

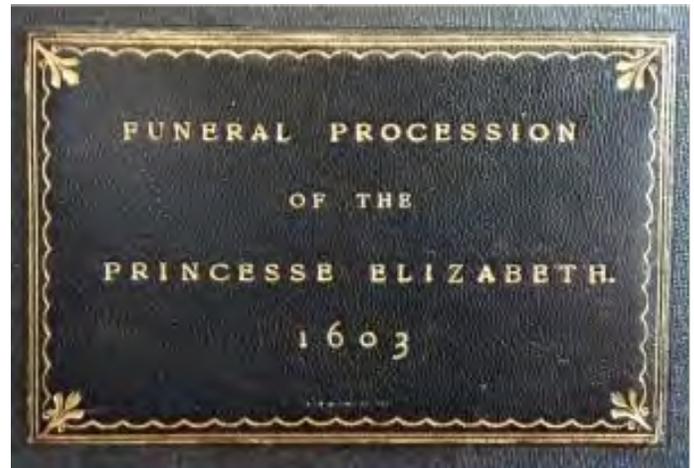
Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

Death 2.0



1. Camden, William (after); James Basire [engraver]. **The Funeral Procession of Queen Elizabeth I, From a Drawing of the Time, Supposed to be the Hand of William Camden, Then Clarenceux King at Arms, Which Was in the Possession of John Wilmot Esq, FRS & by Him Deposited in the British Museum.** London: Society of Antiquaries, 1791. First Edition. Minor shelf/edge wear, remnant of label (dated 1891) affixed to verso of the first panel, occasional paper flaws and irregularities to panorama, sporadic foxing, minor abrasion to front pastedown, else bright and clean. Half bound, black leather spine and tips, blue pebbled cloth boards, gilt lettering and decorative elements, marbled front pastedown. Oblong 8vo. np. Illus. (colored plate) Very Good. Hardcover. (#9317) \$12,500.00



Custom folder holding folding panorama, engraved plates joined on versos to form continuous view: 9 and 3/8 inches by nearly 29 feet. Spectacular hand-colored panorama of the funeral procession of Queen Elizabeth I in April 1603, reproducing drawings in the British Museum ascribed to Elizabeth's biographer William Camden, who appeared in the procession in his official role as Clarenceux King of Arms. Other mourners of note include Robert Cecil, Thomas Egerton, and Walter Raleigh. At the time of her death, most Englishmen had known no monarch but Elizabeth, as the elaborate formal procession detailed here was swelled by thousands of Londoners.



This engraved copy of Camden's original drawings was produced in 1791 for the Society of Antiquaries, appearing in the third volume of "Vetusta Monumenta"; the panorama has been almost entirely colored in an early hand. Left uncolored, strikingly,

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is the effigy of the queen mounted upon her coffin, a likeness so startling that the London crowd gasped to see it. It is presumed it was left uncolored to reflect the virtue of the Virgin Queen. An exemplary recording of one of the great public ceremonies in English history and document displaying the social order of the monarchy and common people. This edition appears scarce and OCLC lists only five institutions for holdings.



2. Collection of Early New England Grave Rubbings. Some rumpling around edges, pencil notations, else clean. Various sizes, blue and black rubbings. Good to Very Good+. Loose sheets. (#8708) \$7,500.00



61 various grave rubbings from early New England graveyards collected by one man between 1968-1980.

3. Funerary ephemera] Headstone traveling salesman's sample kit. [Montpelier, VT], [1919-1920]. Wooden and leather carrying case, 13.5 x 16 x 5 inches, covered wood structure in heavily worn leather, with metal corners and latches. Suitcase shows signs of use and age with varying amounts of soiling, red rot to leather, musty, however clasps/locks/handle in working order with durability. The velvet lined interior in visibility good condition with minor evidence of moisture damage,

with the original working metal clasp locks on the side compartments. Fraying of the edges of the linen backed photographs. Includes one book with illustrations, 4 single leaves, and 30 large format (11x14") silver gelatin black and white photographs. Very Good. (#9952) \$2,500.00



Salesman samples are scaled-down versions of real products used to demonstrate features to retailers or potential customers. These miniature versions of goods were popular in the late 19th and early 20th centuries, as they were easily transportable by traveling salespeople and allowed dealers to display a variety of items in their showrooms that could then be ordered directly from a manufacturer.

