

It is all one thread, we are not so far apart

linked by a filament finer than spider silk

(from 'Aldrovandi's Museum')

A fusion of poetry, commentary and new and ancient images in an intricate mosaic of texts, marginalia and over eighty illustrations which range from early printing to Steve Tilden's extraordinary welded glyphs.

AUTHOR'S INTRODUCTION

The sequences in *Bread & Caviar* offer four approaches to history. The first, a collection of nine stories from the past, gradually retreating in time, explores different kinds of intersection: a Japanese printmaker at Hiroshima; the Italian poets Quasimodo and Montale echoing Dante and Bonagiunta in Lucca; Audubon meeting Bewick in Newcastle. The second, an exchange of letters among a close-knit group of sixteenth-century scientists and publishers (Vesalius, Mercator, Dee, Plantin, Gesner, Froschauer, Cardano, Aldrovandi), examines their reactions to the explosion of knowledge in the early days of print. *Echoes of Chladni*, the third sequence, brings together the relics of an almost forgotten German physicist, his books, instruments, letters, and other surviving remnants, with accounts of his life, including his last evening and unusual death. Time steals the evidence that most of us have been here, but fragments sometimes survive. The last section is a suite of imitations, some close, others tangential, of Horace's first book of twenty epistles, written to his circle of friends. The Latin originals, chatty, discursive, tender, and witty, are ideal models for intimate verse letters to patrons and friends in our world, a place as rapidly changing and fractious as Horace's Rome.

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