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MEMENTO MORI

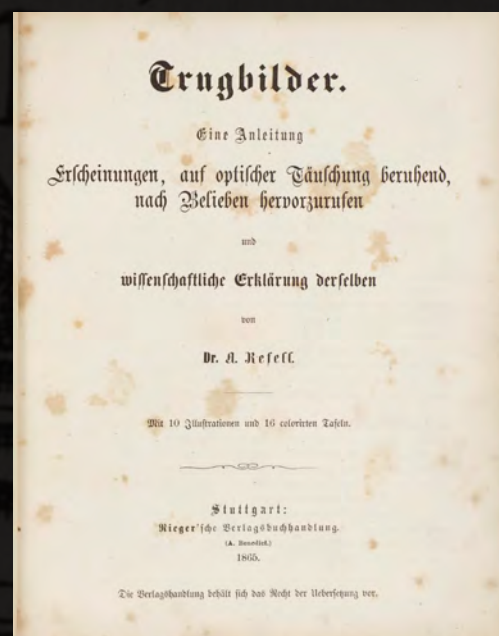




Item 8: MIMEREL



Item 10: [MURDER.]



Item 15: REFELL



Item 6: [HOLBEIN.]



Item 12: PERUCCI

MEMENTO MORI



A curated list of fifteen books for
Halloween and All Saints' Day.

Covers from item 6. *Left:* item 12. *Above:* item 11 (*detail*).

BERNARD QUARITCH LTD

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01 / ELECTROCUTING THE DEAD AN INSPIRATION TO MARY SHELLEY

CREVE, Carl Caspar. Vom Metallreize, einem neuentdeckten untrüglichen Prüfungsmittel des wahren Todes. Mit einer Kupfertafel. *Leipzig and Gera, Wilhelm Heinsius, 1796.*

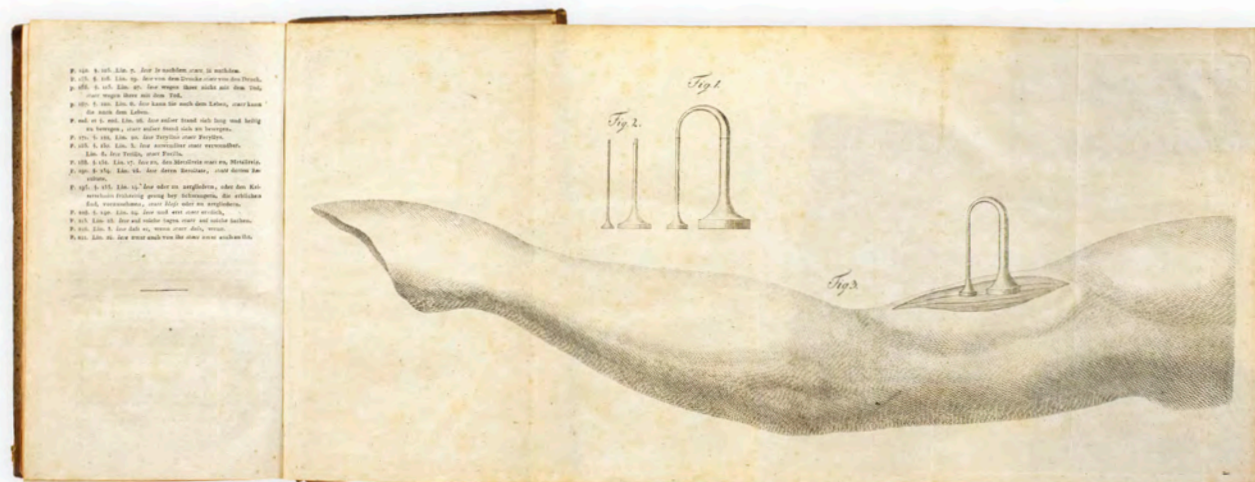
Physical Description

8vo, pp. xiv, 226, [2 (errata)], with one folding engraved plate; small wormtrack to lower inner corner of first three leaves (not affecting text), uniformly browned, else clean and fresh; a very good copy in contemporary half calf with speckled sides, spine gilt-ruled in compartments with old shelf-label at head; early nineteenth-century stamp of the Gesellschaft zur Beförderung gemeinnütziger Tätigkeit to title.

£550

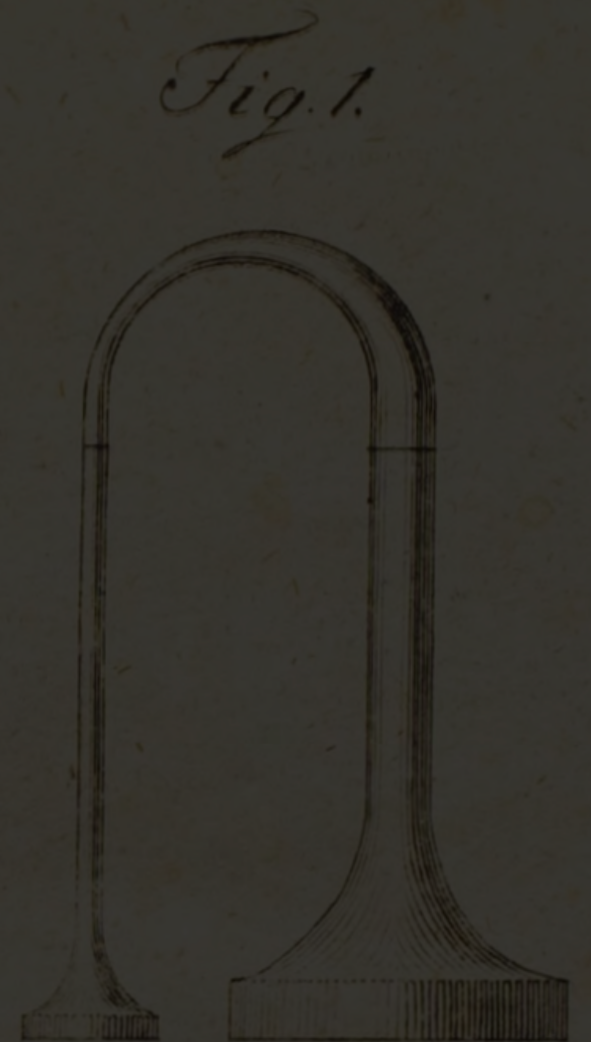
First edition of this uncommon contribution to the medical literature in which Creve proposes a new method of ascertaining death using a metal conductor attached to muscle tissue, part of the body of research that inspired Mary Shelley's *Frankenstein*.

Carl Caspar Creve (1769–1833), professor of medicine at Mainz, was the author of numerous works on medical subjects. His method (illustrated in the folding plate at the end of the book) posits that an electric shock would function as an irritant even to those who appeared to be dead. The work opens with a number of case studies of those who either were, or narrowly avoided being buried alive, highlighting the prevalence of the problem, before offering a survey of the literature on the subject and identifying some of the conditions which could lead to the misdiagnosis of death. Creve then goes on to explain the process of muscle irritation on which his proofing method depends, with a folding plate at the end depicting the tool to be used.



It is unclear whether Creve's proposal was ever put into practice. Five years after the publication of *Vom Metallreize*, however, British chemist Sir Humphry Davy would explicitly acknowledge Creve as a pioneer of galvanic experimentation in a lecture which would form the basis of his *A Discourse, Introductory to a Course of Lectures on Chemistry* the following year, likely 'the only strictly scientific work Mary Shelley mentioned reading' in her journal on 28 October 1816 whilst working on *Frankenstein* (Crouch, p. 35). It is likely 'to the experiments of Humboldt, Grapengiesser, and Creve [...] that Percy Shelley referred in his Preface to *Frankenstein* when he insisted that "the event on which this fiction is founded has been supposed, by Dr Darwin and some of the physiological writers of Germany, as not of impossible occurrence"' (Mellor, p. 106).

Ronalds I, p. 119. See Crouch, 'Davy's *A Discourse, Introductory to a Course of Lectures on Chemistry*' in *Keats-Shelley Journal* 27 (1978), pp. 35-44; Mellor, *Mary Shelley* (1988).



Extract from some of Montagne's Thoughts.

read those Authors with Pleasure, who produce themselves naturally in Works. Little Affectation is obvious in such Productions, but much of a brightly, agreeable Manner which is all that are touch'd with native artless Beauties. *Montagne* wrote without Art or Study; he appears before the public quite in his Undress. He wrote, but affectingly; and tho' he seems to have been convinc'd of the Majesty of the Heart of Man, yet for all this he pleases, and even exacts Love and Esteem, which few Authors are so ready to do.

I cannot say whether *Montagne* died bravely, but it would seem that he was of a Disposition to do so. "Never, says he, did any Man prepare himself to die coolly and thoroughly to quit this World; never was Man more compos'd and resign'd. The Thought of

"of Death gave him no more visible Concern than any other. Death he call'd the only Haven of Security from the Miseries of this Life, the sovereign Good of Nature, the Support of our Freedom, and the common and speedy Remedy against all Evils.—With Sentiments so generous as these, 'tis no wonder he should say, *that it was the same whether Man put an End to his Life, or permitted it; or whether he set out to meet Death, or waited for its coming.*—But ought so very short a Journey as that between Life and Death, be look'd upon as a Matter of any Consideration? After ever so little Reflexion, must not a Man admit that the Thing is of the most trivial Consequence?

Montagne, in a hundred Places of his Essays, speaks advantageously of a merry Death, *interlarded with Buffoonry*. In the Fortieth Chapter of his first Book, he speaks thus of Death. "How many do we see dragg'd to a shameful, and often a most painful Death, who, whether thro' Simplicity or from the Effects of Courage, face it without Dread or Emotion? One perceives no Change in them. They calmly settle their

02 / DYING MERRILY PARTLY INSPIRED BY MONTAIGNE

DESLANDES, André-François Bourreau. *Dying Merrily: or, historical and critical Reflexions on the Conduct of great Men in all Ages, who, in their last Moments, mock'd Death, and died facetiously ...* translated from the French by T. W.——. A.M. ... *London: Printed for M. Cooper ... 1745.*

Physical Description

12mo, pp. viii, 133, [3 (blank)]; a good copy in slightly later calf, gilt title-piece to spine; boards lightly scuffed, spine chipped at head.

