

PARTIES & FESTIVALS



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ESTABLISHED 1847

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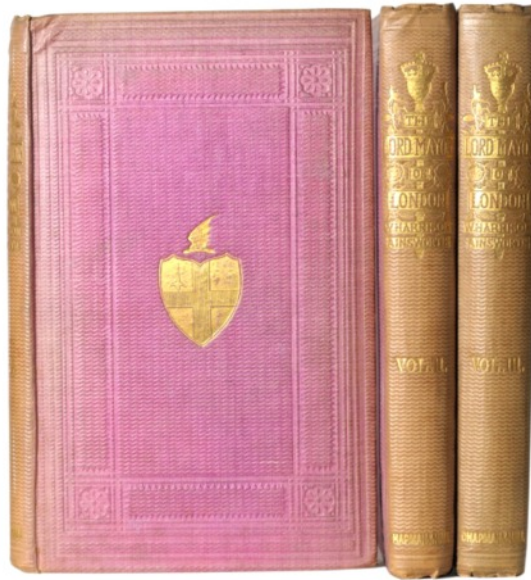
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List 2017/5

Front cover image: item 21

Endpiece: item 9

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SOCIETY BALLS AND CITY PAGEANTS

1. AINSWORTH, William Harrison. *The Lord Mayor of London: or, City Life in the Last Century ... in three Volumes ... London: Chapman and Hall ... 1862.*

3 vols., 8vo, no half-titles as issued; original magenta wavy-grain cloth, blocked in blind, with the civic arms of a shield and crest in gilt on front covers, spines gilt, evenly sunned, otherwise a firm, bright copy.

£750

First edition. *The Lord Mayor of London* is set in the reign of George III, but Ainsworth's worthy Sir Gresham Lorimer embodies all the Victorian qualities of the industrious, honest citizen, risen from humble origins to the highest civic position. His wife adopts the exaggerated dress of the fashionable set with a 'lofty head-dress, which rose full three feet above her brows, and might have overbalanced a less substantially-built frame'; their children are introduced at court and members of the royal family appear as characters in the novel. Descriptions of society balls and city pageants alternate with accounts of low life and the activities of the money lenders of Moorfields.

Locke, p. 43; Sadleir 19 (his spines faded too, a common occurrence with this colour); Wolff 58 (who notes that 'this is the Ainsworth 3-decker that I waited longest for').

PARTY ANIMALS!

2. B., W. *The Elephant's Ball, and grand Fete Champetre: intended as a companion to these much-admired pieces, the Butterfly's Ball, and the Peacock 'at Home' ... Illustrated with elegant Engravings. London: Printed for J. Harris ... 1807.*

16mo., pp. 16; with a hand-coloured frontispiece and seven other hand-coloured engraved plates by William Mulready; a very good copy in the original yellow printed wrappers; contemporary dedicatory inscription 'The gift of Mrs Pollock'.

£950

First edition of this charmingly illustrated tale for children, which ranks among the most accomplished imitations of William Roscoe's vastly popular poem *The Butterfly's Ball* (1807). Roscoe's work (written for his son and first published in the *Gentleman's Magazine*) owed its success to its avoidance of the moralising tropes of most of the period's children's literature in favour of pure entertainment. *The Butterfly's Ball* and its immediate sequel *The Peacock at Home* (1807), by Catherine Ann Dorset, together sold 40,000 copies in the year of their publication.



The Elephant's Ball was the publisher John Harris's third crack at what had proved a successful formula, and follows the conceit of its predecessors. Disgruntled to have been shown up by the lavish entertainments of the Butterfly, Peacock and other minor beasts, the Elephant resolves to outdo his avian and lepidopterous rivals. He is able to rely on a number of impressively exotic neighbours to help him plan the celebration: 'Buffalo, Bison, Elk, Antelope', Camel, Lion, and many more are eager to lend a hand. One friend, however, is predictably reluctant: 'The Sloth when invited got up with much pain/ Just groan'd out "Ah, no!" and then laid down again'. Needless to say, the festivities are a huge success. How could a party featuring an orang-utan harpist and tigers dancing quadrilles fail to go with a bang?

William Mulready supplied the much admired illustrations for *The Butterfly's Ball*. Here his pictures show the animals arrayed in elegant party clothes: the lion arrives in full regal attire as befits his status as king of the jungle, and the elephant and his consort the rhinoceros dazzle in Eastern costume. The other beasts favour contemporary dress: tailcoats, cravats and the like.

Moon, *Harris*, 32. There are two variants, of which this is probably the first, with only 2 titles advertised on the lower cover (rather than six) and the misprint 'Newberry' not 'Newbery' in the imprint.

COUNT UGLY'S MASKED BALL

3. BALL (The). Stated in a Dialogue betwixt a Prude and a Coquet, last Masquerade Night, the 12th of May ... London: Printed for J. Roberts ... 1724.

Folio, pp. [2], 8; a good copy, disbound.

£2500

First edition, rare, of an amusing verse dialogue between two women preparing to attend one of the popular masquerade balls staged by the Swiss impresario John James Heidegger. Hilaria, the coquette, is effusive about the pleasures of the imminent party and she offers a tempting vision of the delights of the masquerade: 'so vast the crowds, so num'rous are the lights / ... I Chat, – I Laugh, – I Dance, – with Coquet's Art, / Play over all my Tricks; – yet keep my heart.' Her friend Lucretia, the prude, is sceptical, though her warnings are somewhat undermined by the crude sexual puns in which she frames her advice:

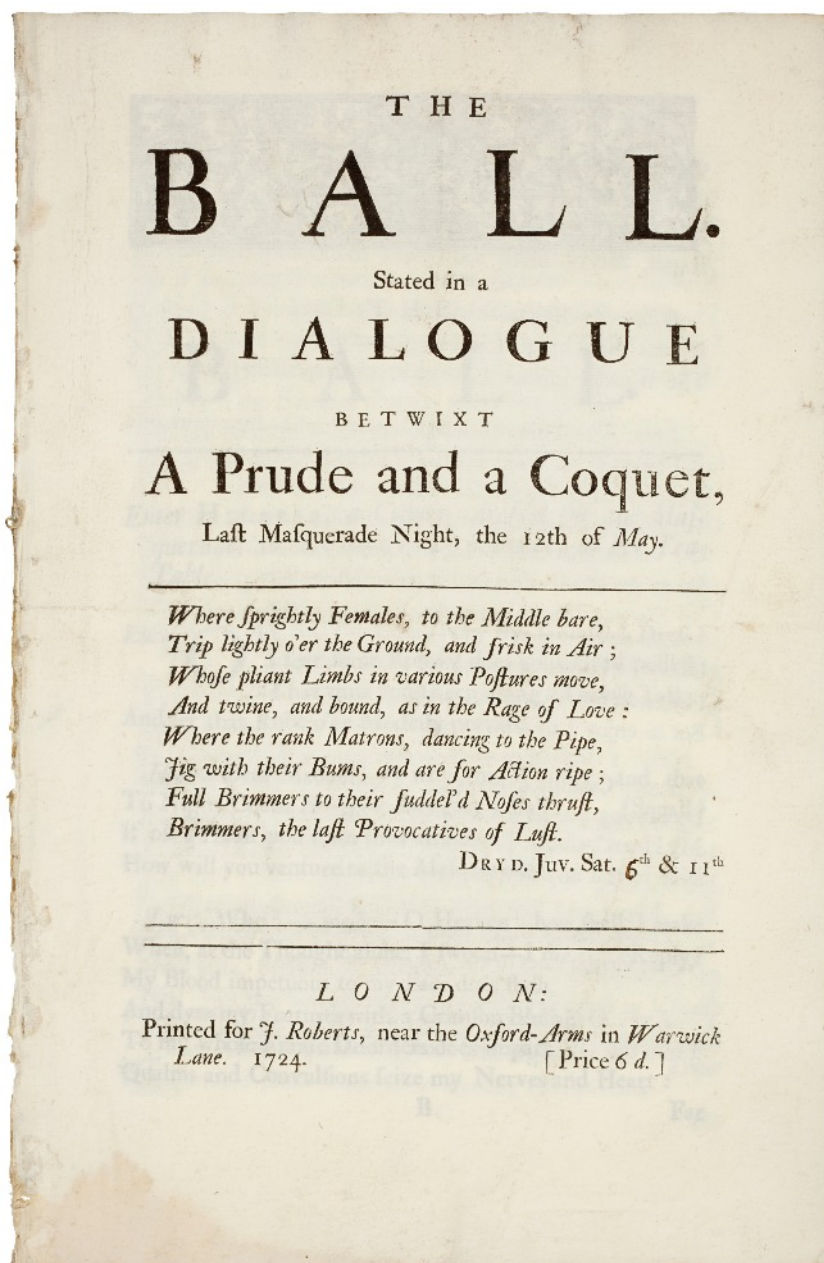
The Fort of Chastity does shew some Strength,
Its Fossè too of goodly Depth and Length;
But then if Man produces one Great Gun,
The Fort's demolish'd, and our Sex undone.

