick ed. Edinburgh: Blackwood, 1907–12. Library holds: (vol. 1) *Adam Bede*; (vol. 4) *Romola*; (vol. 5) *Scenes from Clerical Life*; (vol. 6) *Silas Marner*.  
 Binding: blue flexible-leather.  
 Provenance: Susie E. Reid; Poushter Collection.  
 Fore-edge paintings: (v. 1) Hereford Cathedral; (v. 4) Worcester Cathedral; (v. 5) Herstmonceux Castle, Sussex; (v. 6) Brighton Pavilion.
- Eucharistica: Meditations and Prayers on the Most Holy Eucharist* . . . London: Suttaby; Oxford: Parker, 1856.



- Binding: brown pebble-grain morocco.  
 Provenance: A. E. W. Mayer; Poushter Collection.  
 Fore-edge painting: "Barque 'C J. Borgstede'". (See also fore-edge painting on Falconer's *The Shipwreck* by the same artist.)
- Evelyn, John. *The Life of Margaret Godolphin*. London: Moring, 1904.  
 Binding: red morocco, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Marylebone, London.
- Falconer, William. *The Shipwreck, a Poem*. New ed. London: Miller, 1811.  
 Binding: maroon morocco, blind stamped, gilt.  
 Provenance: John E. Parr; E. H. Viech; Poushter Collection.  
 Fore-edge painting: sailing vessel. (See also fore-edge painting on *Eucharistica* by the same artist.)
- Farrar, Frederic William. *The Life of Christ*. 28th ed. 2 vols. London, Paris, and New York: Cassell, Petter, Galpin [1874?].  
 Binding: light maroon, diced calf, gilt, by J. C. Wilbee, Harrow.  
 Provenance: Henry E. Caldecott; Poushter Collection.  
 Fore-edge paintings (ca. 1965): (v. 1) children playing with a top; (v. 2) children playing marbles.
- Goldsmith, Oliver. *The Poetical and Prose Works . . .* London and Edinburgh: Gall and Inglis, [n.d.].  
 Binding: red morocco, blind stamped, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge painting: "Mr. Burchall rescuing Sophia Primrose from 'Vicar of Wakefield' chapter 3, p. 206".
- Hemans, Felicia Dorothea Browne. *The Forest Sanctuary: with Other Poems*. 2d ed., with additions. Edinburgh: Blackwood; London: Cadell, 1829.  
 Binding: green straight-grain morocco, gilt.  
 Provenance: Poushter Collection.  
 Double fore-edge painting (by the "Thistle painter", ca. 1950): (a) Felicia Dorothea Hemans with view of Lord Street, Liverpool with St. George's Church in the distance; (b) William Wordsworth/Great Rydal Lake, Westmoreland.
- Ingoldsby, Thomas. *The Ingoldsby Legends . . .* London: Bentley, 1864.  
 Binding: dark green morocco, gilt.

Provenance: Gerald Smith; Poushter Collection.  
Fore-edge painting (signed "M. A."): witches' frolic.

Johnson, Samuel. *The History of Rasselas . . .* London: Whittingham, 1801.

Binding: Etruscan calf, by Edwards of Halifax.  
Provenance: Poushter Collection.  
Fore-edge painting: landscape with manor house.

Johnson, Samuel. *Works*. 13 vols. London: Buckland [and others] 1787.

Binding: red straight-grain morocco.  
Provenance: Mary Harcourt; Poushter Collection.  
Double fore-edge paintings: (v. 1a) Samuel Johnson and view of Lombard Street; (v. 1b) Oliver Goldsmith/Rockingham, Ireland; (v. 2a) John Dryden/Rushton Hall, Northamptonshire; (v. 2b) Edmund Waller/Eton College Chapel; (v. 3a) Richard Savage/Bristol; (v. 3b) John Gay/Plympton, Devonshire; (v. 4a) James Thomson/Edinburgh; (v. 4b) Sir Francis Drake/Brixham, Devon; (v. 5a) Bust of Homer/Parthenon; (v. 5b) Horace/Rome; (v. 6a) John Milton/Venice; (v. 6b) John Dryden/Great Fire of London, 1666; (v. 7a) Abraham Cowley/Kew Bridge, Surrey; (v. 7b) Joseph Addison/Bradford, Wiltshire; (v. 8a) Thomas Akenside/Newcastle-upon-Tyne; (v. 8b) Thomas Gray/Tower of London; (v. 9a) The Earl of Chesterfield/St. Paul's Cathedral; (v. 9b) Shakespeare/Compton Verney, Warwickshire; (v. 10a) James Boswell/St. Andrews; (v. 10b) Hector Boece/Aberdeen; (v. 11a) David Garrick/New Drury Lane Theater; (v. 11b) William Hogarth/Chiswick; (v. 12a) Sir Robert Walpole/St. James's Street; (v. 12b) Sir John Barnard/Whitehall; (v. 13a) The Duke of Bedford/Woburn Abbey; (v. 13b) The Duke of Newcastle/Margaret St., Westminster.