£450

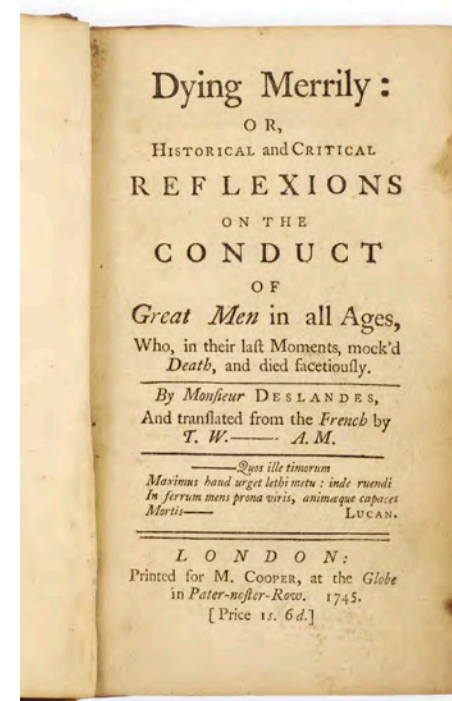
First edition of this translation of *Réflexions sur les grands hommes que sont morts en plaisantant* (1712), by the philosopher and naval official André-François Deslandes (1670–1757), an important precursor of the *Encyclopédistes*.

The translator T.W. has not been identified. A different translation by Abel Boyer, interspersed with English verse (presumably at the suggestion of Boyer), had appeared in 1713 under the opaque title *A Philological Essay*.

When published originally Deslandes's *Réflexions* was a contribution to the contemporary controversy between free-thinkers and the religious establishment: the former did not believe in an afterlife and could thus face death 'merrily', that is, without fear. Montaigne was one inspiration ('I cannot say whether Montaigne [sic] died merrily, but ... in a hundred Places of his Essays, [he] speaks advantageously of a merry Death'), elaborated upon in the appended 'Extract from some of Montaigne's [sic] Thoughts'.

Deslandes offers numerous examples from classical times, but also 'Of the Dutchess of Mazarin's last Moments', 'Of Gassendi's Death, and that of the celebrated Hobbes', and passages on Machiavelli and Rabelais. There is one brief chapter on 'Women who have died facetiously', among whom he numbers Anne Boleyn, reporting her supposed laughter on the scaffold.

ESTC records copies at BL (2), NLS, Bodley, Huntington, UCLA, San Francisco Public Library, and McMaster.



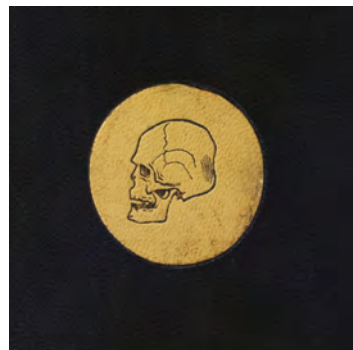
03 / IN A SKELETAL BINDING

'FAGUS' [*pseud.* Georges FAILLET], and Sylvain VIGNY (*illustrator*). *La danse macabre*. Poème. Paris, Malfère, 28 October 1937.

Physical Description

4to, pp. 226, [2 (colophon, blank)], with half-title; the first two leaves unopened, 50 black-and-white halftone illustrations in-text (of which one double-page in sanguine); a very good copy in modern black morocco, the upper board with a skeleton composed of citron morocco onlays and silver tooling surrounded by geometric brick red morocco onlays and gold tooling, the lower board with a circular citron morocco onlay with a blind-tooled skull, edges gilt, ribbon place-marker, patterned endpapers, housed in a matching slipcase, with the original pictorial wrappers and spine bound in.

£1200



First illustrated edition of this poem by the Symbolist poet Georges Faillet (1872–1933), numbered 18 of 25 copies on *Japon Imperial* paper and accompanied by fifty of Sylvain Vigny's grotesquely erotic illustrations.

Faillet, self-described '*critique intuitif et homme du Moyen-Âge*', depicts life as a whirlwind of decadence ending in death, synthesising sources of inspiration from the Middle Ages to his own time and juxtaposing as interlocutors such figures as Dante, Verlaine, the Mona Lisa, Molière, and Tristan and Isolde in verse which is at once riveting and disturbing. The poet is perhaps best remembered for launching the career of the twenty-year-old Pablo Picasso in France, having been the only critic to review the artist's first exhibition at Vollard's gallery in 1901. *La danse macabre* was intended as part of the series *Stat crux dum volvitur orbis*, alongside seven other works; Faillet's project was never realised, however, as he was run over by a carriage whilst drunk outside his home in Paris in 1933.

His vivid, often unsettling descriptions of decay (eyeless corpses, goats with human faces, &c) are accompanied by fifty halftone reproductions of 1936 ink-and-wash drawings by the Vienna-born artist Sylvain Vigny (1903–1970), not present in the first edition of 1920, blending the traditional iconography of the Dance of Death with the aesthetics of *belle époque* France. 'His painting is stark but warm, anxious and chaotic [...] Vigny saw the world as a fantastic tragic show' (Benezit).

A further one hundred copies were printed on Hollande Van Gelder paper, and two thousand on *papier vélin*.

OCLC finds only two copies in the UK (London Library, Leeds) and none in the US.



ves :
Amour !...
x poursuivent.



LA

LES m
Je suis d
Ils m'ha
Remords

Ils font d
Filtrant
Je sens d
Une indi

Soudain
J'ai vu,
L'armée
Se multi

Processi
Des cad
A la pla
A la pla

1. Prière de s

Se mul

Proces

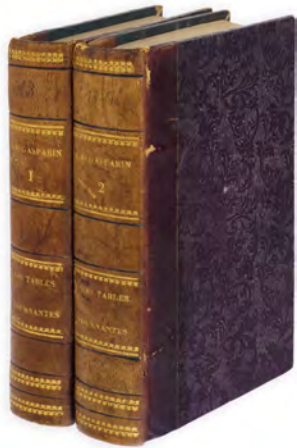
04 / TURNING TABLES

GASPARIN, Agénor Étienne, *Comte de*. Des tables tournantes du surnaturel en général et des esprits par le C^{te} Agénor de Gasparin. *Paris, Bonaventure and Ducessois for E. Dentu, 1854.*

Physical Description

Three parts in two vols, 8vo; pp. I: xxiv, 564, [2 (contents, blank)]; II: [iv], 579, [1 (blank)], [2 (contents, blank)], [2 (printer's advertisements)]; with half-titles to both vols; small dampstain to head of first quire of vol. I, early repair to title-page of vol. II with light offsetting, minor marginal foxing; nevertheless a very good set in brown roan-backed boards with brown embossed cloth sides sewn on two sunken cords, spine ruled in gilt and blind and lettered directly in gilt; spine sunned, hinges and extremities lightly worn; early twentieth-century stamp of the Union Chrétienne de Jeunes Filles in Nîmes to title-pages, modern booklabel of Tamara Lo to front free endpapers.

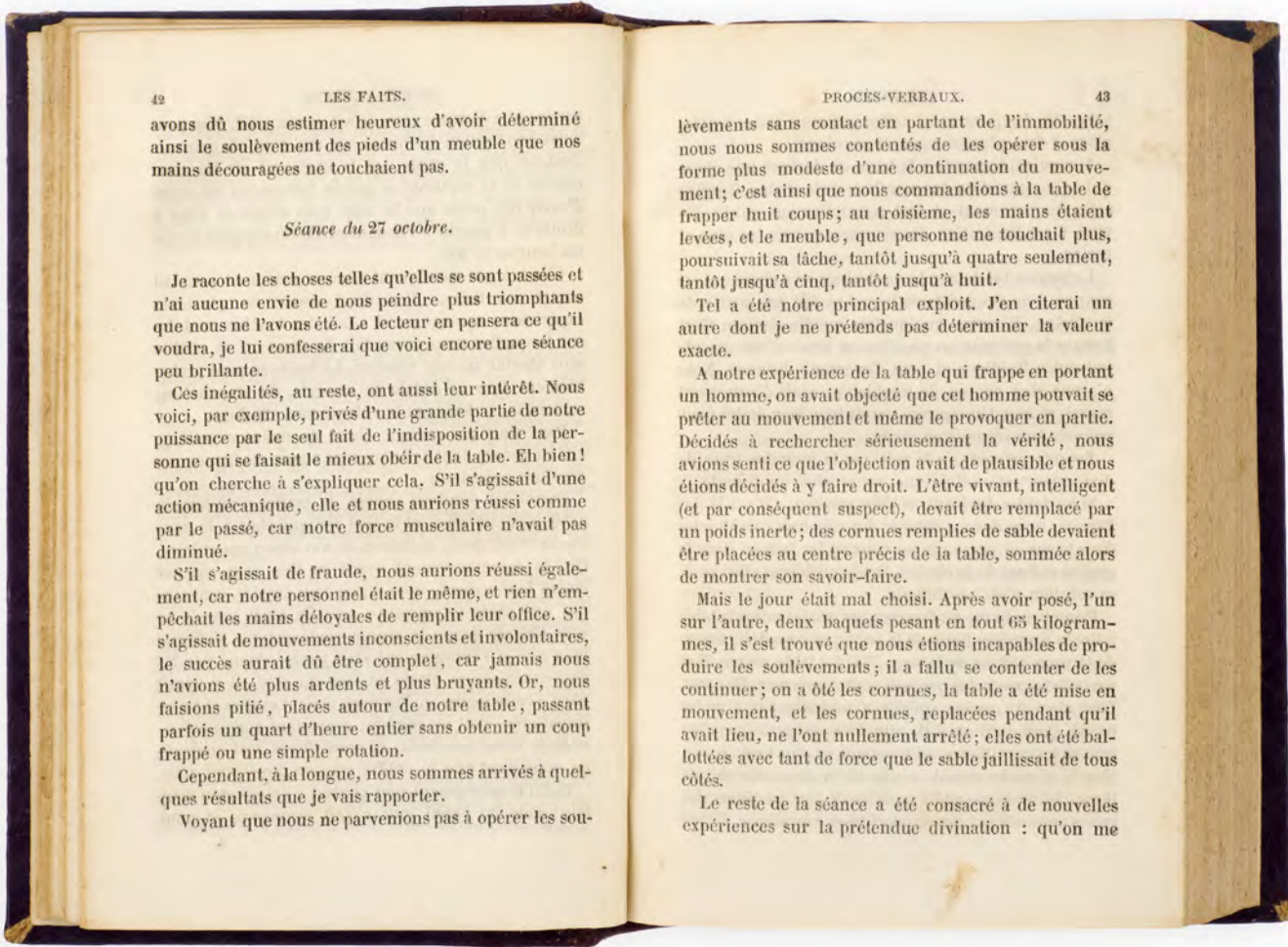
£1500



Scarce first edition of Gasparin's early experiments in table-turning – a form of séance in which tables appear to rotate or levitate of their own accord – which would prove highly controversial and integral to the nineteenth-century Spiritualist movement.

