

# Bernard Quaritch Ltd



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# Ephemeral Occasional

# BERNARD QUARITCH LTD

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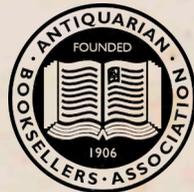
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CON LICENZA, RESTANO INVITATE  
LE NOBILTÀ LORO  
AD APPAGARSI D' UNA STUPENDISSIMA MARAVIGLIA.

**E'** Arrivato in questa Città il Signor GIAMBATISTA TULOUT, di PARIGI, MECANISTA, con sei Figure movibili, eseguite per via di MATTEMATICA, che fanno ogni sorta di moti anche stupendi, e di gran divertimento. Queste Figure possono vedersi da ogni sorta di Persone tanto Ecclesiastiche, che Secolari; non essendo opera di Teatro, ma bensì un maraviglioso effetto della MECANICA, che tende al progresso delle Arti, e delle Scienze. Le quattro prime rappresentano la storia di TAMAS KOULIKAN, quel famoso Guerriero, con l' IMPERATOR del GRAN MOGOL, e loro Ministri. Poi indovinano carte, qualunque siasi moneta, punti de' Dadi, un numero pensato, la quantità delle Persone della Compagnia, il colore degl' abiti, l' ora che mostra l' Orologio, e molti altri Giuocchi di gran spasso.

La quinta rappresenta una MERCANTESSA INGLESE, che apre, e chiude la sua Bottega, e porta diverse qualità di Droghe, cioè, Thè, Caffè, Zucchero, ed altre, al gusto dello Spettatore.

La sesta farà una VIRTUOSA di MUSICA, che suona varie arie coll' Organo, volta, e rivolta la sua carta di Musica naturalmente come una Persona.

Si rappresenta alla mattina dalle                    fino alle                    al dopo pranzo dalle                    fino alle                    di sera.

Si paga per ogni Persona                    Le Persone di Distinzione la loro Cortesia.

Il suddetto insegna la Lingua Francese, la Scrittura, e l' Abbaco, con breve Metodo, chiaro, e facile.

Egli insegna pure a dipingere con Olio ogni sorta di Quadri, in otto giorni di tempo.

MADAMA TULOUT, leva i Calli de' piedi nell' istante, senza dolore.

Alloggiano

## A SMOKING TURK, A PERPETUAL MOTION MACHINE, AND AN ASSASSIN

2 [AUTOMATA - WAXWORKS]. BONA, Pietro. Interessante esposizione di vario genere divisa in 6. parti... [Brescia], Giuseppe Riviera Tip. Cristiani Contrada Dolzani, [c. 1838].

Bifolium (c. 200 x 175 mm), pp. [4], each page printed within typographical frame; tear to lower outer corner of first leaf, not affecting text, otherwise extremely well preserved. £400

**Unrecorded advertisement and programme for a travelling exhibition of waxworks and automata by Pietro Bona from Rome.**

The exhibition was divided into six 'parts', the first composed of life-size wax copies of classical sculptures from various museums, like the Adonis in the Museo Pio Clementino, the Venus Callipyge at Palazzo Farnese, the Diana at the Accademia di Belle Arti in Venice, Giambologna's Mercury in Bologna, and various others. The second part comprised scenes from literature and recent history, such as the farewell of Marshal Bertrand to Napoleon's tomb; the heroes of the Battle of Navarino; Othello taking his own life after discovering that Desdemona was innocent; a father freeing his son and daughter-in-law taken prisoner and sold as slaves in Algiers (this event allegedly occurred on 20 August 1835); Émilie de Beauharnais, comtesse de Lavalette, helping her spouse escape prison by exchanging clothes with him; a portrait of Canova, who died in 1822; Cleopatra with the asp; an automaton of the notorious criminal and assassin Marc'Antonio Furbi from Calabria, and a waxwork of his elderly mother, 84-year old Anna Furbi, depicted in the act of robbing Countess Grippi. The third part was dedicated to human anatomy, with two glass cases

containing the torso of a flayed man and the body of a boy showing the veins, arteries, and muscles. The fourth part included a collection of fish and shells arranged in artistic shapes, such as towers or vases of flowers. The fifth part was dedicated to physics, featuring a supposed perpetual motion machine which had allegedly worked continuously for the past ten years, and a series of tubes demonstrating the circulation of blood round the body. The sixth and final section included a life-size automaton of a Turkish man smoking a pipe, blowing smoke from his mouth and moving his head around, and the model of a baby which moved and cried like a real one.

### PARTE TERZA

*Dell'umana anatomia, pure travaglio in cera.*

Posto entro in urna, si osserva mezzo busto di un uomo a cui è levata la cute, scorgendo in esso minutamente tutto ciò che in simile operazione veder si possa, egualmente come se fosse un corpo estinto.

Posto parimenti in urna, vedesi un graziosissimo fanciullo anotomizzato, osservando in esso vene, arterie, muscoli, ec. ec. egualmente come è organizzato un corpo umano.

### PARTE QUARTA

*Della storia naturale marittima.*

Raccolto per il corso di 10 anni continui senza risparmio di spesa, nè fatica, tutto ciò che contiene la storia naturale marittima, in generi tutti d'oltremare; è formato di questi due famosissimi gruppi. Il primo de' quali indica alcune vestigia rimaste nella Fortezza sul monte Mauro, dell'antica Roma. — Il secondo, rappresenta la torre di Carignano, col ponte detto del Diavolo nelle vicinanze di Lanz in Piemonte, feudo di S. M. il Re di Sardegna.

Più un quadro rappresentante un vaso di fiori formato dall'acqua

containing the torso of a flayed man and the body of a boy showing the veins, arteries, and muscles. The fourth part included a collection of fish and shells arranged in artistic shapes, such as towers or vases of flowers. The fifth part was dedicated to physics, featuring a supposed perpetual motion machine which had allegedly worked continuously for the past ten years, and a series of tubes demonstrating the circulation of blood round the body. The sixth and final section included a life-size automaton of a Turkish man smoking a pipe, blowing smoke from his mouth and moving his head around, and the model of a baby which moved and cried like a real one.

Despite the broadside referencing various journals with (allegedly) positive reviews of the show, we have been able to find very little on Pietro Bona, and we have been unable to locate any other similar advertisements or programmes for his exhibition.

fiori. Questo magnifico intaglio è scolpito in un sol pezzo di legno da celebre mano. Molto vi sarebbe da scrivere su questi capi d'opera, ma per risparmiare la fatica al benigno lettore si omette, onde recare maggior sorpresa nel vederli.

#### PARTE QUINTA

##### *Della fisica sperimentale.*

In questo genere si vede il così detto Moto perpetuo, primo ritrovato in tal guisa dell'esponente, tanto per la galante figura, quanto per la differenza che passa da questo, in confronto de' tanti altri che sonosi sino ad ora veduti. Si conta già di 10 anni di continuo moto senza mai arrestarsi, e se altro di buono non avesse, rendesi stimabile soltanto per la sua semplice maniera d'agire.

Avvi ancora separatamente il moto del sangue dell'umana persona, ed il calorico della medesima. Benchè questi due ritrovati siano cose di poca entità, nulla di meno sono tubi necessari, graziosi e dilettevoli.

#### PARTE SESTA

##### *Della Meccanica.*

Due Automi compongono questa sesta ed ultima parte della meccanica. La prima si è, una statua di grandezza naturale rappresentante un Turco tenendo la pipa fra le labbra; traendo da essa il fumo, e rimandandolo dalla bocca; volgere il capo ad ogni lato, passando di quando in quando in maniera, che sembra animato.

In fine vedesi un Bambino entro nell'urna, che oltre l'osservare i graziosi movimenti di tutte le sue membra del corpo, si ode la voce naturale del pianto, assomigliando perfettamente ad una creatura vivente. Ovunque questi capi d'opera sono stati esposti ne hanno sempre riportato il comune aggradimento.

Ecco o PUBBLICO cortese ed inclita GUERNIGIONE, quanto rispettosamente vi offre il BONA da osservare, sicuro che vorrete onorarvi dell'amabile vostra presenza, e compiarlo.

Il locale sarà aperto dalle ore 10 del mattino sino all'1 pom. e dalle 5 alle 8 della sera, escluse le ore dei Divini Uffici nei giorni festivi.

*Il prezzo d'ingresso è fissato a Centesimi 15 di giorno, e 25 di sera con illuminazione.*

NB. Sono pregati i Signori, di non introdurre Cani nella Galleria.

Giuseppe Riviera Tip. Cristiani Contrada Dolzani.

## NELLA GRAN SALA

APPOSITAMENTE COSTRUITA

CON CASOTTO IN PIAZZA VECCHIA

AL PRIMO POSTO VERSO I PORTICI.

### Interessante Esposizione

DI VARIO GENERE DIVISA IN 6. PARTI

CONTIENNE COME SEGUË:

*Prima parte della Mitologia, 2. dei Ritratti fedeli e gruppi interessanti, 3. dell'umana Anatomia, 4. della Storia Naturale marittima, 5. della Fisica, 6. della Meccanica; di proprietà dell'esponente PIETRO BONA nativo di Roma.*

**G**li oggetti non comuni, hanno sempre eccitato l'attenzione degli Uomini colti ed intelligenti non solo, ma eziandio degli amatori e conoscitori delle Opere tanto antiche, che moderne, e segnatamente di quelle che possono interessare l'ammiratore pel magnifico e preciso loro intreccio e lavoro, e vieppiù allorquando il medesimo servir possa d'istruzione per nobilitare ed illustrare la Professione e le Arti.

L'Ossequiosissimo offerente non si estende maggiormente nel far conoscere a questo colto ed intelligente PUBBLICO, ed inclita GUERNIGIONE le sue deboli fatiche, senonchè citare li N. 33 e 35 della *Gazzetta Privilegiata di Venezia*, l'*Osservatore Triestino* N. 53 e nel *Supplemento II. al Giornale della Provincia di Brescia* N. 33, per gli applausi stati in esse compartiti, terminando col detto: *venite, vedrete, esaminerete e compatirete.*

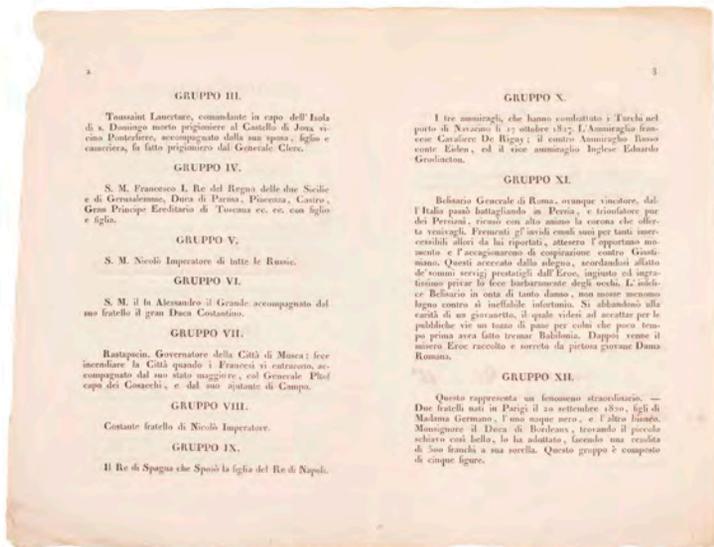
### DESCRIZIONE DEGLI OGGETTI

#### PARTE PRIMA

*Della Mitologia eseguita in cera di grandezza naturale, copiata dai rispettivi originali nelle città e luoghi seguenti.*

ADONE, giovane bellissimo, fu molto amato da Venere. Tratto dalla Statua Greca, esistente l'originale nel Pio Clementino nell'alma città di Roma.

VENERE CALLIPIGE, Dea della bellezza, presa dalla statua originale, ed opera greca il di cui originale trovasi nel palazzo Farnese in Roma.



## HEROES, FOES, ROYALTIES, AND FOLKLORE

3 [AUTOMATA – WAXWORKS]. POURRIER, Joseph. Grandiosa galleria di statue di cera di grandezza naturale ed in parte meccaniche. Rovigo, Tipografia Andreola, [c. 1830?].

8vo single bifolium (c. 150 x 230 mm), pp. 4, unbound as issued; signs of old folding, but in very good condition; admission price and location added in ink on p.4. £375

Seemingly unrecorded program of a travelling exhibition of fifty wax statues, of which some were automata, 'all standing and life-size', by Giuseppe (Joseph?) Pourrier.

Divided into seventeen groups, the exhibition included scenes from literature, recent history, and folklore, such as Othello in the act of stabbing Desdemona; the assassination of General Kléber by 'a Turkish prisoner' (i.e. Suleiman al-Halabi) soon after the Battle of Heliopolis in 1800; formerly enslaved Haitian general Toussaint Louverture, Governor of the isle of Saint-Domingue, imprisoned at the Fort de Joux with his wife, son, and maid; Francis I, King of the Two Sicilies, with his two children from his marriage to Maria Clementina of Austria; various Russian royals and military figures, such as Nicholas I, the late Alexander I and his younger brother Grand Duke Konstantin Pavlovich, and Count Fyodor Rostopchin, Governor of Moscow; Ferdinand VII of Spain; the three admirals of the Great Powers who defeated the Ottoman fleet at the Battle of Navarino, Edward Codrington, Henri de Rigny, and Lodewijk van Heiden; the legendary Byzantine General Belisarius who was falsely accused of conspiring against Justinian and reduced to a beggar in the streets of Rome, having been blinded on Justinian's orders; a depiction of the story of two twins, a brother and sister born in Paris on 20 September 1820, the former black and the latter white, the boy being adopted by the Duke of Bordeaux, who also provided a pension of 500 francs to the sister; the late Prince Józef Antoni Poniatowski, the Polish general killed near the river White Elsterin during the Battle of Leipzig, accompanied by his son; Papavone, the killer of two brothers in the wood of Vincennes, arrested by two grenadier guards; Louis Pierre Louvel, who assassinated the Duke of Berry, in February 1820; a group depicting 'Roman Charity', exemplified by a woman breastfeeding her father; and Bebe, a thirty-year-old Indian one-and-a-half feet tall who died in Poland at the Royal Court.

Despite this being one of the largest itinerant display of waxworks and automata we have ever encountered – a true 'travelling museum' – we have not been able to find any more information on Pourrier and his exhibition.

GRUPPO XIII.

Il Principe Poniatowski Polonese, morto alla battaglia nel Fiume detto d'Istero, accompagnato dal suo figlio ora esistente nella Polonia.

GRUPPO XIV.

L'Arresto di Papavone, quell'uomo che ha assassinato due fratelli nel bosco di Vincenn, e due granatieri che lo arrestarono.

GRUPPO XV.

Lavello quegli che ha assassinato il Duca di Berry.

GRUPPO XVI.

L'Amor filiale, ossia la carità Romana, gruppo interessantissimo tutto in cera: La figlia lattante il padre, gruppo di 3 figure.

GRUPPO XVII.

Bebe Indiano, dell'altezza di un piede e mezzo, di età d'anni 30, morto in Polonia alla corte di S. M.

PREZZO D'INGRESSO C. MI

25: 5: 15

Dalle ore otto della mattina alle dieci della sera resta aperta la Galleria.

*no. 1490 Capote*

GIUSEPPE POURRIER editore

( Rovigo, Tip. Andreola )

GRANDIOSA GALLERIA

DI

STATUE DI CERA

DI GRANDEZZA NATURALE

ED IN PARTE MECCANICHE

Da molti secoli l'arte di travagliare e modellare la Cera si è totalmente perfezionata in ogni fabbrica, di guisa, che il sig. *Giuseppe Pourrier*, proprietario ed autore di una Galleria di tal genere di lavoro, ha l'onore di esporla alla curiosità del Pubblico, composta di 50 personaggi, tutti in piedi, di grandezza naturale, ed in parte con movimenti come persone viventi, rappresentando vari gruppi e soggetti molto interessanti.

PROGRAMMA

GRUPPO I.

Otello, ossia il moro di Venezia, il quale ingannato da Pizara suo confidente, trafigge nel sonno Desdemona.

GRUPPO II.

Il Generale Kleber, che con diecimila uomini ha guadagnato ottantamila Turchi alla battaglia di Niopoli in Egitto nello spazio di tre ore, fu poi assassinato da un Turco prigioniero a cui il Gran Signore fece la grazia.

## PIRATES OF THE MEDITERRANEAN

4 [BARBARY PIRATES AND THE BARBARY SLAVE TRADE]. [Bill issued for all parishes of Milan by the chancery of the Archbishop of Milan setting up a collection for a ransom]. *Milan, 20 July 1723.*

Small folio single sheet (c. 305 x 210 mm); woodcut initial at head; a very good, full-margined copy. £450

**A seemingly unrecorded bill, representing an important testimony to the danger posed by Barbary pirates in the Mediterranean, and the capture and enslavement of Europeans by the pirates and privateers of North Africa's Barbary Coast.**

The bill relates to a group of Milanese citizens aboard a ship travelling in the Mediterranean from Sicily towards Libya, who were abducted when the ship was seized by Libyan corsairs. Evidently, civil authorities were unwilling or unable to meet the hefty ransom required for the freeing of the travellers. In the bill, the Archbishop of Milan orders that all parishes of his diocese begin sessions of communal prayer for their fellow citizens, and that a collection be gathered, as generous as possible, to be put towards the ransom.

In the sixteenth and seventeenth centuries attacks by pirates coming from the coastal countries of North Africa, from Libya to Morocco, represented a major problem for maritime commerce, as well as for seaside towns in Italy, Spain, France, and as far north as England, Ireland (see the famous episode recounted by Pepys in which the Irish coastal village of Baltimore was attacked by Barbary pirates, and the whole population taken as slaves), and Iceland. Coastal towns and merchant ships were raided, largely with the purpose of

1723. 20. Julij.

**B**essendo stata da Corsari Tripolini presa Naue, che dalla Sicilia veleggiava a queste parti, sopra cui trouauansi diuersi Milanesi rimasti in schiauitù di quei Barbari, ne potendo i miseri da se soli riscattarsi, ne meno foccombere alle graui pretenzioni, ò come dicano, graue Ranzoni, che pretendono i Barbari, l'Eminentiss. Sig. Cardinale Arciuescouo, accoppiando gl'atti della sua paterna Carità alle premure di Sua Eccellenza il Sig. Conte Governatore, che non lascia pur' egli col pietosissimo suo Zelo di ammassare per tal fine altro Suffidio caritativo ordina, ed instantamente desidera, che ciascun Vicario Foraneo, Preuosto, Arciprete, e Parocco di questa Diocesi Milanese in qualche giorno festiuo, e nella maggior frequenza del suo Popolo con tutta l'energia del loro spirito racomandino dall'Altare alla pietà de Fedeli quei poveri miserabili; acciò che ogn' vno si moua a compatire la loro lagrimeuole disgrazia, e lo stato pur troppo deplorabile, in cui si trouano, ed a contribuire al loro riscatto con abbondanti limosine, le quali douranno raccogliersi da persone deputate da medesimi Parochi, e da essi consegnarsi al rispettiu Vicar Foraneo della lor Pieue, che haurà cura di conuertire il tutto in danaro, indi trammetterlo con la più pronta, e sicura occasione al R. Sagrista della Sagrestia Meridionale di questa Chiesa Metropolitana.

Dall' Arciuescouato li 20. Luglio 1723.

Luigi Lanzio Can. Ord.  
Cancell. Arciuesc.

capturing non-Muslims to supply the Ottoman slave trade and the markets of North Africa and the Middle East, though some captives who had wealthy connections would be ransomed off rather than immediately sold. Estimates of the number of people enslaved vary significantly and are a subject of debate; some put the figure as high as 1.25 million, but the lack of accurate and consistent records makes it difficult to build an exact picture. In any case, the threat posed by the Barbary pirates to international shipping was such that in 1785 Thomas Jefferson and John Adams travelled to London to negotiate a solution with Tripoli's ambassador, albeit without success.

Eventually the United States resorted to paying tribute in order to stave off the pirates' attacks, nevertheless approximately seven hundred Americans were enslaved in North Africa between 1785 and 1815. In the first years of the nineteenth century the United States with the help of European nations fought and won the First and the Second Barbary Wars against the pirates. Piracy continued in the region until the French invasion and occupation of Algeria in 1830.

See Robert Davis, *Christian Slaves, Muslim Masters: White Slavery in the Mediterranean, the Barbary Coast and Italy, 1500-1800* (2003).

1723. no. Aug.



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On the occasion of a BAZAAR held in aid of Funds required for the Completion of the FIRST ENGLISH CHURCH AT DINAN, which was begun by the Rev. W. WATSON, in 1868.

A Church Bazaar takes place to-day,  
 And for all aid we humbly pray ;  
 Tho' many have giv'n with liberal hands,  
 A heavy debt against us stands.  
 May ev'ry nation, ev'ry creed  
 Combine to help us in our need!  
 So shall we all united be  
 In bonds of Holy Charity !  
 The cause for which we plead this day,  
 Calls for our zeal in every way.  
 The Invalid, the Rich, the Poor,  
 All come to Dinan's lovely shore !  
 The first for health, which many a time  
 They find renew'd in Dinan's clime !  
 While pleasure-seekers oft have told  
 The witching place has such a hold  
 Upon their hearts, they scarce can say  
 "Farewell !" when comes the parting day!  
 And many too, with cares opprest,  
 Have come to Dinan and found rest !  
 Peace, to their minds in deepest gloom,

Peace, to their souls in hallow'd tomb !  
 For many a year God's praise was sung  
 By English hearts, in English tongue ;  
 But only in a room so small,  
 That scarcely space was found for all  
 Who wish'd to worship there.—Then he,  
 Whose kindly face we lov'd to see,  
 (Tho' often worn with cruel pain)  
 Rous'd himself bravely to obtain  
 The means wherewith a Church to build,  
 Tho' he alas ! ne'er saw it fill'd !  
 The work he left so well begun,  
 We surely must not leave undone !  
 Let all contribute ! great or small,  
 Our English Church demands it all.  
 Let Rich of their abundance give !  
 Nor seek alone for self to live !  
 Let Poor their humbler off'rings bring,  
 Christ won't despise the meanest thing !  
 In this good cause let each one share,  
 And give in Faith, in Love, in Prayer !

E. H. C.

## THE FIRST ENGLISH CHURCH AT DINAN

5 C., E. H. On the occasion of a Bazaar held in aid of Funds required for the Completion of the first English Church at Dinan, which was begun by the Rev. W. Watson, in 1868. [*Dinan, 1869?*].

Small card (c. 155 x 115 mm), with an albumen print photograph of the church above two columns of verse, signed E. H. C. £100

'A Church Bazaar takes place to-day, / And for all aid we humbly pray / Tho' many have giv'n with liberal hands, / A heavy debt against us stands ....' Dinan, in Brittany, was popular with English visitors for health or leisure, according to the poem, and for many years English services had been held in a small room. Now a brave vicar had started to build an English church, but had not lived to see it finished. 'The work he left so well begun, / We surely must not leave undone!' The church was finished in 1870.

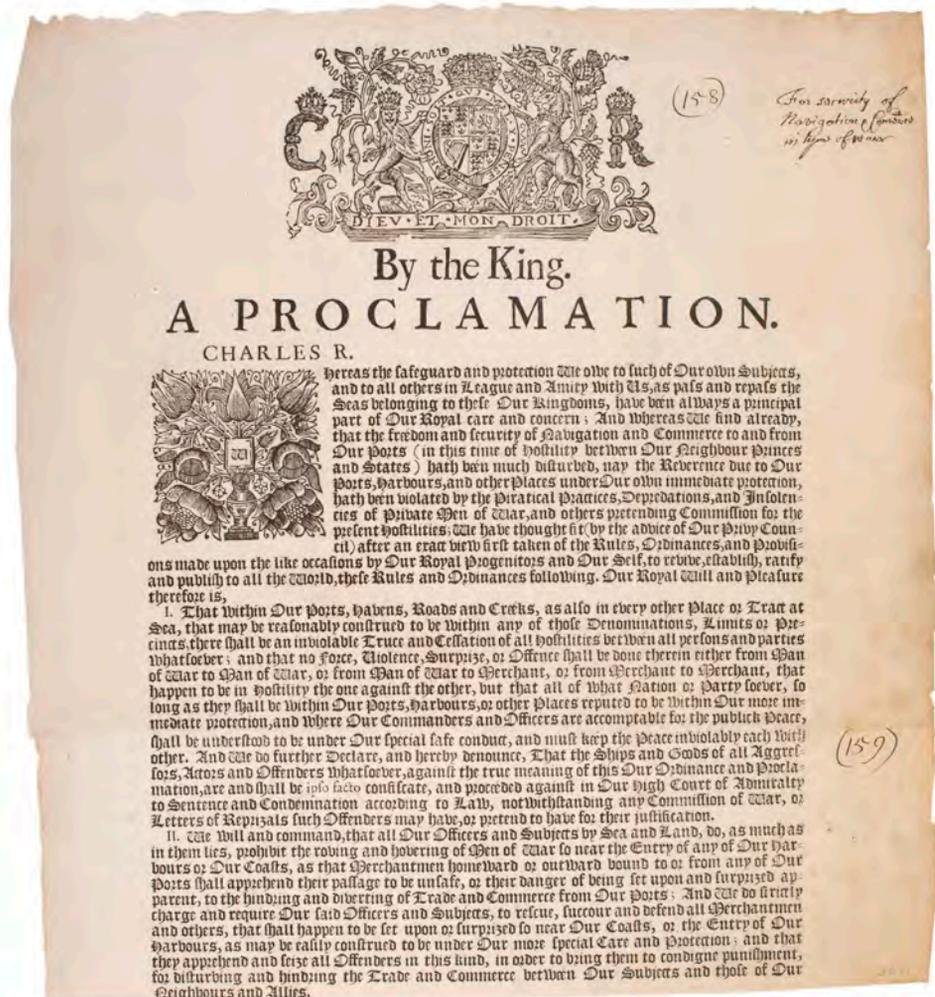


**FOR SECURITY OF TRADE  
IN TIME OF WAR**

7 **CHARLES II.** By the King. A Proclamation. Charles R. Whereas the safeguard and protection We owe to such of Our own Subjects and to all others in League and Amity with Us, as pass and repass the Seas belonging to these Our Kingdoms, have been always a principal part of Our Royal care and concern ... London, Printed by the Assigns of John Bill ... and Christopher Barker ... 1676.