The conversation ends with a comic twist: the prudish Lucretia, now converted to depravity by Hilaria, departs for the Ball to meet Philander (Hilaria's sworn lover).

John James Heidegger played a notable role in the introduction of Italian opera to London. His masked balls were hugely popular among the upper classes at the beginning of the eighteenth century, in part because of their notoriety for licentious behaviour, and tickets were sold for as much as a guinea and a half each. Success brought less welcome attention too, and Heidegger, who was also famed for his ugliness, was satirised in prints by Hogarth, in verse by Pope, and as 'Count Ugly' by Swift.

ESTC shows six copies: BL (2 copies), Manchester Central Library; Harvard, Texas, and Yale.

Foxon B 20; *Ashley Library*, IX, 80.





CATALAN CELEBRATIONS

4. [BARCELONA]. Devotos obsequiosos cultos y leales, festivas aclamaciones, con que celebro la excelentissima ciudad de Barcelona, la gloriosa translacion de olaguer su santo, y la regina venida, de su Catholico monarca Felipe IV en Aragon y V en Castilla, y su feliz consorcio, con la serenissima senora Dona Maria Luisa Princese de Saboya. [*Barcelona, Rafael Figueró, c. 1702*].

3 parts in one vol., small 4to (200 x 150 mm.), pp. 264, 112, [2], 115-140; the second part has one quire misbound (pp.101-104); a few quires a little browned but generally a fresh copy in contemporary vellum over thin paste board, flat spine with contemporary ink title 'Felipe V en Barcelo[na]', two slings and ivory toggles (one missing) used as fastenings in typical Spanish binding fashion.

£2500

First and only edition of this scarce volume celebrating the visit of King Philip V of Spain and his young bride Maria Luisa of Savoy to Barcelona in October/November. The volume describes Philip V's entry into Barcelona on 2 October 1701, and the entry of the royal couple into Barcelona in November 1701. Both events, although separated by a good six weeks, are described together. Philip and Maria Luisa had been married by proxy in the summer in Turin; the official wedding took place on 2 November 1701 on the coast, followed by a triumphal entry into Barcelona. Philip of Anjou had only succeeded as King of Spain in late 1700 and was by birth a French Bourbon. He travelled to Barcelona to meet the local Cortes to receive support. This was initially granted but the Catalans broke their oath of loyalty later in 1702, triggering the War of the Spanish Succession.

The first part of the volume describes the various festivities in great detail, the festival architecture, music and fireworks laid on by Barcelona to celebrate their new king and his bride. The descriptive text is interwoven with speeches given by Barcelona councillors and nobility, printed here in the native Catalan language. The second and third parts are sermons by Ramon Costa and Juan Manrique respectively, the latter celebrating the

translation of the bones of the newly canonised Saint Olegarius of Barcelona to a new chapel in the Cathedral on 16 November 1701.

The book is unusual in its make-up. There is no general title-page and the second part has no section-title, but our collation is the same as that given for the two copies at the University of Barcelona.

Palau IV, 71512 (identical collation); Maria del Carmen Simon Palmer, *Bibliografia de Catalunya, 1481-1765*, I, no. 1424 (identical collation); not in Watanabe-O'Kelly, *Festivals and Ceremonies* or any of the usual festival bibliographies; not in COPAC, KVK, or OCLC (which locates only the Bibliotheque National copy in Paris); in Spain there are copies at Barcelona (see above), Taragona and the Club Alpi Catala. See the excellent article by Maria Angeles Perez Samper, *Felipe en Barcelona*, (Barcelona University, 2000), online.



ROYAL WEDDING

5. [BERLIN.] Beschreibung der Feierlichkeiten welche bei der Vermählung des Kronprinzen von Preussen K.H. mit der Prinzessin Elisabeth von Baiern K.H., so wie bei der Ankunft der Prinzessin K.H. in Berlin und den anderen Orten statt gefunden haben. *Berlin, bei Theod. Chr. Friedrich Enslin, 1824.*

8vo, pp. xxiv, 164, with engraved double portrait frontispiece showing the couple, 1 engraved costume plate showing the bride (with contemporary colour, but oxidised with resultant browning), and 1 folding aquatint printed in sepia of the festival architecture; a good copy in the original illustrated publisher's wrappers, bound in early 20th-century boards, spine with label.

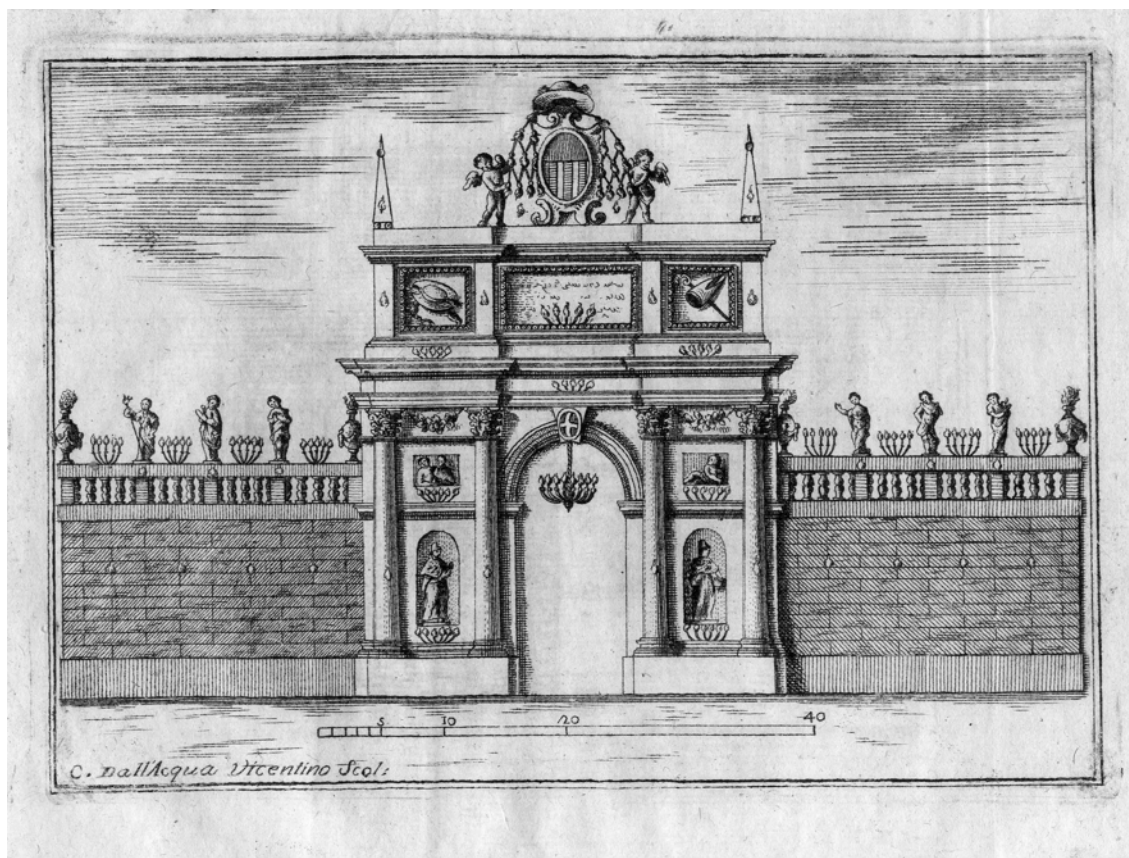
£1200

First edition of an uncommon book chronicling the wedding festivities of the future Prussian King, Friedrich Wilhelm IV, with Princess Elisabeth of Bavaria in late November 1823 in Berlin. The bride's triumphal journey from the south (Munich) through Zeitz, Merseburg, Halle, Treuenbrietzen, and Potsdam is described with much detail, showing festivities laid on on her travelling route. Her entry into Berlin takes up sixty pages;

describing the bride's retinue winding through Berlin and culminating at the *Ehrenpforte* (also illustrated) on the new Schlossbrücke, designed by Cantian with sculptures by the Wichmann brothers. The wedding, the banquet in the *Rittersaal* with centrepieces designed by Schinkel, the balls at court, and the public festivities (including the illumination of Berlin) are all recounted.