The experiments of Agénor de Gasparin (1810–1871) were among the most important of their time, amidst an increasing fascination with supernatural phenomena. In the first volume, Gasparin chronicles twelve table-turning séances conducted between September and December 1853 in which participants would sit with their hands on a table and wait for rotations. Gasparin reports heavy tables crashing across the room, attributing the phenomenon not to involuntary muscular action, spiritual activity, or the work of the Devil, but to a physical force emanating from the sitters.

Many of Gasparin's contemporaries claimed to have utilised the technique to communicate with spirits, who would rotate the table in answer to questions posed by a medium, while some, including the Cambridge theologian Nathaniel Stedman Godfrey, claimed to have communicated with evil spirits and fallen angels, publishing eerie conversations with the evil dead in pamphlets that warned of their danger. Gasparin argues in his scientific exploration of the phenomenon (and of the supernatural in general, as set out in his appended essay on Spiritualism) that table-turning is a legitimate scientific phenomenon and thus cannot be the work of infernal forces; his table-turning experiments were, however, swiftly co-opted in literary and psychical circles, inspiring Spiritualists and such authors as Sir Arthur Conan Doyle and Charles Dickens.



The printer's advertisements in the second volume list a curious combination of works on European politics and the occult (including cults and secret societies, resurrection of the dead, and hypnotism).

OCLC and Library Hub find only two copies in the UK (BL, CUL).

Caillet II, p. 136. See Flammarion, *Mysterious Psychic Forces* (1909).

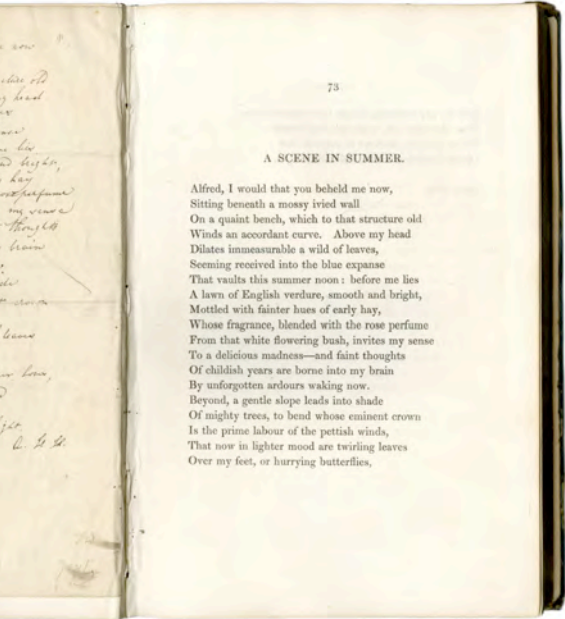
05 / IN MEMORIAM

HALLAM, Arthur Henry. Remains, in Verse and Prose ... [London,] Printed by W. Nicol, 1834.

Physical Description

8vo, pp. xl, 363, [1]; a good copy internally; bound in contemporary blue calf; spine defective, lacking front cover; inscribed on the title-page 'James Spedding from H. Hallam', with a single-leaf manuscript poem tipped in before p. 73, some scattered manuscript corrections, probably by Spedding, on pp. xxii–xxvi and to the Sonnets on p. 72 and 78, and a 4-page autograph letter, signed, from Savile Morton to Spedding laid in loose (see below).

£5000



First edition, a presentation copy from the editor, the historian Henry Hallam, to his late son's friend and fellow Cambridge Apostle James Spedding. The prefatory memoir by Hallam senior includes a long letter from Spedding, 'one of his most valued friends' (pp. xx-xxvi), here signed by Spedding and with several minor manuscript corrections.

After Arthur Henry Hallam's tragic early death in Vienna in 1833, his Cambridge friends, including Tennyson (whose own grief was given voice in *In Memoriam*), persuaded his father Henry to edit the present privately printed collection of his poems, with a Memoir. Arthur Hallam and Tennyson had earlier planned a joint publication of verse in the manner of *Lyrical Ballads*, but the project was abandoned when already in type. Tennyson's portion of the volume appeared separately as *Poems, chiefly lyrical* (1830), and a few copies of Hallam's poems were preserved and bound for presentation to family and friends (including Spedding, whose copy is at Princeton). His father included nineteen poems from the aborted volume in *Remains*, along with fifteen more from a manuscript notebook of 1830-1.

Here, opposite 'A Scene in Summer' (p. 73-4) Spedding, or a subsequent owner, has tipped in a holograph manuscript of the poem with a caricature sketch on the verso. Arthur Henry Hallam's hand is notoriously variable, and though the present manuscript differs from the hand of the 1830-1 notebook, it contains very strong similarities to at least three other examples (British Library Add. MS 81296 f. 25, f. 32 and 49-50). It also has evident textual authority, differs in several places from the printed version, and contains several examples of a distinctive orthographic trait that Hallam shared with Tennyson at this period – the use of unusual compound words: here we have 'roseperfume', 'whiteflowering' and 'elmshadows', all of which appear in the 1830-1 notebook and none of which are translated into print.

Written in June 1831, 'A Scene in Summer' is an important poem, one revealing of Hallam's close friendship with Tennyson, whom he addresses directly: 'Alfred, I would that you beheld me now, / Sitting beneath a mossy ivied wall ...' **The present version contains a number of variant readings from the poem as it appears in *Remains* (and the 1830-1 manuscript).**

Henry Hallam was a conscientious but not always competent editor, introducing a fair number of transcription errors into the poems of *Remains*. A number of pencil corrections here evidence direct comparison with a manuscript.

James Spedding (1808–1881) was, in the words of Tennyson, 'the Pope among us young men – the wisest man I know', and a friend of Tennyson, Thackeray, and Hallam; he went on to devote his life to the scholarly study of Francis Bacon. In the amusing letter to him tipped in here (written from Exmouth in June 1840), his fellow Cambridge Apostle Savile Morton (1811–1852) writes to thank him for letting him know about a forthcoming 'Panapostolic Procession' in London. 'Fitz [Edward Fitzgerald] and I have kept up a pretty constant fire at one another in the way of notes – but the pilgrimage with Alfred [Tennyson] to Stratford was news to me. I got a joint letter from himself & Thackeray some days ago from Leamington, yet again the latter's confinement & delicacy of a female infant [his daughter Harriet Marian, b.1840] was equally a matter of novelty to me. How strange of him to write in such a state and not once allude to it!' He goes on to lament that everyone he knows seems to be having daughters, which 'imports a lamentable defalcation of monks.' The following year Morton departed for Rome as an artist, later turning journalist, with a terrible reputation for philandery. In 1852 he was stabbed by a love rival and died.

Alfred, I wish that
Sitting beneath a mossy
On a quaint bench, with
Winds an accordant
Far up the immeasurable
Seems to converge in
That vaults this summer
A lawn of English verdure
Mottled with fainter
Whose fragrance blends
From that whiteflowering
To a delicious madness
Of childish years as
By an forgotten odour
Beyond a gentle slope
Of mighty trees to bend
Is the prime effort of
That now in lighter mood
Over my feet, or buoy
And the gay humming thro'
Thro' the warm air, or
Where you elmshadows
Divide Dominion with

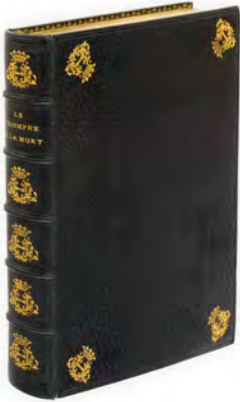
06 / HOLBEIN’S DANCE OF DEATH

[HOLBEIN, Hans, *the Younger*.] Christian von MECHEL (*engraver*). Le Triomphe de la Mort, gravé d’après les dessins originaux de Holbein par Chrétien de Méchel Graveur a Basle. Paris, Simon Raçon, ‘1780’ [*i.e.* 1854].

Physical Description

Small 4to, pp. [196]; engraved frontispiece and 46 engraved plates numbered 1-47, the last double-page, each accompanied by a descriptive facing page; half-title and title-page printed in red and black; the occasional spot, light offsetting; a handsome copy in contemporary blue-green morocco signed by Capé, marbled endpapers, monogram of the Duke of Hamilton gilt to corners, dentelle turn-ins, edges gilt, ribbon place-marker; armorial bookplate of Thomas Bartlett to front paste-down, later pencil inscription ‘From the Hamilton Library’ to front pastedown, stamp of the University of London (‘withdrawn’) to title.

£850

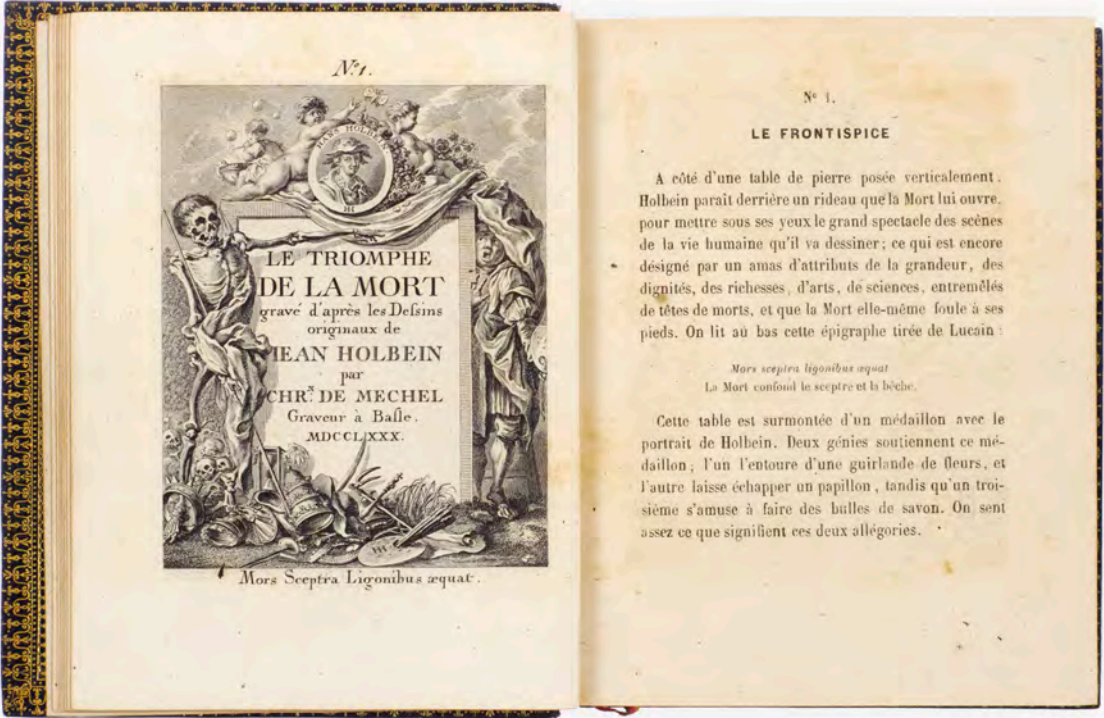


Rare nineteenth-century reprint of Mechel’s engravings after the magnificent set of woodcuts by Hans Holbein (1497–1543), in which the grinning figure of Death surreptitiously claims a host of victims ranging from popes to paupers.

