



# DEATH

QUARITCH

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Front and rear covers: item 4; inner cover: item 19; rear inner cover: item 36.





## Begging Before the Guillotine

1. [ARCHCONFRATERNITY OF GESÙ, MARIA, E GIUSEPPE DELL'ANIME PIÙ BISOGNOSE DEL PURGATORIO.] 'Ven[erabile] archiconfr[aternita] di Gesù, Maria, e Giuseppe dell'anime più bisognose del Purgatorio'. Rome, 25 March [1826].

Part-engraved notice (sheet c. 130 x 195 mm, platemark 100 x 140 mm), 13 lines of engraved text with blank spaces completed in manuscript, central vignette showing Jesus, Mary, and Joseph within roundel presiding over burning sinners in Hell with motto 'Vener. Archic. sub nomine Jesus Maria Joseph animar de purgat. magis indiget'; slight creasing where folded, small dampstain to upper left corner, small portion of verso lightly soiled; undersigned 'Fr. Ans[elm]o Combi', verso signed Em[inentissim]o Card[inale] Benedetto Naro, upper left corner numbered '13' in manuscript. £375\*

Very rare slip permitting a brother of the Arciconfraternita di Gesù, Maria, e Giuseppe dell'anime più bisognose del Purgatorio – an archconfraternity which provided support to those condemned to death – to beg for donations at the execution of a murderer to fund a Sung Mass for his salvation.

Pietro Antonio Iannucelli (elsewhere Tanucelli), son of Felice, was convicted of 'senseless and premeditated murder' (*trans.*) and beheaded at the Piazza del Popolo on 25 March 1826 by guillotine – the primary mode of execution in the Papal States after 1816 – by Giovanni Battista Bugatti (known as Mastro Titta, from *maestro della giustizia*), official executioner for the Papal States.

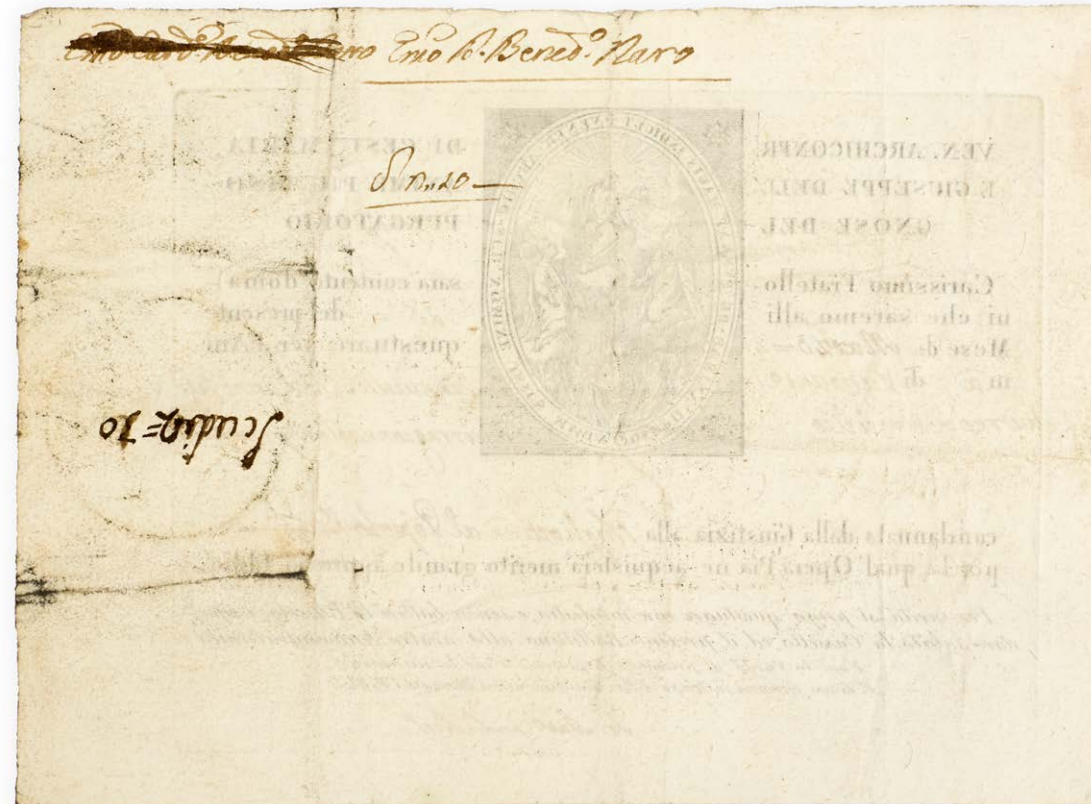
Bugatti had launched his sixty-eight-year career at the age of seventeen, was responsible for a staggering five hundred executions, and was famous for offering snuff to the condemned as they approached the scaffold. The present slip, distributed to one of the brothers the day before the execution, allows the brother in question to beg for the salvation of the condemned, serving also as a receipt for the archconfraternity's records: brothers are here reminded to beg with modesty and to immediately return the present slip and money collected to the confraternity.

The Arciconfraternita di Gesù, Maria, e Giuseppe dell'anime più bisognose del Purgatorio had been established in 1687 with the approval of Pope Clement VIII, and brothers would exhort those awaiting execution to repent so that they could be sent to Purgatory instead of Hell after death, holding confession for the condemned every other Sunday. Their uniform was a black habit with a small white cape trimmed with black silk, to which they would pin a hand-illuminated printed copy of the archconfraternity's insignia; they also wore cinctures to which a wooden skull, cross, and crown were attached. The present document is undersigned by one Brother Anselmo Combi, the archconfraternity's deputy for the condemned, and the verso bears the name, in manuscript, of the archconfraternity's cardinal protector, Cardinal Benedetto Naro (1744-1832), and indicates that the brother who used this permission slip successfully raised 2 *scudi* and 30 *baiocchi*. The deputy would assign two brothers to each *rione* of Rome, and additional members of the archconfraternity were delegated to palazzi, monasteries, and seminaries.

The funds raised by begging were used to pay for services held in honour of the condemned: brothers would pray for the condemned the day before the execution from 8pm to midnight, and at the moment the death was announced the deputy would arrange for Sung Masses at five churches in Rome, and a further twelve Low Masses; following the execution was a Sung Mass arranged by the brothers themselves, with the participation of thirty-three impoverished widows who would each be paid a *giulio* (equivalent to ten *baiocchi*) for their troubles.

**OCLC finds a single example, at the Wolfsonian-Florida International University, to which OPAC SBN adds another, in Vicenza. Not in Library Hub.**

See *Privileggi e statuti della venerabile Archiconfraternità dell'anime più bisognose del Purgatorio eretta in Roma, sotto il patrocinio di Gesù, Maria, e S. Giuseppe dal Venerabile Servo di Dio Papa Innocenzo XI* (1734).



# Comforting the Condemned

2. [ARCHCONFRATERNITY OF SAN GIOVANNI DECOLLATO.]  
'Arciconfraternitas Sancti Ioannis decollati'. Rome, second half of eighteenth century.

Woodcut on paper (160 x 320 mm); paper watermarked 'GM' (i.e. Giorgio Magnani) beneath banded shield surmounted by crown, woodcut depicting head of St John the Baptist with motto 'Misericordia' within roundel lettered 'Arciconfraternitas Sancti Ioannis decollati', three deckle edges; very well preserved. £500\*

**An unusual woodcut - likely intended for use as a badge - bearing the insignia of the Arciconfraternita di San Giovanni decollato, a Roman archconfraternity which provided comfort and company to those condemned to death, most notably Giordano Bruno in 1600.**

The archconfraternity of San Giovanni decollato (the beheaded St John the Baptist) - also known as the Misericordia - was established by Florentines living in Rome in 1488, in keeping with the mission of the Florentine company

of the Battuti Neri, which likewise comforted the condemned from the moment the death sentence was announced to the moment of death; St John the Baptist, namesake of the present archconfraternity, is also the patron saint of Florence. Members of the archconfraternity, known as 'comforters', could be identified by their black habits tied with rope to which they would pin a badge such as this one, bearing the company's insignia. Often these badges would be elaborately coloured or illuminated.

In 1540, Pope Paul III granted the archconfraternity the right to release one condemned man each year; this privilege was not extended to their most famous 'patient', Giordano Bruno, who was burnt at the stake on 17 February 1600. Members of San Giovanni decollato accompanied him, however, from the Tor di Nona prison to the Campo de' Fiori, and they remained at his side during his execution, singing litanies throughout. Prior to his execution they had attempted to convince him to repent (with the aid of two Jesuits, two Dominicans, and a Carthusian) - but to no avail. The archconfraternity exists to this day and now provides support to the incarcerated; the present woodcut, produced later in the eighteenth century, likely reusing an earlier woodblock, reflects the endurance of the archconfraternity's practices.

**We are unable to trace any other examples.**



# The Art of Dying Well

3. [ARS MORIENDI.] Tractatus de arte bene vivendi et bene moriendi. [(Colophon:) Paris, Alessandro Aliate, 20 October 1501.]

Small 8vo, ff. [34]; a-d<sup>8</sup> e<sup>2</sup>; one leaf of contemporary manuscript text in a French hand bound between after f. b1; gothic letter, woodcut Aliate device to title-page, f. a2 with capital space with guide letter and initial supplied in blue; marginal repairs to 22 ff., short closed marginal tear to a few other leaves, small paperflaw to d8 not affecting legibility, light dampstaining to quire c; bound in nineteenth-century smooth calf by Joseph Pernot of Ghent (front pastedown signed in gilt), double-filleted in blind, spine lettered directly in gilt, marbled endpapers; early pentrials to final leaf verso, bookplate of Théodore De Valenzi (1813-1855) of Ghent to front pastedown. £2000

Rare pocket-sized edition of the *Ars moriendi*, here bound with a leaf of contemporary French manuscript containing extracts from the text on death by sickness and the importance of making peace with God, probably for use by a priest offering consolation to the dying.

The text was often attributed to Bernard of Clairvaux or Bruno the Carthusian, though it was most likely composed in the early fifteenth century. As well as the primary *ars moriendi* text, this edition also contains hymns and prayers for the dying, followed by the *Speculum peccatoris* and Bernard's poem *De contemptu mundi*. The text, intended to reduce readers' fear of death and to remind them of their mortality, is aimed at both religious and lay people, as death is universal and all should be prepared for it. Numerous editions were printed in the late fifteenth and early sixteenth centuries, particularly in Paris, and it was translated into English by William Caxton as *The Art and Craft to Know Well to Die*; a shortened version was used for *ars moriendi* blockbooks.



dicat eas alijs de astantib⁹ clara voce corā illo m⁹  
tatis mutandis. Ipse tamen agonizans p̄ diu vltim  
rationis habere poterit oret intra se corde tantum  
atq; desiderio prout scit ⁊ potest et ita orando spiri  
tum domino reddat: et saluus erit.

Sequitur quinta particula de exhortationibus  
circa infirmos in agone mortis.

**N**otanda deinde sane atq; studiose aduertēdi  
p̄ rarissime etiā aliqui iter religiosos ⁊ deuot  
ios se ad mortē disponūt tēpestiue ut oportet: eo q̄  
quilibet se diutius victurū estimat: nequaq̄ credēs  
se cito mortiturū qđ nimis ex instinctu dyaboli fieri  
certū est. Nā sicut luce clari⁹ cōstat plurimi p̄ tale  
inane sp̄e neglexerūt se ipsos aut itē statū aut iproui  
si aut idispositi morietes. Quapropter q̄sq; caritati  
dei necnō zelū habeat aliq; taliter q̄ vnāquēq; pri  
mo egrotantē in ipso corpore etiā aie piculo ⁊ ali  
sūt: studeat sollicit⁹ inducere ⁊ monere. quatin⁹ pri  
mo ⁊ p̄cipaliter oib⁹ postpositis de medicina sp̄ia  
li ⁊ remedio sp̄itui sibi p̄uideat indilate frequēter  
eni ut quedā decretalis dicit. Corporealis infirmitas  
ex aie lāguore oritur h̄. Et ideo papa p̄ eandē decre  
talē cuilibet medico corporeis districte precipit: ut ne  
cuq; egroto corporeales cōferat medicinā prius q̄ ab  
sp̄iale medicinā q̄rendā eū moneat ⁊ inducat. Sed  
decretalis ista q̄st ab oib⁹ dicitur in cōtrariū. Citius  
ei hoies carnale q̄rūt medicinā corruptibile: q̄ sp̄ia  
lem. Similis oīa mala alia ⁊ aduersa p̄ p̄cis ituitū  
vel natu dei solēt euenire. p̄pheta attestāte. Nō est  
malū in ciuitate qđ nō fecerit deus: itelligo nō ma  
lū culpe: sed malū pene pro culpa. Quāobrem infir  
mus p̄pter finē debitū. i. p̄pter deū reuertat a via  
male inclinationis habitus p̄cedentis ⁊ laboret ad  
displicentiā remittatur p̄ponatur ei illa mala que

Quodcumq; infirmus quisq; aut in  
alio constitutus periculo studio suis  
extat inducendus ut ante omnia cum  
deo pacem sibi faciat sp̄ialem p̄  
omnibus adhibens medicinā sp̄ialem.  
videlz calistus de morte p̄cipit eo testa  
mentū ordinado domū suā atq; nep̄s.  
alia si qua h̄z legitur disponendo.  
Nullatenus autē dicitur infirmo sp̄i  
muna corporalit̄ sanitari. q̄st p̄uocet.  
cū tū contrariū tam frequēter  
fieri p̄bet a multis in p̄clm amma  
circa istud qui artu agnouit eo q̄  
nullū vult aliquid audire vult se  
morte. Vnde cōtrariū p̄st. Sape p̄ vna  
talem manu q̄lam ⁊ falsam q̄ solent  
et fictam sanitari corpore q̄d dicitur.  
certam morient homo dīnatione. Et te  
hortandus est infirmus ut p̄ vera q̄st  
p̄uocet confessiōem ⁊ p̄uocet p̄  
nitentiā. que itam ad salutē corpore  
si sibi fuerit ex p̄a dicitur valde p̄uocet  
et ita quoniam est et p̄uocet. Et aut  
testis gregorio. vera contritiō illa p̄

The leaf of manuscript text, in an early sixteenth-century French hand, is bound between ff. b1 and b2 and comprises extracts from both leaves (the recto including text from b2<sup>r</sup> to the top of b2<sup>v</sup>, and the verso continuing before skipping back to a passage from b1<sup>r</sup> and ending with an incomplete sentence). The recto opens with the lines 'Quam ob rem infirmus' (b1<sup>v</sup>) and continues 'quisque aut in alio constitutus periculo studio suis extat inducendus ut ante omnia cum deo pacem sibi faciat' (b2<sup>r</sup>), urging sick men, having established the danger of their own situation, to make their own peace with God. This rearrangement of the text is unusual – was it a decision made for ease of reference, or perhaps used by a priest who would regularly provide counsel to those dying of illness?

The Milanese printer and binder Alessandro Aliate worked in Paris from 1497 until his death in 1507, where he is first recorded as working at the sign of St Barbara. He sometimes worked in collaboration with Josse Bade, with whom he shared an address c. 1503–6, as well as Thielman Kerver and Guy Marchant; many of his books were devotional or religious texts. This 1501 edition was also issued with the name of Denis Roce in the colophon.

No copies of this issue traced outside continental Europe. We find copies of the Roce issue at the New York Academy of Medicine and St Andrews.

BP16 100009; USTC 182444; Pettegree and Walsby, French Books 54872.

# Deathly Doctors

4. **BERDON, Maurice, *illustrator*.** La danse macabre. Lithographies. [Paris, Dobelle for Manuel Bruker, January 1931].

4to, 26 lithographic plates (the final 7 of which on beige grounds); bound in the publisher's lithographic wrappers, tail-edge uncut; some wear to covers, spine chipped with a few losses; booklabel with dancing skeletons and initials 'F.B.' to front free endpaper. **£1850**

**Extremely rare first and only edition of this suite of macabre lithographs accompanied by extracts from Baudelaire and Rimbaud, one of ten unnumbered copies printed on China paper, printed at a physician's publishing house at the expense of fifty of his medical colleagues.**

The Romanian-born French bibliophile and ear, nose, and throat doctor Manuel Bruker (born Mendel Brucker) established a publishing house in 1926, aged thirty-five, at the encouragement of fellow physician-cum-collector Lucien Graux, issuing some eighty illustrated works and *livres d'artiste*. He is buried at Pere Lachaise. The present work was printed under Bruker's auspices at the expense of some 'fifty disciples of Hippocrates' (colophon, *trans.*).



TURÉPONS, GRAND SQUELETTE A MON GOUT LE PLUS CHER.





Berdon's striking lithograph illustrations depict, *inter alia*, skeletal couples in evening dress; a skeleton seducing a living woman (paired with an extract from Baudelaire's 'Danse Macabre'); top-hatted skeletons pouring wine, raking in profits at poker, or sitting atop a coffin; and three skeletons using a plank placed across a coffin as a see-saw.

Extracts from Baudelaire and Rimbaud feature frequently, as well as from Ronsard, Rollinat, and others. The final six illustrations teem with dozens of skeletal figures dancing and playing musical instruments, accompanied by *memento mori* quotes and mottoes. The last of these, featuring an extract from Baudelaire's 'L'Horologe', is perhaps the most elaborate, featuring some thirty skeletons attempting to climb onto the large central clock or dangle from its hands.

Fifty numbered copies were printed, ten on Japon and forty on Velin d'Arches, and another ten unnumbered suites were printed on China paper, as here.

Not on OCLC, CCfr, or Library Hub. We find a single copy, at SMU.





ITEM 4 / MAURICE BERDON

# From the Altar to the Gallows – with an Unpublished Deathbed Confession

5. [CALVO, Michele.] Vita, costumi, e morte di Michele Calvo, appellato de Castro, estratta dall'originale processo formato nella Regia Curia di Pavia. [Pavia, 1763.]

8vo, pp. 83, [1 (blank)], with copper-engraved folding frontispiece showing Calvo in chains, and with [5] pp. of manuscript containing Calvo's confession bound at the end; light waterstain to inner margin, short closed tear to frontispiece; overall a very good copy, uncut, in near-contemporary pink sprinkled paper over boards, pastedowns of eighteenth-century decorated paper; slightly soiled, paper on spine partly perished showing cloth underneath. £1250

**First and only edition of this scarce account of the life and death of the Jesuit-turned-conman Michele Calvo (1720–1763), executed for practising as a priest using falsified documents as well as theft, fraud, and multiple escapes from prison, here bound with a manuscript copy of an unpublished confession by Calvo given the night before his hanging.**

The son of a doctor, the Mallorca-born Calvo studied theology with the Jesuits and continued his religious training in Peru, abruptly terminated by his falling out with the Bishop of Cuzco. Unable to obtain a dismissory letter enabling him to be ordained in another diocese, he forged his own documents. When he was discovered to be conducting Mass and hearing confession as a layman under falsified papers, he fled to Spain and subsequently Italy, continuing to operate in various dioceses for decades, swindling people out of their money and evading arrest under a false name. He was eventually captured and brought to Pavia in a procession accompanied by the city council and executed for heresy, hypocrisy, and theft.



amente Oltramontani, ed Ol-  
ni, che si spacciano per Sacer-  
e facoltà di celebrare. E che?  
no essi adunque esporre senza  
ma cautela il più Sagrosanto  
o, che la Chiesa ha confidato  
o custodia, il tremendo Sagri-  
ll' Altare o ad essere sacrilega-  
profanato da indegni Ministri,  
amente deriso da chi finge di  
Animato da questi sentimenti,  
a dal riflesso, essere ciaschedu-  
tato della stessa creta, ne darfi  
in cui cada un uomo, che non  
dervi qualunque altr' uomo, se  
nuto come bambino di piè an-  
illante da quella mano onni-  
e misericordiosa, che ha fat-  
o, legga pure chiunque queste  
compendio degl' atti autentici  
ginale processo, e l'assicuro,  
sarà senza suo spirituale

DEL.

## DELLA VITA DI MICHEL CALVO.

### CAPITOLO PRIMO.

**M**Ajorica la principale delle Isole Baleari, quanto felice per la salubrità del Clima, e feracità del terreno, altrettan- to, e molto più per essere stata, ed esserlo tutt' ora madre feconda di Personaggi insigni nella pietà, nelle scienze, e nel valor militare, ha dato i natali a Michel Calvo in un Borgo chiamato Muro quindici miglia distante da Palma Capitale dell'Isola. I suoi Genitori furono Michele Calvo, che nel suddetto Luogo esercitava l'onorata professione di Medico, e Barbara Estada di stirpe assai civile, da cui erano già nati altri due maschi Giovanni, e Salvatore. Morto il di lui Padre due anni dopo la sua nascita ricadde il peso della famiglia su la buona Madre, che non mancò di dargli una ben colta educazione sì nella pietà, come nelle lettere, collo sti largli nell'animo tenero le massime della Religione, e col fargli apprendere i rudimenti della Grammatica. Giun- to all'età d'anni dieci, e già istruito ne' gram- maticali precetti, la buona Madre per vieppiù assicurargli un' ottima riuscita mandollo a Pal- ma coll' incaricarne dell' allevamento il di lei Fratello Don Rafaele Estada Sacerdote di or-  
A 4 tingi

The original extracts from his final court hearing in Pavia (pp. 75-6) and a detailed engraving of Calvo in chains, combined with an impassioned introduction in which he is accused of lacking 'even an ounce of contrition in his heart' (p. 16, *trans.*), make this a riveting story in which nearly every page is indeed filled with 'fraud, sacrilege, and other detestable abominations' (p. 3, *trans.*).

Our copy is bound with a seemingly unpublished confession, given by Calvo on 22 July 1763, the eve of his execution, witnessed by Prospero Beccaria and Antonio Belcredi of the Confraternity of the Misericordia and two Capuchin friars, in which Calvo exonerates the Jesuits from all the accusations he had previously made against them while being interrogated in a prison in Cuneo, on which occasion he had accused the Jesuit Order in Brazil to be plotting against the King of Portugal.

No copies found in UK libraries; OCLC records only two copies in the US (Harvard and Illinois).



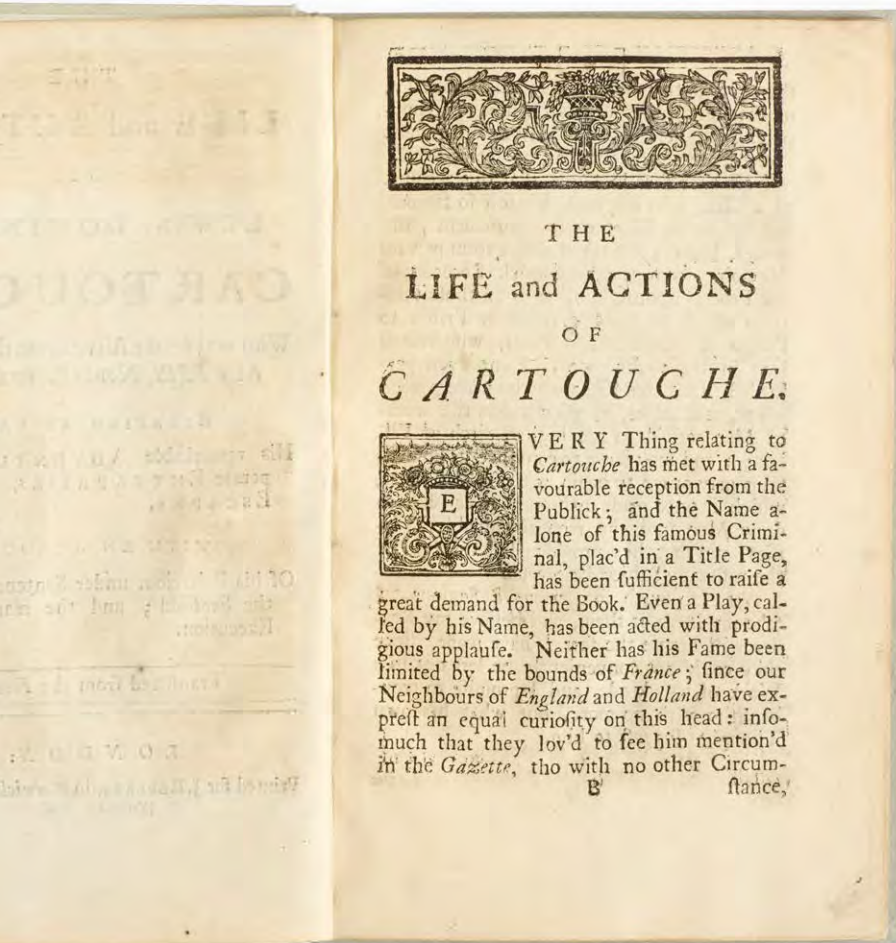
'I, Michele Calvo ... finding myself in the final moments of my life, with the candle already flickering in my hand as I prepare to travel to that other world, entering from the gallows into eternity ... make the present confession, with which I intend to clear my conscience ...'

Item 5 / MICHELE CALVO (trans.)

notificare al Mondo tutto che l'esame e deposizione da me fatta contro de' R.R.R. Gesuiti del Rio Geneiro nel Brasile fu falso fu temerario protestandomi, e giurando in faccia a Dio d'essere stato in d<sup>to</sup> esame spergiuro e che ciò feci per motivo di potermi liberare facilmente dalla Giustizia umana, anzi torno a protestare, e giurare che da detti R.R. Gesuiti non udii mai ne' discorsi, ne apparenze di quelle cose che io gli opposi in Cuneo dove esposi il mio esame dichiarandoli traditori del Re di Portogallo; e bensì da detti R.R. ricevei ottimi esempj di zelo della maggior gloria di Dio, come veri Figli di S. Ignazio di foyola: verificandosi in me quello che dice la Scrittura querelendosi: *Filij Matris meę pugnauerunt contra me*

Imperciocche essendo io stato Figlio di S. Ignazio nella Provincia del Leru per alcuni anni, ho mosso guerra con queste falsità a quel che fummi buon Padre, ed io fui a lui così cattivo Figlio. Per iscarico adunque della mia anima acciò non comparisca dimani rea di questo

# Life and Death of a Parisian 'Prince of Thieves'



6. [CARTOUCHE.] The Life and Actions of Lewis Dominique Cartouche: who was broke alive upon the Wheel at Paris, Nov. 28. 1721. N.S. Relating at large his remarkable Adventures, desperate Enterprises, and various Escapes. With an Account of his Behaviour under Sentence, and upon the Scaffold; and the Manner of his Execution. Translated from the French. London, printed for J. Roberts ... 1722.

8vo, pp. 88; woodcut headpiece and factotum initial; a very good copy; in modern boards. £1750

**First edition in English, published in the same year as the French original, of this life of the French highwayman Louis Dominique Bourguignon, alias 'Cartouche', broken on the wheel in 1721.**

Cartouche (1693-1721) began his life of crime stealing fruit from women at the gates of his Jesuit school and books from his wealthy classmates. To avoid punishment for theft he fled Paris, and a foray among the Roma taught him 'all the Cant that the Thieves use among themselves; and how to conceal Thefts after he had committed them'. Once more in Paris he worked as a pickpocket, marrying into a family of thieves, then as an informant to the Lt. Gen. of Police, Marc René de Voyer, marquis d'Argenson: 'None of his old Comrades escaped, who had ever affronted or provoked him'.

A brief and accidental career in the army was cut short by the Peace of Utrecht in 1719, and Cartouche recruited from among his newly unemployed companions an underworld 'Confederacy' with its own strict 'Laws'. Its two hundred members comprised burglars, pickpockets, fences, and sex workers, and 'in a little time nothing else was talk'd of in Paris, but Robberies in the Streets, Murders, and Assassinations upon the Pont Neuf'.

THE  
LIFE and ACTIONS  
OF  
LEWIS DOMINIQUE  
CARTOUCHE:

Who was broke Alive upon the WHEEL  
At *PARIS*, Nov. 28. 1721. N. S.

RELATING AT LARGE

His remarkable ADVENTURES, desperate ENTERPRISES, and various ESCAPES.

WITH AN ACCOUNT

Of his Behaviour under Sentence, and upon the Scaffold; and the manner of his Execution.

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Translated from the *French*.

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L O N D O N:

Printed for J. ROBERTS, in *Warwick-Lane*, 1722.  
[Price 1 s. 6 d.]

Forced into hiding by his increasing notoriety, he slept in a different bed every night, until his final betrayal and arrest in 1721. Ballads were composed, plays improvised, portraits engraved, and all of Paris visited him in prison – ‘there was a certain *je ne sçay quoy*, either of Awe or Majesty in his Countenance’ – before he was broken on the wheel.

Published in the same year as *Moll Flanders* and *Col. Jacque*, this work exploits a similar ready market for the lives of rogues. A now-discredited attribution of this translation to Defoe was inevitable. On its own merits, the present *Life* is nevertheless fascinating, highly readable and not without moments worthy of Defoe: among his criminal band, Cartouche is as an ‘Arbitrary Prince’ – ‘he rewarded or punished them according to their deserts. These Acts of Sovereign Authority made him fancy himself a King indeed. He had Mistresses and Flatterers, he had Money and Subjects; he made himself enemies by his Ambition; and like a King, he encamped upon his Enemies lands, that he might not be chargeable to his own Subjects’.

ESTC T135100.

# ‘And Here the Author Dy’d, and I Hope the Reader Will Be Sorry’

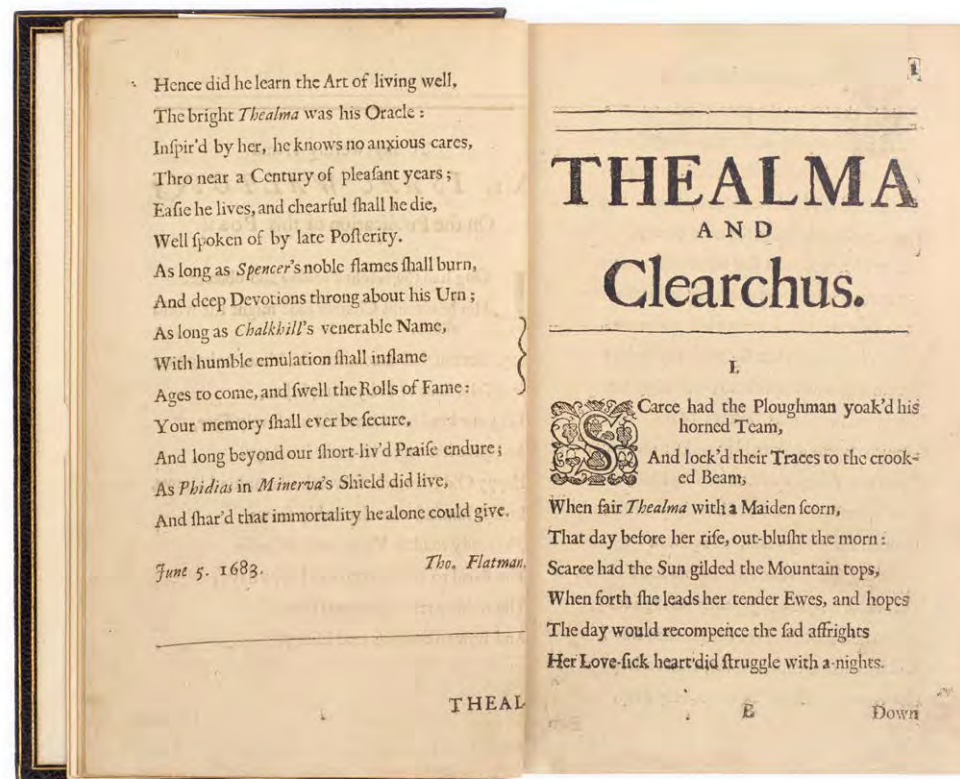
7. **CHALKHILL, John.** *Thealma and Clearchus.* A pastoral History in smooth and easie Verse. Written long since by John Chalkhill, Esq; an Acquaintant and Friend of Edmund Spencer. London, Printed for Benj. Tooke ... 1683.

