



A GRAVE AFFAIR

"This Treatise may serve as a Monitor, to whisper you in the Ear, that you are Men; And tho' you be called Gods, you must die."

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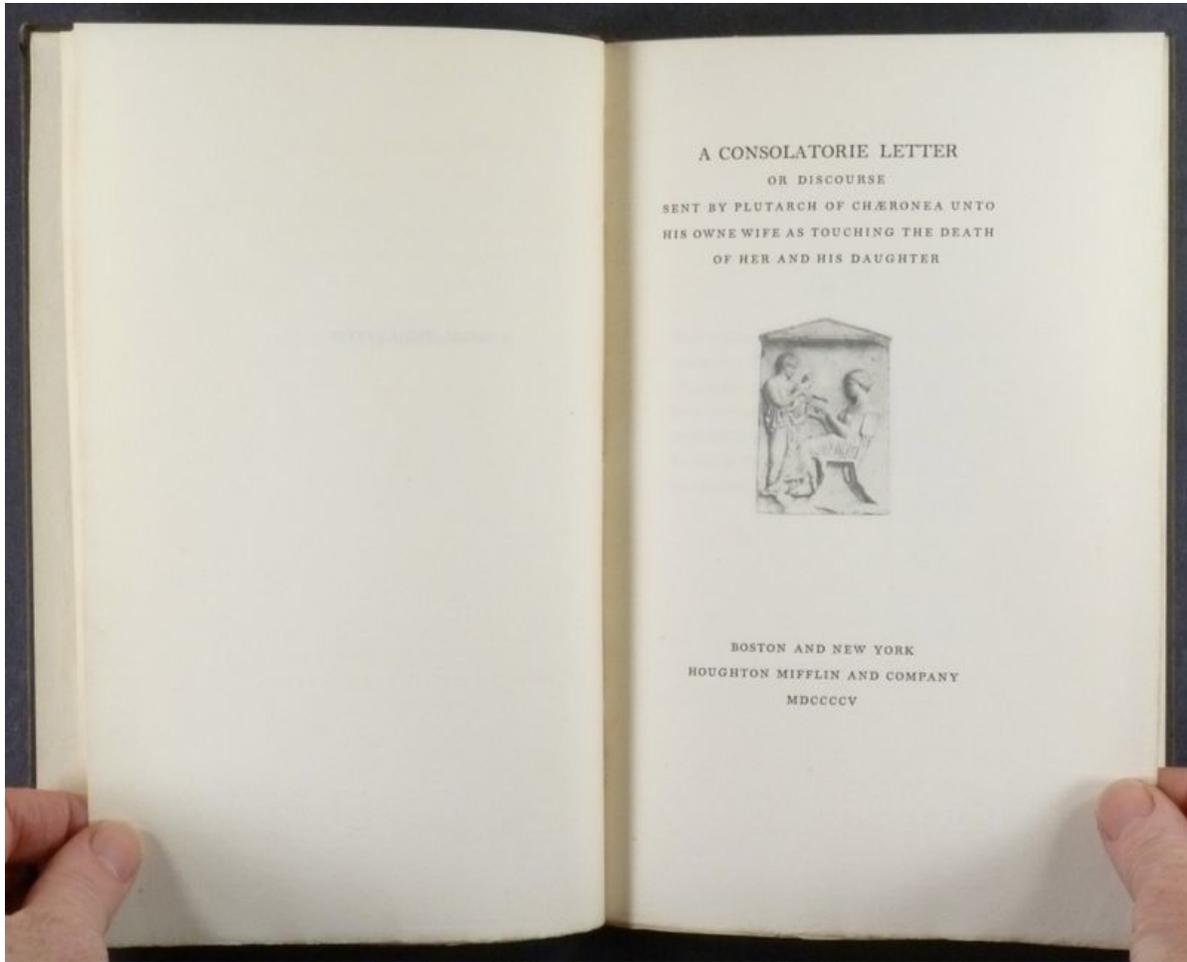
A GRAVE AFFAIR - Special *Bookin'*! Halloween Issue:

Welcome to **A Grave Affair**, a special issue of *Bookin'*! featuring books and other material about gravestones, epitaphs, mourning customs and related topics, referred to here in the Cataloging Cave as "The Death Catalog". The quote on the cover is from Robert Monteith's "*Theater of Mortality: or, A Further Collection of Funeral Inscriptions over Scotland*" (Edinburgh, 1704). We've been issuing A Grave Affair catalogs for more than 15 years now, and I never cease being surprised by the wealth of material we find, and the fact that no matter how unusual I think something is, something else even more unusual is usually just around the corner.

This is always one of my favorite catalogs to put together, and I hope you find something that entices, pleases or surprises you.

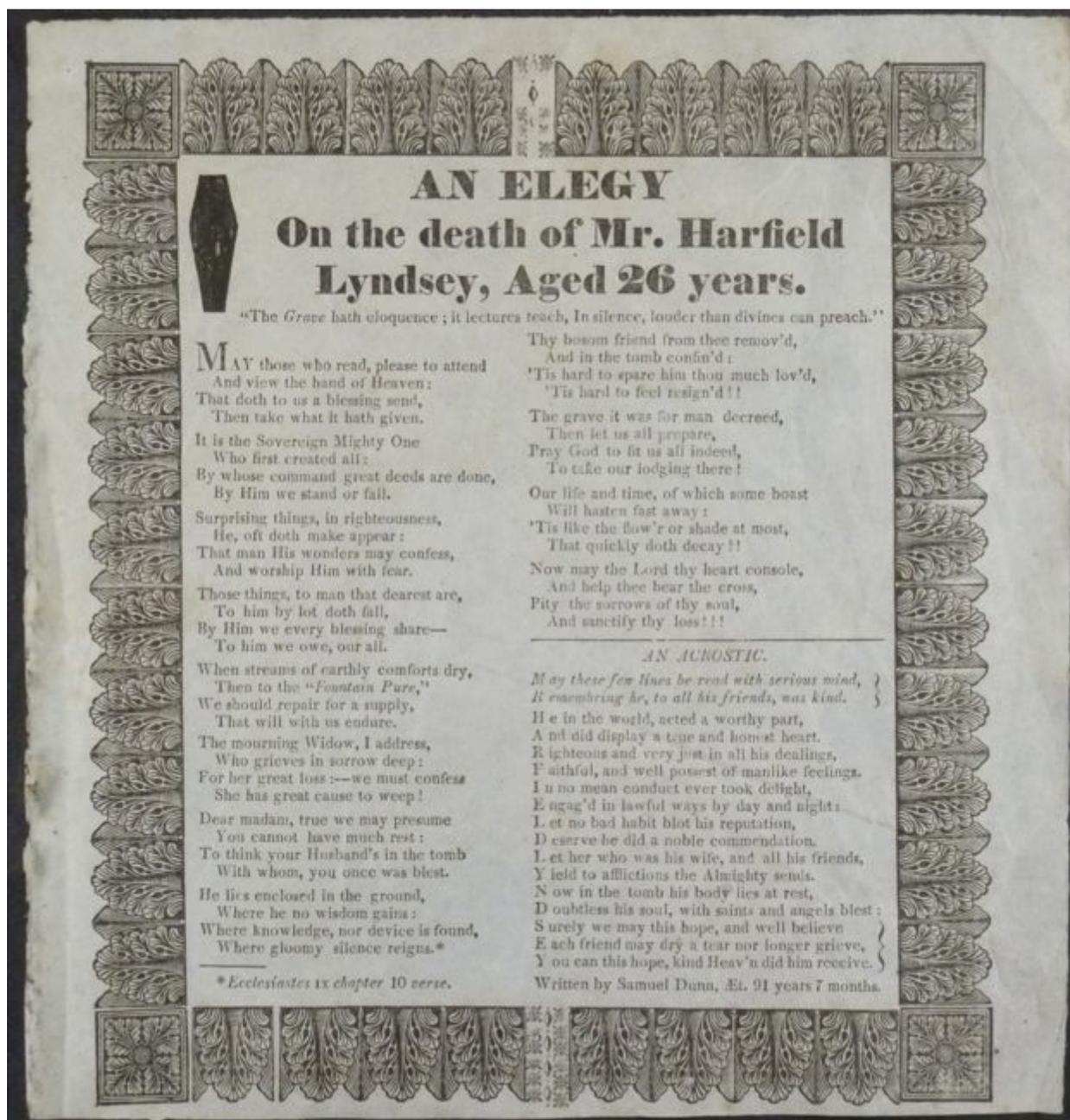


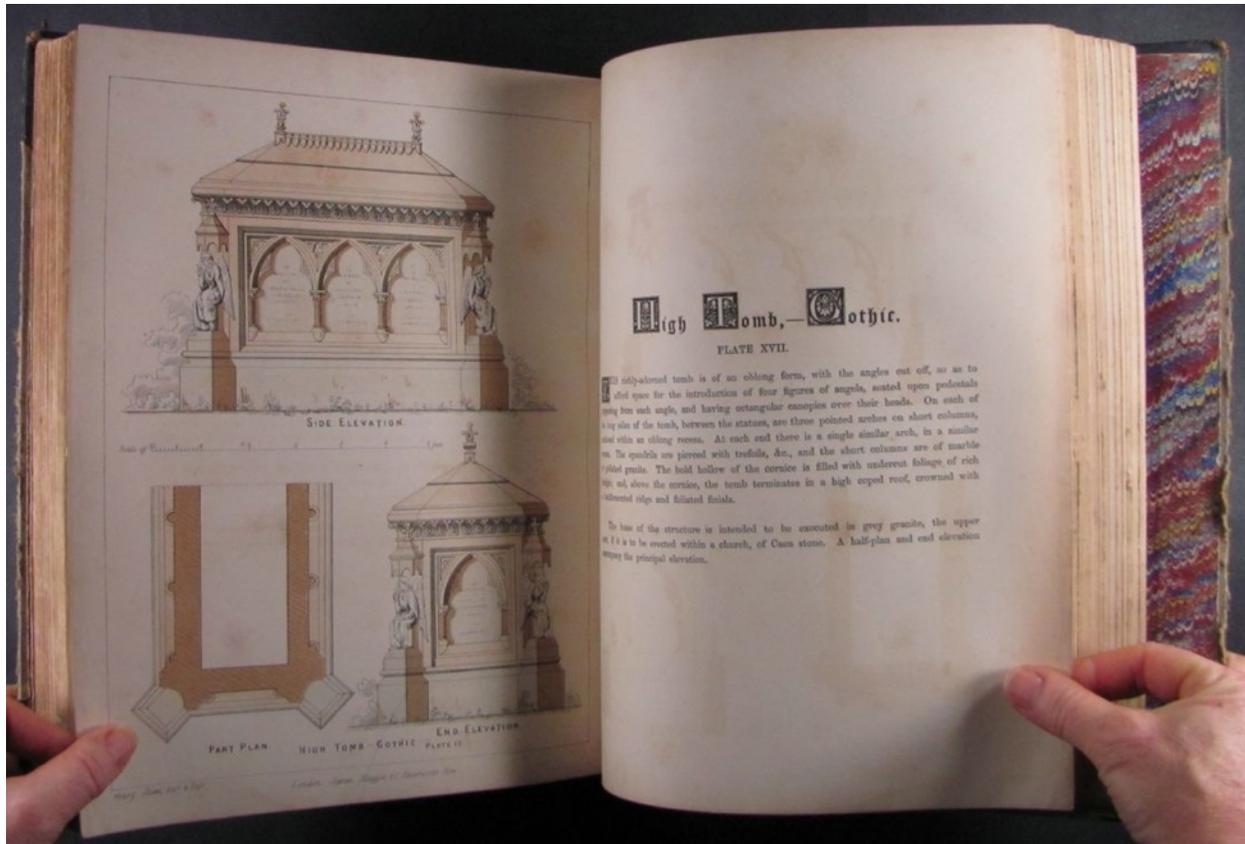
-Forrest
(a.k.a., The Death Guy)



1. [**Ancient Dead People**] Plutarch. **A Consolatorie Letter or Discourse sent by Plutarch of Chaeronea unto His Owne Wife as Touching the Death of Her and His Daughter.** *Boston; Houghton Mifflin and Company: 1905. Edition limited to 375 numbered copies, printed at the Riverside Press.* The title is awkwardly translated - obviously Mrs. Plutarch (Timoxena) was not dead at the time Plutarch wrote to her, their 2-year old daughter (also named Timoxena) was. The text is taken from the 1657, "newly revised and corrected" edition of Philemon Holland's translation of "The Philosophie Commonly Called Morals", and brims with 17th century Englishness. Plutarch urges his wife not to grieve excessively, as it is not seemly to do so for a small child. He also hints quickly at the possibility of the soul being reincarnated into another body, but that's not something the 17th century English were probably comfortable to dwelling on. Hardcover. 6"x9", 32 pages; bound in the publisher's dark brown boards with a linen spine; covers with some wear and a little soil; hinges tight; contents nice. [39616] \$45

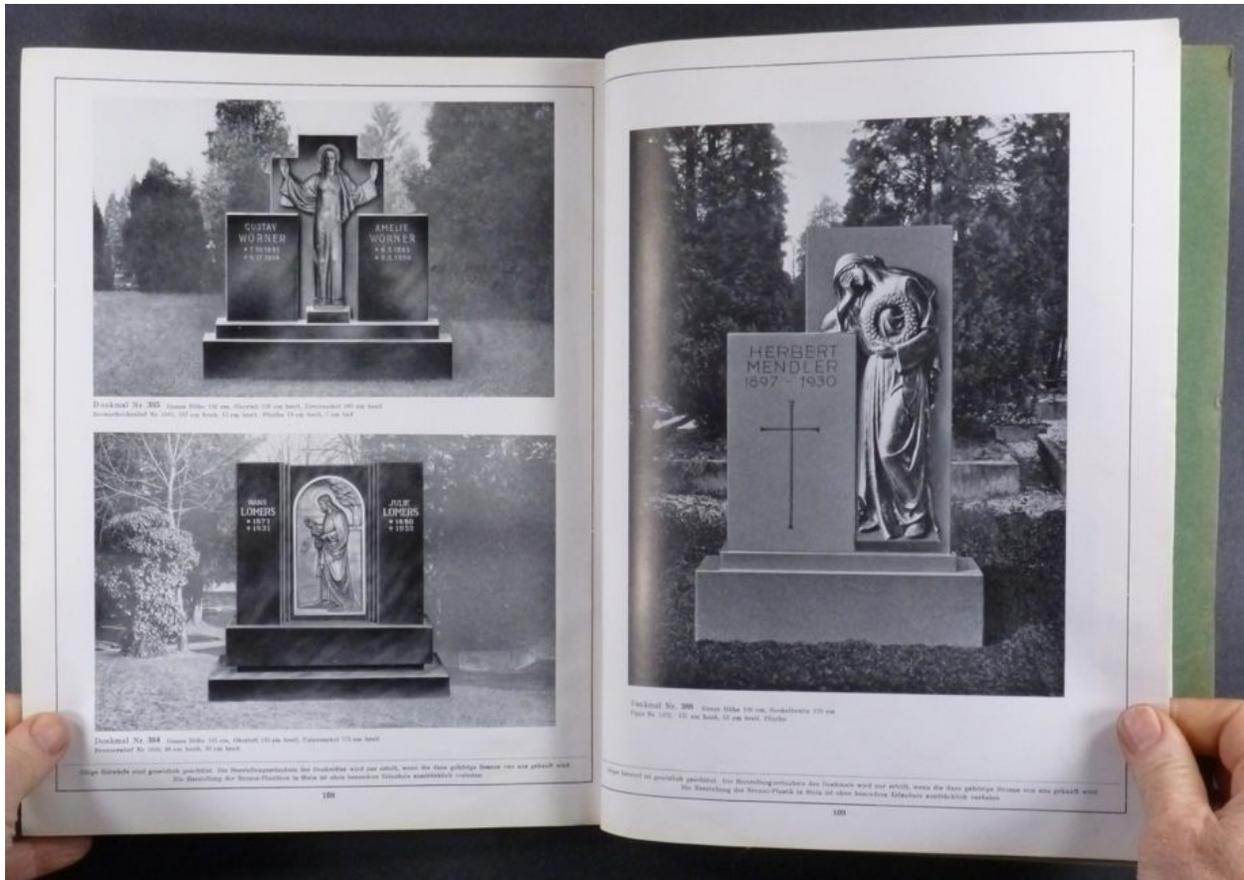
2. [**Broadside**] **An Elegy on the Death of Mr. Harfield Lyndsey, Aged 26 Years.** [Enfield, Massachusetts; John Howe: ca. 1837]. A very handsome broadside elegy, featuring a woodcut border of stylized leaves, with a coffin in the upper left corner. The main elegy is added to by "An Acrostic" by "Samuel Dunn, Aet. 91 years 7 months". Samuel Dunn [1746-1843] wrote a number of funereal acrostics and poems, and was known as something of a "poet of the death-bed". The broadside is attributed to the printer John Howe of Enfield, Massachusetts. Enfield is one of the towns which was submerged by the Quabbin Reservoir in the 20th century. Broadside. 8.5"x9", light soil, some light wrinkling. [30827] \$250





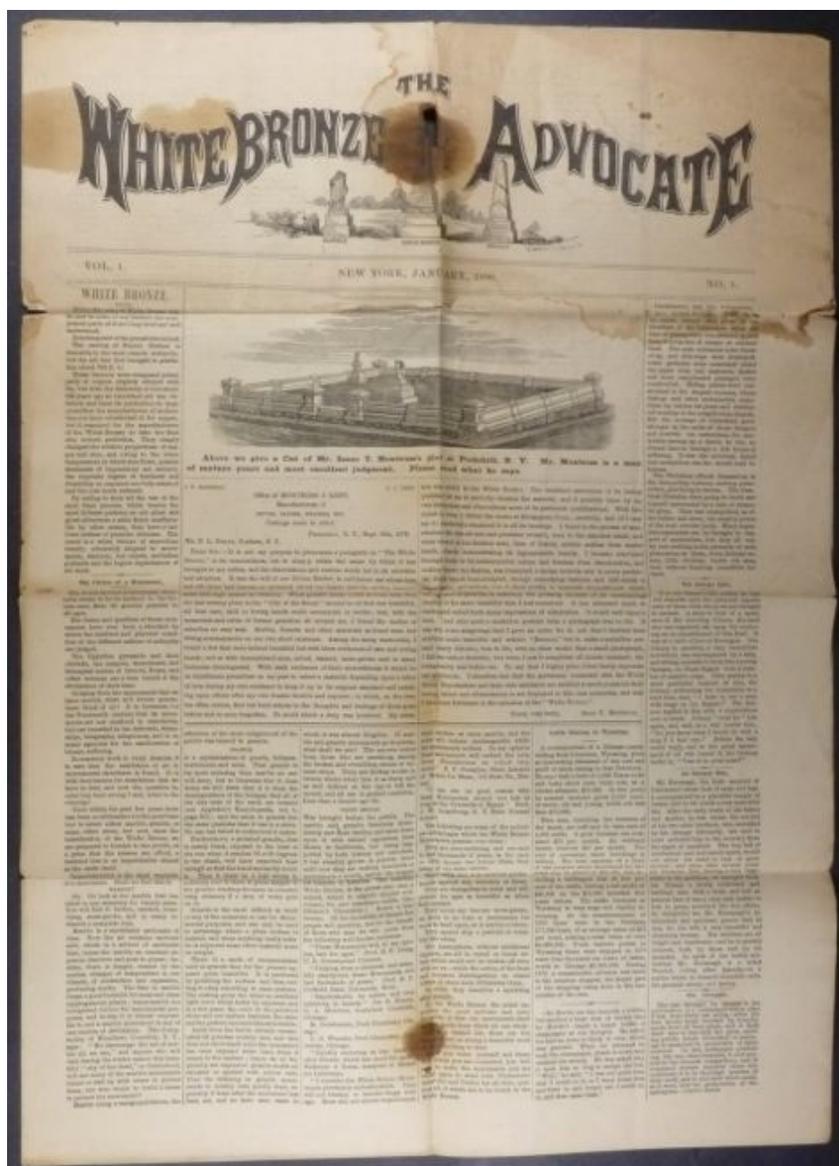
3. [**Cemetery Accessories**] **Monumenta; or, Designs for Tombs, Wall Monuments, Head-Stones, Grave Crosses, &c. with working details.** *London; J. Hagger: [1867].* A wonderful Victorian collection of designs for tombs, monuments and head-stones in the Gothic Revival and other Victorian revival styles. The plates are divided into sections- Coped Stones – Grave Crosses – Head-Stones – High Tombs – Designs for Sepulchral Monuments, Italian Monument, Italian Cenotaph – Monumental Crosses – Wall Monuments – Emblems – Inscriptive Lettering – Ornamental Details. Most of the sets of designs have a designer noted at the base of the plate, and these included noted English architectural draughtsman, engraver, illuminator, and antiquary Henry Shaw. The designs are preceded by several pages of discussion concerning the best types of stone to use for monuments.

Hardcover. 10"x12.5", iv pages of text plus ix + xii + xxxiii + xviii + [iii] + vi + vi + v + iii tinted lithographed plates with facing descriptive text pages. Some soil and light water marks, covers worn. [38201] \$1,500



4. [**Cemetery Accessories**] **Grabschmuck. Katalog No.11 [and] Katalog No.17. Württemberg; Ernst Strassacker: ca. 1930 & 1936.** A wonderful pair of trade catalogs of memorial figures and decorations for monuments and gravestones, issued by a German bronze foundry. Each features a wide array of figures, urns, vases, crosses, plaques, gates, pediments and other cast decorative elements, many with a distinctly Art Deco or Moderne feeling. The vast majority of the iconography is Christian, but each catalog does feature a dozen or so Jewish items, and the 1936 catalog features a selection of Hebrew letters in the fonts section. There are also brass symbols for various trades, and a selection of Masonic emblems. A very interesting pair of catalogs. 2 catalogs. Softcover. 9"x11.5", 81 pages and 120 pages; filled with b/w illustrations; covers a bit sunned around the edge; several cover creases; some soil; a few pages of Catalog 11 with moderate soil. [36412] \$275

[more illustrations on the next page]



5. [**Cemetery Accessories**] **The White Bronze Advocate. Volume 1, Number 1.** *New York; E.L. Brady & Bro.: January, 1880.* "A monthly journal devoted to the interests of the White Bronze". A promotional "journal" which mixed articles and glowing testimonials about the uses of the new "White Bronze" for cemetery and other monuments with miscellaneous news stories about odd happenings around the work (with the mix being about 3 parts white bronze to 1 part filler material). There are also advertisements for monument companies which use white bronze, which was made by adding more than the usual amount of zinc to the standard bronze formula. Broadsheet, 15.5"x22", 4 pages, black & white illustrations. Folded several times, several stains and some chips and short tears. Very fragile. [39623] \$125

In Memoriam
K. of K.

‘ ‘ ‘

Not on the field, to music of the guns
He loved so well, nor yet in formal state,
Has passed this Lord of England's soldier sons
To seek his mansion through the hero's gate.

No solemn throng has watched him to his rest
No Abbey holds his form till Judgment Day,
Yet is he clasped to England's breathing breast—
The sea—her own till time shall pass away.

The Hampshire holds him in her strong steel
shell,
A coffin fitting one as great as he!
There shall he slumber dreamlessly and well—
An English heart sleeps soundest in the sea.

O. C. A. CHILD

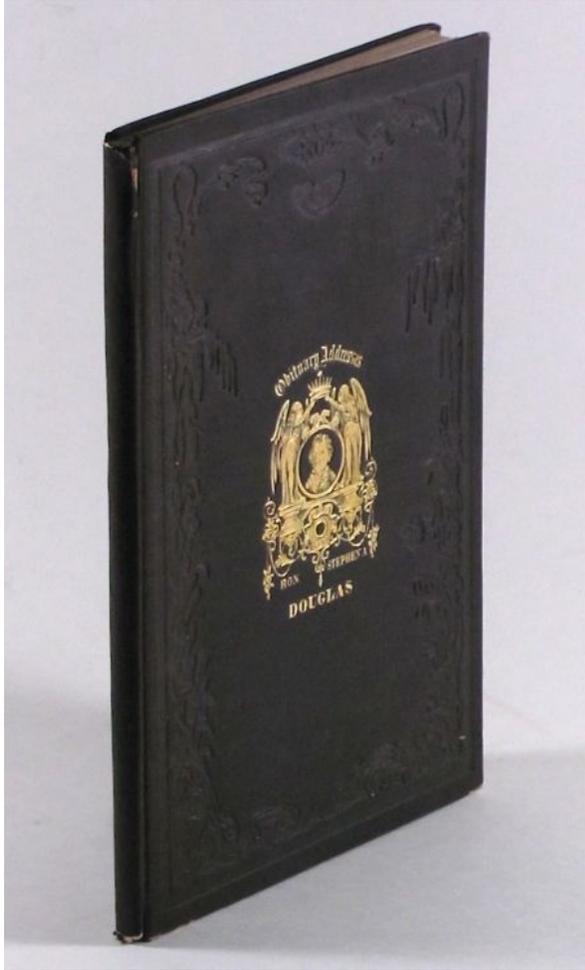
6. [**Dead Generals**] **In Memoriam - K. of K.** "*Reproduced from the New York Times, June 7th, 1916*". A memorial broadside for Lord Kitchener, "Kitchener of Karthoum", of "Your country needs you!" immortality, printed just after he was drowned when his armoured cruiser struck a mine and sank in World War I.

Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener KG, KP, GCB, OM, GCSI, GCMG, GCIE, ADC, PC (1850-1916), was an Irish-born British Field Marshal who won fame for his military campaigns and later played an important role in the First World War, although he died halfway through it. Kitchener won fame in 1898 for winning the Battle of Omdurman which gave England control of the Sudan, for which he was given the title "Lord Kitchener of Khartoum" (hence the title, "K. of K.").

When World War One began he was named Secretary of State for War, and was one of the few politicians or soldiers who realized the war could go on for several years instead of ending by Christmas. His singular achievement, and one that was not completely appreciated by his fellow staff officers, was to raise a large volunteer army, in the course of which he also lent his image to an iconic recruiting poster, demanding "Your country needs you!". Lord Kitchener departed Scapa Flow on June 5, 1916 for a diplomatic mission to Russia, an important English ally which was already having problems on the German eastern front. Several hours after leaving port his ship, the armoured cruiser HMS *Hampshire*, ran into a gale and became separated from her escorting destroyers. Now sailing alone at night in rough seas just off the mainland of Orkney, *Hampshire* suffered an explosion which left a large hole in her side forward of the bridge, and she immediately heeled over. Within 15 minutes of the explosion, with many of her lifeboats either smashed or not launchable because of her heavy list, *Hampshire* sank by the bows. Of more than 600 sailors and others on board, only 12 men survived to reach the windswept, desolate shore, and Lord Kitchener and his entire staff were lost with the ship.

Broadside, printed on light card stock. 6.5"x9". Small crease, light soil, minor wear. [38165] \$85

*“Older men declare war.
But it is youth that must fight and die.”
-Herbert Hoover*



7. [**Dead Politicians**] **Addresses on the Death of Hon. Stephen A. Douglas, delivered in the Senate and House of Representatives on Tuesday, July 9, 1861.**

Washington; Government Printing Office: 1861.