Mechel’s *Triomphe de la Mort* first appeared in 1780, the first of four parts in his rare series of engravings after Holbein. The folio edition featured twelve sheets of engravings, four to a page, and enlarged one and a half times from the woodcut originals.

The final engraving, ‘Petite danse des morts sur un fourreau de poignard’, depicts Holbein’s earliest representation of the *danse macabre* sequence, here framed within an ornate dagger sheath. Mechel’s highly precise rendering is perhaps the most faithful known representation of the scabbard: it is drawn not from copies by Rubens, as the other engravings in the series are, but from Holbein’s original ink and wash drawing (c. 1540), which the Swiss engraver had in his possession (now at the Kupferstichkabinett in Berlin).

The sequence portrays a host of archetypal figures claimed by Death, among them a king dropping his sceptre as Death grasps him by the elbow; a queen clutching a skeletal arm with one hand and her lapdog’s lead in the other; and a monk taken by surprise, goblet still in hand. The figures, as the accompanying French text affirms, are undoubtedly ‘rendered with as much spirit as truth’ (p. [195] *trans.*).





Provenance:

1. Bound for Alexander Anthony Archibald Douglas Hamilton, eleventh Duke of Hamilton (1811–1863).

2. Sold at the Hamilton Palace sale (Sotheby's, 5 May 1884, lot 1020, £3 to Rimmel).

3. Thomas Bartlett, Esq. (d. 1912), the Liverpoolian businessman whose bequest funded the bells of Liverpool Cathedral.

See Collins, *The Dance of Death in Book Illustrations* (1978); Hegner, *Der Holbeinische Todtentanz* (1827); Thieme-Becker XXIV, p. 324.

OCLC finds three copies in the US (Columbia, Morgan, Princeton), and none in the UK.

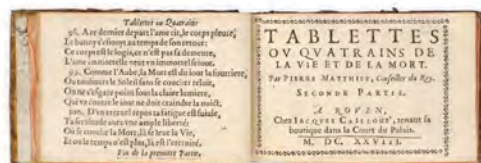
07 / ON LIFE AND DEATH

MATTHIEU, Pierre, *et al.* Tablettes ou quatrains de la vie et de la mort. Par Pierre Matthieu, conseiller du roy. Première [– troisième] partie ... Rouen, Jacques Cailloué, 1628.

Physical Description

Several parts in one vol., oblong 16mo, pp. [384] (register continuous); with main title and 5 part-titles with borders of type ornaments, woodcut initials, typographic headpieces; leaf X2 cut close at foot affecting one line of text, some toning, a very few light marks; very good in eighteenth-century quarter calf, drab paper boards, spine gilt in compartments, red edges; upper joint partly split, some wear to edges and covers; modern collector's bookplate to front pastedown.

£3000



Very rare pocket-sized Rouen edition of verses on life and death by the poet and royal historiographer Pierre Matthieu (1563–1621), here printed with further poems by Guy du Faur de Pibrac, Antoine Favre and others. All early editions are extremely rare, many known in a single copy.

First published between 1606 and 1622, the three hundred quatrains that make up Matthieu's three-part *Tablettes* remain to this day of genuine historical, religious, and aesthetic interest. An important witness to evolving attitudes towards death at the end of the sixteenth century and beginning of the seventeenth, Matthieu's verse also reflects a sort of ecumenical Christianity, in which the author, a one-time sympathiser of the Catholic League who rallied to Henri IV, takes care to find common ground between Catholicism and Protestantism. The *Tablettes* are also notable for Matthieu's indisputable success in mastering the technique of the quatrain.

Matthieu's poetry is here followed by quatrains by Guy du Faur de Pibrac (1529–1584) ('long a standard school-text ... austere in format but embody[ing] a popular wisdom' (*New Oxford Companion to Literature in French*) alongside his 'Les plaisirs de la vie rustique'; 'Les avis moraux' by the Sieur de la Vallbonne; quatrains and octonaires 'sur la vanité du monde'; moral maxims attributed to Cato and versified 'pour l'instruction de la jeunesse'; quatrains penned by the jurist and poet Antoine Favre (1557–1624); the 'Defi au malheur' of d'Aubigné; and lines from the Greek of Gregory of Nazianzus.

No copies of this edition traced in the UK; only one copy in the US on OCLC, at Harvard.



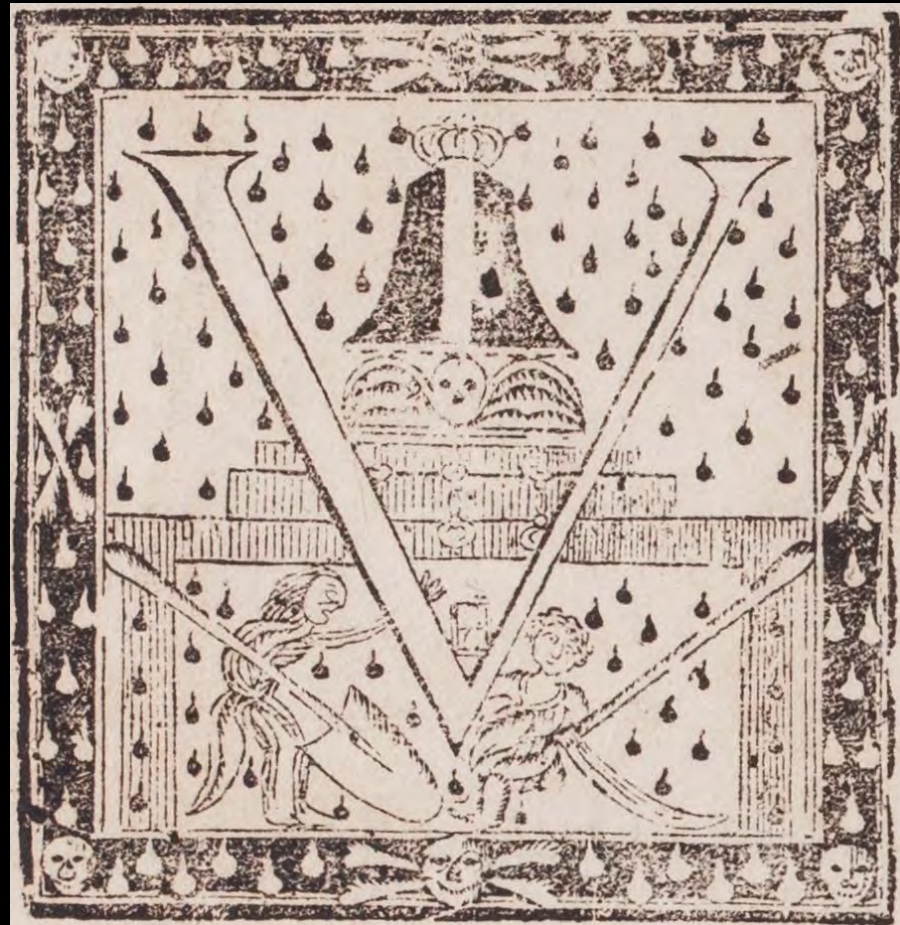
08 / WITH MACABRE WOODCUT

MIMEREL, Marie-Thérèse. [Incipit:] Vous êtes priés d'assister aux convoi & vigiles de Damoiselle Marie-Therese Mimerel ... [*Amiens, 1779*].

Physical Description

Single sheet, 420 x 530 mm, large woodcut initial, 13 lines of letterpress text with a few small chips to edges, creases from folding; overall very good.

£250



An apparently unrecorded announcement of the funeral and burial of Marie-Thérèse Mimerel at Amiens, in northern France, on 17 January 1779.

Born at Amiens in 1723, the daughter of a master jeweller, Mimerel married the local merchant and city official Antoine-Isidore de Bonne. This notice invites its readers to attend Marie's funeral at five o'clock in the church of St Martin and burial in the cemetery of St Denis, as well as to a Mass at eleven o'clock the following morning.

The text opens with a remarkable macabre woodcut initial depicting an elaborate tomb within which appear Father Time (with hourglass and a long beard stretching to his feet), a female figure staring directly at the viewer, a spade, and a scythe. Teardrops rain down from above, and the mournful black border is filled with skulls, crossbones, and further tears.

Given its size, this notice was clearly intended for public display, no doubt outside the home of the deceased as well as at the church and cemetery.

Not traced on OCLC or CCFr. OCLC finds two similar notices issued at Amiens, one from 1791 (Library of Congress) and another from 1821 (BM Lyons).