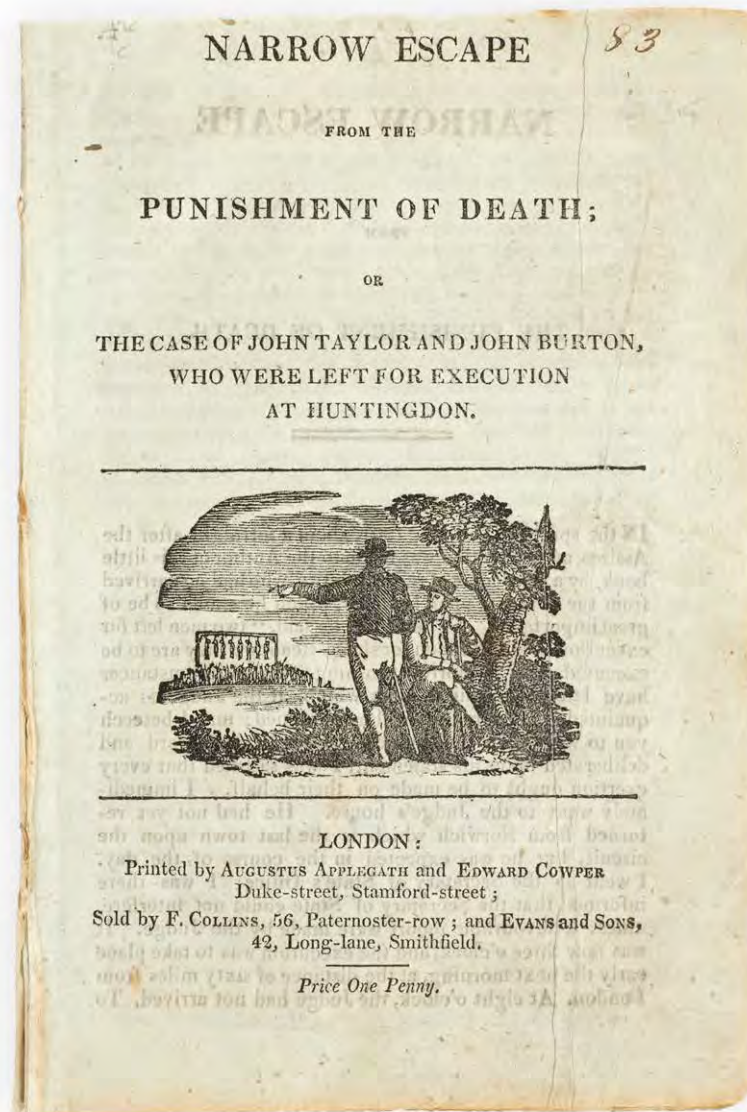
8vo, pp. [vi], 168, bound without preliminary and terminal blanks; lightly toned, otherwise a fine copy in black crushed morocco by Riviere, gilt; joints neatly repaired; bookplates of Walter Thomas Walker and Abel Berland to front pastedown, and of James Cox Brady and Robert Ball to front free endpaper. **£1850**

**First edition of Chalkhill's unfinished pastoral poem, with the corrected state of the title, designating the author as 'an acquaintant and friend of Edmund [originally 'Edward'] Spencer'.**

Chalkhill has eluded biographers since 1683, and was long suspected to be a figment of the imagination of Izaak Walton, who contributed the pleasant Preface to this volume - Chalkhill's only other publications being two lyrics printed in *The Compleat Angler*. This theory was refuted, however, when details of his life were brought to light by the discovery of a group of autograph manuscripts at Hopton Hall in Derbyshire in 1958 (Croft, pp. 38-9). He was born about 1595 (and thus could hardly have been a friend of Spenser, who died in 1599), attended Trinity College, Cambridge, and died in 1642. Walton did not know him personally, but was a distant relation. *Thealma and Clearchus* is unfinished, ending with the half-line 'Thealma lives -' to which Walton adds the terminal comment: 'And here the Author dy'd, and I hope the Reader will be sorry.'

ESTC R20264; Wing C 1795; Hayward 130. See Croft, *Autograph Poetry in the English Language* I.





## Providence for Prisoners, from the Press of a Printing Pioneer

8. [CHAPBOOK.] *Narrow Escape from the Punishment of Death, or, The Case of John Taylor and John Burton, who were left for Execution at Huntingdon. London: Printed by Augustus Applegath and Edward Cowper ... Sold by F. Collins ... and Evans and Sons ... [c. 1820-1826].*

8vo, pp. 8; printed on light blue paper, woodcut vignette to title-page displaying gallows and eight hanged prisoners; very slightly browned at edges, a little sporadic foxing, small marginal tear to lower edge of final leaf, else a very good copy; disbound; contemporary manuscript pagination at head. £225

An uncommon early chapbook from the press of Augustus Applegath (1788-1871), interpreting the real-life stay of execution for two sheep-stealers as an act of divine providence.

The chapbook relates first-hand the tale of a nameless benefactor who makes 'every exertion' to intervene in the fate of two prisoners, John Taylor and John Burton, sentenced to hanging in Huntingdon, Cambridgeshire, for sheep-stealing. Drawing on true events from 1801 that saw Taylor and Burton granted a two-week reprieve from execution (*Stamford Mercury*, 13 March 1801), the narrator deploys the case as a religious parable: 'You followed [the deliverer of these prisoners] with eagerness and admiration, every step of his journey; and if you possess much sensibility, you were almost breathless, till you found that he was successful. **But does it not remind you of Jesus, that kind, powerful, and successful intercessor and deliverer?** Why is it then, that you have not been as much, nay, much more, affected by the pity of your justly offended God?'. Underscoring the moral lesson, the chapbook closes with a two-page poem on 'The Last Judgement'.

The printers Applegath and his brother-in-law Edward Cowper (1790–1852) 'made a name for themselves in constructing and improving printing machinery, especially for *The Times* from 1818. By 1826 no fewer than ten newspapers were printed on Applegath and Cowper presses' (ODNB). In 1848, Applegath achieved renown as the inventor of the first workable vertical-drum rotary printing press.

The BL and Bodleian catalogues suggest the unlikely printing date of c. 1815 – Applegath and Cowper moved to Duke Street, Stamford Street (as here) from Nelson Place, Southwark in 1820. In 1826, Applegath was declared bankrupt and his workshops and goods at Stamford Street were sold to William Clowes, who became a dominant figure in Victorian printing. *Narrow Escape* was later reprinted as No. 525 of *The second series tracts of the Religious Tract Society* (1825–1830).

**We find only one copy of this undated edition in the US, at Rutgers (Harry B. Weiss Chapbook Collection) and only two in the UK (CUL and the Norris Museum, St Ives).** The BL and the Bodleian record a possible two further copies, though with partial imprints dated c. 1815.

## NARROW ESCAPE

FROM

### THE PUNISHMENT OF DEATH.

IN the spring of the year 1801, about a fortnight after the Assizes, an application was made to the Author of this little book, by a gentleman of respectability, who had just arrived from the country, upon business, which he stated to be of great importance. "There are," he said, "two men left for execution at Huntingdon for sheep-stealing; they are to be executed early to-morrow morning; some circumstances have lately transpired, with which, if the Judge is acquainted, I am sure they will be pardoned; may I beseech you to wait upon the Judge?" After having heard and deliberated upon his statement, I was satisfied that every exertion ought to be made on their behalf. I immediately went to the Judge's house. He had not yet returned from Norwich which is the last town upon the circuit, but he was expected in the course of the day. I went to the Secretary of State's Office; I was there informed that the Secretary of State could not interfere, unless a favourable report were made by the Judge. It was now three o'clock, and the execution was to take place early the next morning, at the distance of sixty miles from London. At eight o'clock, the Judge had not arrived. To

meet him on the road, appeared to be hopeless. At almost in despair, I called again; the Judge, without having stopped at his own house, had gone to a relation in the country; he immediately granted me an audience; and having kindly and most patiently heard me, he answered near the following: "There is much weight in what you say; but I do not sufficiently recollect the circumstances of the trial to enable me to make any report, and my papers are not yet unpacked: they are at my house; I would go and see for them, were it not now too late effectually to examine this night. Something, however, ought to be done; I am fearful of exciting expectation which may not be realised. I was well known to the Judge. "If your Lordship will intercede for a respite for one week, and can confide in me, I will deliver it at Huntingdon, and will take care that a proper expectation shall be excited." Upon this assurance the order was signed. Instead of applying at the Secretary of State's Office, I went instantly to the Secretary of State who was in the House of Lords; I wrote a note to the Duke of Portland; Lord Clare was speaking with great animation in a very full house, and I feared that my note would be disregarded. The Duke, however, instantly rose from his seat and came to me, anxiously waiting at the door in the chamber; he heard my representation; he read the Judge's letter;—"The poor men are much indebted to you," he said, "and happy am I to be able to assist such kind requests. I will sign the order—take it to the office, and you will receive the mandate."

The Horse Guards' clock struck eleven as I left Whitehall: before twelve o'clock, I, with the respite in my pocket, was in a post-chaise on my road;—between five and six in the morning, just at the dawn of day, I was at the fourteen miles of Huntingdon. The sun rose in all its splendour; and it was not, I thought, the last time I should see it rise upon these poor men. The clock had not yet struck eight when I heard the wheels of the carriage safely rolling over the streets of Huntingdon. Upon my arrival at the prison, I did not inform the gaoler of the object of my journey, "reprieve" might have echoed through the prison, and I might have violated the trust which the Judge had reposed

# Dignity for the Dead

9. **COUPÉ, Jacques-Michel.** *De la moralité des sépultures et de leur police ... Paris, Calixte Volland, an IX [1800-1801].*

8vo, pp. 32; with folding copper-engraved plate at end; losses to blank upper margins of first 3 ff. (repaired), some creasing and toning to title, margins slightly dusty, else a good copy, uncut; stab-stitched without wrappers.

£475

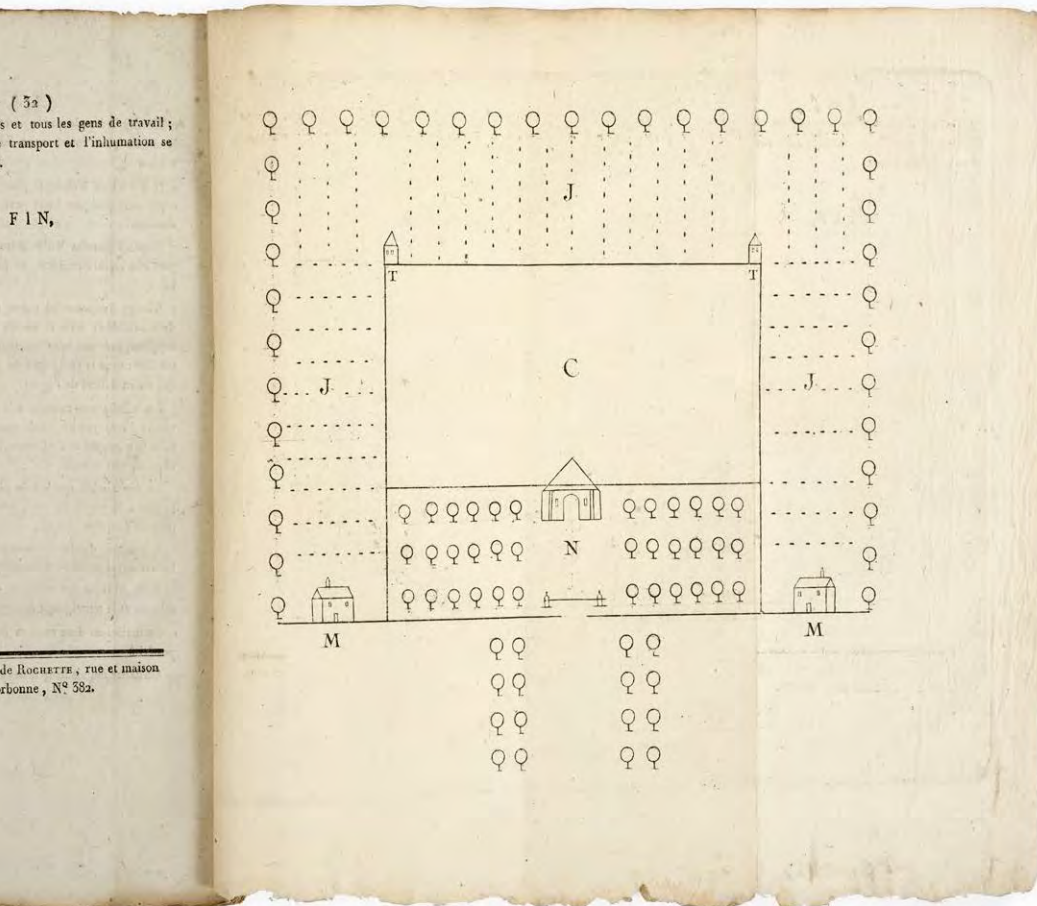
**A scarce and most interesting pamphlet on dealing with the dead, written in the aftermath of the French Revolution by the cleric and politician Jacques-Michel Coupé (1737-1809), a member of the Club des Jacobins who had voted for the death of Louis XVI as a deputy of the National Convention.**

The treatise discusses burial and cremation; cemeteries; the transport of cadavers; exhibiting the dead in churches; funeral ceremonies, religion, and public order; mourning; funeral processions; and tombs and epitaphs. It ends with a summary of his conclusions.

Coupé provides an interesting description of a model cemetery, with an accompanying illustrative plate. His recommendations include accommodation for those working at the cemetery, as well as sentry posts; surrounding gardens and orchards to provide tranquillity; a courtyard at the entrance with shade-providing trees, and a building to house bodies before burial and for receiving mourners; and providing different spaces for different faiths. The emphasis is very much on dignity for the dead and for their family and friends. In contrast, Coupé advocates (for the promotion of public order) the exposure and non-burial of the bodies of criminals.

Coupé also took a great interest in education, libraries, and agriculture.

**OCLC finds only one copy in the UK (BL) and two in the US (Harvard, Newberry).**



# Death in Rome

10. [DEATH CERTIFICATES.] Certificates recording the deaths of three women. Rome, 1762-1819.

Three printed certificates completed in manuscript (265 x 190 mm to 315 x 215 mm), the first two with woodcut headpieces (the latter within a woodcut border) and the third with a copper-engraved headpiece, each with blind-embossed seals; creases from folding, a few small holes and stains; otherwise good copies. £750\*

An interesting set of death certificates for three female residents of Rome, issued respectively by the Basilica of San Lorenzo in Lucina, the Basilica of Santa Maria del Popolo, and the hospital of San Salvatore (now San Giovanni in Laterano).

The first, issued at the basilica of San Lorenzo in Lucina, attests to the death and burial of Anna Salera of Tagliacozzo, wife of Filippo Valeri of the Piazza di Spagna, on 8 February 1761 at the age of fifty-one. It is signed by the curate Rocco Maria Barsanti and by Cardinal Marcantonio Colonna (1724-1793), and bears the blind-embossed seals of the church and of the cardinal himself. Valeri was perhaps the *fattore* at the Fabbrica di San Pietro of the same name, in charge of managing staff and materials for the restoration of the dome of St Peter's. The woodcut headpiece shows St Lawrence holding a gridiron alongside the Virgin Mary. Cardinal Colonna here signs on 3 May 1762 as Cardinal Priest of Santa Maria della Pace, a position to which he had been appointed only two weeks earlier; he would later serve as archpriest of Santa Maria Maggiore and cardinal priest of San Lorenzo. Barsanti (1707-1784) was later bishop of Fossombrone.



The final certificate, issued by Giuseppe Zucca, subprior and scribe of the hospital of San Salvatore, attests that Agata, the forty-year-old wife of Filippo Grandi, was admitted to the hospital on 18 April 1817, occupying bed number ten on the women's ward, and died at ten in the morning on 18 May. The hospital of San Salvatore in the Lateran (now the Ospedale di San Giovanni), one of the oldest hospitals in Rome, aided the sick and poor, and by the start of the eighteenth century had 120 beds for men and 60 for women. By 1836 the hospital catered to women only. The copper-engraved headpiece depicts Christ the Saviour flanked by two candles.



IN NOMINE DOMINI  
A M E N.

Univerſis, & ſingulis inſpecturis fidem facio, verboque veritatis, teſtor Ego inſcriptus Subprior, ac Scriba Venerabilis Archinoſocomii SS<sup>mi</sup> Salvatoris ad SanctaSanctorum de Urbe, quod in Libro Vivorum, & Mortuorum de Anno 1817 reperitur ſequentis tenoris particula videlicet

regota reperta & posita in Lecto N. m. 10  
(C. Mullini) sub die *decimo octavo Aprilis*, ac Sacramentis  
Ecclesie ritè roborata obiit in Domino die *decima*



**F**IDEM facio Ego infraſcriptus Curatus Ec-  
cleſiæ Parochialis S. LAURENTII in LUCINA  
C. R. M. de Urbe, qualiter in Libro *Mortuorum*  
fol. 136. in 1<sup>o</sup> reperitur infracr. particula, videl.

Anna Salera Vanni 51. in cina da vegliando  
in Regno f. . . . . Neg. di Filippo Valerio  
dal Borgo di morante in Borgo di Regna  
alla di alta di c. e schiavello munita dell'  
e Anna Vignone morti nella comunione della  
S. M. Regia vegliando Parrocchia di Regna

In quorum fidem &c. Datum Romæ hac die 3.  
Mensis *Maij* Anno 1762

Jocchus <sup>th</sup> Barsani in curatu  
Marci Antonij Tituli S. Maris de Pace  
S. Romae Ecclesie Presbyter Card. <sup>de</sup> Columna



## Killed on the Job

11. [FRANKLAND, William.] A large collection of manuscript correspondence relating to the death of William Frankland. [Manchester, Slaidburn, and Blackburn, June 1886-May 1888].

An archive of c. 50 items comprising a memorandum book from the Lancashire Royal Infirmary containing a manuscript list of subscriptions for the maintenance of Frankland's children, a telegram from the Lancashire and Yorkshire Railway Company, pressed copies of autograph letters from William Wilkinson and Leonard King Wilkinson to Christopher Moorhouse and H.M. Cooper of the Lancashire and Yorkshire Railway Company, autograph letters signed from Moorhouse and Cooper to the Wilkinsons, one autograph letter signed by a local rector, and manuscript copies of receipts of funds received by the Wilkinsons on behalf of John Frankland for the benefit of William Frankland's three children; some dust-soiling to the paper wrappers containing pressed copies, else very well preserved. £650\*

An interesting archive relating to the death of William Frankland, a Lancashire railway worker killed in a shunting accident, consisting largely of manuscript correspondence from his father's landlords – two solicitors evidently working *pro bono* – fighting to obtain an insurance payout from the railway company responsible for Frankland's death, to be used for the maintenance of his three orphaned children, all under the age of ten.

William Frankland of Accrington was killed at Church Station (now Church and Oswaldtwistle Station) whilst on duty on 19 June 1886; he had lost his wife a year or two before the accident and his youngest son, aged three and a half, had been raised from birth by a relative as a result of the family's straitened circumstances and his mother's ongoing illness. The others, aged eight and nine, were entrusted after their father's death to their grandfather, John Frankland, described in the correspondence as a 'poor farmer'. A letter from the rector of Clitheroe confirms that the 'Rwy Co. has paid £10 for the poor man's funeral expenses, but nothing ... for the children who are – I am informed – too young to do anything for themselves. Wm Frankland was not in any insurance co. or burial fund that his relatives know of; except it be in the Fund which I think every Railway employee must join'.

The King-Wilkinson family possessed a significant amount of land in and around Slaidburn (by 1927 they owned almost 6000 acres scattered across forty farms), including the Edge, the farm where William Frankland's father lived. Solicitors Leonard King-Wilkinson and William King-Wilkinson Jr here intervene with the Lancashire and Yorkshire Railway Insurance Company, requesting that they provide funds for the newly orphaned children, an endeavour which would take several months to resolve.

The company first denied any obligation, writing that his circumstances 'show no liability whatever on the part of the Company - in fact he was found run over while performing his work, and he was unable to give any account of the transaction which was witnessed by his person, and the inference was that he slipped under the wagons in connection with which he was working'. However, the company admitted that they were required to pay £29 for the maintenance of the children (they had used £10 of Frankland's insurance fund on the funeral), which they insisted on distributing through a subscription fund, perhaps a sort of tontine scheme.

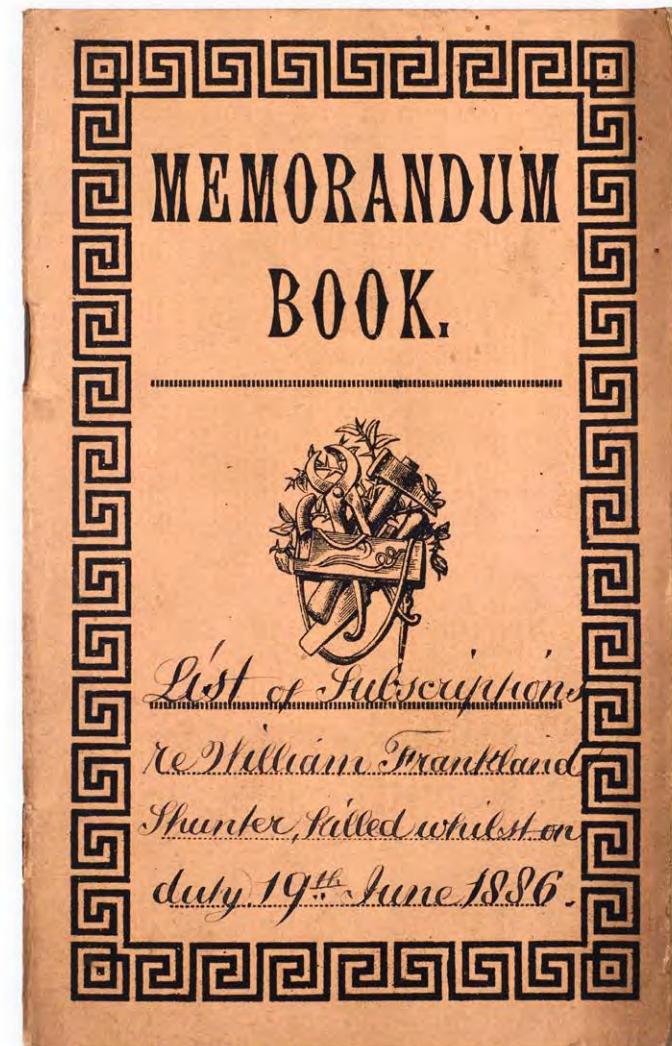
*Copy*

*Received this 6<sup>th</sup> day of December 1887*  
*from the Lancashire & Yorkshire Railway Insurance*  
*Society the sum of £3 - 0 - 0 being allowance due to me for*  
*the benefit of the two children of the late Jno Frankland*

*Witness*  
*Wm King-Wilkinson Junr*  
*Wharfedale Slaidburn*

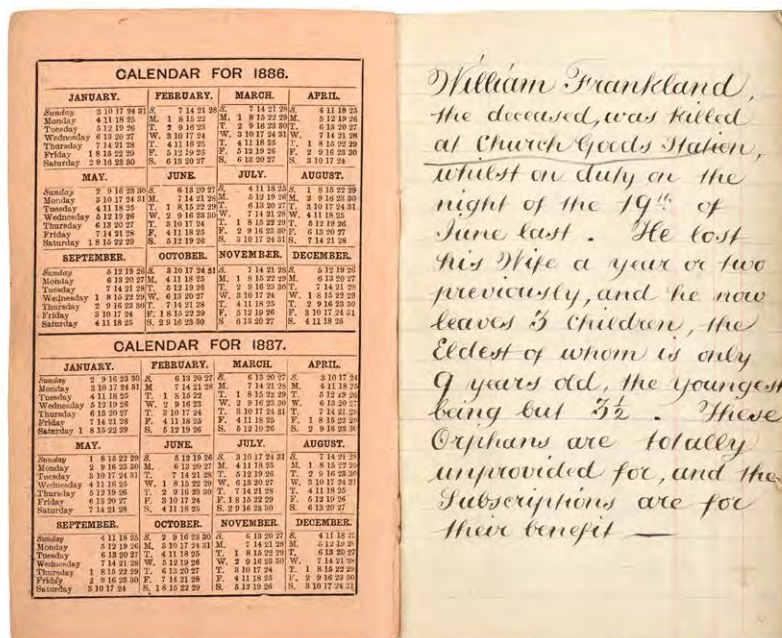
*Signature John Frankland*

*1<sup>st</sup> Stamp*



The subscribers are listed as the railway company (£20), Mr King Wilkinson (£5), Mrs King Wilkinson (10s), Miss Wilkinson (10s), Mr King Wilkinson Jr (5s), Leonard King Wilkinson (5s), and Christopher Moorhouse of the Lancashire and Yorkshire Railway Insurance Company (10s). Much of the correspondence consists of disputes between the King-Wilkinsons and the railway company (who failed to respond to the solicitors' letters for over a month after Frankland's death) regarding the frequency of instalments to be paid and the particulars of the subscription scheme, as well as manuscript copies of receipt of the funds by Frankland's father.

The letters contained here span from the period immediately after Frankland's death to May 1888, when the insurance company had made the last of its required payments, the intervention of the Wilkinson-Kings and the difficulties presented by the railway company providing an unusual insight into questions of labour and social welfare in Lancashire at the end of the nineteenth century.



*List of Subscriptions*

*Lancashire & Yorkshire  
Railway Company } 20 " "*

*W<sup>m</sup> King Wilkinson 5 " "*

*Mrs King Wilkinson " 10 "*

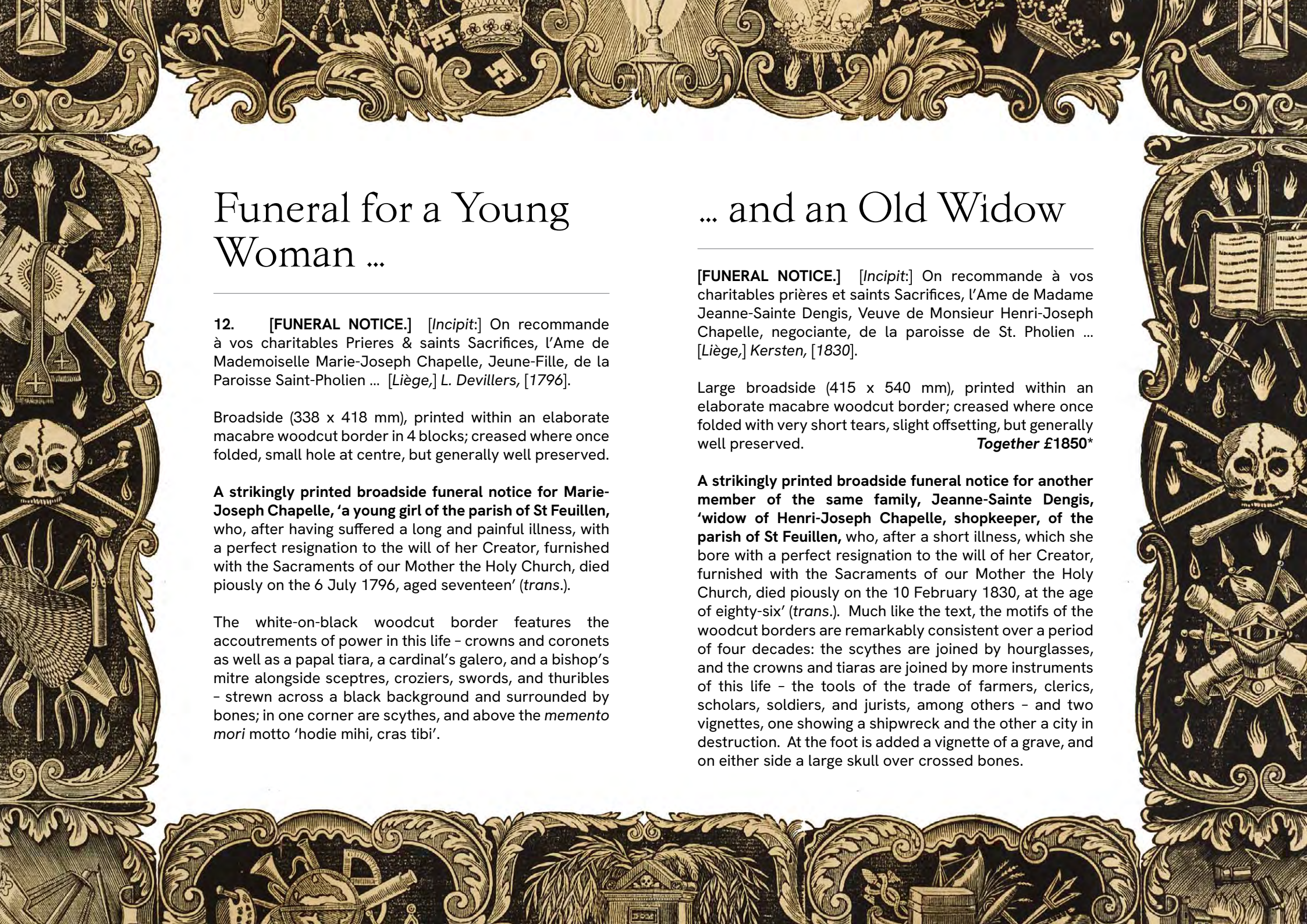
*Miss Wilkinson " 10 "*

*W<sup>m</sup> King Wilkinson Jr " 5 "*

*Leonard King Wilkinson " 5 "*

*Christopher Moorhouse " 10 "*

*27 " "*



## Funeral for a Young Woman ...

12. [FUNERAL NOTICE.] [*Incipit:*] On recommande à vos charitables Prières & saints Sacrifices, l'Ame de Mademoiselle Marie-Joseph Chapelle, Jeune-Fille, de la Paroisse Saint-Pholien ... [Liège,] L. Devillers, [1796].