The entire ensemble of the granite headstone salesman's sample kit contains several components. The suitcase interior is divided into two compartments lined in purple velvet. One compartment contains a book titled "Barr Granite Estimating Book" published by the Granite Manufacturer Association of Barre, VT (Montpelier:

DEATH INDUSTRY / DEATH POSITIVE / JUST DEATH

Capital City Press, 1919; 215 pp) and three unused contracts for erection of gravestones from the Wooster [Ohio] Monumental Granite Works. The book is primarily devoted to tables to assist salespeople in estimating the cost of granite and labor for making a wide range of headstones and monuments. The last 25 pages so include illustrations of and prices for lettering and many different of various carved ornaments and embellishments, including three-dimensional figures (soldier, sailor, country gentleman, saints and other religious figures, eagle, etc). A sheet of Wooster Granite Works letterhead with handwritten cost calculations was originally laid in. (now housed in an acid-free pamphlet)



The second compartment of the case holds 9 round granite samples measuring approximately 3 inches in diameter and one-half inch thick. Six of these are snugly housed in leather pockets made for the purpose, the samples have the type of granite listed on the backs; three are loose (now housed in archives boxes). Also included are 30 large photographs of headstones – some actual, some artist renderings; three with multiple smaller images of different styles for slant markers (small-format headstones). Twenty-nine of the photographs are linen-backed and measure 11 x 14 inches; one is 8 x 9.5 inches and not backed. Many have penciled notations (generally sets of dimensions) on the back. One is stamped on the back “A.S. Baker Studio, Monumental Photographer, Mansfield, Ohio.”

Others have photographer or artist credits in the negative or on the rendering.

"The Barre Granite Association was born on April 6, 1889, when a group of Barre granite manufacturers gathered to begin a display for the 1893 World's Columbian



Exposition in Chicago. That meeting gave a rise to the Barre Granite Manufacturers' Association, whose name was changed to the Barre Granite Association in 1932. Barre Gray Granite was used extensively in the early 1800's for millstones, paving stones and home and building construction. Slowly, but steadily the granite industry grew, causing Barre's population to expand tremendously by the year 1830. In 1875, the railroad came to town, giving Barre access to the markets of the world. Barre's granite industry was starting to boom in the 1890s. At that time about 40 quarries were cutting granite, primarily for monuments and memorials, and by 1902 Barre became the Granite Center of the World, with 68 quarries producing granite valued at more than \$1.5 million."--<http://barregranite.org>

This salesman's sample case is an example of not only how sales operated in the early 20th century, but illustrates and documents the history of granite in Vermont. It is extremely rare to find a case complete and not completely demolished. This piece is historical industrial evidence, but also appeases death and mourning culture enthusiasts, as it is a functional example of the funerary industry.

4. Archive of original designs for Kuhnle's cremation urns. c.1930s. Unique. Collection of 17 designs for cremation urns, housed in cloth clamshell

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custom box. Exemplary condition, slight curl to mats (watercolors), otherwise bright and no age wear.