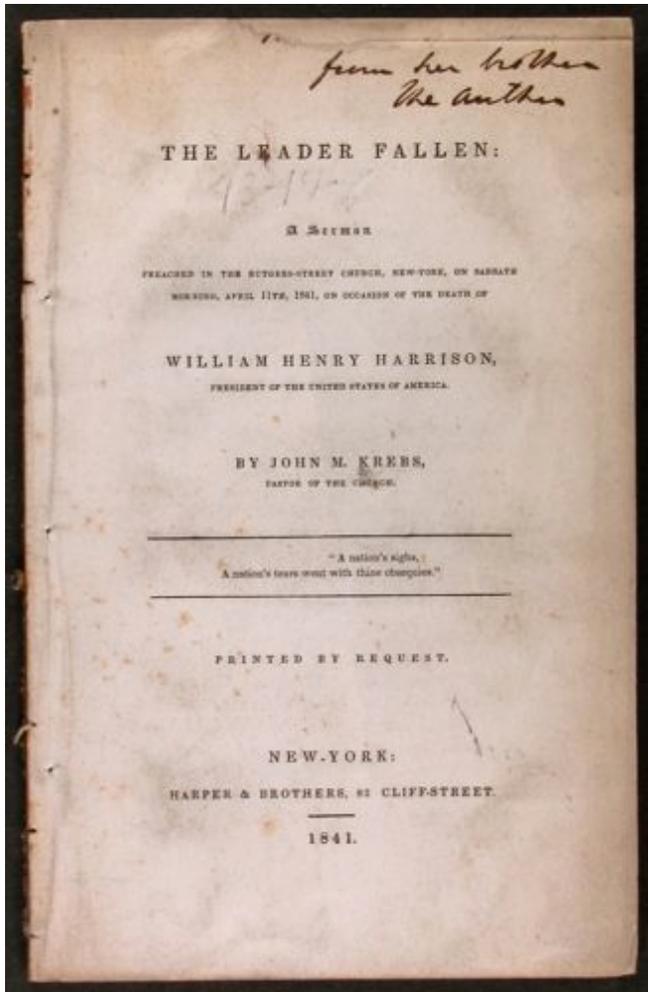
“Stephen A. Douglas [1813-1861] was a U.S. Representative, a U.S. Senator, and the Democratic Party nominee for President in the 1860 election, losing to Abraham Lincoln. Douglas had previously defeated Lincoln in a Senate contest, noted for the famous Lincoln-Douglas debates of 1858. Douglas was well known as a resourceful party leader, and an adroit, ready, skillful tactician in debate and passage of legislation.

As chairman of the Committee on Territories, Douglas dominated the Senate in the 1850s and was largely responsible

for the Compromise of 1850 that apparently settled slavery issues. However, in 1854 he reopened the slavery question with the Kansas–Nebraska Act, which opened some previously prohibited territories to slavery under popular sovereignty. Opposition to this led to the formation of the Republican Party. In 1860, the conflict over slavery led to the split in the Democratic Party in the 1860 Convention. Hardline pro-slavery Southerners rejected Douglas, and nominated their own candidate, Vice President John C. Breckinridge, while the Northern Democrats nominated Douglas. Douglas deeply believed in democracy, arguing the will of the people should always be decisive. When civil war came in April 1861, he rallied his supporters to the Union with all his energies, but he died of typhoid fever a few weeks later.”

This hardcover edition appears to be quite scarce.

Hardcover. 6”x9.5”, 92 pages. Publisher’s embossed black cloth with gilt cover decorations, black-bordered pages. Minor wear. [38198] \$175



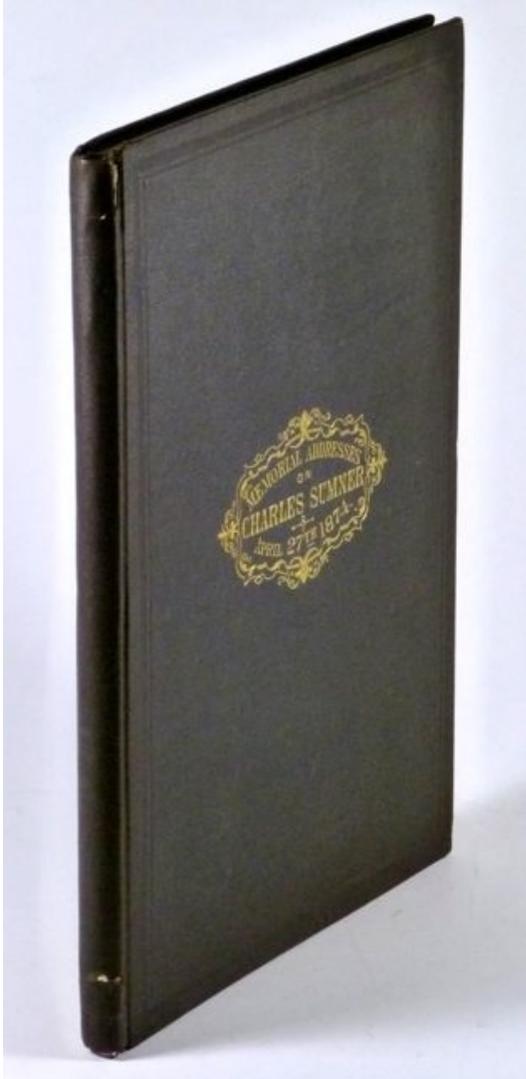
8. **[Dead Politicians]** Krebs, John. **The Leader Fallen: A Sermon preached in the Rutgers-Street Church, New York, on Sabbath morning, April 11th, 1841, on occasion of the death of William Henry Harrison, President of the United States of America.**

New York; Harper & Brothers: 1841. "Printed by Request".

President Harrison, "Tippecanoe" of "Tippecanoe and Tyler Too" fame was the first U.S. President to die in office. He is said to have caught pneumonia after refusing to wear a hat during his inauguration speech on a cold, wet day, but in fact he did not become ill until more than 3 weeks after the inauguration. Given that his doctors treated him with a combination of opium, castor oil, leeches, and Virginia snakeweed, it may have been as much the cure as the

disease that did away with the 68-year old war hero. A very nice early Presidential Eulogy -in fact, the earliest President you can get for a President who died in office, as Harrison was the first.

Disbound. 5.5"x8.5", 44 pages. Light soil and a few foxed spots; evidently a family copy, as it is signed "from her brother, the Author". [37740] \$50



9. [**Dead Politicians**] **Memorial Addresses on the Life and Character of Charles Sumner, (A Senator of Massachusetts,) Delivered in the Senate and House of Representatives, Forty-third Congress, First Session.**

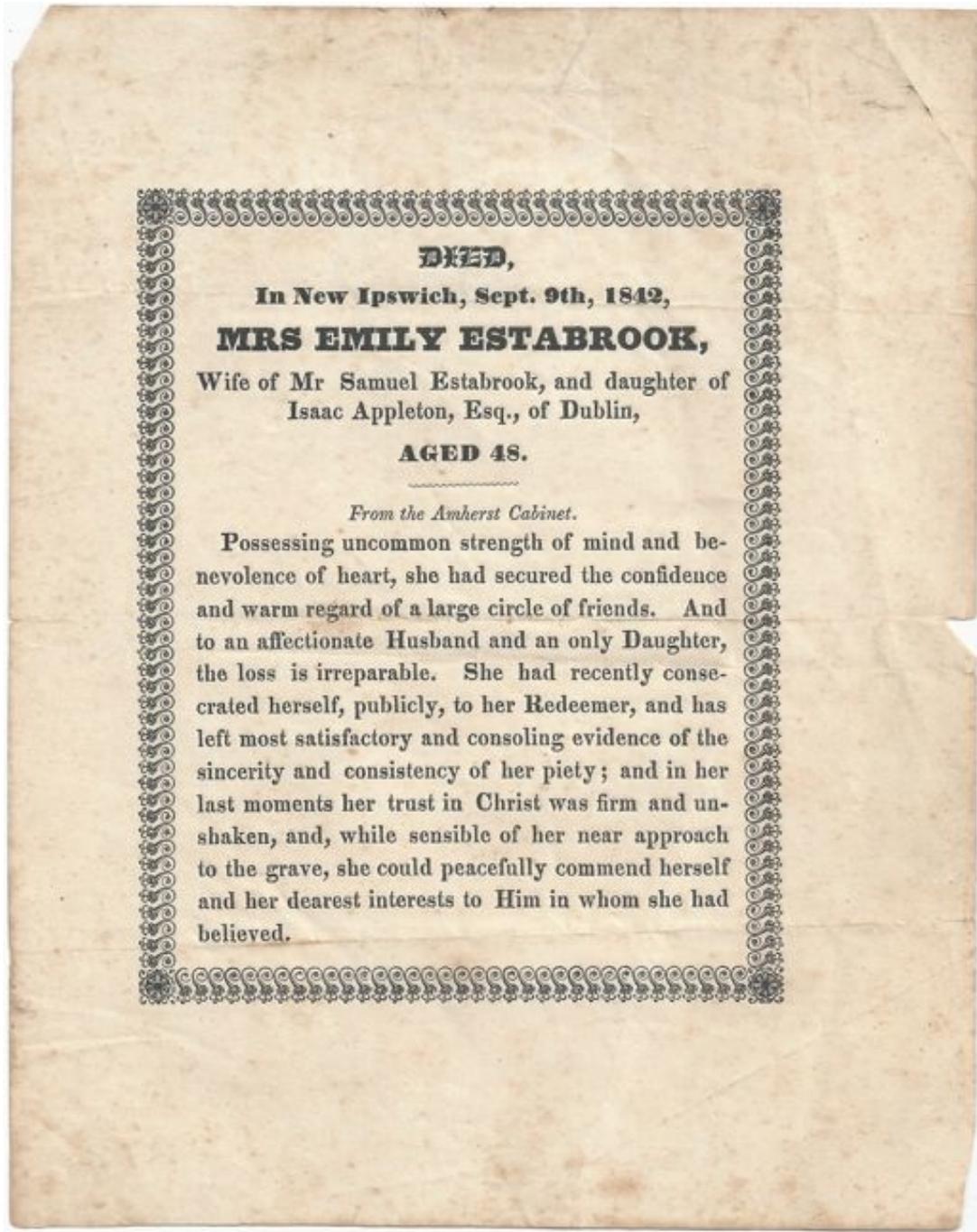
Washington; Government Printing Office: 1874.

A record of the official commemorations of the life of the great abolitionist Senator from Massachusetts, who was almost beaten to death on the floor of the Senate by another member in 1856 and never fully recovered. Includes a description of the funeral ceremonies in the Capitol, and the text of speeches by the Senate Chaplain, and addresses by a number of members of both the House and Senate.

Hardcover. 7.5"x11", 112 pages, engraved portrait frontispiece with tissue guard; publisher's black pebbled cloth with gilt title and scrollwork; light cover wear, frontis. with some foxing; text pages with wide margins, bordered in black; a little soil, but a nice copy. [39615] \$45

"I want to write my own eulogy, and I want to write it in Latin. It seems only fitting to read a dead language at my funeral."

-Jarod Kintz

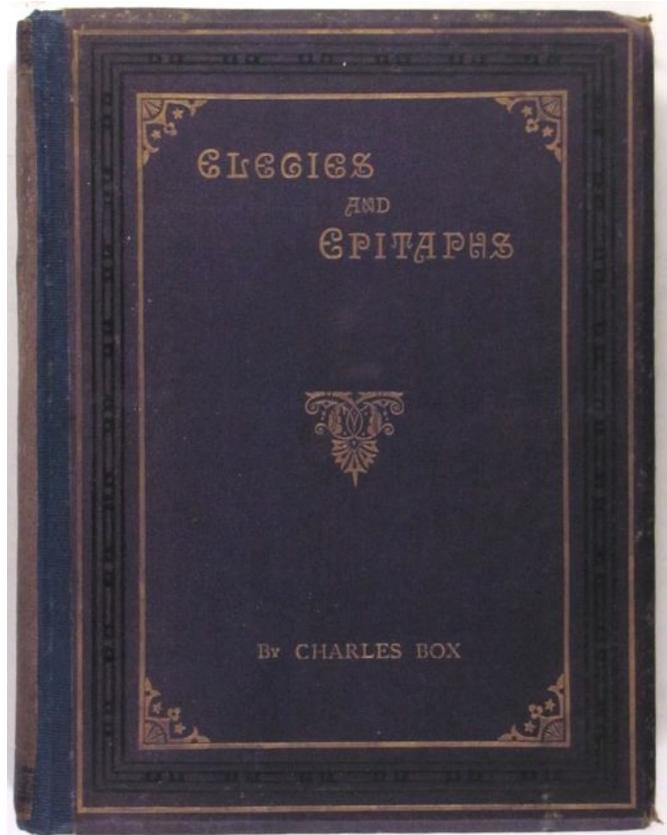


10. [**Death Announcement**] **Death Announcement for Mrs. Emily Estabrook, New Ipswich, September 9th, 1842.** *New Ipswich (New Hampshire): 1842.* A nicely-printed death notice with an elaborate border and text taken "From the Amherst Cabinet". It notes that Mrs. Estabrook was the wife of Samuel Estabrook, and daughter of Isaac Appleton of Dublin, Ireland. Single sheet. 6.25"x8". Folded. Minor soil, light wear, small chip. [39639] \$100

11. [Epitaphs] Box, Charles. **Elegies and Epitaphs: A Comprehensive Review of the Origin, Design, and Character of Monumental Inscriptions and of other Necrological Literature, whether in the form of elegiac verse or less ambitious prose...**

Gloucester; H. Osborne: 1892.

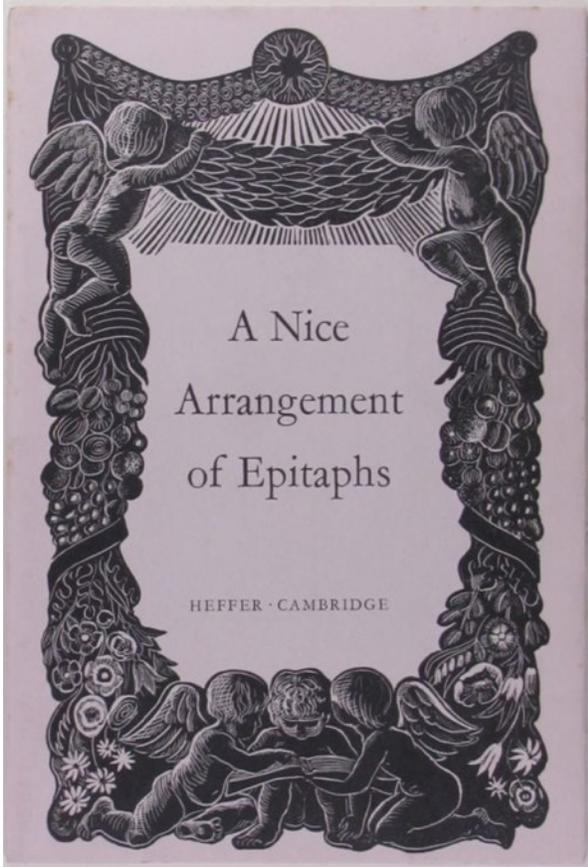
"To which are appended fully 300 epitaphs or mottoes, classified to suit the exigencies of different times of life; also, dissertations upon ancient and modern cemeteries and disused burial-grounds, &c., elegies and epitaphs of celebrated persons, Latin and musical epitaphs, &c."



A posthumously published collection which was meant to educate and inspire Victorian readers to sit up straight and mend their ways. Box found "amusing" books on epitaphs in poor taste, and decries the current state of funereal and epitaphic art as a "disgrace". Although Box's attitude often has a distinct whiff of the 'holier-than-thou' about it, he also offers a wealth of interesting detail in the chapters about the history and current state of cemeteries, epitaphs and elegies. His attitude also makes his observations all the more interesting and pointed. All in all, an entertaining and informative piece of Victorian historicism and bluster. Uncommon in this original edition.

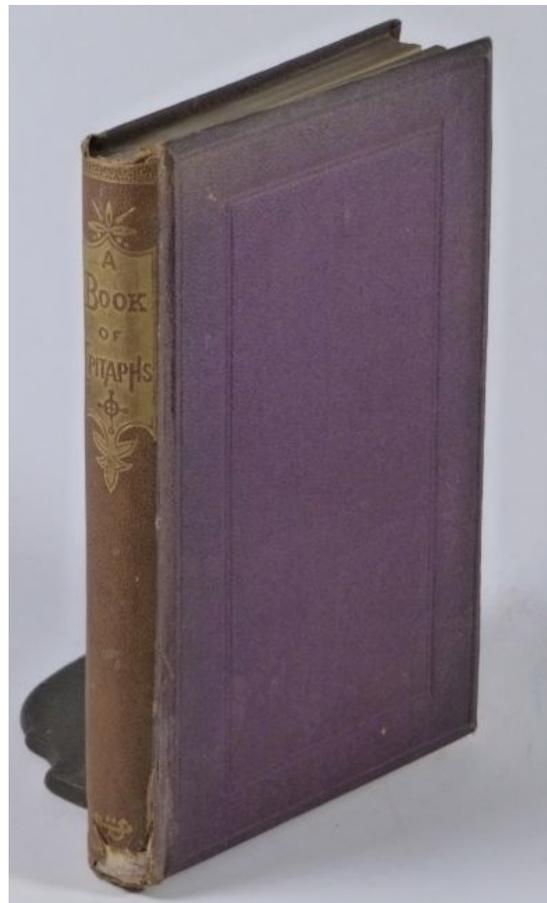
Hardcover. 7.5"x10", x + 299 pages. Publisher's maroon cloth with gilt and black rules and decorations; covers a bit soiled, spine faded and lightly spotted; binding dry; contents clean and nice. [38710] \$250

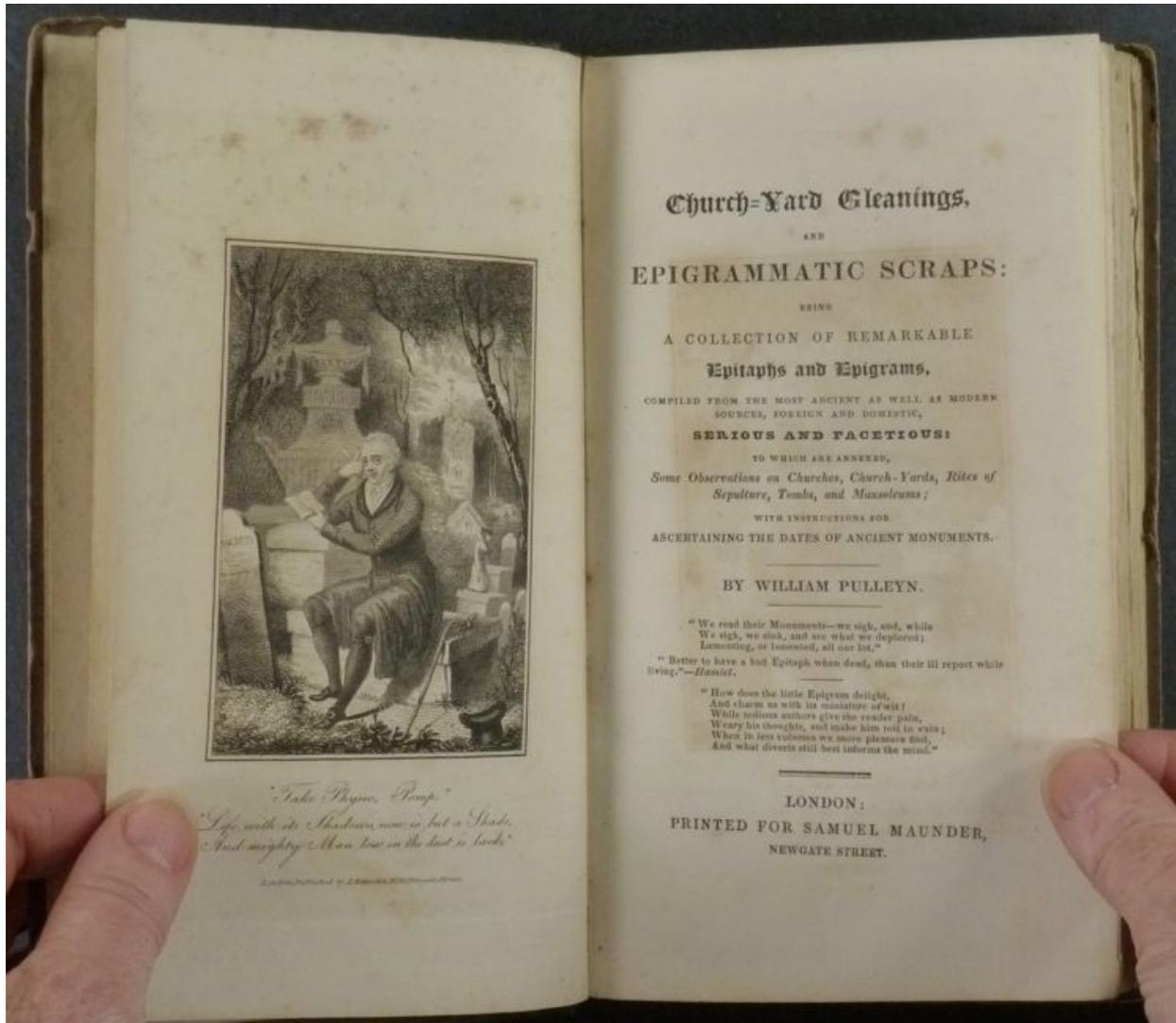
*"Sleep, those little slices of death — how I loathe them."
-Edgar Allan Poe*



12. [**Epitaphs**] **A Nice Arrangement of Epitaphs.** Cambridge; *W. Heffer & Sons Ltd*: 1964. A collection of 9 epitaphs, written by writers ranging from Ben Johnson and Alexander Pope to Walter de la Mare and A.E. Housman, each illustrated with a dramatic woodcut by Pamela Hughes [1918-2002, woodcut, linocut & watercolor artist], who also contributed the dramatic, full-page woodcut that decorates the cover and title page. Uncommon. Softcover. 6"x9", decorated title page, 11 pages, b/w woodcuts by Pamela Hughes. A fine copy. [38597] \$50

13. [**Epitaphs**] Northend, Charles. **A Book of Epitaphs, Amusing, Curious, and Quaint; being Light Readings on Grave Subjects. To which are added a few pages of inscriptions deemed appropriate for use.** New York; *G.W. Carleton & Co.*: 1873. The first edition of this popular book. The author says that he has compiled this volume from a variety of sources including two English books which he does not identify. An interesting collection despite the nagging feeling that the provenance of some of these isn't what it should be... Hardcover. 5"x7.5", 171 pages plus an 8 page catalog of books. Burgundy-colored pebbled cloth with gilt spine title. Light cover soil, endpapers just a bit faded, first signature loose, but overall a nice copy. [39607] \$45





14. [Epitaphs] Pulleyn, William. **Church=Yang Gleanings, and Epigrammatic Scraps: being a collection of remarkable Epitaphs and Epigrams...** London; Samuel Maunder: nd (1830). "Compiled from the most ancient as well as modern sources, foreign and domestic, serious and facetious; to which are annexed some observations on churches, church-yards, rites of sepulture, tombs, and mausoleums; with instructions for ascertaining the dates of ancient monuments." An early English collection, half epitaphs and half other epigrams. The engraved frontispiece, showing the author hard at work in the middle of a graveyard, is quite charming. Hardcover. 4.5"x8", i-iv, vii-xxiii, 264 pages; engraved frontispiece. Bound in old boards with a plain leather spine, covers somewhat worn and soiled; a little internal spotting. [39078] \$100



15. [**Epitaphs**] **A Select Collection of Epitaphs and Monumental Inscriptions, with Anecdotes of Distinguished Extraordinary Persons Epitaphs.** Ipswich; J.Raw: 1806.

Bound with three other volumes-

- "**Church=**Yard Gleanings, and Epigrammatic Scraps: being a collection of remarkable Epitaphs and Epigrams..."

by William Pulleyn (*London: 1830*);

- "[Epitaphia], or, A collection of memorials, inscribed to the memory of good and faithful servants, copied on the spot, in various cemeteries throughout the counties of Berks, Buckingham, (etc)." by J.W. Streeten (*London: 1826*);

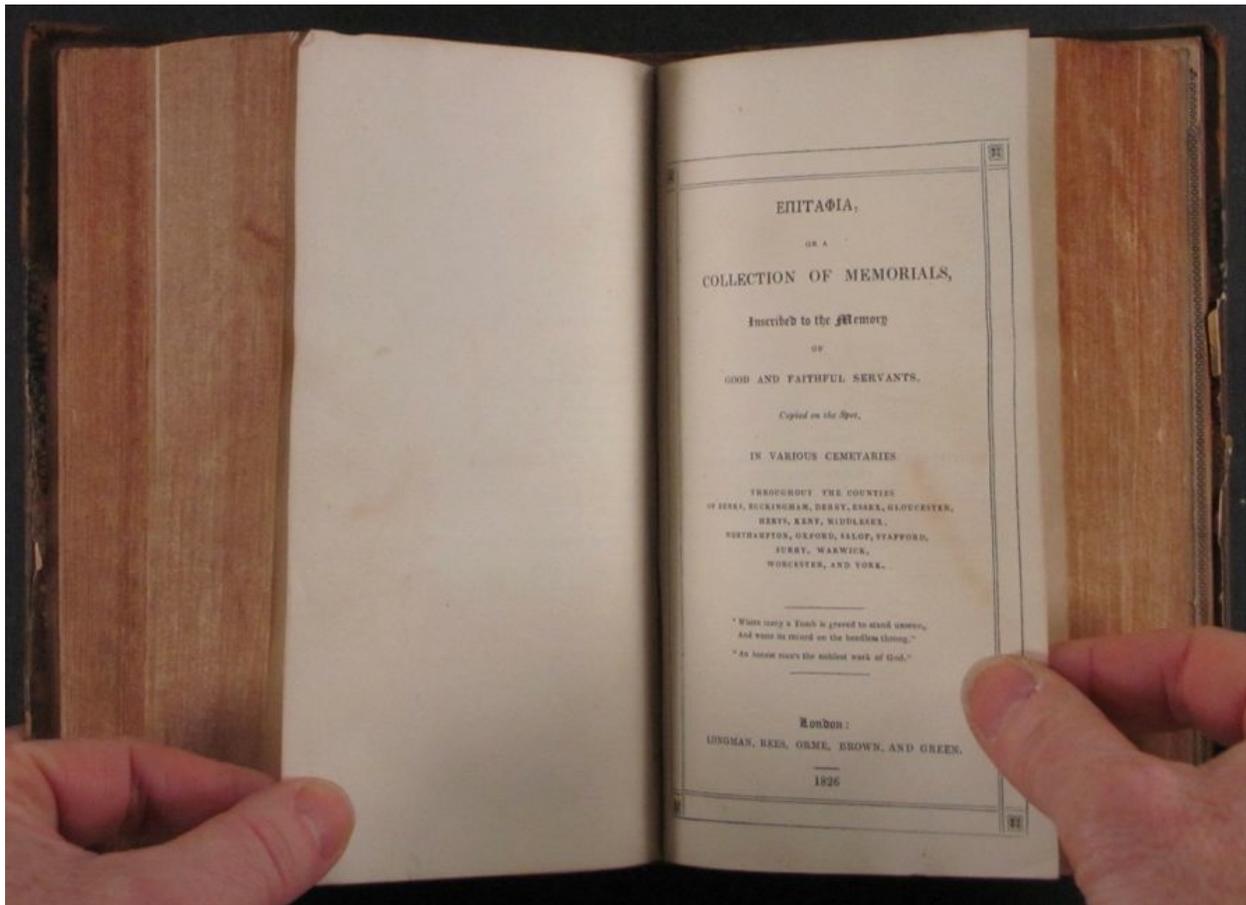
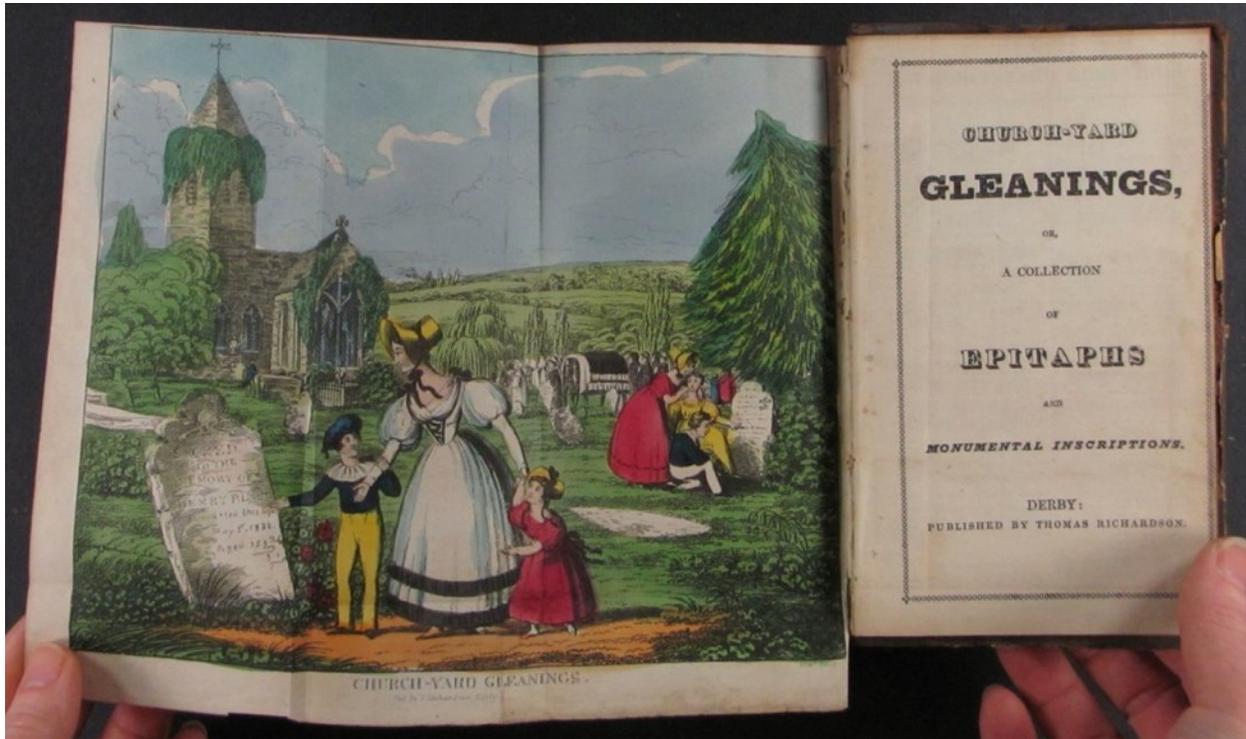
- "**Church-yard Gleanings, or, A Collection of Epitaphs and Monumental Inscriptions**" (*Derby, no date, c.1840*).