Broadside (338 x 418 mm), printed within an elaborate macabre woodcut border in 4 blocks; creased where once folded, small hole at centre, but generally well preserved.

A strikingly printed broadside funeral notice for Marie-Joseph Chapelle, 'a young girl of the parish of St Feuillen, who, after having suffered a long and painful illness, with a perfect resignation to the will of her Creator, furnished with the Sacraments of our Mother the Holy Church, died piously on the 6 July 1796, aged seventeen' (*trans.*).

The white-on-black woodcut border features the accoutrements of power in this life – crowns and coronets as well as a papal tiara, a cardinal's galero, and a bishop's mitre alongside sceptres, croziers, swords, and thuribles – strewn across a black background and surrounded by bones; in one corner are scythes, and above the *memento mori* motto 'hodie mihi, cras tibi'.

## ... and an Old Widow

[FUNERAL NOTICE.] [*Incipit:*] On recommande à vos charitables prières et saints Sacrifices, l'Ame de Madame Jeanne-Sainte Dengis, Veuve de Monsieur Henri-Joseph Chapelle, negociante, de la paroisse de St. Pholien ... [Liège,] Kersten, [1830].

Large broadside (415 x 540 mm), printed within an elaborate macabre woodcut border; creased where once folded with very short tears, slight offsetting, but generally well preserved. **Together £1850\***

A strikingly printed broadside funeral notice for another member of the same family, Jeanne-Sainte Dengis, 'widow of Henri-Joseph Chapelle, shopkeeper, of the parish of St Feuillen, who, after a short illness, which she bore with a perfect resignation to the will of her Creator, furnished with the Sacraments of our Mother the Holy Church, died piously on the 10 February 1830, at the age of eighty-six' (*trans.*). Much like the text, the motifs of the woodcut borders are remarkably consistent over a period of four decades: the scythes are joined by hourglasses, and the crowns and tiaras are joined by more instruments of this life – the tools of the trade of farmers, clerics, scholars, soldiers, and jurists, among others – and two vignettes, one showing a shipwreck and the other a city in destruction. At the foot is added a vignette of a grave, and on either side a large skull over crossed bones.

ON recommande à vos charitables Prières & saints Sacrifices, l'Ame de  
Mademoiselle



ON recommande à vos charitables Prières & saints Sacrifices, l'Ame de  
Mademoiselle

MARIE-JOSEPH  
CHAPELLE,

*Jeune-Fille, de la Paroisse Saint-Pholien;*

Laquelle, après avoir souffert une longue & pénible maladie, avec une parfaite  
résignation à la volonté de son Créateur, munie des Sacrements de notre Mere  
la sainte Eglise, est pieusement décédée le 6 Juillet 1796, âgée de 17 ans.

*Requiescat in pace.*

De l'imprimerie de L. DEVILLERS, au Lion d'or, rue Féronstrée.

Laquelle, après  
résignation à la  
la sainte Eglise,

avec une parfaite  
de notre Mere  
de 17 ans.

*Requiescat in pace.*

De l'Imprimerie de L. DEVILLERS, au Lion d'or, rue Féronstrée.

ON recommande à vos charitables prières et saints Sacrifices,  
l'Ame de Madame



ON recommande à vos charitables prières et saints Sacrifices,  
l'Ame de Madame

**JEANNE-SAINTE  
DENGIS,**

*Veuve de Monsieur HENRI-JOSEPH CHAPELLE, négociante,  
de la paroisse de St. Pholien;*

Laquelle, après une courte maladie, qu'elle a supportée avec  
une parfaite résignation à la volonté de son Créateur, munie des  
Sacremens de notre Mère la sainte Eglise, est pieusement décédée  
le 10 février 1830, à l'âge de 86 ans.

*Requiescat in pace.*

— KISTEN, IMPRIMER DE L'ÉVÊQUE. —



## Plagiarising Preaching



13. [FUNERAL SERMONS.] Annotated sammelband of eleven eulogies, a discourse, and an address, with additional manuscript material bound in. [Paris, 1682-1692.]

Thirteen works in one vol., 4to, with 10 pp. of manuscript interspersed; numerous large ornaments, initials, and head- and tailpieces (mostly copper-engraved), one work with woodcut ornaments and initials pasted in; marginal dampstaining throughout, some quires browned, a few marginal paperflaws, two leaves creased, small wormhole to lower margin of final leaves, but generally good copies; bound in later green vellum to period style, eighteenth-century gilt red morocco lettering-piece ('ORAISONS | FVNEBRE') relaid to spine, edges speckled red, contemporary marbled endpapers; neat ink ownership inscription 'Ex libris Guidonis Michælis Audran Doctoris Theologi' to first title, contemporary ink annotations throughout, later ink presentation inscription to front flyleaf. £1200

A sammelband of funeral sermons for distinguished women and men of the late seventeenth century, published in Paris between 1682 and 1692, thoroughly annotated by a cleric for use in his preaching and interspersed with early seventeenth-century manuscript material mostly relating to the bishopric of Lavaur in southern France.



ORAISON FUNEBRE  
DE  
MARIE TERESE D'AUSTRICHE,  
REYNE DE FRANCE, &c.

Et erat hæc in omnibus famosissima, quoniam timebat Dominum valde; nec erat qui loqueretur de illa verbum malum.

Et Elle estoit la plus-révérée, & la plus illustre des femmes, parce qu'Elle craignoit véritablement le Seigneur; & il n'y avoit personne qui dist aucun mal d'Elle. Au liv. de Judith ch. 8.



'EST la loüange  
que donnoit le S.  
Esprit à une des  
plus illustres fem-  
mes qu'on ûst ja-  
mais vûës parmi  
le Peuple de Dieu,  
en qui le Ciel a-  
voit rassemblé les  
dons de la Nature,  
& de la Grace; qui joignoit à une grande  
A ij

The volume opens with two eulogies for Maria Theresa of Spain (1638-1683), Queen of France and wife of Louis XIV, followed by three for Maria Anna Victoria of Bavaria (1660-1690), *la Grande Dauphine*; further eulogies include those for the generals Louis, *le Grand Condé*, and the duc de Montausier, the Jacobite courtier and soldier Richard Talbot, first Earl of Tyrconnell, the salonist Anna Gonzaga, Princess Palatine, and the nun Marie Eleonore de Rohan, Abbess of Malnoue, complete with her epitaph rendered in both French and Italian verse. The final two works, albeit not funerary, are a discourse on martyrdom and a *Compliment fait a Monseigneur le premier president ... le 14. Novembre 1689*, both unrecorded outside France.

The additional manuscripts slightly postdate the printed works and largely relate to the bishopric of Lavaur, with a list of bishops from 1317 to 1717 (with notes in a second hand continuing to the diocese's abolition in 1801) and a four-page armorial of the bishops. Another manuscript, unfinished, lists the deaths of the early Roman Emperors, beginning with Julius Caesar ('assassiné en plein senat'). **The sermons have been annotated throughout in the same idiosyncratic hand, marking themes and motifs suitable for reuse in sermons and identifying the appropriate feast days;** St Thomas the Apostle appears most often, but we find passages marked also for St John, Charles Borromeo, and for use in times of plague.

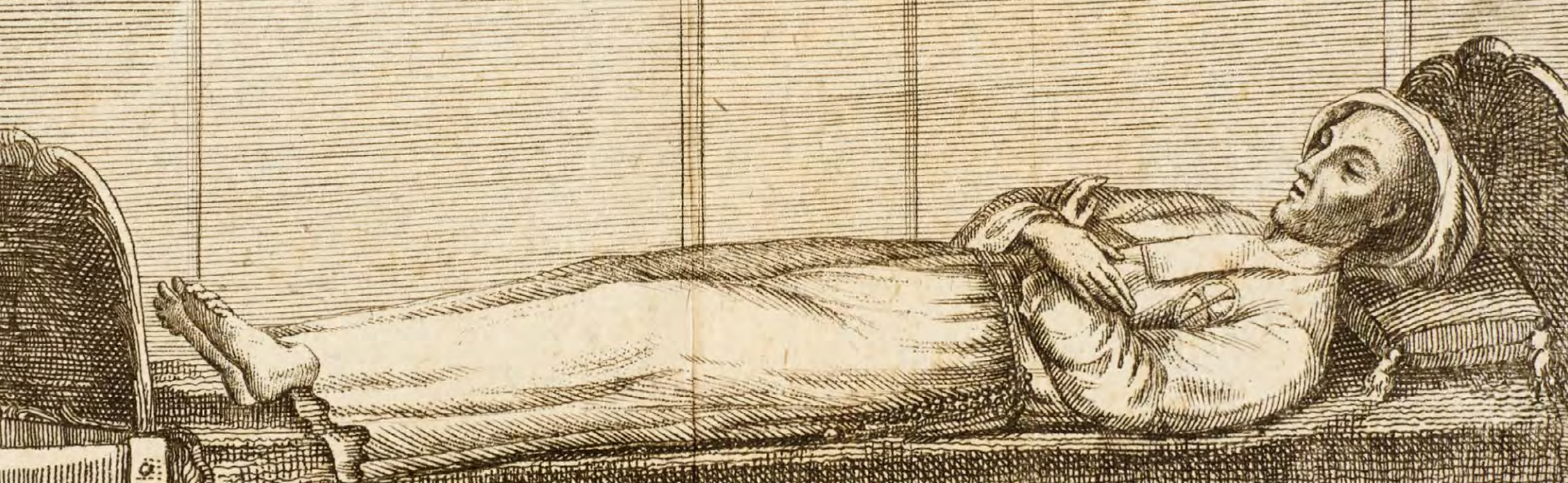
We have been unable to trace the Guy-Michel Audran who inscribes the first title, nor of any link to the Audran family of engravers responsible for several of the handsome copper-engraved ornaments in the volume.

Of the thirteen works, nine are not held in the UK (and another three found in single copies only) and two are not in the US (another six in single copies at the Newberry).

A full listing is available on request.



ITEM 13 / FUNERAL SERMONS



## Lying in State

14. [GAVARD, Franz.] 'Ritratto di Francesco Gavard Tedesco, figlio del quondam Claudio Gavard, di anni 45. Morto in Ro.<sup>ma</sup> nel Ospedale di S. Spirito, li 4. aprile 1787. Trasportato nella V.<sup>le</sup> chies. di S. Michele in Borgo'. Rome, 'si stampeno [sic] incontro il Palazzo di Fiorenza', [1787].

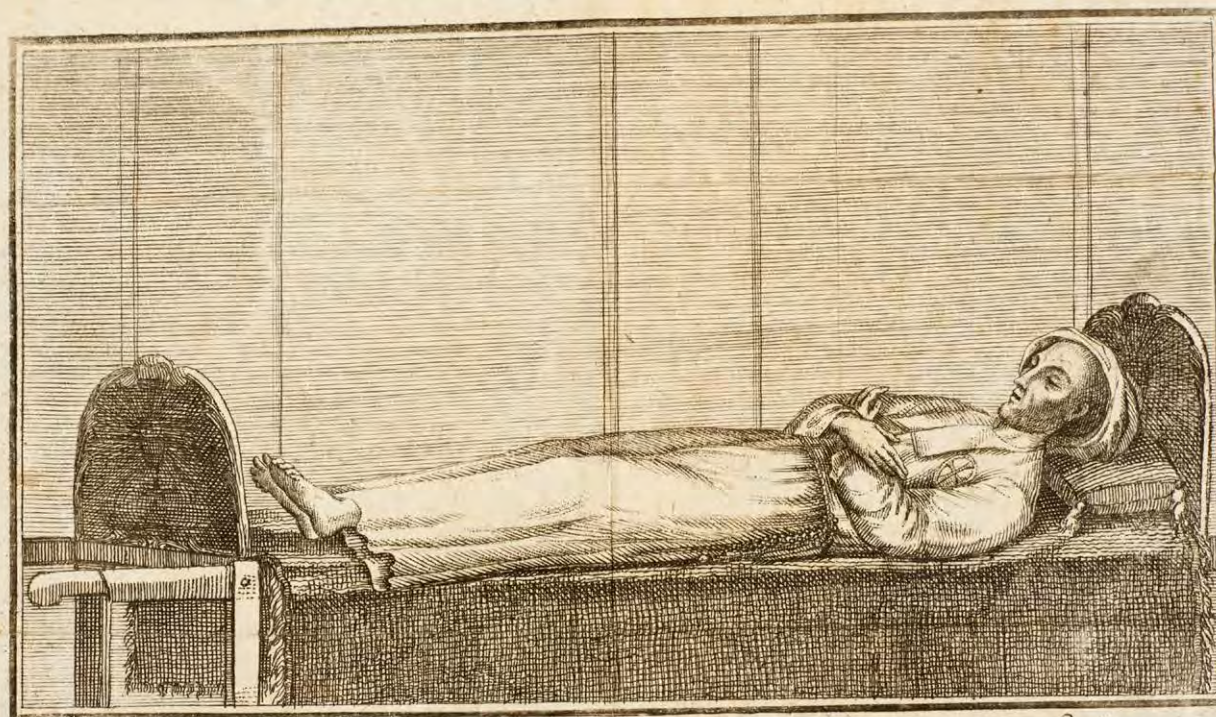
Copper-engraved *Andachtsbild* (145 x 210 mm, platemark 120 x 180 mm); two minute wormholes, slight creasing where folded, else very good. £350\*

**Seemingly unrecorded popular engraving depicting Franz Gavard of Wurzburg lying in state, a pious man who moved to Rome and whose body was displayed for three days after his death.** Born in Wurzburg to Catholic parents, Gavard studied literature and left his homeland to dedicate himself to God in Rome, where he lived in humble basement lodgings near the Vatican. Known for his piety, modesty, and dedication to giving alms, he was hospitalised at Santo Spirito on 15 February 1787 with a fever, and died there on 4 April at the age of forty-five.

Shortly after his death he was taken to 'questa chiesa dedicate in onore dei Santi Michele Arcangelo, e Magno Vescovo' immediately next to St Peter's (*Copia dell'elogio posto dentro la cassa di Francesco Gavard defonto in Roma* (1787)), i.e. the church of SS Michele e Magno; the present engraving seems to erroneously identify the church as S. Michele Arcangelo ai Corridori di Borgo. There, he lay in state for three days, until the evening of 7 April, and hordes of people from all walks of life came to pay their respects; following his death, numerous engravings of his dead body circulated as reminders of his piety.

Prior to moving to Rome he was known for the miraculous pear tree in his garden, which bloomed for a full six weeks each year starting on the first day of Advent. Unlike other examples we have found, which show close-up views of Gavard's face after his death or three-quarter profiles showing him alive, with tattered clothing covered in patches, the present engraving depicts Gavard stretched out on a bed, barefoot, wearing a head-covering and with his hands folded across his chest.

**Not on OCLC or Library Hub.**



*Ritratto di Francesco Gavard Tedesco, figlio del quondam Claudio Gavard, di anni 45.  
Morto in Ro.<sup>ma</sup> nel Ospedale di S. Spirito, li 4 Aprile 1787. Trasportato nella V.<sup>a</sup> Chies. di S. Michele in Borgo.  
Si Stampò incontro il Palazzo di Firenze, a Roma*

ITEM 14 / FRANZ GAVARD

# Death and the Painter

**15. GRÜNEISEN, [Karl].** Niclaus Manuel: Leben und Werke eines Malers und Dichters, Kriegers, Staatsmannes und Reformators im sechszehnten Jahrhundert ... mit einer Steinzeichnung. Stuttgart & Tübingen, J.G. Cotta, 1837.

8vo, pp. xv, [1], 465, [1], with lithographic frontispiece; title printed in red and black depicting Death at the feet of a painter; some spotting to frontispiece, else a very good copy; bound in contemporary blue paste-paper wrappers lined with manuscript waste on paper, manuscript labels to spine; ink stamp of the Donaueschingen Hofbibliothek to title verso. **£120**

**First and only edition of the first separate biography of the Bern painter, writer, and politician Niklaus Manuel Deutsch (c. 1484–1530), with a striking frontispiece from the Berner *Danse macabre*.**

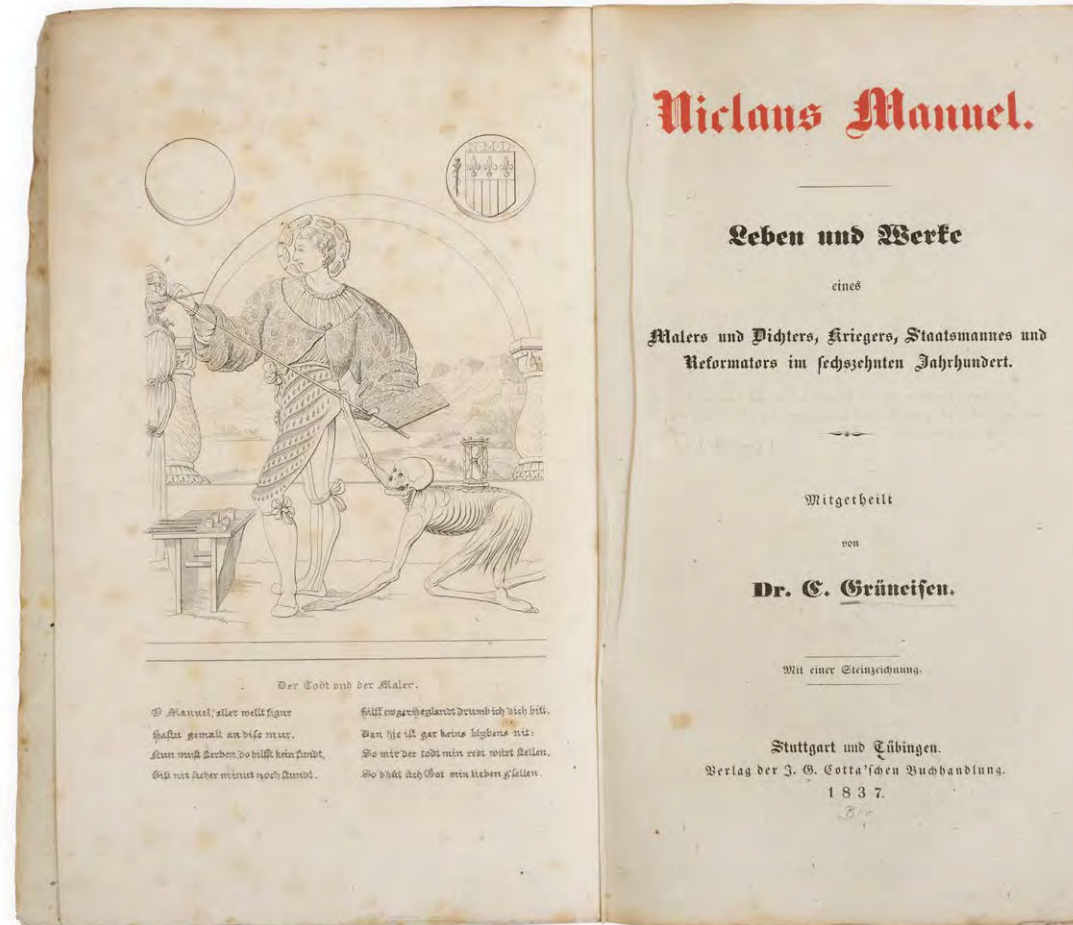
The work, by the Stuttgart-born theologian Karl Grüneisen (1802–1878) is prefaced by a handsome lithographic frontispiece of 'Der Todt und der Maler' ('Death and the Painter'), copied from Deutsch's Dance of Death at the Dominican convent in Bern (now the French Church), painted in the late 1510s but destroyed in 1660. Manuel's self-portrait, in which Death (balancing an hourglass on his back) attempts to knock the artist's paintbrush from his hand, is here accompanied by an eight-line *memento mori* verse:

'O Manuel, aller welt figur  
Hastu gemalt an dise mur.  
Nun must sterben, do hilfft kein fundt,  
Bist nict sicher minut noch stundt.'

'Hilff ewger Heylandt drumb ich dich bitt,  
Dan hje ist gar keins blybens nit:  
So mir der todt min redt würt stellen,  
So bhüt üch Got min lieben g'sellen.'

'O Manuel! You painted on this wall  
The living world, one and all.  
But now the time has come to die;  
You've no escape, nowhere to hide.'

'O Saviour, for your help I pray  
For here I really cannot stay.  
If Death will grant a parting word:  
"God help you all, ye left on Earth!"'  
(trans.)



# Off with their Heads!

16. [GUILLOTINE.] Sammelband on the guillotine and the death penalty. Paris, Hazebrouck, and Bordeaux, c. 1789-1870.

Thirteen items in one vol., 8vo; manuscript list of contents and a few cuttings bound in or loosely inserted at beginning; occasional marks, a few small tears; overall very good in late nineteenth-century half black morocco with combed marbled sides, spine lettered directly in gilt and decorated with repeated gilt skull and crossbones, combed marbled endpapers, red silk place-marker; a little rubbing to extremities and wear to corners; occasional marginal pencil marks. £1850

A fascinating sammelband of rare pamphlets and ephemera on capital punishment and the guillotine - its invention, history, use, and physiological effects - opening with a portrait of Joseph-Ignace Guillotin, in an appropriately macabre binding.

The first text here is a satirical letter of resignation by an executioner, who argues that since everyone is now a hangman in the wake of the French Revolution his services are no longer required. An interesting article by the physiologist Pierre Cabanis follows, in which he addresses the question of whether guillotining is painful for the victim, and argues against the use of the guillotine as a means of execution on the grounds that it is too quick and not sufficiently shocking for the viewing public.

There are several other pieces by doctors on the physiological aspects of guillotining, and on whether pain is felt after decapitation, including an eyewitness account of an execution in 1870 by the surgeon Armand Després. The historical pieces include a description of the famous Sanson family of executioners. An essay by the Scottish naval officer Basil Hall graphically describes witnessing hangings in London and a guillotining in Paris; Hall expresses his preference for the former as a means of execution, considering the guillotine to be too swift and excessively bloody. The final work, a report on galvanic tests conducted on human and animal muscles by the physiologist Pierre-Hubert Nysten, includes a memorable description of experiments on the body of a freshly guillotined criminal, conducted in a freshly dug grave.



... dé, qu'il dépende de moyens mécaniques, on puisse également déterminer

... e l'on a pris en Angleterre.

... minel est couché sur le ventre, entre les par le haut par une traverse d'où le col la hache convexe au moyen des de l'instrument doit être assez pour agir efficacement, comme le enfoncer les pilotis. On sait que sa raison de la hauteur d'où il tombe. re construire une pareille machine remarquable. La décapitation sera uivant le vœu et l'esprit de la loi. faire l'épreuve sur les cadavres et ton vivant. On verra s'il ne serait xer la tête du patient par un crois- it le col au niveau de la base du ou prolongements de ce croissant étés par des clavettes sous l'écha- il paraît nécessaire, ne produirait il serait à peine aperçu. — Con- mars 1792. Louis, secrétaire perpé- e chirurgie.

... ta dans la séance du 20 mars 1792. guillotiné n'a fait « pour sa gloire » le tous devant la décapitation par la adaison alors en vigueur. C'est Louis a première guillotine, qui fut cons- uicien allemand Smith. Cependant ogues avaient déjà été construits en



Manlius Torquatus faisant décapiter son fils.

IMPRIMERIE DE L'ANNEE 1834.  
Rue Sainte-Catherine, n° 74.

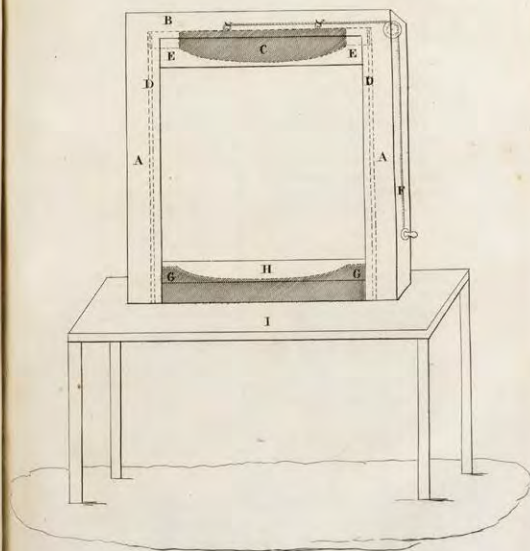
1834.

Three illustrations feature in the volume: Manlius Torquatus decapitating his son with a type of guillotine in a fresco of 1521; a decapitation machine devised by M. Schmidt; and a guillotine depicted by Jacob Cats.

#### Contents:

1. **MEREAU, [Jean-Michel].** Joseph Ignace Guillotin né à Saintes en 1738 ... *Paris, 'chez le Sr Dejabin éditeur de cette collection', [s.a.].* Engraving.
2. **[EXECUTION.]** La démission du bourreau de Paris. Lettre de l'exécuteur des hautes-oeuvres aux amateurs ses confreres, inventeurs du jeu de la lanterne, et de quelques autres facéties très-propres à former l'esprit d'une grande nation. [*Paris, s.n., c. 1789*]. pp. 8; dropped-head title.
3. **CABANIS, Pierre Jean Georges.** Note adressée aux auteurs du Magasin encyclopédique, sur l'opinion de Messieurs Oelsner et Soemmering et du citoyen Sue, touchant le supplice de la guillotine, par le citoyen Cabanis. From: *Magasin encyclopédique, ou Journal des sciences, des lettres et des arts* no. 5 (1795), pp. 155-174.
4. **[GUILLotine.]** Le véritable inventeur de la guillotine. [*S.l., s.n., s.a.*]. pp. [4]; cutting from journal.
5. **TROY, Dominique.** Observations physiologiques, ou opinion de l'auteur sur les recherches médico-légales faites par M. Julia de Fontenelle, sur les guillotins et sur l'existence de la douleur après la décollation des suppliciés ... *Bordeaux, imprimerie de Lanefranque aîné, 1834.* pp. 64.
6. **HALL, Basil.** La potence et la guillotine. From: *Revue Britannique* no. 3 (March 1841), pp. 88-108.
7. **DU BOIS, Louis.** Recherches historiques et physiologiques sur la guillotine, et détails sur Sanson ... *Paris, France, 1843.* pp. 35, [1]; with a plate 'Projet de machine à décapiter proposé d'abord par Schmidt'.

Projet  
de Machine à décapiter  
proposé d'abord par Schmidt.



8. **LE BON, Gustave.** Chronique scientifique et médicale. Recherches de M. Dubois sur l'origine de la guillotine ... [S.l., s.n., s.a.]. pp. [6]; cutting from journal.

9. **GROUSSET, Paschal.** Courrier des sciences. L'autopsie de Lemaire ... [S.l., s.n., s.a.]. pp. [4]; cutting from journal.

10. **MUTEL, D. Ph.** La guillotine, ou réflexions physiologiques sur ce genre de supplice ... Paris, Paulin, 1834. pp. 32; with printed wrappers.

11. **BLOEME, Adolphe.** Notice sur la guillotine ... Hazebrouck, L. Guernonprez, 1865. pp. [viii], 22; with one plate.

12. **DESPRÉS, Armand.** De la peine de mort au point de vue physiologique. Lettres au rédacteur de *L'Opinion Médicale* ... Paris, J.-B. Baillière et fils, 1870. pp. [iv], 34, [2]; with printed front wrapper.

13. **NYSTEN, Pierre-Hubert.** Nouvelles expériences galvaniques, faites sur les organes musculaires de l'homme et des animaux à sang rouge; dans lesquelles, en classant ces divers organes sous le rapport de la durée de leur excitabilité galvanique, on prouve que le coeur est celui qui conserve le plus long-temps cette propriété ... Paris, Levrault, Brumaire an XI [1802]. pp. [ii], x, 144; with folding table at end.

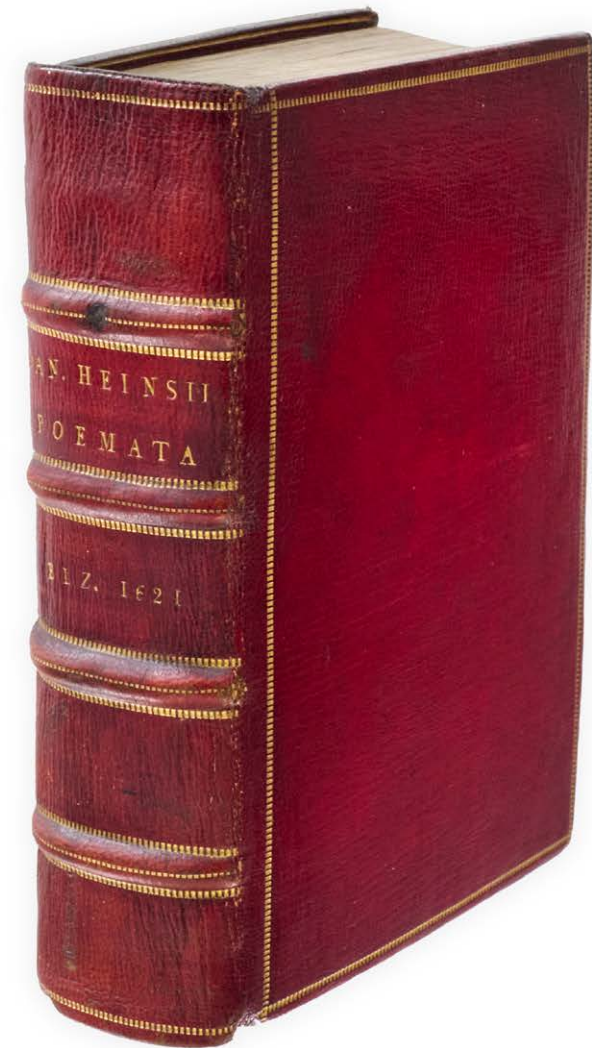
# Flying in the Face of Death

17. **HEINSIUS, Daniel.** Poematum editio nova; accedunt praeter alia libri, De contemptu mortis antehac una non editi. Leiden, [Isaac] Elzevir and Jean Maire, 1621.