09 / MURDER WILL OUT

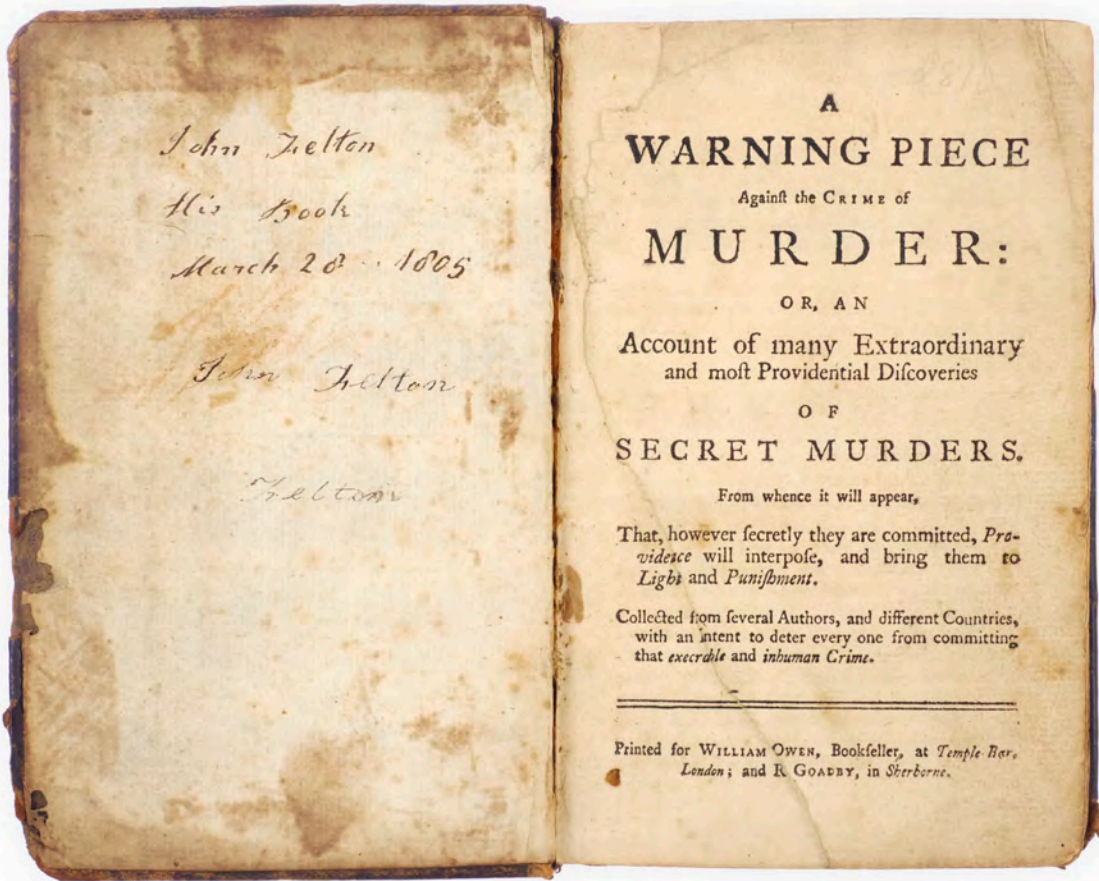
[**MURDER.**] A Warning Piece against the Crime of Murder: or, an Account of many extraordinary and most providential Discoveries of secret Murders. From whence it will appear, that, however secretly they are committed, Providence will interpose, and bring them to Light and Punishment. Collected from several Author, and different Countries, with an Imtent to deter every one from committing that execrable and inhuman Crime. [London,] Printed for Wiliam Owen ... ; and R Goadby, in Sherborne. [1752.]

Physical Description

8vo, pp. [2], ii, v-vi, 280, wanting A3 (in the Preface); title-page torn through and repaired, some spots and stains; in contemporary sheep, front joint cracked, lower cord holding; 1805 ownership inscription to front pastedown.

£300

First edition, very scarce, a fascinating compendium of grim crimes both real and clearly fictional, many ‘providentially discovered’ in a dream, revealed by returning ghosts, or uncovered ‘after many years concealment’, published in the context of the Murder Act of 1752 which introduced harsher punishments for those convicted.



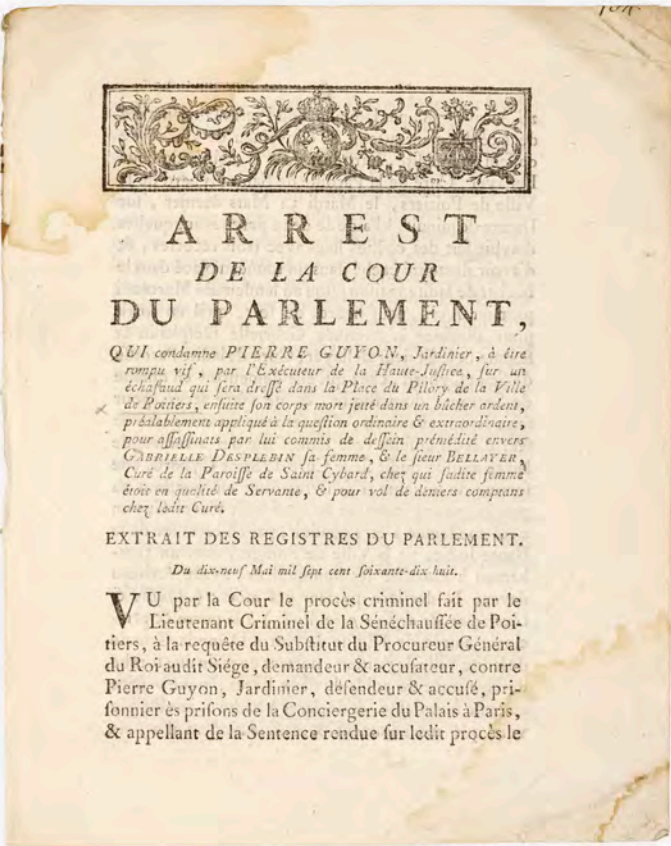
10 / HOMICIDAL GARDENER

[**MURDER.**] Arrest de la cour du Parlement, qui condamne Pierre Guyon, jardinier, à être rompu vif ... dans la Place du Pilory de la Ville de Poitiers ... pour assassinats par lui commis de dessein prémédité envers Gabrielle Desplebin sa femme, et le sieur Bellayer, curé de la paroisse de Saint Cybard, et pour vol ... Extrait des registres du Parlement. Du dix-neuf Mai mil sept cent soixante-dix huit. Paris, Pierre-Guillaume Simon, 1778.

Physical Description

4to, pp. 4; drop-head title, woodcut head-piece with royal arms; some dampstaining and creasing; disbound.

£175



Very rare decree documenting the crimes and punishment of one Pierre Guyon, a murderous gardener from Poitiers; a case of green fingers turning blood-red.

According to the text, Guyon broke into the house of the curate of Saint-Cybard, where his wife Gabrielle worked as a domestic servant, at midnight on 31 March 1778, using two poles tied together, and hid himself in a barrel. Emerging from his hiding place at 9 pm the following day, he killed both his wife and the curate with a sickle, before stealing the sum of 63 livres from the curate’s cupboard. For his crimes Guyon was condemned to the nightmarish punishment of the breaking wheel. Conveyed to the scaffold in a rubbish cart bearing a sign marked ‘Uxoricide’, his arms, legs, and back were broken by the public executioner, and he was left to die face up upon the wheel; his body was burnt *post mortem* and his ashes scattered to the winds. Guyon’s goods were confiscated, a sum of money therefrom being put towards prayers for the repose of his victims’ souls.

Not on OCLC or CCfr. CCfr records two Poitiers editions of the same year, at BM Poitiers.

11 / UNRECORDED OFFICE OF THE DEAD

[OFFICE OF THE DEAD.] Uffizio de' morti, ad uso delle confraternite e congregazioni. Turin, Bernardino Barberis, 1805.

Physical Description

8vo, pp. 64; title within typographic border with woodcut skull and crossed bones, smaller woodcut of the same incorporated in a typographic headpiece on p. 3; slight thumbing, otherwise a very good copy; in later nineteenth-century half cloth with black paper sides; contemporary ink note ('voltate il foglio') to p. 9.

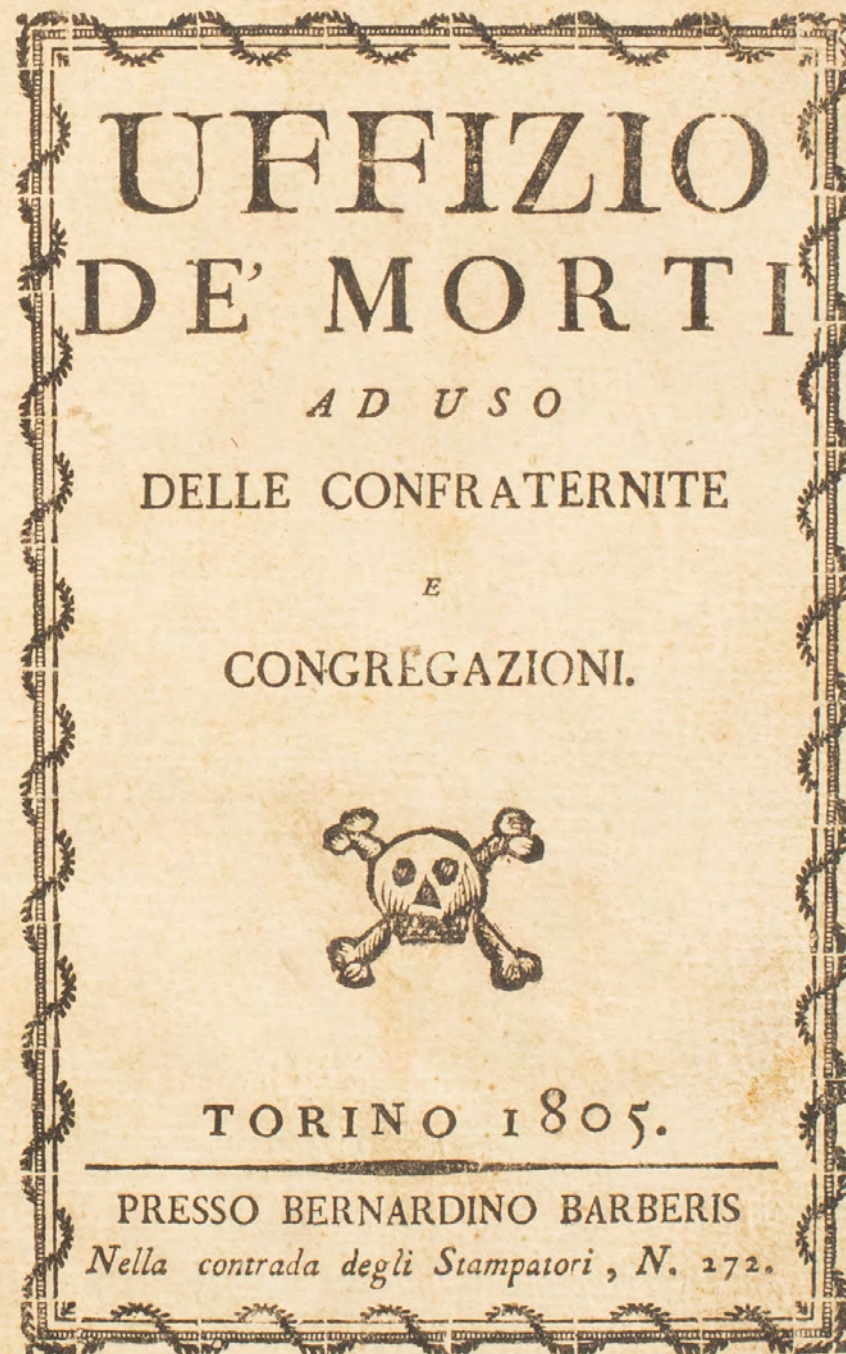
£225

An apparently unrecorded Turin-printed Office of the Dead, with striking woodcut *memento mori* ornaments, printed for the use of religious congregations and confraternities.