Junius. *Stat Nominus Umbra*. 2 vols. London: Bensley, 1797-99.

Binding: navy blue straight-grain morocco, gilt.  
Provenance: Alfred Goodman; Poushter Collection.  
Double fore-edge paintings (by the "Thistle painter"): (v. 1a) The Earl of Chatham and view of London from Greenwich; (v. 1b) Lord Bute/Isle of Arran; (v. 2a) The Duke of Bedford/Woburn Abbey; (v. 2b) The Rt. Honorable Edmund Burke/Limerick, Ireland.

Kelly, Christopher. *Memoirs and Wonderful Achievements of Wellington . . .* London: Kelly, 1852.

Binding: black calf, upper and lower covers diced.  
Provenance: T. E. H. Davis; Poushter Collection.  
Fore-edge painting: Dangan Castle, birthplace of Wellington.

- Lacy, Edmund. *Liber Pontificalis*. Exeter: Roberts, 1847.  
 Binding: navy blue morocco, gilt by Clarke & Bedford.  
 Provenance: Charles W. G. Howard; Poushter Collection.  
 Double fore-edge painting: (a) Natter Bridge, Cornwall; (b) Dartmouth Castle, Devon.
- Lays of the Holy Land From Ancient and Modern Times*. London: Nisbet, [n.d.].  
 Binding: violet morocco, stamped in gilt and black, by Seton and Mackenzie.  
 Provenance: Poushter Collection.  
 Fore-edge painting: walled city scene in Mid-East.
- Lockhart, John Gibson. *Ancient Spanish Ballads* . . . New ed., rev. London: Murray, 1856.  
 Binding: elaborately tooled, dark brown morocco, stamped in gilt and black, onlay of reddish-brown morocco on cover centers.  
 Provenance: Poushter Collection.  
 Double fore-edge painting: (a) dancing scene in Granada; (b) Granada Moorish Gate.
- Lucretius. *De rerum natura* . . . Birmingham: Baskerville, 1772.  
 Binding: red morocco, gilt.  
 Provenance: Henry Raikes; George L. Lincoln; Poushter Collection.  
 Fore-edge painting: Audley End.
- Lucretius. *De rerum natura* . . . New ed. Oxford: Clarendon Press, 1807.  
 Binding: dark blue straight-grain morocco, gilt, by T. Ingaltou.  
 Provenance: A. Herbert; Poushter Collection.  
 Double fore-edge painting: (a) pair of setters; (b) hunting scene.
- Martin, Theodore and William Edmondstoune Aytoun (Bon Gaultier, joint pseud.) *The Book of Ballads*. 13th ed. Edinburgh and London: Blackwood, 1877.  
 Binding: red morocco with blue inlays, gilt.  
 Provenance: Syracuse University Library.  
 Double fore-edge painting (by the "Dover painter", ca. 1930): (a) Henley-on-Thames; (b) Abingdon.
- Milman, Henry Hart. *The Fall of Jerusalem, a Dramatic Poem*. New ed. London: Murray, 1820.  
 Binding: maroon straight-grain morocco, blind stamped, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Jerusalem.