Large folio broadside (c. 330 x 765 mm), comprising three oblong folio sheets pasted together, the whole now neatly cut in half to form a broadside of two pieces; woodcut royal arms at the head, large factotum initial, printed largely in blackletter; in very good condition, untrimmed; contemporary endorment, 'For security of Navigation & Com[m]erce in tyme of warr'. £1950

**First edition.** *In summary* – As the security of our ports and harbours has been much violated by private Men of War pretending commission for the present hostilities between our neighbour princes [the Franco-Dutch war], our Royal Will is: 1. That all ships in English waters are under our protection and must keep the peace. That the Ships and Goods of all aggressors shall be *ipso facto* confiscate. 2. That all our



III. That where it happens that a Span of Cedar of the one party come into any of Our Ports, where there shall be a Merchantman (one or more) of the other party, such Merchant Ship or Ships, if they desire it, shall be suffered to depart the Port thro' Tides before the Span of Cedar, to the intent they may get themselves out of his reach and pursuit: And if it happen that any Span of Cedar (one or more) of the one party do come in within any Span or Spens of Cedar of the other party are in Our Ports or Roads, none shall be suffered to go out to Sea the same Tide with his Company, but those that are most likely to pursue and engage as soon as they are out of Our Ports, shall be stayed and detained thro' Tides after those of the adverse party are put to Sea.

IV. And We do hereby charge and require all Vice Admirals, Customers and other Our Officers in Ports and Maritime Places, that they visit all Ships and Vessels belonging to Our Subjects, that shall arrive, furnish, or recruit themselves for Voyages at Sea: And that they stay and detain all such as they shall suspect by the provision of furniture to be designed for any other then trading or fishing Voyages, until further Order from Us, or Our high Admiral, or Commissioners for executing the Office of high Admiral.

V. And We do further graunt Command and Require all Governours and Officers in Ports, and other Maritime places, not to suffer any Private Span of Cedar, sailing by a foreign Commission, and having any Prize or Prizes (that he may have taken) in his power and possession, to stay above Twenty four hours in any of Our Ports or harbours, unless he be thereto constrained by contrary Winds, Blocking up by Enemies, or other Distrels: yet so, that during his stay he do not break Sull, Sell, Barter, or leave behind him any of his Prize-goods, upon any terms or pretence whatsoever. And We further require Our Officers and Subjects, not to interpose or meddle in the Affairs and Proceedings of such Span of Cedar as put into Our Ports upon any Distrels with foreign Commissions, but to suffer them to carry away their Prizes whether themselves think fit: provided they have not the Goods or Merchandises of any of Our own Subjects on Board such Ships, which if they happen to have, Our meaning is, that they be upon Our proof taken out and restored to the true Proprietors.

VI. We do hereby Require and Command, That none of Our Subjects, of what Degree or condition soever, do presume to buy, contract or deal with any foreign Span of Cedar, their Officers or Company, or with any other person coming from Sea, not being a known Merchant, for any Wares, Merchandises, Victuals, Ammunition, Tackle, Furniture, Provisions, or Goods whatsoever, (not brought in by the course of Merchandise, and the Customs and Duties upon them first paid) upon pain of forfeiting all such Wares and Goods, as *Bona Piratarum* ought to be, and of being further proceeded against, and punished in Our high Court of Admiralty, as Abettors and Complices of Pirates, and as Receivers of Pirates and their Goods ought to be, by the Laws and Customs of the Sea in that behalf.

VII. And whereas divers of Our Subjects, out of their inclinations to Rapine and Ardentious Courses, rather then to Trading Voyages, and other honest Employments at home, do engage some of our Iles, and some of the other, in the Quarrels of Our Neighbour Princes and States now in Cedar, without Our leave or permission, We do hereby graunt Command and Require, that no Officer or Mariner whatsoever, being Our Subject, do presume to put himself into the Partial Service of any foreign Prince or State, or accept of, and execute any Commission of Cedar, or Letter of Marque or Repisal, from any such Prince or State, or go in any Merchant or fishing Voyage, in any other Ship or Vessel, then such as belong to Our own Subjects, without leave from Our Self, or Our high Admiral of England, or Commissioners for executing the Office of high Admiral for the time being, in due form obtained. And We do hereby charge and command all Officers, Mariners, and Sea-faring men whatsoever, that are now in any such Service, to leave the same forthwith, and get their Appearance and Return to their native Country Recorded in Our high Court of Admiralty, or before some of Our Officers thereto impowred, upon pain of being reputed and punished as Pirates: And in case any Officer or Mariner, neglecting to return upon these Our Summons, happen at any time hereafter to come into any Port or Place of Our Dominions, We do hereby Charge and Require all Vice Admirals, and other Our Officers in Ports and Maritime places, to apprehend and seize such person or persons, and him or them so seized, to commit to the next Gaol, there to remain until further order, and the Certificate thereof to return with all speed into Our high Court of Admiralty, to the end that the Offences of Offenders may be proceeded against according to the Laws of this Our Realm in that behalf provided.

Given at Our Court at Whitehall the 26<sup>th</sup> day of May, in the Eight and twentieth year of Our Reign. 1676.

**GOD SAVE THE KING.**

London, Printed by the Assigns of *John Bill* and *Christopher Barker*, Printers  
to the Kings most Excellent Majesty, 1676.

officers are to prevent Men of War from hovering near our coasts to the hindering and diverting of trade from our ports, and to protect Merchantmen homeward or outward bound. 5. Privateers with prizes not to stay in our ports above twenty-four hours, not to sell goods, and English owned goods to be taken out. 6. None of our subjects is to buy goods from any foreign Man of War upon pain of forfeiting such goods as *bona piratarum*. 7. None of our subjects, out of their inclinations to rapine rather than trading voyages, is to engage on one side or the other in the present hostilities upon pain of being punished as pirates. Given at our Court at Whitehall the 26<sup>th</sup> of May, in the Eight and twentieth year of Our Reign. 1676.

Wing C3207; Steele I.3631. ESTC records 14 copies in the UK and Europe, but only Harvard, Huntington, and UCLA in US.

## PROTECTION AGAINST STORMS AND WITCHCRAFT PRINTED IN A MONASTERY

8 [CHARM - WITCHCRAFT]. Ecco la longhezza e la larghezza della Piaga del Costato di Gesù Cristo, la quale è stata fatta sulla Croce... Stampato alla Madona delli Eremiti [c. 1720?].

Copper engraving (c. 140 x 85 mm); central image of the Five Holy Wounds, with a life-size picture of the wound in the side of Christ's chest in the middle, and a superimposed cross including the names of the Four Evangelists; trimmed within plate mark, mounted (?) on card, in nineteenth-century glazed frame, verso of frame sealed with marbled paper. £850

Unrecorded piece of religious ephemera, printed at an unidentified monastery or Marian shrine, granting indulgence and protection against storms and witchcraft.

The engraving shows 'the length and width of the wound in the side of Jesus Christ's chest. Those who kiss it with devotion and a humble heart will earn seven years' indulgence, as granted by Pope Innocent XI.' The cross drawn in the wound allegedly measures one-fortieth of the height of Christ. The engraving, intended to be kept about one's person or, as in this case, hung on a wall, also offers protection against storms and proclaims to be a charm against evil. 'Those who will keep in their home the wound of Christ with devotion, will be protected from storms, thunder, and lightning, and if preserved devotedly the wound will also protect the household from any sort of witchcraft, spell, or other evil.'

We have not been able to identify the Marian shrine or monastery where this engraving was printed. Possible candidates are the Madonna degli Eremiti in Castel di Sangro, in central Italy, and Einsiedeln Abbey in Switzerland.



# CIRCUS RENZ



in der Leopoldstadt, großen Fuhrmannsgasse Nr. 419,  
dem ehemaligen Odeon gegenüber.

Heute Donnerstag den 11. Mai 1854,

## ausserordentliche Vorstellung

in der höheren Reitkunst und Pferdedressur.

### Great Steeple chasse, oder: Das Jagdrennen mit Hindernissen.

bei welchen die Reiter und Reiterinnen mit ihren Pferden die 20 Fuß hohen Cascaden u. Brücken  
springen und 2 lebende Hirsche verfolgen werden.

### Der arabische Schimmelhengst **Ab-Dollah**

in 4 Minuten berührt, von E. RENZ geritten.

LINDIENNE, mimische Scene von Mlle. Liphard.

### Der arabische Schimmelhengst EMIR von E. RENZ vorgeführt.

Der Trödler, komische Scene von Hrn. Qualis & Nesnamp.

### Herr Fourcaux in seinen außerordentlichen Exercitien auf angelegelten Pferden, wobei derselbe eine Finte aus der Exerc. „Die Hundswandlung“ mit dem Carol & Fische vorzeigen wird.

La Valancote, spanischer Tanz von Mlle. Fanny.

### Persische Productionen der Herren Leon und Nesnamp.

Ausserordentliche Sprünge und Tanz zu Pferde.

### Der weissgeborne arabische Schimmelhengst 'TROUBADOUR'

in der hohen Schule geritten von Mlle. Adeline.

### Herr Liphard in seinen ausserordentlichen Exercitien auf angelegelten Pferden.

### Athletische Kraft-Produktionen von Hrn. Carre und Leon zu Pferde.

### Die ungarische Czikos-Post mit 9 ungesattelten Pferden von E. Renz.

Die komischen Intermezzos werden durch die Künstler Herren **Qualitz, Mariano, Leon,  
Jean und Gusta Kasovany** angeführt.

### Preise der Plätze in Conv. Mänze:

Ein Platz für 3 Personen	8 fl. - Kr.	Ein Stuhl zum 1. Platz	50 Kr.
Ein einzelner Stuhl zu drei Personen	2 fl. - Kr.	Ein Stuhl zum 2. Platz	30 "
Ein Stuhl zum 2ten Platz	2 fl. - Kr.	Ein Stuhl zum 3. Platz	15 "
Ein nummerierter Platz, Eventual	1 fl. - Kr.		

Kinder unter 10 Jahren in Begleitung Erwachsener zahlen auf dem 1. und 2. Platz die Hälfte.

Willst du Vergnügen von 10 bis Nachmittags zur Eröffnung der Nacht-Gala ununterbrochen an der Cassa im Circus zu haben.

Der Billet-Verkauf für Vegen, Operette und 1. Platz, ist jetzt bei Herrn Georg Jedlitzke, bgl. Jandrbilder, Stadt, Baummarkt, Schlegelhof Nr. 582, von Morgens 10 bis Nachmittags 4 Uhr.

Die Billets sind nur an dem Tage gültig, für welchen sie verkauft sind. — Programm das Quart zu 3 fr. 00Kr. sind im Circus zu haben.

Eröffnung 6 Uhr. Anfang 7 Uhr. Ende präcise 9 1/2 Uhr.

Eintritt bei jeder Vorstellung 4. Grogg. E. Renz, Director.

9 [CIRCUS]. RENZ, Ernst. Circus Renz ... grosse ausserordentliche Vorstellung in der höheren Reitkunst und Pferdedressur. [Vienna,] Josef Stöckholzer von Hirschfeld [for] E. Renz 'in der Leopoldstadt, großen Fuhrmannsgasse Nr. 419, dem ehemaligen Odeon gegenüber', Thursday 11 May 1854.

Broadside on yellow paper (c. 403 x 244 mm); 43 lines text of varying types within broad single-line border, woodcut of mounted woman, typographic ornaments, a very good, bright copy with a single crease where formerly folded; 1½ Kreuzer Viennese duty stamp at upper right corner. £175

Broadside programme for the Circus Renz. The father of the German and Austrian circus, Ernst Renz (1815–1892) appears to have established his renowned circus in 1843, the owner of his previous circus Rudolf Brillhoff having died the previous year. He met with considerable success, interspersing riding feats with comedy and pantomime, displays of exotic animals, and music and dancing from around Europe, to develop the taste for the modern circus in Germany and Austria. Though the Circus Renz survived its founder by only five years, its name was revived by his descendants for the principal circuses of the twentieth century, Renz-Schober and Renz-Nock, and remains firmly associated with the art in the popular imagination.

The programme advertises a variety of new and familiar acts, including the Great Steeple Chase, the Hungarian 'Czikos-Post', and equestrian displays by Ernst and Käthchen Renz.

10 [CIRCUS]. RENZ, Ernst. Circus Renz ... grosse ausserordentliche Vorstellung in der höheren Reitkunst und Pferdedressur. [Vienna,] Josef Stöckholzer von Hirschfeld [for] E. Renz 'in der Leopoldstadt, großen Fuhrmannsgasse Nr. 419, dem ehemaligen Odeon gegenüber', Tuesday 9 May 1854.

Broadside on yellow paper (c. 404 x 244 mm); 44 lines text of varying types within broad single-line border, woodcut of mounted woman, typographic ornaments; a very good bright copy with a single crease where formerly folded; 1½ Kreuzer Viennese duty stamp at upper right corner. £175

**Broadside programme for the Circus Renz.** The show's principal act, 'Austria's Wappen-Fest', celebrates the city of Vienna and its inhabitants in a combined equestrian performance of the whole company. Subsequent acts include horseback performances by Ernst and Käthchen Renz, a mimed piece 'The Scotsman' by Miss Fanny, and comic sketches 'The Headless Farmer', 'The Cavalry on Foot', and 'Gymnastic Exercises of the Four Chinese People'.



# CIRCUS RENZ

in der Leopoldstadt, großen Fuhrmannsgasse Nr. 419,  
dem ehemaligen Odeon gegenüber.

Heute Dienstag den 9. Mai 1854,

grosse

## ausserordentliche Vorstellung

in der höheren Reitkunst und Pferdedressur.

### Austria's Wappen - Fest,

oder:

Der Gruß an die Residenzstadt Wien und seine Einwohner.  
großes heroldbild-epochreichtes Schauspiel in 5 Tableau; angeführt vom gelehrten Herren-Perfekte.

Die arabische Schimmelkatte **Arabeoka**, von E. Renz geritten.

**Pas de deux Indiens** von den Herren und Mlle. Delise.

Persische Productionen der Herren Leon und Nesnamy.

Der arabische Hengst **Al-Mansor** von E. Renz vorgeführt.

Der kopflose Bauer,  
famliche Scene von Herrn Caslin, Weisz, Nesnamy und einem Hülfsknechten.

Der Schotte, mimische Scene von Mlle. Fanny.

### Die Cavallerie zu Fuß,

famliche Scene von 6 Reitern aus Kommandirt von Herrn Caslin.

Grand travail sans selle et sauts de Cercles & Tonneaux par Mr. Fouraux.

**La Valaunaise**, spanischer Tanz von Mlle. Libert.

Der gewandte Voltigeur Herr Wehle wird mit seinem Pferde  
verschiedene Weiten und Höhen springen.

Ausserordentliche Sprünge und Tanz zu Pferde,  
von den jungen Damen **Käthchen Renz**.

### Gymnastische Exercitien der 4 Chinesen

von den Herren von, Mariani und Schröder Salomon.

Herr **PIERRE** in seinen ausserordentlichen Exercitien  
auf angeführten Pferde.

Grand travail en vitesse et sauts périlleux par le petite JULIE.

**Preise der Plätze im Conw. Mäuzer:**

Ein Platz für 2 Personen	50 Kr.	Ein Platz für 1. Platz	50 Kr.
Ein einzeln Platz für den Damen	20 "	Ein Platz für 2. Platz	30 "
Ein Platz für Herren und Damen	20 "	Ein Platz für 3. Platz	15 "
Ein nummerirtes Platz, Zwisch	10 "	Ein Platz für 4. Platz	10 "

Kinder unter 10 Jahren in Begleitung Erwachsener zahlen auf dem 1. und 2. Platz die Hälfte.

Billetts sind Morgens von 10 bis Nachmittags zur Verfügung der Mensch-Galle ununterbrochen an der Kasse im Theater zu haben.

Der Billetts-Vorverkauf für Logen, Zwischplätze und 1. Platz ist jetzt bei Herrn Georg Schlichte, hgl. Zanderhäuser, Markt, Bauernmarkt, Volksgarten Nr. 582, von Morgens 10 bis Nachmittags 4 Uhr.

Die Billetts sind nur zu dem Tage gültig, für welchen sie verkauft sind. — Separatent 200 Stück zu 5 Kr. sind im Theater zu haben.

Eröffnung 6 Uhr. Anfang 7 Uhr. Ende präcise 9½ Uhr.

Eröffnet in Wien durch den k. Hof-Drucker.

**E. Renz**, Director.

# CIRCUS RENZ



in der Leopoldstadt, großen Fuhrmannsgasse Nr. 419,  
dem ehemaligen Odeon gegenüber.

Heute Freitag den 5. Mai 1854,

## GROSSE ausserordentliche Vorstellung

in der höheren Reitkunst und Pferdedressur.

**Graet Steeple chasse, oder: Das Jagdrennen mit Hindernissen,**  
bei welchen die Reiter und Reiterinnen mit ihren Pferden die 20 Fuß hohen **Cascaden i. Britchen**  
springen und 2 **lebende Hirsche** verfolgen werden.

**Die 5 Araber** unter der Direction des **P. M. Münhasch,**  
in ihren ausserordentlichen gymnastischen Exercitien und Sprüngen.

Die arabische Schimmelstute Arabeska, von E. Renz geritten.  
Les Poses academique par Mr. Carre, Jules & Balduin.

**Mazurka, polnischer National-Tanz von Mlle. Marie zu Pferde** ausgeführt.  
**Mlle. ADELINE** | **JOHN BULL,**  
in ihren anseherndlichen Exercitien auf | demselben Scene von dem Herrn Pierr, Votary und  
angestellten Pferde. | Vopland.

**Der arabische Hengst Aly** und der **türkische Hengst Jussuf**  
von E. RENZ vorgeführt.

**Herr PIERRE** in seinen ausserordentlichen Exercitien  
auf angestellten Pferde.

**Herr BORN,** ersten Clowns vom Königlichen Amphitheatre zu London, welcher eine hier  
noch nie gesehene Dressur mit seinen **5 Hunden** probuzieren wird.

**Die hohe Schule mit dem Campagne-Pferd MONTEGO,**  
geritten von Mademoiselle Käthchen Renz.

**Ausserordentliche Sprünge und Tanz zu Pferde,**  
von der jungen Damoiselle **Käthchen Renz.**

**Der gewandte Voltigeur Herr Wehle** wird mit seinem Pferde  
verschiedene Breiten und Höhen springen.

Grand travail en vitesse et sauts perilleux sur le petit ALLES.

### Preise der Plätze in Conv. Münze:

Über Weg für 3 Personen . . . . .	8 fl. - fr.	Ein Stuhl zum 1. Platz . . . . .	50 Fr.
Ein einzelner Stuhl zu drei Personen . . . . .	2 - "	Ein Stuhl zum 2. Platz . . . . .	30 "
Ein Stuhl zur Vorderreihre . . . . .	2 - 30 "	Ein Stuhl zum 3. Platz . . . . .	15 "
Ein nummerierter Stuhl-Sperrort . . . . .	1 - 50 "		

Nachher unter 10 Jahren in Begleitung Erwachsener zahlen auf dem 1. und 2. Platz 10 Schilling.

Der Billetten-Verkauf für Vorgen, Sperrplätze und 1. Platz geschieht Meistens von 10 bis Nachmittags  
4 Uhr, bei Herrn Georg Schützels, hyl. Juchersbader, Stadt, Dorotheenmarkt, Postgasse Nr. 562.

Programm hat Platz zu 1 fl. 50 kr. und im Stuhl zu haben. — Billetts sind Meistens von 10 bis Nachmittags 3 Uhr an der  
Kasse im Stuhl zu haben. — Die Billetts sind nur im dem Lager gültig, bei welchen sie gekauft sind.

**Eröffnung 6 Uhr. Anfang 7 Uhr. Ende präcise 9 1/2 Uhr.**

Eröffnet im Jahr 1847 von E. Renz.

**E. RENZ,** Director.

11 [CIRCUS]. RENZ, Ernst. Circus Renz ... grosse ausserordentliche Vorstellung in der höheren Reitkunst und Pferdedressur. [Vienna,] Josef Stöckholzer von Hirschfeld [for] E. Renz 'in der Leopoldstadt, großen Fuhrmannsgasse Nr. 419, dem ehemaligen Odeon gegenüber', Friday 5 May 1854.

Broadside on yellow paper (c. 404 x 246 mm); 42 lines text of varying types within broad single-line border, woodcut of mounted woman, typographic ornaments; a very good, bright copy with a single crease where formerly folded; 1½ Kreuzer Viennese duty stamp at lower left corner. £175

**Broadside programme for the Circus Renz.** The programme advertises a 'great steeple chase', with stags pursued over obstacles twenty feet high, a troupe of five Arabian gymnasts, performances by Renz on the horses Arabeska, Aly, and Jussuf, and dances on horseback by Mademoiselle Marie and Käthchen Renz.

The advertisement boasts also of an act with four horses by 'Herr Borns', the former first clown of Astley's Royal Amphitheatre, the renowned circus in London.

12 [CIRCUS]. RENZ, Ernst. Olympischer Circus des Ernst Renz ... grosse ausserordentliche Vorstellung in der höheren Reitkunst und Pferdedressur. [Vienna,] Josef Stöckholzer von Hirschfeld [for] E. Renz 'in der Leopoldstadt, grossen Fuhrmannsgasse Nr. 419, dem ehemaligen Odeon gegenüber', Sunday 19 March 1854.

Broadside on yellow paper (c. 404 x 244 mm); headline, 48 lines text of varying types within broad single-line border, typographic ornaments; a few old creases, marginal duststaining; 1½ Kreuzer Viennese duty stamp at lower left corner. £125

Broadside programme for the 'Olympischer Circus' of Ernst Renz, father of the German circus.

The programme promises an 'extraordinary display' of horsemanship, including Renz on the Arabian stallions Emir and Bayractor, *salto mortales* on horseback, Mr Macollum on two horses, as well as dancing from Miss Fanny Stanley, a performance of trampoline-jumping, and a series of clowns. One act, an equestrian scene 'von den Damen Adeline, Renz und Liphard', would appear to include a female member of Renz's family, likely Käthchen Renz.

**Anfang 7 Uhr. Ende präcise 9<sup>1</sup>/<sub>2</sub> Uhr.**

# Olympischer Circus

## ERNST RENZ,

in der Leopoldstadt, grossen Fuhrmannsgasse Nr. 419,  
dem ehemaligen Odeon gegenüber.

**Heute Sonntag den 19. März 1854,**  
**grosse**  
**ausserordentliche Vorstellung**  
in der höheren Reitkunst und Pferdedressur.

Die grossen **Trampolin-Sprünge**  
der Herren **Yvan, Mariani und Kolosov**, durch **Stilles**, **wechsen** **Pferden** und **Geräth.**

**Die hohe Schule geritten von E. Renz,**  
mit dem arabischen Schimmelhengst **BAYRACTAR.**

**PARODIE DE PEPITA,**  
von Herrn **QUILLITZ** geleitet.

**Schotte und Sylphide, Pas de deux** von **Hrn. Carre** und **Mad. Tourniaire.**  
**Ausserordentliche Exercitien** mit **Salto mortales vor- und rückwärts,**  
von dem **Heinen Julee** in **Pferde.**

**La Valkyrie**, **geleitet** von **Miss Jenny Stenien.**

**Die ungarische Czikos-Post** auf **9 ungesattelten Pferden** von **E. Renz.**

**L'INDIENNE**, **mimische Scene** | **LA LUTTE DU VOLTIGEUR.**  
von **M. JEANTIE.** | von **M. WEBER.**

**LA MYTHOLOGIQUE. Scene travestissement** par **Mlle. LIDERT.**  
**Der arabische Schimmelhengst Emir** | **Mr. et Mad. Denis,**  
geleitet von **G. Renz.** | **leichte Scene** mit **Einlege** von **den Herren Yvan,**  
**Canlis** und **Yvan** in **Pferde.**

**Groisste Gänge und Compasprünge** von **Mlle. Virginia.**

**Herr Fourcaux** in seinen **ausserordentlichen** | **JEUX DE BARRE, equestrische Scene**  
**Exercitien** auf **ungesattelten Pferde.** | **von den Damen Melier, Renz, und Vögler.**

**Mr. Macollum, in seinen ausserordentlichen Exercitien** auf **zwei Pferden.**

Die **feinlichen Intermezze** werden durch die **Heuler** **Herrn Quillitz, Marianno, Leon,**  
**Jean** und **Gueta Kasovany** angeleitet.

**Preise der Plätze im Coburg. Münze**

Wie viele für 2. Reihen	5	fr.	Wie viele zum 1. Platz	30	fr.
Wie vollständige Plätze in den Logen	5	fr.	Wie viele zum 2. Platz	30	fr.
Wie viele für den Vorplatz	2	fr.	Wie viele zum 3. Platz	15	fr.
Wie vollständige Plätze, Exercitien	1	fr.	Wie viele zum 4. Platz	15	fr.