This last title has a nice folding frontispiece showing a churchyard, although it is somewhat strongly (though not unpleasantly) colored, and in trimming the pages to make them fit into the binding with the rest of the books, the edges have been trimmed right up to, and in some cases into the text (in these case nicking off small parts of the outermost letters).

Hardcover. 4"x6.5", xv + 230 pages + engraved frontispiece; xxiii + 264 pages; xii + 312 pages; 24 pages + folding colored frontispiece. Bound in 19th century plain quarter leather with marbled boards. Covers somewhat worn and rubbed; spine head chipped at one corner; a little internal soil and spotting. [38713] \$250

[several more illustrations on the next page]

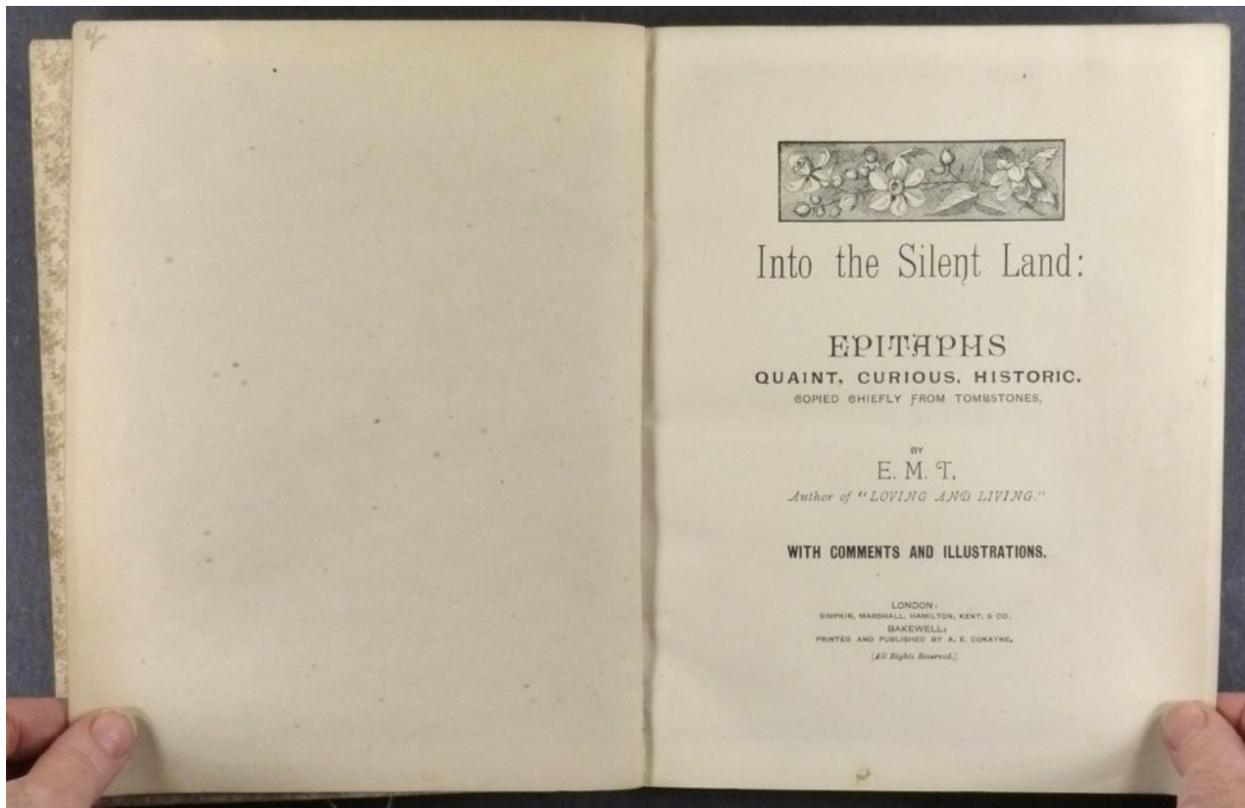
*"No one really knows why they are alive
until they know what they'd die for."
-Martin Luther King*



16. [Epitaphs] T., E.M. **Into the Silent Land: Epitaphs Quaint, Curious, Historic. Copied Chiefly from Tombstones, by E.M.T., with comments and illustrations.** London; Simpkin, Marshall, Hamilton, Kent & Co.:nd (ca.1893).

An interesting late Victorian epitaph book; the author apologizes for the fact that many of the 16th-18th century epitaphs are not exactly what Victorians thought of as being in "good taste".

"From early times the satirical, the punning, the bombastic, and the malicious epitaph have been indulged in. Our ancestors seem to have frequently looked upon the churchyard as a fair field for mirth at the expense of the departed. Gibes, allusions to deformities, misfortunes, or peculiarities often meet the eye, puns and double entendres are set forth, and we are sometimes puzzled to account for the levity and want of good taste displayed by survivors, who could think it worth their while to record in stone their neighbors' foibles and peccadilloes."

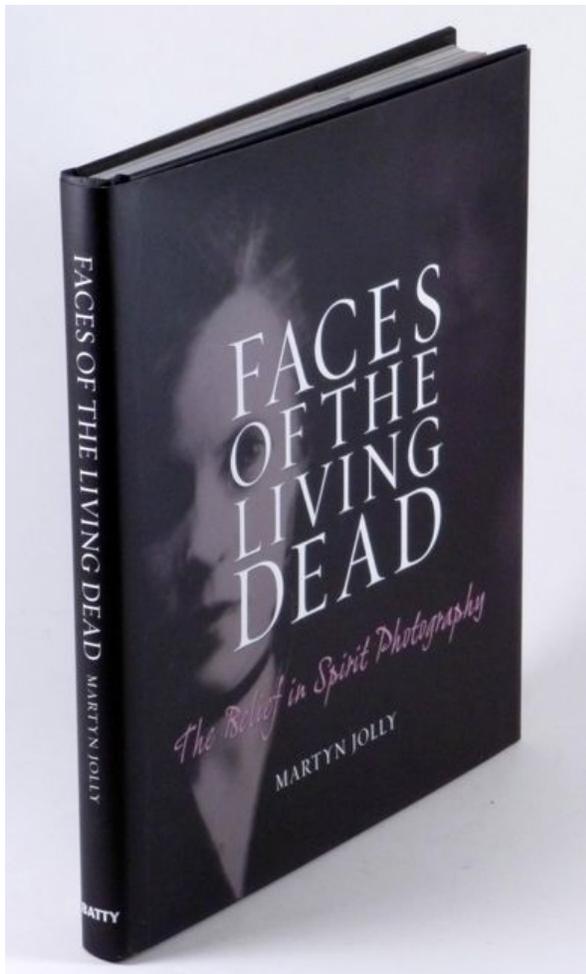


She offers several explanations for this, of which this is by far the most interesting- "The village churchyard would oftentimes be a place of rendezvous in the long summer evenings, the tombstone inscriptions would be read, criticized, applauded

or condemned, and if they caused a laugh or contained a good joke, so much the better." This book is usually found bound in cloth with 4 pasted-in albumen plates, not limp cloth covers, with no bound-in plates, as this one is. This appear to be an unrecorded "cheap" edition, not a defective copy, but is in any case priced considerably below what we would price the illustrated edition.

Limp cloth covers. 7.5"x10", viii, 127 pages. Light cover wear, tips a bit bumped, some internal soil especially around the endpapers, but overall a nice copy. [39614] \$100

*"Life is pleasant. Death is peaceful.
It's the transition that's troublesome."
-Isaac Asimov*



17. [**Fraudulent Dead People**] Jolly, Martyn. **Faces of the Living Dead: The Belief in Spirit Photography.** West New York; Mark Batty: 2006. "Paralleling the popularity of spiritualism from the 1870s to the 1930s, spirit photography emerged as proof and promotion of contact with the spirit world. While these images today generally bear obvious hallmarks of trickery, notes photography historian Martyn Jolly, and indeed were the subject of intense debate, what remains fascinating is how willingly they were embraced by those who sought evidence of an afterlife and the continued existence of lost loved ones. Jolly's in-depth history is heavily illustrated with images from leading spirit photographers like William Crookes, Ada Deane, William Mumler, and Edward Wyllie, from the archives of the British Library". Hardcover. 9"x10", 160 pages, black & white illustrations, dust jacket. Fine. [39617] \$45

MOURNERS' CARRIAGE LIST.

Date _____ 190_____ Hour _____ M.

Funeral of _____

Residence _____

FIRST CARRIAGE.

SECOND CARRIAGE.

THIRD CARRIAGE.

FOURTH CARRIAGE.

FIFTH CARRIAGE.

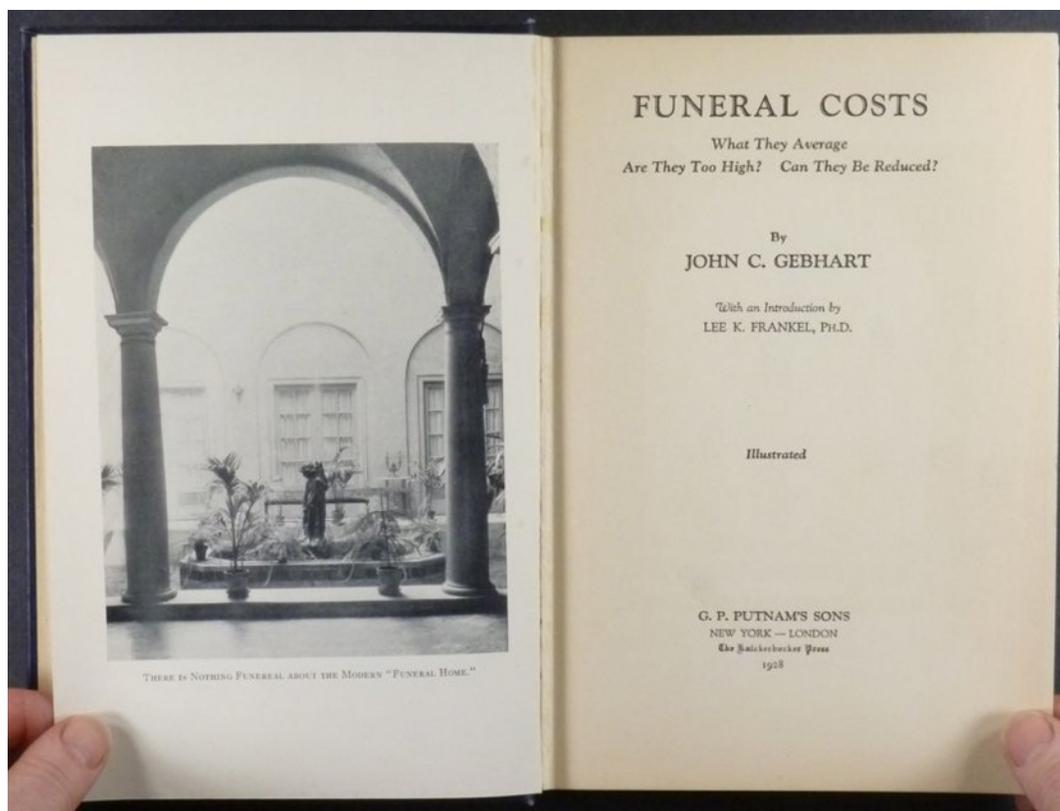
Issued by DORNTREE CASKET CO., 175 Blackstone Street, Boston.

3M-4-1-08

18. [**Funeral Attendees**] **Mourners' Carriage List.** *Boston; Dorntree Casket Co.: 1900-1909.* Black-bordered card titled "Mourners' Carriage List", with lines to be filled in for the date (190-), hour, name of deceased, and residence. There are then sections for a listing of mourners in the First through Twelfth Carriage. 3.75"x8.5", un-used. [39636] \$25

19. [**Funeral Costs**] Gebhart, John C. **Funeral Costs. What They Average - Are They Too High? - Can They Be Reduced?** *New York; G.P. Putnam's Sons: 1928.* A cover letter from the Metropolitan Life Insurance Company of New York spells it all out-

"The book FUNERAL COSTS constitutes the full report of the Advisory Committee on Burial Survey, which for nearly two years conducted an impartial study of the burial industry in an effort to establish the reasons for present-day burial costs. A summary report



was sent you some time ago, but this work amplifies greatly the earlier report and contains much of the source material on which it was based. It is the hope of the Committee, and of the Metropolitan, which financed the study, that cooperation of interested groups along lines suggested by the Committee will remedy the unsatisfactory condition that is shown to exist and will bring relief to the lower-income groups, which are most adversely affected by present price levels". While doing all this, of course, the text gives an excellent record of early 20th century American funeral customs.

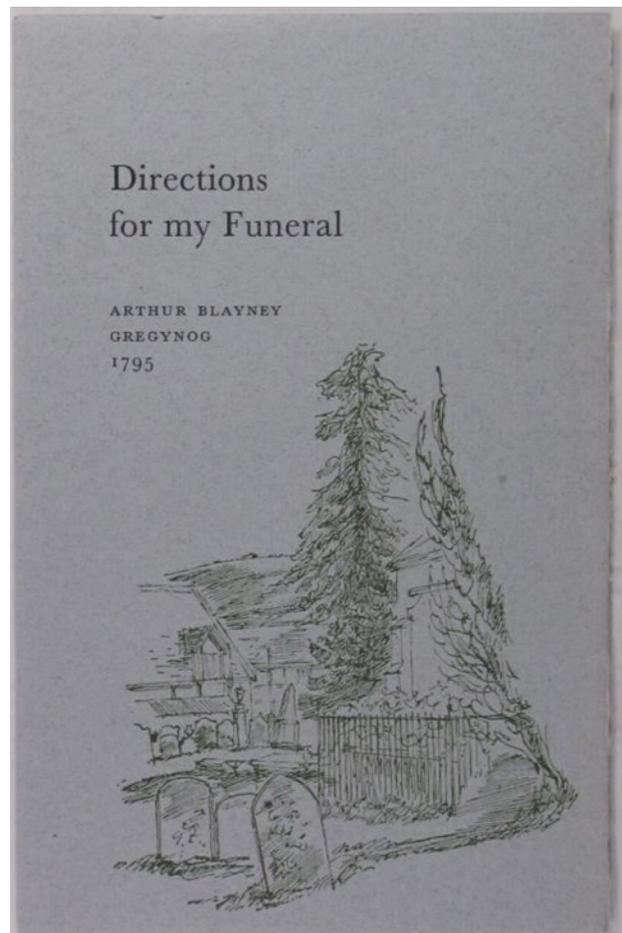
Hardcover. 6"x9", 319 pages, black & white illustrations. Letter laid in loosely. Covers with lettering rubbing away. [39620] \$65

20. [**Funeral Directions**] Blayney, Arthur. **Directions for my Funeral.**

Designed and printed at Gwasg Gregnog (the Gregynog Press). Edition limited to 300 copies.

A transcription of the 1795 funeral instructions left by Arthur Blayney of Gregynog for his simple funeral, details including a plain coffin of "the more perishable material the better", no outside mourners, no church service, no "upper bearers", and "no Coach, no Escutcheon, & no pomp of any kind".

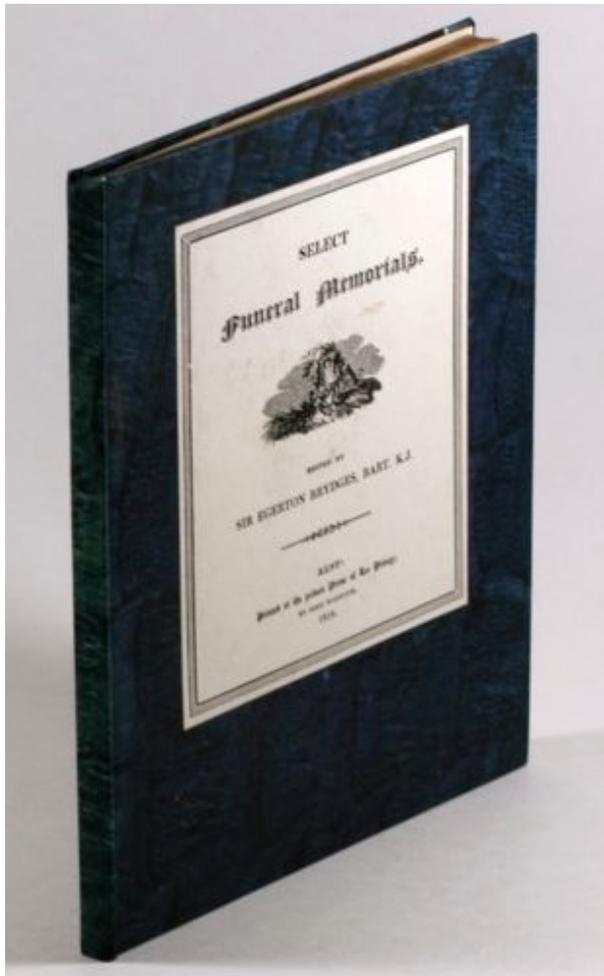
Gregynog is a large country hall in the village of Tregynon, Wales. It was the ancestral home of Arthur Blaney, and had been much improved during his tenure there. "The Blayney family were Royalists and during the Civil War and they gave Charles I hospitality in September 1645, three days before his defeat at the battle of Rowton Moor. The first significant changes and 'improvements' to the park occurred under Arthur Blayney in the late eighteenth century. This 'backwoods squire', as he was known,



was a benevolent landlord, unusually keen to improve the conditions of his labourers and cottagers. Estate improvements included the construction of an estate village at Tregynon and raising the labourers wages, an unpopular move among neighboring landlords. In 1774 Blayney commissioned the landscape designer William Emes to suggest alterations to the park and garden." The estate became the home of the famous Gregynog Press in the 1920s.

Softcover. 1 sheet, folded twice to 4.5"x7.5", enclosed in a grey paper cover. Fine. [38196] \$40

*"I didn't attend the funeral,
but I sent a nice letter saying I approved of it."
-Mark Twain*



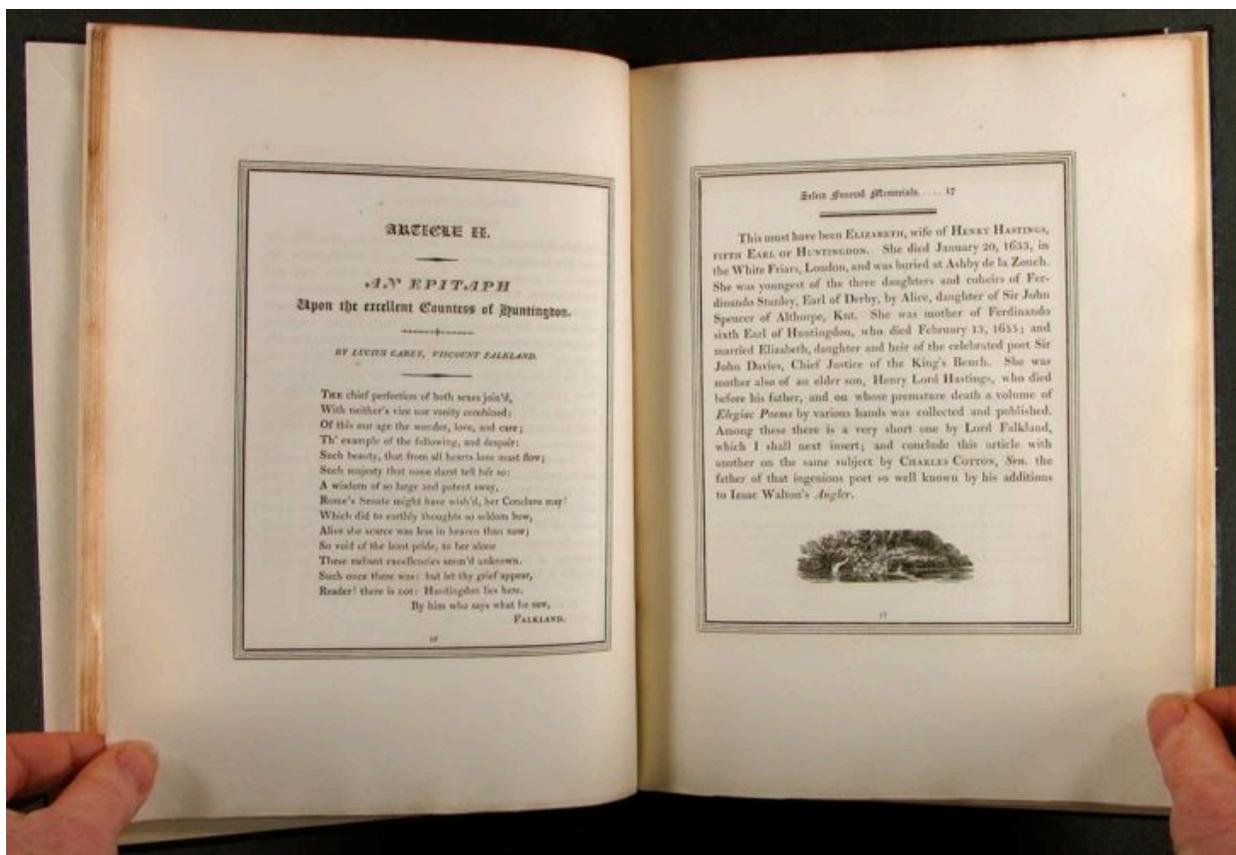
21. [**Funeral Orations**] Brydges, Sir Egerton (ed.). **Select Funeral Memorials.**

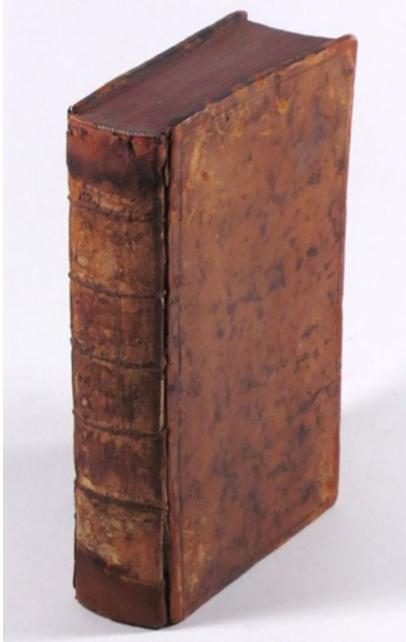
Kent; Printed at the private press of Lee Priory by John Warwick: 1818. Edition probably limited to 100 copies.

A collection of excerpts from funeral and memorial sermons, collected by Brydges (1762-1837), an antiquarian, author and editor who ran the private press at Lee Priory. He notes "I have found that among heaps of Funeral Sermons there are intermixed many eloquent and beautiful memorials which ought to be rescued from oblivion...I have adopted therefore the plan...to preserve these relics, as they occur to me amidst the multifarious researches to which my wandering curiosity impels me". The collection begins with Sidney Godolphin's 17th century "An Epitaph

Upon the Lady Rich", which eventually brings the editor to Sidney Godolphin's own death and memorial. He then moves through 5 other Memorial pieces, to end with an extended entry upon the death of Henry, Prince of Wales, in 1633, which includes Henry Chapman's epic "An Epicede, or Funeral Song: On the most disastrous Death of the High-born Prince of Men, Henry Prince of Wales". An interesting early 19th century selection of 17th century funeral and memorial verse and texts. The Lee Priory Press operated from 1813 to 1824, reprinting a number of texts of Antiquarian interest. An 1823 circular and list of the Press's titles states that each title was limited to 100 copies. It also states that a second part of our title was eventually published, although this first part is complete in itself.