Curiously the 20 pages long subscriber's list has a surprising small number of Bavarian subscribers.

Berlin Kat. 2934a; Lipperheide Sbb 29; no copy in OCLC.



6. [BERTOTTI SCAMOZZI, Ottavio]. *Descrizione dell'Arco Trionfale eretto nella Pubblica Piazza di Vicenza la notte 12 Novembre 1758 per la ... esaltazione ... cardinalizia di ... Antonio Marino Priuli, vescovo della medesima città ...* *Vicenza, nella Stamperia di Carlo Bressan e Francesco Mazzolini Compagni, 1758.*

4to, pp. 12, [4], and 4 engraved plates (3 folding) by Cristoforo dall'Acqua; a fine crisp and clean copy, printed on thick paper, in contemporary red and blue patterned paper wrappers; unidentified armorial bookplate inside front cover.

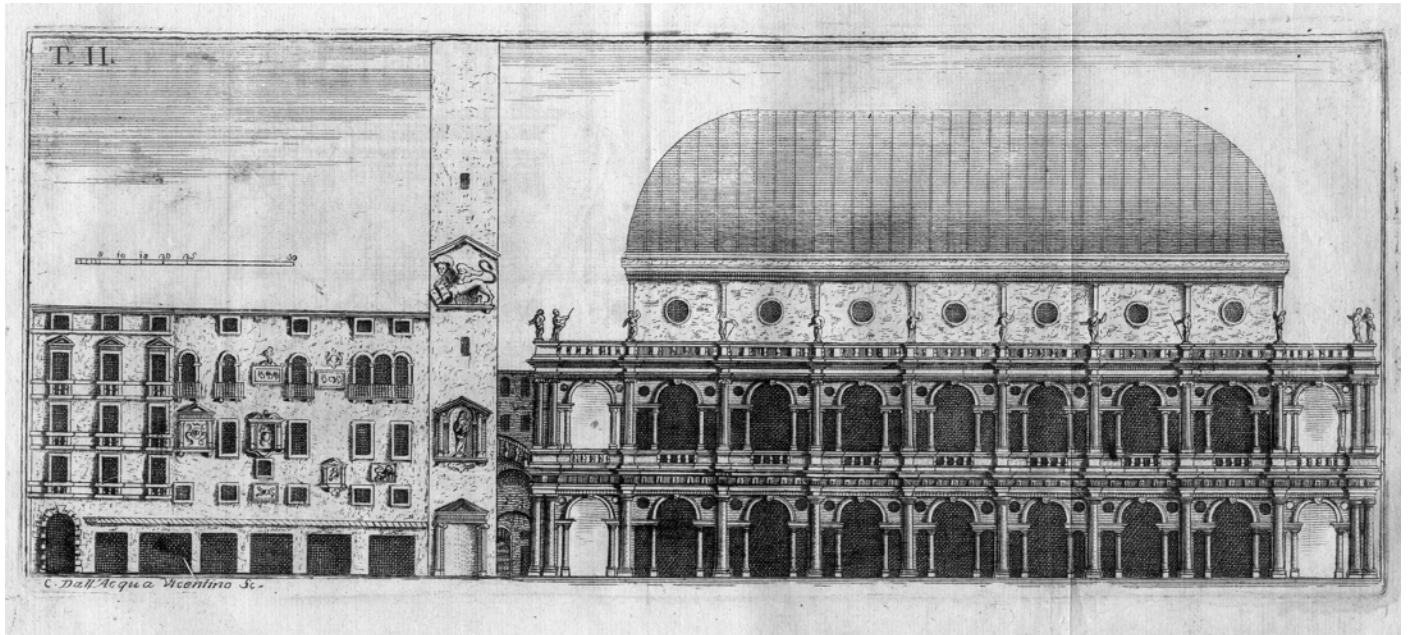
£2850

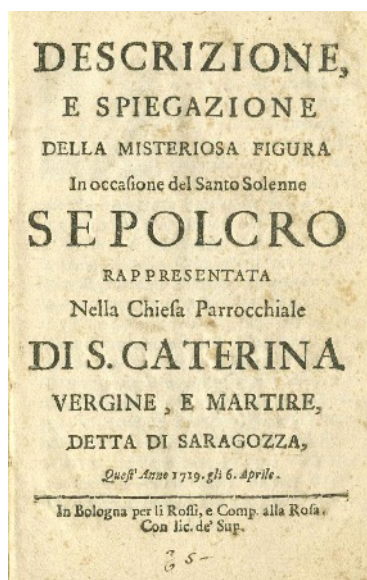
First and only edition of Bertotti Scamozzi's description of his triumphal arch erected to honour the newly created Cardinal Antonio Marino Priuli, as well as his account of the celebratory festivities which were held at night. This temporary wooden arch was Bertotti Scamozzi's first architectural commission. It was covered with cloth painted to imitate marble, and decorated with paintings, statues, and vases, all of which are described in detail in the text.

The fine plates by Cristoforo dall'Acqua show Bertotti's triumphal arch as well as elevations of the main public buildings facing the piazza on which the arch had been erected: Palazzo della Ragione designed by Palladio; Palazzo Prefettizio also by Palladio; and Monte di Pietà by Vincenzo Scamozzi. All these buildings were illuminated during the festival with elaborate torches; a detailed view of some of these torches and their fastenings at the façade is also illustrated.

This was Bertotti Scamozzi's first published book. He is best known for his guide book to Vicenza *Il forestiere istruito* (1761) and his edition of Palladio (published 1776-1783) but was also a successful architect in his own right. He lived most of his life in his native Vicenza and his architecture showed decided Palladian influences.

Cicognara 1519; Berlin Kat. 3266; not in Ruggieri; not in COPAC, including the British Library; OCLC locates copies at CCA, Yale, National Gallery of Washington, Princeton and Cleveland, (it also locates a second issue [unique?] of the same year with 'novamente ampliata' on title-page, with pp. 10, [2] (last blank) at the Getty).





7. **[BOLOGNA]**. Descrizione e spiegazione della misteriosa figura in occasione del santo solenne sepolcro rappresentata nella Chiesa Parrocchiale di S. Caterina Vergine e Martire, detta di Saragozza, quest'anno 1719, gli 6. Aprile. *Bologna, per li Rossi, e Comp. alla Rosa, [1719]*.

Small 8vo, pp. 22, [2] (last blank), in very good condition, in contemporary *carta rustica*.

£850

Scarce ephemeral guide to the decorations, paintings and statuary put on for the Easter pageant on 6 April 1719 (Maundy Thursday) in the Santa Catarina church in Bologna. The pamphlet describes the works of art displayed, their iconographical meaning, their textual sources, where they were placed in the church, the names of the participating artists (Natalino Peruzzi, Giovanni Martino Concelmani, and Paolo and Lodovico Amici), and the text of inscriptions mounted inside and outside of the church.

We could only locate a single copy in libraries worldwide, in Bologna.

ON INTEMPERANCE IN EATING AND DRINKING

8. **BOLTON, Robert**. Letters and Tracts on the Choice of Company and other Subjects. The second Edition. *London: Printed for J. Whiston and B. White ... and R. and J. Dodsley ... 1762.*

8vo., pp. [2], xxxii, 304; a very good copy in contemporary mottled calf, morocco label, small crack to head of spine, stamped 'Bond' on front free endpaper.

£325

Second edition; a reissue of the sheets of the first edition with a cancel title-page and advertisement replacing the original title leaf A1. As well as the title tract, the volume includes essays 'On Intemperance in Eating', 'On Intemperance in Drinking', 'On Pleasure' and 'On Public Worship', and 'A Letter to a Young Nobleman, Soon after his leaving School', apparently written in 1737/8. The author was the Dean of Carlisle.

9. **[CARNIVAL]**. Carnaval 1929. *Paris, Festa, 1929.*

Folio (315 x 218 mm), 20 numbered plates with more than 500 individual elements in full colour; a few marks, central crease throughout; a very good copy in the original orange paper wrappers.

£950

Fancy dress French-style: a showcase of products available wholesale for the 1929 Carnival, from a costume merchant, typically available by the dozen and the gross, though the most luxury items are available individually,

made variously in cardboard, wax or linen, and beginning with simple dominos; the catalogue also includes full costumes for popular figures, including clowns, cowboys and toreadors.