Kinder unter 10 Jahren in Begleitung Erwachsener zahlen auf dem 1. und 2. Rang die Hälfte.  
Der **Stilles** **Verkauf** für **Vegetarische Sprünge** am 1. Platz, **leichte** **Reiten** von 5 bis **Freitag**  
4 Uhr, **Stahl, Raubentengasse** Nr. 138, im **Resort**, gegenüber den **Wiener** **Leinwand-Comptoir**  
in der **Verbindungs-Gasse** des **Herrn Johann Stürgel.**  
Die **Plätze** sind nur zu **dem** **Tag** **zuzug.** Im **sonstigen** **ist** **abzuholen.**  
Programme und **Zeit** in 5 fr. **ODR.** Nur im **Verkauf** zu haben. - **Wieder** **des** **Programms** **von** 10 bis **Freitag** **4 Uhr** **an**  
**Wieder** **im** **Verkauf** **zu** **haben.**

Die **Leitung** **geleitet** **durch** **die** **Wassertrasse** **und** **rechte** **Stiegen**.

**Eröffnung 6 Uhr. Anfang 7 Uhr. Ende präcise 9<sup>1</sup>/<sub>2</sub> Uhr.**

**Morgen große Vorstellung.**

**E. Renz, Director.**

## SHETLAND PONIES, DOGS, AND MONKEYS

13 [CIRCUS]. SCHREYER, Enrico. Teatro del Corso. Straordinario spettacolo di quadrupedi ammaestrati... *Bologna, Tipi Belle Arti, [1846].*

Folio (c. 580 x 420 mm); text within typographic frame; printed on coarse grey paper; margins frayed and folded, signs of folding, nevertheless a very good copy; contemporary note to verso 'Avvento 1846. Teatro del Corso - Quadrupedi'. £450

Unrecorded poster advertising a travelling show of 'small Scottish horses' (i.e. Shetland ponies), monkeys, and dogs, led by circus trainer Enrico Schreyer. The show included a 'wandering soldier playing the violin'; a dog in costume dancing among flowers; Magot the monkey riding César the pony; the mandrill Bellino performing various exercises while standing on a horse; a mandrill walking the tight rope; more acrobatics by Magot; gymnastic exercises performed by various dogs; Pavian the monkey performing with four Shetland ponies; and a grand finale with an army of dogs re-enacting the assault, capture and destruction of the fortress of 'Cocomorum'.

The show was advertised and reviewed by Alessandro Stocchi in the *Diario del Teatro ducale di Parma* in 1846, when it was the supporting act and interval entertainment for various theatrical plays between 1 and 7 of November. The reviews of the performances are generally good, but the last show with the capture of Cocomorum is described as 'bizarre and strange beyond words', with a continuous back and forth of a multitude of barking dogs and the audience screaming in either fear or excitement, resulting in a completely unbearable experience.

**TEATRO DEL CORSO**  
**STRAORDINARIO SPETTACOLO**  
**DI QUADRUPEDI**  
**AMMAESTRATI**  
*Nella sera di LUNEDI 30 Novembre 1846.*

Monsieur ENRICO SCHREYER, Proprietario di Scimia e piccoli Cavalli Ammaestrati, si fa un pregio di annunziare a questo rispettabile Pubblico col faculta Guarigione che Egli avrà l'onore di dare nel suddetto Teatro un corso di Rappresentazioni del suo variato Trattamento, colla speranza d'incontrare anche qui quella favorevole accoglienza, che ottiene ovunque si espone e principalmente a Vienna, Trieste, Venezia, Milano, e Verona ove l'affluenza non gli venne mai meno.

*Lo Spettacolo sarà variato come segue:*

1. Il Prezzo degli Africani etc. etc. etc. dalla Compagnia.
2. Il Soldato Vendicatore suonatore di Violino.
3. La Danza eseguita in mezzo a maschi di fiori da un Cane Barbone, vestito in costume.
4. Passeggiata notturna di madama Pompadour seguita dal suo Domestico colla lanterna accesa.
5. La Carozza ribaltata, ossia l'infelice Viaggio di madama Pataffia, tirata da due Cani Barboni, col Cocchiere ed il Domestico.
6. Esercizj d'Equitazione sopra il piccolo Cavallo intiero Scozzese, nominato César, eseguiti dalla Scimia Magot.
7. Altri più sorprendenti Esercizj d'equitazione verranno eseguiti dal Mandrillo detto il Bellino, il quale ritto in piedi sul Cavallo effettuerà diversi Giuochi.
8. Esercizj Acrobatici eseguiti sopra la corda tesa con contrappeso e senza dal Mandrillo detto l'Uomo del Bosco.
9. Altri Esercizj Acrobatici sopra il cordino volante eseguiti dal gran Magot proveniente dal Perù.
10. Esercizj Ginnastici eseguiti da più Cani.
11. La Gran Posta sopra quattro Cavalli Scozzesi eseguita dalla gran Scimia nominata Pavian.
12. Si darà termine allo Spettacolo colla Gran Scena eseguita da più Cani.

**RAPPRESENTANTE**  
**ASSALTO, PRESA ED INCENDIO**  
**DELLA FORTEZZA**  
**DI COCOMORUM**

**PREZZI D'INGRESSO**  
Per la Platea Baiocchi 10. — Per Loggione Baiocchi. — Per gli Scanni d'Orchestra Baiocchi 5.  
I Palchi si vendono al Camerò del Teatro.

**Si darà principio alle Ore 8 e mezza precise.**

Bologna Tipi Belle Arti.

## THE TWO FRENCH HERACLESES

14 [CIRCUS - STRONGMEN]. [Programme of a show of acrobats and strongmen at the Teatro del Cocomero, *incipit*:] I. e R. Teatro del Cocomero per la sera di Lunedì 1 Luglio 1833. Nel suddetto I. e R. Teatro verrà eseguito dai Primi Alcidi Francesi Sigg. Desiderio Manché e Desiderio Darras i seguenti esercizi divisi come appresso... [Florence, 1833].

Broadsheet (c. 400 x 290 mm), printed on yellow paper, in Italian, woodcut emblem of the Accademia degli Infocati with motto 'a tempo infuocato' at head; upper margin lightly dust soiled, otherwise beautifully preserved; contemporary tax stamps to upper corners. £375

Seemingly unrecorded advertisement and programme of a show of the 'two French Heracleses', Desiderio (Didier) Manché and Desiderio Darras, strongmen, acrobats, and gymnasts, together with the latter's wife, Madame Vettorina Darras.

The show was divided in three parts, with the local military band playing during the intervals. The first and third parts involved mainly strength exhibitions and exercises, some with rather curious names, including 'the Fight of the Two Boxers', arm wrestling, 'the Vanquished Moor', 'the Strength of Hercules', 'the Spanish Bar', 'the Dangerous Distance', 'Mercury throwing himself towards Olympus', a somersault with 250 pounds, the Roman chair, 'the Iron Knee, called Neptune', 'the Swimmer', jumping two mirrors with 100 Pounds, the last flight, jumping a chair with 100 Pounds, and 'the Experiments of Two Hats'. The second part includes juggling, knife throwing, 'the Game of the Copper Balls', 'the Crusade of the Biblioquet', 'the Chinese Rings', 'the Golden Rain', and the 'Indian Game' by Madame Vettorina Darras.

A similar exhibition by the same athletes was advertised in *Diario balear*, April 1834, p. 4.



**I. E. R. TEATRO  
DEL COCOMERO**  
*Per la sera di Lunedì 1. Luglio 1833.*

Nel suddetto I. e R. Teatro verrà eseguito dai Primi ALCIDI FRANCESI Sigg. Desiderio Manché e Desiderio DARRAS i seguenti Esercizj divisi come appresso:

**PARTE PRIMA**

- La Lotta dei due Pugilatori.
- Il Braccio di Ferro.
- I Due Uomini.
- Il Mero Visto.
- La Forza d' Ercole.
- La Barra Spagnola.
- La Lontananza pericolosa con Libbre 160.
- La Trave con Libbre 300.
- Il Gesu Turisquette.
- Il Mercurio che si Lancia verso l'Olimpo.

**PARTE SECONDA**

- Il Bel Giuoco Italiano eseguito dalla giovane Mad. Vettorina Darras.
- Il Giuoco delle Palle di Rame.
- La Pioggia d' Oro.
- La Cresna del Biblioquet.
- G' Anelli Chines.
- Giuochi di Pugnale.

**PARTE TERZA**

- La Forza del Braccio con Libbre 100.
- Il Salto della Sedia con Libbre 100.
- La Spasseggiata del Grand' Alcide.
- Esperimenti di due Cappelli.
- Il Gimaccio d' Acciajo intitolato Nettuno.
- Il Nuntatore.
- Il Salto di due Specchi con Libbre 100.
- La Callite con Libbre 100.
- La Sedia Romana con Libbre 250.
- I due Combattenti.
- Il Grande ed ultimo Volo nominato NON PLUS ULTRA.

Tra le quali, la Banda Militare eseguirà varie Sinfonie.  
Il Biglietto d' ingresso è fissato a Paoli uno.  
Lo Spettacolo avrà principio a ore 9. in punto.

## PROTECTING LOCAL CLOTH TRADE

15 [CLOTH TRADE]. Ungelt Ordnung/ der Tüch/ Loden/ Arras/ etc. Damit ein Ersamer Rath der Stat Augspurg/ die gefärde und mercklichen abgang dess gewöndlichen und gebürlichen Ungelts/ von den Tüchen/ Arras und Loden/ so in dise Stat züerkauffen gebracht werden/ deßstatlicher fürkommen/ und gemeinen Nutz fürden möge ... [Augsburg,] 30 April 1555.

Large broadsheet (c. 785 × 480 mm, printed surface c. 765 × 250 mm) printed in a decorative Fraktur on two sheets pasted together; lower portion of the left-hand margin cut away, still far from text, one repaired tear, four lines where the two sheets are glued together a little browned, traces of folds, otherwise fresh and clean. £650

An extraordinary survival, documenting the protectionist measures of the Augsburg cloth manufacturers and drapers against the surrounding smaller centres of textile production.

High duties (*Ungelt*) were imposed especially on the loden cloth and *Arras* (a tapestry fabric woven in colours) offered for sale in Augsburg. This broadsheet, issued by the Council of Augsburg, reminds the officials in charge of collecting these duties to keep records of all such imported goods, and to collect the duties as soon as the goods have arrived. Drapers failing to disclose the goods are threatened with high penalties.

**Ungelt Ordnung der Tüch**  
Loden / Arras / etc.

Amitt ein Ersamer Rath/ der Stat Augspurg/ die gefärde vnd mercklichen abgang des gewöndlichen vnd gebürlichen Ungelts/ von den Tüchen Arras vnd Loden/ so in dise Stat züerkauffen gebracht werden/ deßstatlicher fürkommen/ und gemeinen Nutz fürden möge/ auch mit dem Ansehen/ Aufspunden/ vnd verkauffen/ Deselben gütze Ordnung gehalten/ vnd kein gefärde gebracht werde: So hat ein Ersamer Rath/ über den vilfältigen hiezu gepflegten fleiß/ mehr/ vnd schweben Kosten/ nachfolgende Sagung/ so mehrertheils hiezu/ auch in vrbung gewest/ Erneuert/ gestestet/ vnd gemeynt/ ernstlich vnd bey darinn verleben/ auch andern Penen/ die im ein Ersamer Rath/ nach gebühr der ebrerretung/ will beuor behalten haben: Gepetende dieselben alle vnd yede/ Stracks vnd vnterbochenlich zuhalten vnd zümoßigen.

**Erstlichen/** Ist von eines Ersamen Rathes wegen/ ein gemeiner Ungelster/ über den geschwornen Underkauffel/ zu nachfolgenden Tüchen vnd Waaren/ verordnet vnd gesetz/ Welcher die Ungeltbüchse haben/ das Ungelt einzunehmen/ vnd in beuweisen des Underkauffels/ in die Büchse legen vnd thun/ auch darüber ein Register halten/ darinn er alle Tüch/ Arras vnd Loden/ so her geführt/ vnd hie aufgebunden werden/ fleßig beschreiben/ Nachmals das Ungelt auf der Büchse/ aims Rathes verordneten Einmemmen verrechnen/ vnd eberantworten solle: Doch zu derselben obbestimten Ungeltbüchse/ sollen nachgemelte Einmemner/ die zugehörnde Schlüssel haben/ vnd bewaren/ Sonder gefärde.

Es soll auch nun hinfürs/ kein Gast/ seine Tüch/ Arras vnd Loden/ so er aber in diser Stat züerkauffen pingt/ oder füren laßt/ nit aufspunden/ noch fällbieren/ Dieselben vnd ein yedes Tüch/ Arras oder Loden/ besonder/ seyn dann züno/ dem gemeldten aims Rathes verordneten Ungelster/ auch dem geschwornen Underkauffel oder Strechern/ anzeigt/ Durch dieselben gesehen/ abgesetzt/ vñ durch sie den Ungelster/ ordentlich eingeschriben worden. Vnd welcher das eberfaren/ vnd nit gehalten wurde/ Der soll/ als oft das beschriben/ bemeldten Rath/ von yedem Tüch/ oder Arras/ aim Gulden/ vnd von ainem Loden/ aim halben gulden/ Kauffsch/ begalen.

Darzu sollen die geschwornen Ungelster vnd Underkauffel/ yeder zeit/ hiemit befehl vnd machz haben/ die Gßße zu fragen/ Bey wem/ vnd wo hin sie ire Tüch/ Loden vnd Arras/ eingelst haben/ vnd die zu beschriben/ vnd absetzen/ Damit jnen deßstatlicher nachgefragt/ vnd der abbruch des Ungelts fürkommen mög werden.

Item/ Das nun hinfürs/ von einem yedem Tüch/ Arras oder Loden/ der Gßß/ so hie aufgebunden vnd verkauft werden/ für Ungelt vnd Underkauff/ dem verordneten Ungelster gegeben/ vnd obgemeldter massen/ in die Ungeltbüchse gelegt vnd gerhan werden soll/ Nemlich/ von den Tüchen/ so ober Zwainzig Gulden verkauft/ als Ländischen/ Barbönsischen/ Strammeten/ Wälischen/ vnd andern der gleichen/ Zwölff Pfennig:

Aber von allen andern Tüchen/ als Wödlingern/ Dünckelpuhlern/ Cysstern/ Wöhmischen/ vnd der gleichen/ so ober Vier/ bis auf Zwölff Gulden verkauft/ Soll von yedem derselben/ Sechs Pfennig:

Vnd dann die/ so vnder Vier Gulden verkauft werden/ als Gümzburger/ Laphaimen/ Söflinger/ Gßßer/ vnd dergleichen Tüch/ Soll ein yedes mit Dreyen Pfennigen:

Item/ Loden/ Arras/ Bursat/ Satin/ vnd der gleichen/ yedes Stück/ zu Sechs Pfennig/ verungelt werden.

Über Tüch/ Arras vnd Loden/ die hie nit verkauft/ Sonder widerumb auf diser Stat geführt werden/ sie seyend aufspunden oder nit/ Sollen ainich Ungelt/ noch Underkauff/ zubegalen nicht schuldig sein. Doch so sollen dieselben Tüch/ Arras oder Loden/ aims Ersamen Rathes verordneten Ungelster/ nicht deß weniger angesagt/ vnd ist keinem Register/ damit er deßstatlicher Kaitung halten möge/ wider für weg gefärde/ abgeschriben/ vnd gemeldten aims Rathes Einmemmen/ auch angesagt/ vnd verrechnet werden/ Sonder all gefärde.

Vnd damit nun hinfürs die Tüch/ Arras vnd Loden/ deßminder/ in massen wie oben begriffen/ verchwigen/ Sonder angesagt/ vnd das gepündt Ungelt/ darinn beualt werde/ Ist fernter erklärt vnd erkennt/ Das alle vnd yede Burger/ vnd Kaufleut/ alhie/ so Tüch/ Arras/ oder Loden/ von Gßßen kaufen/ Tüch/ der Gßße Vier/ vnd Gastgeben/ Desgleichen alle andere/ zu denen die Gßß hinfürs ainich Tüch/ oder Loden/ setzen/ in behaltens geben/ oder jnen in ainich ander weg beschriben/ Desgleichen alle Tüch/ bester/ vnd Ballenbinder/ jerg/ vnd hinfürs jählich für Rath/ erfordert werden/ vnd daselbst/ bey Treuen an Aidos sat/ Geloben/ vnd zü sagen sollen/ Nun hinfürs/ alle vnd jede der Gßß/ vnd fremden Tüch/ Arras vnd Loden/ so sie alhier züerkauffen schicken/ oder füren/ bey jnen Einsetzen/ besten/ arbareten/ kauffen/ verwaren/ oder in ainich ander wege/ von jnen annehmen/ Wie vnd welcher gestalt sich das zütagen wurd/ vnd mag/ aims Ersamen Rathes verordneten Ungelster/ in allweg getrewlich anzusagen/ vnd darinn gefärlich nichts zu verhalten/ in kein weis/ noch wege/ Bey Straff/ von yedem Tüch/ oder Arras/ aim Gulden/ Vnd von yedem Loden/ aim halben Gulden/ vnablässlich zu begalen.

Item/ Alle vnd yede Tüch/ Arras oder Loden/ so die Burger/ von den Gßßen alhie/ beschafftlich/ oder mündlich/ auf libierung/ oder herschicken/ verkaufen/ Die sollen durch den Gast/ oder Verkäufer/ oberreter/ gestalt verungelt werden. Wann aber die Burger/ Tüch/ Arras/ oder Loden/ ansehals der Stat/ vnd sechs Theil hindan/ oder ferter/ vnd doch nit näher/ durch sich selbs/ ire Diener/ oder Facto/ person/

This public announcement specifies the duties for different products offered for sale; products that are merely carried through the city, destined for other markets are not taxed, however, they are to be registered and entered in the 'duty book' (*Ungeltpuch*) by the tax officials. This allowed the authorities to acquire valuable information about other markets and the cloth trade. During the sixteenth century, Augsburg became a major centre for textile manufacturing and trade in Central Europe, due in part to the aggressive protectionist measures taken against the smaller, older centres of cloth manufacture which were situated within a distance of 100 kilometres around Augsburg, such as Nördlingen, Dinkelhübl, Eichstätt, or Günzburg. These towns all lost their role as independent textile producers.

lich erkauffen/vnd auß aigen Kofften vnd wagnus/berpungen/Daun sollen sie kein Ungelt oder Dunderkauff zu geben/Vnd doch schuldig sein bey jren Aiden/vn ainem yeden solchen Gewand/den verordneten Ungelten vnd Underkauffel anzufagen/Daf sie auch bey jren Aiden erhalten mögen./Den oder die gedachten Kauffe/obbedimdet/vnd nit anderer gestalt/befchehen seyn: Bey ains Ersamten Kartho ernstlicher Straff.

Vnd dierevil jätlichen mit Gewand/zwen Märck/ Der ain zwischē Michaelis vnd Galli/vnd der ander zu Märsaffen, alhie auf dem Weinfadel gehalten/vnd gemainlich vom Gewandstündern/Wallin Tischmachern vnd andern/damit Handtredenden Personen/Burgern vnd Gölsten gesücht werden/damit dann zur selben vnd yeder zeit/vunder den/so gedachte zwen Märck süden vnd gebaunden/gleichbar gehalten/vnd kainet vor dem andern verortailt oder genachtailt./Sonder in all weg./der Gemain/dem Sondern Ainz sürgerstet vnd gefürdet werde./ So hat ain Ersamter Rath ferret angefohen/Erklärt/Erkannt vnd gefest./Daf nun hinfüro zu baden vnd yedem Märck/allain vnd besondere von Kathowegen/Drey oder zum wenigsten Zween/vonn egerdeten Einnemern/oder die/so sie an je stat darzü verordnen wie von alter auch bescheben/bey dem gewonlichen Lof/vnd die stette/auf bemeldtem Weinfadel sein/vnd ernstlich Einsehen haben/Damit gesat vnd Eigennütziget zukommen vnd verbüt./Auch wie hernach folgt/vngesätlicher weis/gelöft vnd gehandelt werde.

Vnd auf die obgemeldten Zwen vnd yeden Märck/allain vnd besondere diser Stat Augspurg Burger/wie von alter her vnd ain andern orten auch gebrüchig ist/on ainich Lof/auf bemeldtem Weinfadel/den Vojsamnd/Vnd nachfolgend/das gemain/frey/vngesätlich Lof/zwischen vnd vnder allen Gölsten/die sich der Märck mit Tüch falhaben vnd verkauffen/alhie gebaunden/wie von alter herkommen/vnd freyen Märckts recht vnd gebrauch ist/sein sürgerang haben vnd gehalten werden soll.

Item/zünot vnd ee ain Gast/nach dem Lof/seine Stennd besetzt/Soll er den bemeldten der Stat Augspurg Einnemern/oder jren Zinsmaister/an Aidosat angeloben/vnd züfagen./Daf er sich der Stennde/so jm durch das Lof gefallen/sür sich selbs gebaunden/Dieselben mit seinem aigen Gewand besetzen/Nit verwechseln/verkauffen/vnd niemands andern züstellen wille/in kain weis noch wege./Es wäre dann nach/daf Zween/Drey oder mehr jre Tüch zusamen thün/vnd bey ainem albet/die zünerkauffen/schicken wurden./Das soll jnen zügelassen sein.

Item/welcher Gast Tüch/Loden/oder Arras alhie hat/oder künstlich haben würdt./Der mag das zu baden vorgemeldten Märcktszeiten./Doch allain auf den nechsten tag/nach dem Lof/auf den Strad tragen oder süren lassen: Vnd soll danon/sovil er der also auf den Strad pinget/vnd darauf verkaufft/ainich Ungelt zubegalen mit schuldig sein. Wa er aber/nach bemeldten Eisten tag/nach dem Lof/mehr Tüch/Loden/oder Arras/auf den Strad tragen oder süren lassen/oder die sonst alhie hingeben vnd verkauffen würdt./Danon soll er das Ungelt/wie ob steet/one widerred/bezalen.

Item/ferret ist erkannt./Daf nun hinfüro ainich Gölst/so Tüch in diße Stat zünerkauffen süren./im Jar/zwischen vnd nach verscheynung der bemeldten zwayer Märckten/weder Wallin Tüch/Loden/Arras/Satin/nach Bursat/kains wegs Aufschneiden/nach aufgeschnitten/verkauffen solle noch möge./in kain weis noch weg.

Wa sie aber Stuck oder Hallenweis/zwischen bemeldten zwayer Märckten/alhie in der Stat hingeben/vnd verkauffen mögen./Das solle jnen vnuerbotten sein: Doch das sie danon das gebührend Ungelt vnd Underkauff/wie vor steet/one widerred/bezalen.

Welcher Gast auch zu vorgemeldten Märcktszeiten/vms die Stännd Lössen/aber die nit besetzen/Sonder seine Tüch/Loden/oder Arras/gar oder zum teil/in den Hallen/oder an andern orten/aussserhalb des Stradels/hingeben vnd verkauffen würdt./Der soll auch danon/vorberiet Ungelt geben vnd bezalen/one alles widerprechen.

Vnd damit sich nun ain yeder Gast/dessbal vor Schaden wisse zünerbüten./So soll diße Ordnung den Gölsten/so Tüch/Arras/oder Loden berpungen/vnd hie verkauffen/zü yedem Märck geoffenbart./Vnd als vil not sein würdet./sonst auch verkündet werden.

Vnd ob hieüber Burger/Gölst/Wirt/Tüchbesetzer/Hallenbinder/oder ander/wer der oder die wären/alhie diße Ordnung/in ainem oder mehr Articuln/ainest/oder mehemalen verachten vnd brechen würden./Dieselben will ain Ersamter Rath/der Stat Augspurg/in Krafft vnd vermög seiner Oberkait/als verachte vnd vnghehosamen/allweg/nach gestalt der Sachen/vnd seiner gelegenheit/darumß Straffen/wie jm wol gebürt.

Beschließlich/Soll sich der verordnet Underkauffel/alles Factouierens gemlich enthalten: Vnd ob sich hieüber yemant mit jme/oder er mit andern/wer die wären/in Handlung Gelt einnemern/oder außzugeben ankief/vnd Schaden oder ainicher Nachtail darauf entstünde./Darmit will ain Ersamter Rath nichts zuthun haben/nach vil weniger vor Schaden sein/wenig oder vil./Darnach wiff man sich zürichten.

Verhätlich aines Ersamten Kartho  
Oberhand/minderung vnd meung./c.  
Actum,ultima Aprilis: Anno Dñi, 1555.

## MAD DOGS AND ENGLISHMEN

16 [COOKE, Richard]. Public Notice ... issued in consequence of instances of Canine Madness. *Bridgnorth, Rowley Brothers, 1855.*

Single sheet (c. 224 x 285 mm); light water staining and small stitching holes along left hand edge, not affecting text; a very well-preserved copy. £175

A curious piece of ephemera on the occurrence of 'canine madness', or rabies, in the Shropshire town of Bridgnorth.

The notice, issued by Richard Cooke, Mayor of Bridgnorth, orders that as a result of recent cases of canine madness in the Bridgnorth area 'all Dogs found within the Borough at large, unmuzzled, or unaccompanied by the owner, will be seized, and if not claimed within twenty-four hours, will be destroyed'. Rabies was not eradicated in the UK until the early twentieth century, and the first vaccine not developed until 1885. With treatment before this point an agonising gamble, involving surgical removal of tissue and the cauterisation of the wound, and outbreaks often proving fatal, the spectre of canine madness and hydrophobia loomed large in the Victorian mind and posters and notices such as these were often seen on the streets of towns and cities.