The *Uffizio de' morti*, outlining the liturgy used in commemoration of the dead, is accompanied by a notice on the final page explaining the efficacy of prayers for the departed and encouraging monks and nuns to pray for each other and to pray 'with zeal and fervour'.

The printer Bernardino Barberis was active in Turin from 1799 to 1820, publishing religious texts alongside principally medical and scientific works.

No copies traced on OCLC or ICCU.



12 / FROM THE LOST LOGIE LIBRARY OF WALTER BOWMAN

PERUCCI, Francesco. Pompe funebri di tutte le nationi del mondo, raccolte dale storie sagre et profane. Verona, Francesco Rossi, 1639.

Physical Description

Folio, pp. 97, [1]; without index + 1-4 and without final blank M4, †4 a cancel; title copper-engraved, numerous copper-engraved illustrations printed in text, copious woodcut ornaments throughout; paperflaw to I2 scarcely touching text, occasional dust-staining, a few creased corners; contemporary vellum over boards, spine later lettered and tooled in black, sewn on 2 cords; subtle early repairs to vellum; dust-stained, block detached and a few leaves loose, splits and losses to spine; **from the library of Walter Bowman**, with his ink ownership inscription to title verso and number '478' to upper pastedown.

£975

First edition of Perucci's account of the funeral practices of Europe, Africa, Asia, and the Americas, extensively illustrated with engravings copied in reverse from Porcacchi's 1574 *Funerali antichi di diversi popoli, et nationi*. inscribed by a Scottish antiquary and documented book collector.

A fellow of the Society of Antiquaries and later the Royal Society, Walter Bowman (1699–1782) travelled extensively over the course of five decades in Italy, where this book was most likely acquired, studying at the University of Padua for two years and accompanying Samuel Rolle, Simon Harcourt, and Francis Seymour-Conway as tutor on grand tours; his remarkably detailed notes on his travels and keen collecting survive, principally in the National Library of Scotland and the Biblioteca nazionale in Florence.

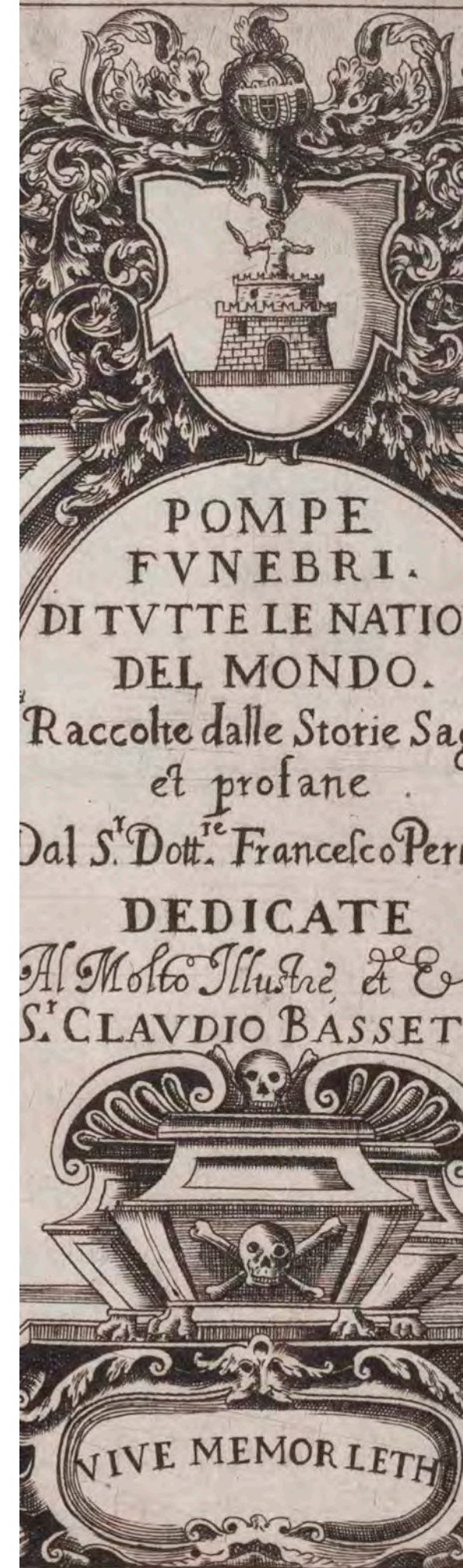
Bowman's library is remarkably well recorded through two documents, an account book from 1754 to 1766 (Bod. MS Eng. misc. d. 808) detailing purchases from and auction bids with booksellers as well as bindings commissioned from Roger Payne, and his will of 1782 (National Archives PROB 11/1088/285) in which he left 'singularly minute and whimsical directions regarding the arrangement and preservation of his fine library' (DNB).

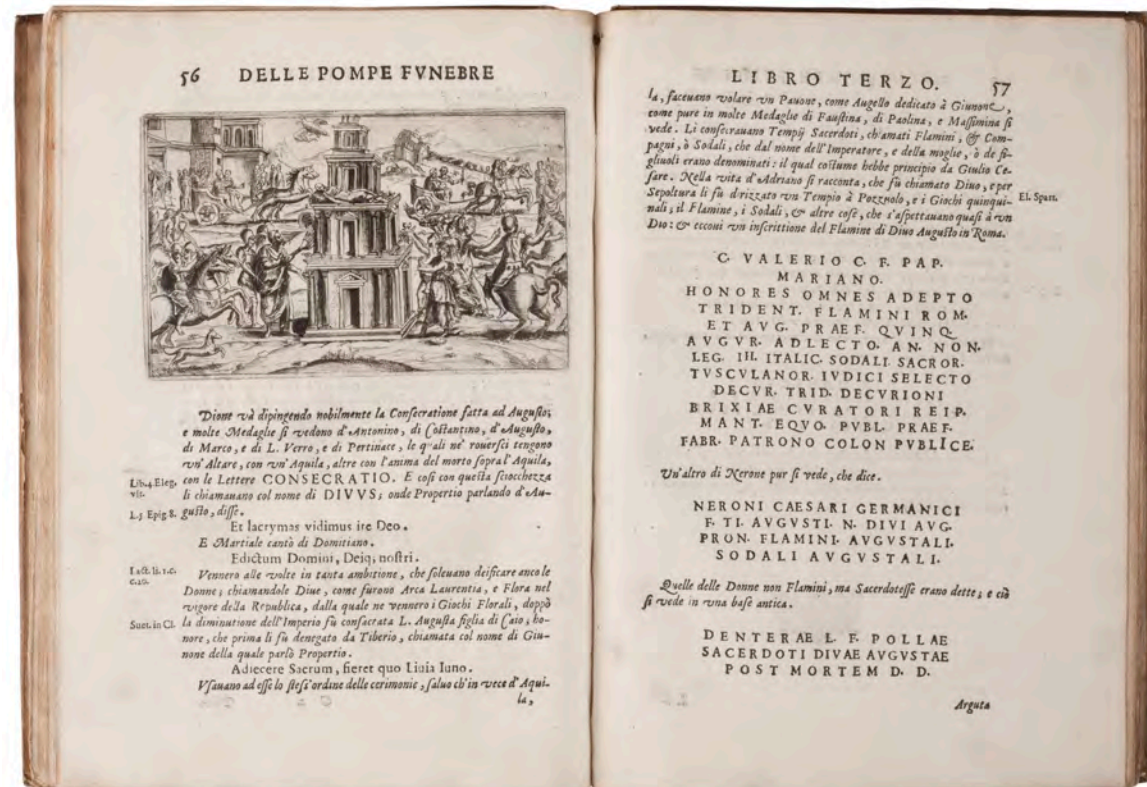
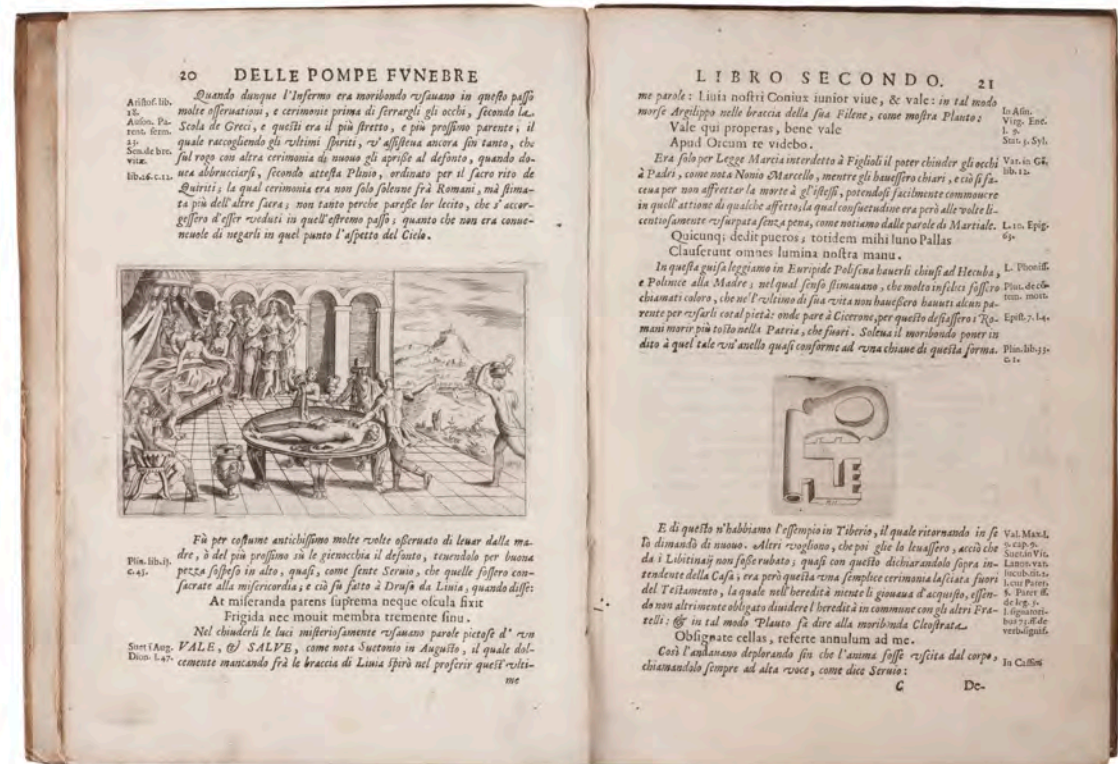
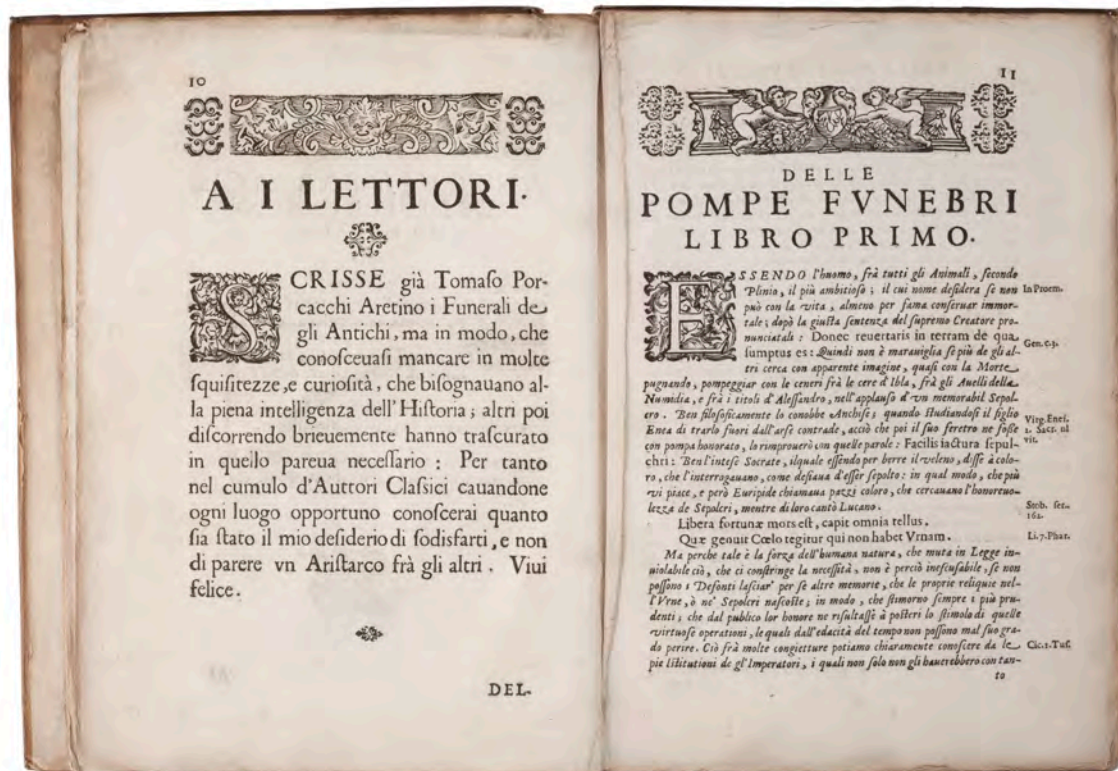
The will writes that 'in a long course of years both at home and abroad I have at a considerable expense and trouble collected **an useful though small Library of Books** in good condition with my Name on each in my own handwriting, on different Arts and Sciences of various kinds in the learned Languages, in French, Italian, and English'. Dying childless, Bowman left the library to his brother James, with 'this express condition, that they be not sold, lent, or dispersed, in whole or any part whatsoever, but carefully and honestly preserved ... for the sole