Twelve designs are original watercolor and five are chromolithographs, hand colored with pencil, interleaved with tissue guards. Each specimen has annotations in pencil. Drawings are 6x10" and mounted on cardboard sheets, 11x16". Very Good+. (#9439) \$2,500.00



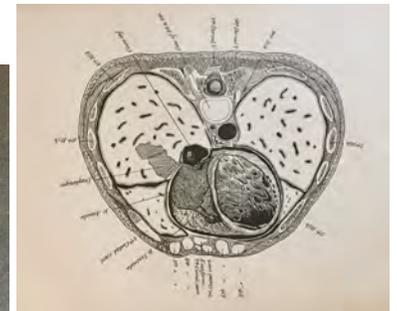
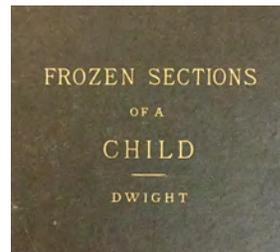
The original designs are speculated to be prototype designs for funerary urns, cremation receptacles, illustrated by "Kuhnle." All of the illustrations are handcolored, despite part of the collection is original drawings and the other are hand touched chromolithographic prints. No tracings of a designer, company, or individual owner named "Kuhnle." The style is consistent with post-Art Nouveau design for funerary pieces with influences of the Greek and Roman revival period. Annotations to the pieces suggest sketches were created for a larger print catalog or inclusion for prototypes for manufacturing.



5. Williams, R.E. **Cremation and Other Modes of Sepulture.** Philadelphia, PA: J.B. Lippincott & Company, 1884. First Edition. Bound in maroon cloth with gilt titling and blind decorative stamping. Visible edge wear and tears to interior pages, loose front endpaper, otherwise intact and legible. Ex-

library stamping to cover, former owner ex libris, and circulation card adhered to rear endpaper. Includes annotation in pencil: "Timothy Nicholson, Esq. Compliments of [sic] ... Henssy...Do not be afraid of this little book as it is full of truth and wisdom." 82 pages, small 8vo. Very Good. Cloth. (#9682) \$100.00

Discussion of interment and the substitution of a better method of burial with facts and arguments to support this theme. Williams points out historical data of other cultures forms of burial as well as religious views. Scarce treatise in any condition.



6. Dwight, Thomas. **Frozen Sections of a Child.** New York: William Wood & Co, 1881. First Edition. Light even toning, tips through, wear at head and tail, ownership signature at first blank, moderate shelf/edge wear, else tight, bright, and unmarred. Black cloth boards. 8vo. Illus. (b/w plates). Good+ [Textblock Very Good]. Hardcover. (#8962) \$225.00

Includes fifteen full-page drawings from nature by H.P. Quincy. A century or so before CAT scans and MRIs, this work offered detailed tomographic images. Remarkably important (and one of the great titles in publishing). First edition of a classical work of great importance in pediatrics, and the first American group of serial sections. This work provided tomographic images a century before the CAT and MRI. Dwight was a Harvard medical

school and, later in life, succeeded Oliver Wendell Holmes as the Parkman Professor of Anatomy. "A classical work of great importance in pediatrics, and the first American group of serial sections" (Choulant-Frank, p. 409).

7. Burial vault photographs. [New York]: [National Casket Company], c.1930-1950. Collection of five illustrations of burial vaults: One silver gelatin photograph, one photographic print and three printed cards, all black and white. In very good condition with only one print showing water damage, and average wear and tear. Some with pencil annotations and model information. Sizing approximately ~12.5" x 7" Very Good. (#9990) \$125.00



Designed to protect the casket, the burial vault is commonly required by a cemetery to ensure proper grounds maintenance and to avoid the settling of a grave site. Originally, burial vaults were made of wood, but later technologies allowed the containers to be manufactured in concrete and steel. This collection features images of all material states: wood, cement and steel examples.