# PUBLIC NOTICE

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## BOROUGH OF BRIDGNORTH.

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Notice is hereby given, that all Dogs found within the Borough at large, unmuzzled, or unaccompanied by the owner, will be seized, and if not claimed within twenty-four hours, will be destroyed.

This Notice is issued in consequence of instances of

# CANINE MADNESS

Having occurred, and it is to be feared that some Dogs in the town have been bitten. It is therefore hoped that the public will promptly comply with this Notice.

**RICHARD COOKE,**  
MAYOR.

Bridgnorth, June 2nd., 1855.

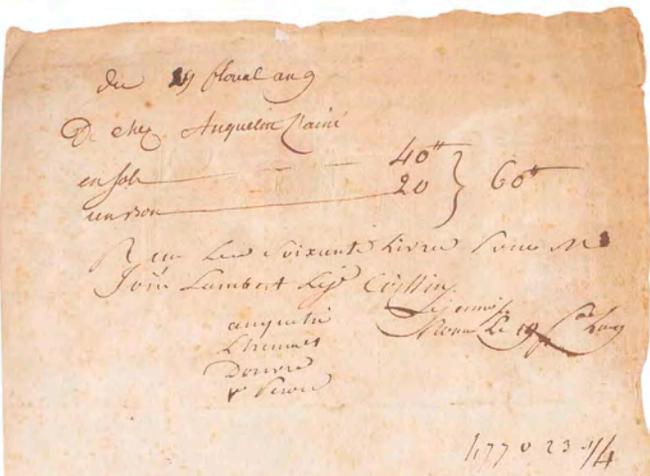
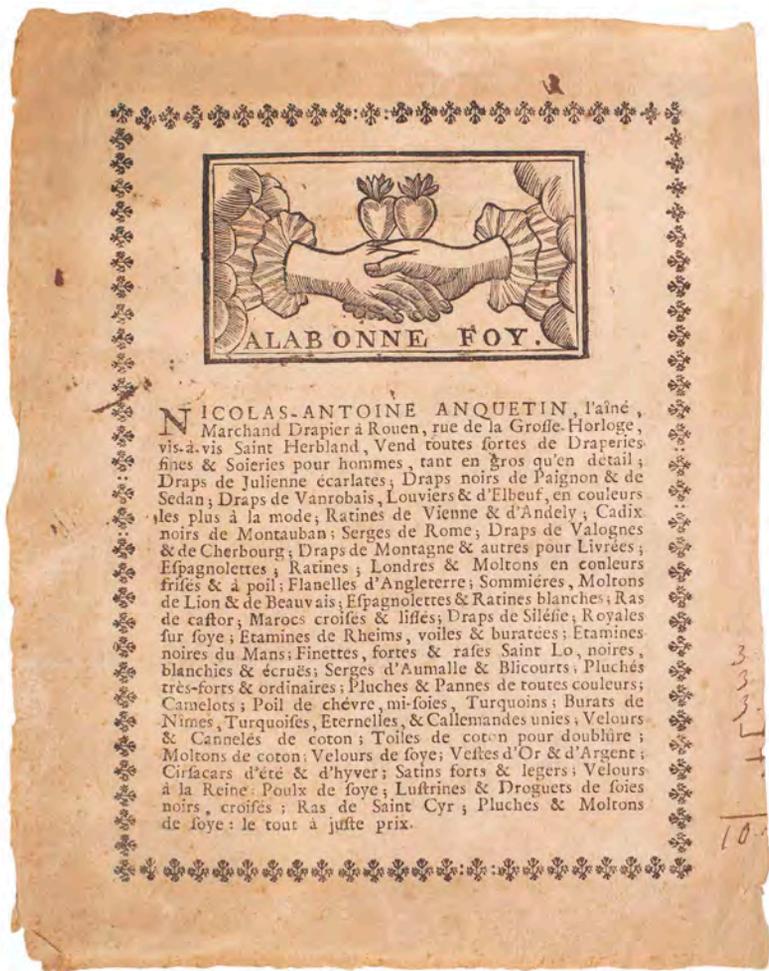
ROWLEY BROTHERS, PRINTERS, BRIDGNORTH.

17 [DRAPER]. Nicolas-Antoine Anquetin, l'aîné, marchand drapier à Rouen ... vend toutes sortes de draperies fines & soieries pour hommes ... [Rouen, c. 1801].

Printed broadside (c. 230 x 180 mm), text comprising 25 lines, above which a woodcut of two clasped hands and two flaming hearts with the caption 'A la bonne foy', the whole within a frame of type ornaments; with 10 lines in manuscript to verso; browned, a few small ink marks; overall very good. £185

A seemingly unrecorded advertisement for the Rouen merchant draper Nicolas-Antoine Anquetin the elder, with a manuscript receipt for a transaction made on '19 floreal an 9' (8 May 1801) to the verso.

Here Anquetin promises 'fine cloths and silks for men', 'in the most fashionable colours', including, for example, English flannels, beaver skins, and jackets in gold and silver thread. The woodcut of two shaking hands at the top promises 'good faith', while the text ends with a commitment to 'everything at the right price'. The manuscript receipt to the back records a transaction for 60 livres between Anquetin and a M. Lambert.



## DEATH OF A JACOBITE – AN ILLICIT PUBLICATION

18 [EXECUTION]. The Dying Speech of James Shepheard: who suffer'd Death at Tyburn, March the 17th, 1717/18. Deliver'd by him to the Sheriff, at the Place of Execution. [London, n.p., 1718].

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

Very rare issue of this 'speech' by the Jacobite conspirator James Shepheard, supposedly delivered before his execution at Tyburn though the inflammatory content makes this very unlikely.

Not to be confused with his highwayman namesake and contemporary, James Shepheard was an eighteen-year-old apprentice coach-painter of Jacobitical tendency, who, having been influenced by certain pamphlets published during the 1715 rebellion and being a 'great frequenter of Jacobite conventicles', planned the assassination of George I to coincide with an invasion by the exiled James Stuart (the Old Pretender). Shepheard revealed his intentions to a non-juring minister, but said clergyman brought him to the authorities, where he willingly (or naïvely) embraced martyrdom by repeating his plans.

Jacobites carefully stage-managed the affair for maximum impact – a non-juring priest gave Shepheard absolution on the scaffold, and 'a dying speech purported to have been written by him was passed around at his execution scene but the government forbade its publication'. In spite of this, they 'managed to circulate broadside copies of it throughout London' (Manuel Schonhorn, 'Defoe and James Shepheard's Assassination Plot of 1718'; *Studies in English Literature 1500–1900* 29:3, 1989). Defoe penned a number of pro-Government works on the matter including *Some Reasons why it could not be expected the Government would permit the Speech or Paper of James Shepheard to be printed*.

At least five printings of this 'speech' exist, some adding a hymn. ESTC records Harvard only (cropped) of this printing.

# THE Dying SPEECH

OF

## JAMES SHEPHEARD:

Who Suffer'd Death at Tyburn, MARCH the 17th, 1718.  
Deliver'd by him to the Sheriff, at the Place of Execution.

I AM brought hither by the Almighty's Permission and the Usurper's Power, to whose Tyranny I thought to put an End, in order to facilitate my Lawful Sovereign's Return, and shorten the tedious Harrook of a Civil War.

Whether the Principle on which I had conceiv'd this Deliverance to my Country, and Justice to my Sovereign be really and fridly defensible or not, let who will contrive for me, tho' I can't help thinking, that if all and every Subject of these Kingdoms were truly sensible of the Wrongs of their Prince and Country, the Reproach to their Faith, and the Disgrace to the British Name, and were as deeply touch'd with them as I am, I should then depart with an universal Approbation of my Conscience, as I do with absolute Perfection of the Honesty and publick Spirit of the said Intention.

As for those who are otherwise minded, who can help it? It would be lost Labour to contend with them. I shall therefore only give the World the true Motives which at first engaged me: And tho' they will not take with every Humour, and every Interest, yet am I well assur'd they will justify me thro' my dear Saviour's Merits at his Righteous Bar, whether I am now going.

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

The Earl of Peterborough's doubtful Melage, I forbear to insit upon, because as yet it may be doubtful, the Head of Time will clear it: But who can be Criminal to suspect an Officer of Murder, the Sin that is easily before him, and so well before him? His detroying and reducing to beggary those Gentlemen, with their Families, whom his General had receiv'd to Mercy, does his utter Want of any Notion of Honour, or Spirit, to Grace the Throne he has Usurp'd.

To love the RIGHTS of a CHURCH, which he came chiefly on Pretence of defending, and of which he signs himself a Member, is a prime Instance of his *Evangelical* Sincerity.

In short, to manage by Corruption, and Barter away a brave People's Rights with their own Colls, to Rule a Nation with a Rod of Iron, and then sit with a Halber, are strong Insignes of Government for the squeamish Conscience of *EPITOMY*, and let this close the Character.

If there are Princely Qualities, and denote the true Vicegerent of Heaven, let the French *Amule* brand me.

I like a Exercise, tho' an Unworthy Member of the *CHURCH of ENGLAND*, as it stood before this Revolution, and from that *CHURCH*, her Articles, Liturgies and Homilies, I have learned to obey all

*KING KILLING* and *despoy* DOCTRINES: What the adherers of this Government may think of this Allegiance, is the least of my Concern; I have only now to beg of the Almighty, my dear Redeemer, to pardon my Weakness in preaching Means of his Absolute Providence and JUSTICE.

I now desire all, whom I have any way offended, to forgive me; but more particularly I ask pardon of the Reverend Mr. *Leah*, and all his *Devotion*, for my Rashness in supposing that he, or any of them, could be all Strangers to me; could take Satisfaction in any sort of Revenge (tho' a just one) on the Guilty.

And here I think it proper to declare, that I never received any Infractions from, or ever heard any thing of my Master, the Reverend Mr. *Hals*, treading to, or countenancing a dilute of this Government.

May it please the Almighty to accept my earnest Desire to serve my Country; may he be pleas'd to bless this Land, and our Royal King, JAMES the Third; may he grant him a speedy *Return*, and happy Issue from his Body, and a *Glorious* Voyage: And lastly, may he of his infinite Goodness, and for the sake of the Ever-Blessed *Jesufimus* Redeemer, receive me to his Mercy and everlasting Rest.

*God send us my Hands I commend my Spine, Cross, Lord Jesu, come quickly.* Amen.

P. S. The World may please to take Notice, that no Allowance was any way made to my plain Intimation in the Letter, that I wanted Authority and Commission, from my Lawful Sovereign, to have put what I had conceiv'd, in Execution; and that I had provided, first, to obtain such a Commission without which (the Intimation is strong) I intended not to act; so that if they envie the Bench had any Consideration, there was apparent Room to have them so.

But I have since observ'd that such a Commission would never be granted, being fully inform'd and assur'd, since my Confinement, that the KING has always declar'd such Attempts, and in his *DECLARATION*, upon his going to Scotland, expressly forbid any such; which makes easy to the first Place, what is the *Ground* and *Grounds* of my PRINCIPLE. One who supposes, that he is in his Family might be more Wrong, and then regret my Innocence or that *Particular* in

DECLARATION.

JAMES SHEPHEARD.



1710

**T**Emendo questi Signori Vicario, e Dodici di Provisione, che le brine nella presente stagione possono recare danno notabile alle Biade, & ad altri frutti della Campagna, hanno fatta istanza all' Eminentiss. Sig. Cardinal Arcivescovo d'intimare una solenne Processione, per implorare con pubbliche preghiere dalla Misericordiosa Prouidenza di Nostro Signore la conseruazione de' medemi frutti; Però d'ordine di S. E. si auuisa il Clero Secolare, e Regolare, che Lunedì a' ore 14. precise sia in Duomo per accompagnare la Processione, che d'indi si farà alla Basilica di S. Ambrogio, oue si canteranno le consuete Letanie con le Orazioni a tal fine ordinate, alle quali dourà l'vn, e l'altro Clero star presente sin' alla fine, e durante la Processione cantare, o recitare il Salmo *Miserere*.

Dal' Arcivescouato di Milano li 12. Aprile 1710.

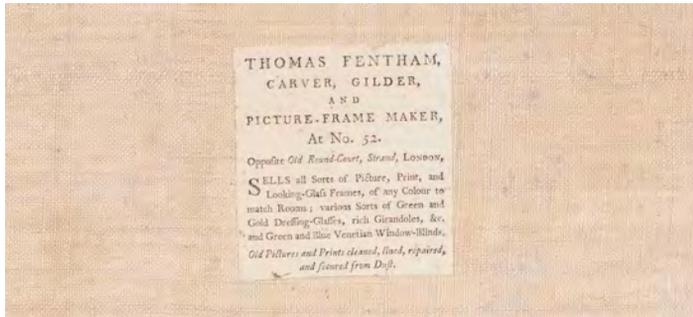
*Antonius Reyna Can. Ord.  
Cancell. Archiep.*

## DELIVER US FROM CROP FAILURE

19 [FAMINE AND CROP FAILURE]. [Bill issued for all parishes of Milan by the chancery of the Archbishop of Milan proclaiming a solemn procession to fend off crop failure]. *Milan, 12 April 1710.*

4to single sheet (c. 250 x 170 mm); large woodcut stamp of the Archbishopric of Milan at head; single minute hole, else a very good copy. £300

**An apparently unrecorded poignant witness to an all-too-common ancestral fear:** the real possibility of crop failure following a frosty spring. In April 1710 lingering frost must have caused great anxiety; in the bill the Archbishop of Milan orders that a solemn procession be held by the entire clergy of the diocese, starting from the Cathedral towards the ancient church of S. Ambrogio, with the singing of the penitential psalm *Miserere*.



### FRAME MAKER'S LABEL

**20 FENTHAM, Thomas.** Printed trade label. 'Thomas Fentham, Carver, Gilder, and Picture-Frame Maker, at No. 52, opposite Old Round Court, Strand, London. Sells all Sorts of Picture, Print and Looking-Glass Frames, of any colour to match Rooms; various Sorts of Green and Gold Dressing-Glasses, rich Girandoles, &c. and Green and Blue Venetian Window-Blinds. Old Pictures and Prints cleaned, lined, repaired, and secured from Dust'. [London, after 1779 and before 1794].

Trade label (c. 72 x 68 mm), pasted on verso of linen backed print: 'Cupid Sleeping. From a painting of Guido Reni, in the Collection of Sir Laurence Dundas Bar.', engraved by Robert Strange, cut close to plate mark (c. 380 x 440 mm). £350

Thomas Fentham (1774–1808) 'was a leading looking glass and picture framer in the Strand, whose business was carried on after his death by his son'.

The label offered here is not known to the National Portrait Gallery's Directory of British Frame makers (online). They know of two differently worded labels at this address.



## COLONIAL 'CIVILISATION'

21 [FIJI]. Fiji before civilization, Dawn of civilization, Advance of civilization, Glorious result of civilization. [?London, Crystal Palace machinery department, c. 1880?].

Cotton handkerchief (c. 590 x 590 mm); with illustrated border printed in black and red; creases from folding, a little light staining; very good. £250

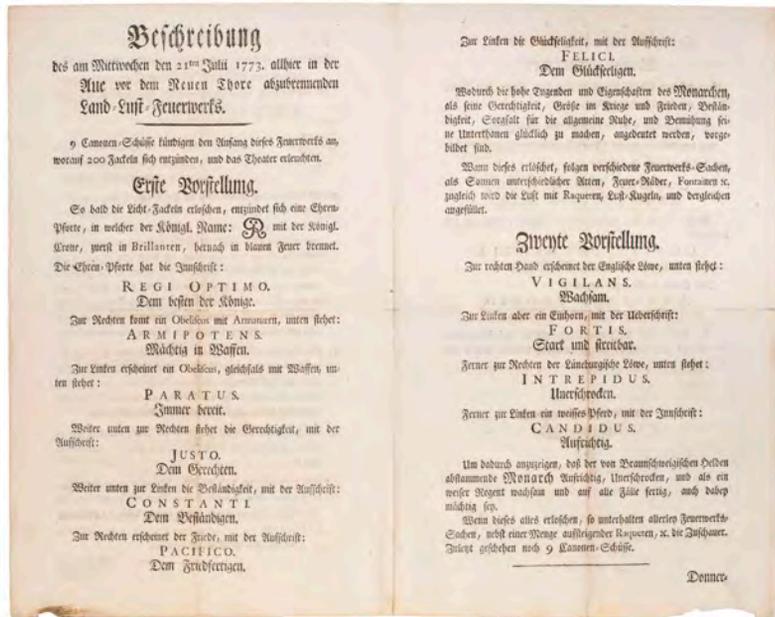
A striking satirical take on the introduction of western 'civilisation' into Fiji, which became a British colony in October 1874. The illustrations ridicule the supposedly 'glorious' aftermath of this 'civilization' – pickpocketing, poverty, etc – and contrast them with a depiction of a pre-'civilization' Fiji which is grossly exaggerated for comic effect.

The illustrated border, with a Union flag at each corner, comprises four scenes: 'Fiji before Civilization', showing a cannibalistic giant snatching up and devouring men and women; 'Dawn of Civilization', depicting two Britannias distributing western clothing and paraphernalia to Fijians (with a vignette of a naked child sat on a top hat reading a picture book); 'Advance of Civilization', with Fijians trying on these clothes; and 'Glorious Result of Civilization', showing Fijians in western dress, with poor children pickpocketing and selling matches, a man with a sandwich board advertising 'Gentlemen's ready made clothes Moses' (presumably Moses Moss of Moss Bros, founded in 1851), and amorous couples out walking with their pets (one lady wearing a kilt and sporran).

Such novelty handkerchiefs were apparently printed at the Crystal Palace, following its relocation to South London in 1854, as souvenirs for visitors.







## GEORGIAN FIREWORKS IN GERMANY

22 [FIREWORKS]. Avertissement [Beschreibung des am Mittwochen den 21ten Julii 1773. allhier in der Ave vor dem Neuen Thore abzubrennenden Land-Lust-Feuwerwerks]. [Hannover, 1773].

Folio, pp. [4]; text in gothic and roman, with woodcut tailpiece; drop-title from p. [2]; formerly folded in quarters with a short tear (c. 9 mm) at crease, a little dust-stained on final page, small marginal loss at lower corner, otherwise an excellent copy. £375

A scarce programme for a two-day fireworks display in Hanover, in celebration of George III and Queen Charlotte.

The display was intended to show the 'virtues and qualities' (*trans.*) of George III, King of Great Britain and Ireland and Elector of Hanover: in the first part, his monogram 'GR' was shown first in 'Brillanten' then in blue flames, followed by his attributes in Latin and German ('the best king', 'able in arms', 'prepared', 'just', 'constant', 'pacific', and 'blissful'), while in the second part further qualities ('vigilant', strong', 'intrepid', and 'honest') accompany appearances in turn of the English lion, the Scottish unicorn, the lion of Lüneburg, and a white horse.

The second day was to comprise 'water-fireworks' in honour of the Queen and Electress Charlotte of Mecklenburg-Strelitz, with her name appearing on the city's moat accompanied by images of Minerva and Apollo and the inscriptions 'worthy of such a husband', 'with prudence a companion', and 'with the favour of Phoebus'. Both days' displays were to be opened and closed by volleys of cannon fire, and to include Catherine-wheels, fire-fountains, rockets, 'Lust-Kugeln', and other forms of firework.

The first page comprises an 'Avertissement' (date 19 July), warning the public of measures to regulate traffic, both pedestrian and vehicular, before and after the display.

OCLC records only one copy, at the Gottfried Wilhelm Leibniz Bibliothek in Hanover.

## PURVEYOR OF PARISIAN FASHION

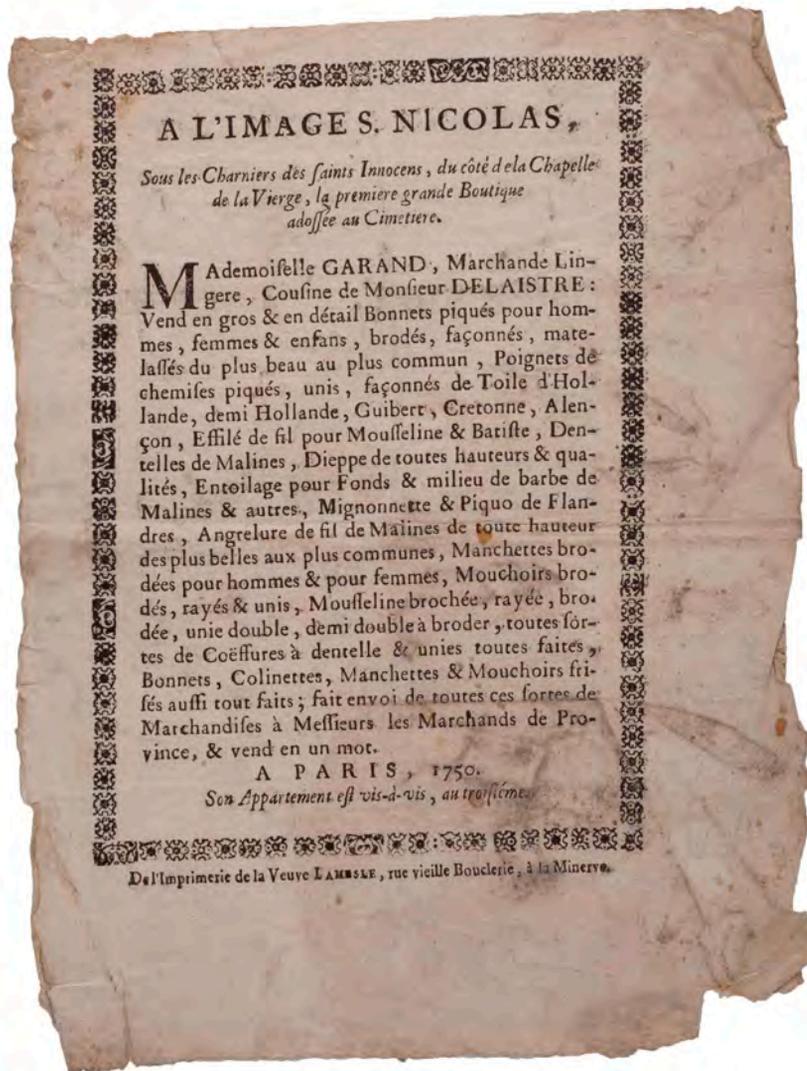
23      **GARAND, Mlle.** A l'image S. Nicolas, sous les charniers des Saints Innocens, du côté de la Chapelle de la Vierge, la premiere grande boutique adossée au cimetiere. Mademoiselle Garand, marchande lingere, cousine de Monsieur Delaistre vend en gros & en détail ... Paris, de l'imprimerie de la Veuve Lamesle, 1750.

4to broadside (c. 250 x 190 mm), 27 lines of text within frame of type ornaments, 1 line imprint below frame; edges uncut; a few small marginal tears, creases from folding, a few stains; overall good; manuscript notes to blank verso recording items sold to Madame Richez(?) on 19 June 1751 signed 'M.G. Garand'.      £350

**An apparently unrecorded advertisement for the Parisian seamstress and shopkeeper Mademoiselle Garand**, who operated near the Holy Innocents' Cemetery in the centre of the city. Here she advertises hats, bonnets and nightcaps, shirt cuffs and sleeves, collars and handkerchiefs, made from all manner of fabrics (canvas, linen, muslin, lace, etc.), embroidered, striped or plain, for men, women and children, and suited to every budget.

The reverse bears a handwritten list of nine items 'sold to Madame Richez(?) by Mlle Garand', apparently written out by one of the latter's assistants, but signed by Garand herself. The list contains various fabrics, including some described as 'tres beaux', picots (decorative loops), and clothes irons (fers à coiffe). The total bill was paid in cash ('recu comptant') on 19 June 1751.

We have been unable to trace another copy.



## CAVIAR, COLD CUTS, CHEESE ... XIX<sup>TH</sup>-CENTURY ROMAN GROCERY STORES

24 [GROCERY STORE PRICELISTS]. Tariffa dei generi di pizzicheria. [*Viterbo province, 1853–1861*].

Four broadsheets, various sizes (from c. 195 x 265 mm to c. 268 x 390mm); one printed on blue paper, two within woodblock frame, one with large woodblock town crest; prices and dates added by hand, undersigned and stamped by the local Gonfalonier; some contemporary manuscript additions and corrections; some signs of folding but overall in excellent condition. £550

A collection of four broadsheets listing prices for various foodstuffs sold in small provincial towns' grocery stores, providing a fascinating insight into eating habits and everyday life in mid-nineteenth-century central Italy, as well as representing a primary source of information for calculating the consumer price index in the same region between 1853 and 1861.

These price lists come from Vetralla (1853 and 1861), Civita Castellana (1859) and Sutri (1859), small towns in the province of Viterbo, just north of Rome, which at the time the broadsheets were printed were still part of the Papal state (they were annexed to the newly founded Kingdom of Italy only in 1870), as proven by the presence of a 'Gonfaloniere' as the town main officer and, in two cases, the stamp with the coat of arms of the Holy See.