- Milton, John. *Paradise Lost* . . . London: Pickering, 1873.  
 Binding: maroon calf, upper and lower covers diced.  
 Provenance: J. A. Hardcastle; Poushter Collection.  
 Fore-edge painting: Windsor Castle.
- Milton, John. *Paradise Regained* . . . London: Sharpe, 1817.  
 Binding: black calf, by W. Bailey.  
 Provenance: William Howitt; Poushter Collection.  
 Double Fore-edge painting (by the "Thistle painter"): (a) John Milton/cottage at Chalfont St. Giles; (b) Andrew Marvell/Hull.
- Milton, John. *The Poetical Works*. 6 vols. London: Rivington, 1826.  
 Binding: red straight-grain morocco.  
 Provenance: Poushter Collection.  
 Double fore-edge paintings (by the "Thistle painter"): (v. 1a) Cheapside, London; (v. 1b) Old St. Paul's School and Christchurch, Cambridge; (v. 2a) Harefield Place; (v. 2b) Paris; (v. 3a) Bridge and Castel Sant'Angelo, Rome; (v. 3b) Florence; (v. 4a) Santa Lucia, Naples; (v. 4b) Santa Maria della Salute, Venice; (v. 5a) Geneva; (v. 5b) Westgate, Canterbury; (v. 6a) Scotland Yard, ca. 1720; (v. 6b) St. James Park, ca. 1680.
- Milton, John. *The Poetical Works*. London and Edinburgh: Gall and Inglis, [n.d.].  
 Binding: brown morocco, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge painting (ca. 1965): horse-drawn coach with title "A fine turn out".
- Milton, John. *The Poetical Works*. New ed. London: Tegg, 1853.  
 Binding: Trinity College Dublin prize binding in navy blue morocco, blind stamped, gilt.  
 Provenance: William Edward O'Brien; Poushter Collection.  
 Vertical fore-edge painting (signed "mf" for Martin Frost): John Milton.
- Moore, Thomas. *Irish Melodies*. London: Longmans, 1850.  
 Binding: red morocco, blind stamped, gilt.  
 Provenance: M. A. Filleul; Poushter Collection.  
 Double fore-edge painting: (a) New College of Physicians; (b) Royal College of Surgeons.
- Moore, Thomas. *Songs, Ballads, and Sacred Songs*. London: Longmans, 1852.  
 Binding: green morocco, gilt.

- Provenance: H. Slater; Poushter Collection.  
Fore-edge painting: Bantry Bay.
- Neale, Erskine. *The Old Minor Canon; or A Life Struggle* . . . London: Low, 1854.  
Binding: black embossed morocco.  
Provenance: Poushter Collection.  
Fore-edge painting: village scene with arched stone bridge and mill.
- New Week's Preparation for a Worthy Receiving of the Lord's Supper* . . . 2 vols. in 1. London: Bent, 1818–19.  
Binding: red straight-grain morocco, blind stamped, gilt.  
Provenance: Poushter Collection.  
Double fore-edge painting (possibly by Don Noble): (a) Chelmsford Church, Essex; (b) Thaxted Church, Essex.
- Ovid. *Metamorphoses*. London: Stanhope Press, 1812. 3 vols. in 2 (vol. 1 bound with Anacreon: *The Works of Anacreon*).  
Binding: red straight-grain morocco, gilt, with spine title: *British Poets and Translations*.  
Provenance: Margaret Manning Couzens; Mrs. James Couzens; Detroit Public Library; Poushter Collection.  
Fore-edge paintings: (v. 1) Wood End, Yorkshire; (v. 2–3) Sprotburgh, Yorkshire.
- The Pictorial Book of Ancient Ballad Poetry of Great Britain*. New ed. London: Bell and Daldy, 1860.  
Binding: dark brown morocco, gilt.  
Provenance: Poushter Collection.  
Fore-edge painting: St. Paul's Church from the Thames.
- Pollock, Robert. *The Course of Time, a Poem*. 11th ed. Edinburgh: Blackwood; London: Cadell, 1832.  
Binding: olive green calf, blind stamped, gilt.  
Provenance: Poushter Collection.  
Fore-edge painting: Thames River.
- Pollock, Robert. *The Course of Time, a Poem*. 16th ed. Edinburgh and London: Blackwood, 1841.  
Binding: brown calf.  
Provenance: Poushter Collection.  
Double fore-edge painting (possibly by Don Noble): (a) Melrose Abbey; (b) Netley Abbey, Hampshire.