A section of masks for children includes a selection of animal heads as well as human faces; adult full-face masks are subdivided into multiple sections, including caricatures, grotesques, and masks with hairpieces and accessories. Half-face masks, as well as a sizeable selection of false noses and hairpieces, novelty hats, accessories (including lanterns and toy monkeys) are also available. *Colin-maillard* (blind man's buff) heads, which render the wearer wholly blind for entertainment purposes, have their own page. The catalogue concludes with a selection of Christmas decorations, while the inside back cover advertises further productions, including garlands, banners, flags and lanterns. A rare survival from the heyday of interwar merriment, when people were enthusiastic in their pursuit of everything lively and colourful to vanquish the recent memories of war. Predating the era of political correctness, the faces featured are from across the ethnographical spectrum, featuring stereotypical depictions of many races.



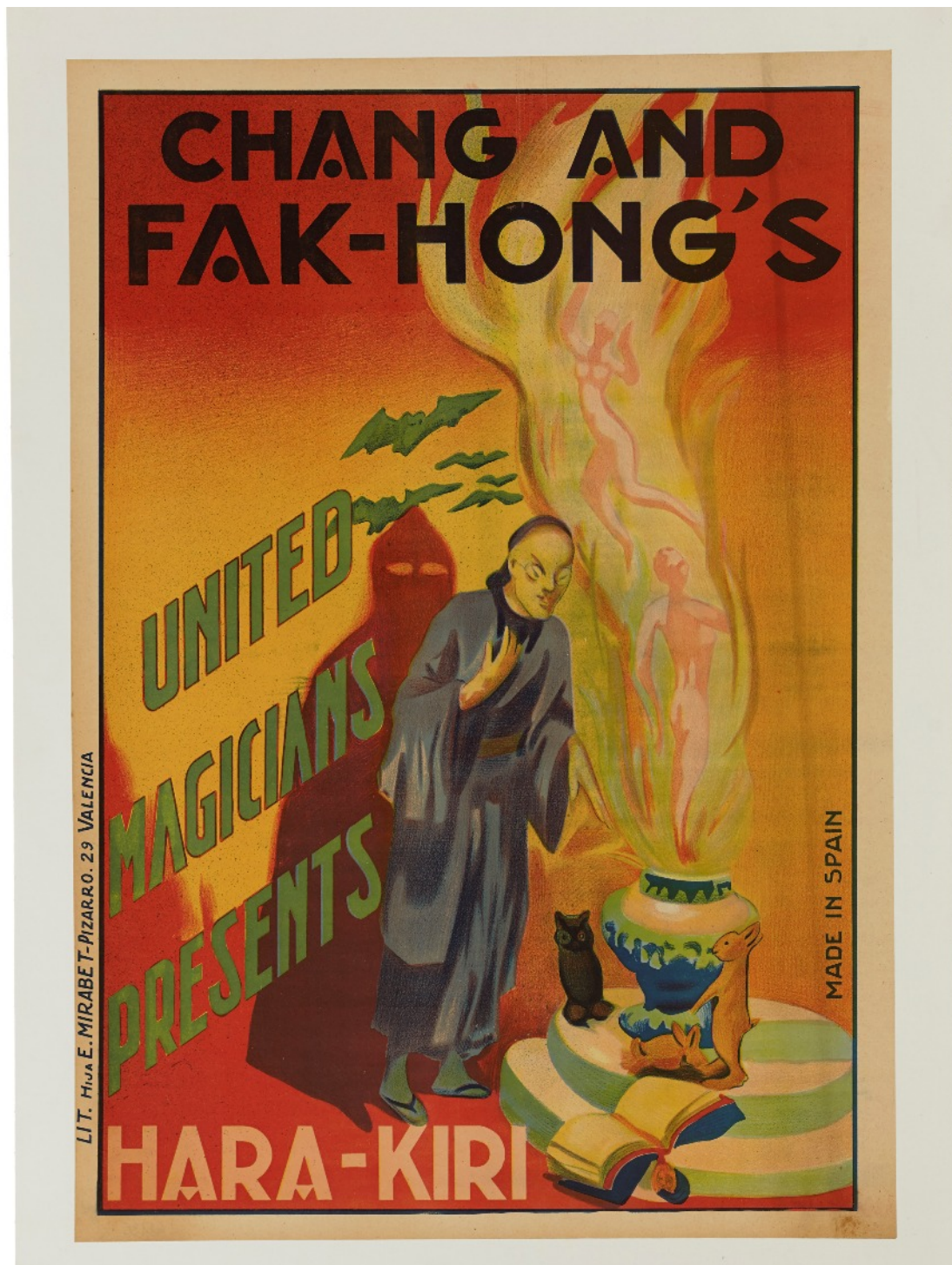
10. CHANG. Chang and Fak-Hong's United Magicians presents Hara-Kiri ... *Made in Spain ... Mirabet-Pizarro, Valencia.* [c.1920s].

Poster, 440 x 640 mm; a good copy, mounted on linen.

£400 + VAT in EU

Poster advertising a magic show by the Panamanian illusionist Juan Jesorum (1889-1972) who performed under the stage name 'The Great Chang'.

Jesorum was usually assisted (as here) by his sidekick Fak Hong. Their shows capitalised on a contemporary fascination with far eastern mysticism and occult practices. In the event advertised here, the pair promise to perform the Japanese ceremony of Hara-Kiri, or ritual suicide by disembowelment.



11. **CHANG.** Great Chang and Fak Hong's United Magicians presents the Invisible Man. *Made in Spain ... Mirabet-Pizarro. [c.1920s].*

Poster, 440 x 640 mm; a good copy, mounted on linen.

£400 + VAT in EU

Another poster for a show by the Great Chang and Fak Hong, this time featuring a diabolic disappearing trick.





12. [CHEN, Jack, *edit.*] *Folk Arts of New China*. Peking, Foreign Languages Press, 1954.

8vo, pp. 64, [2], [24, of plates, including many halftone photographs]; with an illustrated frontispiece; a very good copy in the original boards lettered in red to upper board, pictorial dust jacket with a couple of small stains and slightly worn at edges of spine.

£60

First edition of a celebration of Chinese folklore and traditional Arts, many of which were soon to be banned under the Cultural Revolution. Amongst various arts, the book deals with traditional music and dance, shadow theatre, local dramatic art, marionettes and puppets, jugglers and acrobats, and paper-cutting.

The greater part of the articles were published in the *Cultural front* column of the magazine *People's China*. The cover and drawings in the text are by Chang Kuang-yu, the tail-pieces and decorations are scissor-cuts and knife-cuts from different provinces of China.

CIRCUS IN VIENNA

13. [CIRCUS RENZ]. Olympischer Circus des Ernst Renz, in der Leopoldstadt großen Fuhrmannsgasse nr. 419 dem ehemaligen Odeon gegenüber. Heute Sonntag den 19 März 1854. *Gedruckt bei Josef Stöckholzer v. Hirschfeld.*

Broadside circus bill (400 x 247 mm) printed on yellow paper, text within a black border; a good copy, slight crease where folded, two corners slightly creased.

[*With:.*]

CIRCUS RENZ in der Leopoldstadt, großen Fuhrmannsgasse nr. 419 ... heute Dienstag den 9 Mai 1854 ... *Gedruckt bei Josef Stöckholzer v. Hirschfeld.*

Broadside circus bill (400 x 247 mm) printed on yellow paper, text within a black border, woodcut of a woman riding a horse at head; a good copy, slight crease where folded.

£350 + VAT in EU

Two posters advertising performances by Circus Renz, 'the most extravagant and sophisticated' circus of its time.

The Circus Renz was the first ever German circus, founded by the impresario Ernest Jacob Renz in 1847. The company was noted for the professionalism of its performances which outmatched the efforts of every other troupe of the day. As with most early circuses, Renz's shows focussed on equestrian acts (though acrobats, animals, and clowns were played an increasingly important role).

This bills advertise a variety of equestrian amusements, including a heraldic display on horseback, dressage, and equestrian vaulting as well as acrobatics and comic sideshows. Among many other entertainments, the show of 19 March features acrobats jumping onto horses from trampolines, fireworks, and a 'mythological scene'. That 9 May includes 'gymnastic exercises by four Chinese men' and a comic scene entitled 'the headless farmer'.

Renz's circus attracted a mostly wealthy and aristocratic clientele, indeed in April 1854 (the year of these advertisements), the troupe staged a command performance for the newly-married Austrian Emperor Franz Josef and his young bride Elizabeth.

Not in OCLC.