use and benefit of my heirs .. and to go along with my Estate of Logie in the said County of Fife in Scotland.'

In addition to detailed provision for the transport (from Surrey to Scotland), ordering, and cataloguing of the library, Bowman's lengthy instructions specify that the books were to be kept 'dry, clean, and neat, sound and safe, free from dust, mustiness, damp, without ... rats and mice and all other annoyances and corruptions, without being blotted, stained, torn, damaged' and that 'the Room wherein they stand shall be appropriated solely for reading, writing, and study and not for any other business, work, occupation, or fellowship whatsoever except where the cases are locked up ... and that the said Books may suffer no damage and be maintained in their standing order the said Room shall be furnished with a clean table, water bason [*sic*], and towel for filthy hands and the [heir] himself shall give out every Book as it is wanted to be read and consulted and lock the same up again afterwards so perused in the same room without suffering any of them to be moved about or out of the house.'

Bowman's library appears to have survived at least until the mid-nineteenth century, being described in Leighton's *History of Fife*: 'The library contains among others, many valuable editions of the ancient classics, particularly a fine edition of Pliny's *Natural History*, and a splendidly illuminated edition of Ptolemy. It also contains a valuable collection of engravings; a great number of maps and charts, and a well preserved copy of Bleau's *Atlas*. [The heir] ... is bound to keep a suitable room for the library in his house, and to allow free access to it to the neighbouring gentlemen there to read and study ... women and children are expressly prohibited from having access to the library.' (Leighton, *History of the County of Fife* (1840) II, p. 50).





No later record of the library's survival could be traced, though Feather suggests the books may have been dispersed in Edinburgh after the Second World War.

In 1982 Feather wrote 'I do not know the present location of any of Bowman's books.' We have been able to trace six other books from Bowman's library at auction: of these, the majority have been later rebound; only one other (Christie's, 1998) survives unrestored and is in similarly questionable condition, suggesting Bowman's efforts for the preservation of his once magnificent books may have been in vain.

USTC 4011567. Alden II 639/91; Cicognara 1752; Graesse V, p. 216.

See Feather, 'Walter Bowman' in *The Book Collector* 31, no. 1 (Spring 1982, pp. 47-63.

13 / A CONFRATERNITY IN SUPPORT OF THOSE SENTENCED TO DEATH

PORCO, Filippo. Storia dell'illustrissima Archiconfraternita di Nostra Dama sotto il titolo della Pietà detta degli Azzurri ... Messina, Michele de' Chiaramonti, ed Amico, 1741.

Physical Description

4to, pp. [12], 131, [1 (errata)], with engraved frontispiece; sporadic foxing and wax-stains, overall a very good copy; bound in contemporary vellum over boards, spine lettered directly in gilt; armorial bookplate of the Marquess of Salza to front pastedown, later armorial bookplate of William Ward, third Viscount Dudley and Ward, to rear pastedown (see below).

£1250



First edition, extremely rare, of this history of the Compagnia degli Azzurri, a Sicilian confraternity in support of those sentenced to death, published on the occasion of the confraternity's bicentenary.

The Archconfraternity of Our Lady 'sotto il Titolo della Pietà', also known as the Compagnia degli Azzurri (Company of the Blues), was an association of noblemen who provided moral and spiritual comfort and support to prisoners in Messina, especially those sentenced to death. When death sentences were issued by the Royal Court Stratigoziale, the Brotherhood was informed and immediately carried out its task by bringing spiritual aid and comfort to the condemned person through some of its brothers, day and night, for three consecutive days. The Confraternity also founded a monastery for girls in poverty and those who had led a dishonoured life; helped some prisoners who were incarcerated for unpaid debts (usually at Christmastime); and founded a hospital open to all.

Aside from the history of the Archconfraternity, the book provides detailed descriptions of the celebrations for the centenary and the recent bicentenary of the foundation of the Brotherhood; a complete list of the governors of the Archconfraternity from its foundation to the present day; and two dialogues to be sung in the mornings and evenings respectively for the duration of the celebration.

Later associated with the homologous Compagnia dei Bianchi o Nobile e Primaria Real Compagnia del Santissimo Crocifisso sotto il titolo 'dei Bianchi' of Palermo and with the Arciconfraternita dei Bianchi ('Archconfraternity of the Whites') of Catania, the Compagnia degli Azzurri numbered among its brothers Prince Ferrante I Gonzaga, and Ettore

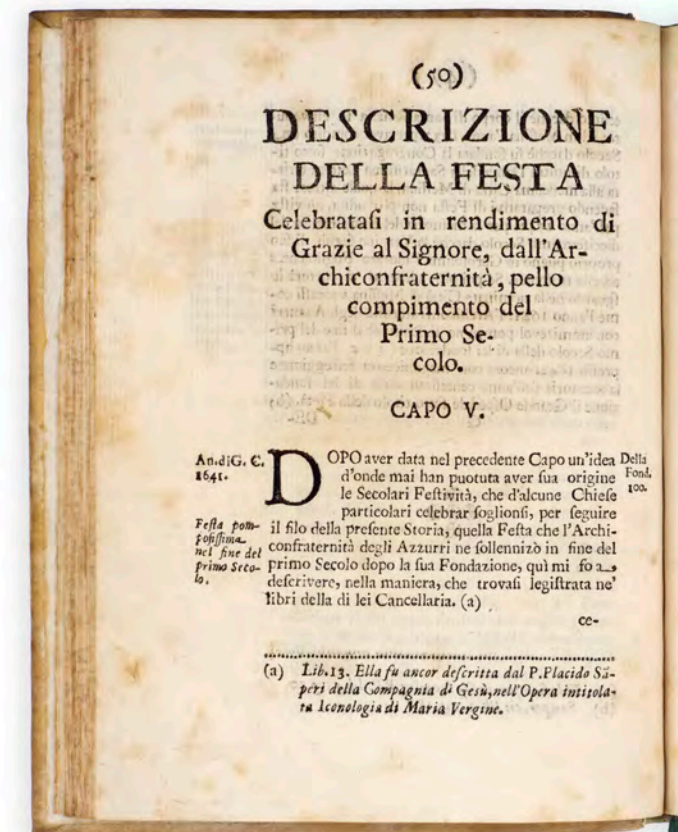


Pignatelli, duke of Monteleone, who both at some point held the title of Viceroy of Sicily.

Provenance: The library of the Marquesses of Salza was assembled principally by Giovanni Domenico Berio (d. 1791) and enlarged by his son Francesco Maria (1765–1820). Following Francesco Maria's death, the entire estate was inherited by his four daughters and much of the library was sold to William Ward (1750–1823), third Viscount Dudley and Ward.

OCLC finds a single copy, at the University of Dayton. No copies recorded on Library Hub.

Mira II 239; Narbon II 129.



14 / APOCALYPTIC ILLUSTRATIONS

POTTIER, René (illustrator), and Henri CHARRIER (editor). Apocalypse de Saint Jean. Paris, Maurice Darantiere for Georges Servant, Éditions de la lampe d'argile, May/June 1927.