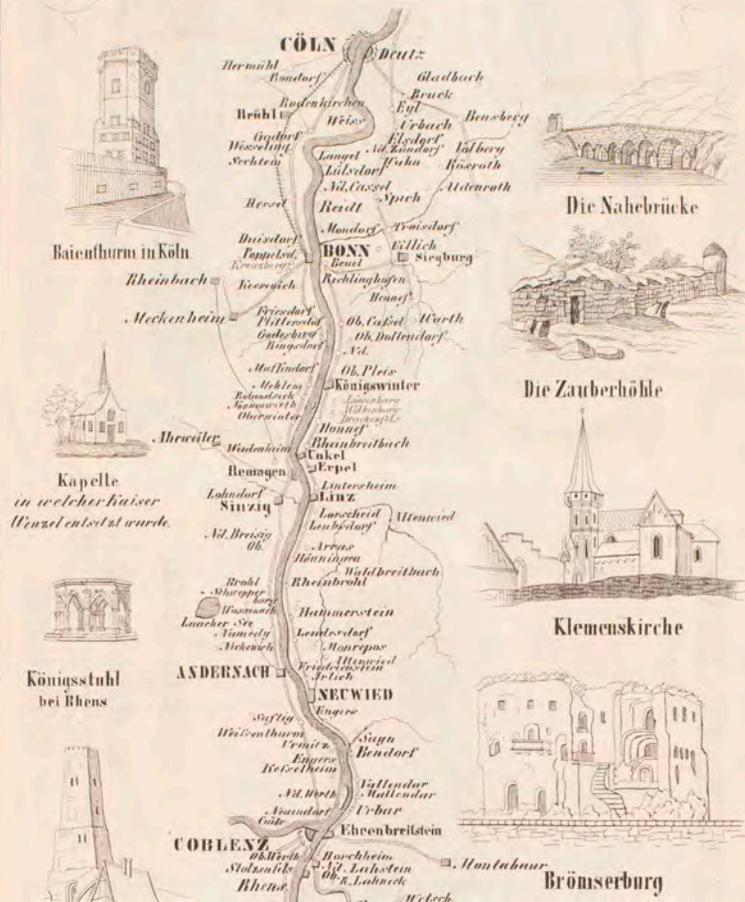
Amongst the grocery goods listed are lard, bacon, ham, salami, mortadella, sausages (pork or liver) and various other cold cuts; fresh, aged, and parmesan cheese; salt cod, tuna (in oil or vinegar), salmon, eels (soused or marinated), anchovies, Atlantic bonitos and herrings; oil for dressing and for burning; and, most interestingly, caviar (present in two lists). The latter almost certainly came from the river Po which, together with the Adriatic and the Gulf of



Palermo, was home to a large number of sturgeon until the end of the nineteenth century. Prices are expressed in 'baiocchi' per 'libra' (around 330g) and caviar, at the price of 72 baiocchi, is already the most expensive good on the 1859 list for the town of Civita Castellana, followed by oil for dressing at 48 baiocchi per 'boccale' (2,053l), parmesan at 24 baiocchi, and prosciutto at 16.

Hôtel Victoria in Bingen.

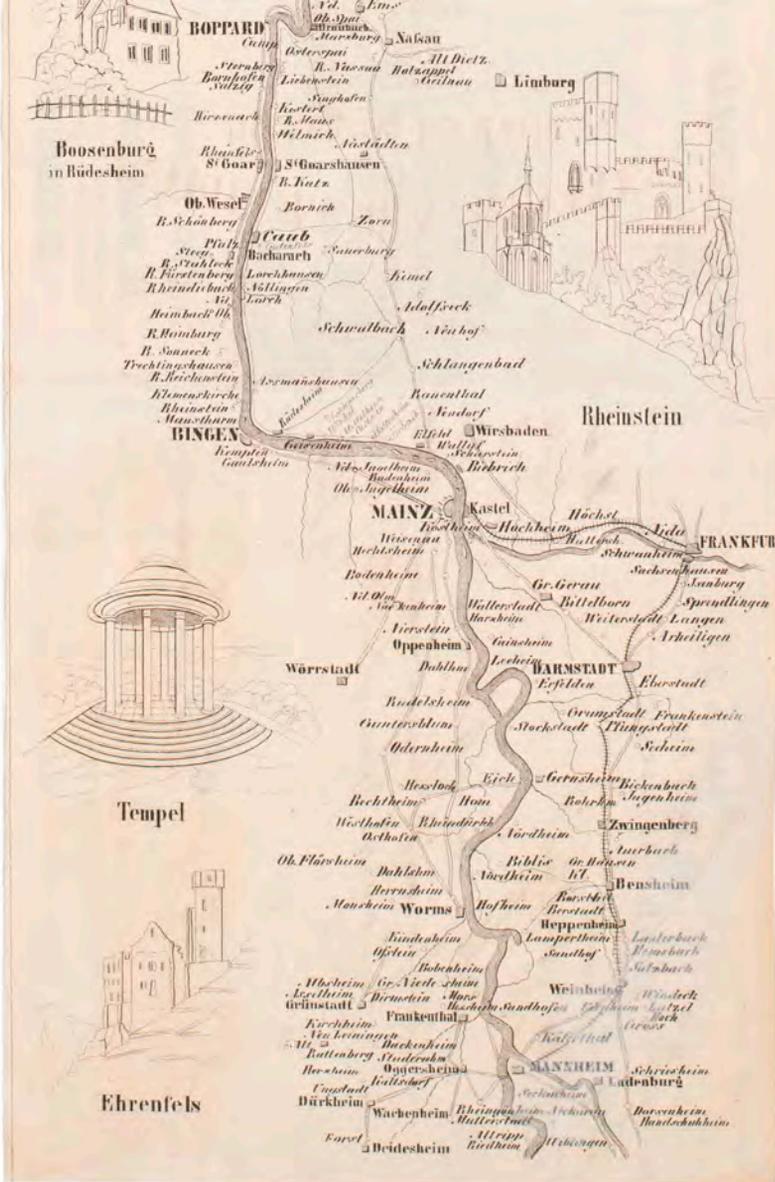
PANORAMA DES RHEINES  
von  
Mannheim bis Coeln



25 [HOTEL ADVERTISEMENT BINGEN]. Hotel Victoria bei M. Weinert in Bingen. *Bingen, Kartenbender, [c. 1850].*

Engraved folded broadside (c. 420 x 138 mm), text in German, French, and English; with an engraved view of the hotel, views of notable places in Bingen, and manuscript invoice dated 15 June 1854 on *recto*, large panorama of the Rhine on the *verso*; tear neatly repaired to upper left corner, with no loss; otherwise beautifully preserved. £250

A ambitious engraved advertisement for the Hotel Victoria in Bingen (near Mainz), on the Rhine 'opposite to the landing and departing places of the steamboats'. The panorama on the *verso* shows the Rhine from Cologne to Mannheim, with roads and railways, and delicately engraved vignettes of places of interest along the river. The finely engraved view of the hotel shows it next to the Rhine which is bustling with barges and steamboats, while horsemen promenade on the banks. The scenes of Bingen illustrate the places worth visiting in the city, including churches and Klopp castle.



The added manuscript invoice, dated 15 June 1854, shows that the party consumed a bottle of Bordeaux wine which cost more than their two dinners, and then took a carriage to Kreuznach.



26 [LAW]. D O M positiones utriusque juris. De pignoribus et hypothecis ... Has theses ... praeside D. D. Josepho Perier, juris civilis antecessore, tueri conabitur Carolus Maria de la Motte Picquet Venetensis. Die 3 Septembris, hora decima matutina, anno domini 1705. Pro licentiatu. Apud Carmelitas. Nantes, André Querro, [1705].

Printed broadside (c. 455 x 340 mm), the theses presented in two columns divided by type ornaments, large woodcut arms at head ('Academiae Nannetensis insignia'); creases from folding, short closed marginal tear; very good and clean.

£325

An apparently unrecorded broadside detailing seventeen theses in civil and canon law defended by Charles Marie de la Motte Picquet of Vannes for his licence in law from the Université ducale de Bretagne.

The eleven theses in civil law and six theses in canon law, covering pledges and securities, creditors and debtors, clergymen mortgaging church property, husbands and wives, and papal power, were defended by Picquet in Nantes' Carmelite convent at 10am on 3 September 1705, before Joseph Perier, a doctor in civil law. Picquet was perhaps a relative of Toussaint-Guillaume Picquet de la Motte (1720–1791), the famous naval officer of Rennes who fought in the American Revolutionary War.

The handsome woodcut arms at the head of the page are those of the Université ducale de Bretagne, founded at Nantes in 1460. The university's faculty of law moved to Rennes in 1735 and was suppressed in 1793. This broadside was printed by André Querro (1666–1709), who served as printer to both the university and the king.

No copies traced on OCLC or CCfr.



'T WAS when old DARKER dyed Sirs for ever blefs his Name,  
 The Poor he fed,  
 With daily bread,  
 Will Foxites do the fame?  
 Then a Polling we will go &c. &c.  
 His Enemies affembled a moft tremendous Clan,  
 All Pares's blood  
 With Harry Wood  
 And Fofter in the Van.  
 And to Polling they did go, &c.  
 Like thorough Prefbyterians falfe colors they did bear,  
 But all their zeal  
 Could not conceal  
 Their Legs which yellow were.  
 And a Polling they did go, &c.  
 Their trick at length fucceeded their man they made with eafs,  
 Their project gain'd  
 No more they feign'd  
 But Fox drank on ther Knees.  
 And a Polling they did go, &c.  
 The time at length is come again and now my honeft Boys,  
 If you be true  
 To antient blue  
 You'll fhew them where it lies.  
 And to Polling you will go, &c.  
 They now pretend to tell you, they'll hide the fmother'd embers,  
 If you agree  
 ( Their fcheme you fee )  
 To fend their own two Members.  
 But to Polling we will go, &c.  
 Thus far we'll meet them fairly old ASHBY they fhall make,  
 But Mr. GREY  
 Muft needs give way  
 The next turn we muft take.  
 And a Polling we will go, &c.  
 'Tis true in Monofyllables no knowledge he did fhew,  
 When on the vote  
 His fingle note  
 Was Aye inftead of No.  
 And a Polling we we will go, &c.  
 But fince that time he has improv'd and fhewn his bottom true,  
 His conduct now  
 We muft allow  
 Is FAIR and EQUAL too.  
 And a Polling we will go, &c.  
 But will you honeft Lefter Lads your King defert in need?  
 And will you fend  
 A faft fworn friend  
 To Fox and factions Creed?  
 Sure a Polling we will go, &c.  
 MACNAMARA is a Gentleman no Duke nor Lord can fway,  
 A friend to PITT  
 With worth & wit  
 Have at you Mafter GREY.  
 For a Polling we will go, &c.  
 Then never fear thefe GREY GEESE that hifs in factions train,  
 For Geele they fay  
 Are Foxes Prey  
 And have but  
 little brain.  
 So a Polling we will go, &c.

## ELECTION BALLAD

27 [LEICESTER]. [Untitled election ballad *incipit*:] "Twas when old DARKER dyed Sirs forever bless his Name ..." [Leicester?, 1784].

Small folio broadside (c. 310 x 187 mm); a fine copy, partly untrimmed. £125

Sole edition of this election ballad, circulated on the occasion of the General Election of April 1784 and directed against the Whigs and in particular against Booth Grey, the Duke of Portland's brother-in-law and one of the sitting MPs. For ten years John Darker and Booth Grey had represented the borough of Leicester in Parliament, Darker as the corporation's candidate, Grey supported by an independent party and the Duke of Rutland. In the General Election of April 1784, however, after two years of constitutional deadlock at Westminster, the mould of local politics was broken and national divisions took on a new importance. Both the corporation and the Duke of Rutland backed ministerial candidates, John Macnamara and Charles Lorainne Smith, Darker having died two months before. There was to be no place for the Whiggish Grey who had supported the North-Fox coalition ('Tis true in Monosyllables no knowledge he did shew, / When on the vote / His single note / Was Aye instead of No').

... will you honest Lester Lads your King desert in need?  
 And will you send  
 A fast sworn friend  
 To Fox and factions Creed?  
 Sure a Polling we will go ...

ESTC shows only three copies (British Library, Bodleian, and Yale), curiously ascribed to the poisoner John Donellan who was executed in 1781; *History of Parliament, 1754-1790*, I, 322-4.





CHAPTER THE  
THE LUNATI

Wanted! Wanted!  
A Man of Fame  
Well known to now  
Who for us gave  
We've frequently  
To see our town  
Not once at want  
To ease some pe

His hair is quite  
He's robust and  
His eyes are  
And I add as  
Many folks will  
For pass as  
We want him  
To cure some  
Whoever bring  
I shall surely  
By those who  
And No. 74

O, dear, what can  
Dear dear, what can  
My dear Skyline  
He swore, as he lay  
Or else all the rig  
For the Freeman

Dear, dear, what  
Dear, dear, what  
I'm sure in his  
He's coming, I  
They're waddling  
But I fear he fe

Dear, dear, who  
Dear, dear, who  
Hold your tongue  
That's all, W.  
And I must, if  
But the finger

Dear, dear, th  
I'm sure that  
The fingers  
Another you  
Discharge th  
And I wish

CHAPTER THE



THE OLD COCI  
TO BE  
DANDY

Come, never seem  
Nor count your  
However sad you  
For, surely, I am  
I've cramm'd you  
Your pockets fill  
That's made you  
You ne'er hop

And what you be  
I'm fearful is  
Altho' I did app  
I Jackey's wo  
He said, it gull  
Sufficient too  
I'll gain you th  
Or never tru

The Patriots  
No golden  
Sluck'd at on  
And want  
Shrank, with  
And to th  
Where I quit  
And Justis

Clear up, fi  
You say,  
And, if we  
I wear  
The horror  
Thus rag  
And th

CHAPTER

THE CHEST

PART

All that who comes  
His hobby for  
The stage-struct  
His countena

His actions, and  
Were, some  
But now he sa  
And thereby  
Vinegar has be  
To save an  
Who's not de  
But always

What'er he  
Who change  
And badly  
To face, v

Cock Duck  
In his ap  
But he de  
Ten mil

For, "Wh  
And loo  
Hur's ear  
Will bu  
More me  
Who a  
That not  
Their

Clear up, fi  
You say,  
And, if we  
I wear  
The horror  
Thus rag  
And th

CHAPTER

THE CHEST

PART

"What shall I do  
Cry'd turn-out  
"I'm sure I did  
To gain my Lot

His small-bottles  
"Edad!" says  
To answer for my  
Which dreadfu  
But other folks,  
Are summons  
Before Old Eng  
Which make

Double-face'd Je  
Who change  
Must mind his  
Or else he'll

The Gothic ge  
Which alon  
Is (ah, sad lat  
The hill w

The owner of  
Must ludg  
To sell, with  
The great

Another mo  
Poor Tul  
To state, his  
About his  
That not  
Their

To give the  
The Tre  
Would not  
Awhile

CHARACT

SKETCH

AND

LOOKING

THE TU

CHAPTER

THE TU

CHAPTER

Jacky Ch...  
by the advice  
in order to move  
Why, he turn  
And for later  
With a promise

The next ma  
Who always  
His freedom, and  
To any bid  
"Tho' I bel  
"Altho' they ma

A carpenter  
T. C. - m  
We know how  
And Jacky  
That he'd  
and did it all

There's n  
Whom al  
And Dad, th  
With Pe  
K-dr-k  
Have assist

But, the  
Why, w  
Perhaps it  
Billy P  
And ne  
For their et

CHARACT

SKETCH

AND

LOOKING

THE TU

CHAPTER

THE TU

CHAPTER

There's W...  
Who ne'er not  
Nor ever made a  
To be free fr  
Tho' he coul  
For his Lordship

His credit  
Is quite as  
As the stream  
For he is w  
And, if not  
Reades in Pa

George C  
And Pl  
As Freeman  
Bobby  
And C  
Are all of

Act...  
Ducky  
Are know  
I'm  
Ed...  
By their

Let that one aside,  
Who was'd the...  
But whether's...  
His hands'd him  
It is known what

The next we shall  
Charles...  
He has alter'd his  
And his pro'd rather  
as well he can at Jerry Diddler.

A LOOKING-GLASS  
FOR  
THE TURNCOAT.

CHAPTER THE FIRST.

Esau sold his birthright for bread and a  
potage of lentils.

There's a man that's known well,  
Who's been wear the hat,  
His son has, we find,  
For his freedom he accept'd a great.

This youth, we polite,  
Did, at the last (several right),  
His freedom, but soon  
Shew'd his ingratiate by early desertion.

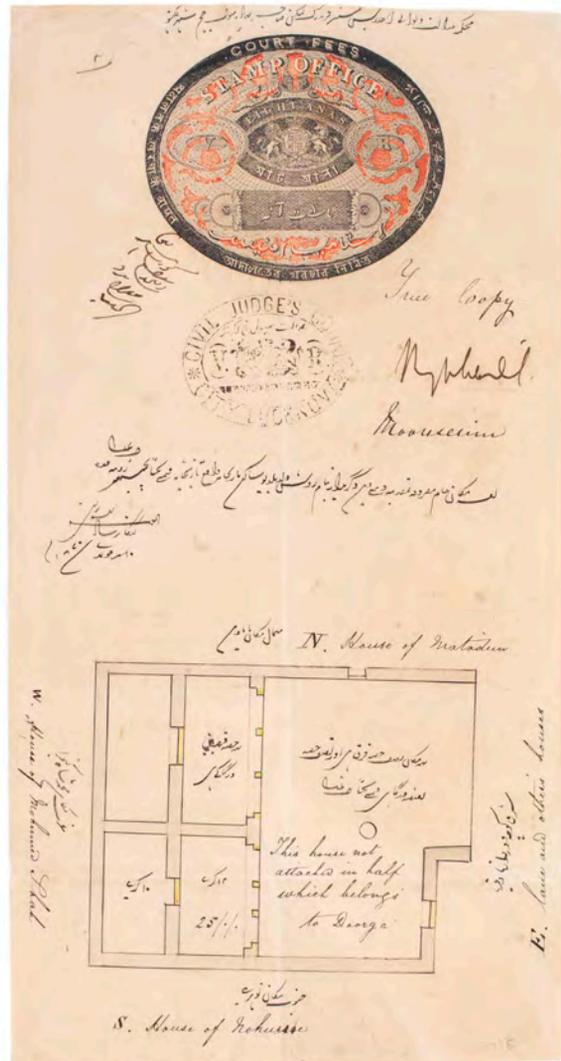
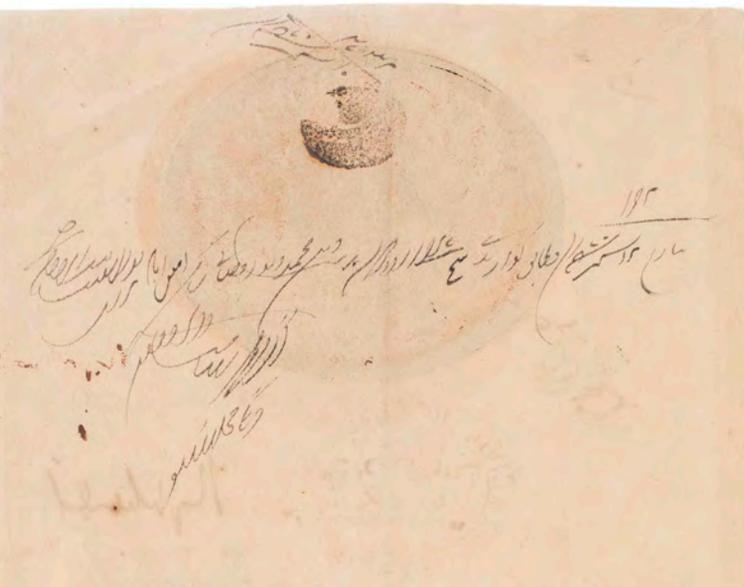
Let that one aside,  
Who was'd the...  
But whether's...  
His hands'd him  
It is known what

29 [LUCKNOW]. Certificate of stamp duty on house. Lucknow, c. 1860.

Single leaf (c. 405 x 212 mm), manuscript with printed stamp; written in a variety of languages including Urdu and English, with a ground plan of a house and stamp of the Civil Judge's Court of the City of Lucknow; with manuscript note, in Urdu, on verso.

£250

Marked in ink 'True copy'; issued by the Stamp Office of the city of Lucknow, this details the payment of stamp duty on a house, whose floor plan and location among other neighbouring houses is detailed in the plan at the foot of the document, along with the ownership not only of the neighbouring houses but also half of the house concerned; the text of these parts is given both in English and Urdu, which had become the language of official documents in Northern India from the 1830s. The document is undated but seemingly is from around 1860.



**'HE DID NOT GROWL AND ROAR, ABOUT THE  
TAX ON INCOME'**

30 LUFFMAN, John. The Ministers. The Words by John Luffman. -- Tune, Ally Croker ... Engrav'd & publishd Feby 14. 1800 by J. Luffman, Sweeting's Alley, Royal Exchange.

4to engraved song (plate c. 171 x 114 mm), with a small coloured emblematic heading with a crown ('Corona triumphalis') enclosed in a Garter and the text 'Obsequium hoc tempore amicos parit', a scroll at the top ('Liberty and Loyalty') surmounted by a bonnet-rouge (inscribed 'Defloccatus'); paper watermarked 'Hayes & Wise / 1799', one marginal tear repaired but in very good condition. £250

Sole edition, six six-line stanzas by the engraver, author, and goldsmith John Luffman (fl. 1776-1820), beginning 'Inspire my Muse, propitious Gods! Do list to my invoking'.

*My theme the rulers of our state, no matter whig or tory,*

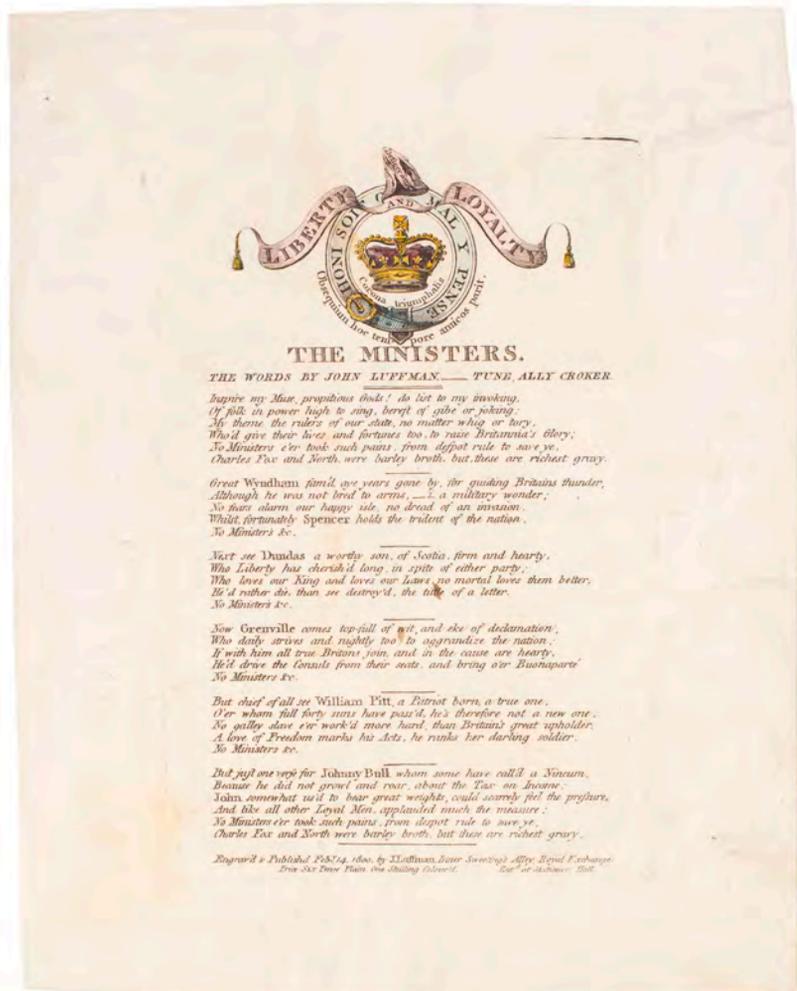
*Who'd give their lives and fortunes too, to raise  
Britannia's Glory;*

*[Refrain] No Minsters e'er took such pains, from  
despot rule to save ye,*

*Charles Fox and North, were barley broth, but, these  
are richest gravy.*

Windham, Spencer, Dundas, Grenville, and, 'chief of all', Pitt are praised. 'But just one verse for *Johnny Bull*, whom some have call'd a Nincum, / Because he did not growl and roar, about the Tax on Income'.

B.M. Catalogue of Political and Personal Satires, 9518.



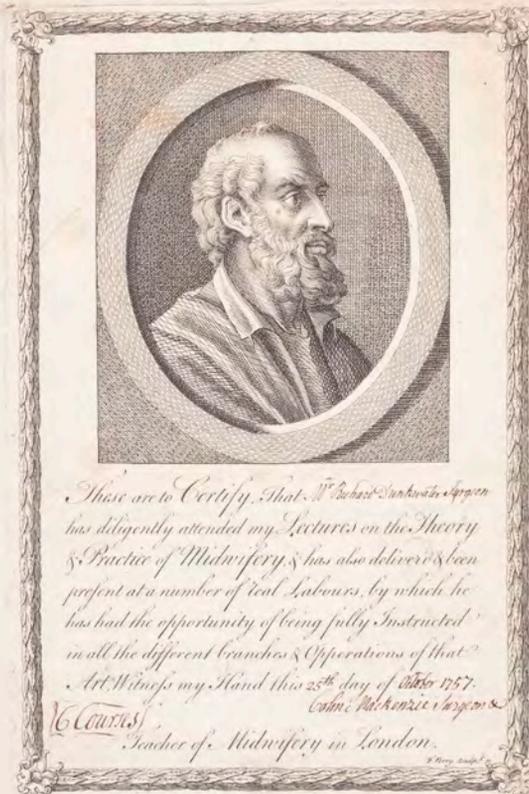
## UNRECORDED EPHEMERA ON MALE MIDWIFERY

31      **MACKENZIE, Colin.** "These are to certify that Mr Richard Drinkwater Surgeon has diligently attended my lectures on the theory & practice of midwifery, & has also deliver'd & been present at a number of real labours ..." [London,] 25 October 1757.