8. Collection of cemetery and death industry related ephemera. Chicago, IL, 1917-1953. All in good overall condition, all show some light aging, creasing, and wear. Contains several loose sheets, all varying sizes, some with annotations. Very Good+. (#9992) \$125.00



Collection includes records of documents pertaining the funerary industry and illustrates pricing and examples of aspects of the death process for commerce in the 1930s in Chicago. Includes (in folder):

- *1917 Receipt for funerary services from Peterson Bros. Undertakers in Chicago*
- *Envelope from Peterson Bros. Funeral Directors*
- *Envelope from Chicago Cemetery Association*
- *2 receipts from 1936 from Oak Hill Cemetery in Chicago*
- *A Grave Plantings brochure from Oak Hill Cemetery*
- *A Deed from 1936 for a plot at Oak Hill Cemetery*
- *A perpetual care contract from the Chicago Cemetery Association*
- *An evergreen advertisement from Oak Hill Cemetery*
- *A receipt from the Bevel Granite Company from 1936*

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*Envelope from the Bevel Granite Company in Chicago

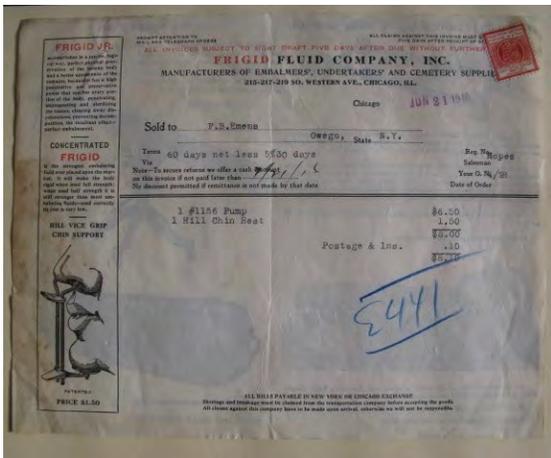
*A receipt from 1936 for the gravestone from the Bevel Granite Co.

*A letter from 1936 from the Bevel Granite Co.

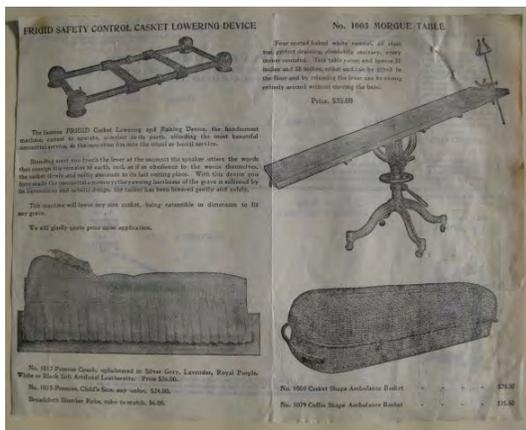
*A prayer card from 1953

9. **Frigid Fluid Company funerary supply advertisement and invoice.** Chicago, IL, 1916.

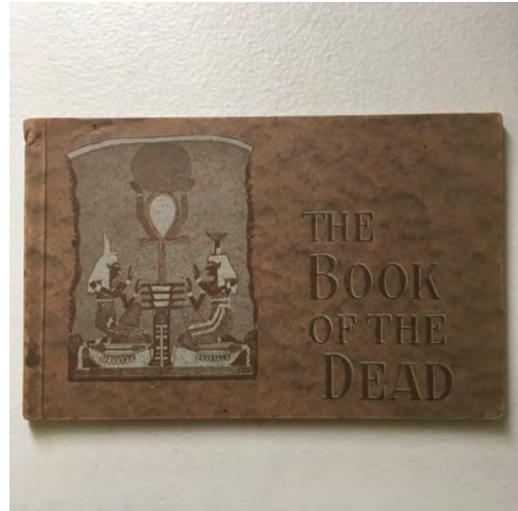
Unique. Single double-sided invoice and advertisement, unmarred and in original condition. Illustrated and annotated. Scarce and unique. Very Good+. (#9400) \$100.00



Frigid Fluid Company is a manufacturer of embalmers', undertakers' and cemetery supplies since 1892. The invoice includes ads and images for casket lowering devices, morgue table, viewing couch, ambulance baskets, and more notably, the Hill vice grip chin support for embalming processes.