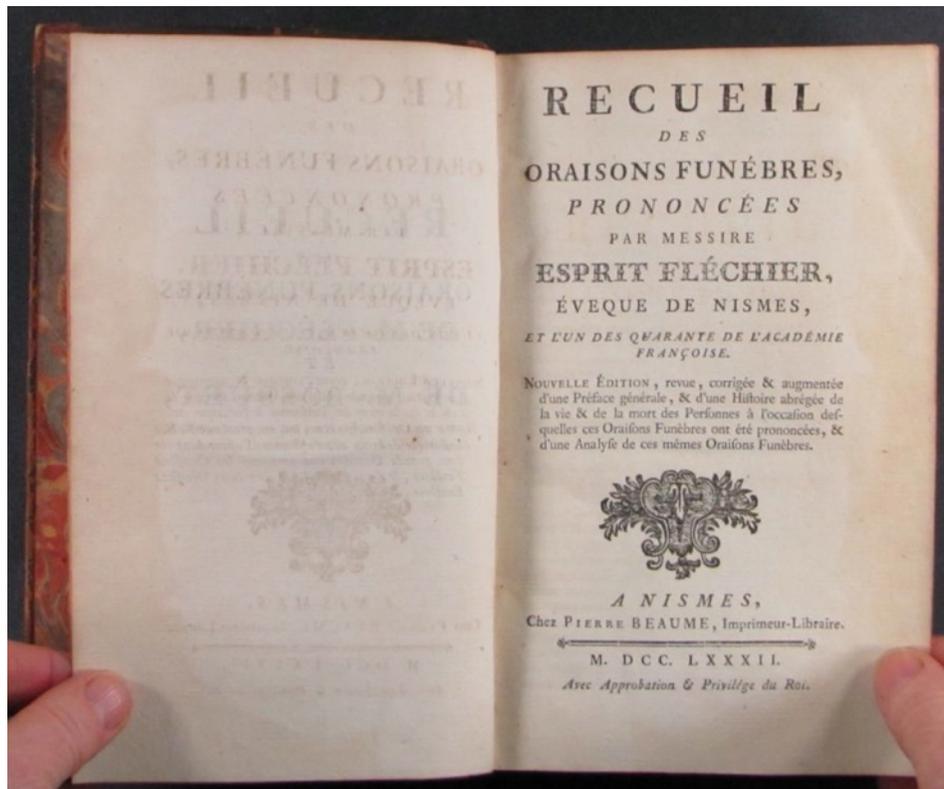
Hardcover. 7.5"x10", v + 70 pages, title page with an engraved vignette, plus several decorated initial letters, head and tailpieces. Bound into modern blue boards; clean, wide-margined and a choice specimen. [37196] \$450

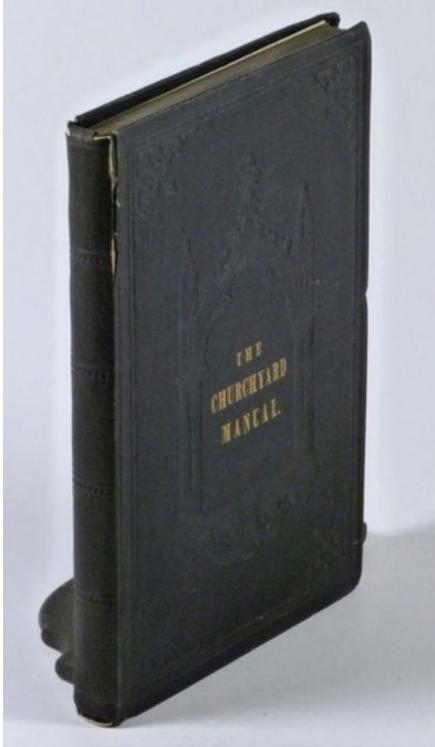




22. [**Funeral Orations**] Flechier, Esprit & Jacques-Benigne Bossuet. **Recueil des Oraisons Funebres de M. Flechier, et de M. Bossuet.** Nimes; Chez Pierre Beaume: 1782. Corrected Edition. An important collection of the best 17th century French funeral orations by Esprit Flechier (1632-1710), Bishop of Nimes and Jacques-Benigne Bossuet (1627-1704) Bishop of Meaux. Flechier may be best remembered for his account of the "curious" Claremont Assizes of 1665, when Louis XIV brought his Auvergne nobles to heel, and which Flechier recorded for posterity. He was also a poet and historical author, but he was best known in his own time for his funeral orations which have been described as ingenious and often even witty. Bossuet, a child prodigy and an extremely important

theological writer and theorist, was also simply the best orator in 17th century France, and he created the form of the "Orasion Funebres" of which he was undisputed master, not even rivaled by Flechier. Hardcover. 5"x8", cxxxvi + 209 + 321 [2] pages, with several nice decorated head and tailpieces; bound in full period mottled calf, with marbled endpapers. Covers somewhat soiled and worn, especially the spine which is flaking a bit. A little internal soil and a bit of toning. [38594] \$150



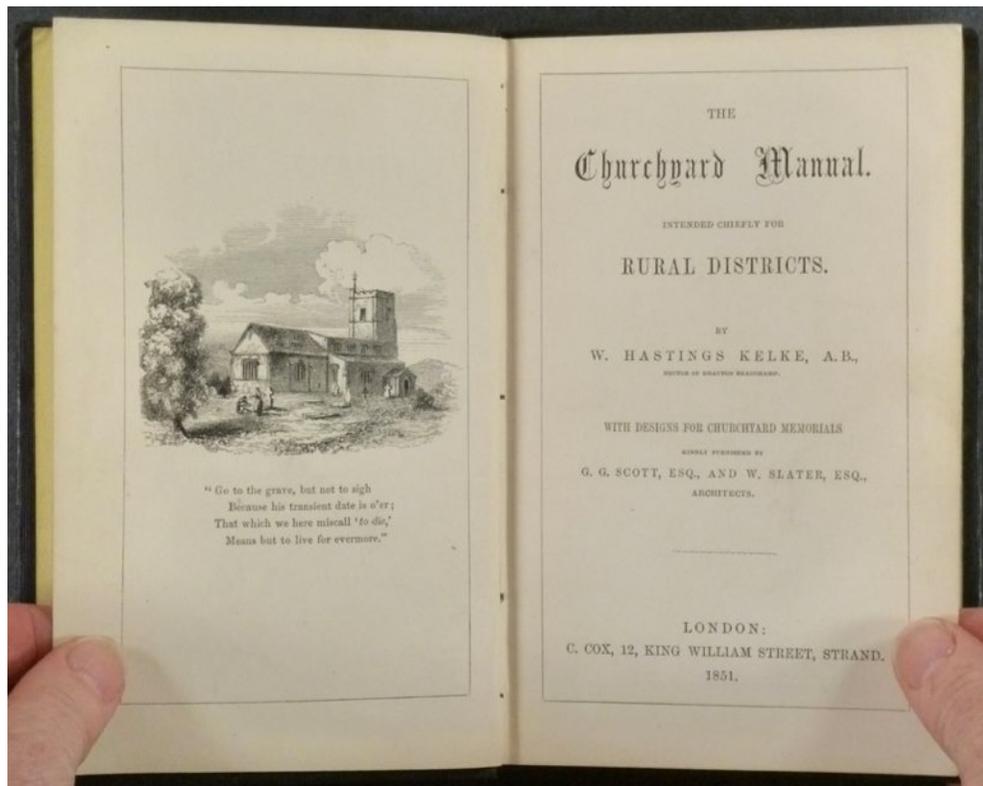


23. [**Good Taste**] Kelke, W. Hastings. **The Churchyard Manual. Intended Chiefly for Rural Districts.** London; C. Cox: 1851.

An interesting reformer's text, meant to improve the character and decoration of rural churchyards. Town church yards were, the author had concluded, too crowded to admit of reform, but country grounds had no such problem. They had other problems though- "Too often they present a neglected and an unbecoming appearance; and still more frequently they contain, and continue to receive, memorials of an objectionable character".

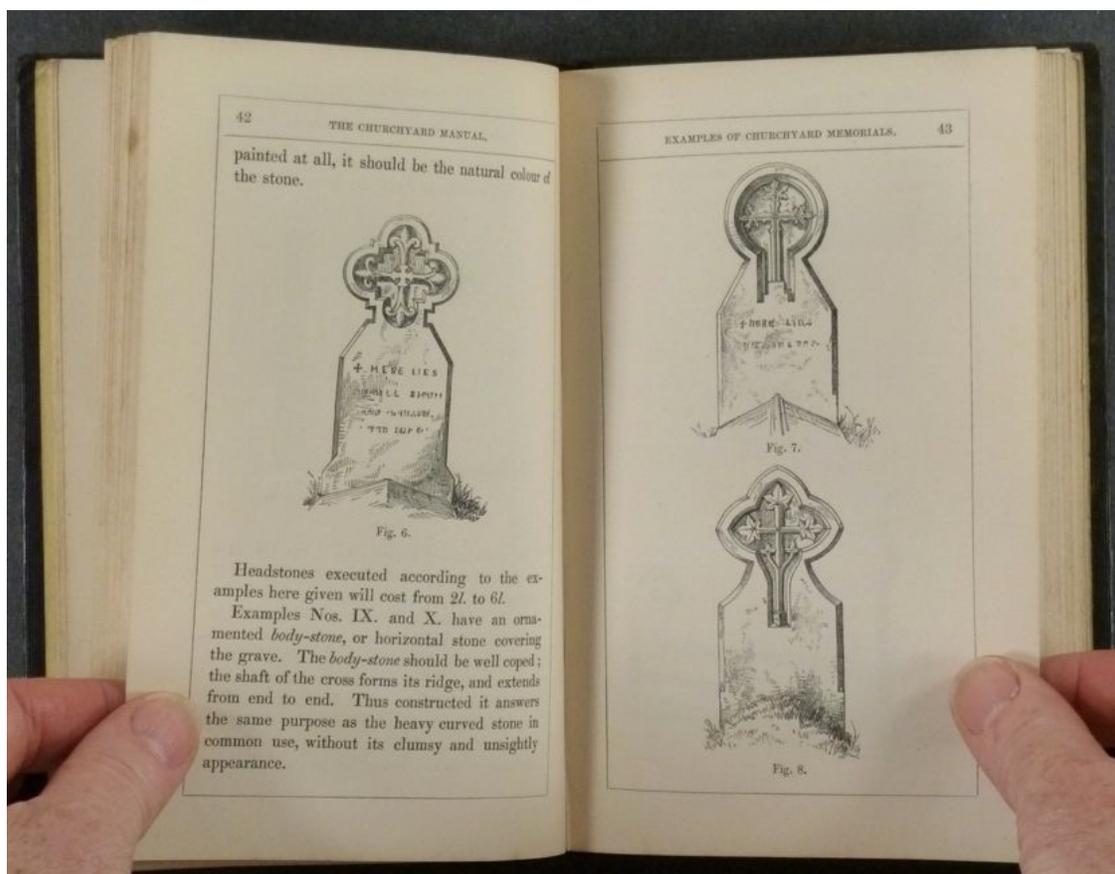
Kelke includes designs for gravestones and tombs, and a complete list of inscriptions and epitaphs that may not be found objectionable. His text covers cemeteries, and churchyard memorials and their decorations, about which he has strong opinions-

"The ornaments of some modern memorials give them a fantastic and ridiculous appearance. A cherub's head, with puffed cheeks and outspread wings, formed by one continuous line of clever flourishing, adorns the upper part of the memorial,



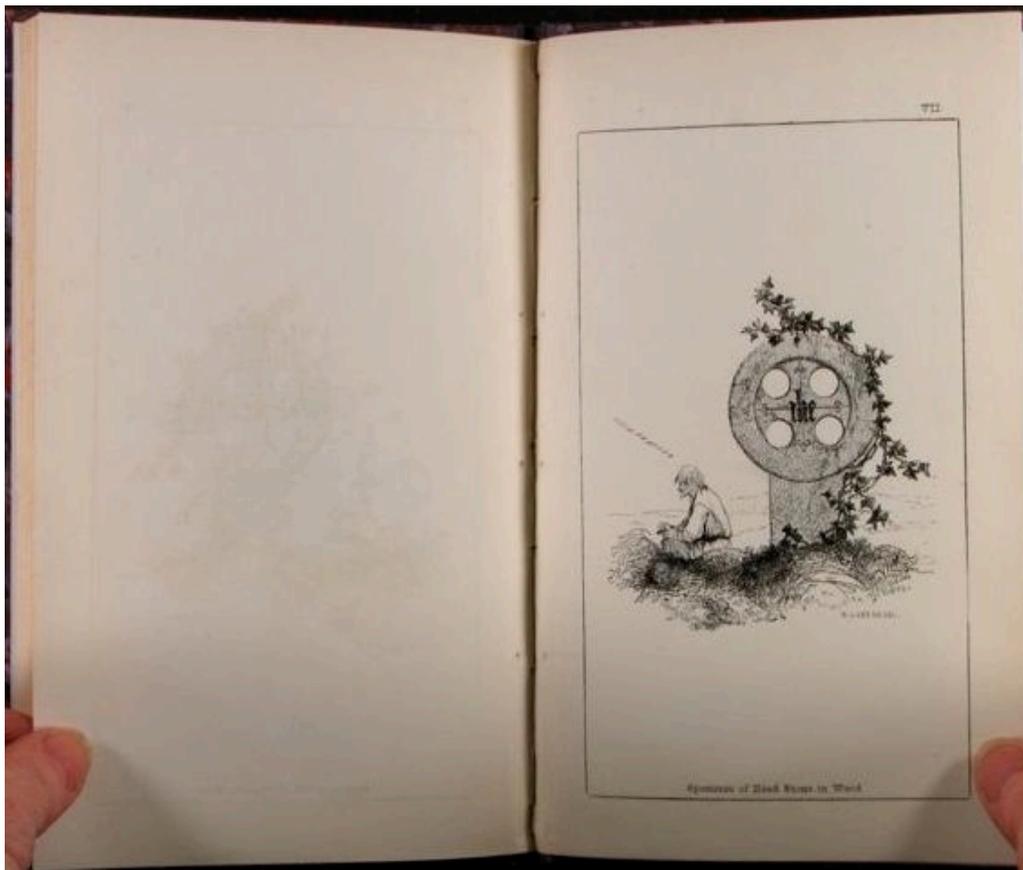
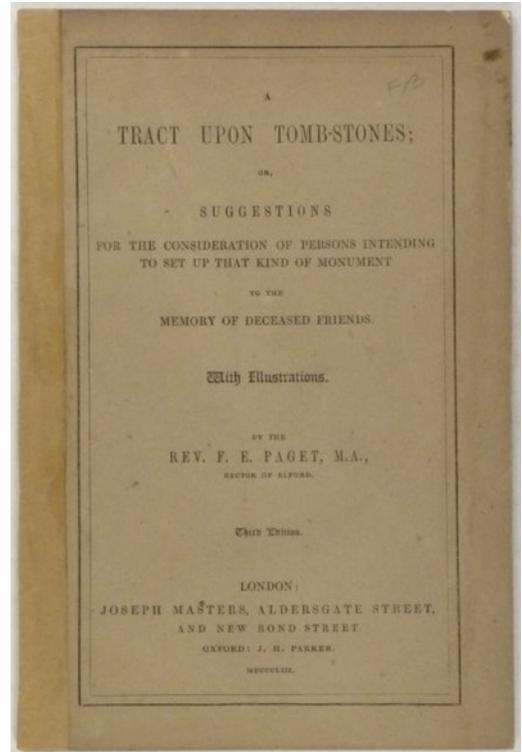
while the inscription, written in letters of various shape and character, is also embellished with a profusion of unmeaning flourishes. Such specimens of ornamental penmanship may be necessary in the writing-master's copy book, but are utterly unbecoming the gravity of sepulchral memorials. On the same principle gaudy colouring ought to be excluded. Yet the indiscriminating mania for mediaeval taste commends the one and condemns the other. A tomb, the receptacle of man's perishing remains, should not be tricked out with gorgeously emblazoned ornaments or illuminated letters, which give it a gaudy and flaunting appearance, perfectly inconsistent with its real nature and purpose. However brightened by the resurrection of our Lord, and robbed of its terrors to the true Christian, the grave is still a solemn object".

Hardcover. 4.5"x6.75", xii + 154 pages, frontispiece vignette of a country church; 16 text illustrations of designs for headstones and tombs; publisher's original ribbed black cloth with a blindstamped Gothic design; gilt title. Slight split in the outer hinge at the top, and slight chipping to the spine head and base, and a little light internal soil, else a fine, bright copy. Tipped-in errata slip. Old Gothic-design bookplate. Presentation inscription to the Yorkshire Architectural Society from Rev. A. (illegible) Ba(??)y". [39092] \$400

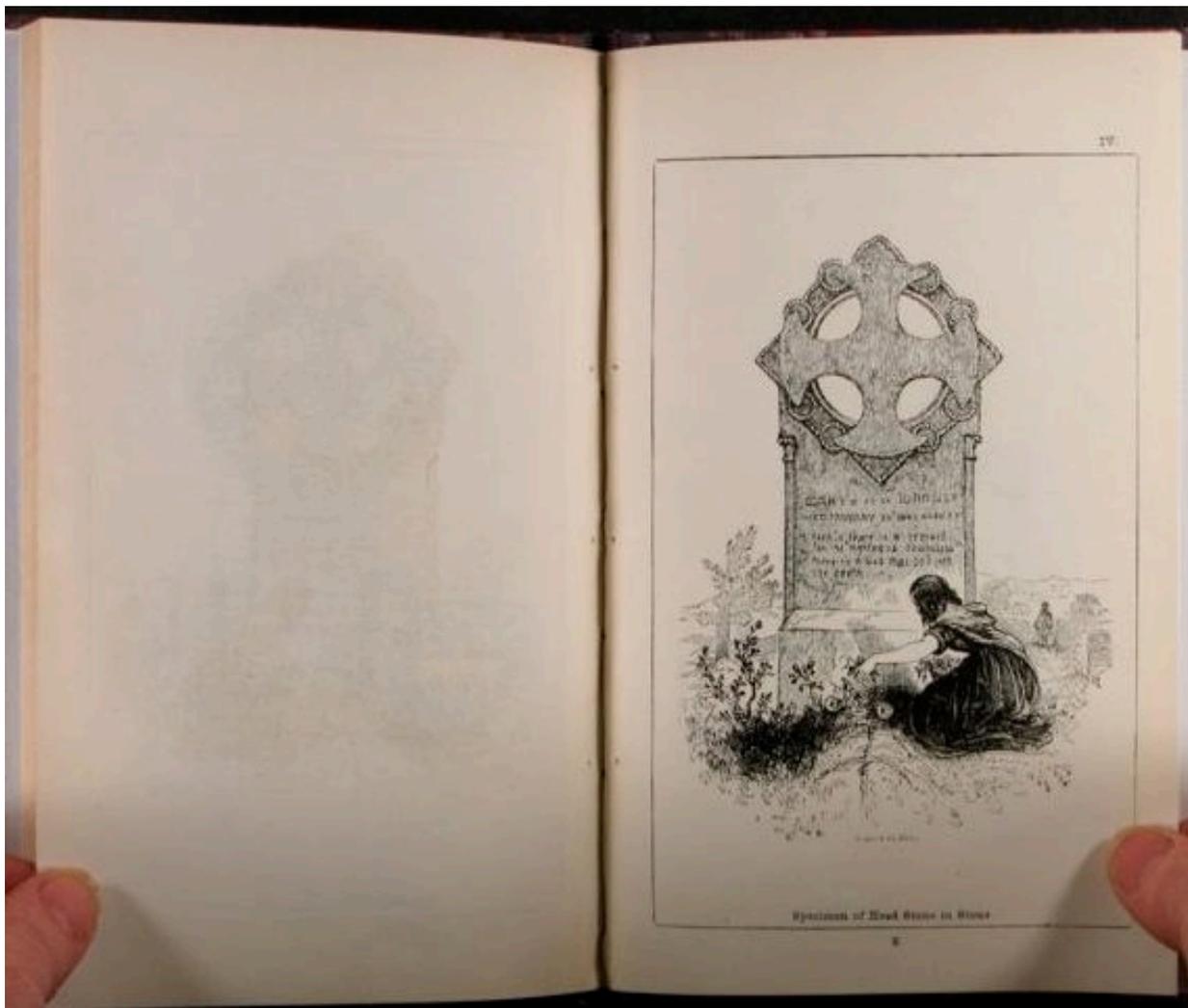


24. [**Good Taste**] Paget, Rev. F[rancis] E[dward]. **A Tract Upon Tomb-Stones; or, Suggestions for the Consideration of Persons Intending to Set Up That Kind of Monument to the Memory of Deceased Friends.** London; Joseph Masters: 1853. 3rd edition.

The Reverend Paget [1806-1882], rector of Elford, did not care for much of what he saw in mid-19th century churchyards. Among the things that disturbed him- epitaphs made up of too-effusive flattery & "lies" meant to gloss-over the reputations and deeds of disreputable characters; epitaphs that ask the reader to pray for the souls of the deceased which bear "a reference to the Popish doctrine of Purgatory" (no praying for the souls of the deceased, if you please); epitaphs declaring the deceased to be worthy of Heaven or an innocent (as in a child), because all Men are sinners in the eyes of God; epitaphs that declare the deceased to be in Heaven - this is a problem because, well, hey, you never know, do you?



The Rev. Paget also deplores pedigrees and genealogies being carved upon tombstones; he dislikes slate tombstones; he dislikes silver and gold lettering and the use of fancy fonts and effects; he disapproves of jokes and poetry in epitaphs and is driven to the depths of outrage and despair by epitaphs which set out, often at length, the ailment the deceased died of. What really drives him to distraction are tombstone carvings- lambs, cherubs, scythes -all are bad, and even worse if they follow the modern fashion and are painted out in bright colors. Even doves are bad- "unfit even for the best of us". And let us not talk of urns. God forbid anyone use an urn -it is pagan symbol! What is appropriate? A cross, and a short epitaph, best left to the suggestion of your local clergyman.



The Reverend Paget, a member of the Lichfield Society for the Encouragement of Ecclesiastical Architecture, is happy to illustrate 7 examples provided by the Society, all of which are quite lovely in a vaguely neo-Gothic way, two of which

are designs for wooden markers, and several of which, interestingly, incorporate Celtic-style crosses and decorative work. An interesting Victorian-era work by a man who did not like what he was seeing in churchyards -no siree, not one little bit! The first two editions were published in 1843 and 1847; none is common.

Softcover. 5.25"x8", 23 pages plus 7 lithographed plates; spine neatly reinforced, covers bit soiled, else a nice, clean copy of a fragile pamphlet. [39278] \$200

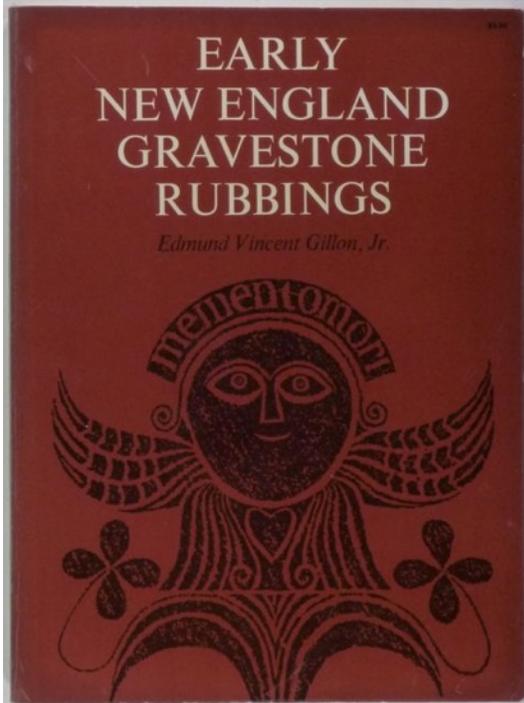
*"If there are no dogs in Heaven,
then when I die I want to go where they went."
-Will Rogers*



25. [Gravestones] Cabinet Card Advertising Gravestones. Burlington, Iowa, ca. 1900. An attractive card showing two gravestones labeled "Father" and "Mother", with the imprint of Hill & Everett, "Successors to Montfort & Hill". Cabinet card. 4.25"x6.5". Minor soil. [39638] \$35

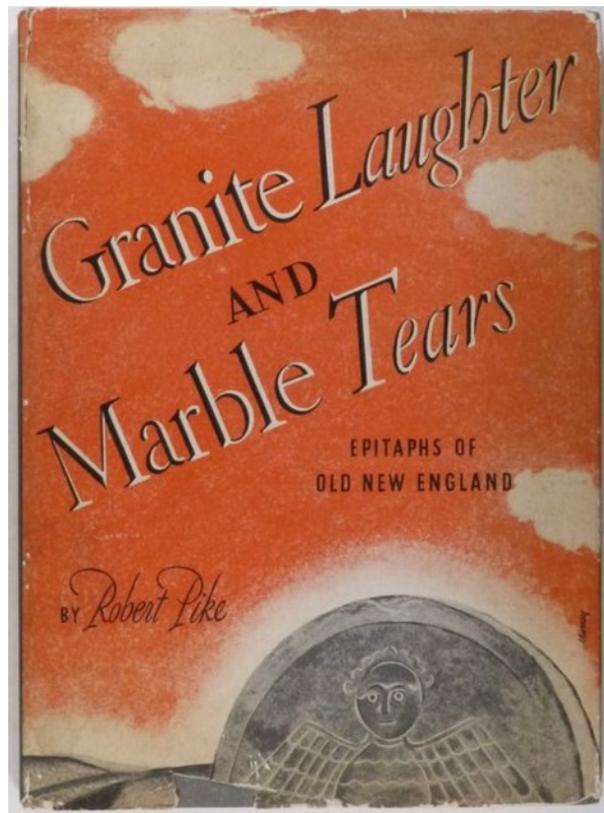


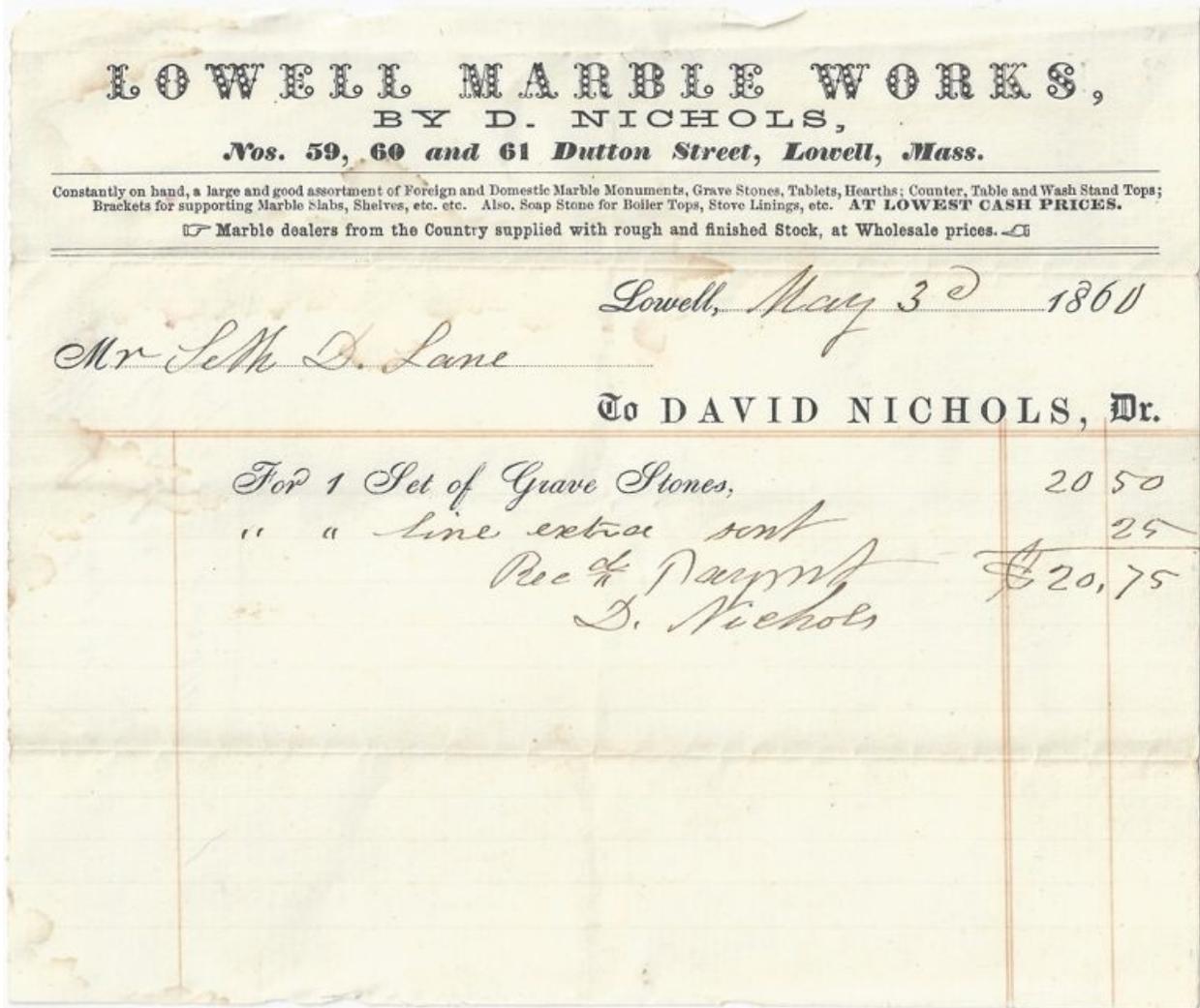
26. [**Gravestones**] **Collection of 15 Grave Rubbings.** *New England, 1960s.* An interesting collection of rubbings of the carved decorative heads from gravestones in cemeteries in Enfield, Connecticut, and Hadley, Longmeadow, Northampton, and Westfield Massachusetts, between 1738 and 1800. All are signed by either John or Gladys Stewart, and have the particulars of the cemetery, names of the deceased, and date, either written along the bottom of the rubbing or on a typed card on the back, or both. Not only a record of interesting gravestone decoration, but a nice cache of a single couple's field work, fully documented, in a form which is now illegal. Fifteen rubbings mounted on mat boards, ranging in size from 12"x12" to 17"x27". The mats have some variable soil and a few have chips. Some general wear and soil. [39635] \$375



27. [**Gravestones**] Gillon, Edmund V. Jr. **Early New England Gravestone Rubbings.** *New York; Dover Publications: 1966.* A pictorial survey of early New England gravestones in rubbings and photographs. "Some of the most striking examples of primitive American art are to be found in the early burying grounds of New England. From the haunting death symbols of the Puritans to the more delicate architectural motifs of the Federal and Greek Revival periods, the carvings on these early gravestones display an extraordinary sense of design and a highly skilled craftsmanship. The author of this book has selected the most decorative of these carvings." Softcover. 8.5"x11", 26 pages of text plus 195 b/w plates. Light wear, a little cover rubbing, etc. [39610] \$25

28. [**Gravestones**] Pike, Robert E. **Granite Laughter and Marble Tears. Epitaphs of Old New England.** *Brattleboro; Stephen Daye Press: 1938.* An interesting excursion through the graveyards of New England, organized by state. The compilers' selections are not boisterously humorous, but rather represent a thoughtful cross-section of the curious and interesting with some dry Yankee humor thrown in. The photographs illustrate some very striking stones and monuments and there are additional descriptions of some cemeteries and stones which are worth reading. An early popular regional study. Hardcover. 8"x11", 80 pages, 41+ b/w illustrations, dj. Jacket with wear and some tears. [39613] \$40