- Ramsay, Edward Bannerman. *Reminiscences of Scottish Life and Character*. 26th ed., enl. London and Edinburgh: Gall and Inglis, [n.d.].  
 Binding: dark red morocco, gilt.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Edinburgh.
- Rogers, Samuel. *Poems*. London: Cadell and Moxon, 1834.  
 Binding: red morocco, gilt, by Anthony Birdsall.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Venice.
- Scott, Walter. *The Lay of the Last Minstrel, a Poem*. 10th ed. London: Longmans, 1809.  
 Binding: Etruscan calf, by Edwards of Halifax.  
 Provenance: Poushter Collection.  
 Fore-edge painting (by the "Thistle painter"): Edinburgh.
- Scott, Walter. *The Lay of the Last Minstrel, a Poem*. 13th ed. London: Longmans, 1812.  
 Binding: tan calf, blind stamped, gilt, with mss. label: E. Maberly.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Berwick-upon-Tweed.
- Scott, Walter. *The Lord of the Isles; a Poem*. 4th ed. Edinburgh: Constable, 1815.  
 Binding: red straight-grain morocco, blind stamped and gilt.  
 Provenance: John L. Paisley; Poushter Collection.  
 Double fore-edge painting (by the "Thistle painter"): (a) Loch Leven from Ballahulish Ferry, Argyleshire; (b) Bridge of Doune, Ayrshire.
- Scott, Walter. *Marmion*. 5th ed. London: McCreery, 1810.  
 Binding: pale green straight-grain morocco with spine title: Scott's Works.  
 Provenance: Poushter Collection.  
 Fore-edge painting: White House, Washington, D.C.
- Scott, Walter. [*Waverley Novels*]. 41 vols. Edinburgh: Constable, 1822.  
 Library holds vol. 1–2, *Waverley*; vol. 3, *Guy Mannering*; vol. 4, *The Abbot*.  
 Binding: maroon straight-grain morocco, blind stamped, gilt.  
 Provenance: James H. Byles; Poushter Collection.  
 Double fore-edge paintings: (v. 1a) Sir Walter Scott and view of Edinburgh Castle from the Grass Market; (v. 1b) Carlisle city; (v. 2a) Edinburgh from Craigmillar Castle; (v. 2b) Abbotsford; (v. 3a) Jedburgh Abbey; (v. 3b)

Berwick-upon-Tweed; (signed "pp") (v. 4a) Haravore, Yorkshire; (v. 4b) Kirklees House, Yorkshire.

Scott, Walter. *Poetical Works*. Edinburgh: Black, 1866.

Binding: blue morocco, gilt.

Provenance: Elizabeth Burrell; Poushter Collection.

Fore-edge painting: Abbotsford.

Shakespeare, William. *The Dramatic Works*. London: Tegg, 1831.

Binding: maroon morocco, gilt-edge border, by John Aston

Provenance: Thomas Newsted; Poushter Collection.

Panoramic fore-edge painting: Globe Theater.

Shaw, Cuthbert. *The Poetical Works . . .* London: Stanhope Press, 1807.  
Bound with Blair's *The Grave* (Chiswick: Whittingham, 1823).

Binding: red straight-grain morocco, gilt, with spine title: *British Poets and Translations*.

Provenance: Poushter Collection.

Fore-edge painting: Edinburgh.

Shelley, Percy Bysshe. *The Poetical Works*. 3 vols. London and Edinburgh: Moxon, 1853.

Binding: maroon morocco.

Provenance: Gertrude Boulton; Poushter Collection.

Fore-edge paintings (by Miss C. B. Currie, ca. 1950): (v. 1) Full cry; (v. 2) An awkward dilemma; (v. 3) The waterfall.

Shorter, Clement King. *Highways and Byways in Buckinghamshire . . .* London: Macmillan, 1910.

Binding: red morocco, gilt, by H. Sotheran.

Provenance: Poushter Collection.

Fore-edge painting (no. 77 signed by Miss C. B. Currie): Stoke Place.

[Smith, Robert Cross] *The Familiar Astrologer; an Easy Guide To Fate, Destiny, and Foreknowledge by Raphael . . .* London: Bennett, 1837.

Binding: black morocco, gilt.

Provenance: Ellen O'Neil Logan; Poushter Collection.

Double fore-edge painting (by the "Thistle painter"): (a) Mars and Venus, after Botticelli; (b) Venus blindfolding Cupid, after Titian.

Southey, Robert. *Madoc*. 4th ed. 2 vols. London: Longmans, 1815.

Binding: red straight-grain morocco, blind stamped, gilt.

Provenance: Henry Tusnell; Poushter Collection.

Double fore-edge paintings (by the “Thistle painter”): (v. 1a) R. Southey with a view of Carnarvon, North Wales; (v. 1b) Samuel Taylor Coleridge/Bal-liol College, Oxford; (v. 2a) William Wordsworth/Snowden, North Wales; (v. 2b) Thomas De Quincey/New Bailey Bridge, Manchester.

Tasso, Torquato. *L'Aminta e L'Amor fuggitivo* . . . Firenze: Ciardetti, 1824.  
Binding: painted vellum with views of the Piazza di Spagna as seen from the corner of the vie Sistina & Gregoriana (front cover) and of the temples of Saturn and Vespasian (back cover).  
Provenance: Poushter Collection.  
Fore-edge painting: Entry into the Forum/Colosseum/Temple of Venus/Capitol/Titus Arch/Constantine Arch.