Two parts in one vol., small 8vo, pp. [viii], '474' (recte 478), [2 (blank)], [viii], '167' (recte 165), [19]; text printed in Latin and Greek, part-title and colophon printed in red and black, woodcut 'non solus' device to title and part-title, copper-engraved portrait medallion to p. 264; occasional light foxing, a few inconsequential paperflaws (touching pagination on 2 ff.), very neat old marginal repair to N8; bound in early nineteenth-century English straight-grained red morocco, likely bound by Roger Payne (see below), borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, edges gilt over earlier red speckling, marbled endpapers sewn with orange thread, green ribbon place-marker; very slightly rubbed at extremities, nonetheless an excellent copy; modern pictorial bookplate of Robert J. Hayhurst to front pastedown, with his pencil notes. £800

**First Elzevir edition of the poems of Daniel Heinsius (1580–1655), expanded to include his didactic epic *De contemptu mortis*, on facing death with courage, our copy in a handsome red morocco binding attributed to Roger Payne from the celebrated library at Syston Park.**

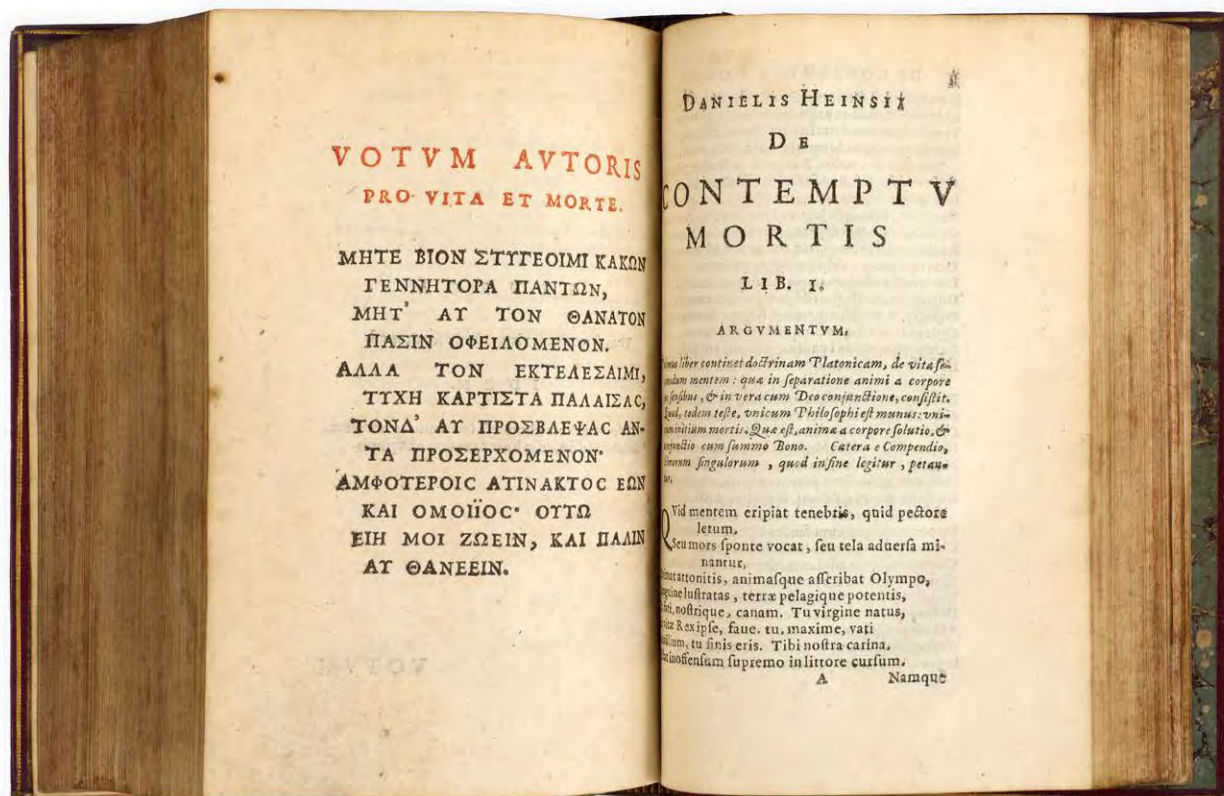
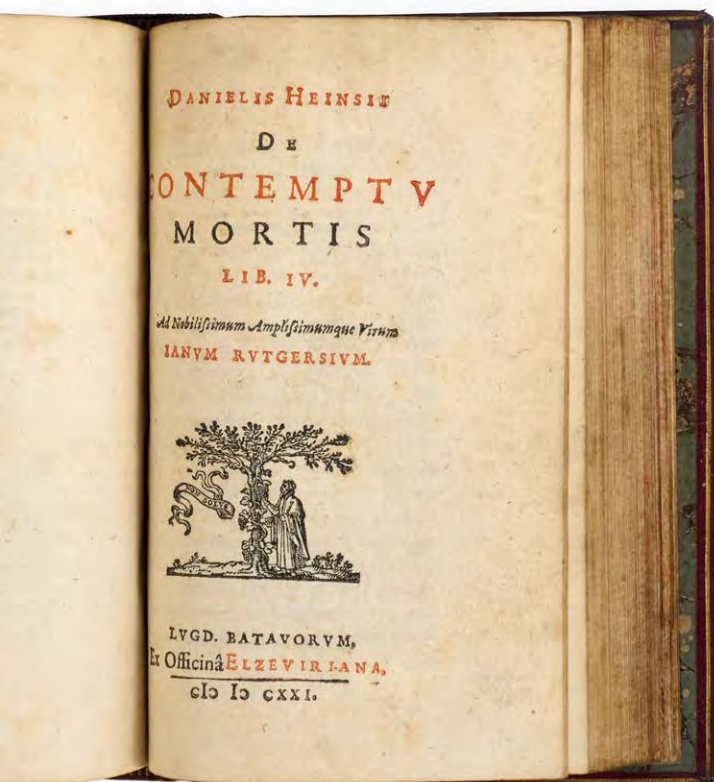
Heinsius' *De contemptu mortis* was first published in quarto in the same year and is here included among his poems for the first time. In four books and over two thousand lines of hexameter, *De contemptu mortis* mingles Classical and Christian thought on the subject of death, from Plato's philosophy in the first book to Christ's victory over death and the martyrs freed from fearing it in the fourth; the second book presents proofs of the immortality of the soul and prescribes preparations for a good death, and the third argues that soldiers should be raised knowing that they will one day die for their country.



Provenance:

From the celebrated library at Syston Park, formed by Sir John Thorold (1734–1815) and his son, Sir John Hayford Thorold (1773–1831). Sir John had two copies of the 1621 *Poemata*, both bound in red morocco by Roger Payne: the first, a smaller copy bound in three volumes and disposed of as a duplicate, subsequently belonged to William Beckford and was sold with his library (Sotheby's, 13 December 1882, lot 655, £6 6s to Quaritch); the other appeared in the Syston Park sale as a 'very large and fine copy in red morocco, g. e. by Roger Payne' (Sotheby's, 16 December 1884, lot 892, £3 3s to Ellis).

STCN 832974838; USTC 1028184; Sellin, *Daniel Heinsius and Stuart England* 11; Willems 187.



# Risen from the Dead

**18. HOGG, James.** *The Pilgrims of the Sun; a Poem ... London, John Murray, and Edinburgh, William Blackwood, 1815.*

8vo, pp. [10], 148, [2 (advertisement, blank)], with half-title; a fine copy, uncut in later half calf with marbled sides; rebacked, covers bowed; contemporary ownership inscription of Charles Moray to title, later armorial bookplate of the House of Abercairny (the Moray family seat). **£200**

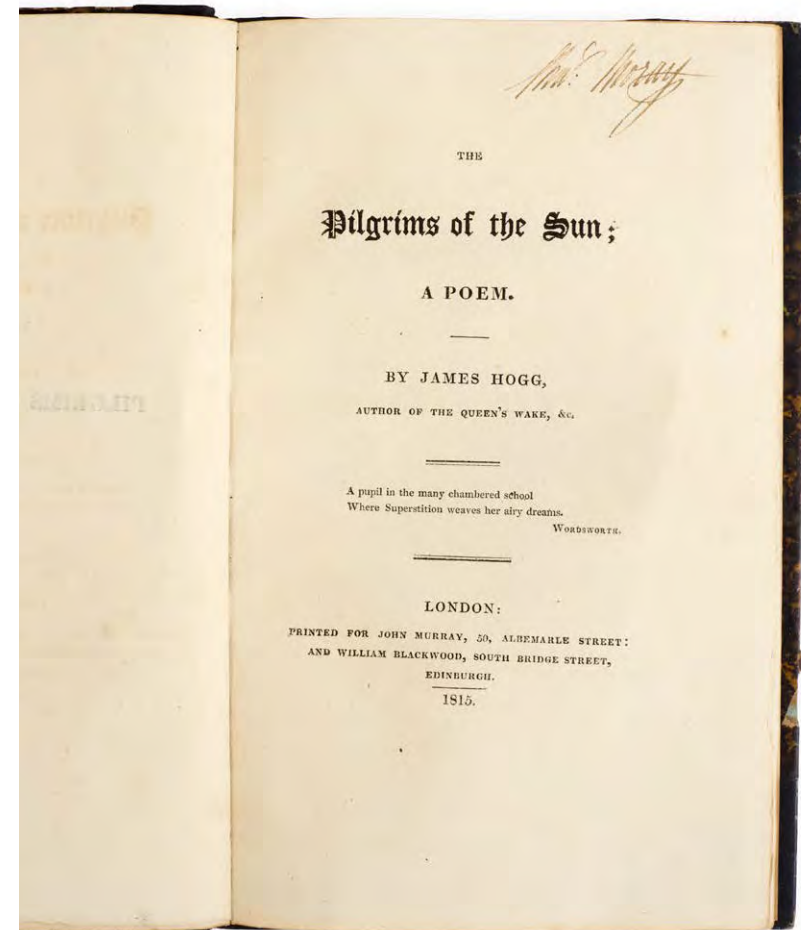
**First edition, first issue, of a long poem by the Scottish shepherd and poet James Hogg, dedicated to Byron and detailing the journey of a local young woman, Mary Lee, to a heavenly world and back to earth, escorted by the spirit Cela.**

The work is dedicated to Byron 'Not for thy crabbed state-creed, wayward wight, | Thy noble lineage, nor they virtues high', but for 'thy bold and native energy'. Hogg (c. 1770-1835) is perhaps best known for *The Queen's Wake*, a lengthy narrative poem on the return of Mary, Queen of Scots to Scotland from France (first 1813); by this time his reputation as 'one of the leading poets of his generation was now established. As a rival of Scott and Byron among the fashionable poets of the 1810s he produced a formidable output in the years following the publication of *The Queen's Wake*. The third edition of that poem (1814) contains important revisions and was followed in 1815 by *Pilgrims of the Sun*, dedicated to Byron' (ODNB).

Here, the gentle maiden Mary Lee is granted magnificent visions of the sun, sea, earth, and heavens with her companion, Cela, a 'wight ... with face like angel's, mild and sweet; | his robe was like the lilly's bloom, | and graceful flowed upon his feet'. Cela returns her to her home in Carterhaugh, and she - now invisible - witnesses her widowed mother mourning her death.

Mary Lee awakens in the tomb, moments before a corrupt monk attempts to cut off her fingers to steal the rings with which she has been buried, and returns to her home and marries a gentle harpist, to her a reincarnation of her beloved Cela. At the end is a shorter piece, 'Superstition'; both poems had been intended for a projected volume entitled 'Midsummer Night's Dreams'.

The first issue, published in Edinburgh in December 1814, has Murray named first in the imprint. After reading the poem in full, Murray was disappointed, and he issued it in London with a cancel title demoting himself from publisher to distributor only.



*Not for thy crabbed state-creed, wayward wight,*

*Thy noble lineage, nor thy virtues high,*

In vain to gain the rings he strove,  
For the hands were cold, and they would  
not move:

He drew a knife from his baldrick gray,  
To cut the rings and fingers away.

He gave one cut—he gave but one—  
It scarcely reached unto the bone:

Just then the soul, so long exiled,  
Returned again from its wanderings wild;

By the stars and the sun it ceased to roam,

And entered its own, its earthly home.

Loud shrieked the corse at the wound he

gave, *With thee a wild ærial strain to sing:*

And, rising, stood up in the grave.

The hoary thief was chilled at heart,  
Scarce had he power left to depart;  
For horror thrilled through every vein;  
He did not cry, but he roared amain;  
For hues of dread and death were rife  
On the face of the form he had woke to

life.

His reason fled from off her throne,  
And never more dawned thereupon.

Item 18 / JAMES HOGG

*Then, O! round Shepherd's head thy charmed mantle fling.*

# The Dance of Death

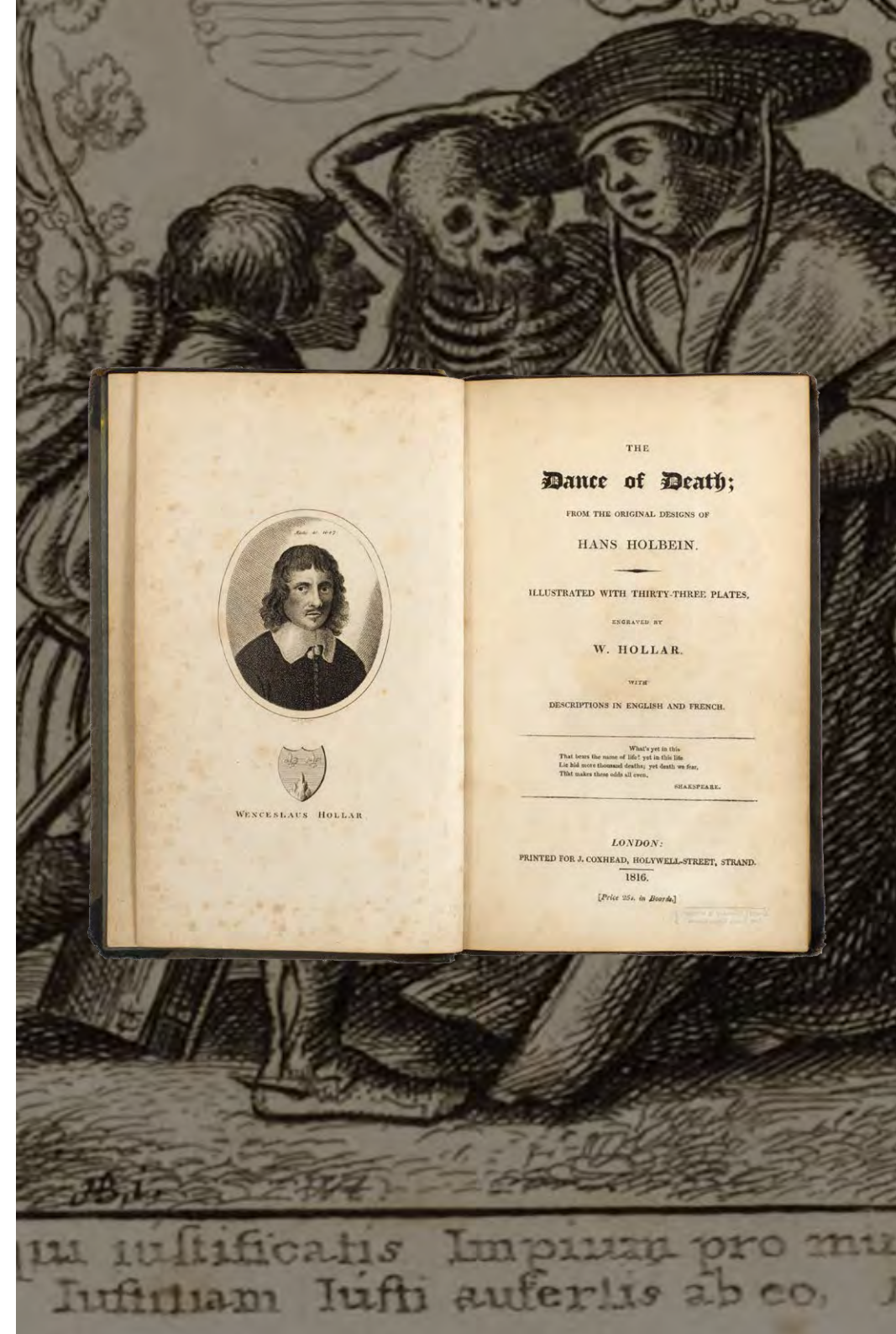
**19. HOLBEIN, Hans; Wenceslaus HOLLAR, engraver; [Francis DOUCE, editor].** The Dance of Death, from the original Designs of Hans Holbein, illustrated with thirty-three Plates, engraved by W. Hollar, with Descriptions in English and French. London, [B. McMillan] for J. Coxhead, 1816.

8vo, pp. [ii], 70, with etched frontispiece portrait and 32 etched plates; some foxing, but a good copy; bound in contemporary English half green straight-grained morocco with drab sides, spine gilt in compartments and lettered directly in gilt, drab endpapers; a little scuffed and worn with loss at head of spine, corners bumped, cracks to hinges; engraved armorial bookplate of Samuel Herbert Hawes to front pastedown. **£375**

**An attractive early nineteenth-century edition of Holbein's Dance of Death, printed from Hollar's etchings with descriptions in English and French and prefatory essays by the antiquary Francis Douce.**

Holbein's Dance of Death was painted in the early sixteenth century and etched by Hollar in the mid-seventeenth; the plates had been 'till lately preserved in a noble family, and impressions from them are once more presented to the public, without the least alteration ... In the present edition, however, it was found requisite that the plates should be retouched, and it has been done with the utmost attention to the preservation of their original spirit and character' (p. 31).

The plates are here prefaced by essays by Douce on the life of Holbein and on the history of the *danse macabre* genre, offering – despite its rather critical opening ('In the dark ages of monkish bigotry and superstition, the deluded people ...', p. 13) – an interesting account of early depictions both on the Continent and in Britain and of literary versions too. Douce had 'first published on the dance of death in 1794, anonymously; during the four intervening decades he had amassed materials on, and devoted much research to, the subject' (ODNB). In 1833 he would publish his seminal *Dance of Death exhibited in elegant Engravings on Wood, with a Dissertation on the several Representations of that Subject*.





Me & te sola Mors separabit.

PLATE XXVI.—THE WAGGONER.

But when they in their trouble did turn unto the Lord God of Israel,  
and sought him, he was found of them.

2 CHRON. XV. 4.

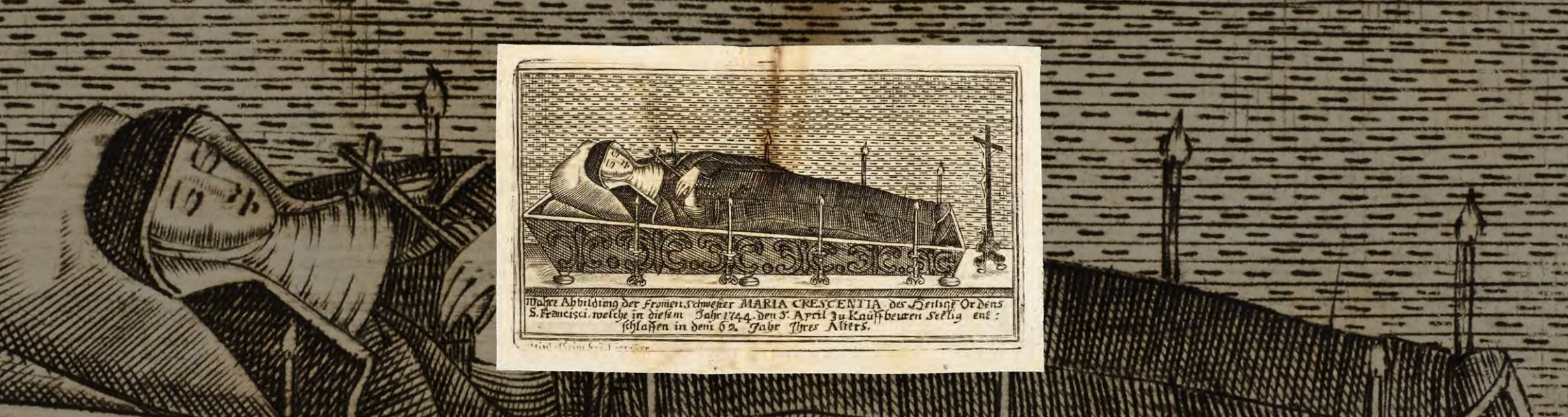
WE see Death here venting his capricious  
fury on a cart of wine that a poor Waggoner is  
conducting. Without doubt, the man himself  
will soon come, in his turn, to be the sport of his  
caprice; and the same cause that has now pro-  
duced, will ere long effectually finish his despair.

PLANCHE XXVI.—LE VOITURIER.

ON voit ici la Mort exercer ses bizarres fu-  
reurs sur un char de vin que conduit un pauvre  
Voiturier. Sans doute que lui-même va devenir  
à son tour le jouet de ses caprices, & que la même  
cause qui vient d'occasionner son désespoir ne tar-  
dera pas à le terminer.



Corrupt in corruptio.



## Bullied Bavarian Nun

20. [HÖSS,] **Maria Crescentia, Saint.** 'Wahre Abbildung der From[m]en Schwester Maria Crescentia des Heilige[n] Ordens S. Francisci, welche in diesem Jahr 1744. den 5. April zu Kauffbeuren seelig entschlaffen in dem 62. Jahr ihres Alters.' *Mindelheim, Lingauer, 1744.*

Copper-engraved *Andachtsbild* (80 x 132 mm, platemark 68 x 123 mm); depicting Maria Crescentia in her coffin, holding a cross and surrounded by candles, with a crucifix at her feet; short repaired tear to verso, some fading to imprint, else well preserved. **£750\***

**Extremely rare devotional engraving of Maria Crescentia Höss, a mystic and sister of the Third Order Regular of St Francis at the Franciscan convent in Kaufbeuren, Bavaria, issued shortly after her death at the nearby town of Mindelheim.**

Maria Crescentia Höss (born Anna Höss, 1682-1744), one of eight children from a poverty-stricken family of weavers, was initially refused admittance to the convent because her father could not pay the expected dowry. 'The problem was overcome in an unusual way when in 1703 the Protestant

mayor of the town, impressed by her fine character, offered the nuns a deal by which if they accepted her as a novice, he would rid them of a noisy neighbouring inn which irked them' (*Oxford Dictionary of Saints*). Spurned by the Mother Superior and ostracised by the other sisters for her family's failure to contribute to the convent financially, Höss was denied a cell of her own, instead sleeping on the floor of other nuns' cells, and was made to work as a servant until the 1707 election of a new Mother Superior, who appointed Höss portress and later mistress of novices; in 1741 Höss was unanimously elected as her successor.

She became a correspondent and trusted source of advice for over seventy royals, including Bavarian Electress Maria Amalia, Clemens August of Cologne, and the Prince Abbot of Kempten, and 'from early years she had experienced visions and ecstasies and every Friday from 9 a.m. till 3 p.m. (like certain other mystics) experienced some kind of special sharing in the Passion of Christ. She was sometimes unconscious in this experience' (*ibid.*). This *Andachtsbild* was produced after her death on Easter Sunday, 1744, after which some 70,000 people came to pray at her grave; Höss was beatified in 1900 and canonised in 2001.

**We find another example (also printed by Lingauer but with the imprint in the lower right-hand corner) at the Institut für Sächsische Geschichte und Volkskunde in Dresden. Not on OCLC or Library Hub.**

# Mourning a Jewish Parisian Printer

21. [KUGELMANN, Georges.] Album of obituaries. [Paris, September 1882.]

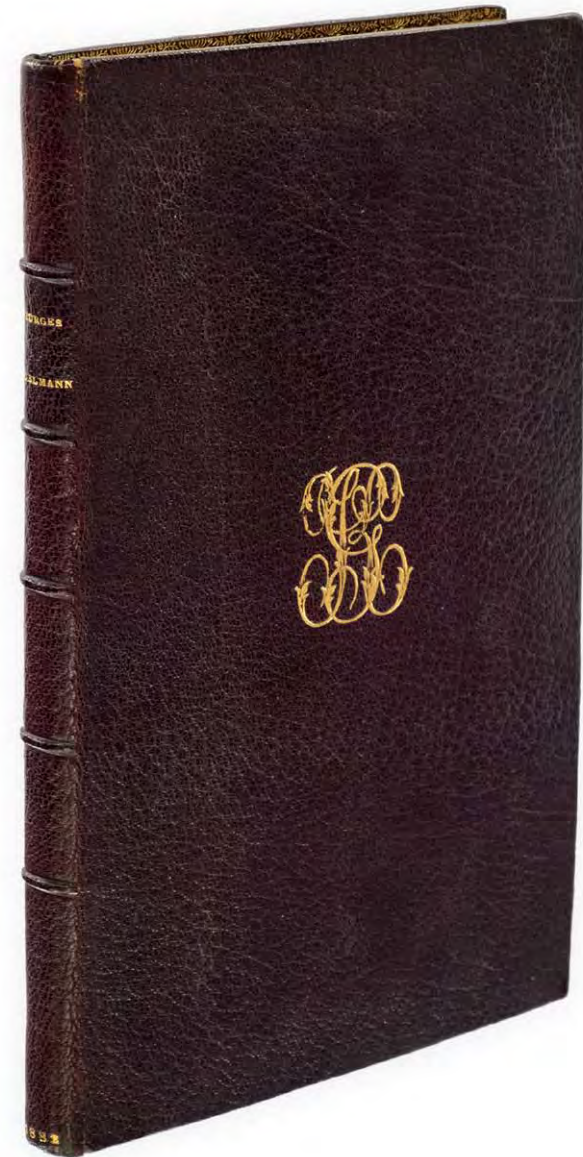
8vo, ff. 62 (ff. 60–61 blank); 92 newspaper clippings in French, Italian, and German pasted in with manuscript captions and occasional manuscript corrections; handsomely bound in black morocco, spine lettered 'Georges Kugelman' in gilt and dated 1882, monogram 'GK' gilt to upper board, turn-ins gilt *à la dentelle*, marbled endpapers, tricolour ribbon place-marker.

£950

**A compilation of over ninety newspaper clippings of obituaries and death notices for the German-born French-Jewish printer Georges Kugelman, printer of the French newspapers *Le Gaulois* and *Le Figaro* and former compositor for Ambroise Firmin-Didot, in a handsome mourning binding.**

Likely compiled by his family, the album collects numerous articles from 20–24 September 1882. Born in Kassel in northern Hesse, Kugelman apprenticed as a compositor before seeking his fortune in Paris, where he worked for Ambroise Firmin-Didot. After leaving the Didot printing house, he worked first with a business partner and in 1847 set up on his own, printing for numerous Parisian newspapers. 'It was he who taught Balzac to correct his typographical proofs, and who often helped him to support others' (*Journal du Havre*, p. 5, trans.). His son succeeded him in his printing house.

Characterised as kind, generous, 'a great friend of the press', and fiercely proud to have become a naturalised French citizen, Kugelman – affectionately known to the printers and journalists of Paris as 'Papa Kugelman' or 'Père Kugelman' – died of cardiac issues at the age of seventy-three and was buried at Père Lachaise.



souvent à supporter les autres.

Il laisse un fils, M. Joseph Kugelman, qui est également très sympathique à tous les amis de son père.

Les obsèques de M. Kugelman ont eu lieu aujourd'hui jeudi, à neuf heures et demie.

\*\*\*

*(L'Union Libérale, de Charleville, du 12 juil.)*

## Le Père Kugelman

On l'a enterré hier matin par une pluie battante dans un coin du Père-Lachaise. Nous étions une centaine à patauger dans la boue derrière cette grande boîte noire recouverte de fleurs. Ainsi que cela se passe habituellement, la plupart de ceux qu'on se serait attendu à trouver sinon au cimetière au moins à la maison mortuaire, se sont fait remarquer par leur absence.

Les typographes étaient tous là, eux ! Ils s'étaient cependant couchés à trois ou quatre heures du matin. Presque toutes ces belles couronnes de fleurs ont été données par les ouvriers imprimeurs, par le bureau de l'imprimerie et par le service des grands journaux imprimés chez Kugelman. Il y avait une couronne portant une inscription qui a dû intriguer ceux qui n'appartenaient pas au journalisme : *Le départ*, c'est-à-dire le nombreux personnel qui plie les journaux, les met sous bande, les compte, les distribue aux porteurs et les expédie par les différentes gares. Aussi le mot était en situation, car c'était aussi le départ du vieux chef de la maison pour ce que le rabbin nous a dit être « un monde meilleur ».

Pauvre vieux père ! je le souhaite bien sincèrement ; mais, dans le doute, j'aurais préféré le voir rester plus longtemps parmi nous ; car il n'était pas de ceux à qui il manque tant de choses, que la mort leur sourit comme une libératrice. Il avait une famille charmante qui l'adorait, un fils qui s'occupait activement de sa grande imprimerie, une belle-fille d'humeur enjouée, une femme qui l'entourait de petits soins, et une santé relativement bonne. Malgré ses soixante-treize ans, il se tenait tout droit et se promenait à pied sur le boulevard, en s'arrêtant de temps à autre pour causer avec les nombreux amis qui le croisaient. Depuis vingt ans il avait à peine changé

*Le Figaro* honoured him with an obituary which occupies a full six pages in this album, and numerous newspapers state that their death notices could be shown in lieu of tickets to pay their respects at Kugelman's house. Several accounts report that over two thousand people did so, and that five hundred people attended his funeral, including a delegation of typographers, numerous members of Paris's Jewish community, senators and deputies, representatives of the press, and Zadoc Kahn, chief rabbi of France, who said the final prayers.

Numerous articles show a fascination with Jewish burial and mourning practices, describing, albeit with somewhat dubious transliteration, the ritual purification and dressing of the body; wrapping *tefillin*; wearing white on Yom Kippur as a reminder of mortality; covering mirrors after a death; the rending of mourners' garments (*kriah*); sitting shiva ('le grand deuil'); saying Kaddish; and the practise of visitors to the shiva remaining silent until they are addressed by a mourner. Kugelman's death also appears to have attracted international attention: there is one article from Milan (*La Perseveranza*) and two from the printer's hometown of Kassel.

## NÉCROLOGIE

M. GEORGES KUGELMANN

Nous apprenons le décès d'un des doyens des imprimeurs de Paris, M. Georges Kugelman, qui est mort hier des suites d'une maladie de cœur.

M. G. Kugelman était âgé de soixante-treize ans.

Cette nouvelle causera des regrets sincères dans le monde des lettres. Une grosse fortune que M. Kugelman a amassée dans l'imprimerie, a passé presque entièrement à éditer les journaux « jeunes » et à rendre à bien des gens des services qu'il ne savait jamais refuser.

Ce fut M. Kugelman qui apprit à Bachelin-Latour à corriger ses épreuves typographiques.