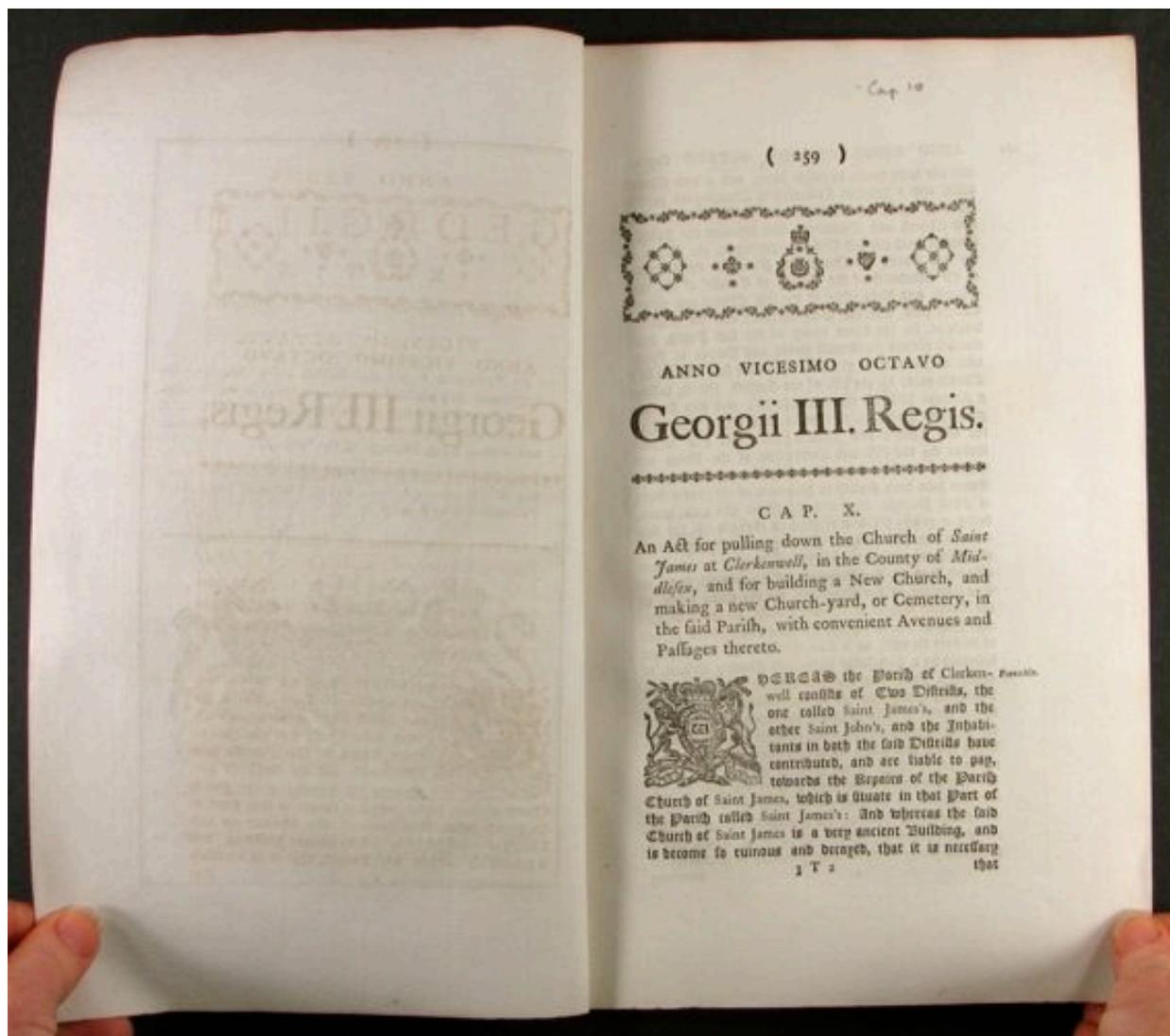


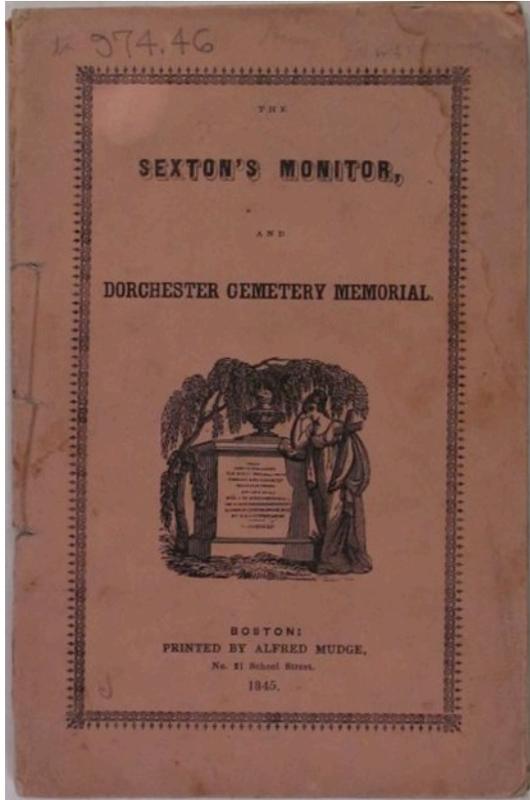


29. [Gravestones] Invoice for Gravestones. Lowell Marble Works, May 30, 1860. A nice invoice for a set of gravestones, with charges for extra lettering. The Lowell Marble works, which in 1860 was owned by David Nichols, was still in business and advertising in the Lowell Ledger in 1895, listing "Jos. A. Hamilton, Prop., Successor to Kisor & Ayres", as the owner. Single sheet. 7"x6", light soil, several folds. [39637] \$25

*"No one here gets out alive."
-Jim Morrison*

30. [**Graveyards**] **An Act for pulling down the Church of Saint James at Clerkenwell, in the County of Middlesex, and for building a New Church, and making a new Church-yard, or Cemetery, in the said Parish, with convenient Avenues and Passages thereto.** *London; Charles Eyre and Andrew Strahan: May 18th, 1788.* An interesting record of the work it took to take down an old church and graveyard and put up a new one. St. James at Clerkenwell was a combination of 17th and 18th century styles built over an older abbey; it was taken down and replaced by a nice Georgian structure which still stands. Much of this document has to do with the financing of the project, the trustees, and arrangements to purchase adjoining lands. There is, however, mention of the existing graveyard and memorials and tombs within the church, and how they are to be treated and preserved. It is also decreed that the only burials in the new church shall be in vaults. Removed from a larger volume, with a new paper spine; 8"x12", pp. 259-302. Light soil. [37176] \$150

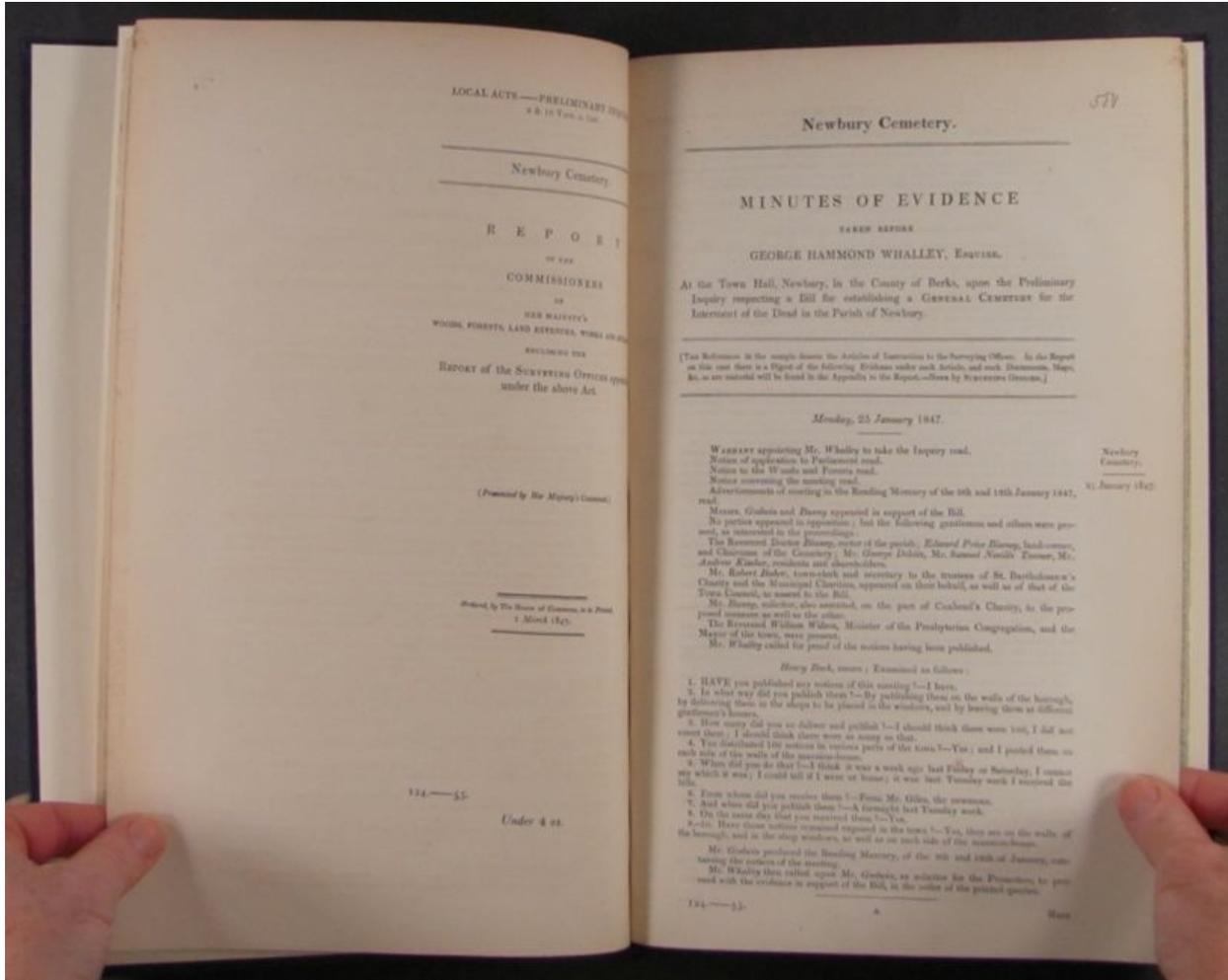




31. [**Graveyards**] Davenport, Daniel. **The Sexton's Monitor, and Dorchester Cemetery Memorial.** *Boston; Printed by Alfred Mudge: 1845. 3rd edition.* The author began work as Sexton at Dorchester Cemetery on April 1, 1799, and as of this writing had attended 1,279 burials in 37 years there. The cemetery was one of the oldest in Massachusetts, being in use since at least 1630. Davenport notes- "My profession as Sexton has made me familiar with the Burying Ground; and I observed very ancient inscriptions on Monuments and Grave Stones, which were becoming illegible from the mouldering effects of time. Being desirous that they should be preserved, I have copied them, together with some which I thought curious and interesting; and, that others might have the perusal of them, I have for a long time proposed to have them

printed. I have arranged them nearly in the order of their dates; and have added some from Grave Yards which I have visited in other places". Very uncommon. Softcover. 4.5"x7.5", 36 pages. Woodcut decoration on the cover. Some soil and wear, rear cover chipped. [38112] \$150

32. [**Graveyards**] Whalley, G. Hammond, Esq. **Newbury Cemetery. Report of the Commissioners of Her Majesty's Woods, Forests, Land Revenues, Works and Buildings, enclosing the Report of the Surveying Officer appointed under the above Act. [with] Minutes of Evidence taken before George Hammond Whalley...respecting a Bill for the establishing a General Cemetery for the Internment of the Dead in the Parish of Newbury.** *Ordered by The House of Commons to be Printed: 1 March, 1847.* All the particulars regarding the establishment of a cemetery in the rural Berkshire parish of Newbury. It includes a magnificent amount of detail on mid-19th century burial practices and statistics. There was no question a new burial ground was needed, but the project still created some controversy; it seems that local churchmen might have preferred to keep burial a province of the local churches. One Rev. testified, "You can scarcely bury a corpse without having to dig up another. There is no question we want enlargement, but as, a Clergyman, I should very much prefer that additional Burying-grounds should be procured in the usual way, by forming more



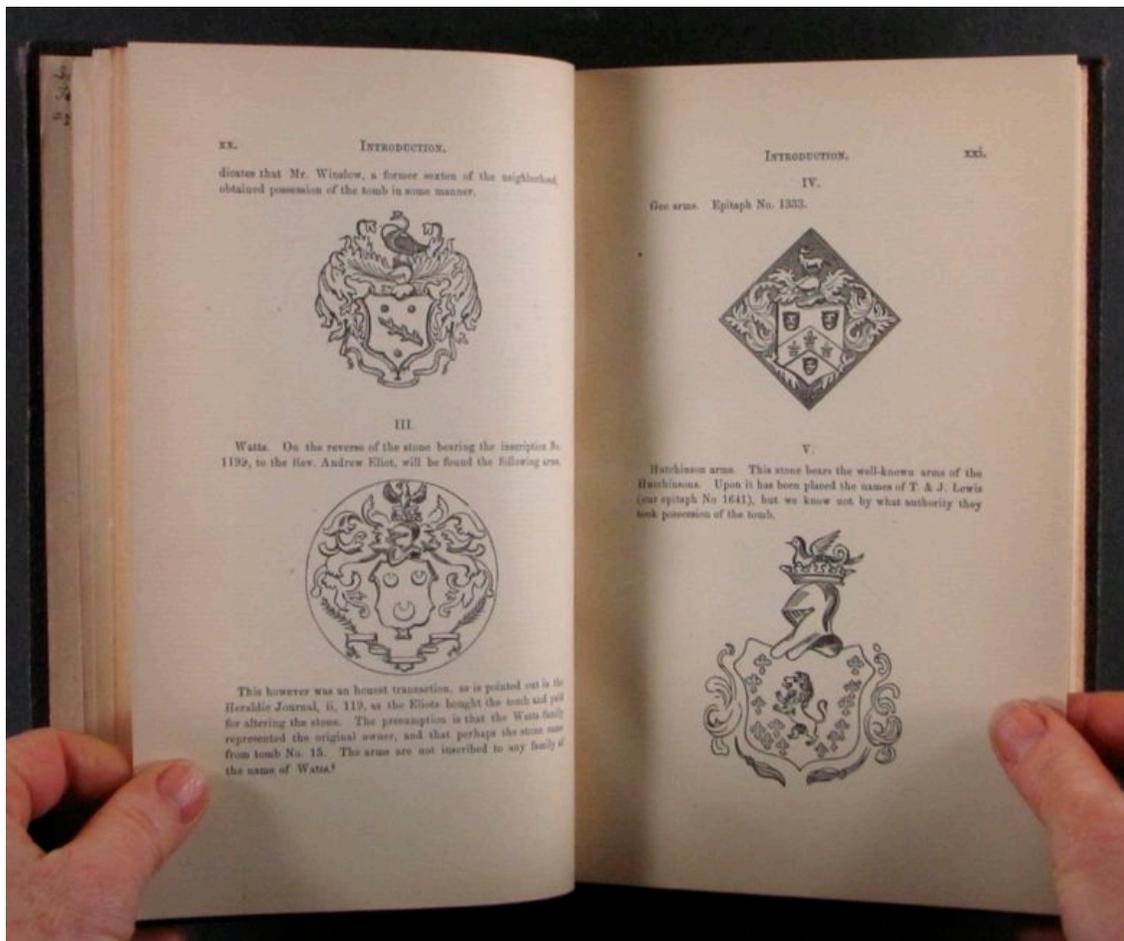
Churchyards, generally. A cemetery embraces all, and is under very peculiar circumstances. I must admit such a thing is wanted, and if no better provision can be made to meet the evil, I certainly think the Cemetery would be desirable. I know the Bishop has a very great objection to Cemeteries, and certainly, as a Clergyman, I feel the same myself". Newbury is a civil parish and the principal town in the west of the English county of Berkshire. Situated on the River Kennet and the Kennet and Avon Canal, it has a town centre containing many 17th century buildings. Hardcover. 8.5"x13", xxiii + 30 pages; bound in new cloth covers; a very nice copy. [38743] \$250

"I carry death in my left pocket. Sometimes I take it out and talk to it: "Hello, baby, how you doing? When you coming for me?

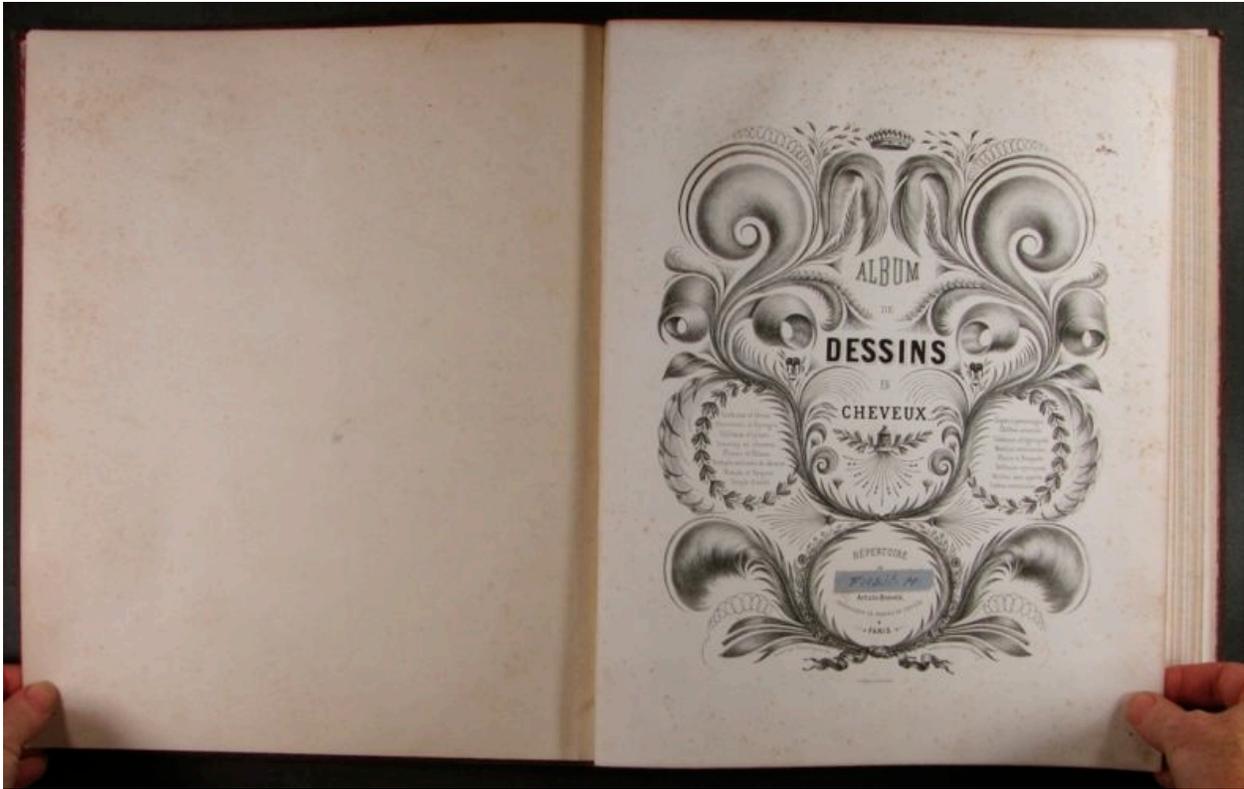
I'll be ready."

-Charles Bukowski

33. [**Graveyards**] Whitmore, William H. **The Graveyards of Boston. First Volume, Copp's Hill Epitaphs.** Albany; Joel Munsell: 1878. Copp's Hill Burial Ground was the second cemetery laid out in Boston, after King's Chapel Cemetery. Many early Boston notables are buried there, including the Mathers, Increase and Cotton. Whitmore offers a complete revision of Bridgman's 1852 work, complete with an attack on Bridgman for leaving stones out, adding a few that were not there (???) and getting some inscriptions wrong. Hardcover. 6"x9", 116 pages, several line illustrations; original pebbled cloth. Minor wear, light soil. [38109] \$125



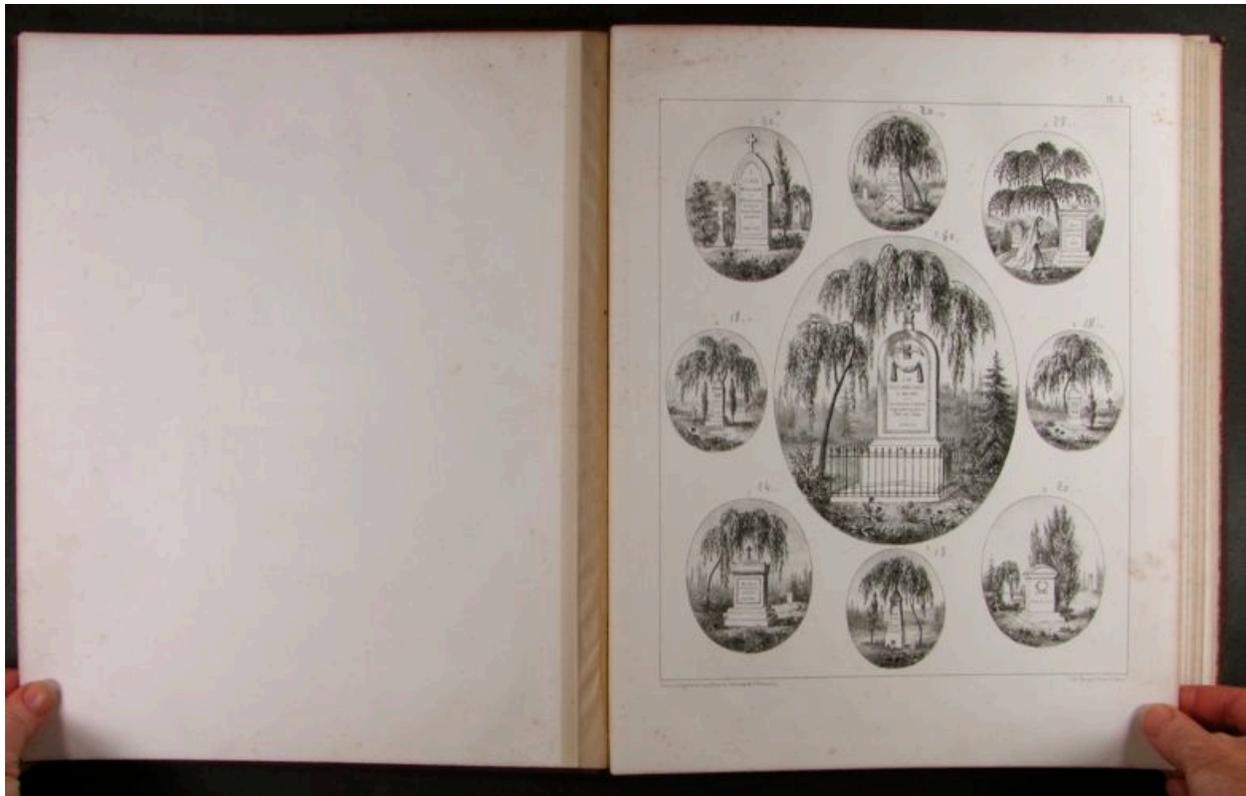
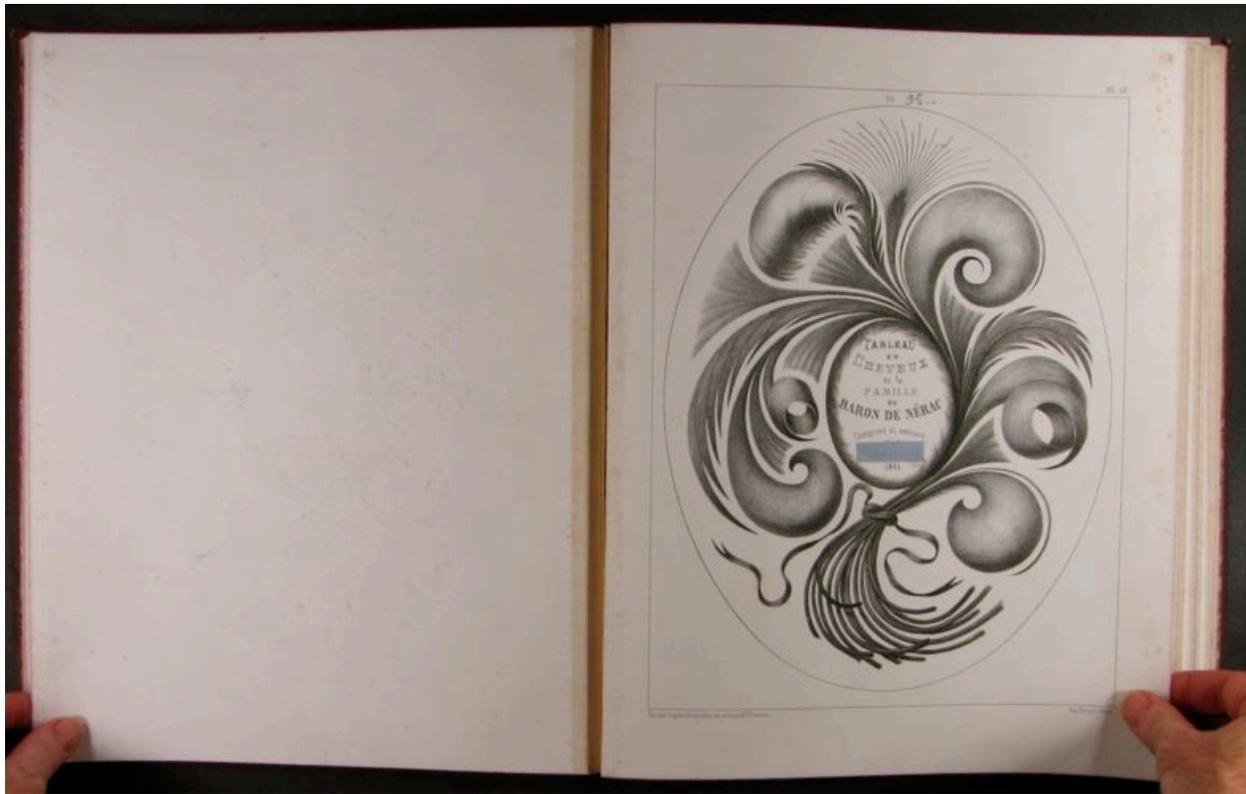
*“Oh, brothers! I don't care for brothers. My elder brother won't die, and my younger brothers seem never to do anything else.”
-Oscar Wilde (The Picture of Dorian Gray)*

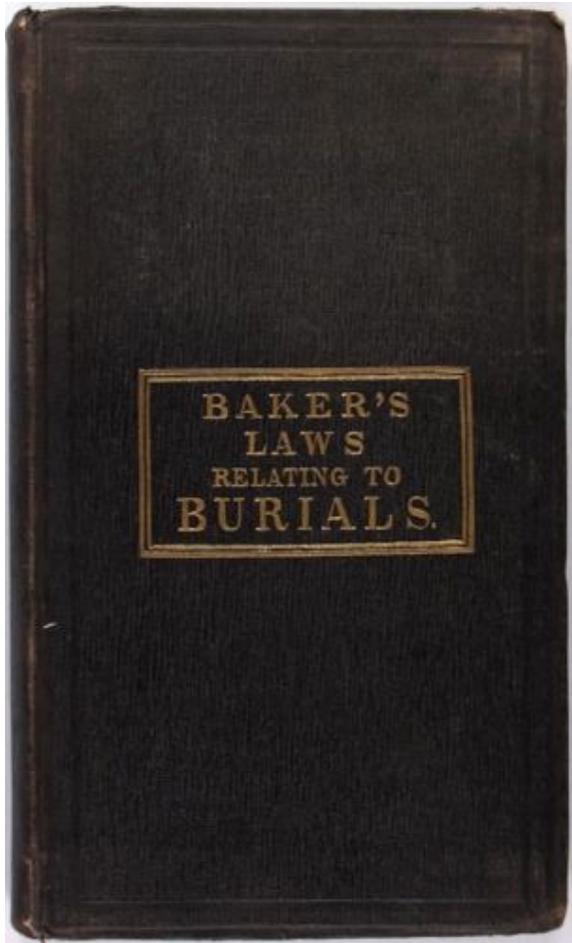


34. [**Hairwork**] Florentin, P. **Album de Dessins en Cheveux. Repertoire de P. Florentin, Artiste-Brevete, Professeur de Dessins en Cheveux.** Paris, no date, but late 1870s. A superb French Victorian design album of hair-work, including jewelry, memorial items, chains and very elaborate vignettes- sometimes it's not even completely clear how hair works into the design. A large percentage of the designs are for memorial and mourning items. Plate 10 is in the form of a second title page, "Tableau en Cheveux de la Famille du Baron de Nerac, compose et execute par Florentin, 1861". Plate 11 is a full-page illustration of a young woman mourning beside a funeral monument under a willow tree, the monument inscribed "A la Memoire de Hassen, l'artiste en cheveux, le plus celebre du XIXe siecle decede a Paris 1846". Very uncommon. Hardcover. 11"x13", 20 lithographed plates, 3 tinted with gold. Original pebbled cloth with gilt title, marbled endpapers. Covers lightly worn, light scattered foxing. Some internal pencil notes, and the endpaper has the ink inscription- "Album Travail Artistique en Cheveux -Fusil - rue Eugene Vignal 2, Orleans". On the title leaf the printed name 'Florentin' has a small piece of paper pasted over it with 'Fusil' written in ink. [37604] \$3,500

[several more illustrations are on the following pages]







35. [Law] Baker, T. **The Laws relating to Burials in England and Wales...with Notes, Forms, and Practical**

Instructions. London; W. Maxwell: 1855.