CIRCUS RENZ

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

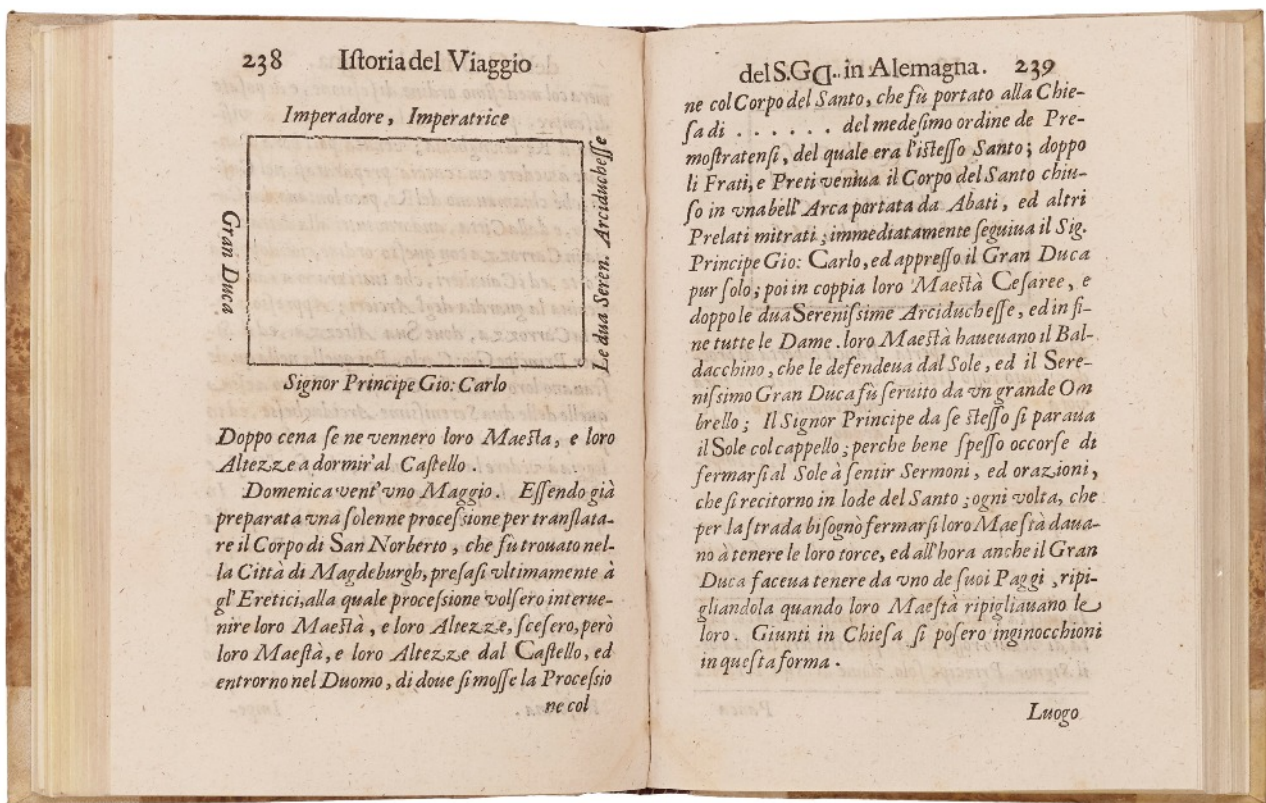
Heute Dienstag den 9. Mai 1854,
grosse
ausserordentliche Vorstellung
in der höheren Reitkunst und Pferdedressur.

Austria's Wappen - Fest,
Der Gruß an die Heidenstadt Wien und seine Einwohner,
großer heroldisch-vergoldeter Schenkkel in 5 Akten; ausgeführt von gekrönten Gassen-Performer.
Die arabische Schimmelstute Arabeska, von E. Renz geritten.
Pas de deux Indiens von Hrn. Carre und Mlle. Vestrie.
Persische Productionen der Herren Leon und Nesnany.
Der arabische Hengst Al-Mansour von E. Renz vorgeführt.
Der kopflose Bauer,
konigliche Scene von Herrn Carre, Vestrie, Nesnany und einem Knechtchen.
Der Schotte, mimische Scene von Mlle. Jenny.
Die Cavallerie zu E. Renz's,
konigliche Scene von 6 Reitern aus Louisa'schen von Herrn Carre.
Grand travail sans selle et sauts de Cercles & Tonneaux par Mr. Foureux.
La Valauntie, fantastischer Tanz von Mlle. Vestrie.
Der gewandte Voltigeur Herr Wehle wird mit seinem Pferde
ausserordentliche Sprünge und Tanz zu Pferde,
von der jungen Championin **Küchen Renz.**
Gymnastische Exercitien der 4 Chinesen
von den Herren Carre, Vestrie und Nesnany.
Herr PIERRE in seinen ausserordentlichen Exercitien
mit ungeschulten Pferden.
Grand travail en vitesse et sauts perilleux sur le petit JULES.

Preise der Plätze in Conv. Männe:

Die erste Reihe 8 Personen	2 R. - 12.	Die zweite Reihe 8, 12, 20	30 R.
Die dritte Reihe 8, 12, 20	2 R. - 12.	Die dritte Reihe 8, 12, 20	20 R.
Die vierte Reihe 8, 12, 20	1 R. - 12.	Die vierte Reihe 8, 12, 20	15 R.

Kinder unter 10 Jahren in Begleitung Erwachsener zahlen auf dem 1. und 2. Platz die Hälfte.
Die 10 bis 12 Uhr des Morgens zur Öffnung der Abend-Gassenmutterden an der Gasse im Circus zu haben.
Der Bilder-Verkauf für Damen, Herren und 1. Platz, ist jetzt bei Herrn Georg Schlicht, bgl. Juchender, Markt, Baumgarten, Hofgasse Nr. 24, von Morgens 10 bis Nachmittags 4 Uhr.
Die Bilder sind aus dem Tage gratis, für welchen sie gekauft sind. — Morgens 10 bis 12 Uhr, 12 bis 14 Uhr, 14 bis 16 Uhr, 16 bis 18 Uhr, 18 bis 20 Uhr, 20 bis 22 Uhr, 22 bis 24 Uhr, 24 bis 26 Uhr, 26 bis 28 Uhr, 28 bis 30 Uhr, 30 bis 32 Uhr, 32 bis 34 Uhr, 34 bis 36 Uhr, 36 bis 38 Uhr, 38 bis 40 Uhr, 40 bis 42 Uhr, 42 bis 44 Uhr, 44 bis 46 Uhr, 46 bis 48 Uhr, 48 bis 50 Uhr, 50 bis 52 Uhr, 52 bis 54 Uhr, 54 bis 56 Uhr, 56 bis 58 Uhr, 58 bis 60 Uhr, 60 bis 62 Uhr, 62 bis 64 Uhr, 64 bis 66 Uhr, 66 bis 68 Uhr, 68 bis 70 Uhr, 70 bis 72 Uhr, 72 bis 74 Uhr, 74 bis 76 Uhr, 76 bis 78 Uhr, 78 bis 80 Uhr, 80 bis 82 Uhr, 82 bis 84 Uhr, 84 bis 86 Uhr, 86 bis 88 Uhr, 88 bis 90 Uhr, 90 bis 92 Uhr, 92 bis 94 Uhr, 94 bis 96 Uhr, 96 bis 98 Uhr, 98 bis 100 Uhr, 100 bis 102 Uhr, 102 bis 104 Uhr, 104 bis 106 Uhr, 106 bis 108 Uhr, 108 bis 110 Uhr, 110 bis 112 Uhr, 112 bis 114 Uhr, 114 bis 116 Uhr, 116 bis 118 Uhr, 118 bis 120 Uhr, 120 bis 122 Uhr, 122 bis 124 Uhr, 124 bis 126 Uhr, 126 bis 128 Uhr, 128 bis 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CELEBRATORY JOURNEY OF FERDINAND II

14. COSTA, Margherita. *Istoria del viaggio d'Alemagna del serenissimo Gran Duca di Toscana Ferdinando Secondo ... Venice, [1630].*

4to, pp. 392, [4], with a few woodcut diagrams in the text denoting seating arrangements at banquets; a very good, crisp and clean copy bound in 19th-century half vellum and marbled boards.