*(La Justice du 12 juil.)*

M. Georges Kugelman, un des doyens des imprimeurs de Paris, a succombé à l'âge de soixante-treize ans, dans son appartement de la rue de Trévise n° 35, aux suites d'une maladie de cœur.

Ses obsèques auront lieu aujourd'hui à neuf heures et demie très-précisément matin.

*République française*

M. Georges Kugelman, un des doyens des imprimeurs de Paris, a succombé ce matin, à l'âge de soixante-treize ans, dans son appartement de la rue de Trévise, aux suites d'une maladie de cœur.

Ses obsèques auront lieu aujourd'hui à neuf heures et demie très-précisément matin.

# The Church Fathers on Death

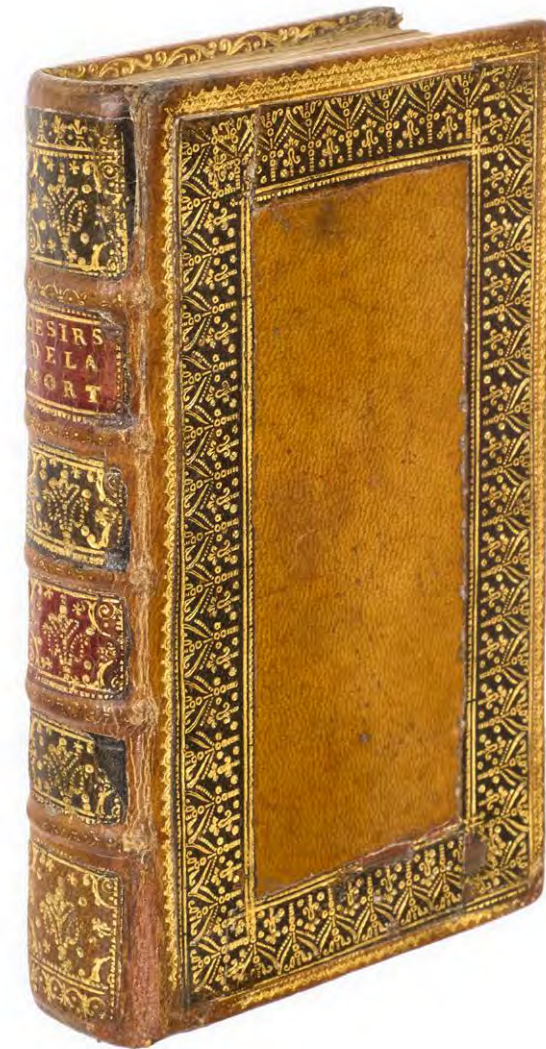
22. **LALEMANT, [Pierre].** Les saints desirs de la mort, ou recûeil de quelques pensées des peres de l'Eglise, pour montrer comment les Chrétiens doivent mépriser la vie, & souhaitter la mort ... cinquième edition. Paris, Josse, 1710.

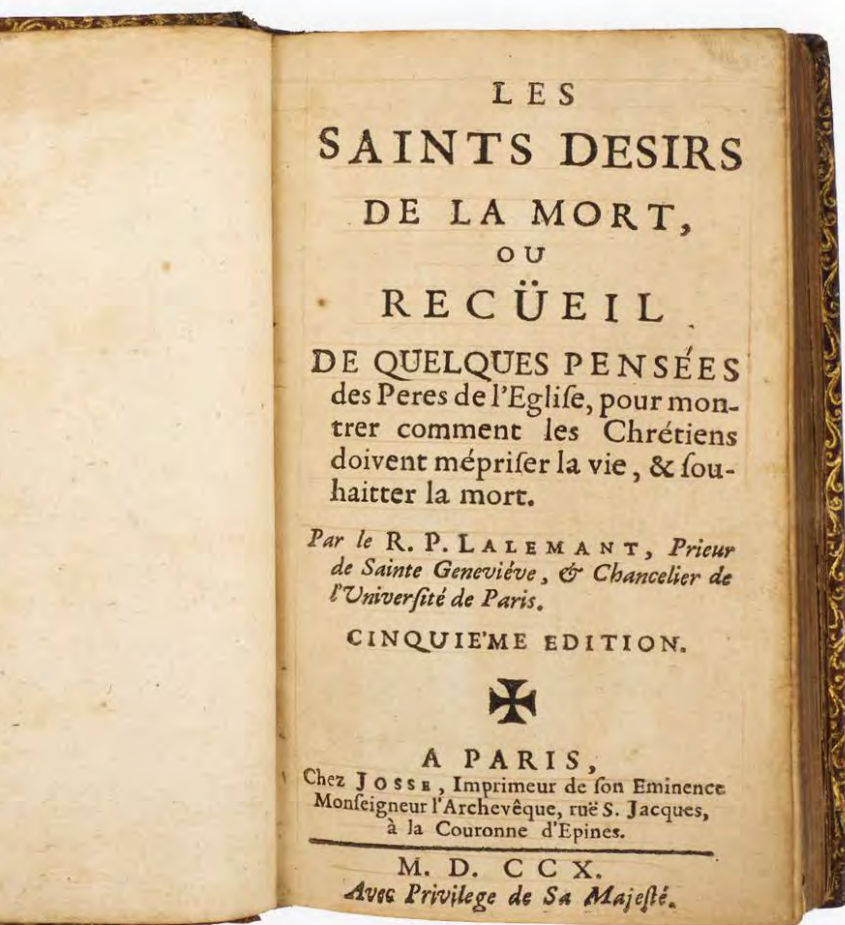
12mo in 8s and 4s, pp. 333, [25], [2 (blank)]; ruled in red; lightly toned, marginal notes occasionally trimmed; bound in contemporary French citron morocco with black onlaid borders tooled *aux petits fers*, spine gilt in compartments on alternating red and black morocco onlays, edges marbled and gilt, brocade endpapers; a few chips to onlays, minor restorations to corners and endcaps, but a very good copy nonetheless. **£850**

**A very rare later edition, in a contemporary binding of onlaid morocco, of Lalement's French paraphrases of the Church Fathers' thoughts on death.**

Pierre Lalemant (or Lallemant, 1622–1673), Prior of Sainte-Geneviève and Chancellor of the University of Paris, supposedly wrote the *Saints désirs* for his own use while suffering 'continual infirmities' (p. [3], *trans.*), gathering the thoughts of the Church Fathers – first and foremost St Augustine – on the subject of death and dying and adding a minimum of commentary and occasional references to Scripture. First published in 1673, it proved popular enough to be pirated and reprinted well into the eighteenth century.

**OCLC records only one copy worldwide, at the BnF, to which OPAC SBN adds two copies in Italy.**





ITEM 22 / PIERRE LALEMANT

# Marian Deathbed Apparition

23. [MARIA STEINBACH.] 'Wahre Abbildung der Miraculösen in Wendung der Augen Schmerzhafener Mutter Gottes Bild in Steinbach in ober Schwaben Altaris.' [Augsburg,] G. Frehling, [late eighteenth century.]

Copper-engraved *Klappbrief* (151 x 91 mm, folded 61 x 89 mm), printed recto and verso; creased where folded, slight foxing, but generally very well preserved. £850\*

A very well-preserved example of an engraved souvenir for pilgrims from Steinbach, in the form of a letter which unfolds into a triptych, with illustrations of the Lady of Sorrows there and its apparitions to the dying.

The *Klappbrief*, intended to be folded and carried as an amulet, opens first to a pair of engraved scenes, seemingly depicting the Steinbach Madonna both saving someone from death – a figure seen falling down a well – and appearing above a deathbed to offer solace to the dying, both accompanied by prayers in verse.



The *Brief* then unfolds further to show an image of the Steinbach shrine, surrounded by putti carrying the Instruments of the Passion, and further prayers concluding 'Then I shall be your comfort, | Your protectress in this station, | At once your strength as you near death, | Your help towards Salvation' (trans.).

The church of Our Lady of Sorrows and St Ulrich at Maria Steinbach, near Memmingen, was a popular pilgrimage site on account of its miraculous Lady of Sorrows. The church was rebuilt in the mid-eighteenth century to allow for large numbers of pilgrims and decorated with frescoes depicting the shrine's miracles, including a woman saved from fire holding a printed image of the Lady.



# ITEM 23 / MARIA STEINBACH

M

Wer mich find, der wird das Leben  
finden, und Heil schöpfen von dem Herrn  
Prov. 5. v. 35.



Steh allen Christen liebreich bey  
Die dich um Hilfe bittet  
Mach sie von aller Trübsal frey,  
Leit sie in jeden Schritten.  
Dein Segen sey in jedem Haus  
Das gläubig dich verehret  
Und treibe jedes Unglück aus,  
Das Ruh und Frieden störet.  
Den Sterbenden gib Trost u. Muth  
In ihrem letzten Ende,  
Mit deinem Beistand fürchter gut  
Drum reiche uns die Hände

ab von deinem Gnadenstern  
Thal der Thränen  
deinen lieben Sohn  
sich zu verfühnen.  
zu dir seuffzen wir  
unsrer Nothen  
nicht ein Kind von dir  
durch dich will retten;  
Kranken ist Geduld  
Ihren Leiden,  
in schenke deine Hand,  
s Laster meiden.

M

Wer mich find, der wird das Leben  
finden, und Heil schöpfen von dem Herrn  
Prov. 5. v. 35.



Lies, o Christ! in diesem Gnadenbrief;  
Es giebt dir goldne Lehren,  
In dein Gemüth drück nur tief,  
Er wird dir Heil gewähren,  
Ach! höre deiner Mutter Wort  
Sie ruft dich zu retten  
Nach Steinbach, ihrem Gnadenort.  
Sie löset dir die Ketten,  
Die du bisher getragen hast,  
Sie spricht: sieh doch die Sünde!  
Sieh Jesus trug des Kreuzes Last;  
Damit befreiet wurde  
Ein jeder, welcher an in glaubt,  
Von Sünde, Tod, und Hölle,  
Von Sünde dir den Himmel raubt;  
So führt zur Himmel's Schwelle  
Dich Jesus, mein geliebter Sohn,  
Du eilest ihm entgegen.  
Sein Leiden ruft dir immer zu:  
Gott strasset schwer die Sünder,  
Für Sünder giebt es keine Ruh,  
Der Herr wird sie einst finden.  
Sieh! Jesus streckt die Hande aus,  
Und ruft: Komet alle!  
Im Himmel, in des Vaters Haus  
Sind Wohnungen für alle  
Für Sünden Tilgung stoff sein Blut.

Er will nicht  
Ach! Menschheit  
Ihr werdet  
Wend das Gewi  
Und Gottes Joh  
So wendet e  
zu Jesu's, er  
Durch seine Gu  
Er wird euch  
Es wird der  
Weil er seit  
Vermeidet Ma  
Versagt de  
Dem Armen nie  
Ihr werdet  
Die eines rein  
Sie werden  
Dum hülset  
Ihr dürft auf  
Ich selbst will  
Und für euch  
Durch mich  
Verbessert m  
Dann bin ich  
Besuch erin  
Einsteure St  
Und Hilf zur

Wahre Abbildung der Miraculösen in  
Verwendung der Augen Schmerkhafte Maria  
Gottes Bild in Steinbach in der Schwaben  
Altari's.  
G. Frehling. 17.



## Mourning Maria Theresa

24. [MARIA THERESA.] Sammelband of twenty-three works, including two broadsides, published on the death of Maria Theresa of Austria. [Naples, 1781.]

Twenty-three works in one vol., mostly 4to; printed with ornamental types, with woodcut and factotum initials and woodcut and typographic ornaments; variable foxing, very light dampstaining to upper outer corner of the first works, but generally good copies; bound in contemporary Italian vellum over boards, spine lettered directly in gilt over red-stained panel; a little worn, headcap chipped with short tear at front joint. £1950

**An extraordinary sammelband gathering eulogies and epigraphs to Maria Theresa of Austria, including several ephemeral pieces and broadsides and displaying the breadth of southern Italian typography in the late eighteenth century.**

The volume shows a variety of typography in use in (and plausibly around) Naples in the late eighteenth century, with a wide range of ornamental types, typographic ornaments, and woodcuts, some of them – such as the cartouches to contain epigraphs – evidently designed for funerary printing. Among the many presses represented, Bernardo Perger appears most frequently, with some eight works, of which one previously unattributed.

**Of the twenty-three works, nineteen are not recorded outside Italy;** two are recorded in single copies at Stanford, and one in a single copy at the BnF. The majority are rare even within Italy and very few are held outside the South; four are found only in single copies, in Naples.

*A full list of contents is available on request.*



# ITEM 24 / MARIA THERESA

## IN MORTE DELLA IMPERATRICE REGINA APOSTOLICA MARIA TERESA D'AUSTRIA SONETTO.

PASLA DAL CIELO L'AGUSTA MADRE ALLA INCONSOLABILE  
DILETTA SUA FIGLIA MARIA CAROLINA  
REGINA DI NAPOLI.



Mata Figlia Carolina, i rai  
Più non filar nel mio corporeo velo;  
L'innalza, o cara, a me, l'innalza al Cielo,  
Ove gli affanni miei tutti obbliai.

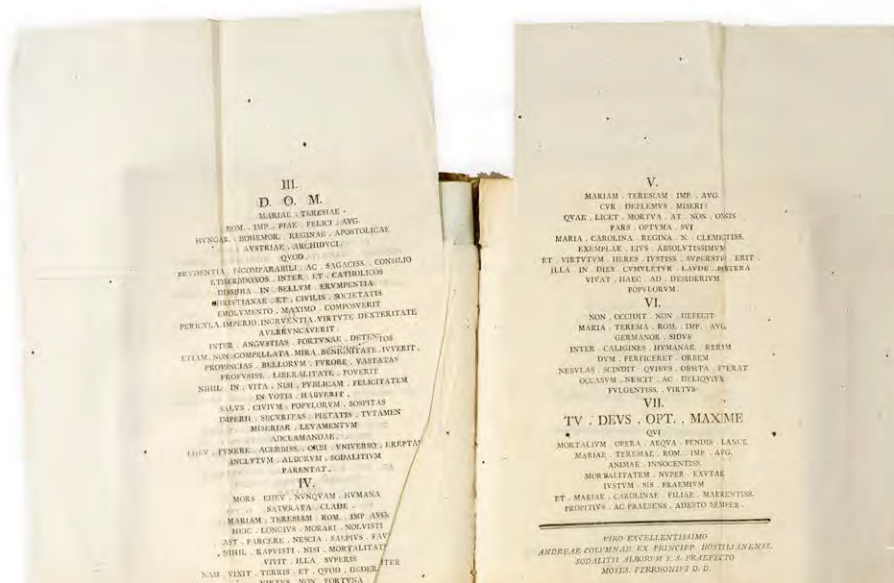
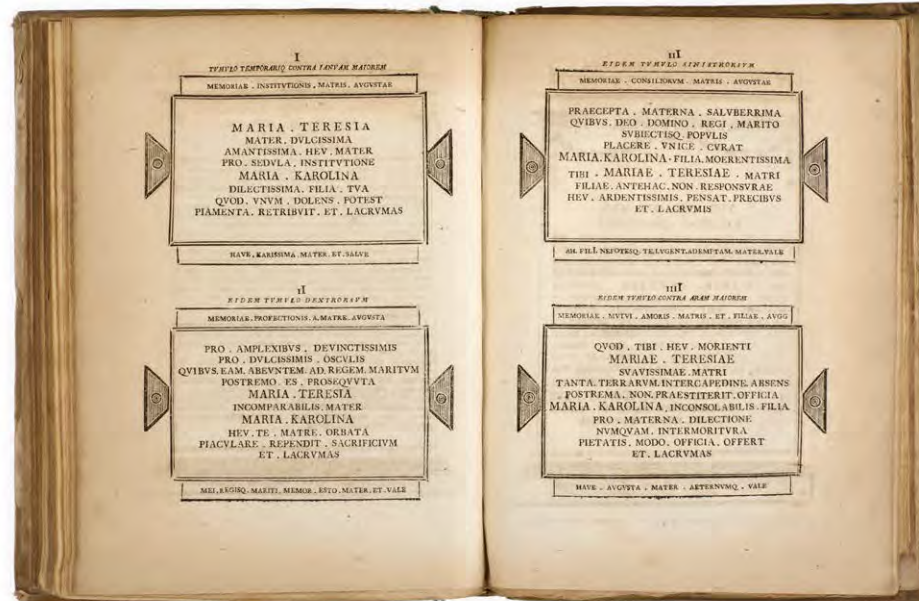
Qui splende un Sol, che non tramonta mai,  
Qui non varian stagione il caldo o il gelo,  
Non vibra Morte il formidabil telo;  
Altri onori, altri Regni io qui trovai.

Felice eternamente, e in compagnia  
Son del mio Sposo, e di tua Figlia e Figlio:  
La mia forte conosci ora qual fia?

Deh, se ancor m'ami, e se del mio configlio  
La voce ancor rispetti, Anima mia,  
Ti riconforta allin, rasciuga il ciglio.



Uovo magnifico lucido apparato, e  
quelli efferati pietosi orati di religione,  
che ora nel ricino del nostro agusto  
Tempio col consesso di sì nobile, e  
veneranda adunanza mirandi celebrare.



...era, concentrando in essa le incombenze de' Fabbricieri, che non dovranno più oltre avere alcuna  
regole di questo Istituto, ed i doveri di chi vi sarà ascritto, si rileveranno dal Piano, che te  
plicare colle Stampe, ed i Coadjutori in cura d'Anime, o Cappellani sussidiarj si occuperanno sp  
chè vi sia data la migliore esecuzione a ciò, che vi si contiene.

„ con i rispettivi Vescovi per la più utile esecuzione di quanto resta qui sopra stabilito  
In conseguenza ordiniamo, che il presente Editto sia pubblicato ne' Luoghi soliti, ed ov  
bardia Austriaca, restando già incaricato il Regio Imperial Consiglio di Governo di dispo  
Milano li 31. Ottobre 1787.

## F E R D I N A N D O .

### TASSA PER I FUNERALI, ED ESEQUIE DIVISA NELLE SEGUENTI CLASSI.

| FUNERALI<br>DI PRIMA CLASSE                              |  |  | ESEQUIE<br>DI PRIMA CLASSE |    |   | FUNERALI<br>DI SECONDA CLASSE                                                  |  |  | ESEQUIE<br>DI SECONDA CLASSE |    |   | FUNERALI<br>DI TERZA CLASSE                               |  |  | ESEQUIE<br>DI TERZA CLASSE |    |   |                                                           |  |  |
|----------------------------------------------------------|--|--|----------------------------|----|---|--------------------------------------------------------------------------------|--|--|------------------------------|----|---|-----------------------------------------------------------|--|--|----------------------------|----|---|-----------------------------------------------------------|--|--|
| Al Parroco per accompagna-<br>mento, e benedizione lir.  |  |  | 7                          | 10 | — | Al Parroco compresa la<br>Messa cantata . . . . . lir.                         |  |  | 12                           | —  | — | Al Parroco per l'accom-<br>pagnamento . . . . . lir.      |  |  | 2                          | —  | — | Al Parroco compresa la<br>Messa cantata . . . . .         |  |  |
| Per num. 24. Sacerdoti a<br>fs. 40. per ciascuno . . . . |  |  | 48                         | —  | — | A num. 12. Sacerdoti a<br>fs. 30. per ciascuno . . . .                         |  |  | 18                           | —  | — | A num. 6. Sacerdoti a fs.<br>15. per ciascuno . . . . .   |  |  | 4                          | 10 | — | A n. 6. Sacerdoti . . . . .                               |  |  |
| Portatore della Croce, e<br>Ceroferarj . . . . .         |  |  | 2                          | 10 | — | Al Portatore della Croce,<br>Ceroferarj, e Chierico . . .                      |  |  | 4                            | —  | — | Al Portatore della Croce,<br>Ceroferarj, e Chierici . . . |  |  | 2                          | —  | — | Al Chierico . . . . .                                     |  |  |
| Altri due, Chierici per<br>l'Asperforio, Rituale ec., .  |  |  | 1                          | 10 | — | Al Sagrestano . . . . .                                                        |  |  | 2                            | —  | — | Al Sagrestano . . . . .                                   |  |  | 1                          | 10 | — | Al Sagrestano . . . . .                                   |  |  |
| Al Sagrestano . . . . .                                  |  |  | 1                          | 10 | — | Al Sagrestano . . . . .                                                        |  |  | 1                            | 10 | — | Al Sagrestano . . . . .                                   |  |  | 1                          | 10 | — | Al Sagrestano . . . . .                                   |  |  |
| Ornati per la Chiesa ed<br>Apparato . . . . .            |  |  | 30                         | —  | — | Ornati per la Chiesa ed<br>Apparato . . . . .                                  |  |  | 30                           | —  | — | Ornati per la Chiesa ed<br>Apparato . . . . .             |  |  | 30                         | —  | — | Ornati per la Chiesa ed<br>Apparato . . . . .             |  |  |
| ALLA CHIESA                                              |  |  |                            |    |   | ALLA CHIESA                                                                    |  |  |                              |    |   | ALLA CHIESA                                               |  |  |                            |    |   | ALLA CHIESA                                               |  |  |
| Per il suono delle Cam-<br>pane . . . . .                |  |  | 6                          | —  | — | Per il suono delle Cam-<br>pane . . . . .                                      |  |  | 6                            | —  | — | Per il suono delle Cam-<br>pane . . . . .                 |  |  | 6                          | —  | — | Per il suono delle Cam-<br>pane . . . . .                 |  |  |
| Per manutenzione . . . .                                 |  |  | 6                          | —  | — | Per manutenzione . . . .                                                       |  |  | 6                            | —  | — | Per manutenzione . . . .                                  |  |  | 6                          | —  | — | Per manutenzione . . . .                                  |  |  |
| Per confumo di num. 12<br>Torce al Feretro . . . . .     |  |  | 18                         | —  | — | Per lo Strato, Bara, e<br>Suppellettili . . . . .                              |  |  | 15                           | —  | — | Per lo Strato, Bara, e<br>Suppellettili . . . . .         |  |  | 12                         | —  | — | Per lo Strato, Bara, e<br>Suppellettili . . . . .         |  |  |
| Per n. 6. Candele all'Al-<br>tare, e n. 2. alla Croce, . |  |  | 4                          | —  | — | Per confumo di n. 12. Ge-<br>statorie di cera inferiore<br>nazionale . . . . . |  |  | 20                           | —  | — | Per n. 6. Candele all'Al-<br>tare, e n. 2. alla Croce . . |  |  | 4                          | —  | — | Per n. 6. Candele all'Al-<br>tare, e n. 2. alla Croce . . |  |  |
| Per n. 8. Torce al Feretro .                             |  |  | 12                         | —  | — | Per n. 8. Torce al Feretro .                                                   |  |  | 12                           | —  | — | Per n. 8. Torce al Feretro .                              |  |  | 12                         | —  | — | Per n. 8. Torce al Feretro .                              |  |  |

## Death and Taxes

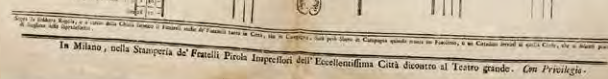
25. [MILAN - DEATH DUTIES.] [Incipit:] Ad un reale dispaccio in data del  
4. corrente ottobre ... Milan, Pirola brothers, [31 October 1787].

Large letterpress two-sheet broadside (c. 810 x 550 mm); woodcut Imperial  
arms of Joseph II at head, 8-line woodcut initial, text in two columns; creased  
where folded, edges frayed, small central hole from folding not affecting  
legibility, some fading of text, else well preserved; verso dated in ink in a  
contemporary hand. £500\*

Scarce edict issued by Ferdinand Karl, Archduke of Austria-Este and  
Governor of the Duchy of Milan, on behalf of his brother, Holy Roman  
Emperor Joseph II, describing amendments to Joseph II's Enlightened  
religious reforms, including the transfer of funeral expenses to the Church  
and a table of expenses for first-, second, and third-class funerals.

The amendments, made in response to Joseph II's decree issued a few  
weeks earlier, are seemingly the result of Ferdinand Karl's intercession  
on behalf of the Lombard clergy; he points out that 'one of the worthiest  
objects of your Sovereign attention is providing your loving subjects with the  
best spiritual service regarding the good of religion, customs, and societal  
advantage' (trans.).

A table of funeral expenses follows the edict, comprising charges to be paid to the parish priest and to the church. Divided into three classes, the table lists expenses incurred for the ringing of church bells, candles at the altar, the number of priests attending, transporting the body to the cemetery, and payment of gravediggers. Further payment of a *zecchino* was required for first-class funeral processions accompanied by girls from Milan's female orphanage, or by orphans from the Pio Albergo Trivulzio. A second table lists expenses for funerals of children under the age of seven (first and second class), and subsidised funerals for the poor.



# Murdered in London by a French Revolutionary

**26. MOORE, George.** Manuscript commonplace book of poems, songs, prayers, and letters. 1805-1855.

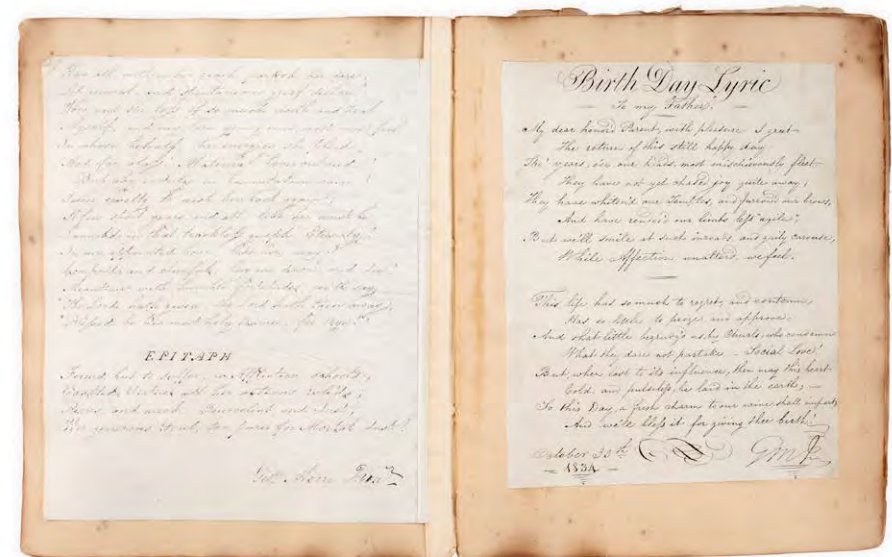
Manuscript on paper, 4to (c. 290 x 230 mm), ff. 40 of thick paper with 72 pieces pasted in or loose, comprising 111 pages of manuscript in total, neatly written in ink in several hands, with some pieces of music; some spotting and browning to paper mounts, a few short tears and chips; disbound; overall very good. **£550**

An appealing commonplace book of verses and songs, with occasional prayers and letters, mostly written by George Moore (1794-1854), a London soda water manufacturer and amateur poet who was murdered by the notorious French revolutionary Emmanuel Barthélemy (1823-1855).

Barthélemy began working as an engineer for Moore in 1854. His murky past included commanding insurrectionists during the 1848 June Days Uprising in Paris, allegedly plotting to kill Karl Marx, and fighting the last fatal duel in England in 1852.

In December 1854 Barthélemy quarrelled with the unfortunate Moore, beating his employer with a stick before fatally shooting him. Convicted of killing an ex-policeman while attempting to flee the scene, Barthélemy was hanged at Newgate in January 1855.

The contents of this volume comprise numerous unpublished poems by Moore, many addressed to family members: annual verses written to mark his father George's birthday; poems for his brothers William and Thomas, for his sister-in-law, and for his daughter Charlotte; and elegies in memory of his sister Elizabeth, father, and brother.



# The Triumph of Britain.

In Winter time,  By M<sup>r</sup> W. Meze

Chapson à Boire, G.M. Jun<sup>r</sup>

In Winter time Business in prime No troubles  
er come o'er us With hearts so gay we work away and  
his is all before us, from Monday seven till Saturday  
even To do the same each still strives and then at  
the glasses all to drink to Sweethearts and Wives  
to drink to Sweethearts and Wives. — Voltri.

Also included are farewell verses to Barnet, Hoxton, and 'London streets', lines commemorating trips to Gloucestershire and Blackheath, poems on the death of Princess Charlotte (1817) and on the marriage of Queen Victoria and Prince Albert (1840), and an 1839 letter marking the beginning of 'the Penny Postage laws'. One political piece from 1846 compares Lord John Russell to John Manners and the Young England movement.

The volume also includes four musical pieces by George and his brother William (1797-1858): 'Said wicked Will to prudent Kate'; 'Three happy brothers'; 'In winter time, chanson à boire'; and 'The fireside, a favorite air'. The latest item is an article regarding George's murder copied from a Gloucester newspaper.

# Dealing with the Dead in Napoleonic Novara

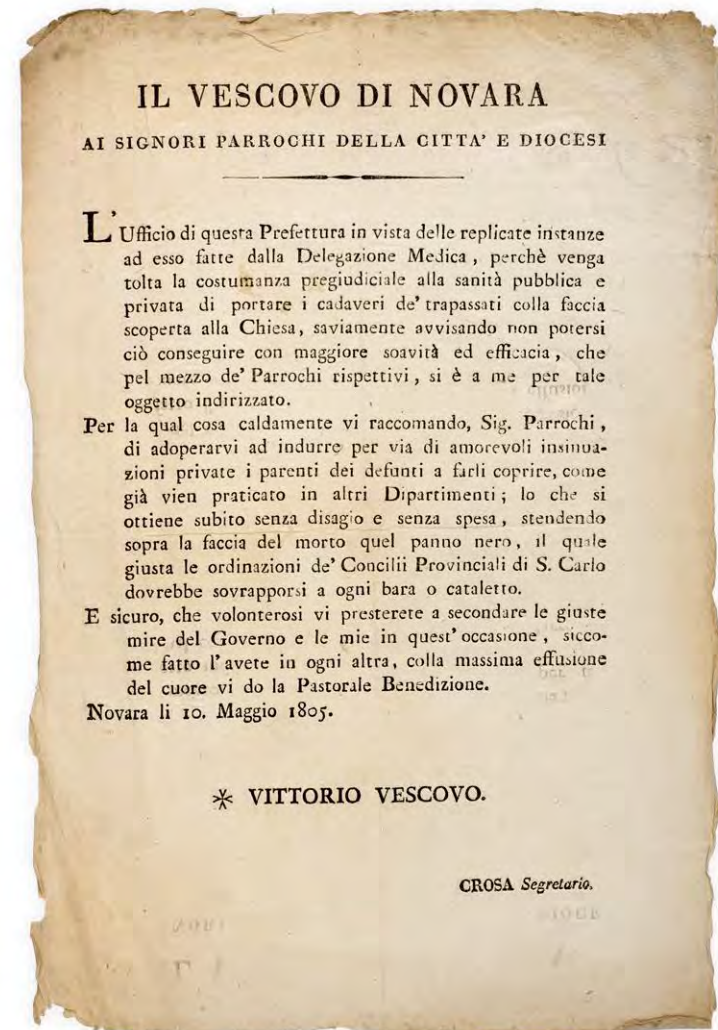
27. [NOVARA.] [Incipit:] Il vescovo di Novara ai signori parrochi della città e diocesi. [Novara], 10 May 1805.