Engraved certificate on thick paper (c. 385 x 260 mm; engraving measuring c. 290 x 195 mm), large portrait of Hippocrates at head, 8 lines of engraved text beneath, with manuscript insertions by Mackenzie in dark brown ink, the whole within a decorative frame, signed 'F. Perry sculpt'; short closed tear to edge, some creasing and marking, traces of adhesive at head of blank verso; overall good.      £1250

**An apparently unrecorded certificate issued by the eminent Scottish man-midwife and physician Colin Mackenzie (1697/8-1775), stating that the surgeon Richard Drinkwater had attended '6 courses' of his lectures on midwifery, and had 'deliver'd & been present at a number of real labours'.**

Having studied medicine under Herman Boerhaave at the University of Leiden and Alexander Monro primus at Edinburgh, Mackenzie moved to London, becoming the senior pupil of the famous obstetrician William Smellie. In 1754 Mackenzie dissected the body of a woman who had died undelivered in the last stages of pregnancy, in the company of John and William Hunter, identifying 'for the first time the precise relationship between the maternal and foetal blood supplies' (ODNB). It was in the same year that Mackenzie began teaching midwifery at his premises in St Saviour's Churchyard, Southwark, near to St Thomas's and Guy's hospitals, and he continued to offer courses there until his death in 1775. A few sets of his lecture notes survive and show



& Practice of Midwifery, & has also deliver'd & been  
present at a number of real Labours, by which he  
has had the opportunity of being fully Instructed  
in all the different branches & Operations of that  
Art. Witness my Hand this 25<sup>th</sup> day of October 1757.  
Cosmo Mackenzie Surgeon &  
6 Courses  
Teacher of Midwifery in London.  
F. Perry sculpt.

'that he developed a comprehensive syllabus, with extensive use of the "phantom" or "machine" to demonstrate the use of forceps and praeternatural deliveries' (*ibid.*). In 1759 Mackenzie was awarded the degree of MD by the University of St Andrews.

The Richard Drinkwater referred to here was a surgeon and apothecary at Chichester. Mackenzie's other pupils included the American William Shippen Jr, who studied with him in 1759 and who later founded the first maternity hospital in America.

This certificate was engraved by Francis Perry (d. 1765), best known for his engravings of coins and medals.

**We have been unable to trace any other examples.** ESTC records a letterpress certificate issued by William Smellie in December 1750 (N71139, at the National Library of Medicine).

# Theatre, Barnstaple.

Lessee and Manager, Mr J. R. NEWCOMBE.

249

## LAST NIGHT

OF THE RENOWNED

### CHINESE JUGGLERS

AND MAGICIANS,

Who have just returned from Copenhagen, where, as in other kingdoms of the Continent, they have had the honour of performing before the **COURT**, and have received most **flattering Testimonials of Approval**. These are the same Artists who created so great a sensation at the Theatre Royal, Drury Lane, two years since.

CHANGE OF PERFORMANCE,

THIS EVENING THE GREAT FETE OF

### IMPALING THE HUMAN BODY.

On SATURDAY, January 31st, 1857,

The Entertainments will commence with a Drama, in two Acts, entitled

### LOVE IN HUMBLE LIFE.

Roles:— Mr BRANSON      Carillo:— Mr STEPHENS      Brandy:— Mr KIMBER  
Christine:— Miss MARY FIELDING

AFTER WHICH, THE RENOWNED

### CHINESE JUGGLERS

Will go through their

### ASTOUNDING PERFORMANCES!

To conclude with a NEW FAUCE, produced under the Management of Mr CHARLES KEAN at the Princess's Theatre, entitled

### BETSY BAKER;

Or, TOO ATTENTIVE BY HALF.

Mr Marmaduke Mouser:— Mr STEPHENS      Mr Cranney:— Mr BRANSON  
Mrs Mouser:— Miss LOUISA ROSS      Betsy Baker, a Landlady:— Miss MARY FIELDING

Dress opens at HALF-PAST SIX O'CLOCK the Curtain to rise at SEVEN. Tickets to be had of S. SEARLE, and G.O. COOPER, THEATRE STREET, where the Box Plan is kept, and places can be taken. No places can be secured unless Tickets are taken.  
Dress Boxes 3s.—Upper Boxes 2s.—Pit 1s.—Gallery 6d. Children Dress Boxes 2s.—Upper Boxes 1s.—Pit, 6d. No Second price

S. SEARLE & CO., PRINTERS BOOKBINDERS, STATIONERS, &c. BARNSTAPLE

## CHINESE JUGGLERS AND MAGICIANS

32 [MAGIC]. Theatre, Barnstaple, Lessee and Manager Mr J.R. Newcombe. Last Night of the renowned Chinese Jugglers and Magicians ... on Saturday, January 31st, 1857. Barnstaple, S. Searle & Co., [1857].

Broadside (c. 378 x 246 mm); 31 lines of varying types; a few light spots with one or two minor creases, a few small stab-holes to left margin, early ink note '249' to upper corner; a very good copy. £350

An apparently unrecorded broadside advertising the final performance of Chinese jugglers and magicians in Barnstaple. The advertisement boasts that the performers 'have just returned from Copenhagen, where, as in other kingdoms of the Continent, they have had the honour of performing before the Court ... These are the same Artists who created so great a sensation at the Theatre Royal, Drury Lane, two years since.'

'Chinese juggling' appears to have been first introduced to Britain in 1816 by a group reportedly 'from the Court of Peking', but to have disappeared from public consciousness until the arrival of a second troupe, via America, in 1853, which 'claimed to have been the chief performers at the Chinese Emperor's court until forced to flee having become Christians and thus come under threat from anti-Christian violence' (Price). These performers remained in Britain for several years and are likely the 'Chinese Jugglers and Magicians' advertised in this broadside as performing in Barnstaple, although several other acts became popular in the late 1850s and following decades.

The performance of the magicians is accompanied by two plays, *Love in Humble Life* and *Betty Baker, or, Too Attentive by Half*, and by the 'great fete of impaling the human body'. OCLC finds no other documents relating to Mr Newcombe's theatre at Barnstaple.

See Price, *The Chinese in Britain: A History of Visitors and Settlers* (2019).

## MARIAN DEVOTION

33 [MARIENTHAL – DEVOTIONAL]. Two devotional prints, on silk and paper. [Marienthal, c. 1700].

Two single sheets (c. 144 x 181 mm), one paper and one green silk, each with image of Our Lady of Marienthal on left half and prayer text on right (see below); small paper repairs to paper sheet, and silk sheet separated in half down centre, and somewhat dust-soiled. £650

An interesting pair of devotional souvenirs from the pilgrimage site of Marienthal in Alsace, which we estimate to date from the late seventeenth or early eighteenth century. The image and printing of the version on silk are slightly cruder, which suggests it may predate the paper version, while the accompanying prayer 'to ask for the intercession of the Virgin in front of her miraculous image at Marienthal' appears in French on paper and in German on silk. We have been unable to find any similar examples.





**PRINTED AND PAINTED ON SILK: UNRECORDED**

34 [MEDICINE]. Illustrissimo generosissimoque domino D. Georgio de Thienes baroni de Broucq ... gubernatori ac ballivo supremo medicinam suo parentumque voto D. C. Q. Petrus May Ariensis ... Medicina universa ... Praeside expertissimo viro domino D. Martino Remy Comite Palatino medicinae doctore, et professore regio primario. Repetet pro ultima ad licentiam responsione Petrus May Ariensis die 16 Decembris 1655. *Douai, widow of Jean Serrurier, 1655.*

Large broadside printed on silk (c. 1030 x 570 mm); central text panel with nineteen lines at head, main text in four columns comprising twenty-four numbered paragraphs, three lines at foot; the text surrounded by a magnificent painted border with large coat of arms at head flanked by Hercules and Athena, various military paraphernalia, and two chained captives at foot; occasional small areas of loss, affecting some words, a few creases, colours a little faded; overall very well preserved; glazed in later black and gilt wooden frame (lower left corner slightly open). £6500

**An unrecorded and truly stunning broadside, printed on silk and magnificently illustrated, giving the text of medical theses defended by Pierre May, from the town of Aire-sur-la-Lys in northern France, for his licence in medicine from the University of Douai in December 1655.**

Ambitious in its scope – tackling nothing less than ‘Medicina universa’ – the text is divided into twenty-four paragraphs under the four headings of physiology, anatomy, pathology, and



subsidiary sciences. The first section considers the four elements and their qualities, the four humours and digestion, the tripartite soul, the mental faculties of perception, thinking and memory, and the senses. The second tackles bodily motion, bones, joints, ligaments, cartilage, muscles, tendons, the brain, semen, and blood, as well as sexual intercourse, impregnation, and gestation. In the third part attention is given to diseases and symptoms (including fever and inflammation), diagnosis and prognosis, and the examination of the pulse and urine, and the final paragraphs consider hygiene, therapeutics, dietetics, surgery, bloodletting, the preparation and use of medicines, and chemistry. The text is interspersed with various pithy statements e.g. 'that a woman can become pregnant in a bath in which a man has previously discharged semen is ridiculous'.

May defended these theses before Dr Martin Remy, professor of medicine at Douai, and dedicated this splendid printed record to Georges de Thiennes, baron of Brouck, governor and bailiff of May's native Aire. De Thiennes had a long and distinguished military career, participating in numerous sieges and battles of the Thirty Years' War. In addition to prominently displaying de Thiennes' arms, the superb border surrounding the text pays homage to his martial exploits. Hercules (with lion skin and club, holding the multi-headed Cerberus on the end of a chain) and Athena (with armour, spear, and gorgon shield) flank his blazon, while the remaining borders are filled with military paraphernalia, including suits of armour, pikes, halberds, canons, muskets, shields, drums, and banners.

The University of Douai was founded in 1559, its medical faculty opening three years later. Notable seventeenth-century members include the anatomist Amé Bourdon and the ophthalmologist Michel Brisseau, noted for his studies of cataracts and glaucoma. Jean Serrurier (1590–1654) began printing at Douai around 1633 and served as the university's printer; this item was printed by his widow Marie Marquette, who remained active until 1667.

**No copies traced on OCLC or CCfr.**

## WITH MACABRE WOODCUT

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

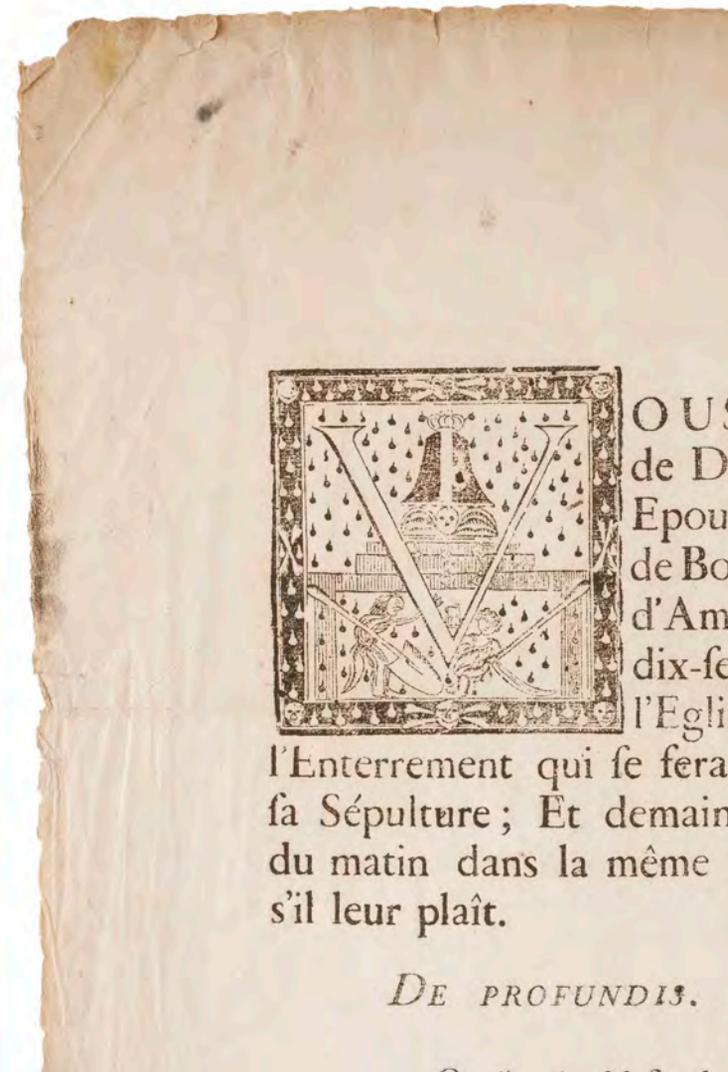
Single sheet (c. 420 x 530 mm), large woodcut initial, 13 lines of text; a few small chips to edges, creases from folding; overall very good. £350

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, Marie 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, most likely 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 Lyon).





VOUS êtes priés d'assister aux Convoi & Vigiles de Damoiselle MARIE-THERESE MIMEREL, Epouse d'Honorable Homme Antoine - Isidore de Bonne, Négociant & ancien Consul de cette Ville d'Amiens; Qui se feront cejour d'hui Dimanche dix-sept Janvier 1779, à cinq heures du soir, dans l'Eglise de Saint Martin, sa Paroisse; Ensuite à l'Enterrement qui se fera dans le Cimetiere de Saint Denis, lieu de sa Sépulture; Et demain à la Messe que l'on chantera à onze heures du matin dans la même Eglise. Messieurs & Dames s'y trouveront, s'il leur plaît.

*DE PROFUNDIS.*

*REQUIESCAT IN PACE.*

On dira des Messes basses depuis six heures du matin jusqu'à midi.



## PRINTING FROM PLAQUES

36 [NAUNTON, Robert, Sir]. Sheet printed from memorial brass. [Engraved c. 1635, but printed c. 1800?].

Single sheet (c. 980 x 684 mm), 50 lines of text with illustrations at foot, printed in reverse from an engraved brass plaque; neatly folded, edges somewhat chipped, a few minor spots. £850

A very curious ephemeron, printed directly from the memorial brass at St Mary's Letheringham of Sir Robert Naunton, secretary of state to James I.

The political career of Sir Robert Naunton (1563–1635), following periods as a scholar at Cambridge and a spy on the Continent, saw his election as MP for Cambridge University and subsequently the county of Suffolk, his appointment as secretary of state to James I, and – after being dismissed and arrested to placate the Spanish ambassador – a decade in the profitable and prestigious role of master of the court of wards.

At his death in 1635, he was buried at St Mary's, near his rebuilt home Letheringham Abbey in Suffolk, as described by Caulfield:

'Against the north wall was a large and handsome monument for Sir Robert Naunton and his lady; his figure in armour, a piked beard and whiskers, his head on a great book ...'. The plaque comprises two lengthy Latin verses of his own composition (a skill presumably refined during his service as public orator to the University of Cambridge and to the Earl of Rutland's embassy to Denmark in 1604) accompanied by Biblical verses and images of a swan and hart with mottos.

The plaque was still *in situ* in 1786 when its text was published among 'Select Poetry, ancient and modern' in the *Gentleman's Magazine* (vol. LVI, p. 341), where it is described as being 'on a large brass plate, at the head of his monument', but was sold to the antiquary John Nichols (1745–1826) when the church was rebuilt in 1789; it is likely Nichols who had the plaque printed onto this sheet. In addition to the text and images (a swan and a hart in water), the printing shows the holes used for mounting the plaque, its bevelled edges, and the light surface wear evidently accrued since its erection in the seventeenth century.

See Caulfield (ed.), *Memoirs of Sir Robert Naunton* (1814).

DEFUNCTVS AD SVOS .

PARCITE LACRYMVLIS LACRYMARVM EX VALLE REDEMPTO  
QVI PECCATA MIHI ET LACRYMAS ABTERSTI IESVS  
NEC MORIOR DVCE SED CHRISTO DE MORTE TRIMPHO  
NON IACET HIC TOTVS SVPEREST NAVNTONIVS IPSE  
PARTE SVI MELIORE MANENS SVPER ASTRA PERENNIS  
FELICESQ ANIMAS NON INFERIORA SECVTVS  
MILES VT EMERITVS SVPERA COMITATVR IN AVLA

HOS ETIAM CINERES PATRIJS QVOS CREDITI VRNIS  
DEPOSITOS QVINIMMO SATOS SATOR OPTIMVS IDEM ET  
MAXIMVS EXVTOS MORTALI FÆCE SVBINDE  
ASSERET ATERNOSQ LVTO MELIORE RENATOS  
RESTITVET GAUDENTI ANIMA CALQO BEABIT

SIC SOLET ILLE SVOS SIC VOS QVOQ TEMPORE VESTRO  
COLLIGET ILLE SVIS MEMORI PIETATE COLENDVS

ERGO VICEM NEC FLETE MEAM NEC PLANGITE VESTRAM  
GAVDIA SED GAVDITE MEA ET COGNOSCITE VESTRA . R.N.

EIVSDEM VOTVM

EN CINIS IN CINEREM INQ SOLVM GENTILE REMIGRO  
QVO FVERAM NATVS REFEROR DENATVS EODEM .  
QVAQ RENATVS ERAM SACRO RENOVANTE LAVACRO  
CONDOR IN HAC ITIDEM CONNATVRALE SEPVLCRVM  
HIC INTER PROAVOS GENIALI NACTVS IN ADE

VNDE NOVVS DEMVM CVM PATRIBVS VSQ RENASCAR  
VIRBIVS EX CINERE HOC VERÆ AD PRIMORDIA VITÆ  
HÆC FATEOR MISERANTE DEO NIL TALE MERENTI  
SVNT INDVLTA MIHI SVNT CONSIGNATA FIDELI  
CREDENTI EX ANIMO VOS HVNC MEA CVRA NEPOTES

HVNC MECVM CELEBRATE DEVM VOS ILLVS ARAS  
LAVDIBVS ACCVMVLATE ILLI MEA SOLVITE VOTA  
PRO VOBIS CONCEPTA HVIC NAMQ VESTRO MEOSQ  
HVIC MEA CONSECRAVI HVIC VOS HVIC VEGRA DICAVI  
HIC MIHI FAS SPONDERE ADERIT CERTISSIMVS VNVS  
ANTIQUÆ VINDEK DOMVI CONFIDITE TANTVM  
FORTITER INGENVI ET FIDO SERVITE FIDELES

SIC ERIT HAC ALIQVIS RECIDIVÆ EX GENTE SVPERSTES  
ILLIVS AVGVSTVM SANCTE QVI NOMEN HONORET  
HIC PROPTER PATRIOS CINERES HAC ADE REPOSTOS  
DVM PATRIJ CINERES SPERATA AD GAVDIA LVCS  
PLENA REVIVISCENT VEGETI LA TIQ RESVRGENT

AGNOSCENTQ SVOS IN SEDIIVS HISC NEPOTES  
NYMEN ADORANTES CASTE PER SÆCVLA SACRVM  
ANNVE SANCTE PATER FIENT HÆC OMNIA FIENT . R.N.

ANNVE SANCTE PATER FIENT HÆC OMNIA FIENT . R.N.

Sic plannum dicam Nomini tuo in seculum seculi ut reddam vota mea de die in diem Ps. 61.9  
Ego autem et domus mea servemus Domino Psal. 24. 27.  
Et anima mea illi vivet et semen meum serviet ipsi Psal. 21. 31.  
Scio enim quod Redemptor meus vivit et in nupissimo die de terra surrecturus sum Et  
rursum circumdabor pelle mea Et in carne mea videbo Deum Quem videris sum ego ipse et  
oculi mei conspexerunt Deum Job. 19. 25. 26. 27.  
In reliquo reposita est mihi Corona Iustitiæ quam reddet mihi Dominus in illis die iustus Ioseph. 2. 17.



DEFUNCTVS AD SVOS .

PARCITE LACRYMVLIS LACRYMARVM EX VALLE REDEMPTO  
QVI PECCATA MIHI ET LACRYMAS ABTERSTI IESVS  
NEC MORIOR DVCE SED CHRISTO DE MORTE TRIMPHO  
NON IACET HIC TOTVS SVPEREST NAVNTONIVS IPSE  
PARTE SVI MELIORE MANENS SVPER ASTRA PERENNIS  
FELICESQ ANIMAS NON INFERIORA SECVTVS  
MILES VT EMERITVS SVPERA COMITATVR IN AVLA

HOS ETIAM CINERES PATRIJS QVOS CREDITI VRNIS  
DEPOSITOS QVINIMMO SATOS SATOR OPTIMVS IDEM ET  
MAXIMVS EXVTOS MORTALI FÆCE SVBINDE  
ASSERET ATERNOSQ LVTO MELIORE RENATOS  
RESTITVET GAUDENTI ANIMA CALQO BEABIT

SIC SOLET ILLE SVOS SIC VOS QVOQ TEMPORE VESTRO  
COLLIGET ILLE SVIS MEMORI PIETATE COLENDVS

ERGO VICEM NEC FLETE MEAM NEC PLANGITE VESTRAM  
GAVDIA SED GAVDITE MEA ET COGNOSCITE VESTRA . R.N.

EIVSDEM VOTVM

EN CINIS IN CINEREM INQ SOLVM GENTILE REMIGRO  
QVO FVERAM NATVS REFEROR DENATVS EODEM .  
QVAQ RENATVS ERAM SACRO RENOVANTE LAVACRO  
CONDOR IN HAC ITIDEM CONNATVRALE SEPVLCRVM  
HIC INTER PROAVOS GENIALI NACTVS IN ADE

VNDE NOVVS DEMVM CVM PATRIBVS VSQ RENASCAR  
VIRBIVS EX CINERE HOC VERÆ AD PRIMORDIA VITÆ  
HÆC FATEOR MISERANTE DEO NIL TALE MERENTI  
SVNT INDVLTA MIHI SVNT CONSIGNATA FIDELI  
CREDENTI EX ANIMO VOS HVNC MEA CVRA NEPOTES

HVNC MECVM CELEBRATE DEVM VOS ILLVS ARAS  
LAVDIBVS ACCVMVLATE ILLI MEA SOLVITE VOTA  
PRO VOBIS CONCEPTA HVIC NAMQ VESTRO MEOSQ  
HVIC MEA CONSECRAVI HVIC VOS HVIC VEGRA DICAVI  
HIC MIHI FAS SPONDERE ADERIT CERTISSIMVS VNVS  
ANTIQUÆ VINDEK DOMVI CONFIDITE TANTVM  
FORTITER INGENVI ET FIDO SERVITE FIDELES

SIC ERIT HAC ALIQVIS RECIDIVÆ EX GENTE SVPERSTES  
ILLIVS AVGVSTVM SANCTE QVI NOMEN HONORET  
HIC PROPTER PATRIOS CINERES HAC ADE REPOSTOS  
DVM PATRIJ CINERES SPERATA AD GAVDIA LVCS  
PLENA REVIVISCENT VEGETI LA TIQ RESVRGENT

AGNOSCENTQ SVOS IN SEDIIVS HISC NEPOTES  
NYMEN ADORANTES CASTE PER SÆCVLA SACRVM  
ANNVE SANCTE PATER FIENT HÆC OMNIA FIENT . R.N.

ANNVE SANCTE PATER FIENT HÆC OMNIA FIENT . R.N.

Sic plannum dicam Nomini tuo in seculum seculi ut reddam vota mea de die in diem Ps. 61.9  
Ego autem et domus mea servemus Domino Psal. 24. 27.  
Et anima mea illi vivet et semen meum serviet ipsi Psal. 21. 31.  
Scio enim quod Redemptor meus vivit et in nupissimo die de terra surrecturus sum Et  
rursum circumdabor pelle mea Et in carne mea videbo Deum Quem videris sum ego ipse et  
oculi mei conspexerunt Deum Job. 19. 25. 26. 27.  
In reliquo reposita est mihi Corona Iustitiæ quam reddet mihi Dominus in illis die iustus Ioseph. 2. 17.