£3750

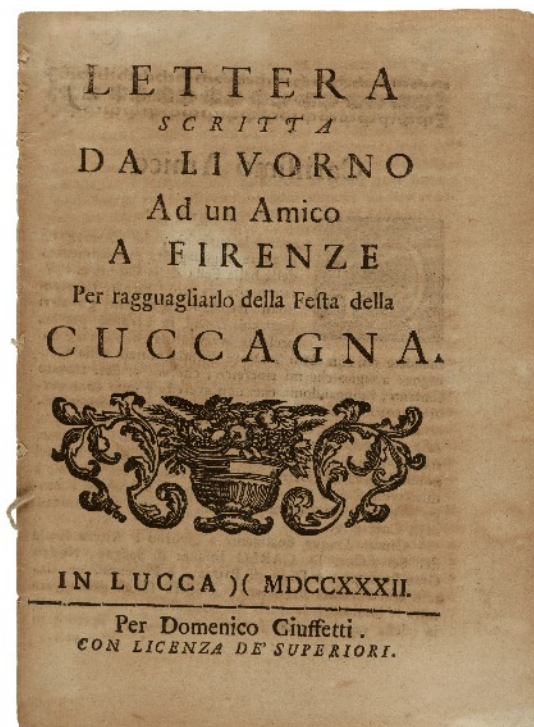
First and only edition of a rare account of the journey made by Ferdinando II de' Medici, Grand Duke of Tuscany, to celebrate his coming of age and taking on the running of government. Ferdinando II travelled from February to July 1628 and first visited Rome to pay homage to the Pope, then Loreto, Bologna, Modena, Ferrara, Venice, Padua, Verona, Milan, Trent, passing into Germany, Munich, Ingolstadt and Nuremberg, then on to Prague, Salzburg, Linz, and Innsbruck where he met the Emperor, and then back to Florence.

Margherita Costa was not an eye-witness but compiled the account by using the notes of Benedetto Guerrini, who, as Ferdinando's secretary, had been part of the travelling party. Costa is an interesting figure; one of a handful of women authors who made an impact on Italian cultural life in this period. A native of Rome, from a humble background, she established herself as an accomplished singer and poet, enjoying the patronage of Cardinal Aldrobandini in Rome. Her intense rivalry with another female singer in Rome inspired Domenico Mazzochi's opera *La catena d'Adone* (1626) with two parts written especially for the warring women; in the end the opera was performed using castrati. By 1628 she had moved to Florence to chronicle the wedding celebrations of Margherita de' Medici and Odoardo Farnese in 1629. She became a member of the Medici court and was probably commissioned to write the present account. In 1638 she issued two collections of verse both dedicated to Ferdinando II, *La Chitarra* and *Il Violino* (both published in Frankfurt and very rare). Later she lived in Turin, and by 1646 she was in Paris enjoying the patronage of Cardinal Mazarin; she published several libretti there and appeared as a singer. She returned to Rome in 1648 and died there apparently in 1657 (cf. *Enciclopedia dello Spettacolo*, vol. III, col. 1555-56).

Her account of Ferdinando's journey follows the footsteps of the Grand Duke. She has a good eye for detail and anecdote and takes great care to describe the various festivities laid on to welcome Ferdinando II in the

towns. She gives important information on the seating arrangements at official banquets; notes the official presents, mostly intricate art objects; and relates the various visits to art galleries and private collections. In Nuremberg, apart from admiring the Dürer pictures in the town hall, they also visit the picture gallery assembled by the merchant Felinger. In Prague and Innsbruck they visit the imperial art collection and *Wunderkammer*. The account contains a wealth of information on early 17th-century princely travel.

Vinciana 1382; Watanabe-O'Kelly, *Festivals and Ceremonies*, 1274; no copy in the Festival collection of Paul Gourary (Christies New York, June 2009); OCLC locates 6 copies in US: Newberry, Chicago, New York Public, Congress, Getty, and University of California.



15. [CUCCAGNA.] Lettera scritta da Livorno ad un amico a Firenze per ragguagliarlo della Festa della Cuccagna. *Lucca, Domenico Ciuffetti, 1732.*

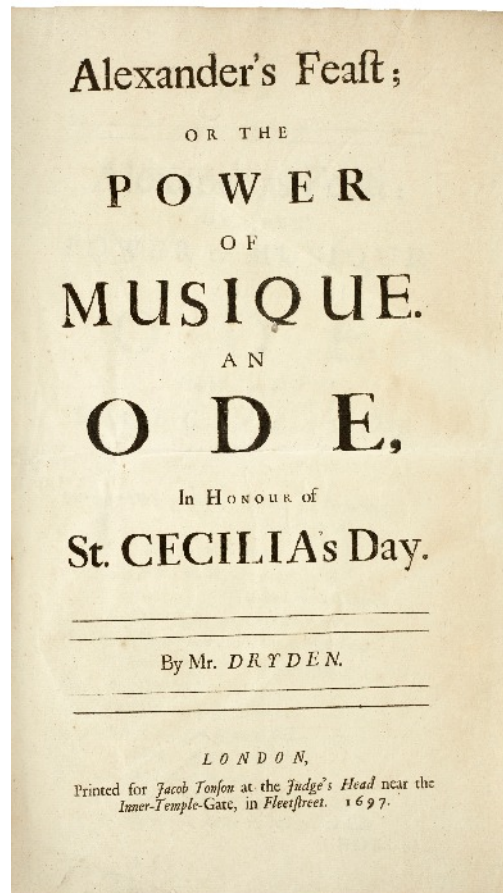
8vo; woodcut decoration to title-page, large historiated woodcut initial and head-piece; light uniform brown-
ing, but a very good copy, disbound.

£1000

Very rare account of a memorable celebratory Cuccagna, a document which testifies to the political significance of a primeval utopia of abundance.

This *lettera* was printed in the context of the celebrations organized by the city of Livorno for the visit of the young Duke of Parma Charles I, heir to Philip V of Spain, and his successor as King of Spain and the Spanish Indies in 1759. The Cuccagna staged in the main Piazza for the fifteen-year-old prince is described in great detail, from the sceneries, of the grandest theatrical tradition, to the exuberant cornucopia of the richest edible delicacies, cleverly and attractively arranged. It is immediately hailed as a fabrication devised and enacted by the Jews of Livorno for the glory of the sovereign and the delight of the people. The five-page majestic description of quantities upon quantities eventually gives way to the account of the quasi-epic assault of the crowds. The anonymous author draws conclusions which must have been clear to all witnesses: the Jews' Cuccagna, first and foremost, happened as a 'sottilissima allegoria', a most ingenious allegory of the hopes of progress, prosperity, wealth, commerce and welfare collectively pinned on the young prince.

Moreni I, p. 619. Two copies located worldwide, both in Tuscany (Florence and Livorno).



‘NONE BUT THE BRAVE DESERVES THE FAIR’

16. DRYDEN, John. Alexander's Feast; or the Power of Musique. An Ode, in Honour of St. Cecilia's Day ... *London, Printed for Jacob Tonson ... 1697.*

Folio, pp. [4], 8; with the half-title ('Mr Dryden's Ode in honour of St Cecilia's Day, 1697'), which has a printed notice on the verso, 'Perform'd at Stationers-Hall on Monday, November 22. 1697'; some slight crease marks but a fine copy, apparently still stitched as issued but then incorporated in a tract volume ('No 14' written on the half-title and stab marks in inner margin); cloth box; from the libraries of John Brett-Smith, J. O. Edwards, and Robert S. Pirie.

£1500

First edition. The Feast of St. Cecilia was celebrated by the Musical Society each year from 1683 to 1703. Dryden's ode, written for the secular part of the celebration, was originally performed with music by Jeremiah Clarke. A new setting by Handel in 1736 gave the poem renewed popularity in the eighteenth century.

Wing D 2228; Macdonald 34.

17. [FAIRLOP FAIR.] The origin of Fairlop Fair, &c. Taken from an original Drawing by an eminent Artists & printed off a Wood Cut engraved on a Block, of the celebrated Tree. [*Ilford*], *J. W. Peele*, [1824].

Broadside (270 x 195 mm.), text including ballads and songs in three columns, with a large and dramatic woodcut of the Fairlop Oak and the surrounding fair (110 x 165 mm.); a few pin holes here and there, but in remarkably good condition; contemporary ink mss note on the verso dated 1824: 'These bills were circulated during the fair. A mention is made for a charter in one of the songs – but such is not the case. Friday July 2. 1824'.

£750+VAT

A rare broadside celebrating Fairlop Fair, held annually held on the first Friday in July. The broadside gives a short account of the origins of the fair, reproduces two songs sung by a Mr. Hemingway and a Mr. Lidard during the fair, and shows the festivities in an impressive woodcut which was printed from a woodblock fashioned from the celebrated Fairlop Oak.

The Fairlop Oak was an impressive oak in the Hainault Forest near a lake at Fairlop Waters. In 1725 Daniel Day (d. 1767), a ship-builder, took some friends for a picnic there, repeating this for a number of summers until it gradually developed into a larger event, attended by ship-, boat- and barge-builders and their associated trades, though it was always held without a charter, as indeed the mss note makes clear. By the early 19th century it was a well attended fair, known for its sometimes riotous behaviour. Day always made a point of arriving at the fair in a boat on wheels and this tradition continued. These impressive modes of transport, festooned with lights and sails, full of people in garish costumes making music and breaking into song were one of the features of the fair, and a well-known spectacle in the East End of London when they set off.