Letterpress broadside (c. 305 x 210 mm), 25 lines of text; edges somewhat creased and dusty. £175\*

**An apparently unrecorded broadside from the Piedmontese city of Novara on public health risks posed by leaving the faces of the dead uncovered, issued less than two months after the creation of Napoleon's Kingdom of Italy.**

The bishop of Novara, Vittorio Filippo Melano di Portula (1733-1813), addresses the parish priests of his city and diocese following repeated requests by medical authorities to stop the custom of bringing 'the corpses of the deceased with their faces uncovered to church'. In the interests of public health, he asks his priests to ensure that relatives cover the faces of the dead with a black cloth.

No copies traced on OCLC or OPAC SBN.



**V**olendo SUA ALTEZZA REALE rendere uniforme il sistema generale dell'abolizione delle Sepulture murate con la sostituzione dei Campisanti a sterco, ha comandato che siano compresi negli Ordini e Regolamenti veglianti anco i Monasteri di Monache.

Dovranno perciò gli Operai rispettivi far costruire un Camposanto a sterco in una parte dell'Orto, o in qualche Corte della Clausura, avvertendo di prescegliere quei luoghi, che saranno più adattati, e di minore incomodo possibile ai vicini; ed in Firenze d'intendercela, ed andar di concerto con l'Arcivescovo, e con i Commissarij de' rispettivi Quartieri.

Qualora poi qualche Monastero sia mancante d'Orto, di Corte, o altro luogo idoneo, permette la R. A. S. che possano farsi due Sepulture nell'interno della Clausura, escluse però sempre quelle esistenti in Chiesa, o nel Cimitero, le quali nel dì primo Maggio dovranno essere indistintamente ripiene, e murate.

Nel partecipare alle SS. LL. Illustrissime i Sovrani Comandi, perchè ne procurino l'esatta esecuzione per ciò che riguarda codesto Monastero, profitto di tal riscontro per dichiararmi con tutto l'ossequio.

Delle SS. LL. Illustrissime.

Firenze 20. Marzo 1784.

Sigg. Operai del Monastero  
di

*Devotiss. Obbligatiss. Servit.*

## Nuns Six Feet Under

28. [NUNS.] [*Incipit:*] Illustrissimi Sigg. Sigg. Padroni Colendiss. Volendo Sua Altezza Reale rendere uniforme il sistema generale dell'abolizione delle sepolture murate ... *Florence, 20 March 1784.*

Half-sheet letterpress broadside (400 x 270 mm); dampstaining to upper corners not affecting text, evidence of overcast stitching to left margin, else very good; upper right corner numbered 'VIII' in brown ink. £450\*

**Extremely rare broadside confirming the acquiescence of a Florentine convent with an edict issued by Peter Leopold of Habsburg Lorraine, Grand Duke of Tuscany (later Holy Roman Emperor), abolishing the communal burial of nuns in vaulted underground chambers and requiring that they be buried in graves.**

Monks were already, by this point, required to be buried in graves, and the present edict standardises burial practices by extending the rule to nuns. *Sepulture murate*, or walled burials, commonly used in Tuscan convents from the seventeenth century onward, were brick chambers designed for prolonged use and for housing the bodies of several members of the same convent over time. The deceased would be buried in a seated position, often holding a rosary.

Peter Leopold (1747-1792) was the younger brother of Holy Roman Emperor Joseph II, who in Habsburg Lombardy was carrying out burial reforms of his own. 'Leopold II had the greatest effect on ecclesiastical legislation. Inspired by a rigid jurisdictionalism, he abolished the right of asylum, suppressed convents and religious societies that did not serve a public purpose, reorganised ecclesiastical property at his discretion, suppressed the tribunals of the nunciature and the Inquisition, subjected the acts of religious authorities to sovereign sanction, and even regulated the teaching of the secular and regular clergy' (*DBI, trans.*).

In order to carry out Peter Leopold's proposed reform, the broadside states that the workers of each convent must build a graveyard in the garden or in a courtyard, or alternatively in some other place that causes 'the least possible inconvenience to the neighbours' (*trans.*), in which case the approval of the Archbishop of Florence and the relevant neighbourhood is required. Blank spaces have been left for the name of the monastery and of the relevant correspondent, and the proposed works were to be carried out within a month and a half.

This edict was later included in vol. XII of *Bandi, e ordini del granducato di Toscana* (1786), of which OCLC finds a single copy in the UK (BL), and four in the US (Harvard Law, Illinois, NYPL, Newberry).

On *sepulture murate*, see Ciampoltrini and Spataro, *I Segni della devozione. Testimonianze da 'sepulture murate' tra Lucca e la Valdera* (XVII-XVIII secolo).

**V**olendo SUA ALTEZZA REALE rendere uniforme il sistema generale dell'abolizione delle Sepulture murate con la sostituzione dei Campifanti a sterro, ha comandato che siano compresi negli Ordini e Regolamenti veglianti anco i Monasteri di Monache.

Dovranno perciò gli Operai rispettivi far costruire un Camposanto a sterro in una parte dell'Orto, o in qualche Corte della Clausura, avvertendo di prescegliere quei luoghi, che faranno più adattati, e di minore incomodo possibile ai vicini; ed in Firenze d'intendersela, ed andar di concerto con l'Arcivescovo, e con i Commissarj de' rispettivi Quartieri.



## Office of the Dead from the Great War

29. [OFFICE OF THE DEAD.] 'Office des défunts.' [Paris?, c. 1918.]

Manuscript on vellum, in Latin and French, 130 x 95 mm, ff. [15]; very neatly written in black and gold ink, 23 lines per page, 2-line decorative initials, the text within beautiful decorative and historiated borders painted in colour and gold; very well preserved; each leaf mounted on a paper stub, bound in black morocco, covers tooled in blind to a panel design, oval Calvary stamp (with crosses and skull and crossbones) to corners, raised bands to spine, all edge gilt, black watered silk endpapers, silk place-marker; initials 'J.F.' stamped in blind to upper cover; final leaf lettered 'MDCCCXXX' in ink.

£1800

**A beautiful pocket-sized manuscript containing the Office of the Dead for Vespers, with exquisitely painted borders executed with great skill and sensitivity, dating, poignantly, from the end of the First World War, and in a suitably sombre binding.**

The text, in Latin and French on facing pages, comprises Psalms 50, 114, 119, 120, 129, and 137, as well as the Magnificat and various prayers.

The artist appears to have had a particular devotion to the Virgin Mary. Marginal scrolls carry several of her titles drawn from the Litany of Loreto, with corresponding images, e.g. the Nativity for 'Sancta Dei genetrix'; the Virgin and Child in a boat with two angels for 'Mater creatoris'; the Crucifixion for 'Mater salvatoris'; roses for 'Rosa mystica'; a tower for 'Turris Davidica'; an ark for 'Foederis arca'; a gateway for 'Ianua caeli'; and a lady kneeling before a statue of the Virgin for 'Salus infirmorum'.



Elsewhere the beautiful borders incorporate angels, monstrances, a Eucharistic cup, churches, landscapes with deer and swallows, and, curiously, the 1571 naval battle of Lepanto. Three sets of papal arms are represented viz those of Pius IX (1792-1878, incorrectly rendered), Pius X (1835-1914), and Benedict XV (1854-1922). The dates '1914 1918' appear beside a laurel branch on the final page.

The owner's arms appear on the title-page, *d'argent à trois bandes d'azur*, surmounted by a count's coronet, and with the motto 'nec metu spe nec' below. One border is inscribed 'ND de Boulogne', which likely indicates Boulogne-Billancourt, the famous western suburb of Paris, as our manuscript's place of origin.



# Live and Let Die

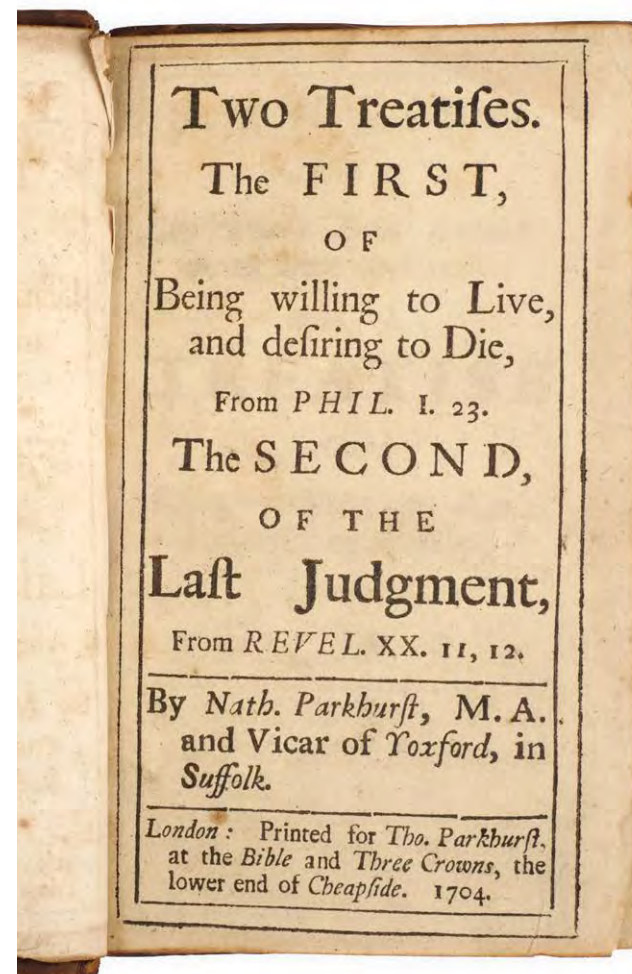
**30. PARKHURST, Nathaniel.** Two Treatises. The first, of being willing to live, and desiring to die, from Phil. I. 23. The second of the Last Judgment, from Revel. XX. 11, 12 ... London, Thomas Parkhurst, 1704.

12mo, pp. 229, [1 (errata)], with a separate title-page to each part, pagination and register continuous; slight toning, scattered corners folded as place-markers, but a very good copy, a few fore-edges partly unopened; bound in contemporary panelled speckled calf, joints cracked but sound, endcaps chipped. £600

**First edition, very rare, of two long meditations by Nathaniel Parkhurst (1643-1707), the first on St Paul's conflict between his will to live and serve others, and his 'desire to depart, and to be with Christ, which is far better'.** Son of a master mariner who had immigrated to New Jersey, Parkhurst was chaplain to Lady Elizabeth Brooke from 1665 until her death in 1683, in which year he published the first of a number of funeral sermons and religious discourses, three of which were printed by Thomas Parkhurst, who was possibly a distant relation. 'Happy in his comparatively obscure rural situation, he wrote and preached with clarity and conviction' and was 'an opponent of gloomy religion' (ODNB). The first of Parkhurst's meditations warns against the dangers of atheism and of living as an 'Almost Christian' (as opposed to a 'Real Christian'), and asserts that one must strive to be 'willing to live, and desirous to die ... There is in Men a Natural Desire of living; and it must be, because dying is against nature, even pure nature, it being a Separation of Soul and Body ... And commonly this Natural Desire of continuing in Life is very strong, and Men had rather part with any thing than with Life, with Wealth, Honour, Health, Pleasure, Relations, and Limbs. The Merchant throws overboard his Cargo to save his life. Men chuse commonly to live in Disgrace rather than Die, and prefer Sickly Living above Dying, and cease their Pleasures to preserve their Lives' (p. 23).

**ESTC records a single copy, at the Suffolk Record Office. Not in OCLC or Library Hub.**

ESTC T179879.



To the People, &c.  
tises may be Blest of God  
to you, to Incourage the  
Holy, and Reform the  
Ungodly, I shall be glad  
I have put my Hand to  
this Work. I shall not  
cease, while I may, to Pray  
for you, and am

*Yours to Serve you in  
the Things of your  
Peace,*

Nath. Parkhurst.

St.

7  
St. PAUL's Strait  
THE  
Christian's Best Attainment  
here on Earth:

OR,  
A Treatise of being wil-  
ling to Live, and desiring  
to Die,

FROM  
P H I L I P. I. 23.

*For I am in a Strait betwixt Two, having  
a Desire to depart, and to be with Christ,  
which is far better.*

AS an Introduction or Preface to the  
Excellent Things in this Verse, we  
may observe concerning the Words that  
they

A 4

ITEM 30 / NATHANIEL PARKHURST

# 'Werther Fever' – Reviewed by Wollstonecraft

31. **PICKERING, Amelia.** *The Sorrows of Werter: a Poem ... London, T. Cadell ... 1788.*

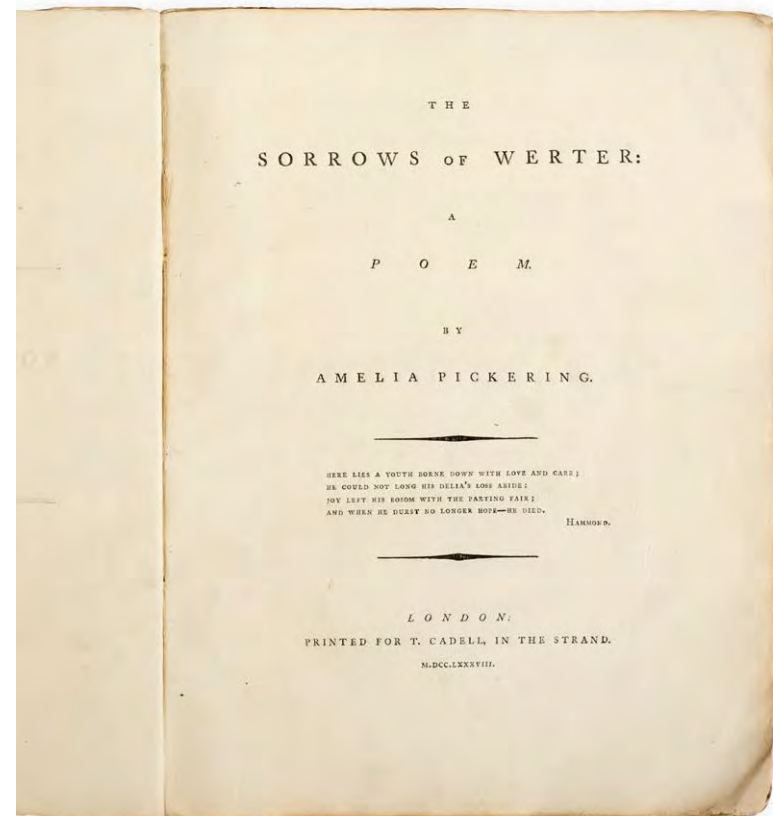
4to, pp. xxii, 69, [1 (blank)]; with half-title and a 16-pp. list of 961 subscribers; first few leaves creased and slightly dust-soiled at lower corner; else a very good copy, uncut, in the original blue-grey wrappers and tan paper spine; edges frayed, a few chips to spine. **£1200**

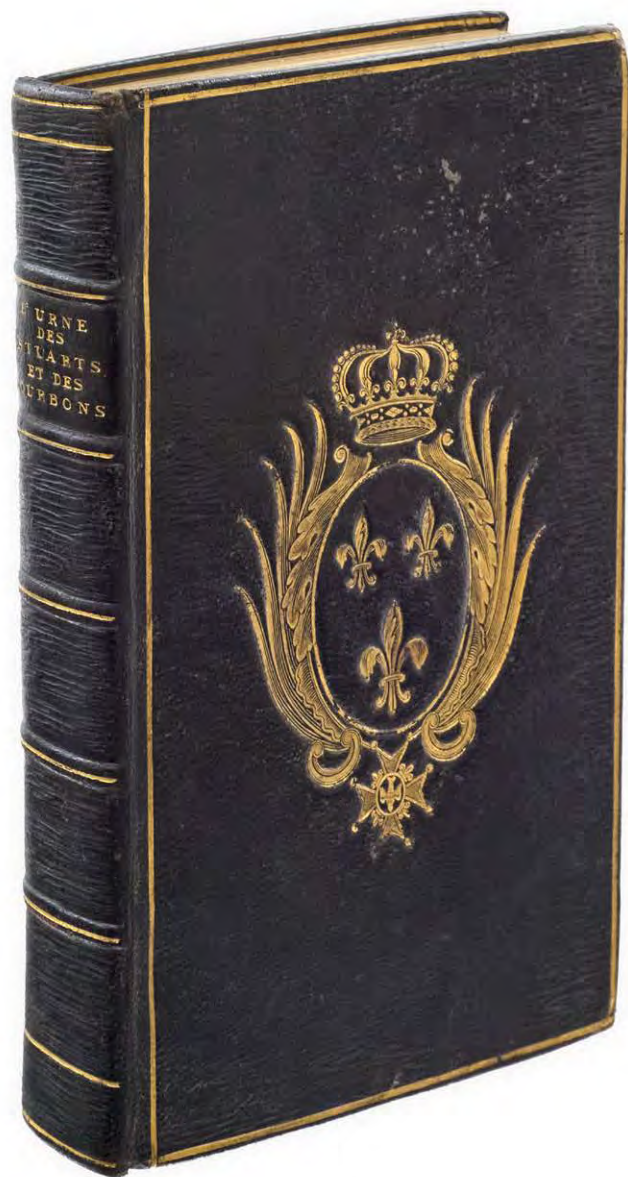
**First edition of this retelling of Goethe's *Sorrows of Young Werther*, here giving a voice to Charlotte, preceded by a list of nearly one thousand subscribers, largely from Bristol and London.**

Pickering's (1747–1814) poem, laid out in thirteen elegiac epistles, presents Werther's love as pure and his death as a heroic act of love, and Charlotte as 'ideal heroine of sensibility', giving Charlotte a voice, 'if rather weakly moralistic, and to Werther suffering which is acute, credible and unhysterical' (Conger). 'The Sorrows of Werter' was one of a spate of works in English and German founded on Goethe's novel, including poems by Charlotte Smith (*Elegiac Sonnets*) and Mary Robinson ('Elegy to the Memory of Werter'), both subscribers here. Other subscribers include Joshua Smith and Mrs Smith (their daughter, Emma, married Jane Austen's nephew and biographer, James Edward Austen-Leigh), and Henry Addington, Prime Minister from 1801 to 1804.

Both Pickering and Smith came under fire by contemporary critics for their sympathetic portrayal of Werther's suicide: Charles Moore's 1790 *Inquiry into the Subject of Suicide* accuses both of 'lowering the standard of right and wrong, by giving "soft names" to crimes of magnitude – and such Werter's certainly were'. Mary Wollstonecraft was likewise unenthusiastic about Pickering's work, albeit for different reasons. 'To pity Werter we must read the original ... The energy ... is lost in this smooth, and even faithful, imitation ... Werter is dead from the beginning: we hear his very words; but the spirit which animated them is fled ...' (*Analytical Review*, January 1789).

ESTC T107336; Speck Collection 1155. See Conger, 'The Sorrows of Young Charlotte: Wether's English Sisters 1785–1805', in *Goethe Yearbook* 3 (1986), pp. 21–56.





## Murdered Monarchs in Mourning Morocco

**32. PITOU, Louis-Ange.** *L'Urne des Stuarts et des Bourbons, ou le fond de ma conscience, sur les causes et les effets des vingt-un Janvier, des XVIe, XVIIe, XVIIIe et XIXe siècles, chez les deux peuples...* Paris, [Beraud for] L.A. Pitou, 31 August 1815.

8vo, pp. [4], xxiv, [5]-52, '51-430' (i.e. 53-432), [2 (errata)], with stipple-engraved frontispiece by Ruotte after Sauvage; quire b misbound around quire a (as in other copies), a few errors in pagination; a few inconsequential spots, occasional light toning, small paperflaw to lower margin of f. b3, nonetheless a very good copy; bound in contemporary black straight-grained morocco, boards blocked in gilt with the arms of Louis XVIII, borders, edges, and turn-ins filleted in gilt, spine gilt-ruled in compartments and lettered directly in gilt, edges gilt, green endpapers, blue ribbon place-marker, green endpapers; a little rubbed, corners slightly bumped; armorial bookplate of Lord Ashburton to upper pastedown (see below). **£650**

**First and only surviving edition of this account of executed royals from England and France by the royalist publisher and propagandist Louis-Ange Pitou (1767-1846), published on the return of Louis XVIII to Paris after the Hundred Days.**

The text begins with brief lives of the executed Stuarts Mary, Queen of Scots, and Charles I, who serve as parallels to the victims of the French Revolution. There follow accounts of the deaths of Louis XVI, Marie-Antoinette, Louis XVII, Louis Philippe II, duc d'Orléans, and Madame Élisabeth, and of Lepelletier, Marat, Robespierre, and other revolutionaries, woven together into a potted and partisan history of the Revolution and the Terror, up to the Bourbon Restoration, the transfer of Louis XVI and Marie-Antoinette's ashes to St Denis, and – no doubt added in haste – the Hundred Days.

The text is prefaced by smatterings of autobiography, Pitou's best-rehearsed material, recounting both his education and early career, including his famous exile to Guyana, and his activities during the Hundred Days, fleeing Paris to join royalist forces. He complains of the doubled costs of publishing the *Urne*, claiming to have completed printing for the first time on 20 March and had to pulp it on Napoleon's return.

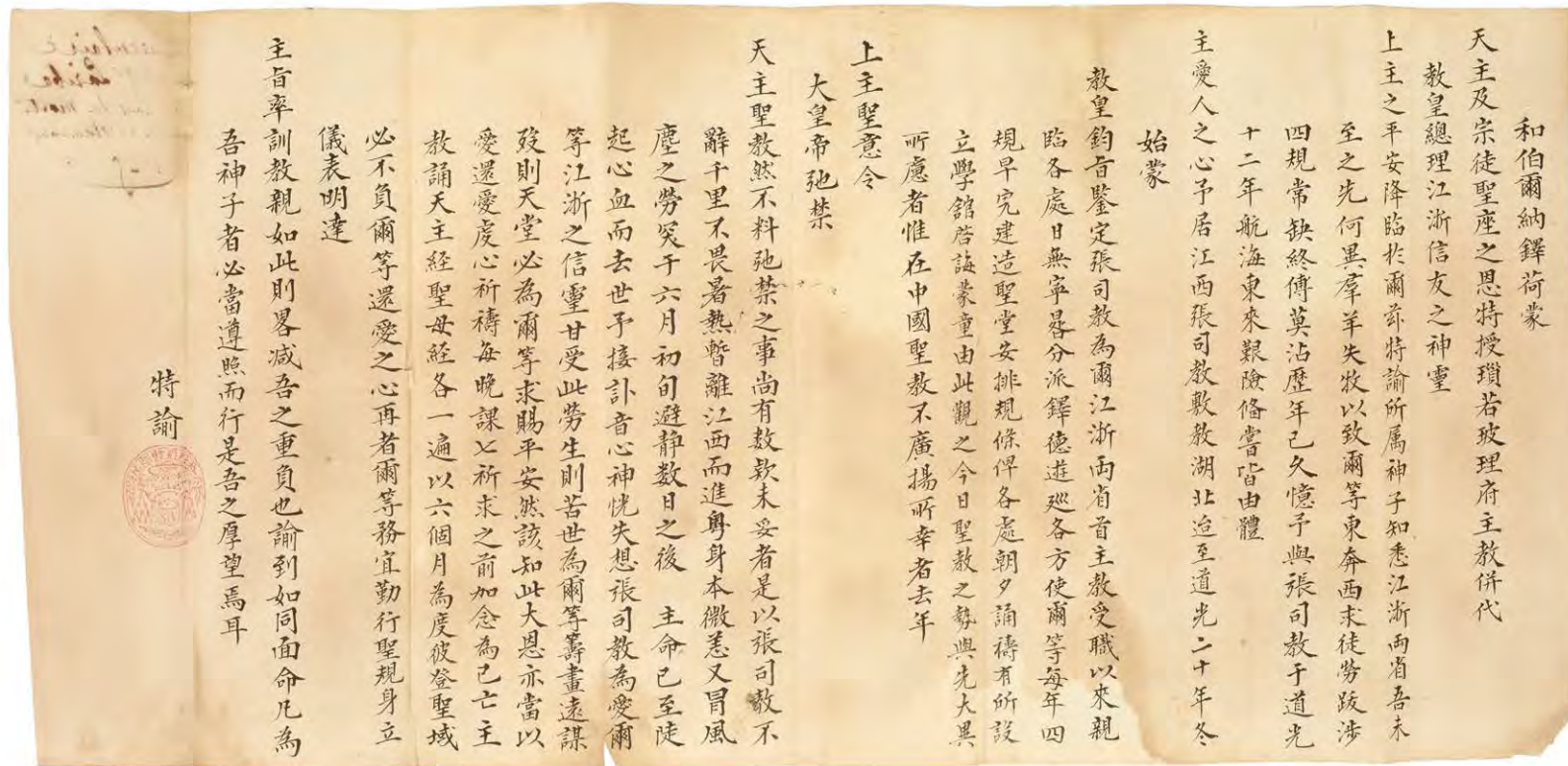
The funereal allusions of the title are continued in the frontispiece, depicting a funerary monument to Louis XVI, Marie Antoinette, and the young Louis XVII; the present copy is bound in striking and suitably mournful black straight-grained morocco with the French royal arms.

#### Provenance:

From the library of the banker, politician, and diplomat Alexander Baring, first Baron Ashburton (1774–1848). Although best-known for his activities in America, he was closely involved with France: in 1803 he negotiated the financing of the Louisiana Purchase, in 1815 he financed British war effort, and after Napoleon's defeat at Waterloo he financed France's reparations to the victorious powers; he was a friend of Talleyrand and a longstanding ally of Wellington.

Library Hub finds only three copies in the UK (BL, NLS, Manchester) and OCLC only three in the US (Michigan, UCLA, Washington).





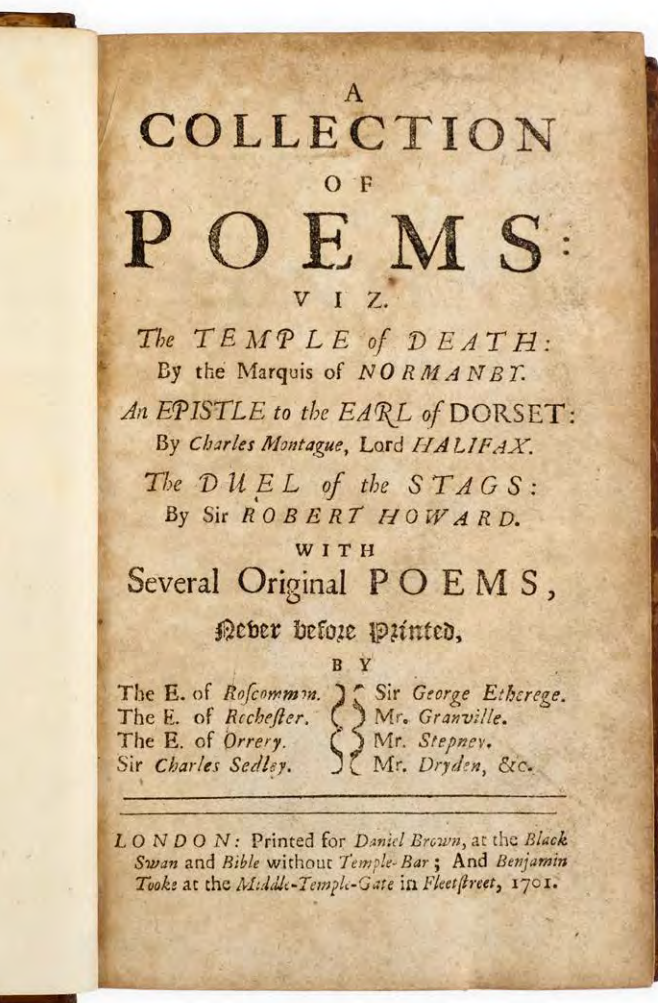
## Death Of A Missionary

33. [RAMEAUX, François-Alexis.] Notice of the death of Rameaux issued by Bernard-Vincent Laribe. [China, 1845.]

Manuscript in Chinese on paper, one sheet (c. 247 x 520 mm), written to recto only in black ink, red episcopal ink stamp at end; manuscript note to verso, 'Circulaire de Mgr Laribe touchant la mort de Mgr Rameaux 1845'; light dampstain to right side, light browning, small tear at fold, creases from folding; overall good. £2000\*

A circular notifying the Christian community of the death of François-Alexis Rameaux (1802-1845), Vicar Apostolic of Zhejiang and Jiangxi from 1838, issued by his friend and successor Bernard-Vincent Laribe (1802-1850), asking that prayers for his soul be practiced nightly for six months.

Rameaux joined the Congregation of the Mission in 1824, going to China in 1832 to work in the southern provinces of Hubei and Hunan. When the apostolic vicariate of Jiangxi was established in 1838 Rameaux became its first vicar, visiting scattered Christian communities and preaching, with support from Laribe. Rameaux died from an apoplectic stroke while swimming in Macao, where he is buried at St Paul's.



## The Temple of Death

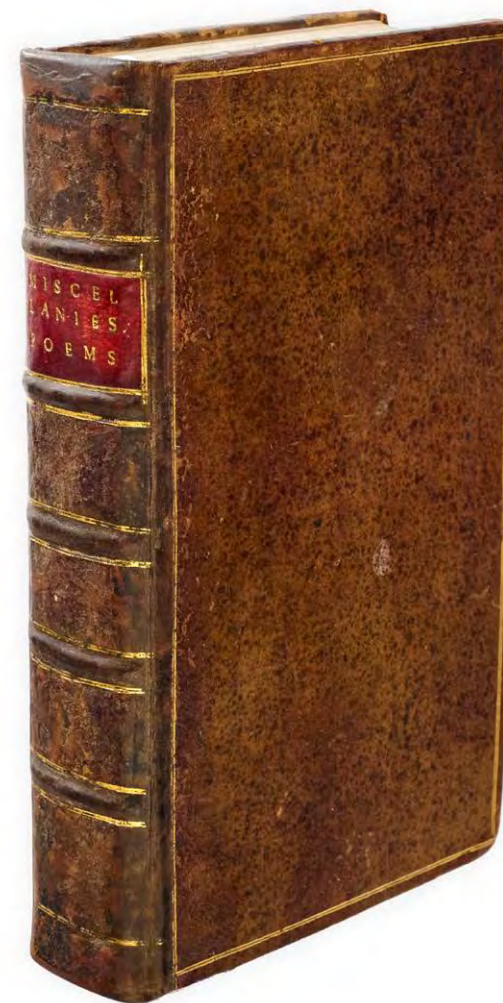
34. ROCHESTER, John Wilmot, *2nd Earl of, Wentworth Dillon ROSCOMMON, 4th Earl of, et al.* A Collection of Poems: viz. the Temple of Death: by the Marquis of Normanby with several Original Poems, never before printed, by the E. of Roscomm. The E. of Rochester. The E. of Orrery. Sir Charles Sedley. Sir George Etherege. Mr Granville. Mr. Stepney. Mr Dryden, &c. London, printed for Daniel Brown and Benjamin Tooke, 1701.