[Image mirrored]

## SETTLING IN THE USA

37 [NEW YORK]. Notarial instrument attesting to the residence of two French immigrants in New York. *New York, 27 July 1797.*

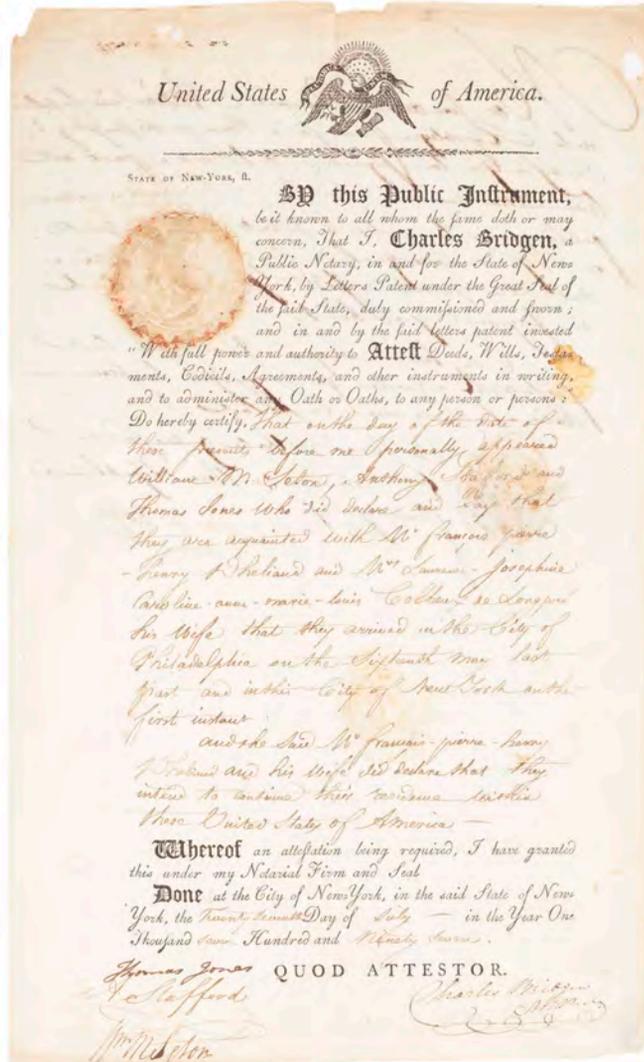
Single sheet (c. 340 x 210 mm), printed and manuscript text in English to recto, with 'United States of America' and eagle vignette at head, manuscript text in French to verso, 2 seals; 2 small holes and 2 chips to upper margin, light creasing where folded; very good.

£850

An interesting document recording the immigration of two members of the French minor nobility into America during the French Revolution and Directory. The New York public notary Charles Bridgen here attests to the arrival of François Pierre Henri d'Héliand (b. 1768) and his wife Laurence Joséphine Caroline Anne Marie Louis Colheux de Longpré (b. 1778) in New York from Philadelphia, where they had stayed since 16 May 1796, and to their intention 'to continue their residence within these United States of America'.

The document is signed and sealed by Bridgen, and also signed by three acquaintances of the young couple, William M. Seton, Anthony Stafford, and Thomas Jones. William Magee Seton (1768–1803), a wealthy New York merchant of Scottish descent, was the husband of St. Elizabeth Ann Seton (1774–1821), the first native-born citizen of the United States to be canonised by the Roman Catholic Church. William is credited with bringing the first Stradivarius violin to America.

On the verso is a manuscript note signed and sealed by Jean Antoine Bernard Rozier, the young French Republic's vice-consul in New York, attesting to the authenticity of Bridgen's signature, dated 'New York ce 9me fridor 5me année de l'ère Républicaine Française'. Rozier served as vice-consul between June 1795 and July 1798.



## A TASTER FROM O'BRIEN'S LUSORIUM

38 [O'BRIEN, Charles]. Something Snug. On Saturday February 22 [altered in manuscript to: 21st, 1795] at the Sun Tavern, Foster Lane, Cheapside, by Desire of a Number of Subscribers to a new Edition of O'Brien's Lusorium ... Mr O'Brien, (who is to appear at one of the Summer Theatres) proposes exhibiting in Character the most approved Songs, Lectures, Capricios, &c. in the above Work, with others not yet in print ... Commencing with a new Capricio on Something Snug, in the Character of Many in One ... [London, 1795].

4to broadside, printed on one side; old creases but in excellent condition, lower and right edge untrimmed. £650

**Unrecorded.** A fine advertising broadside for a one-man performance by Charles O'Brien, based on some of the texts from his *Lusorium* (1782, second edition 1783).

ESTC mistakenly attributes the *Lusorium* to the Irish playwright, actor and man-about-town William O'Brien (1738–1815). Charles O'Brien is however named as author in *The End of the Lusorium* (1798), an engraved labyrinth of whimsy and digression and 'probably the most bizarre Sternean text of the eighteenth century' (Bosch and Verhoeff).

Little is known of the author, who wrote and performed under the pseudonym Larry Lusus, and who also published *A Calico Printers' Assistant* (1789–92), though he appears to have taken a number of small theatrical roles in the 1790s. The brief autobiographical sections in his *End of the Lusorium* suggest he was apprenticed to a calico printer in West Ham before turning Methodist (O'Brien's *Lusorium* includes several monologues satirical of Methodism). A 'Scarce Advertisement' listed in *The Memoirs of J. Decastro, Comedian* (1824), mentions a performance of 5 October 1795 of 'several Lusoriettes, novel, snug, odd, and

S O M E T H I N G   S N U G ,

On SATURDAY, FEBRUARY ~~22~~ <sup>21.</sup> 1795.

At the SUN TAVERN, FOSTER-LANE, CHEAPSIDE,  
By Desire of a Number of SUBSCRIBERS to a New Edition of O'BRIEN'S LUSORIUM,  
called in the CRITICAL REVIEW,

A FEAST for the VOTARIES of COMUS.

M R .   O '   B R I E N ,

(Who is to appear at one of the Summer Theatres)

Propofes exhibiting in Character the moft approved SONGS, LECTURES,  
CAPRICIOS, &c. in the above Work, with others not yet in print ;  
as likewife, in future, the moft applauded CHARACTERS he has exhib-  
ited at MASQUARADES :

Commencing with a new CAPRICIO on  
S O M E T H I N G   S N U G ,

In the Character of  
M A N Y   I N   O N E .

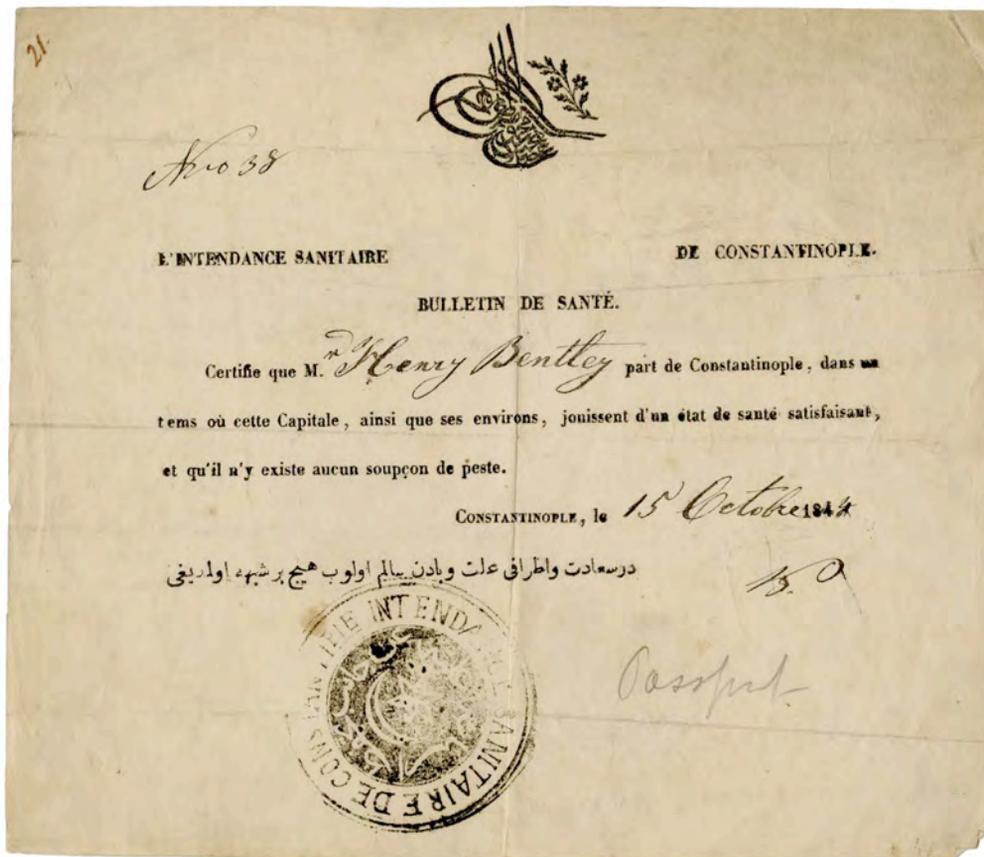
And concluding with a LYRIC CHAUNT, defcriptive of the Lyric and  
Festive Talents of the principal *Bon Vivants* of the Day.

Tickets 1s. each, admitting Gentlemen only, to be had of Mr. O'BRIEN, No. 10,  
HACKNEY ROAD; the SHAKESPEARE LIBRARY, BEECH STREET; and at the  
Place of Exhibition.

To begin at SEVEN o'Clock in the Evening, after which no Perfon can be admitted; and  
to end about half paff Nine.—A Bill of Fare will be given on Admiffion.

\* \* \* As feveral Friends of Mr. O'BRIEN, who patronize the above Attempt, intend  
fpending a SNUG HOUR, or Two, after the Exhibition, the Company of any Gentleman  
prefent will be deemed an Honour.

philosophical, written and painted for that night, by Mr. O'Brien', almost certainly something similar to the present performance.



### CLEARED TO TRAVEL FROM CONSTANTINOPLE

39 [PASSPORT]. L'Intendance Sanitaire de Constantinople. Bulletin de santé. [Constantinople], 1844.

Single sheet (c. 158 x 185 mm), printed on one side only, in French and Turkish, and completed in manuscript, calligraphic header, ink stamp of the Intendance Sanitaire; creases where once folded, very good. £85

An attractive passport issued by the health authorities in Constantinople, capital of the Ottoman Empire, on 15 October 1844 certifying that Mr Henry Bentley was leaving the city at a time of good public health, the plague being completely absent.

The last plague epidemic in Constantinople had occurred in 1831, with an isolated outbreak following in 1841.

## PRECAUTIONS AGAINST THE SPREAD OF PLAGUE

40 [PLAGUE]. Ihrer Königl. Majestät von Gross-Britannien, und Chur-Fürstl. Durchlauchtigkeit zu Braunschweig und Lüneburg etc. etc. Wir zur Regierung der Herzogthümer Bremen und Verden verordnete Beheimer Rath und Regierungs-Räthe. Fügen hiemit zu wissen ... *Stade, 23 August 1728.*

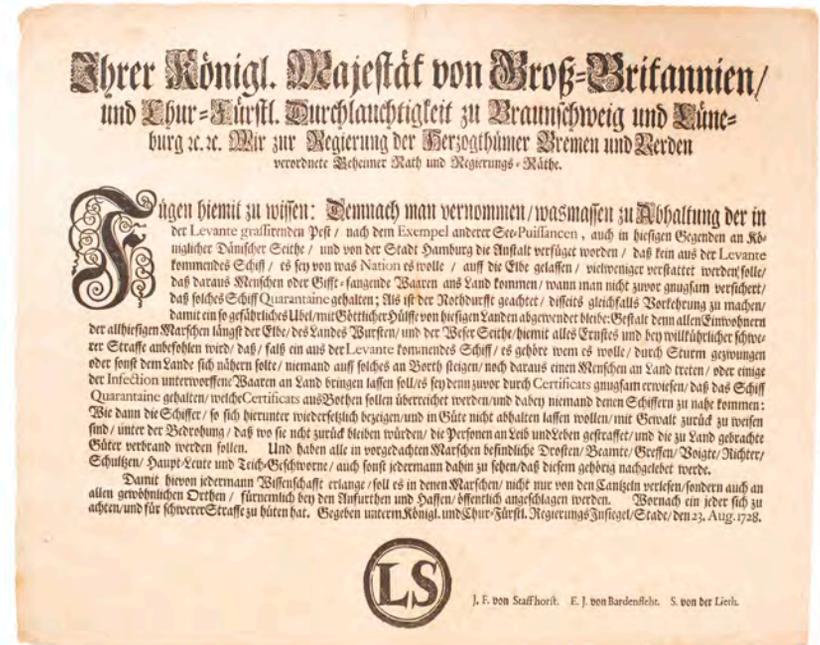
Broadside (c. 330 x 410 mm), decorative initials, woodcut 'seal' with initials 'LS' at foot; light creases from folding, lightly browned; short contemporary manuscript note to blank verso; very good.

£400

An apparently unrecorded proclamation issued from Stade, in northern Germany close to Hamburg, imposing measures to prevent the spread of plague from the Levant along the river Elbe. Issued by the government officials Johann Friedrich von Staffhorst, Engelbrecht Johann von Bardenfleht, and Sebastian von der Lieth, the proclamation states that no ships coming from the Levant, which might be carrying infected crew or goods, are to be allowed on the Elbe without first passing through quarantine. Inhabitants in the Elbe Marshes and along the river Weser are warned, under threat of punishment, not to board any ship or bring any goods onto land unless certificates are produced to show that the ship has been in quarantine. Anyone who fails to comply risks having their goods burnt. The signatories call upon local officials and judges to make the proclamation widely known and to enforce its terms.

In 1728 plague affected Egypt, Persia (spreading to Astrakhan in southern Russia), the southern Balkans, and the Greek island of Zakynthos. The Electorate of Brunswick-Lüneburg, including the duchies of Bremen and Verden, was ruled in personal union with Great Britain following the accession of George I in 1714.

Not traced on OCLC, KVK, or VD18.



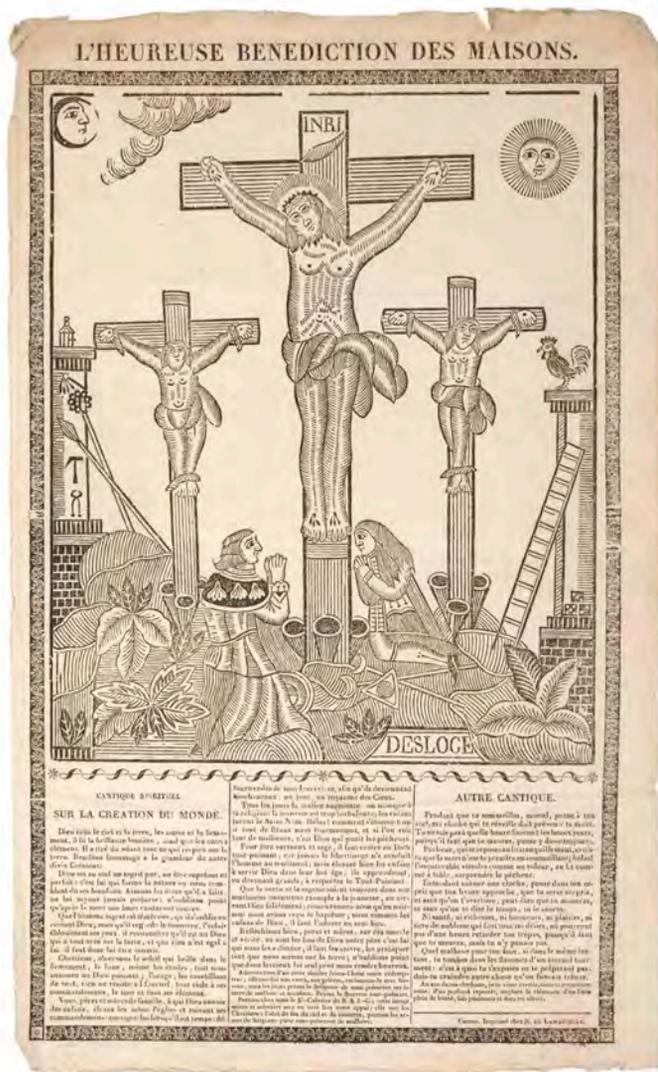
## PIOUS PROVINCIAL POPULAR PRINT

41 [POPULAR DEVOTION]. L'heureuse benediction des maisons. Vannes, N. De Lamarzelle, [c. 1840].

Single sheet (c. 430 x 261 mm), large woodcut with letterpress text below within decorative border; edges slightly frayed, but otherwise clean and fresh. £250

A wonderful devotional broadside printed in the Breton town of Vannes, comprising a crude woodcut depiction of the scene at Calvary, signed 'Desloge' at the base, with two *cantiques spirituels*. The image is identical to one that appeared in a similar publication, also undated, that appeared in Mourtain in Normandy, printed by Lebel; the surrounding border and the text, however, differ, and we are unable to establish priority. Similar images, appearing under the same title, were not uncommon in the mid nineteenth century in provincial France, but survivals are very rare. Lamarzelle was the publisher of numerous works, both religious and secular, throughout the nineteenth century. Nicolas de Lamarzelle, the present printer, was active between 1835 and 1849.

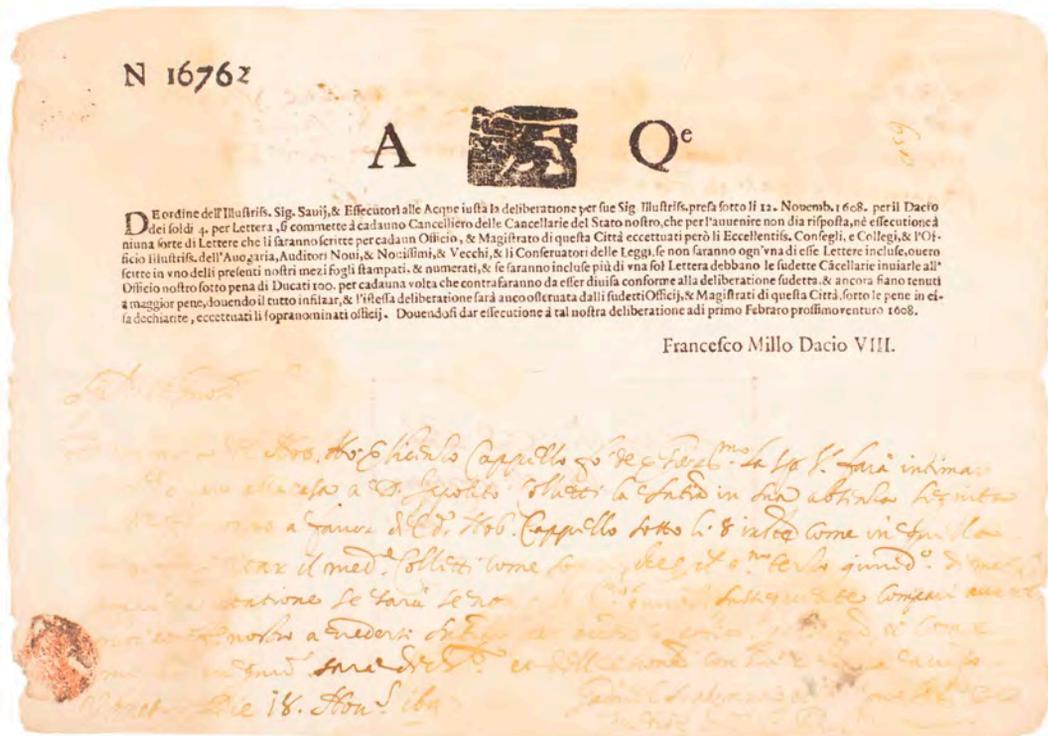
Neither the present version nor the Mourtain one recorded by OCLC.



Oblong folio single sheet printed on recto only, with woodcut of Lion of St Mark at head, some light waterstaining which has affected legibility of letter penned on the sheet, light wear along old folds and edges, red mark at margin where document was sealed, address penned on verso; in a cloth folder. £900

**A completed example of the first prepaid letter sheet.**

In 1608 the Venetian authorities began issuing these prepaid printed letter sheets, which are considered to be the first postal stationary sold officially – predating the British Mulready letter sheets of 1840 by more than two centuries. The letters "AQ", a contraction of *acque*, were printed at the top of each sheet – they were issued to generate revenue for the repair and upkeep of waterworks in the city by the *Collegio alle Acque*. The text printed on the sheets reproduced the statute of 1608 under which the system operated, with a surcharge of 4 soldi on the cost of posting a letter. Each sheet has an identification number printed at the top left and the system remained in operation until the end of 1797.



43 [PUBLIC HEALTH]. Li conservatori della sanità della città, e contado di Novara. Convieni in ogni tempo, che la città si tengano con la maggior netezza possibile ... *Novara, per gl'h[eredi] di Gio. Angelo Caccia, 1657.*

Printed broadside (c. 410 x 310 mm), comprising 34 lines of text, woodcut of bishop with initials 'S. G.' at head; horizontal crease from folding, closed tear to lower margin, a little light spotting at edges; very good; a few ink notes to blank verso.

£350

An unrecorded and fascinating decree issued at Novara, in northwest Italy, on 28 April 1657, in which the city's health authorities promote public and private cleanliness in the face of the plague epidemic which had devastated Naples and was spreading north.

The document opens by forbidding the keeping and raising of silkworms within the city walls because of the 'foul and noxious odours' they produce. Citizens are encouraged to keep their homes clean from litter and filth and to remove their rubbish outside the city. The throwing of 'putrid urine' and faeces out of windows into the street is expressly prohibited, and heads of households are to be held responsible for their children's actions. On the commercial side, butchers are not permitted to throw animal innards into the street and must keep their shops clean, while sweet making and the bringing of confectionaries into the city is forbidden, unless clean and dry, on account of the smell. Infractions are subject to 25 scudi fines, with a third of the sum being given to offenders' accusers.

The woodcut preceding the text depicts San Gaudenzio, the first bishop of Novara.

No copies traced on OCLC or ICCU.



Li Conferuatori della Sanità della Città, e Contado di Nouara.

Convieni in ogni tempo, che le Città stengano con la maggior netezza possibile, tanto maggiormente nelle presenti congiunture de' sospetti di peste si deve camminare con più circospezione, & rigore, & essendo sicom Grida particolare proibito il mettere, & alleciare vermi da far scia dentro le mura di questa Città per li pestimi, & nocivi odori, che portano li loro lesti, & ruti, come anco li vicedemmi vermi dopo morti, habbiamo stimato essere non solo opportuno, ma ancora necessario di far pubblicare la presente.

Con la quale ordiniamo, & comandiamo, che niuno habitante nella presente Città di qual famiglia stato, grado, & conditione ardisca amucchiare ruti, ne strami, & ledammi in alcuni luoghi ne pubblici ne privati, ne meno gittarli fuori nelle contrade, anzi ogn'uno per scemro al suo le debba tener monde, & nette da simili ruti, & d'ogni altra sorte d'immunditie, ma li facciamo portare, & condurre fuori della Città fatto pena di scudi venticinque d'esquirsi iremii sibilmente per ogni volta, & per ogni contravvenimti, & altra maggiore, & minore conforme la qualità de' casi, & fatto la medesima pena chi li hà vinti, & amucchiati li sudetti ruti, & ledammi li debba subito condurre, & far condurre fuori di Città.

Alli Bicchieri che doppo aver amucate le bestie nelle loro Botteghe fatto la medesima pena non ardiscono gettare per le contrade d'immunditie dell'interiora di tali bestie; ma debbono subito, & immediatamente farle portare fuori di Città, & tener le loro botteghe nette quanto sia possibile, perche non vengano fetore c'osi convenienti al servizio publico, & beneficio d'inservale.

E perche intendiamo, che alcuni arrivano a tanta indiscretione di gettare, & rotare giù dalle finestre non solo orine putride, ma ancora sterco, & altre sporcizie le quali ridono odori pestimi, & abominabili da quali bisogna tener, quanto si può, purgata l'aria, perciò comandiamo che niuno sia chi abbi ardisca per se, ne per altri gettare, ne far gettare simili immunditie giù dalle finestre nelle contrade sotto la detta pena di scudi venticinque d'esquirsi come sopra, & maggior è minore conforme la qualità de' casi, & periori, & vogliamo che per questo capo siano tenuti li Padri, & capi di casa per li figliuoli, & famiglia.

Per tanto proibiamo sotto le medesime pene, & anco maggiori, & minori conforme à casi che non confotere à altra persona confetti, ne fatti confettar con altri di alcuna sorte, ne meno gl'introdurre in Città dopo confettati, se non dopo faranno ben purgati le loro sciatrici, & in tal maniera, che non vengano fetore, & alcun mal odore.

Dichiarando che si procederà alle pene comminate contro li Padri, & habitatori delle case nelle quali, & per fuori a quali s'erano anno tali ruti, sporcizie, & immunditie, le quali pong per rispetto delle peccaminie si applicano conforme all'ordini, dandose sempre il terzo all'accusatore qual sarà tenuto secreto se vorrà, & che la presente affissa, & pubblicata a luoghi saluti di questa Città obstringa tutti come se a ciascuno non fosse personalmente intimata, & della pubblicazione, & affissione &c. Data in Nouara all'Officio di Sanità il dì Sabbato 28. Aprile 1657.

Li Conferuatori della Sanità della Città, e Contado di Nouara.

Innocenzo Rozati Canc.

In Nouara, Per gl'H[eredi] di Gio. Angelo Caccia.

# AVVISO TEATRALE.

## IL GRAN GIUDIZIO DI SALOMONE.



Sarà la nuova Storica Spettacolosà, ed interessante Rappresentazione, che la Comica Compagnia esporrà la sera di Giovedì 25. corrente Maggio, decorandola maestosamente, onde corrispondere al sublime, e non ordinario suo merito, che l'ha resa la delizia delle Scene Italiane ovunque è stata fino ad ora prodotta.

Due nuovi, e superbi Scenarj del Sig. Giovanni Pedroni Milanese, corrispondente, ed elegante Vestiario, Ricco, magnifico, e Reale corredo ne formeranno l'ornamento il più dignitoso, e sorprendente.

Pubblico generoso non indegnate di accoglierla benignamente, e di favorirla del onorevole Vostra Presenza in numero concorso, mentre da ciò animati gli attori rispettosamente vi assicurano del loro più fervido zelo in ben servirvi, lusingandosi di conseguire essi pure quel benigno aggradimento, che la conosciuta Vostra bontà le fa cortesemente sperare.