Up to about 1850 the state of burial law in England was virtually nonexistent -quite literally, anything went, with resulting problems which can be only too well imagined. Starting in 1850 a succession of Burial Acts and Revisions were enacted that attempted to bring the chaos into order and safeguard the health of the public and the dignity of the dead. Baker, a barrister of the Inner Temple specializing in Burial Acts, has here set forth the new laws in their entirety, with all the revisions properly inserted. Topics covered include the closure of old burial grounds; the appointment of Burial Boards; proceedings of Burial Boards; the provision of new burial grounds; the rights of parties regarding fees; registration of burials; rating and protection of new burial grounds; reception and conveyance of the

dead; burial of poor persons; and regulation by the Secretary of State. This is followed by the texts of the Acts, and that is followed by a section of forms for various purposes. A comprehensive and fascinating look at Victorian Burial Law reform. Uncommon. Hardcover. 4.5"x7.5", v + 173 pages; publisher's original black textured cloth with gilt cover title; light internal soil; old bookplate; a very nice copy. [37195] \$350

*“I've never killed a man,
but I've read many an obituary with
a great deal of satisfaction.”*

-Clarence Darrow

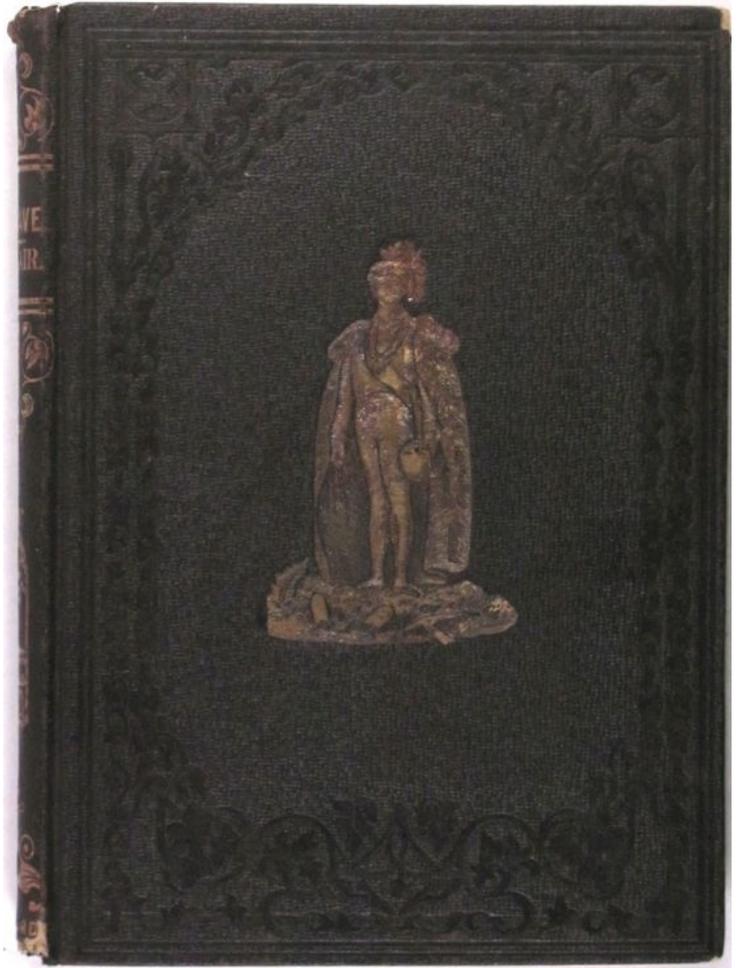
36. [**Literary Death**] Blair, Robert. **The Grave. A Poem.** Philadelphia; Willis P. Hazard: 1851.

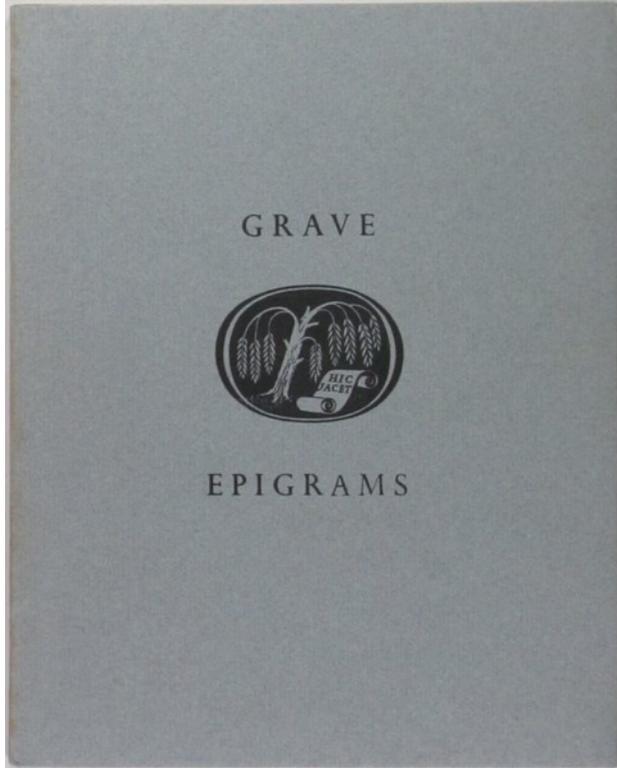
“Robert Blair [1699-1746] was a Scottish poet. He was the eldest son of the Rev. Robert Blair, one of the king's chaplains, and was born at Edinburgh. He was educated at the University of Edinburgh and in the Netherlands, and in 1731 was appointed to the living of Athelstaneford in East Lothian. His family's wealth gave him leisure for his favourite pursuits: gardening and the study of English poets. Blair published only three poems. One was a commemoration of his father-in-law and another was a translation.

His reputation rests entirely on his third work, *The Grave* (1743), which is a poem written in blank verse on the subject of death and the

graveyard. It is much less conventional than its gloomy title might lead one to expect. Its religious subject no doubt contributed to its great popularity, especially in Scotland, where it gave rise to the so-called "graveyard school" of poetry. The poem extends to 767 lines of very various merit, in some passages rising to great sublimity, and in others sinking to commonplace. The poem is now best known for the illustrations created by William Blake following a commission from Robert Cromek. Blake's designs were engraved by Luigi Schiavonetti, and published in 1808”. This edition is illustrated with 8 plates of scenes by several artists, none of them William Blake. The text includes a “Life of Blair” by S.C. Hall.

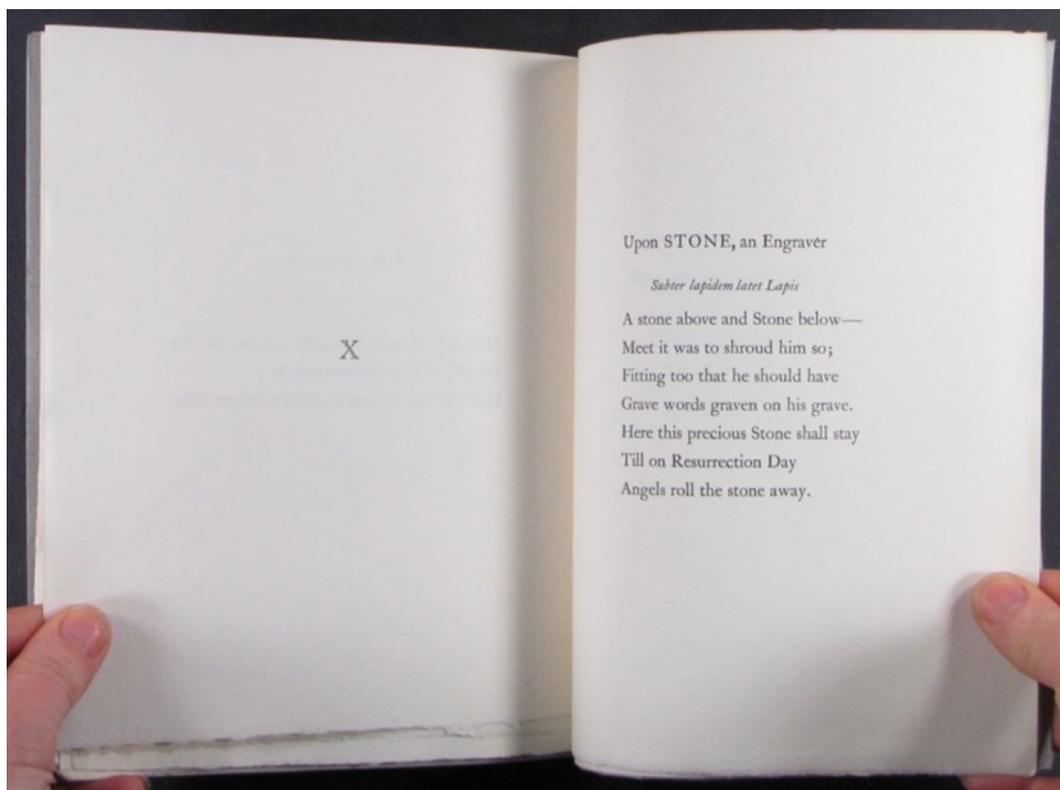
Hardcover. 5.5”x7.75”, 74 pages, 8 plates. Publisher’s embossed cloth with gilt decorations. Minor wear. [38197] \$100

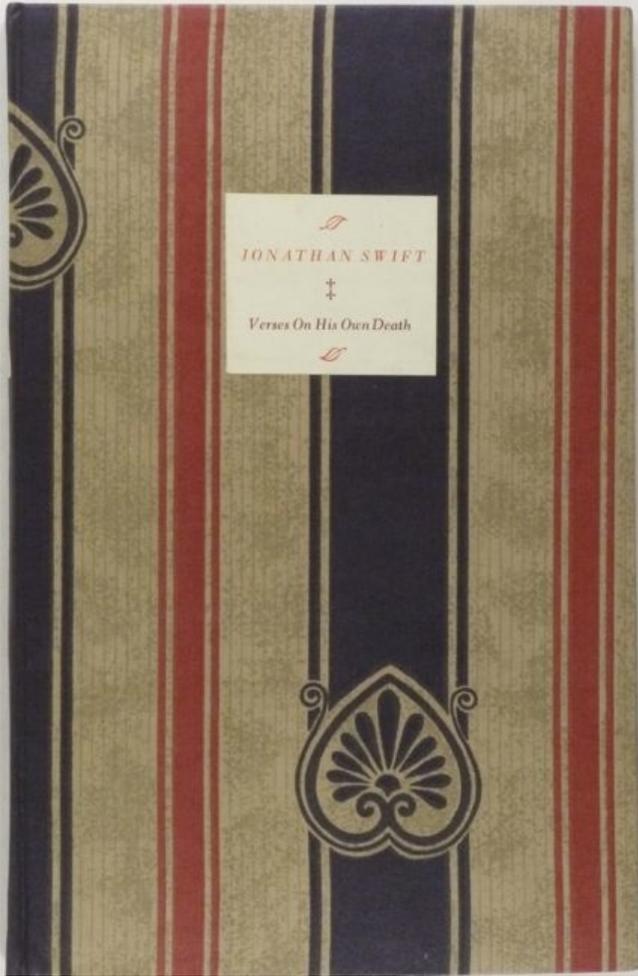




37. [**Literary Death**] Sparrow, John. **Grave Epigrams.** Bembridge; Printed by Simon Rendall in an edition of 200 copies: 1974. A curious volume of 11 poems, all either on the subject of death and mortality or in the form of actual epitaphs or epigrams. John Sparrow, whose 25-year Wardenship of All Souls College at Oxford was devoted to a fierce resistance to its being tugged, kicking and screaming, into the 20th century, was also a prolific writer and poet of some ability. Here, for instance, is 'Upon Stone, an Engraver- A stone above, a stone below; meet it was to shroud him so; fitting too that he should have; grave words graven on his grave; Here this precious stone shall stay; till

Resurrection Day; angels roll the stone away". Sparrow was also a famous book collector whose motto was "never lend books, never give them away, never sell them, and never read them". Softcover. 7"x8.75", 23 pages; decoration incorporating a willow by Reynolds Stone on the cover; a fine copy. [38598] \$100





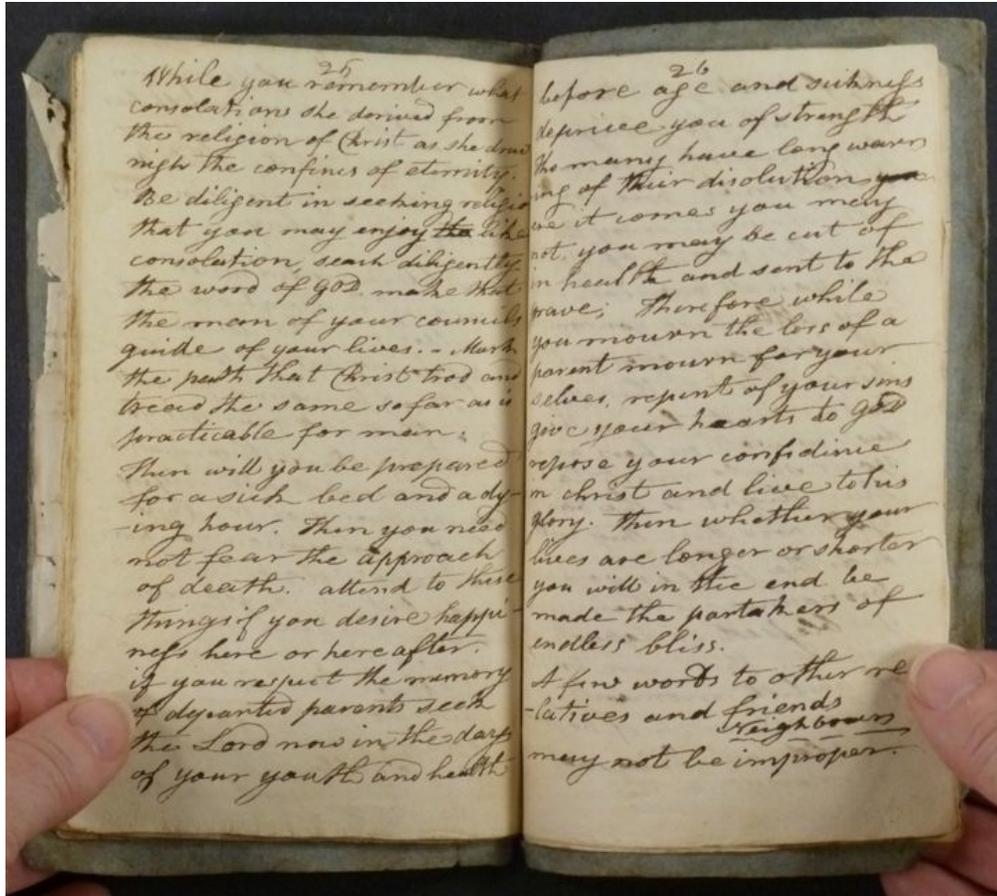
38. [**Literary Death**] Swift, Jonathan. **Verses on the Death of Dr. Swift, D.S.P.D. occasioned by reading a Maxim of Rochefoucault.**

*Market Drayton; Tern Press: 1992.
Edition limited to 95 copies.*

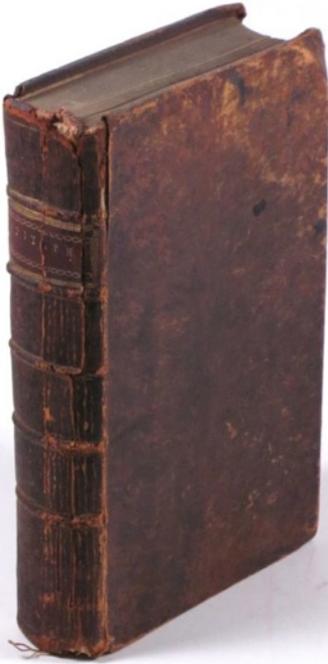
A beautiful fine-press edition of Swift's famous and witty pre-obituary poem. Swift worked on the piece for several years, and in 1738 an English printer published an edited, shortened version, which did not please Swift. In February, 1739 the full version was published in Dublin. In the poem Swift wittily recalls some incidents in his life, and imagines how his friends, and enemies, will react to his death and what they will say after he is gone-

"For Poetry, he's past his Prime,
He takes an Hour to find a Rhime;
His Fire is out, his Wit decay'd;
His Fancy sunk, his Muse a Jade,
I'd have him throw away his Pen;
But there's no talking to some Men."

Swift's poem remains as a singular, unforgettable and unique self-written epitaph. This finely-printed edition includes notes and a commentary by A. Norman Jeffares. Hardcover. 7"x10.75", 42 pages; printed from handset type on Zerkall paper with 9 lino prints. Patterned covers. A very nice copy. [36411] \$125

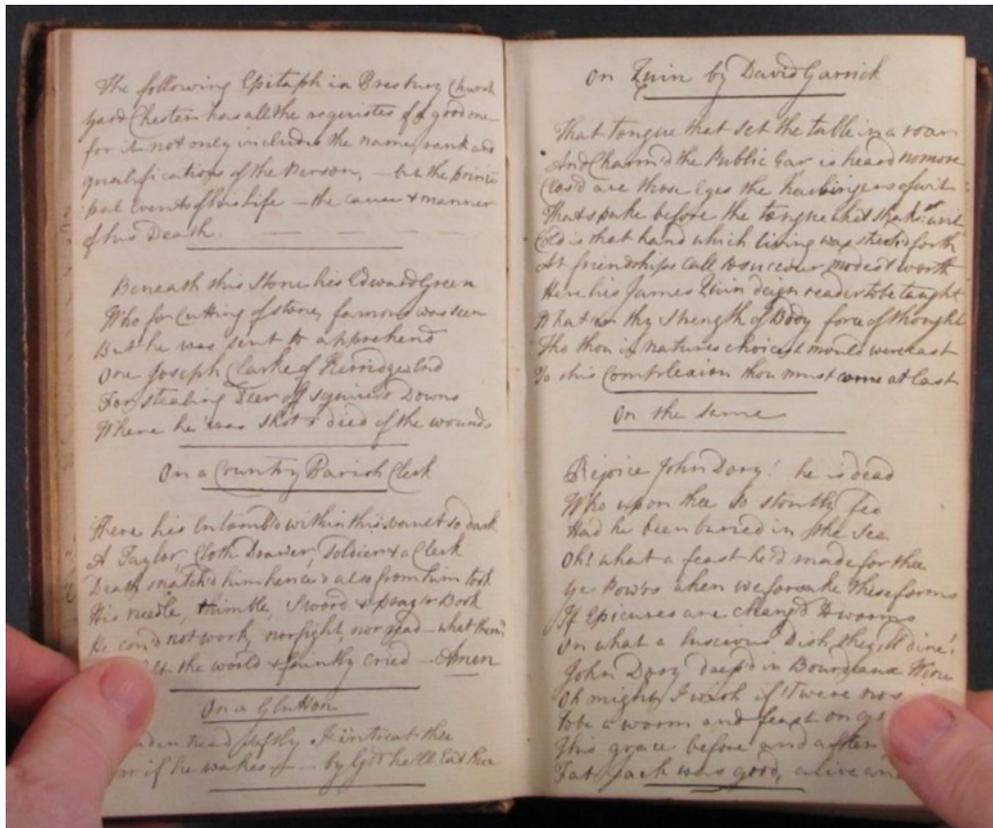


39. [Manuscript] Duncan, Thomas W. [Manuscript] **A Sermon Delivered at Wrentham North Parish January 30th, 1820, the next Sabbath after my wife died.** Wrentham; 1820. An interesting manuscript sermon on the subject of death, dying, and Christian salvation. Even as all men live and assume they shall go on living, the Rev. Duncan notes, death will come to all, because "there are none who can escape this king of terrors". He goes on to warn of the dangers death holds for the unsaved, and to assure his listeners that the saved will go to a better place. Near the end of the sermon he addresses himself, his children, and friends and neighbors on the subject of grieving and celebrating the passing on of a loved one. Softcover. 4.25"x7", 35 numbered pages; a paper pamphlet in blue covers with 18 unlined leaves, hand-numbered 1-35 (1 side of 1 leaf left blank). Text written in ink throughout in a fairly legible hand. Covers somewhat worn, bottom corner chipped; some internal soil, some ink splashes. With a separate sheet inserted loosely reading- "Walpole, May 12, 18(torn)- As a token of love and respect, will the Union Church in North Wrentham please to accept this volume of sacred writ, for their pulpit, from Mary Robichaux". It's not clear if this refers to this volume or not. [39109] \$500

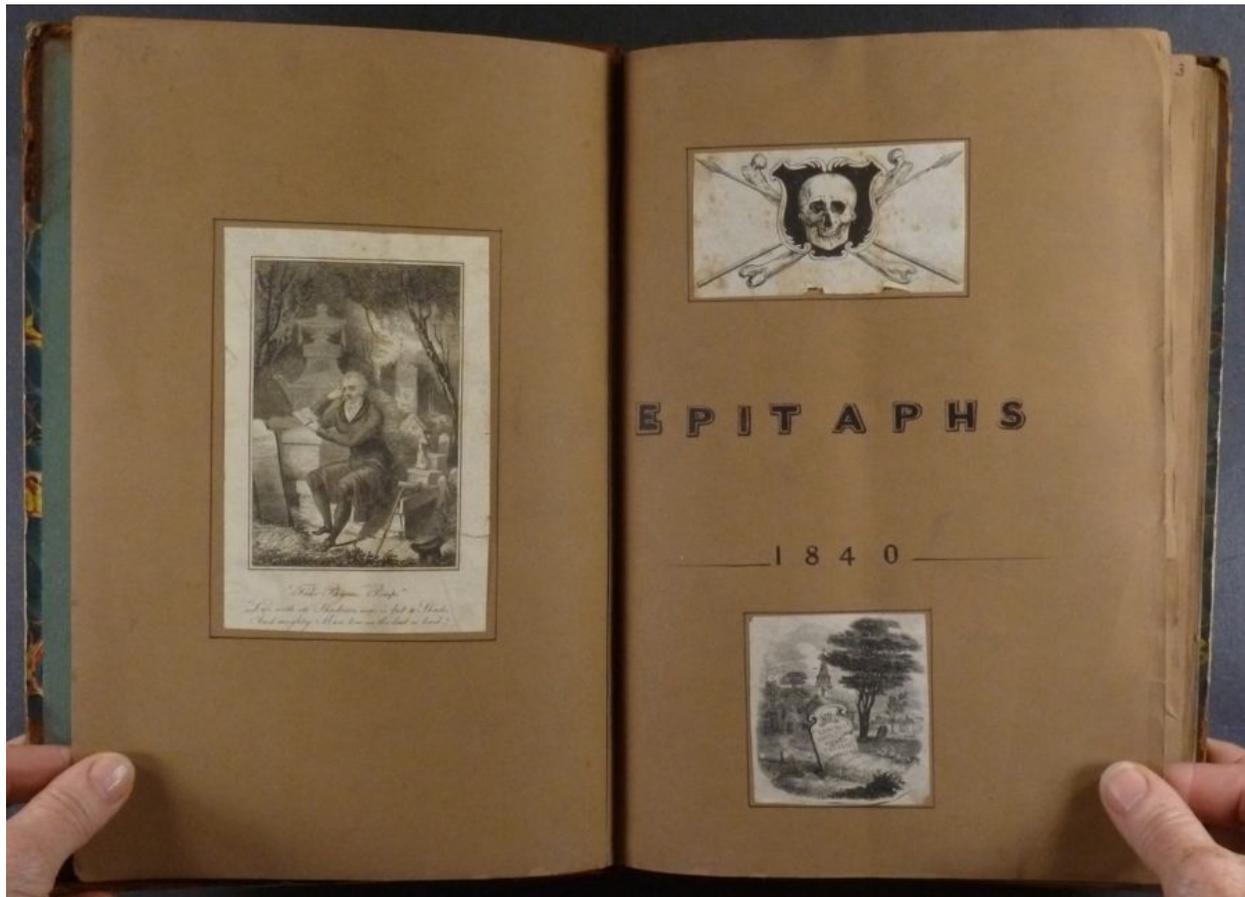
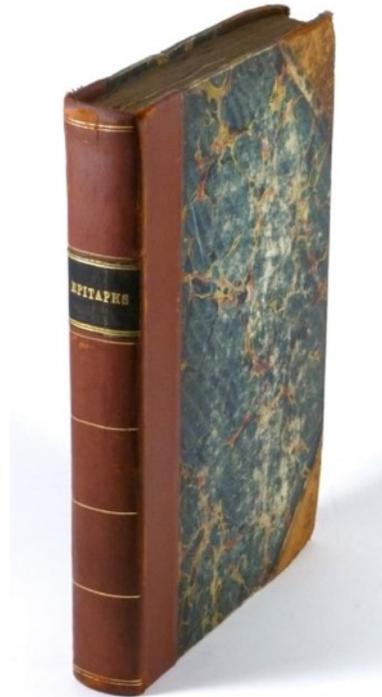


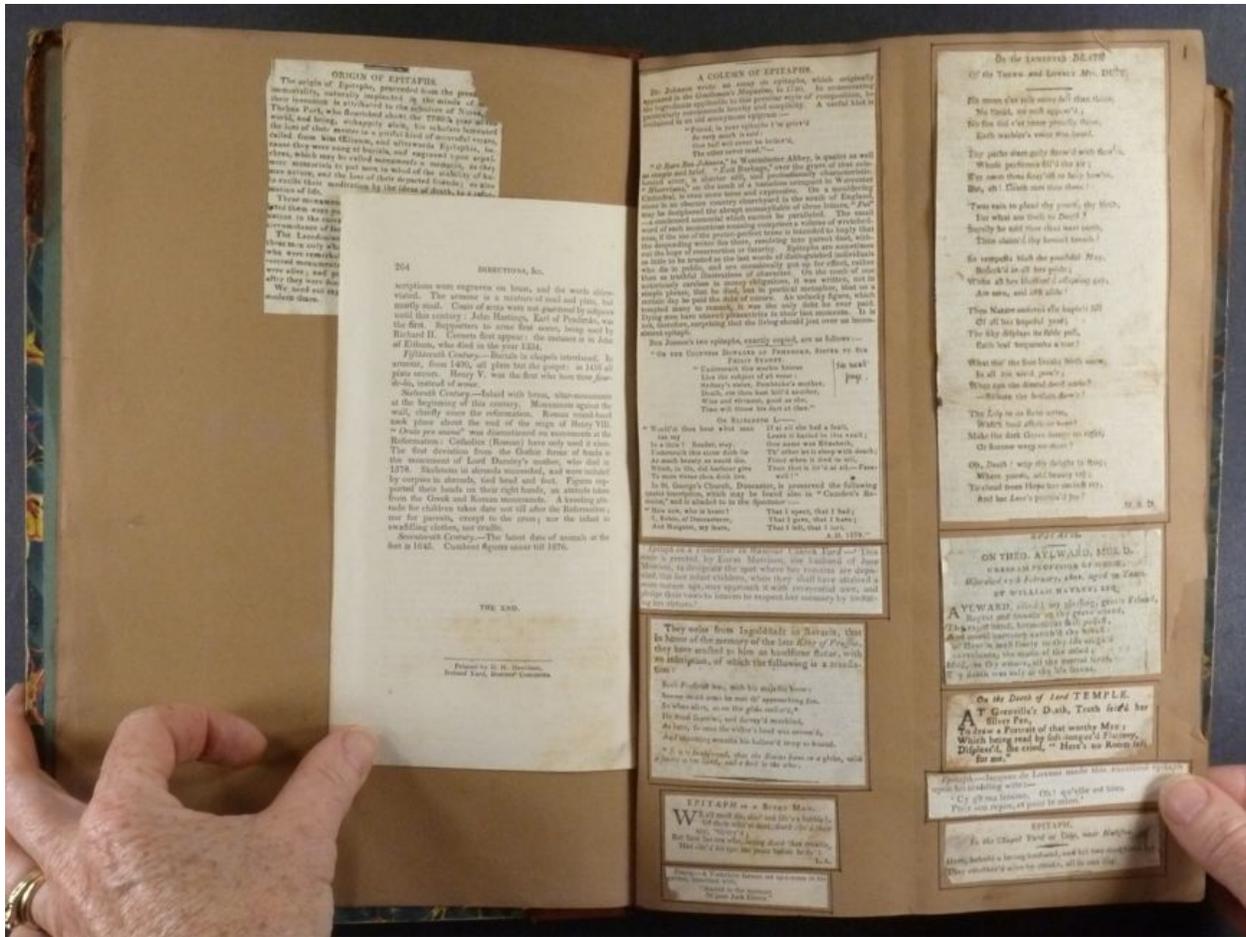
40. [Manuscript] **Leatherbound Manuscript Collection of Epitaphs.** *England, early 19th century.* A fascinating collection of early epitaphs, dating from the 16th century to 1811 or so, all written in ink on both sides of the first 75 leaves of a handsomely bound (if now very worn) late 18th century leatherbound blank book. The handwriting can be a little hard to decipher, but most is legible. In many cases the compiler has included an introduction explaining the person or circumstance the epitaph relates to. A unique and interesting late-Georgian-Regency epitaph collector's notebook. Hardcover. 4.25"x7", 75 leaves filled in on both sides; another 75 or so leaves are blank; late 18th or early 19th century full polished calf with a red leather spine label with the single word "Epitaphs" impressed in gilt. The covers are rather worn, and the binding cracking in several places, and the spine is

cracked several times; a binding in delicate condition. Contents with a little soil and toning, but essentially very nice. [38605] \$650



41. [**Manuscript**] **1840 Scrapbook of Epitaph-related material.** *England; 1840s.* A unique and interesting 1840 scrapbook of epitaph-related material, evidently put together by an early Victorian epitaph-enthusiast with wide resources and plenty of time on his hands. The clippings are arranged neatly in double columns, with hundreds of short and medium-length pieces clipped from newspapers, magazines and, regretfully, a few books as well; there are also some penned notes and handwritten sheets. Some of the material is dated in ink, and it appears that the earlier pieces date from the 1770s. There are many epitaphs, and some of the newspaper clippings include notes from readers who found the epitaphs; there are also several historical clippings regarding epitaphs. A fascinating and unique archive of ephemeral material recording epitaphs. Great fun.