8vo, pp. [viii], 453, [3 (advertisements)]; slightly foxed at extremities, but a very good, crisp copy; bound in contemporary speckled calf, gilt red morocco lettering-piece to spine, edges speckled red; rebacked, hinges worn. £500

Fourth edition of the important 'Temple of Death' miscellany of Restoration poetry, comprising some one hundred poems, retaining most of the poems from the third edition of 1693 and adding much new material, including the first appearances of works by Roscommon and Rochester.

The newly included material comprises all the poems on pp. 172-282 - with contributions from Stepney, Arwaker, and Congreve - and the poems at the end (pp. 391-453), among them 'The Spleen' by Anne Finch, Countess of Winchilsea. Also notable is the first printing of John Philips's remarkably popular Miltonic imitation *The Splendid Shilling*.

ESTC T116471; Case 151e.



382.

Oratio

**DE VITA ET MORTE**  
**ILLVSTRISSIMÆ PRINCIPIS**  
**AC DOMINAE, D. DOROTHEAE VRSULAE: IL-**  
**LVSTRISSIMI PRINCIPIS AC DOMINI D.**  
**CAROLI, MARCHIONIS Badensis & Hochburgensis:**  
*Domini in Rätelen, Sussenberg & Badenweiler &c. filiae: Illu-*  
*striff: Principis, ac Domini D. LVDOVICI DVCIS VVIR-*  
*TENBERGICI, & Teccy: Comitis Montispelizardi &c.*  
*coniugis dilectiff: Quae Anno. 83, ipso die Pente-*  
*costes, Noribergae feliciter in Christo*  
*obdormiuit.*

HABITA

*In nobilissimo frequentissimoque Auditorio Tubingæ.*

A

**THEODORICO SNEPFFIO, DOCTO-**  
*re & Professore Theologo in Academia Tubingensi.*

**ADDITIS, ET DOCTORVM ALIQVOT VIRO-**  
*rum, inuenumq, studiosorum, quæ in funere ad valuum Templi*  
*affixæ fuerunt, NÆNIIS.*



TUBINGÆ

*Apud Alexandrum Hockium, Anno salutis 1583.*

## Dirges for a Duchess

35. **SCHNEPF, Dietrich.** Oratio de vita et morte illustrissimæ principis ac dominae, D. Dorotheae Ursulae, illustrissimi principis ac domini D. Caroli, marchionis Badensis et Hochburgensis ... filiae, illustriss. principis, ac domini D. Ludovici ducis Wirtenbergici et Teccii comitis ... coniugis dilectiss. Quae anno 83, ipso die Pentecostes, Noribergae feliciter in Christo obdormiuit. Habita in nobilissimo frequentissimo auditorio Tubingae a Theodorico Snepffio ... Additis, et doctorum aliquot virorum, iuvenumque studiosorum ... naeniis. *Tübingen, Alexander Hock, 1583.*

4to, pp. [86], [2 (blank)]; woodcut initials and tailpieces; toned; a very good copy in modern cloth-backed burgundy boards; numbers inked at head of title, a few seventeenth-century marginal annotations, underlining, one manicule. £550

Scarce work issued following the death of Dorothea Ursula von Baden-Durlach (1559–1583), comprising a Latin funeral oration by the Tübingen professor of theology Dietrich Schnepf (1525–1586) and verses in Latin, Greek, and Hebrew by several scholars.

Dorothea was the daughter of Markgraf Karl II von Baden-Durlach and married Herzog Ludwig III von Württemberg in 1575, dying of a stroke at the age of just twenty-three. Schnepf (or Schnepff) here describes her as 'a gift from God', before quoting Homer, St Augustine, Cicero, Luther, St Basil, John Chrysostom, Gregory of Nazianzus, and the prophet Isaiah.

Inchyte Dux Ludouice tuum tu contrabe luctum:  
 Viuit cum CHRISTO nunc diadema tuum.  
 Maſte vir eſto: DEVS nobis hac vulnera fecit:  
 Solus ſanabit vulnera tanta DEVS.  
 Non animo hoſtili factum, ſed mente paterna.  
 Sauciat, vt ſiluet: ſepe, nocendo iuuat.  
 Conſilium illius non perſcrutabile nobis:  
 Quem finem quaerat, denique facta probant.  
 Viuit adhuc, ambit, iungit, facundat, & auget:  
 Iacturam penſat pro pietate Patris.

Subiectiſſimus

Pædagogarcha Leonh:  
 Engelhart.



DE

DE FELICI, EX HAC VITA, MI-  
 GRATIONE, EIVDEM PRINCIPIS, &c.

ECHO EBRÆA,

Scripta à

M. Conrado Kircherq Auguſtano.

|   |   |                                      |
|---|---|--------------------------------------|
| א | א | מח היא ישיבה העיר מבכה אין לה מנחם   |
| ש | ה | לא אם לך אני את מי תבקש העיר ישרה    |
| א | י | שרה במדינות כל משרתת כיראע           |
| א | ל | זבנה הבטחון זה אשר בטחה בהכל         |
| ה | ר | בשר שם וורעו האנש ארור ער לעולם      |
| א | ה | טיב לך להסות בשר יהי: כי בו רגנח     |
| ש | ו | בי ענך וזמרתך יהוה גם לך ישועה       |
| א | ו | חן עליו דרכך כי חסידיו הוא יעשה טוב  |
| ב | נ | ער כנוח פעמים אח מצעקה עת דמי נא     |
| א | י | את מתאם דמי עתה תוקד נפשך והגיל      |
| א | ו | שרתי בשמים אני עם קושי מלכים         |
| א | ו | עמי מלאכי עליון וגשים עמי צדקה       |
| א | ו | מלכות לי לעולם משכנות שדי לי לשיבה   |
| ש | ב | היה לי לאורי עולם אלהים גם הוא כבודי |
| ח | ו | הן משהי שמנים יעשה ונשהי שמורים      |
| י | ר | מטוב על ארנן בא להם הוא בעדי גיל     |
| ע | י | הנה בן יברך ב לאשר חסה באדני         |
| א | י | כן גם את הארץ וירטבך א לך א אהיה     |
| נ | ו | ב לנפש מח אד יהיה ג אל בי מן         |
| א | מ |                                      |

legi d. 12 Feb. 1652. R LATI.

The verses include lines in Greek composed by Martin Crusius (1526-1607), Tübingen professor of Greek and Latin, known as the 'champion of philhellenism in Europe', and a Hebrew poem by the preacher and philologist Konrad Kircher, given in Hebrew, in transliteration, and in Latin translation.

The annotations show a careful reading of Schnepf's funeral speech and appreciation for the Latin verse of the theologian and teacher Johann Scholtz (1558-1618). A note below the Hebrew poem reads 'legi d. 14 Feb. 1652'.

No copies traced in the US; only one copy recorded in the UK (NLS).

USTC 680444; VD16 S 3306.

# Tombs and Funerary Monuments

**36. SCHÜBLER, Johann Jacob, et al.** Designs for furniture, funerary monuments, garden buildings. Augsburg, [c. 1710s-20s].

Eight items in one vol., folio (420 x 260 mm), containing a total of 52 engraved plates; some spotting, foxing, and light soiling, some creasing to corners and edges, marginal tears or chips to a few plates, overall good; sewn longstitch in eighteenth-century *carta rustica*; small tears and losses to spine, marks to covers; pencil sketches inside rear cover. **£3750**

**An interesting sammelband containing over fifty handsome engraved plates with late Baroque designs for furniture, monuments, and summerhouses,** published at Augsburg by Jeremias Wolff (1663-1724) and his heirs, and by Joseph Friedrich Leopold (1668-1727).

The first four items comprise four parts taken from Johann Jacob Schübler's twenty-part *Ausgab seines vorhabenden Wercks*, specifically the supplement to part 1, and parts 3, 6, and 7. A designer and mathematician, Schübler (1689-1741) published numerous sets of patterns, including furniture designs inspired by late French Baroque which were used all over Europe. Here we find his designs for beds, including folding beds ('Englische Comod-Betten und Französische Feld-Betten', with prefatory explanatory text); funerary monuments and tombs; armchairs and tables, set within handsome rooms; and summerhouses and fountains (all with captions within the plate).

Schübler's work is followed by five designs for ornately legged tables by the influential French sculptor and designer Jean-Bernard Toro (or Turreau, 1661-1731), 'an outstanding draughtsman' (*Grove Art Online*) known above all for his ornamental designs. 'He was inspired by the art of the Renaissance and one of his favourite themes was that of fantastic beings entangled in foliage, from which their angry or sorrowful heads and their helpless wings emerge' (*ibid.*) - in evidence here.



Johann Jacob Schüblers

Beylag

zur

Ersten Ausgab

seines vorhabenden

Wercks/

Worinnen vorgestellet wird/

Wie die neu inventirte Französische Betten/  
mit dem angehörigen Holzwerc nach der bequamen Manier sollen  
gerichtet und von den Tappissier zierlich ausgemacht werden/ in welchem/ wie  
wohl faconirte Englische Comod-Betten und Französische  
Feld-Betten zuverfertigen seyn.

Verlegt von Jeremias Wolffs/ Kunsthandlers seel. Erben/ in Augspurg.  
*Cum Gratia & Privilegio Sacr. Cæs. Majestatis.*

L'AGGIUNTA

PER LA

PRIMA EDIZIONE  
DELL' OPERA

DEL SIG. GIO. GIACOMO SCHIBLER,

Nella quale vengone presentate

Le lettieri d'invenzione più nuova alla

Francese colle sue legna convenienti alla maniera più com-  
moda, e come devono esser ornamente: fornite dal tapezziere; Simil-  
mente come le lettieri commode all' Inglese e quelle di campo alla

Francese siano da prepararsi.

Appresso gli Heredi di JEREMIA WOLFF, Mercante d'Intagli  
di Rame in Augusta.

*Con Grazia e Privilegio della Sac. Majeſtà Cæsarea.*

Following this comes a mixed set of plates after designs by Paulus Decker (1677-1713) depicting, *inter alia*, funerary monuments, a chimneypiece and a fountain at the Orangery in Erlangen, mirrors, bases for crucifixes, and candlesticks. Six unsigned designs for elaborate cartouches follow, and the volume closes with six plates carrying designs for tables and tableware.

Contents:

**SCHÜBLER, Johann Jacob.** Beylag zur ersten Ausgab seines vorhabenden Wercks, worinnen vorgestellet wird, wie die neu inventirte Französische Betten ... L'aggiunta per la prima edizione dell'opera ... nella quale vengone presentate le lettieri d'invenzione più nuova alla Francese ... *Augsburg, heirs of Jeremias Wolff, [1720s?]*. Pp. [4], 6 plates.

— Dritte Ausgab seines vorhabenden Wercks, welche neue architectonische castra doloris ... Terza edizione dell'opera ... d'architettura, contenente disegni rari di castridolori ... *Augsburg, Jeremias Wolff, [1720s?]*. Pp. [2], 6 plates.

— Sechste Ausgab seines vorhabenden Wercks, worinnen neu-faconirte Comod- und Schlaff-Sessel ... Sesta edizione dell'opera ... nella quale vengone presentate sedie d'inventione più nuova molto commode da dormire ... *Augsburg, heirs of Jeremias Wolff, [1720s?]*. Pp. [2], 6 plates.

— Siebende Ausgabe seines vorhabenden Wercks, worinnen vorgestellet werden neu-inventierte Sommer-Häuser ... Edittione settima dell'opera ... per la quale si rappresenta le case per la stagione dell'està ... *Augsburg, heirs of Jeremias Wolff, [1720s?]*. Pp. [2], 6 plates.

**TORO, Jean-Bernard.** Livre de tables de diverses formes inventé par J.B. Toro ... *Augsburg, Jeremias Wolff, [1710s?]*. Pp. [2 (engraved title)], 5 plates.

**DECKER, Paulus.** [Designs after Paulus Decker, engraved by Joseph von Montalegre, Jean Conrad Reiff, and Karl Remshard.] *Augsburg, Jeremias Wolff, [1710s?]*. 11 plates.

**WOLFF, Jeremias.** [Designs for decorative cartouches.] *Augsburg, Jeremias Wolff, [1720s?]*. 6 plates.

**LEOPOLD, Joseph Friedrich.** [Designs for decorative tables and tableware.] [*Augsburg,*] *Joseph Friedrich Leopold, 1720.* 6 plates.



# A Jacobite's Suppressed 'Dying Speech'

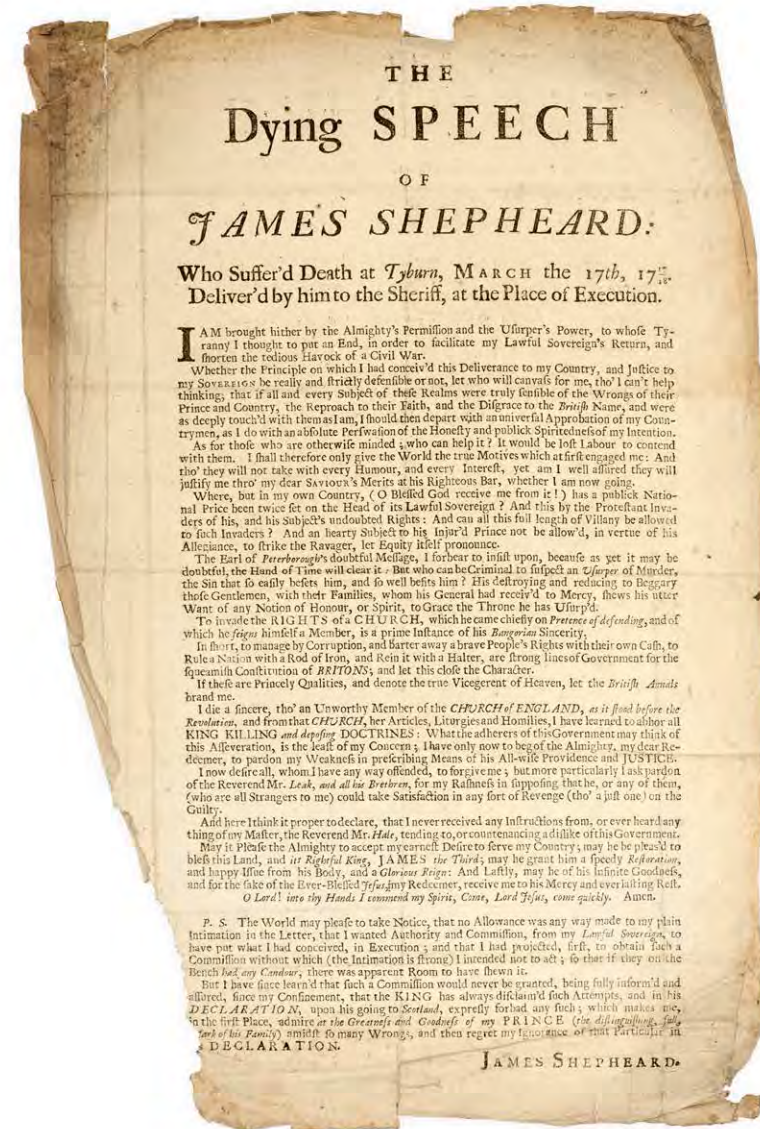
37. [SHEPHEARD, James.] The Dying Speech of James Shephard: who suffer'd Death at Tyburn, March the 17<sup>th</sup>, 1717/18. Deliver'd by him to the Sheriff, at the Place of Execution. [London, s.n., 1718.]

Folio broadside; worn and creased at edges, lower corner torn away touching two words at the foot (sense recoverable). £750\*

One of at least five printings of this 'speech' allegedly written by the eighteen-year-old Jacobite apprentice coach-painter James Shephard – hanged at Tyburn for planning the assassination of George I – and illegally circulated at his execution and after his death. Some printings add a hymn, and the speech's inflammatory content makes it very unlikely that it was in fact delivered. Not to be confused with his highwayman namesake and contemporary, the present James Shephard, having been influenced by certain pamphlets published during the 1715 rebellion and being a 'great frequenter of Jacobite conventicles', planned the assassination of George I to coincide with an invasion by the exiled Old Pretender. Shephard revealed his intentions to a nonjuring minister, but said clergyman brought him to the authorities, where he willingly (or naively) embraced martyrdom by repeating his plans. Jacobites carefully stage-managed the affair for maximum impact – a nonjuring priest gave Shephard absolution on the scaffold, and 'a dying speech purported to have been written by him was passed around at his execution scene but the government forbade its publication'. In spite of this, they 'managed to circulate broadside copies of it throughout London' (Schonhorn, p. 449). Defoe penned a number of pro-Government works on the matter, including *Some Reasons why it could not be expected the Government wou'd permit the Speech or Paper of James Shephard to be printed*.

ESTC (N498381) records Harvard only (cropped) of this printing.

See Schonhorn, Defoe and James Shephard's Assassination Plot of 1718', in *Studies in English Literature 1500–1900* 29:3 (1989), pp. 447–462.



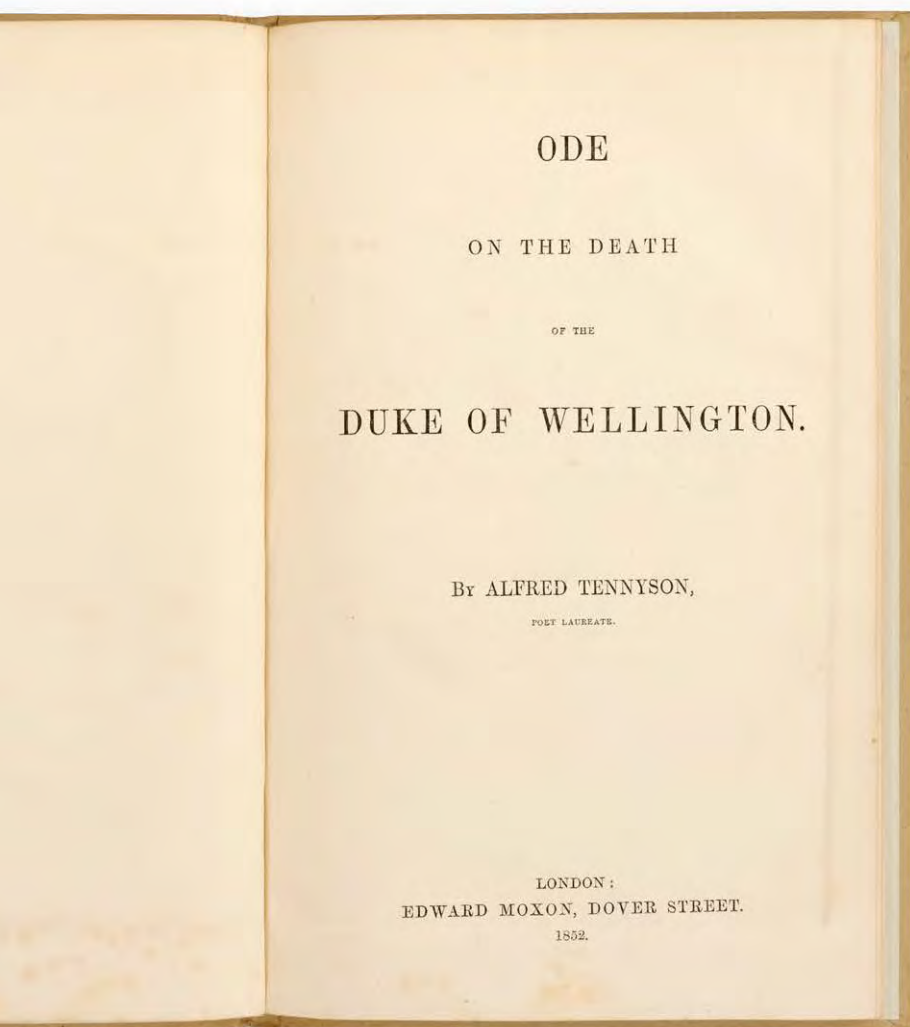
# JAMES SHEPHEARD:

Who Suffer'd Death at Tyburn, MARCH the 17th, 17<sup>17</sup>/<sub>18</sub>.  
Deliver'd by him to the Sheriff, at the Place of Execution.

‘To manage by corruption, and barter away  
a brave People's Rights with their own  
Cash, to Rule a Nation with a Rod of Iron,  
and Rein it with a Halter, are strong lines of  
Government for the squeamish Constitution  
of Britons ... If these are princely qualities,  
and denote the true Viceregent of Heaven, let  
the British Annals brand me.

Where, but in my own Country, (O Blessed God receive me from it!) has a publick National Price been twice set on the Head of its Lawful Sovereign? And this by the Protestant Invaders of his, and his Subject's undoubted Rights: And can all this full length of Villany be allowed to such Invaders? And an hearty Subject to his Injur'd Prince not be allow'd, in vertue of his Allegiance, to strike the Ravager, let Equity itself pronounce.

The Earl of *Peterborough's* doubtful Message, I forbear to insist upon, because as yet it may be doubtful, the Hand of Time will clear it: But who can be Criminal to suspect an *Usurper* of Murder, the Sin that so easily besets him, and so well befits him? His destroying and reducing to Beggary those Gentlemen, with their Families, whom his General had receiv'd to Mercy, shews his utter



## ‘The Last Great Englishman is Low’

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**38. TENNYSON, Alfred, Lord.** Ode on the Death of the Duke of Wellington... London: Edward Moxon ... 1852.

8vo, pp. 16, with half-title; a very good copy in modern boards, manuscript label to upper board. **£100**

**First edition of Tennyson's ode to the Duke of Wellington; one of his earliest Laureate poems, it was, of course, a patriotic piece, but also, as a Horatian ode in English, a notable technical achievement.**

Wellington died at Walmer Castle on 14 September, but could not be buried until his son and heir, who was travelling on the Continent at the time, had been notified. He was ultimately buried in St Paul's Cathedral at Queen Victoria's request, in what was 'probably the most ornate and spectacular funeral ever seen in England, the procession from Horse Guards via Constitution Hill to St Paul's being witnessed, it was estimated, by a million and a half people' (ODNB). Tennyson's ode would be published on 18 November, the day of the funeral; he was to revise it twice, in 1853 and 1855.

Tinker 272; Wise, *Tennyson*, 56.

# The Resurrection of a Soul

39. [THOMPSON, John.] Woodblock depicting the resurrection of a soul. [England, early nineteenth century.]

Woodblock (38 x 59 mm); a few very slight scratches but generally very well preserved; an early label on one side with pencil attribution 'J. Thompson'.

£275

**A delightful and characterful early nineteenth-century woodblock depicting two angels raising a soul from its coffin and towards a light above.**

John Thompson (1785-1866) 'was perhaps the ablest exponent that has ever lived of the style of wood engraving which aimed at rivalling the effect of copper ... For about fifty years he stood at the head of his profession, and, vast as was the amount of work he produced during that period, he never allowed it to become mechanical or degenerate into manufacture' (DNB). He was not only a prolific illustrator for both English and French publishers, but also designed Britannia figures both for Mulready stationery and for the Bank of England and was director of the Female School of Engraving at South Kensington Museum.

*Offered with a printed impression.*



# A Living Corpse – Bigamy and Faked Suicide

40. **TOLSTOY, Lev Nikolaevich.** Живой Трупъ. Драма въ 6 Дѣйствіяхъ и 12 Картинахъ. [Zhivoi trup. Drama v 6 deistviakh i 12 kartinakh. 'A Living Corpse. A Drama in 6 Acts and 12 Scenes']. Moscow, A. Ia. Petrov, [1911].

Small 8vo, pp. 3–66; somewhat browned and fragile, stitched and stapled in the original printed paper wrappers, with a portrait of Tolstoy to front cover, paste-over price slip to rear cover; wrappers soiled, spine worn and partly wanting, ownership inscriptions to covers and title.

[offered with:]

[—.] Не вечерняя заря. Цыганская пѣсня (Цыганский таборъ No. 62) исполняемая въ пьесѣ „Живой трупъ“ гр. Л.Н. Толстого. [Ne vecherniaia zaria. Tsyganskaia pesnia ispolniaemaia v p'es "Zhivoi trup" gr. L.N. Tolstogo. 'No Sunset. A gypsy Song (Gypsy Camp no. 62) sung in the Play "The Living Corpse" by L.N. Tolstoy'] ... Moscow and Leipzig, P. Iurgenson, [1911?].

Folio, pp. 3, [1], printed music, with a final page of advertisements, title with a red art nouveau border; slightly worn, with a few short marginal tears.

£1750

One of the earliest printings of Tolstoy's *Living Corpse*, one of a number of editions in 1911, the year it was first staged, posthumously, at the Moscow Arts Theatre, offered with a traditional Roma folk song included in the performance of Act II of *The Living Corpse*, first edition thus, scored here for piano and voice.

Aleksandra Tolstoy, the author's youngest daughter, explains the genesis of the play: 'Tolstoy saw *Uncle Vanya* played by the Moscow Art Theatre early in 1900 and, as he wrote in his diary, was much "upset".'



# НЕ ВЕЧЕРНЯЯ ЗАРЯ.

Цыганская песня №62.

Lento e con anima.

CANTO.

Ахъ да не ве - чер - - - ня - - - я

PIANO.

то за - ри Ахъ ————— Ахъ и

Собственность издателя 5132 П. Юргенсона в М.-скв.

за - - ри за - ри споу - ха - - - ла, Ахъ за - ри

спо - ту - ха - ла спо - ту - хать ста - - - ла.

2.  
Ахъ, какъ ты, зари,  
Оъ поля нажъ убраться,  
Съ поля нажъ убраться не дала.  
3.  
Ахъ, да вы подайте, ка жинъ, братимъ,  
Тройку сиротъгикъ,  
Стройгикъ лошадей.

Москва доволно цензурно 15 Декабря 1882г. 5132 Скорочетаніи нотъ П. Юргенсона в М.-скв.

"There is no real action ... It is incomprehensible what Chekhov wanted to say anyhow". Yet having seen *Uncle Vanya*, Tolstoy was suddenly seized with the desire to write a play which had been in his mind since the middle of the nineties. He immediately made an outline, based on a [true] story ... It concerned a decent, upright woman married to a weak man, a drunkard. Abandoned by him, and in love with another man, the woman persuaded her husband, when he reappeared, to pretend suicide in order that she might remarry. When the fraud was discovered, she was charged with bigamy and was only at the last minute saved from life exile in Siberia. "It seems to me," Tolstoy wrote in his diary, "that in *A Living Corpse* there are notes inspired by Chekhov's work. Such is the secret of artistic creativeness'" (Tolstoy: *a Life of my Father* (1953), pp. 403-4).

*Zhivoi trup* was first printed in the weekly periodical *Russkoye Slovo* in September 1911, and simultaneously in a separate printing edited by Chertkov and published by Sytin; some alterations were made for its appearance in the *Posthumous Works* (1911-12). 'Tolstoy always admired gypsy singing ... He paid it rapturous tribute throughout his life, from his 1856 "Two Hussars" (Dva gusara) to his drama *The Living Corpse*, which features a gypsy chorus singing on stage' (Emerson, 'Tolstoy and Music', in *Anniversary Essays on Tolstoy* (2010), p. 10).

# Last Words

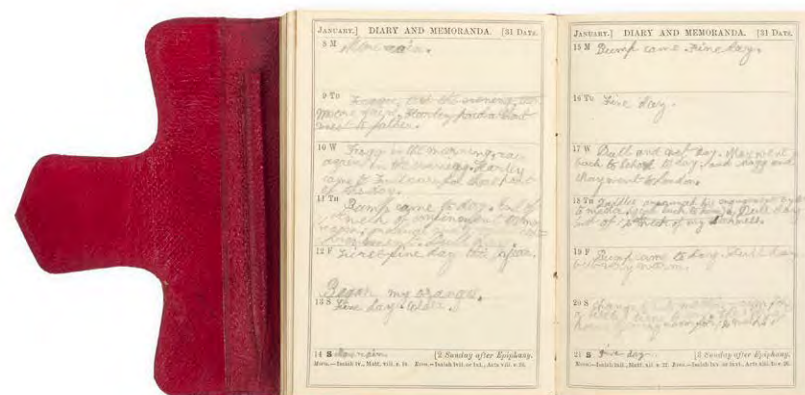
41. [TOWNLEY, William Dalison.] Punch's Pocket-Book for 1877, containing a Calendar, Cash Account, Diary and Memoranda for every Day in the Year, and a Variety of useful business Information. Illustrated by John Tenniel, Charles Keene, and Linley Sambourne. London, [Bradbury, Agnew, & Co. for] Punch Office, 1877.

Two parts in one, 16mo, pp. 144 (with hand-coloured lithographic folding frontispiece and a further 9 lithographed plates); 145-208 (with lithographed part-title and a further 7 lithographed plates; slightly shaken; otherwise a very good copy in the publisher's wallet binding of red diced roan; light wear to extremities, a few scuffs to upper cover; ownership inscription 'Townley WD, Fulbourn, Cambridge' to front free endpaper, 3 pp. of manuscript 'Cash Accounts' records and 59 entries in 'Diary and Memoranda' in the same hand, a further six entries in another hand (see below), twentieth-century booklabel 'Peter A. Crofts, "Briar Patch", Elm' to front free endpaper with price and 'T Townley' in pencil.

£450

A *Punch* almanack for 1877 with nearly sixty manuscript diary entries by the seventeen-year-old William Dalison Townley of Fulbourn, near Cambridge, written during the period of illness immediately preceding his untimely death and with poignant additions by his mother written shortly thereafter.