Tasso, Torquato. *Gerusalemme liberata*. 2 vols. London: Zotti, 1812.  
Binding: blue morocco, gilt.  
Provenance: Charles Harry St. John Hornby; Syracuse University Library.  
Fore-edge paintings: (v. 1) High Street, Whitechapel; (v. 2) Bank of England.

Tennyson, Alfred. *Idylls of The King*. London: Moxon, 1859.  
Binding: brown morocco, stamped in black.  
Provenance: Poushter Collection.  
Fore-edge painting (possibly by Don Noble): Scottish golfers.

Tennyson, Alfred. *In Memoriam*. 14th ed. London: Moxon, 1863.  
Binding: red morocco, blind stamped rules.  
Provenance: E. Horsley; Poushter Collection.  
Double fore-edge painting (ca. 1950): angling scenes.

Thomson, James. *The Seasons*. London: Chiswick Press, 1818.  
Binding: contemporary calf, gilt.  
Provenance: David A. Fraser.  
Fore-edge painting: hunting scene.

Thomson, James. *The Seasons*. London: Longmans, 1842.  
Binding: brick red morocco, gilt, by Hayday.  
Provenance: Sonneborn Sale, Sotheby-Parke-Bernet; Poushter Collection.  
Double fore-edge painting (possibly by Stevens): (a) cricket match; (b) skating on ice.

Victoria, Queen of Great Britain. *More Leaves From the Journal of a Life in the Highlands* . . . London: Smith, Elder, 1884.  
Binding: dark brown morocco; monogram with crown and lion.  
Provenance: Poushter Collection.  
Fore-edge painting: Balmoral Castle.

- Virgil. *Bucolica, Georgica, et Aeneis*. 2 vols. London: Dulau, 1800.  
 Binding: red straight-grain morocco.  
 Provenance: George L. Lincoln; Poushter Collection.  
 Fore-edge painting (possibly by Stevens, ca. 1947): seascape.
- Virgil. *Varietate lectionis et perpetua adnotatione* . . . 6 vols. Leipzig: Fritsch, 1800.  
 Binding: contemporary roan, gilt.  
 Provenance: Sir Robert Peel, Syracuse University Library.  
 Fore-edge paintings (ca. 1950): (v. 1) Westminster; (v. 2) Lambeth Palace; (v. 3) Chelsea Hospital; (v. 4) London; (v. 5) Fountain Court, The Temple; (v. 6) Putney Bridge.
- Vox Stellarum; or, A Loyal Almanack* . . . for the Year 1850 . . . 3 vols. in 1. London Company of Stationers, 1850.  
 Binding: red straight-grain morocco.  
 Provenance: Poushter Collection.  
 Fore-edge painting: Cricket at Rugby.
- Walpole, Horace. 5 vols. *A Catalogue of the Royal & Noble Authors of England, Scotland and Ireland* . . . London: Scott, 1806.  
 Binding: navy blue morocco, blind stamped, gilt.  
 Provenance: George Call; Poushter Collection.  
 Fore-edge paintings: (v. 1) Anne Hathaway's Cottage, Stratford-on-Avon; (v. 2) Lichfield Cathedral; (v. 3) The Old Mill and Church, Olney; (v. 4) Theater Royal, Bristol; (v. 5) Abbotsford.
- Walton, Izaak. *The Compleat Angler* . . . London: Bagster, 1810.  
 Binding: green straight-grain morocco, gilt, by Gosden.  
 Provenance: Poushter Collection.  
 Fore-edge painting: angling scene.
- Webb, Maria. *The Penns and Peningtons of the Seventeenth Century* . . . London: Kitto, 1867.  
 Binding: navy blue morocco, blind stamped, gilt, by H. Sotheran.  
 Provenance: Poushter Collection.  
 Fore-edge painting (no. 95 signed by Miss C. B. Currie): Philadelphia, showing the old oak tree at Kensington, where Penn signed the treaty with the Indians.
- Wesley, John. *A Collection of Hymns* . . . London: Mason, [n.d.].  
 Binding: brown pebble-grain morocco, gilt.  
 Provenance: A. H. Hunt; Poushter Collection.  
 Fore-edge painting: building (probably in London).

White, Gilbert. *The Natural History of Selbourne*. London: Bohn, 1851.

Binding: green morocco, gilt.

Provenance: Poushter Collection.

Fore-edge painting: Selbourne, Hampshire, birthplace of the Rev. Gilbert White.