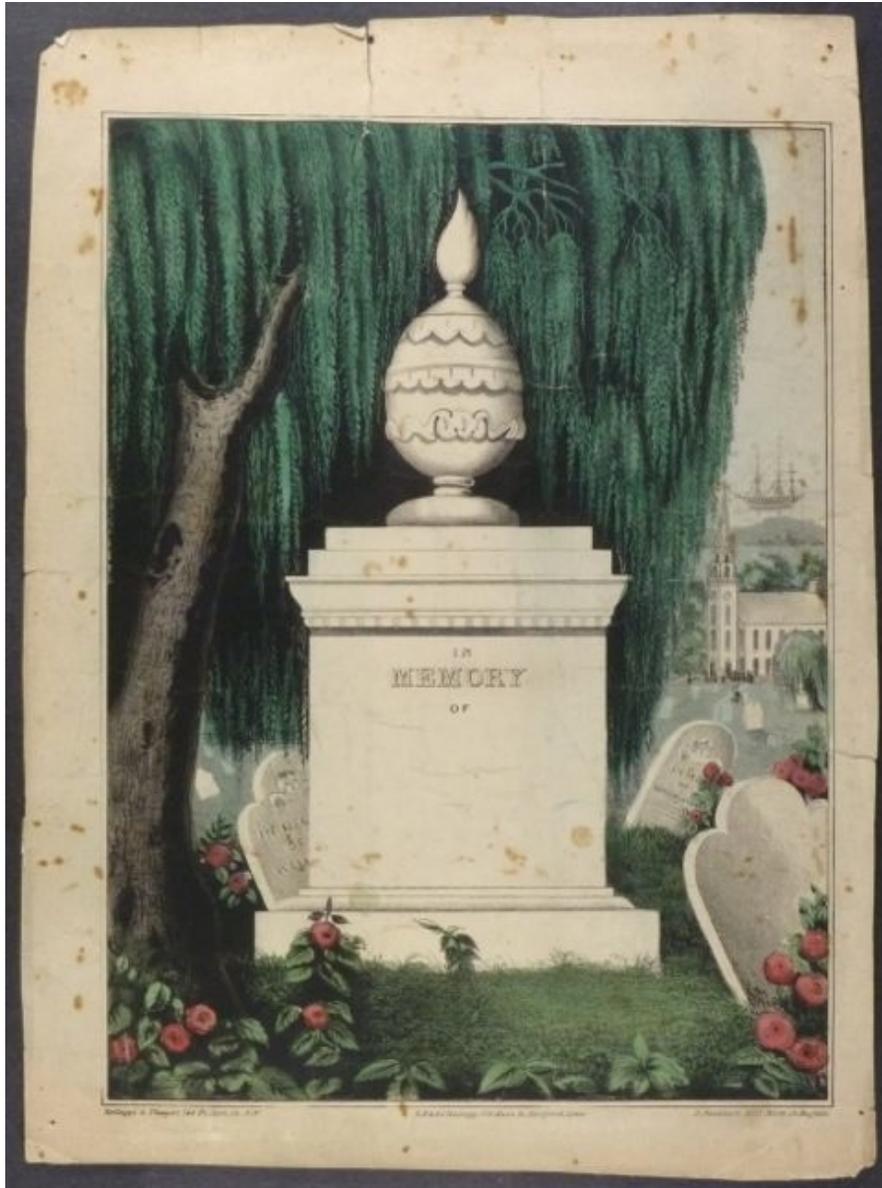




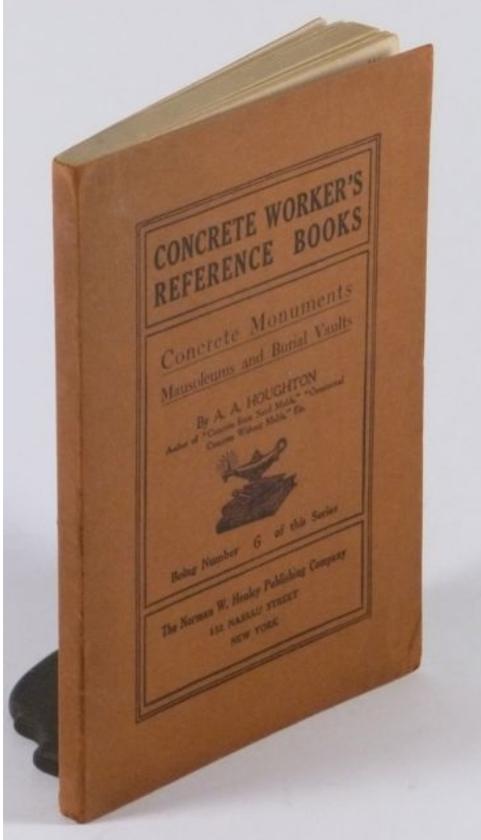
Hardcover. 7.5"x11", 77 leaves, most with clippings and pages glued to one side, some to both sides; handsome hand-lettered title page with two decorations; one, of a skull, appears to be hand-inked; period marbled boards with a newer leather spine with a black spine label. Boards somewhat rubbed, contents with some scattered soil, a few spots, a margin or two chipped, but overall very nice. Engraved armorial bookplate dated 1880 of the Rev. Charles H. Middleton-Wake, of Christ's College. With- an index card indicating the book was purchased from noted English bookseller David Low on 8/6/54. [39316] \$600

"If, after I depart this vale, you ever remember me and have thought to please my ghost, forgive some sinner and wink your eye at some homely girl."

-H.L. Mencken

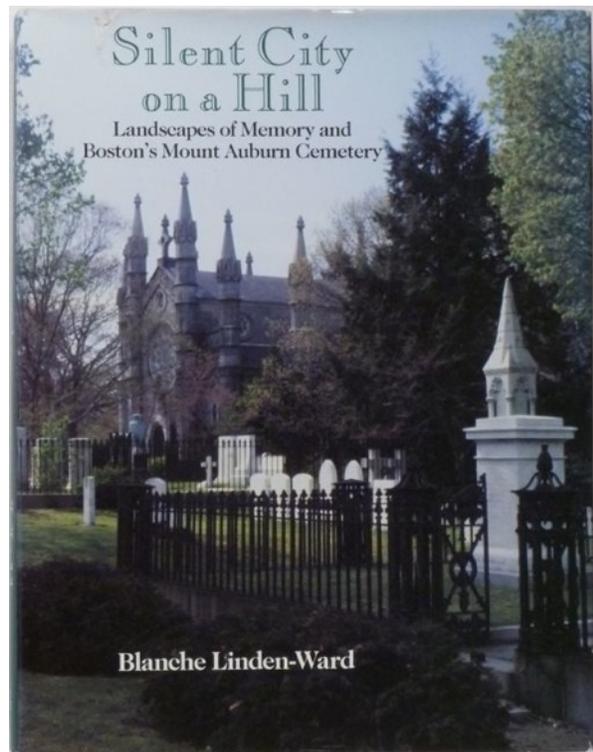


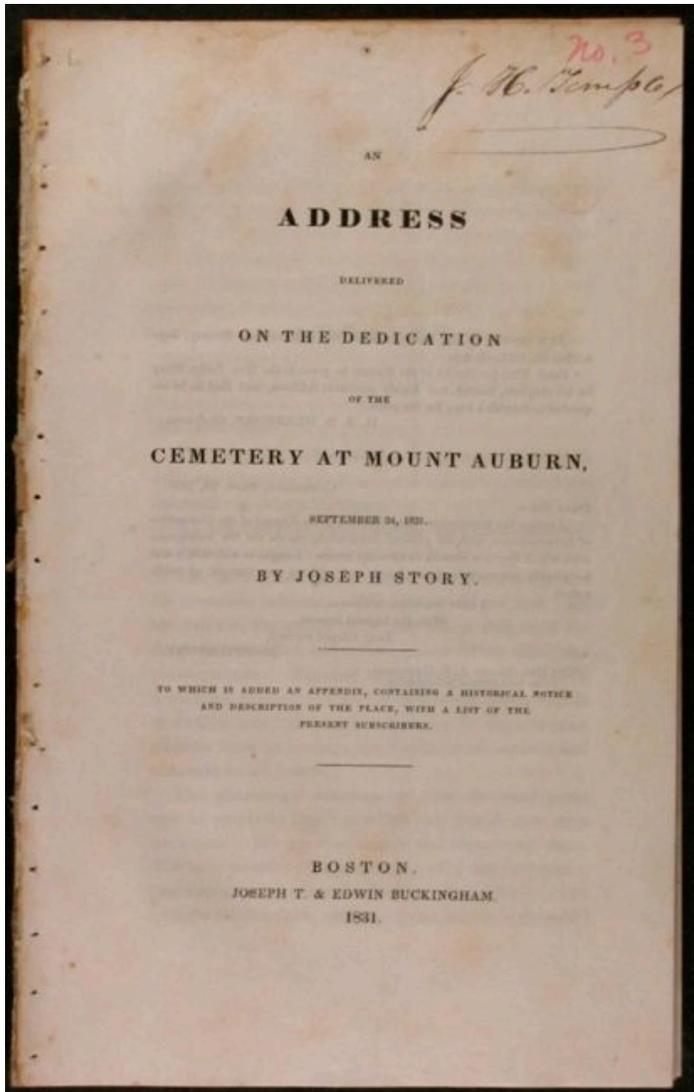
42. **Memorial Lithograph.** *Hartford; E.B. & E.C. Kellogg: probably 1845-50.* A handsome colored memorial lithograph featuring a monument in the form of a pedestal with a stylized urn on top, set amidst other gravestones and rose bushes, under a weeping willow tree. In the background the scene stretches away starting with a churchyard, beyond that a hill, and beyond that a sailing ship. The monument has the printed legend "In Memory of", with no name or details filled in below. The Kellogg company has been called "Connecticut's Currier & Ives"; they published a variety of popular prints from the 1840s to the end of the century. The imprint "E.B. & E.C. Kellogg" was used during the 1840s, 50s and 60s. A handsome lithograph with interesting details. Colored lithograph. 11"x14"; some foxing, and several folds; several short closed tears, 1" and 1.5" long; left margin cut on a bit of a bias. [39411] \$225



43. [**Memorials**] Houghton, A.A. **Concrete Worker's Reference Books- Concrete Monuments, Mausoleums and Burial Vaults.** *New York; The Norman W. Henley Publishing Company: 1911.* Move over slate, granite and marble, as the 19th century turned into the 20th, concrete arrived on the scene. "The molding of concrete monuments is a very profitable industry", the author notes in the Preface. "The concrete worker by being able to produce his work at far less cost and also without long delays, waiting for the stone to be finished at the quarry, has a great advantage over the competition of the natural stone dealer". For what amounted to a mass-market paperback of the time, this title is surprisingly difficult to locate today. Softcover. 5"x7.25", 65 pages, line illustrations, plus a 23-page catalog of the publisher's other titles. Minor soil, light wear. [39618] \$45

44. [**Mount Auburn**] Linden-Ward, Blanche. **Silent City on a Hill. Landscapes of Memory and Boston's Mount Auburn Cemetery.** *Columbus; Ohio State University Press: 1989.* A complete illustrated history and survey of Cambridge's (not Boston's) Mount Auburn Cemetery, the first garden cemetery in America. An outstanding, well documented, heavily illustrated book. Hardcover. 8.5"x11", 403 pages, b/w illustrations dj; bibliography; light wear; jacket with several tears. [37213] \$75





45. [Mount Auburn] Story, Joseph. **An Address delivered on the Dedication of the Cemetery at Mount Auburn, September 24, 1831.** *Boston; Joseph T. & Edwin Buckingham: 1831.*

"Mount Auburn Cemetery in Massachusetts, was founded in 1831 as "America's first garden cemetery" or "rural cemetery". With classical monuments set in a rolling landscaped terrain, it marked a distinct break with Colonial-era burying grounds and church-affiliated graveyards. The appearance of this type of landscape coincides with the rising popularity of the term "cemetery", derived from the Greek for "a sleeping place." This language and outlook eclipsed the previous harsh view of death and the afterlife embodied by old graveyards and church burial plots. The 174-acre cemetery is

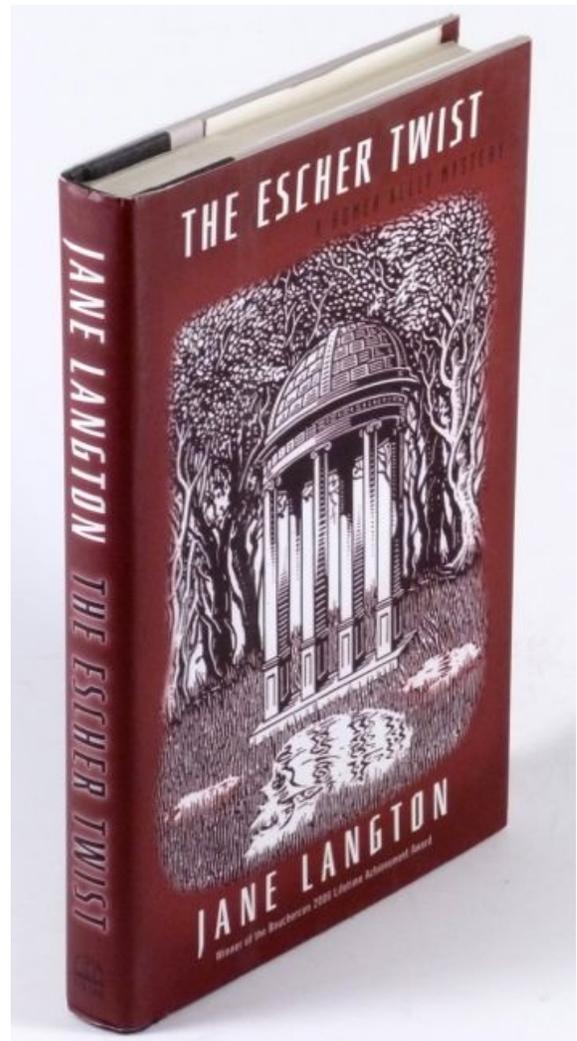
important both for its historical aspects and for its role as an arboretum. Most of the cemetery is located in Watertown, Massachusetts, though the 1843 granite Egyptian revival entrance lies in neighboring Cambridge, adjacent to the Cambridge City and Sand Banks Cemeteries."

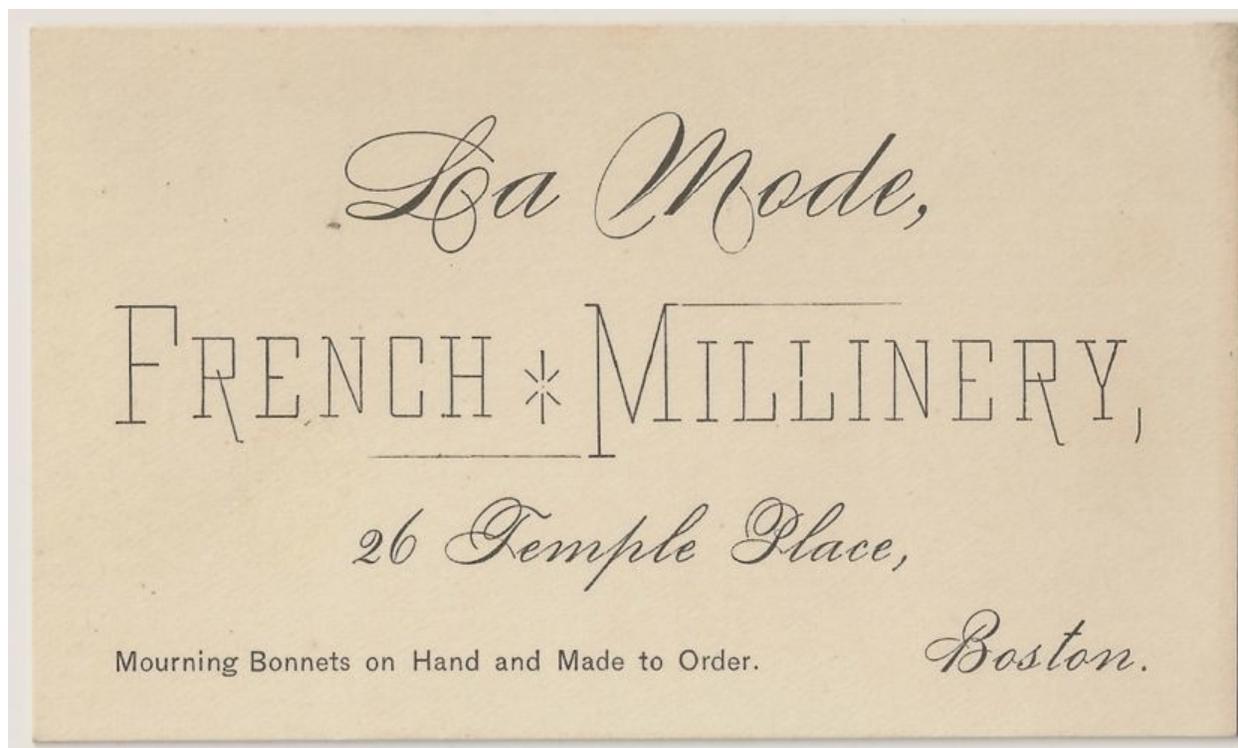
Joseph Story [1779-1845] "was an American lawyer and jurist who served on the Supreme Court of the United States from 1811 to 1845. He is most remembered for his opinions in *Martin v. Hunter's Lessee* and *The Amistad*, and especially for his magisterial *Commentaries on the Constitution of the United States*, first published in 1833. Dominating the field in the 19th century, this work is a cornerstone of early American jurisprudence. It is the first comprehensive treatise on the provisions of the U.S. Constitution and remains a critical source of historical information about the forming of the American republic and the early struggles to

define its law." In addition to delivering the address at the dedication of the cemetery, Story is buried there, his grave marked by a piece of sepulchral statuary executed by his son, William Wetmore Story. Accompanying the text of his address, this pamphlet contains an appendix describing the history of the development of the cemetery, and lists of the avenues, footpaths, and subscribers.

Disbound pamphlet. 5.5"x8.5", 32 pages. Some minor soil and wear. [38108]
\$275

46. [**Mount Auburn**] Langton, Jane. **The Escher Twist. A Homer Kelly Mystery.** *New York; Viking: 2002.* Mount Auburn Cemetery has a recurring role in this intriguing murder-mystery set in Cambridge, Massachusetts. Professor Leonard Sheldrake meets a mysterious and charming young woman named Frieda at an Escher exhibition at local art gallery, but she then disappears... and another local professor who looks like Leonard's twin mysteriously falls to his death from the top of the tower at Mount Auburn. Homer and Mary Kelly try to help Leonard find Frieda, solve the mystery, and figure out who is leaving notes to a long-dead child buried at Mount Auburn; and what about those ghosts Leonard keeps running into at the cemetery? Despite the somewhat alarming sound of all this, Jane Langton captures the essences of Cambridge and Mount Auburn Cemetery perfectly in this lively page-turner. Hardcover. 242 pages, several b/w illustrations of Escher prints, dust jacket. Near fine. [39625] \$25

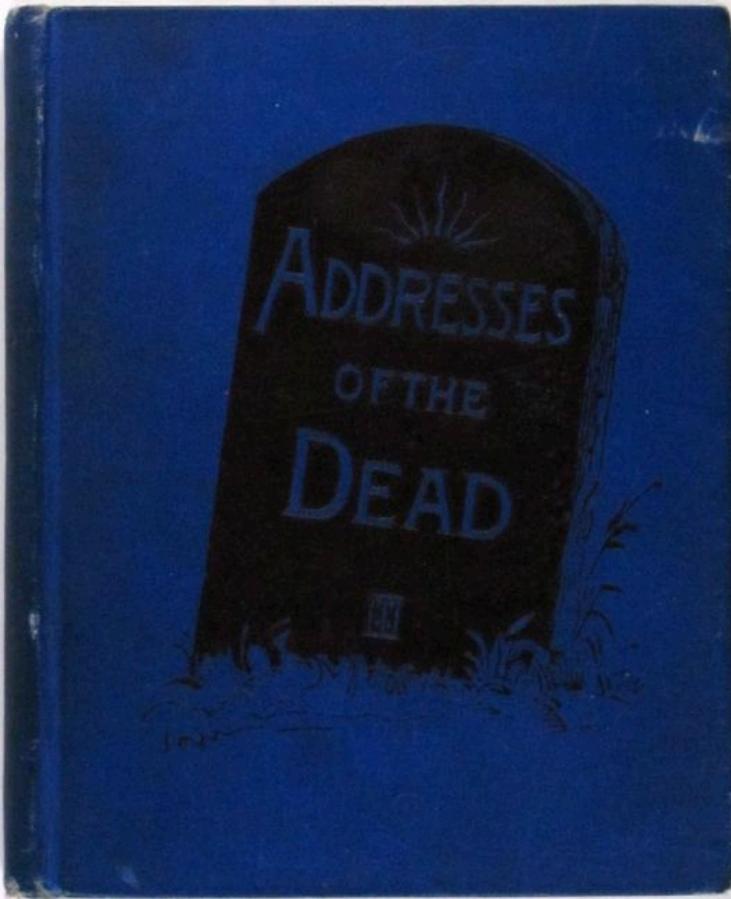




47. [**Mourning Bonnets**] **La Mode French Millinery, 26 Temple Place, Boston. Mourning Bonnets on Hand and Made to Order.** *Boston, 1880s-1890s.* The March 29, 1890 Cambridge Tribune contains an advertisement for this store's new Spring stock of "Rich Millinery Goods" and notes that the owner was Mrs. J.J. Grace. Trade Card. 2":x3.5". Minor soil. [39329] \$20

“If I had my life to live over again, I would form the habit of nightly composing myself to thoughts of death. I would practice, as it were, the remembrance of death. There is not another practice which so intensifies life. Death, when it approaches, ought not to take one by surprise. It should be part of the full expectancy of life.”

-Muriel Spark (Memento Mori)



48. [**No Forwarding Address**] Marble, Charles C. **Addresses of the Dead.** New York; G.W. Dillingham, Publisher: 1887.

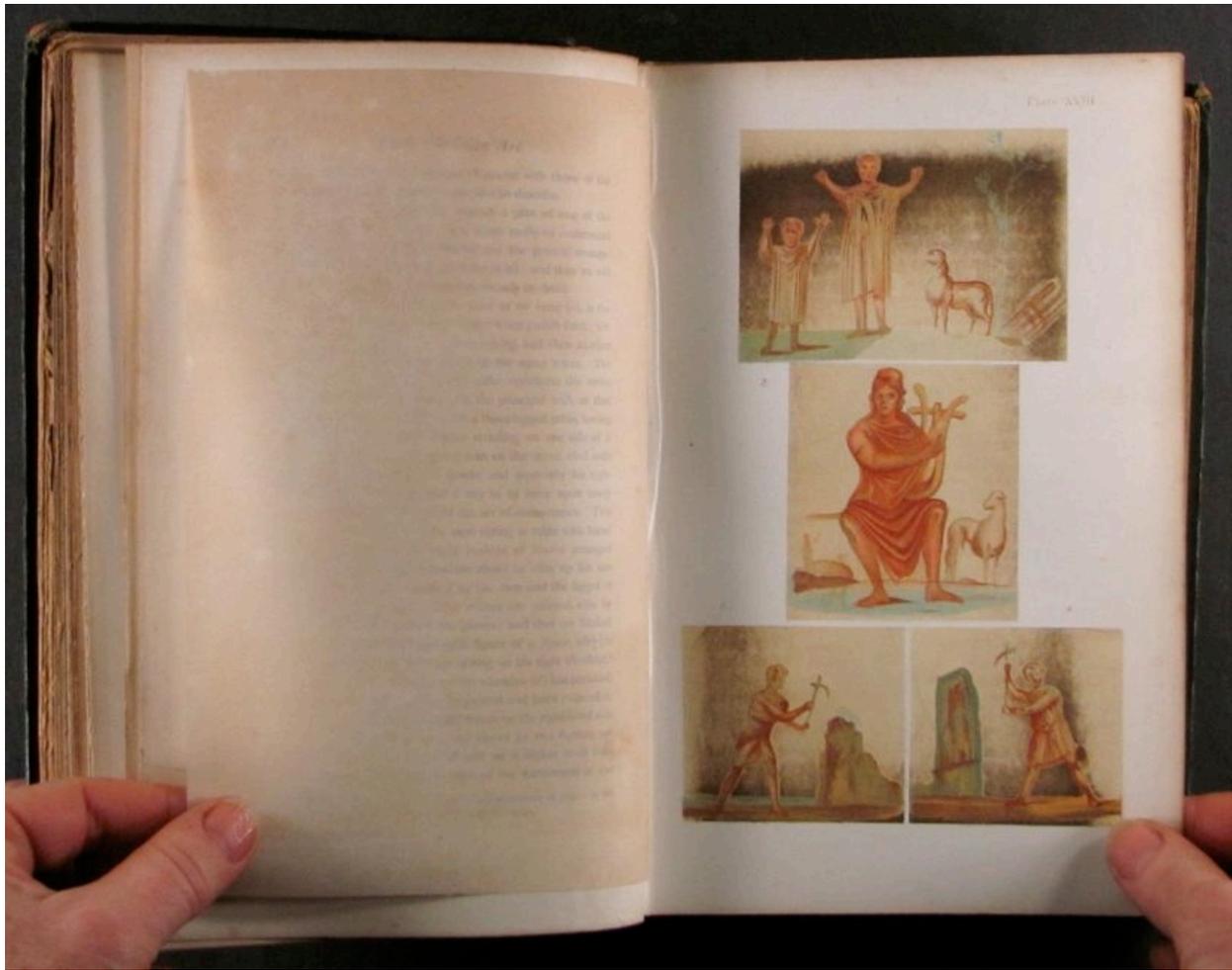
The author writes- "This little compilation is intended to answer a want which, it is believed, though often felt, has never been supplied. It was begun with no purpose than to gratify the compiler's curiosity, and to fill up some hours of enforced leisure. The question had often occurred to him, in reading a biography or reflecting upon biographical subjects, "Where is he, or where they, buried?" Let anyone ask himself this question with reference to the illustrious dead of the past year,

and he will be surprised at his ignorance. And yet such information is no only agreeable and useful, but is sometimes indispensable." In other words, a late Victorian precursor to find-a-grave dot com, to locate the gravesites of noted dead Americans. Uncommon.