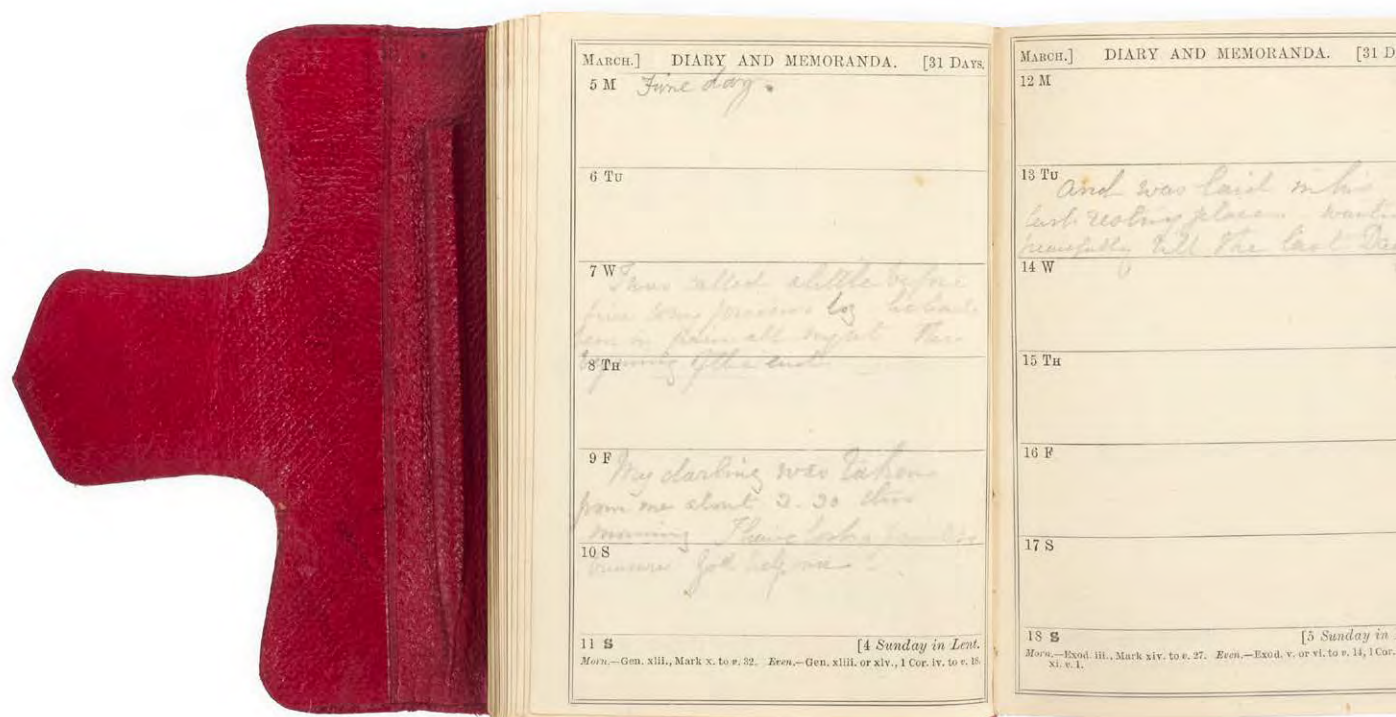
The almanack is divided into two parts, the first containing information on, *inter alia*, plays and exhibitions, sovereigns and heads of government, and insurance offices and army agents in London, to which are added blank Cash Accounts tables and a daily diary for the owner to fill in; the second part contains various humorous stories and poems.





William Dalison Townley (1860-1877) was the third son of Charles Watson Townley of Fulbourn Manor in Cambridgeshire, and here provides daily accounts of the weather ('beastly day', 'filthy day'), visitors and gifts (including 10 shillings from the Chief Constable of Cambridgeshire and a valentine from his daughter) and notable events ('Duddles [his cousin, Dudley Newman?] announced his engagement by letter to Mother (good luck to him.); 'Fanney brought the musical box with her which [his brother] Walter has lent me'), including his family's comings and goings to and from London and Eton ('I hope [Walter] will come home at Easter a 5<sup>th</sup> form boy').

William's final entry, on 5 March 1877, simply reads 'Fine day.' 6 March is blank, and the following days have been poignantly filled in (presumably by his mother, Georgiana Townley, née Dalison): 'I was called a little before five to my precious boy - he had been in pain all night. The beginning of the end', and, two days later, 'My darling was taken from me about 3.30 this morning. I have lost a priceless treasure. God help me.'



# Death by Sea

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42. TREVLYN, Valda. *High Death*. Falkland, K.D. Duval, 1970.

One folded folio sheet of blue Japanese paper; a fine copy; verso inscribed 'with affection and some embarrassment Valda'. £75

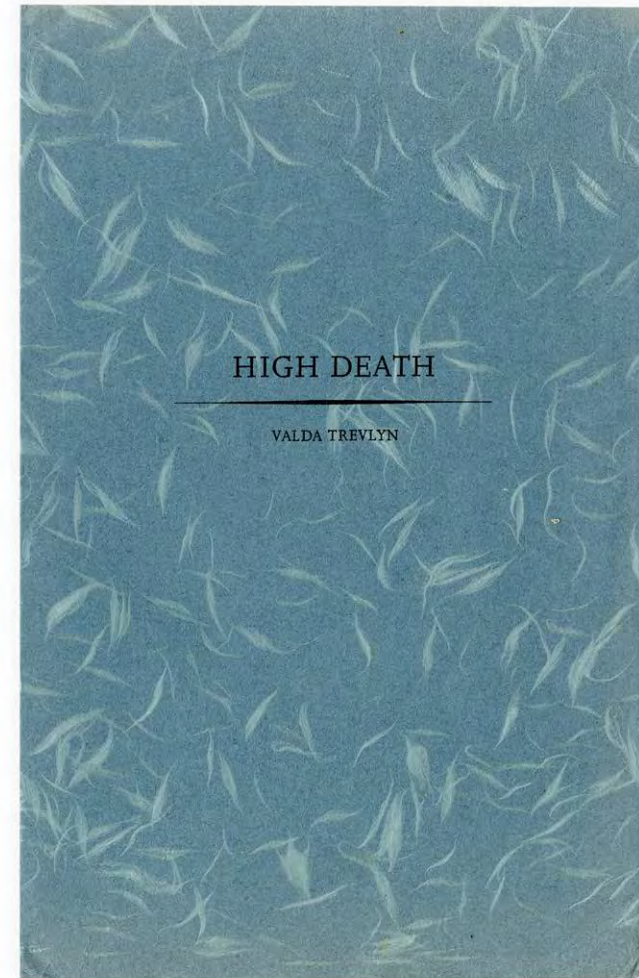
**One of 100 copies of this poem on death by drowning and the simultaneous beauty and danger of the sea by the Cornish poet, activist, and suffragist Valda Trevlyn Grieve (1906–1989), inspired by the seascapes of her native Cornwall, our copy inscribed 'with affection and some embarrassment Valda'.**

Valda Trevlyn Grieve moved to London in her twenties and in 1932 married the poet Christopher Grieve (better known by his pen name, Hugh MacDiarmid); MacDiarmid published two poems in her honour, 'Cornish heroic song for Valda Trevlyn' and 'Once in a Cornish Garden'. The couple's left-wing politics and support of Scottish Nationalism led them to be included on George Orwell's list of 'those who should not be trusted' and subsequently brought to the attention of MI5; the Grieves left London for the Shetland Isles and later Lanarkshire. 'High Death' vividly recalls the rocky seascapes of Trevlyn Grieve's hometown of Bude, the poem's climax portended by seagulls 'weaving and turning | Diving dangerously low | As if they too sense the challenge'. The speaker regards a group of some twenty 'homefolks and passerby' standing 'well back from that tidal breath, | not wanting to commit themselves to this exciting force, – as I did'. 'War | Crashes, disease – the tidy death in bed | They know – not this. To die doing something you love, | To them it is a tragedy. The sea I love – fear and love. To be battered, drowned, unrecognised | In the angry, laughing, contemptuous sea | This high death is better | Than other deaths for me'.

## *Provenance:*

From the library of the BBC radio producer D.G. Bridson, who knew Valda through his friendship and professional ties to MacDiarmid; he had organised a selection of MacDiarmid's work for broadcast in 1951, and in 1959 spent a week with the Grieves for a television profile.

OCLC finds three copies in the US (Delaware, Emory, South Carolina) and three in the UK (Aberdeen, Edinburgh, NLS), to which Library Hub adds a copy at NLW.



away from home a long time.

gh spring-tide

sea uprises. The Causeway is flooded

andyrock to the harbor. Linn

y More. Little wooden bridges

under water—all but the top spar.

risk bushes along the shore.

tered under the eaves away

their annual clean up

and delinquent

summer the rain can feel them foliage

e lit with slender stems

pink flowers. Their leaves slip

take the long way around,

w by the looking

the sea—a wild thing

and turning in the small deep space,

ng great lumps of

water cascading down, breaking,

g salt-spray glittering in the sun,

erhead the seagulls are squawking

ng their wings—weaving and turning

dangerously low

ey too sense the challenge.

'They know they would be battered and drowned.  
No-one would recognise them - not even their God.  
Other deaths, ugly and dirty. War  
Crashes, disease - the tidy death in bed  
They know - not this.  
To die doing something you love,  
To them it is a tragedy.  
The sea I love - and fear and love.  
To be battered, drowned, unrecognised  
In the angry, laughing, contemptuous sea.  
This high death is better  
Than other deaths for me.'

There are twenty—maybe thirty—

Huddled in little groups. Homefo

And passersby, all well wrapped

Unconsciously guarding their li

Standing well back from that tida

Not wanting to commit themselv

With every hope riding high,

Riding it as easily as a half walnu

In a noisy tumbling stream.

They know they would be battere

No-one would recognise them—

Other deaths, ugly and dirty. Wa

Crashes, disease—the tidy death

They know—not this.

To die doing something you love

To them it is a tragedy.

The sea I love—and fear and lov

To be battered, drowned, unreco

In the angry, laughing, contempt

This high death is better

Than other deaths for me.

Item 41 / VALDA TREVLYN



## Byronic Ballads and Macabre Musings

43. **WILD, Marianne.** *Hours of Melancholy.* Nottingham, printed by R[ichard] Allen, 1838.

12mo, pp. [vi], 64, [2 (blank)]; front flyleaves loose; bound by the publisher (with ticket to front pastedown) in straight-grained green morocco, boards blocked and filleted in gilt, spine lettered directly in gilt; rebacked, tailcap chipped, boards slightly rubbed; ink stamp of Nottinghamshire County Library with manuscript shelfmark to title verso, ownership inscription excised from front free endpaper. **£950**

**First and only edition, extremely rare, of these macabre, melancholic, and mournful Nottingham-printed poems on death and dying by one Marianne Wild.**

In a preface that is both self-effacing and characteristically eerie, Wild asks readers to correct any errors that they might find, and notes that any criticism 'will not affect, as the Work does not possess sufficient interest to engage attention; but if on the contrary, the fiat will pass away unheeded, as the night-wind passes over the graves of those who are at rest'. We can find no information about the poet, but she has a clear fascination with the works of Byron, dedicating three poems to him: an acrostic spelling out his name (p. 5), 'On the Spirit of Byron in Greece' (p. 14), and 'Lines in Answer to those engraved on the human Skull, used as a Goblet, by Lord Byron, of Newstead Abbey' (p. 44).

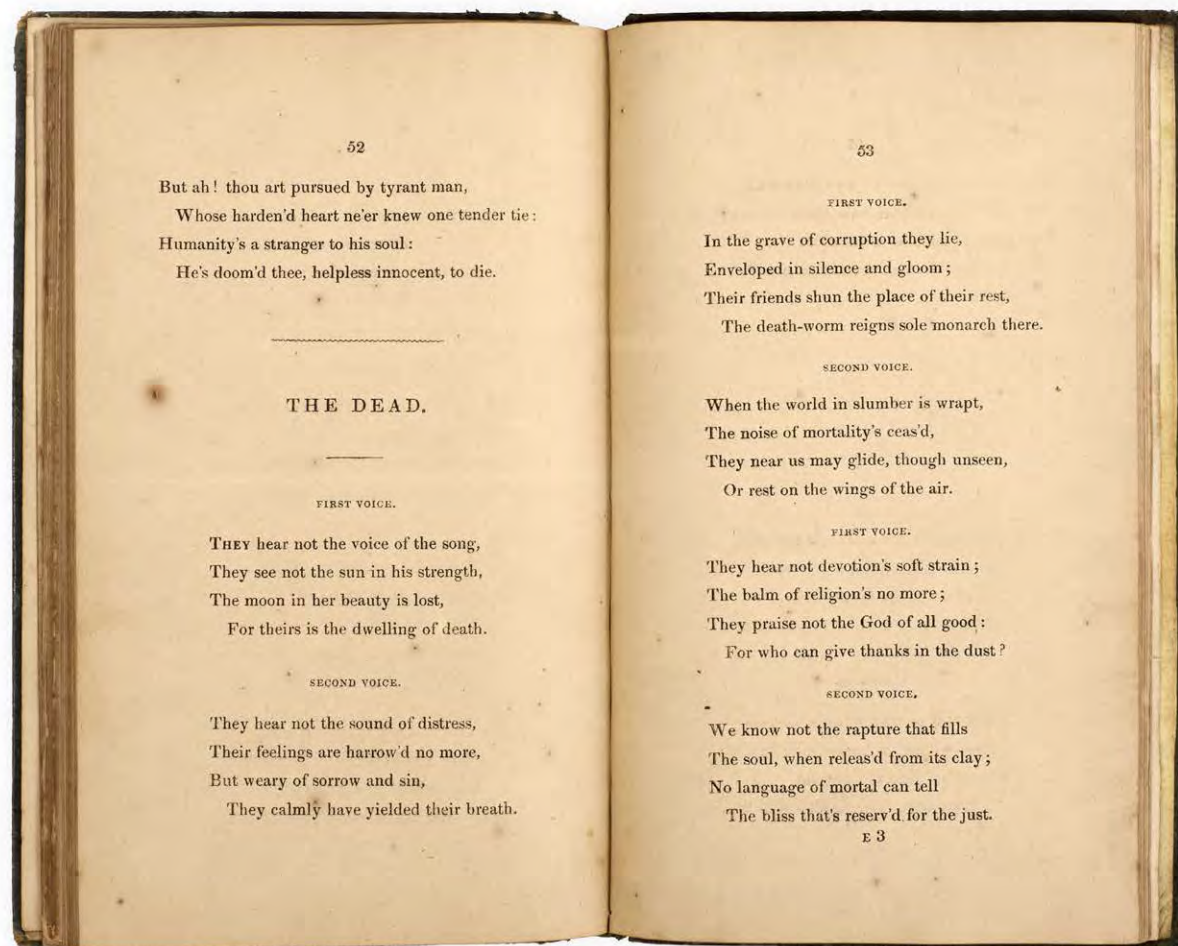
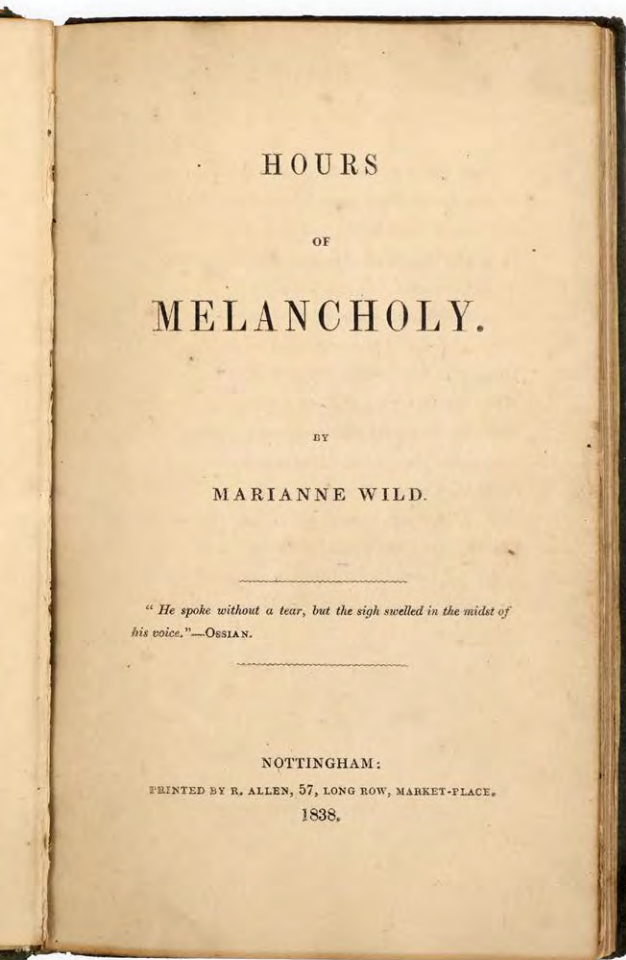
Only one poem is dated (1824), almost all take death as their central theme: there are poems on the deaths of Princess Charlotte (and a poem on Sir Richard Croft, the obstetrician who attended her when she died in childbirth and who committed suicide shortly thereafter), her infant brother, men at sea on a stormy night, and an ailing rabbit, *inter alia*.

Particularly gloomy are 'Lines to a young Lady in Decline' ('A few more months, and you may be | A mould'ring corpse, within the tomb; | The winter's coming blast may bring | A summons of your early doom') and 'Lines upon a young Lady overwhelmed with Sorrow' ('The grave, which opens unto all, | Will soon open for me; | And the long-wish'd-for hour of death, | From care will set me free'). There are also two translations, evidently original, of poems by Alphonse de Lamartine (1760-1869).

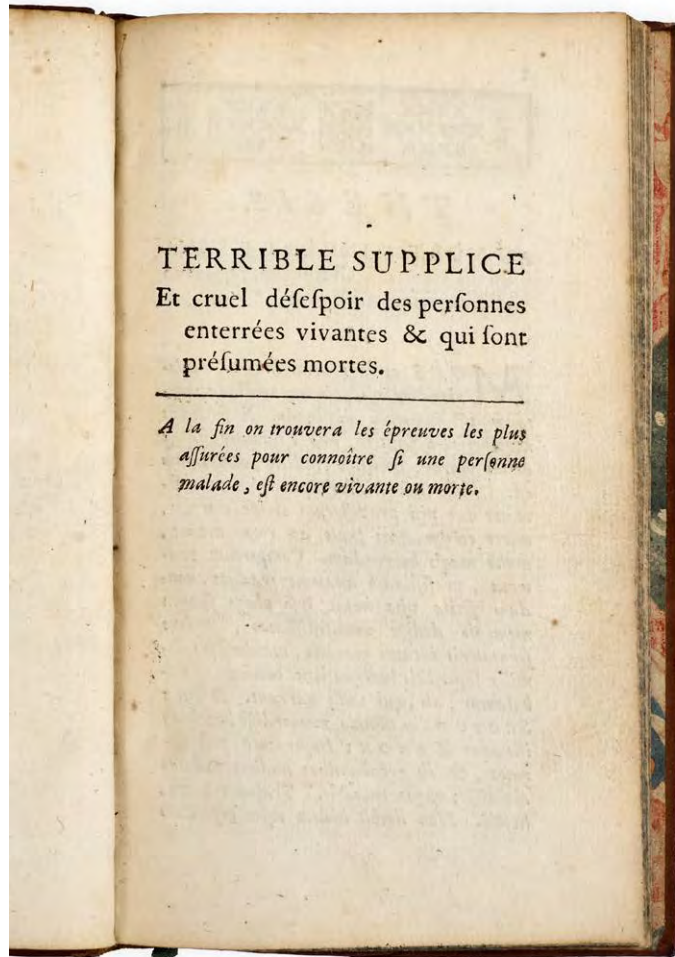
**Provenance:**

Likely the copy sold at Sotheby's (*Catalogue of Printed Books including English and general Literature from 16<sup>th</sup> to 20<sup>th</sup> Century*, 1 January 1972, lot 206), sold for £14 to Bridge Conacher.

**OCLC finds two copies only, one in the US (UC Davis) and one in Australia (University of Queensland); not in Library Hub.**



# Dead or Alive?



44. [WINSLOW, Jacob Benignus.] Terrible supplice et cruel désespoir des personnes enterrées vivantes & qui sont présumées mortes. [Paris, Joseph Bullot, 1752].

12mo, pp. 35, [1 (blank)]; typographic headpieces to pp. 2-3; small marginal wormhole to lower corner of last few leaves, the odd spot, lightly toned throughout; else a very good copy in contemporary polished calf, Maltese cross with monogram 'A.M.' blocked in gilt to both boards, spine gilt in compartments to a floral design; some spotting to upper board, small inkstain to lower board; engraved bookplate 'Ex libris A Kuhnholz-Lordat' to front pastedown. £850

**Extremely rare first edition of this anonymous French translation – here facing the original Latin – of this treatise on those who have been erroneously buried alive, this translation with an added list of proofs of death in French not present in previous editions.**

First published in Latin in 1742, the present work was translated into French by Jacques-Jean Bruhier in the same year as *Dissertation sur l'incertitude des signes de la mort, et des enterremens & embaumemens précipités*, and argues that the surgical and medical tests then used by physicians to determine proof of death (e.g. the pallor or temperature of the body, respiration, pulse, or rigidity of members) were insufficient and resulted in numerous people being buried alive.

Here, the Danish-born French anatomist Winslow (or Winsløw) describes numerous instances of accidental presumption of death: one doctor attempted to perform a caesarean section on a woman thought to be dead, only to find that she was grinding her teeth during the operation; a man who had been buried for some three or four days was exhumed, only to die moments afterwards; and one woman thought to be dead suddenly awoke when a servant attempted to exhume her and cut a ring from her finger; he also cites the 'false suffocation' of hysterical women, hypochondriacs, or those exposed to toxic fumes.

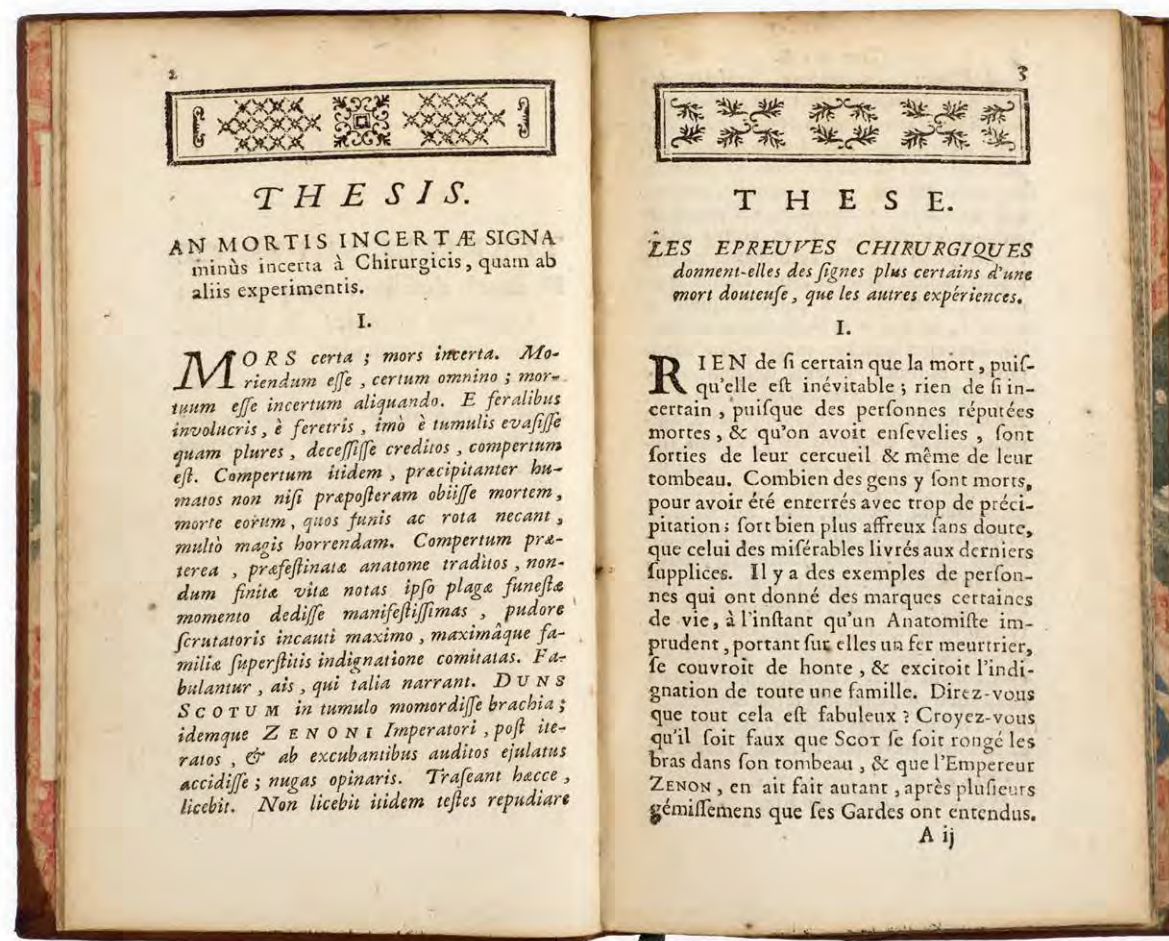
To ascertain whether someone is still indeed alive, Winslow suggests, *inter alia*, irritating the nostrils with horseradish or mustard to make them sneeze; enemas; applying stinging nettles to the body; making loud noises and shouting into the ears of the presumed deceased; pricking the palms of the hands and the soles of the feet; sticking long needles under the fingernails and toenails; using boiling water or hot wax to stimulate the body; and applying hot pokers to the hands, the feet, or the top of the head.

Ours is an entirely different translation to Bruhier's, and the appendix of *épreuves* to prevent hasty burials seems to appear here for the first time, suggesting that those presumed to be deceased should be left in bed with the sheets and blankets they used during their illness; that a blistering agent or cautery stone should be used to stimulate the bladder; the firmness of the eyeball and the cloudiness of the cornea should also be assessed; a final note regarding infectious diseases suggests that the tombs of the diseased be properly sealed.

#### Provenance:

Likely from the library of nineteenth-century French bibliophile Count Achille Kuhnoltz-Lordat, with bookplate to front pastedown.

No copies traced in the US or the UK. OCLC finds four copies only, two in France and two in Denmark.



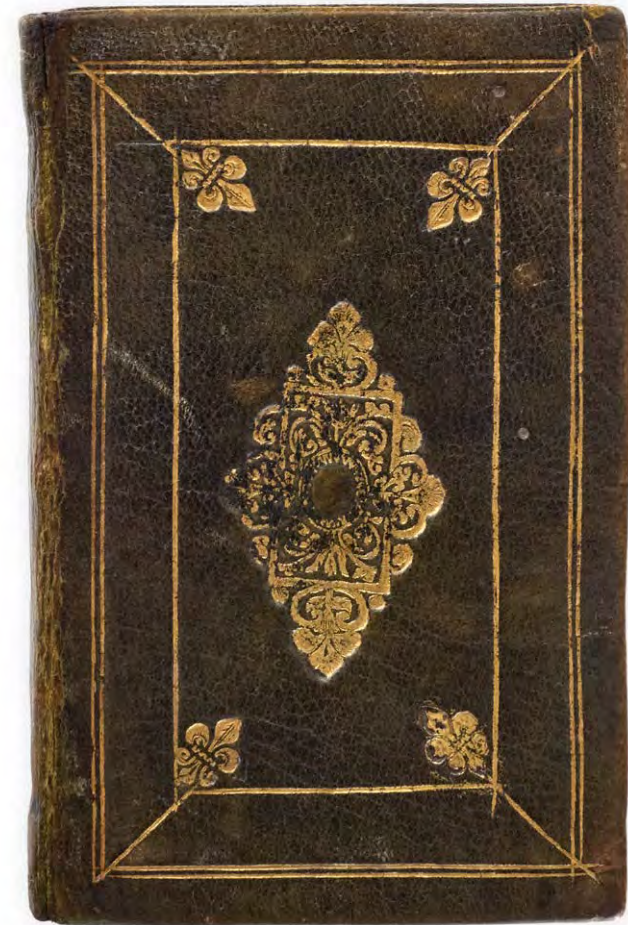
# The Book with which Montrose was Hanged

45. [WISHART, George.] I. G. de rebus auspiciis serenissimi, & potentissimi Caroli Dei gratia Magnae Britanniae, Franciae & Hiberniae Regis, &c. Sub imperio illustrissimi Jacobi Montisrosarum marchionis, comitis de Kincardin, &c ... [Amsterdam or The Hague,] 1647.

8vo, pp. [xxiv], 248; printed on fine, thick paper; an excellent copy in contemporary olive-green morocco, with a double gilt panel, fleur-de-lis cornerpieces, central floral lozenge, gilt edges; very short splits to front joint, a few minimal scuffs neatly retouched; nineteenth-century bookplates of Thomas Maitland of Dundrennan, and John Whitefoord Mackenzie, gift inscription dated 1949. **£1750**

**First edition, rare, a fine-paper copy in a handsome binding, of an account of the campaign of James Graham, Marquess of Montrose, against the Covenanters in 1644–46, a copy of which was strung around Montrose's neck when he was hanged.**

George Wishart, imprisoned in Edinburgh, was sent as part of a delegation of royalists to appeal for Montrose's clemency as he marched on Edinburgh in 1645, and thereafter remained with Montrose as his chaplain, accompanying him to the Continent, where this work was published. It contributed widely to Montrose's reputation in Europe, but was also used as evidence against him when he was tried *in absentia* in 1649.



I. G.  
D E R E B U S  
Auspiciis Serenissimi, &  
Potentissimi  
**C A R O L I**  
D E I Gratiâ Magnæ Britanniae,  
Franciæ & Hiberniæ REGIS, &c.  
Sub imperio illustrissimi JACOBI Mont-  
tiosfarum Marchionis, Comitis  
de Kincardin, &c.  
*Supremi Scotiæ Gubernatoris Anno*  
*CIOIOXLIV, & duobus sequentibus præ-*  
*clare gestis,*  
Commentarius.  
Interprete A. S.  
  
ANNO DOMINI CIOIOXLVII.

Montrose was sentenced to be hanged with Wishart's book around his neck, a sentence carried out in 1650 after he was captured and brought to Edinburgh. There were two issues of the work, on ordinary paper and on fine paper as here (see Maggs Catalogue 481, 1926); this is the only copy thus we can trace with certainty. In 1648 a reprint was published in Amsterdam and an English translation in The Hague (reprinted in London in 1662).

*Provenance:*

1. Thomas Maitland, Lord Dundrennan (1792–1851), solicitor general for Scotland, and possessor of a large library sold by auction over nine days in 1851.
2. John Whitefoord Mackenzie (1794–1884), whose collection of Scottish books was sold in March and April 1886.
3. Subsequently sold at Sotheby's 10 November 1916 ('Wotton binding', £3 7s 6d to Maggs); it appeared periodically in Maggs catalogues through to the 1940s.

STCN 860915646; USTC 1033621.



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ON ENTRE,  
ON CRIE,  
ET C'EST LA VIE;  
ON CRIE, ON SORT,  
ET C'EST  
LA MORT.