By 1813 the Fairlop Oak had lost a great deal of its crown. The broadside here records its girth as being 36 feet. The tree was blown down in a gale in 1820, and its timber was used for a variety of celebratory furniture but also for the block from which the present woodcut was carved.

Not located in COPAC.



The Origin of Fairlop Fair, &c.

Taken from an original Drawing by an eminent Artist, & printed off a Wood Cut engraved on a Block, of the celebrated Tree.

The Stem of this vegetable Prodigy, which was rough and fluted measured at a feet from the ground, about 36 feet in girth and the boughs extended about 300 feet in circumference. The Fair which is held upon this spot was founded about the year 1720 by Mr. Daniel Day, Block Maker, of Wapping, who gave his men an annual Bean Feast under the shade of the Oak, on the first Friday in July, and which has been visited for a number of years by the Block Makers and Watermen of the eastern part of the metropolis, who parade round the Spot, singing the following Songs:—

Song from the Block Makers Boat Sung By
MR. HEMINGWAY,
 To George our great King as he sat on the throne
 The supporters of Fairlop sent in their petition,
 That he the old Oak in true wisdom would own;
 The answer returned from the head of the Nation:
 This we agree that the Maggot and Spot,
 Never shall be crushed but for ever shall reign;
 A Charter we have got to support the old Spot,
 And Fairlop shall flourish again and again!
 This answer so noble abroad quickly spread,
 The enemy to friendship began to complain,
 That this Fair of mischief was surely the head,
 And if suffered would certainly soon shew its tail
 Down cried he with this Fairlop Tree!
 But George, ever generous said—cease to complain.
 A Charter we got &c. &c.
 Freedom the Goddess for Britains so fair,
 When she heard that a few of her supporters
 So free.
 Did reverence the Oak which was always her
 care.
 And she said that the day ever sacred should be,
 The Maggot and Spot the care of us shall be,
 And never shall be crushed but for ever shall
 reign.
 A Charter we got, &c.
 Bright July now comes on when we all are so
 gay.

The first Friday in the month we all know,
 Our Maggot forges shall shine on that day;
 And every year some new splendour shall
 show.
 When we agree that the Maggot and Spot,
 Never shall be crushed, but for ever shall
 reign, A Charter we got, &c.
 Now my brave boys since united we be,
 With friendship and harmony keep up the day,
 Our boat rigged & manned well, so pleasant to see
 There is nothing can equal our Maggot so gay,
 A Toast now I say to good Daniel Day,
 Who taught us first this fair to maintain.
 A Charter we have got &c. &c.
Written and Sung by Mr. Lidard,
from the Watermans Boat.
 Come to Fairlop Fair, my good fellows invite
 To partake of that day, that is our delight,
 For we have spirits like fire, our courage is good,
 And we meet with the best of respect on the road
 Would you see us you'd say, when we are mustered
 muster'd quite gay,
 Success to the lads that delight in that day,
 Haste away, haste away, all nature seems gay,
 Let's drink to the joys of Fairlop so gay.
 Our horses are all of the very best blood,
 Our boatshe is well built, and her rigging is good
 With our cocks and our badges we unanimous agree,
 And join hand and hand to sport the old Tree,
 There's old Cruik & young Cruik our music shall
 play,

While George Hall's staunch ponies shall tow us
 away Haste a way, &c.
 'Twas one Daniel Day that invented this fair,
 As hearty a fellow as ever was there,
 The lord of the manor our charter did gain,
 And we sons of old Neptune will uphold the same
 We'll enjoy all the pleasure that springs from
 that day,
 And ever remember that old Daniel Day,
 Haste a way, &c.
 From Wapping old stairs away then we drive,
 Upon the first Friday that comes in July;
 We breakfast at Woodford, at Loughton we lunch
 And return back to Roundens to dine & drink punch
 Then our boatswain he starts us away to the fair,
 While Phoebe does shine, on our colours so clear
 Haste away &c.
 It's when from the forest to Ilford we steer,
 Every town we go through we will give them
 three cheers;
 Then up to Tommy Wright's for to get refresh'd
 there.
 Then return back to Wapping to sup of the best,
 Where we'll dance & sing so cheerful and gay,
 And ever remember that old Daniel Day,
 Haste away, &c.
 Now having described our boat, horses and crew,
 And our Fairlop so gay, which you all do review,
 Our boat she comes home, by the winding of coal,
 And now you are welcome into Fairlop Hall,
 Our boat we'll put by for another fair day,
 And ever remember that old Daniel Day,
 Haste away &c.

A few years before Mr. Day, died his favorite Oak lost a limb out of which he procured a coffin, to be made for his own interment, and often used to lie down in it to try how it would fit him. He died Oct, 13, 1767, aged 84, and his remains was conveyed to Barking by water, pursuant to his own request, accompanied by six journeyman Block and Pump Makers, to each of them he bequeathed a new leather apron and a guinea. J. W. PEELE, Pr.



PARTY GAMES FOR PUZZLE FANS

18. [FAN.] Engraved folding paper fan with charades, rebuses, riddles and printed music in English and French in a trompe-l'oeil arrangement. [*London,*] Published Jan^y 1st 1791 by John Cocks.

Engraved fan, printed on both sides in blue and black, with contemporary hand-colouring, mounted on red-lacquered wooden sticks, guards with chinoiserie decoration; slightly dusty and foxed, some short tears.

£975

An unusual Anglo-French fan engraved with charades and riddles, published on New Year's Day 1791 – presumably as an aid to holiday party-games. There are two pieces of music – ‘Lady Townshend’s Whim’, and a setting of a song from the popular novel *Caroline de Lichfield* (1786) by Isabelle de Montolieu. The games and puzzles include an ‘Histoire d’LN’ (*i.e.* Helène), a story told phonetically in letters: ‘LNEDPY ... LAVQ ... LADCD’ (Helène est des pays Grecs[?] ... Elle a vécu ... Elle a décédé).

There are a few charades and rebuses in English but the majority of the puzzles are French, perhaps catering for a growing influx of immigrants from Revolutionary France.

Schreiber Collection 45.

19. [FESTIVAL BOOK.] Per Ingresso di Parroco. Verona, [*printed by Daldo, but privately published*], 1855.

8vo, pp. 12, with the title-page and four headings printed in gold or bronze; fine copy in the original gold floral patterned boards.

£250

First and only edition of this booklet of verses, privately published by friends to celebrate the 50th birthday of Francesco Bazzon ‘sacerdote esemplarissimo’, a local parish priest.

Not in the Italian Union Catalogue online.



FROM THE TIME OF LORENZO DE' MEDICI

20. GRAZZINI, Anton Francesco, *editor*. Tutti i trionfi, carri, mascheaate ò canti carnascialeschi andati per Firenze, dal te[m]po del Magnifico Lorenzo vecchio de Medici; qua[n]do egli ebbero prima cominciame[n]to, per infino à questo anno presente 1559. Con due tauole, vna dinanzi, e vna dietro, da trouare agieuolmente, e tosto ogni canto, ò mascherata. *Florence, [Lorenzo Torrentino], 1559.*

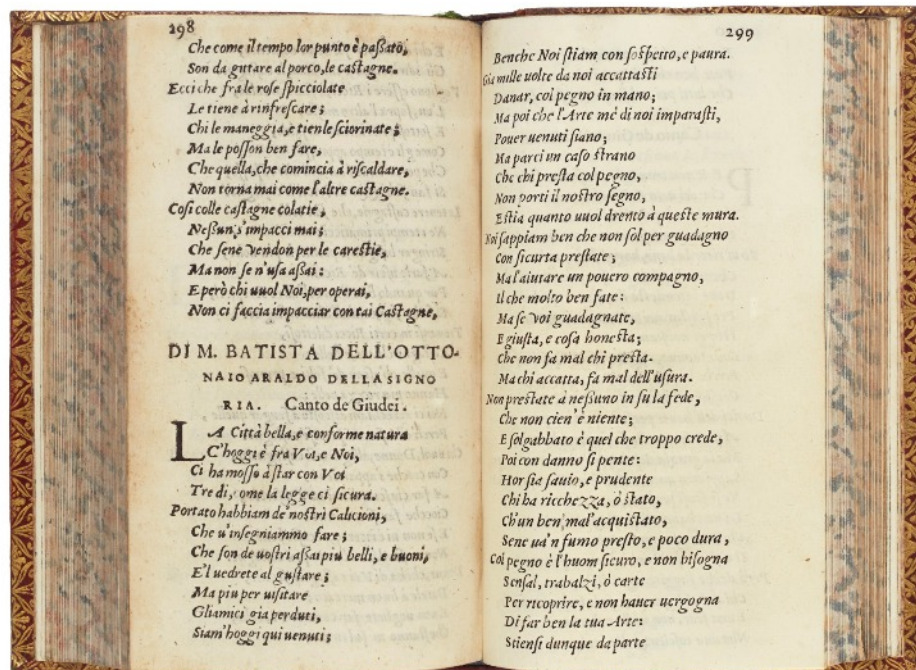
8vo, pp. [xx], 465, [7]; usual errors in pagination including the omission of numbers 305-328, title within ornamental woodcut border, engraved initials; pp. 299-396 wanting as almost always, the text supplied in manuscript replicating almost exactly the layout and content of the original (see below); title leaf reinforced at outer margin, very occasional light stains and foxing, narrow margins touching a few signatures and pages numbers; in 18th-century red morocco, gilt rolled foliate and floral border to covers with gilt ornaments to inner corners and a gilt centre-piece composed of leaves, flowers, acorns and dots, spine richly gilt in compartments, gilt lettering-piece, gilt edges and turn-ins, edges gilt and marbled, floral endpapers; extremities slightly rubbed, two small wormholes to tail of spine; inscriptions to front free endpaper.