Hardcover. 5"x6", 116 pages. Blue & black decorated covers. Some minor scuffing, endpaper hinge cracking, binding shaken. [38110] \$125

"One of the quainter quirks of life is that we shall never know who dies on the same day as we do ourselves."

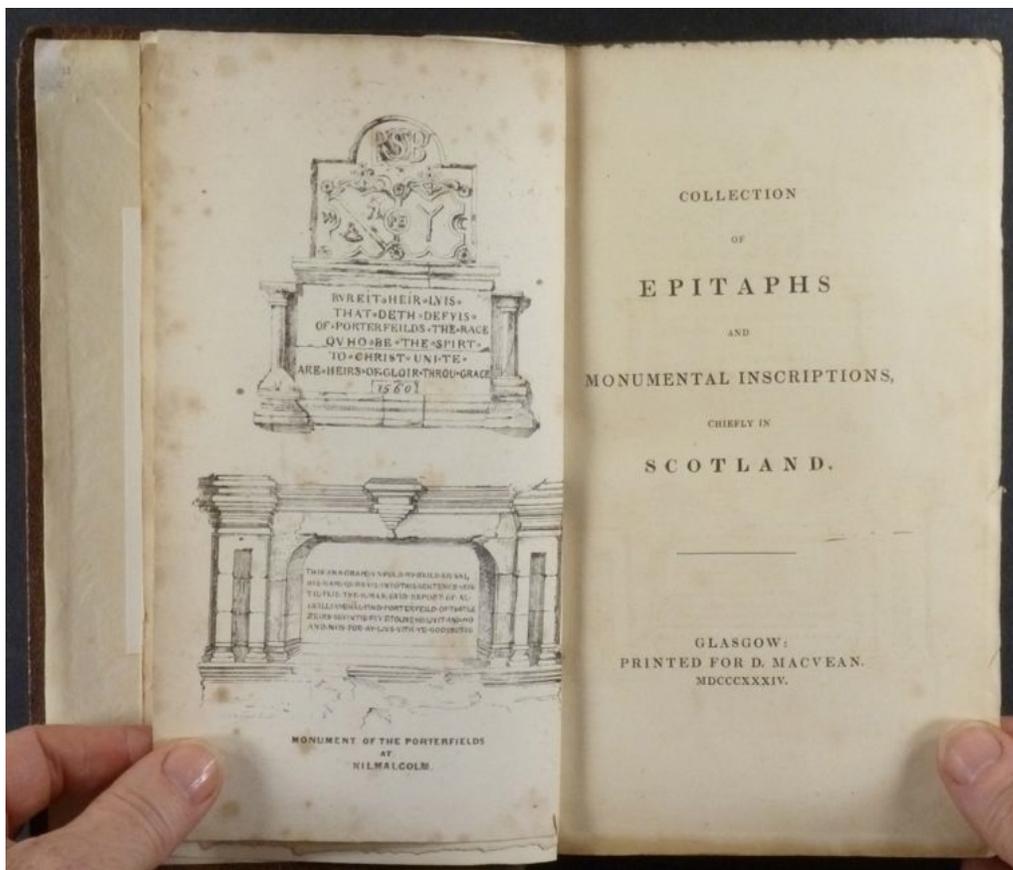
-Philip Larkin



49. [**Roman Dead People**] Northcote, Rev. J. Spencer & Rev. W. R. Brownlee. **Roma Sotterranea or An Account of the Roman Catacombs especially of the Cemetery of St. Callixtus. Compiled from the works of Commendatore de Rossi with the consent of the Author. Part Second: Christian Art.** London; Longmans, Green & Co.: 1879. *New Edition, Rewritten and Greatly Enlarged.* Of James Spencer Northcote [1821-1907], The Catholic Encyclopedia notes- "On 29 July, 1855, he was ordained priest at Stone [and] returned to Rome to complete his ecclesiastical studies, also acquiring the profound erudition in Christian antiquities which was later to be enshrined in his great work "Roma Sotterranea". In 1860 he was called to Oscott College as vice-president, and six months later became president. Under his rule, which lasted for seventeen years, the college entered on an unprecedented degree of prosperity, and his influence on education was felt far outside the walls of Oscott. Failing health caused him to resign in 1876, and he returned to the mission, first at Stone (1868), and then at Stoke-upon-Trent (1881), where he spent the rest of his life revered by all for his learning, his noble

character, and his sanctity. In 1861 the pope conferred on him the doctorate in divinity. Dr. Northcote's wide scholarship is witnessed to by many works, chief among which is "Roma Sotterranea", the great work on the Catacombs, written in conjunction with William R. Brownlow, afterwards Bishop of Clifton. This work has been translated into French and German; and it won for its authors recognition as being among the greatest living authorities on the subject". Hardcover. 6"x9", xvi + 193 pages, with 128 line illustrations after wood engravings, plus 12 chromolithographed plates, and a real-photo frontispiece. Covers with some scuffing and light wear, contents with some scattered light soil and foxing, binding quite dry, several plates detached from the binding. [38104] \$65

50. [**Scottish Epitaphs**] Monteith, Robert, et al. **Collection of Epitaphs and Monumental Inscriptions, chiefly in Scotland.** *Glasgow; Printed for D. MacVean: 1834.* The most extensive work on epitaphs in Scotland at the time it was published. Based in part on Robert Montieth's "Theater of Mortality", one of the earliest English-language books on epitaphs, with many original additions which appeared here for the first time. Indexed by name. Hardcover. 4.5"x7.5", iv + 369 pages, lithographed frontispiece. Old pebbled cloth with a paper spine label. Covers somewhat worn and soiled, cloth cracked and lightly chipped along the outer hinges; newer endpapers; a few spots. [39318] \$125

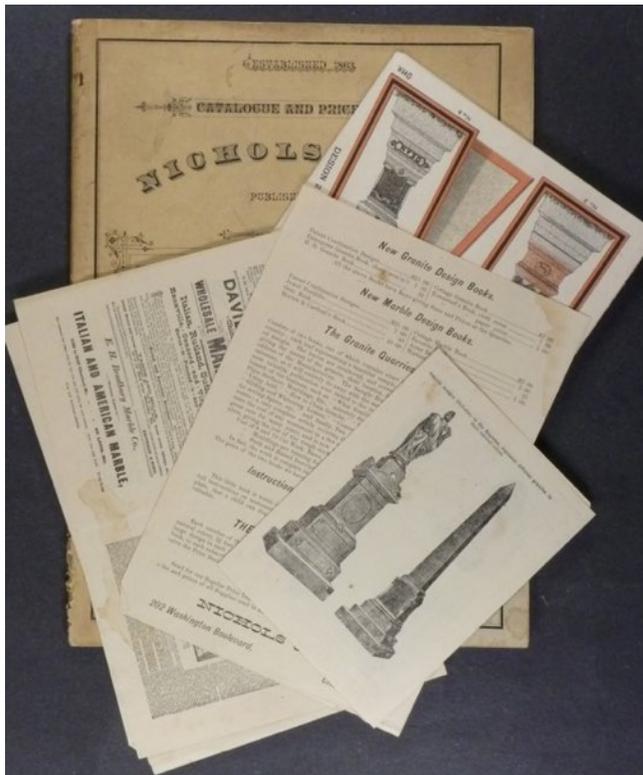
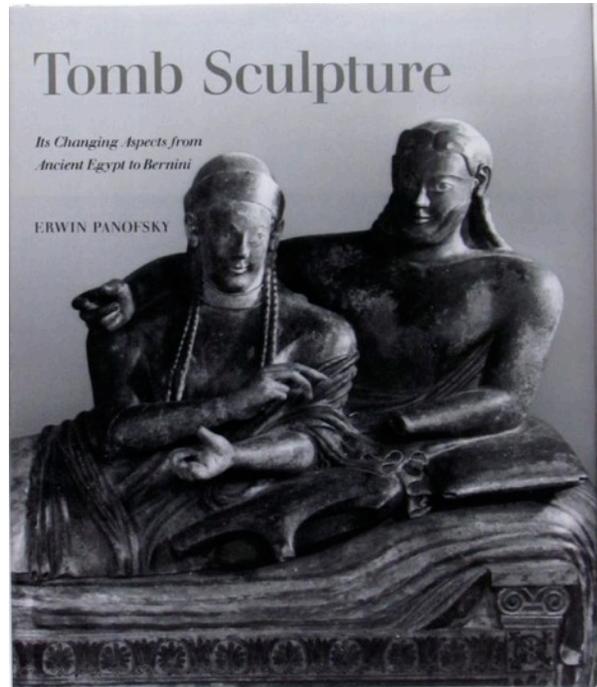


51. [**Sculpture**] Panofsky, Erwin.
Tomb Sculpture. Its Changing Aspects from Ancient Egypt to Bernini.

London; Phaidon Press: 1992. First published in 1964, this title remains a classic. The text consists of four lectures on various periods of great tomb sculpture- ancient Egypt, Greece & Rome, the early Christian period to the Middle Ages, and the Renaissance.

Erwin Panofsky [1892-1968] was a German art historian whose academic career was pursued mostly in the U.S. after he fled Germany's Nazi regime. "Panofsky's work remains highly influential in the modern academic study of iconography. Panofsky was a member

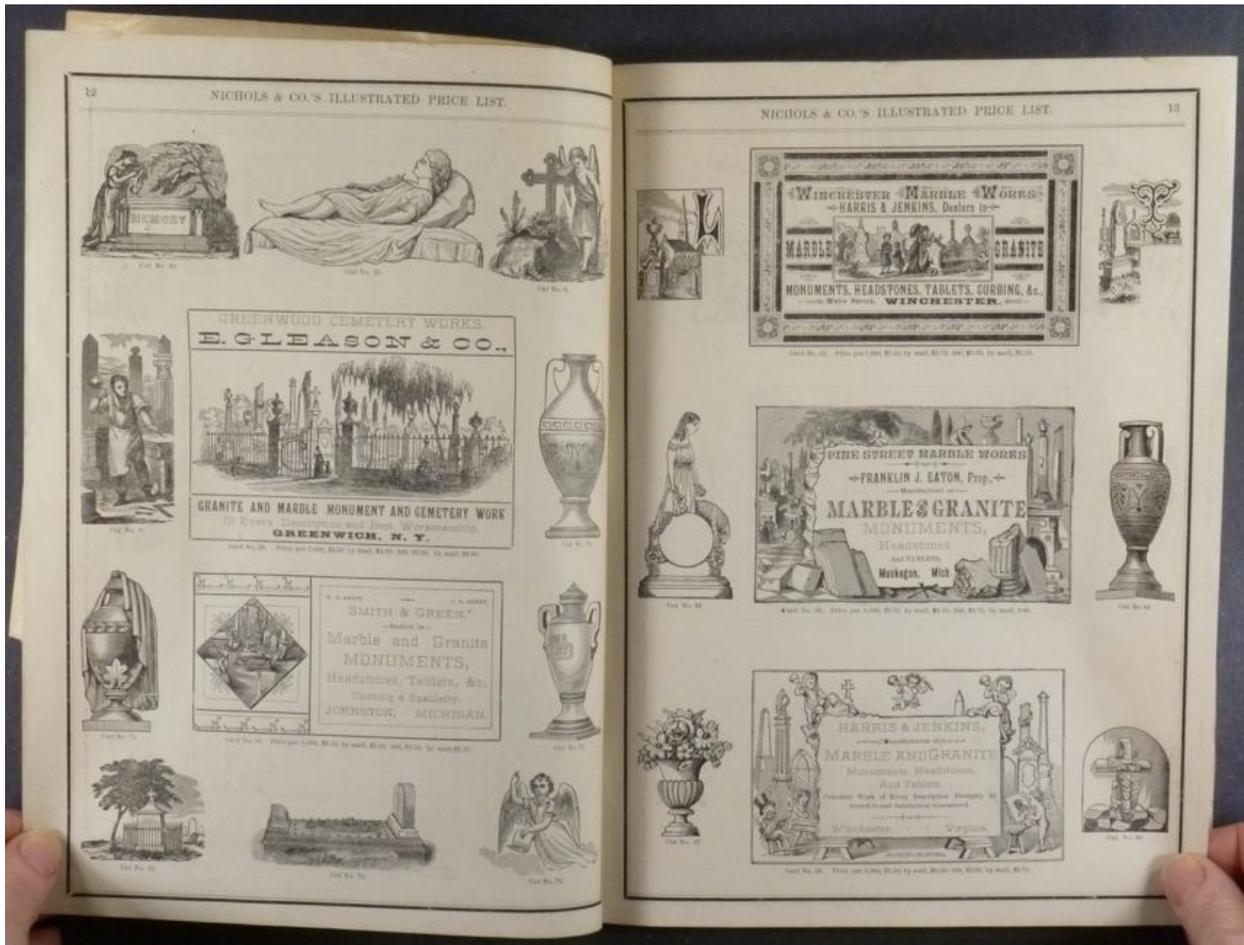
of the American Academy of Arts and Sciences, the British Academy and a number of other national academies. In 1962 he received the Haskins Medal of The Medieval Academy of America." Hardcover. 9.5"x11.5", 319 pages, black & white illustrations, dust jacket. Minor wear. [38106] \$150



52. [**Suppliers of Funeral Accessories**] **Catalogue and Price List - Nichols & Co., Publishers of The Reporter and Dealers in Marble and Granite Workers' Supplies, Stone, Masons' and Miners' Hammers, Tools, Etc. - Job Printing for the Trade a Specialty.**

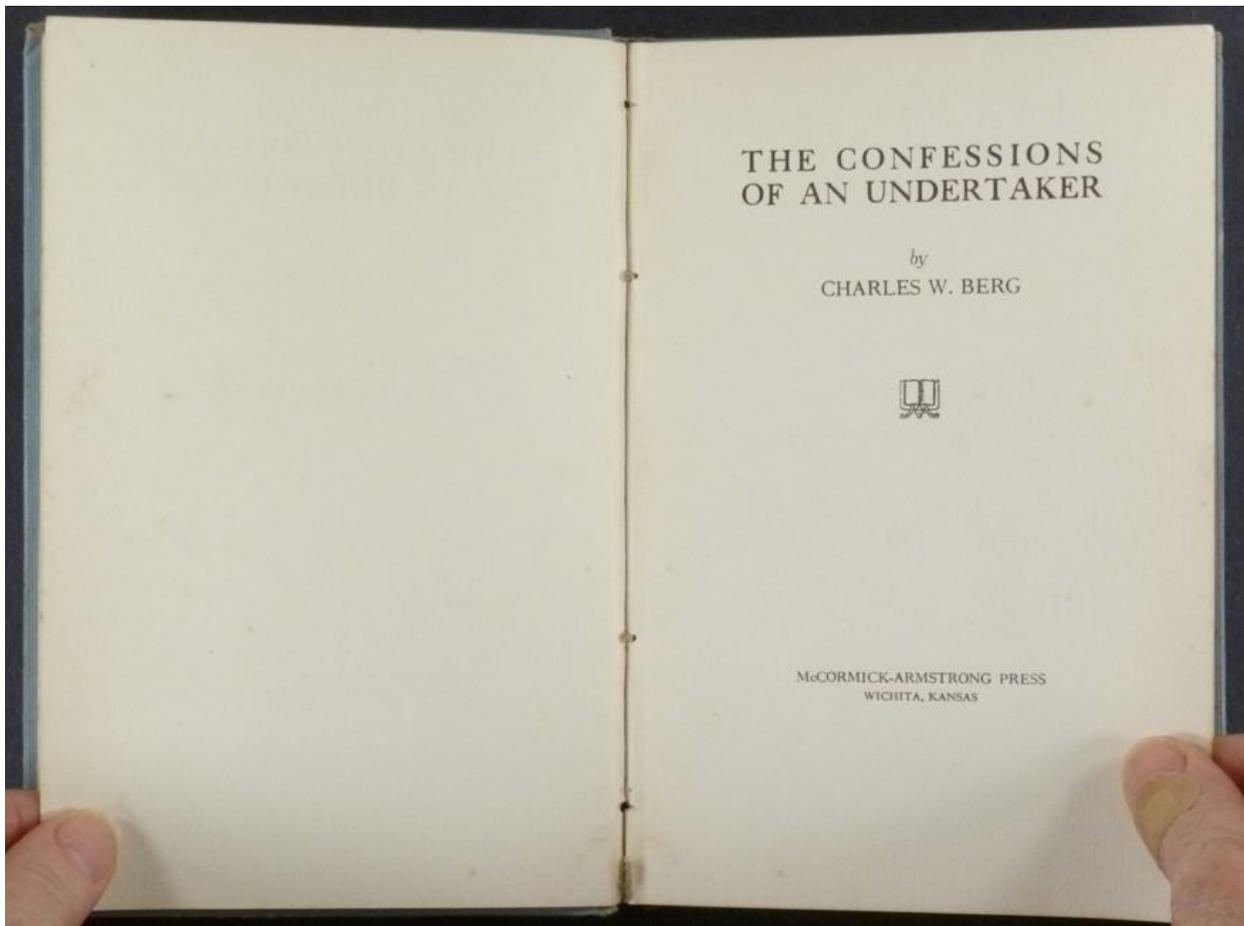
Chicago: 1882. A fascinating catalog, with equally fascinating inserts, from a firm that not only supplied tools, materials and finished goods to the gravestone and memorial and funeral trades, but did job printing for them as well. There are illustrations of dummy funeral newspapers, programs and advertisements which just need

personalization to be ready for your business. With a small sample insert from 'The Reporter', a single-sheet listing of granite & monument design books, a folding brochure showing more Reporter broadsheets, and a folding brochure with black and white and colored illustrations of their patented "Combination Designs", 5 foot-high folding colored card illustrations of memorials in a handy carrying case. Softcover. 8"x11", 58 pages, black & white illustrations, with extras as described above. The catalog has some wear and soil, and a large chunk out of the cover on the bottom corner. [39624] \$350



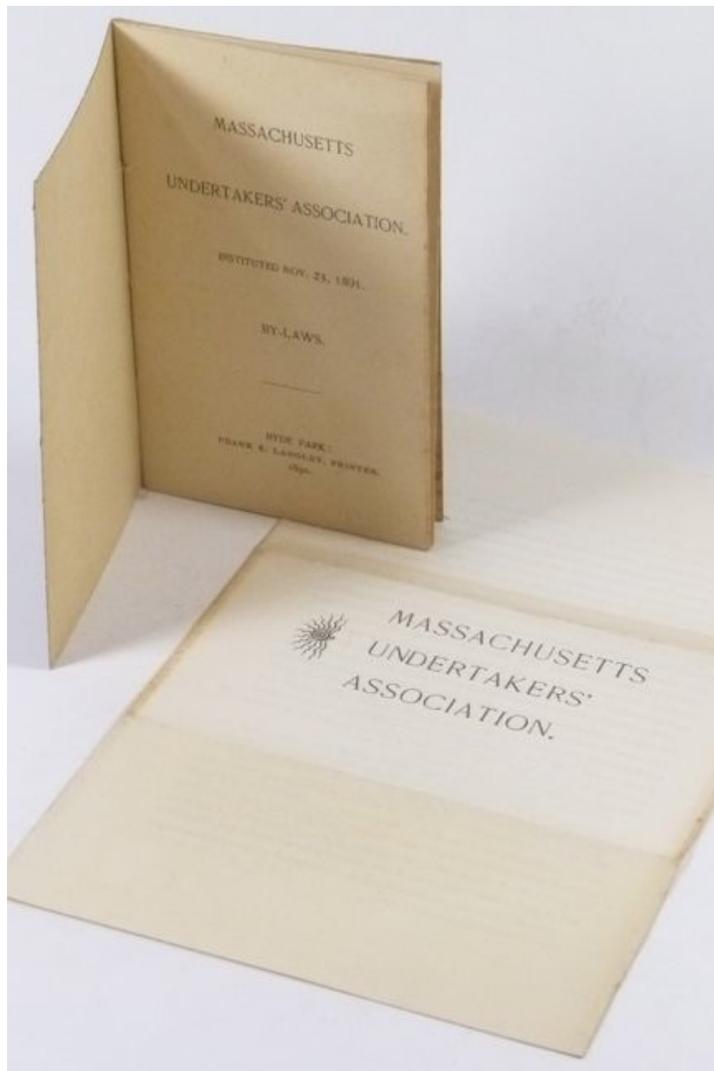
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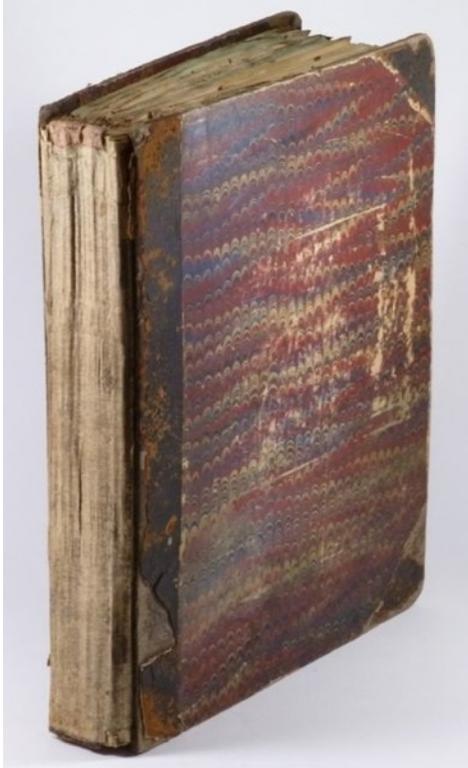
53. [**Undertakers**] Berg, Charles W. **Confessions of an Undertaker.** *Wichita; McCormick-Armstrong Press: 1920.* A critical look at the inside of the funeral business by a lifelong undertaker. His general outlook is summed up best by a few quotes from the last chapter- "Why is it...that we still persist in making such gruesome affairs of funerals? No sooner does some loved one pass from our vision to a better life than we immediately darken the house, bolt every shutter, draw every curtain, go around on tip-toe and speak in whispers, hang that abomination of all funerals, a strip of crepe paper, on the door, and fairly swathe ourselves in deepest black, until the house becomes verily a place to flee from? Nor is there anything quite so barbarous as the present custom...of 'viewing the remains' by a motley collection of persons, many of whom never knew the dead in life, or if they did, never thought enough of him to come and see him. Only second to this (is the) mental caliber of a community that bases the popularity of a man on the length of his 'funeral procession'." And so on... Hardcover. 5"x7.5", 114 pages; publisher's sky-blue ribbed cloth with gilt titles. Moderate cover soil, a little wear. [39070] \$185



54. [**Undertakers**] **Massachusetts Undertakers' Association By-Laws.**

Hyde Park; Massachusetts Undertakers' Association: 1892. The MUA was instituted on November 23, 1891, in an effort to provide a unified front for the profession, in the aftermath of a fight between Massachusetts undertakers and the Massachusetts Medical Society, which had attempted to pass a law that would have prohibited the embalming of a body without a doctor's certificate. This small booklet contains the MUA's Bylaws and Code of Ethics. It is accompanied by a folder dated January 15, 1892, promoting the Association to Massachusetts undertakers who have not joined. Softcover. 3.25"x5.25", 13 pages, light wear. With- paper folder, a single sheet folded to 5.5"x8.5" size. Light soil along edge, folded twice horizontally. [39621] \$45

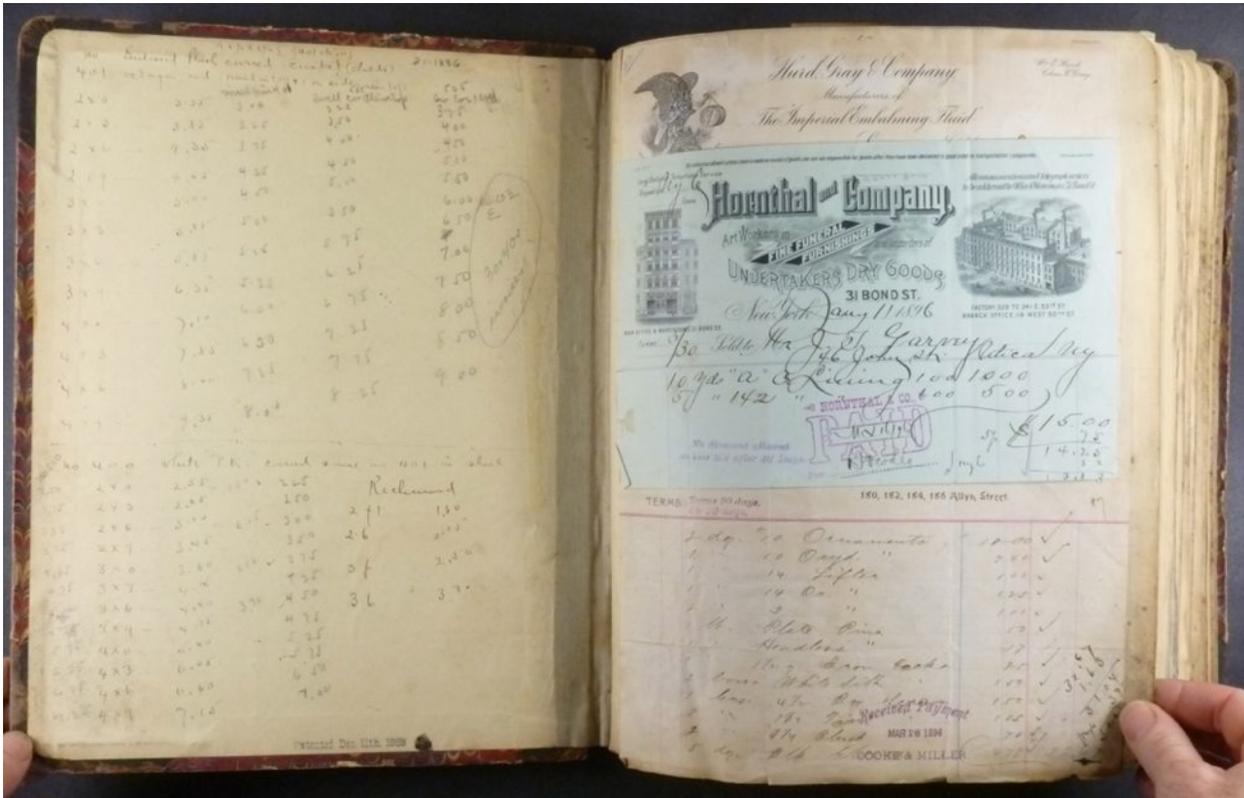




55. [Undertakers] Undertaker's 1896-1909 Ledger of Billheads from Suppliers. Utica, New York: 1896-1909.

A fascinating ledger -instead of simply entering line items for their expenses, the John T. Garvey firm of Utica, New York pasted all the billheads into this ledger book. Includes bills for caskets and casket hardware, embalming supplies, undertaker dry-goods, candles, funeral furnishings, and more. In fact, this apparently shows exactly what was needed to run a funeral & undertaking business as the 19th century closed and the 20th began, and how often supplies needed to be re-ordered.

Hardcover ledger, 10"x12.5", about 400 pages. Some wear and soil. [39626] \$1,200







*No man is an island,
Entire of itself,
Every man is a piece of the continent,
A part of the main.
If a clod be washed away by the sea,
Europe is the less.
As well as if a promontory were.
As well as if a manor of thy friend's
Or of thine own were:
Any man's death diminishes me,
Because I am involved in mankind,
And therefore never send to know for whom the bell tolls;
It tolls for thee.*

-John Donne