Physical Description

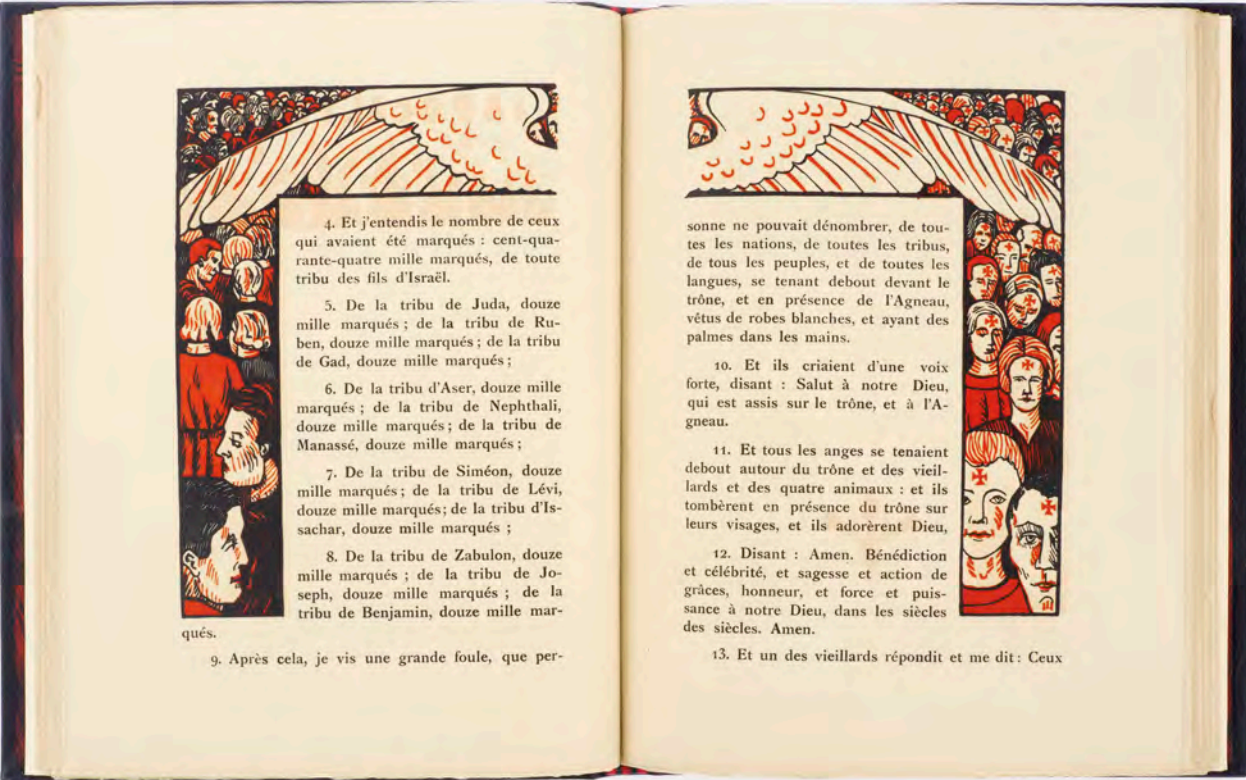
4to, pp. 104, [1 (colophon)], [8 (blank)], [1 (printer's device)]; printer's device to title-page, 25 woodcuts printed in-text in red and black, head- and tailpieces, wood-engraved title-page, original pictorial wrappers bound in; some very light offsetting but nonetheless a fine copy in modern black morocco (turn-ins signed 'N. Allainmat' and dated 2010), with geometric red morocco onlays, spine lettered directly in red, red and black morocco endbands, patterned endpapers, matching slipcase.

£250

A handsomely bound copy of the Book of Revelation, numbered 74 of 125 copies on papier d'arches, illustrated with twenty-five striking wood engravings in red and black.

The work was printed for the *Lampe d'argile* press by Maurice Darantiere, best known as the printer of the first edition of James Joyce's *Ulysses*. The draughtsman, engraver, and painter René Pottier (1897–1968) wrote extensively on North Africa and the Sahara and worked as a book illustrator in Paris from 1920.

OCLC records a single copy (BnF). Not on Library Hub.



Trugbilder.

Eine Anleitung

8.



Rieger'sche Verlagsbuchhandlung.

(A. Benedict.)

1865.

Die Verlagsbuchhandlung behält sich das Recht der Uebersetzung vor.

15 / GHOSTLY ILLUSIONS

REFELL, A. Trugbilder: Eine Anleitung. Erscheinungen, auf optischer Täuschung beruhend, nach Belieben hervorzuheben und wissenschaftliche Erklärung derselben ... mit 10 Illustrationen und 16 colorirten Tafeln. Stuttgart, Rieger, 1865.

Physical Description

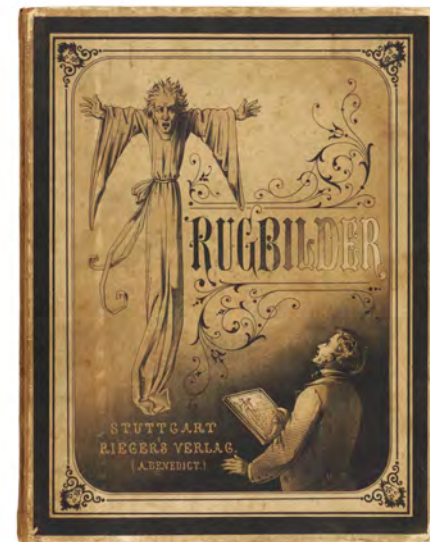
4to, pp. 16, with hand-coloured lithographic frontispiece and 15 lithographic plates (of which 12 hand-coloured); 10 further woodcut illustrations printed in-text; some foxing and spotting throughout the text, and marginal tear to foot of plate 3, plates largely clean; in the publisher's illustrated cloth-backed boards; somewhat worn and soiled, short cracks to hinges, but sound.

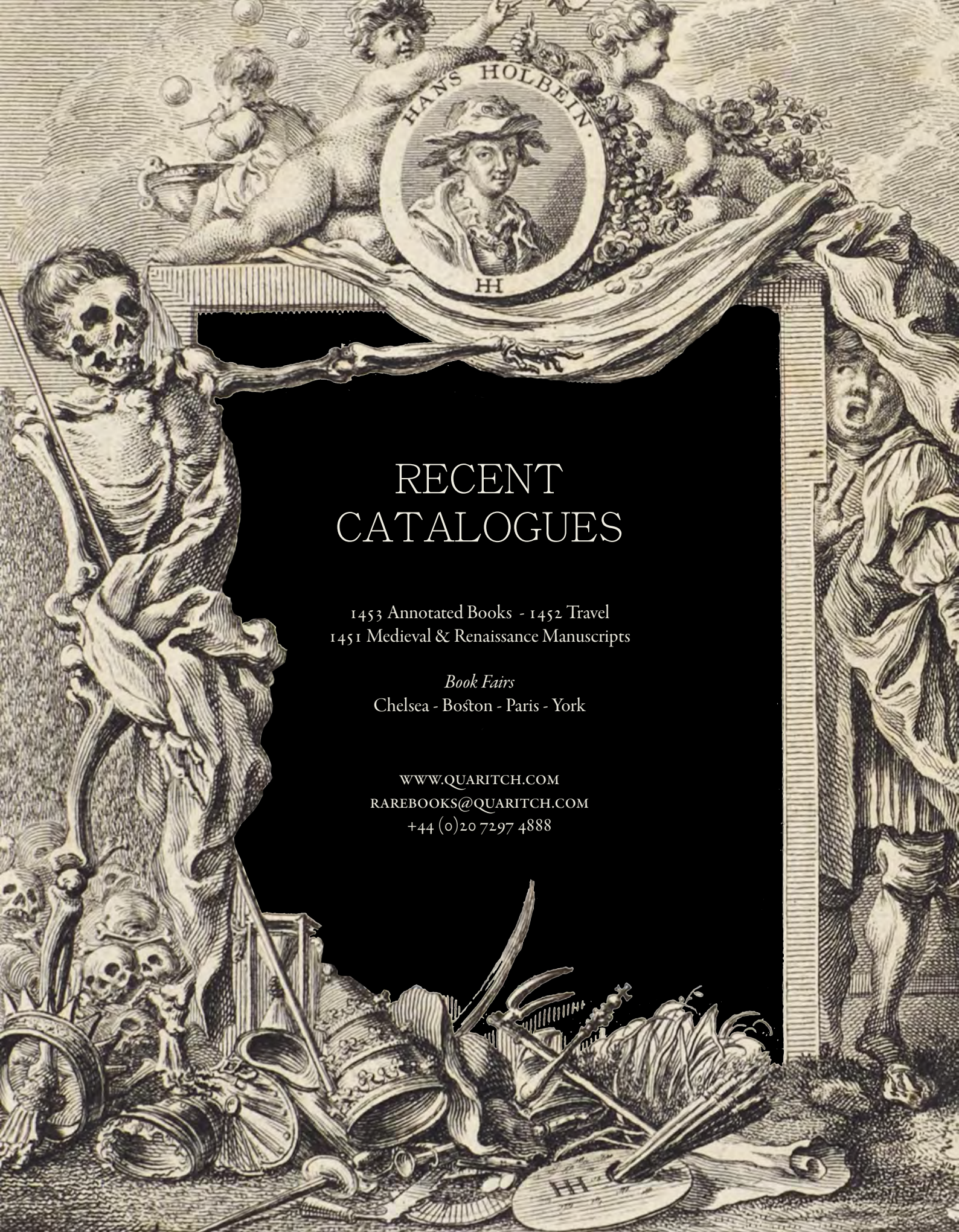
£1250

First German edition, rare, of this fascinating study of mirages and optical illusions, in particular ghostly apparitions, in which the author attempts to demonstrate using the principles of optics how they might appear, with the aim of proving the absurdity of the superstitions to which they give rise.

Although the subject and scheme of the work are taken from John Brown's *Spectropia, or surprising Spectral Illusions*, first published in London in 1864 and quickly both republished and translated into other languages, the introductory text here is Refell's and the illustrations within it are new, albeit in most instances closely copying Brown's. In each plate, the reader is invited to look for fifteen seconds at a small mark on each of the coloured images of ghosts, and then to look at a white wall, whereupon the eye will continue to see the colour and the shape of the image. Although the intent is to demonstrate facts about sight and perception, the choice of ghosts and demons for the images was deliberate, as the author wanted to show that what might seem magical or supernatural could be easily explained by science.

For notes on Brown's work and its context, see J. Wachelder, 'Toys as mediators' in *Icon* 13 (2007), pp. 135-169; see Nekes Collection Catalogue 350. Outside Continental Europe, OCLC records copies at the British Library, the Library of Congress, Cincinnati, Princeton, and Yale.





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