*Per Gaetano Ferrari, e Figlio, con Approvazione.*

## PROVINCIAL THEATRE

44 [THEATRE]. [PEDRONI, Giovanni, scenographer].  
Avviso teatrale. Il gran giudizio di Salomone. [Guastalla], Per Gaetano Ferrari, e Figlio, [c. 1815].

Broadside (c. 300 x 180 mm), printed within typographic frame, large woodcut vignette depicting the judgment of Salomon; the date '26' of May corrected in ink to '25'; light signs of old folding, otherwise a beautifully preserved example. £225

Unrecorded advert for the theatrical representation of the Judgement of Salomon by the Compagnia Comica, likely in the town of Guastalla.

The costumes are described as 'rich and magnificent', and the set designs are said to be by the renowned Milanese scenographer Giovanni Pedroni, who had previously worked alongside Alessandro Sanquirico, mostly at the Teatro alla Scala in Milan.



VIEW OF THE AWFUL CONFLAGRATION AT THE TOWER OF LONDON, OCTOBER 31<sup>ST</sup> 1841.

## View of the awful Conflagration at the Tower of London, October 31st. 1841. AND IMMENSE LOSS OF NATIONAL PROPERTY.

FROM A DRAWING TAKEN ON THE SPOT BY AN EMINENT ARTIST.

This terrible event which will be long remembered in the annals of English history, and which may be regarded in every respect as a truly national calamity, visited the metropolis on Saturday night last—viz., the entire destruction, together with its contents, of that magnificent building, forming so prominent a feature in the far-famed Tower of London, denominated "The Grand Storehouse and Small Armory," containing, in addition to an almost innumerable quantity of trophies, and other evidences of British glory, no less a number than 200,000 stand of arms, &c.

In order that an adequate idea may be formed of the extent of this serious loss to the country, it may be as well to lay before our readers an accurate description of the buildings destroyed, taken from authentic records, before entering into any of the facts connected with it.

The "Grand Storehouse" is north of the White Tower, a fine building of brick and hewn stone; it extends in length 345 feet, and is 60 feet broad;

Tower and the Small Armory, and took up their respective stations fronting the grand entrance to the latter building, which had previously been broken open, although no fears were then entertained that it would become a prey to the flames, the fire being at this time confined to the Round Tower, although it was burning with fearful violence. Under the direction of the wardens, the firemen procured water from tanks which are sunk in various parts of the Tower, and proceeded to get their engines to work, the soldiers working them with the most resolutely alacrity. The boat was in the first instance conveyed through the lower part of the "Grand Storehouse" and up the grand staircase to the roof of the Armory, which was then untouched. Owing to the excitement, however, which the alarm had occasioned, no immediate information could be obtained either as to the means of entrance to the clock tower, or to the exterior of the roof; and had the firemen obtained their object, little or no service could have been effected,

which had all the appearance of the crater of some volcano. The heat became so intense, that it was utterly impossible for a human being to stand on the broad walk between the Armory and the White Tower, and before it was possible to remove the engines, some of them were burnt very considerably. At 1 o'clock the whole of the Clock Tower, which had stood tottering for some time, together with a great mass of the roof, and some portion of the upper heavy stone work of the building, fell in with a tremendous crash, resembling the firing of heavy artillery. Immediately after this, the flames for some time increased their height, but assumed a lurid hue of a most unsightly description, and evidently blew over in the direction of the White Tower, for which great fears were now entertained. It is curious to remark, that, notwithstanding the intense heat which it had to sustain, the vase on the top of the cupola of the Clock Tower, kept its point to the north-east, at which it was pointing when the fire commenced,

the garrison, which consisted of a battalion of the Scots Fusilier Guards and a company of Artillery. The rolling of the drums had scarcely subsided when he was informed that the Armory was on fire. On going out he found the troops were mustering, and observed that fire was issuing just through the roof of the tower at the back of the Armory. He instantly gave orders to Colonel Ansell and Edon, who was the colonel in command of the troops, to employ the men as actively as possible in getting the fire under, which order was carried out with the greatest promptitude; but the fire had got so great a hold, that before a sufficient supply of water could be obtained, the entire roof of the Armory was in flames. The fire engines soon arrived, but, notwithstanding the exertions of the soldiers, coupled with the assistance of 200 of the metropolitan police, and 50 or 60 of the Captaine Delme Davies, of the Scots Fusilier Guards, rushed up the grand

**FIRE AT THE TOWER:  
'A TRULY NATIONAL CALAMITY'**

45 [TOWER OF LONDON]. View of the awful conflagration at the Tower of London, October 31st 1841, and immense loss of national property. *London, J. Fairburn, [1841].*

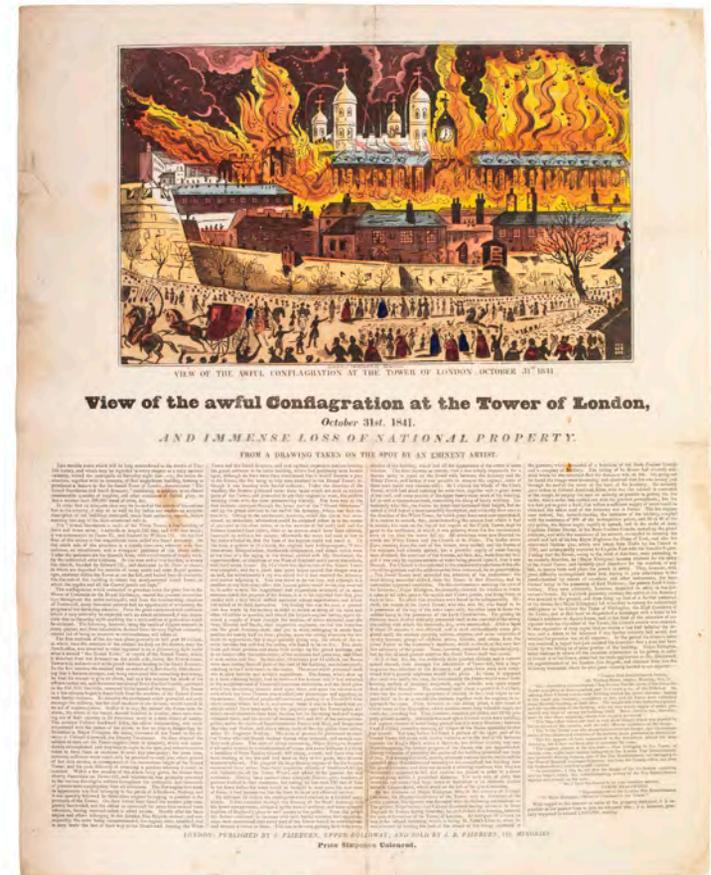
Broadside (c. 485 x 385 mm), with large hand-coloured woodcut at head (285 x 175 mm) and four columns of text below; some closed marginal tears, small holes and creases neatly repaired (without loss), strengthened on verso with archival tissue, a few small marks and stains to recto and verso, otherwise a very good copy. £600

An extremely rare broadside, with a striking hand-coloured woodcut, recording the devastating fire which consumed the Grand Storehouse at the Tower of London in October 1841, an event also sketched in watercolour by J.M.W. Turner.

The writer describes the event as 'a truly national calamity', destroying 'in addition to an almost innumerable quantity of trophies, and other evidences of British glory, no less a number than 200,000 stand of arms'. Alerted by a sentinel to the outbreak of a fire, the locally quartered Scots Fusilier Guards rushed to help, 'many in a state almost of nudity'. Under the command of Major Elrington, acting governor of the Tower, the troops fetched nine engines but had only enough water to work one of them. Additional engines arrived from local fire stations but were initially refused access and upon entry quickly exhausted the water supply, while floating engines mooring alongside Traitors' Gate arrived too late to prevent the destruction of the armoury. The flames attracted 'to the neighbourhood of Tower Hill countless multitudes' to witness the conflagration, which 'had all the appearance of the crater of some volcano'. The evacuation of the Jewel Tower is described as 'an extraordinary scene', 'the warders carrying crowns, sceptres, and other valuables of royalty between groups of soldiers, police, firemen, and others'. The writer ends by recording the Duke

of Wellington's 'deep regret that so serious a loss had befallen the nation' and estimates the value of the property destroyed at over one million pounds.

No copies are recorded on Library Hub or OCLC. We have been able to locate a single example, at the Royal Armouries Museum in Leeds.



## WAX STATUES AND A TWO-HEADED BOY

46 [WAXWORKS]. [PECCI, Gaetano, *artist*]. [Broadside advertising an itinerant show of wax models, *incipit*:] 'L'Artista Gaetano Pecci, nativo di Milano, arrivato in questa illustre Città, avrà l'onore di esponere le sue fatiche a questo Rispettabile Pubblico con un copioso Gabinetto di Statue di Cera della grandezza al naturale...'. [*Venice*], *Casali stampatore*, [c. 1815].

Broadside (c. 480 x 360 mm); printed within double decorative typographic frame; in very good condition, with only some slight signs of old folding. £500

**A seemingly unrecorded broadside advertising the Venice dates of a touring show of wax models by the Milanese wax sculptor Gaetano Pecci.**

In addition to a large Nativity scene comprising thirty figures, the exhibition included a group of statues depicting European monarchs (Francis I, Emperor of Austria; Alexander I, Emperor of Russia; Frederick William III, King of Prussia; Louis XVIII, King of France; Joachim-Napoleon, King of Naples; Ferdinand IV, King of Sicily); some of the protagonists of the Napoleonic Wars (Grand Duke Konstantin Pavlovich of Russia; Prince Mikhail Kutuzov, commander-in-chief of the Russian Army; Marshal Étienne Macdonald; General Tadeusz Kościuszko, Polish commander who fought also on the US side in the American Revolutionary War, among others); the philosophers Voltaire, Rousseau, and Montesquieu (the latter described as 'President'); the French naturalist Georges-Louis Leclerc, Comte de Buffon; the composer Joseph Haydn; female and male anatomical models with a detailed model of a human head; a figure of the artist himself, together with his manservant; and a table set with delicious dishes and fruits, all carefully made of wax.

Furthermore, listed among the sculptures is 'a boy with two heads, originally from Tyrol', with the note that the boy is in fact living and not a wax model (likely a case of conjoined twins, assuming this was not a hoax).

Admission tickets to the exhibition, on display in a house on Riva degli Schiavoni, had a price of 20 *soldi*, with reduced rates for both servants and children (dogs are specifically forbidden from attending). Finally the artist offers to take the wax portrait of any person who might wish to have one, for a modest price and in only two short sittings.

An exhibition of Pecci's models held in his native Milan in April 1820, featuring some slightly different models, is described by Giuseppe Chiappori in his *Serie cronologica delle rappresentazioni drammatico-pantomimiche poste sulle scene dei principali teatri di Milano* (Milan, Silvestri, 1821, p. 84)

This broadside appears to be completely unrecorded. A copy of a smaller broadside advertising Pecci's show in Bologna, listing completely different wax figures, is recorded at the Biblioteca dell'Archiginnasio in Bologna.

CON LA PERMISSIONE DELLE SUPERIORITÀ.

L' Artista GAETANO PECCI, nativo di Milano, arrivato in questa illustre Città, avrà l'onore di esporre le sue fatiche a questo RISPETTABILE PUBBLICO con un copioso Gabinetto di Statue di Cera della grandezza al naturale. La maggior parte di queste Figure sono copiate dall'originali, che trovansi nelle Gallerie di Roma: elleno sono tutte vestite secondo il loro carattere, sembrano vive e parlanti in maniera, che ogni Amatore non partirà scontento. Pregha quindi questo colto Pubblico, e gli Amatori delle Belle Arti ad onorarlo, e di venire a giudicare la differenza de' Gabinetti passati. Il Gabinetto contiene le seguenti Figure:

PRIMO GRUPPO.

IL PRESEPIO o sia LA STALLA DI BETHLEM, consistente in 30. Pezzi.

FIGURE.

- |  |   |
|--|---|
| S. M. FRANCESCO I. Imperatore di Austria.                            | Il Filosofo VOLTER.   |
| S. M. ALESSANDRO Imperatore di tutte le Russie.                      | Il Filosofo GIO: GIACOMO ROUSSEAU.  |
| S. M. FEDERICO GUGLIELMO III. Re di Prussia.                         | BUFFON il Gran Naturalista.   |
| S. M. LUIGI XVIII. Re di Francia.                                    | Il Presidente MONTESQUIEU.  |
| S. M. GIOACHINO Re di Napoli.  | Il famoso Maestro di Cappella AIDEN.  |
| S. M. FERDINANDO IV. Re di Sicilia.                                  | Una Venere Anatomica.   |
| S. A. IL GRANDUCA COSTANTINO.  | Un Uomo Anatomico, ed una Testa Anatomica.  |
| IL PRINCIPE CUTSOFF, SMOLENKKOI Generale in Capo dell' Armate Russe. | Un Ragazzo con due Teste, nato in Tirolo per corto tempo, e la di lui Madre tutt'ora vive, scherzo della natura mai più veduto. |
| S. A. IL PRINCIPE RUSSO ALESSANDRO KOURAKIN.                         | NB. Il detto Ragazzo non è di Cera è naturale.  |
| IL CONTE PLATTO Comandante dei Cosachi del Don.                      | Il Ritratto dell' Autore e Principale, e del suo Domestico.   |
| IL PRINCIPE DI SCHWARTZENBERG.                                       | Ed altri Pezzi interessanti.  |
| S. A. IL PRINCIPE GIUSEPPE PONJATOWSKI.                              | Una Tavola apparecchiata con diverse Pietanze, Frutta di Cera.  |
| IL MARESCIALLO MACDONALD.  |   |
| KOSCIUSKO Generale Polacco.  |   |

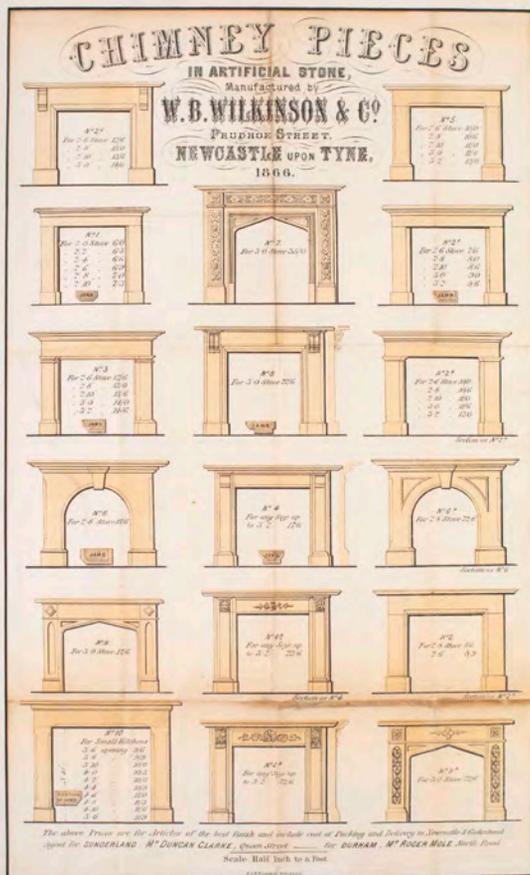
Se qualcuno desiderasse d'aver il proprio Ritratto, l'Artista s'impegna di farglielo somigliante e ad un prezzo discreto. Egli trattaie la Persona per la prima volta soltanto dieci minuti, e la seconda cinque.

Il detto Gabinetto si fa vedere sulla Riva delli Schiavoni nella Baracca vicino al Casotto dei Saltratori.

Il Biglietto di Entrata è Soldi 20., e per li Servitori e Ragazzi Soldi 10.

Il Gabinetto si fa vedere dalle ore 9. della mattina, sino alle 9. della sera.

Sono pregati a non introdurre Cani.



### FIREPLACE PRICELIST

47 WILKINSON, W. B. Chimney Pieces in artificial stone, manufactured by W. B. Wilkinson & Co. Prudhoe Street, Newcastle upon Tyne. Newcastle, Lambert, 1866.

Broadside trade catalogue (c. 445 x 270 mm), with 17 tinted litho fireplaces, with prices; folding creases, one crease a little dust-soiled, but generally in very good condition; mounted.

£350

An interesting broadside trade catalogue offering 17 different designs of fireplaces made of artificial stone. The building firm Wilkinson of Newcastle played an important part in the development of reinforced concrete. Wilkinson is credited with building the first house using reinforced concrete.

## HYBRID LEARNING

48 [WINCHESTER COLLEGE]. Printed and manuscript election roll. [Winchester], '1 November 1782'.

Vellum roll (c. 942 x 124 mm), manuscript in brown, red, and gold (alloy? now largely faded to green), with large copper-engraved arms of Winchester College at head (c. 156 x 118 mm), dated at foot '1 Nov: 1782'; somewhat worn, particularly at ends, text rubbed and faded in places, a few minor chips at edges; early pin-holes at upper corners. £1250

A remarkable eighteenth-century partly printed election roll from Winchester College, with admissions, the names of scholars, prize-winners, and pupils elected to New College Oxford. The roll lists over one hundred scholars, choristers, and commoners, divided into classes, as well as the Warden and Fellows, the Head Master (the literary critic Joseph Warton, 1722–1800), and the Warden (John Oglander) and Posers of New College. In addition to their value in documenting the history of the College, the Winchester rolls offer insight to the changing role of manuscript, printed, and hybrid texts both in recording and in distributing information in a school setting: the 1782 roll is among the last to be laid out in manuscript, before the adoption of outline 'roll-plates' from 1785 and of letterpress printing from 1813.



The rolls were produced shortly after Election Week at the start of the academic year, with both finer (on vellum and with gilt lettering, as here) and more ordinary copies. The roll's role in public display is evidenced by the pin-holes in the upper corners, and **its ongoing use is demonstrated by annotations noting the winners of gold and silver medals and prizes in several subjects; these do not appear in Holgate's transcription.**

An extensive though incomplete collection of election rolls is held by Winchester College, including two copies for 1782. Holgate notes an additional copy at New College, but none in the other collections surveyed.

See Holgate (*ed.*), *Winchester Long Rolls 1653–1721* (1899), and Holgate & Chitty (*eds.*), *Winchester Long Rolls 1723–1812* (1904).



Dr Lee. Cufos.  
 Mr Ballard. S. C.  
 Dr Warton. Informator.  
 Mr Price Mr Blackstone Mr Berkeley  
 Mr Williams Mr Lear Mr Lucas  
 Mr Daubenton Mr Dantel Mr Williams Socr  
 Mr Collins. Paed.  
 Mr Dennis. Mr Dunningford  
 Mr Sabel. Cap. Mr Goddard  
 Mr Cannon. Mr Sybol. Org.  
 Nomina Scholar: Chorist: et Com.  
 Sexta Clasis

CoPr Olla Pr Aula Pr Scholast CoPr CoPr CoPr	CoPr C.F.
Quint: Cla <sup>s</sup>	Sen <sup>r</sup> Pars
C.F.	C.F.
Quint: Cla <sup>s</sup>	Med <sup>a</sup> Pars
C.F.	C.F.
Quint: Cla <sup>s</sup>	Jun <sup>r</sup> Pars
C.F.	C.F.
Quart: Cla <sup>s</sup>	Sen <sup>r</sup> Pars

Quart: Cla <sup>s</sup>	Sen <sup>r</sup> Pars
Quart: Cla <sup>s</sup>	Jun <sup>r</sup> Pars
Secunda et	Quart: Cla <sup>s</sup>
Nomina Electorum.	
Dr Oglander. Cufos.	
Mr Bish. Examinatores	
Mr Bingham	
Ad OXON	Ad WINTON
jer	C.F.
St Leonhard	Declamatores
Wint	Ad Fortes
	Prudat
	Dr. S. Je. c.
	Nov 1782

## REGULATING WINE IMPORT AND EXPORT

49 [WINE]. Notificazione alli gabellini delle dodici porte della città, e porto naviglio, che hanno l'officio del sig. tesoriere per il datio del vino. *Bologna, per l'erede di Vittorio Benacci, [c. 1670?]*.

Printed broadside (c. 440 x 330 mm), comprising 21 lines of text, woodcut Azzolini arms, woodcut initial; horizontal crease from folding, small hole at foot (not touching text), a few small tears to edges; overall very good. £275

**An unrecorded broadside relating to the import and export of wine in the city of Bologna**, issued by the marquis and senator Francesco Azzolini in his capacity as 'apostolic treasurer for taxes on wine'.

The document orders customs officials at the city's twelve gates not to allow the export of any quantity of wine, in barrels, casks or other vessels, without the proper paperwork, and to keep a record of all the wine, *aqua vitae*, vinegar, and other wine-based liquors, entering the city. Any infractions were liable to a fine of 25 scudi.

Azzolini rose to prominence during the pontificate of Innocent X, was created cardinal in 1654, played an important role in the election of Alexander VII, and acted as secretary of state under Clement IX. The author of political, historical and theological tracts, as well as poems, he was patron to several artists and religious institutions, and a friend of the violinist Arcangelo Corelli. He moved out of the Vatican Palace after 1670 but remained influential in the Curia.

The document bears the name 'Io: Masinus Not.' i.e. that of the notary Giovanni Masini (1646–1713), who moved to Bologna in 1664 and was appointed apostolic notary in 1669. He played a key role in amassing and indexing the city's archives, his 'indice Masini' remaining in use to this day.

**No copies traced on OCLC or ICCU.**



## REGULATING WINE SALES

50 [WINE]. Editto sopra li cameranti, albergatori, e stalaticchieri. *Bologna, per l'erede del Benacci, [c. 1670?].*

Printed broadside (c. 420 x 280 mm), comprising 32 lines of text, woodcut Azzolini arms and woodcut initial; horizontal crease from folding, a few small closed tears (not affecting text), a little light spotting; overall very good. £275

**An unrecorded and most interesting document regarding the sale of wine in the city of Bologna**, issued by the marquis and senator Francesco Azzolini in his capacity as 'apostolic treasurer for taxes on wine'.

Owners of hostels, stables, and boarding houses are instructed to renew their licences within ten days, and are strictly forbidden from selling wine, vinegar, and other liquors without approval. Those caught with quantities of wine deemed to exceed their individual needs, or those of their family, are to be fined. In addition, hostel-keepers are prohibited from cellaring any stocks of wine, however small, without a licence. The text is liberally dispersed with threats of 25 scudi fines.

The document bears the name 'Gio: Masini Not.' that of the notary Giovanni Masini (1646-1713) (for *Giovanni Masini and Francesco Azzolini see item 49*).

No copies traced on OCLC or ICCU.

## EDITTO Sopra li Cameranti, Albergatori, e Stalaticchieri.



**S**E bene per li Bandi Generali dell' Eminentiſſimo e Reverendiſſimo Sig. Cardinale Camerlingo ſopra la Teſoreria, e Datio del Vino di Bologna, che ſono ſtati publicati in diuerſi tempi non faria neceſſario altro Editto Volendo nulladimeno l' Illuſtriſſimo Sig. Marchefe, e Senatore Franceſco Azzolini Teſoriere Apoſtolico del Datio del Vino in Bologna in vigore delle di lui ſacoltà, che niuna perſona poſſa pretendere ignoranza, col preſente Editto, ordina, & eſpreſſamente comanda in eſecutione d' eſſi Bandi Generali al Cap. 1. s. à tutti, e ſingoli Cameranti, Stalaticchieri, Albergatori, e Camere Locande, ò che tengano à Dozina, che dentro il termine di giorni dieci proſſimi, debbano darſi in nota à gli Vſſiciali del medefimo Sig. Teſoriere, e pigliare la ſolita licenza ſotto pena di Scudi 25. d' oro à chi mancherà, douendo ogni Anno allo ſteſſo tempo eſercitarſi ſotto le medefime pene.

In oltre per ouiare alle fraude, ordina, e comanda, che niuna delle ſopranominate perſone poſſa, ò ardiſca di vendere Vino, Aceto, Miſchiato, ò altri liquori, così à minuto, come all' ingroſſo alli Conducitori delle loro Camere, & Albergi ſenza eſſerſi prima concordati con gli Vſſiciali di detto Illuſtriſſimo Sig. Teſoriere, ſotto pena di Scudi 25. d' oro. Auuertendo, che ſe nelle Caſe di detti Cameranti, & altri come ſopra ſi troueranno Vini, Aceti, & altri Liquori, eccedenti al biſogno delle perſone, e famiglie loro, ſi preſumerà, che ſiſino in fraude, e ſi procederà all' iſteſſa pena di Scudi 25. d' oro.

Si proibice ancora alli ſudetti Cameranti, & altri come ſopra di potere, quando non ſiano concordati con gli Vſſiciali dell' Illuſtriſſimo Sig. Teſoriere incanearne Vino di forte alcuna, & in qual ſi voglia, benchè piccola quantità, ſenza eſpreſſa licenza de' ſudetti Vſſiciali, al qual fine douranno li Brentatori notare diligentemente nel libro il Nome, e Cognome di detti Cameranti, con eſprimerſi detta qualità di Cameranti, Albergatori, ò Dozinanti, ſotto pena, tanto alli Cameranti ſudetti, quanto alli Brentatori in caſo di contrauentione di Scudi 25. d' oro.

Auerta pertanto ogn' vno ad oſſeruarne puntualmente le coſe contenute nel preſente Editto, l' aſſiſione del quale à luoghi publici, ſi haurà come ſe ſoſſe ſtato perſonalmente intimato, altrimenti ſi procederà all' eſecutione anche per via d' Inquiſitione, ſenza altra citatione. In quorum, &c.

Datum Bononiæ ac die

16

Franceſco Azzolini Teſoriere Apoſtolico.

*Gio: Masini Not. della Teſoreria.*

In Bologna, per l' Erede del Benacci Stampatore della Teſoreria.