10. Mayer, Albert [copyright holder]. **The Book of the Dead.** London: British Museum, [1925]. First Edition. Staplebound (left side) leaves with original pictorial printed cardstock covers. Some minor loose leaves in rear and rusty staples, bump to upper left corner, otherwise a clean copy. Fully illustrated. 23x15 cm, unpagged. Very Good+. Staplebound. (#9950) \$50.00



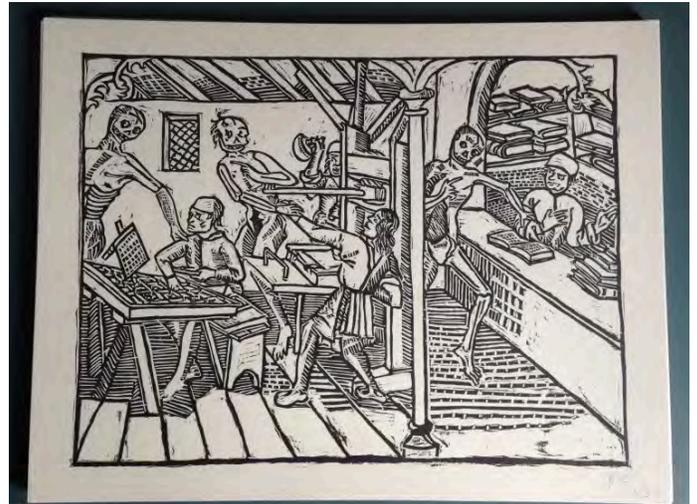
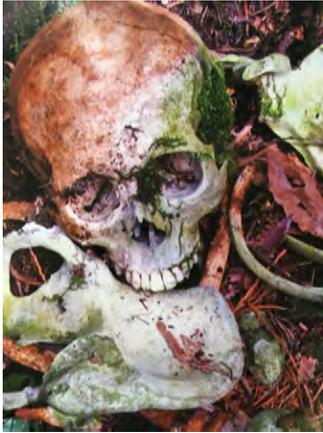
Facsimile issue of remnant sections of the Book of the Dead papyri housed at the British Museum.

11. Tsurisaki Kiyotaka [photographer]. **Death: Photography 1994-2011.** [United Kingdom]: Creation Books, 2012. First Edition. Tight, bright, and unmarred in original wrappers, full color images. Approximately 100 unnumbered pages. Some edgewear, otherwise a near fine copy. Near Fine in Wraps. Softcover. (#9681) \$45.00

Death is the retrospective of the work of Japanese photographer Tsurisaki Kiyotaka, whose images of death and conflict from global "hot-spots" have earned him a reputation as a leading underground photographer. The book contains over 100 full-colour images shot between 1994 and 2011, culminating with poignant scenes of death and destruction from the Fukushima disaster in Japan. Creation Books was allegedly indicted for fraud

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soon after publications and the books are all out of print. [Extremely graphic images].



12. Huss, Mathias; David Wolfe [artist]; Eli Kahn [printer]. **La grāt danse macabre des hōmes** ["**Dance of Death at a print shop**"]. Portland, ME: Wolfe Editions, 1499; [2017]. Limited Edition. Limited edition print, in fine condition. Original woodcut rendition of 1499 plate in late Medieval early printed book, which not only has spectacular representations of death but also the first illustration of a printing office and a working printing press. Run of 25, signed and numbered by printer, approximately 11x17" Fine. (#9301) \$25.00

One of the first representations of publishing's workflow is the wood engraving published in an edition of the "Grande Danse Macabre", by Mathias Huss (Lyon, 1499); a book representing all trades of the time, in a "Dance of Death" genre, late-medieval allegory on the universality of death.

The wood cut depicts a printing press with a compositor, two printers and a bookseller – from production to distribution – separated by a pillar, a common way at that time to make a time or space ellipsis (later used in comic books). Woodcut designed and created by David Wolfe and printed by Eli Kahn at Wolfe Editions, Portland, Maine.

Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

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