£3500

A handsome first edition of this famous collection of Florentine masques and carnival songs from the time of Lorenzo de' Medici, collected by the Italian poet and playwright Anton Francesco Grazzini (*aka* 'il Lasca'); the 'Canzoni' of Giovanni Battista Ottonaio, missing in so many copies, are supplied here in beautiful manuscript facsimile. The collection opens with the 'Trionfo di Bacco e Darianna' by Lorenzo de' Medici, one of his carnival songs, which, it has been speculated, may have been intended to endear the author to the popular classes.

The text of Ottonaio's fifty-one 'Canzoni' published here by Grazzini did not impress Ottonaio's brother Paulo, canon of the Basilica of San Lorenzo. Paulo demanded that the *Tutti i trionfi* be immediately withdrawn from sale, secured the backing of Cosimo de' Medici, and forced Grazzini to remove the 'Canzoni' from his collection. Paulo then published his own edition of this brother's songs in 1560, which was also printed by Lorenzo Torrentino. Most copies of the *Tutti i trionfi* lack pp. 299-396 on which Ottonaio's work appeared.

The manuscript facsimile of Ottonaio's 'Canzoni' which fills the gap in our copy is executed with such elegance and skill that it is hard to tell that it is manuscript at all. We have spotted only a few minor differences between the manuscript here and the printed pages preserved in the copy at the Warburg Institute (which has been



digitised): the fourth line of the ‘Canto delle Pancaccie’ on V6v is indented, and the last line of X1r is missing ‘se’. An inscription facing the title-page boasts of the completeness of this copy and explains the usual excision: ‘Edizione intiera, come l’ha in Londra il Duca di Devonshire, e in Venezia il Sigr. Giuseppe Smith, e forse qualcun’ altro. Tutti gli altri esemplari sono mancanti perchè il Lasca, che ne fu l’editore, ad istanza di Paolo fratello di Gio. Batta dell’Ottonaio, fu obbligato a tagliare le carte dalla pag. 298 sino alla pag. 397.’ A faint pencil inscription underneath gives deserved credit to the scribe of the missing pages in this copy: ‘ma non sono a stampa ma manuscritte di mano straordinariamente abile.’

The copies of this edition in the John Rylands Library and at The Morgan Library include the 1560 edition of Ottonaio’s ‘Canzoni’ as a substitute for the missing pages. We are not aware of any other copies where the usual lacuna has been made good in manuscript.

Adams F614; Brunet V, 988 (‘Recueil très-difficile à trouver complet ... sans la lacune qui existe ordinairement depuis la p. 298 jusques et y compris la 396e’); Gamba 264; Melzi, *Anonime e pseudonime*, v. 3, p. 182.

21. [GUELAGUETZA.] COVARRUBIAS, Miguel. Oaxaca Mexico ... Departamento de Turismo de la Secretaria de Gobernacion. *Asociacion Mexicana de Turismo*. [1950s].

Poster, 690 mm x 935 mm; a good copy, mounted on linen.

£2500 + VAT in EU

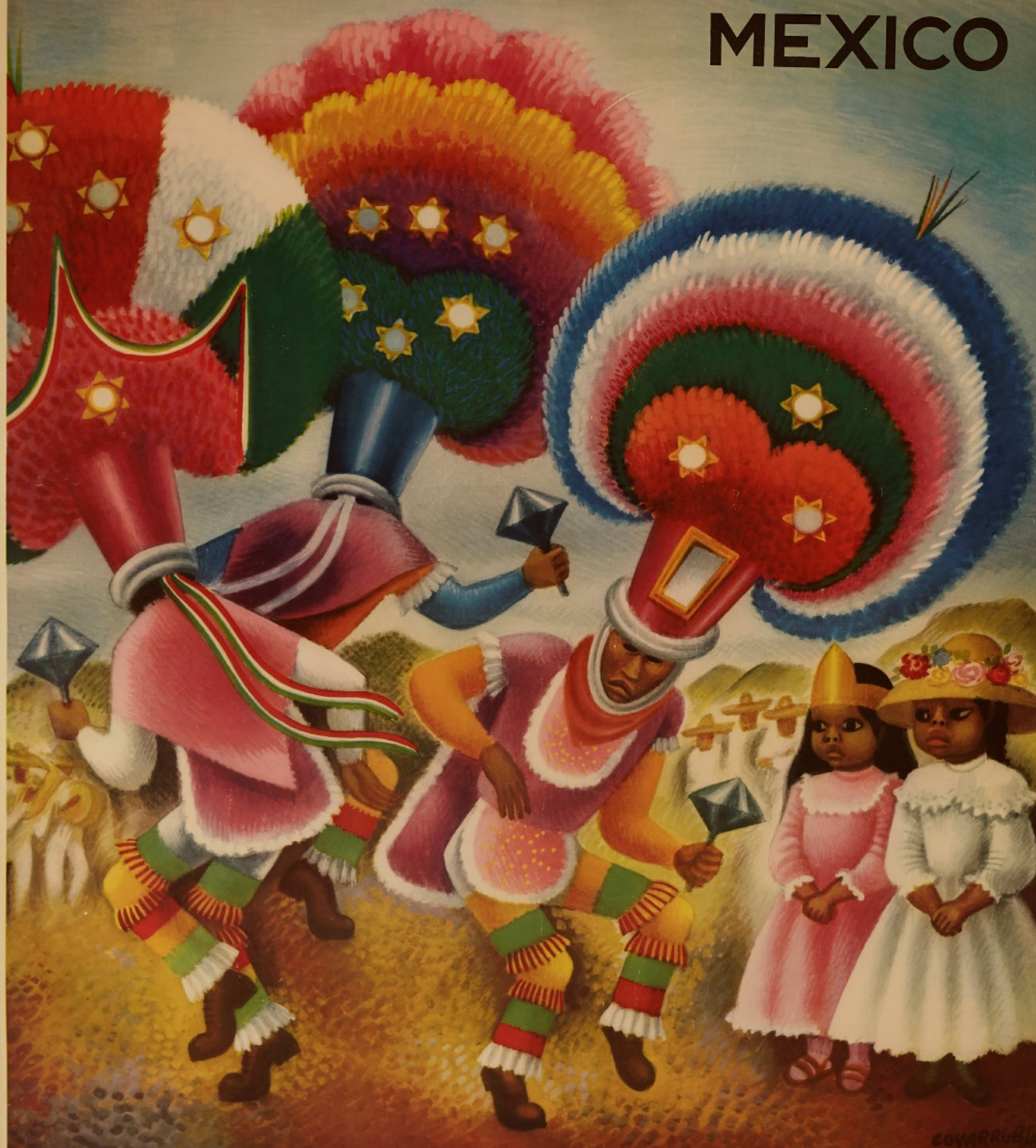
Poster promoting the Oaxaca region of Mexico by the celebrated Mexican artist Miguel Covarrubias.

Covarrubias’s design depicts the Guelaguetza celebrations for which Oaxaca is famous. Guelaguetza is an indigenous celebration related to the worship of earth and corn which began long before the Spanish conquest of Mexico. After the conquest it merged with a Catholic celebration honouring Our Lady of Mount Carmel. In the 1920s, the government reorganised the festival into a state-wide cultural event, with an emphasis on displays of regional dancing.

Miguel Covarrubias (1904-1957) was a Mexican artist and illustrator. He lived for a while in New York where he designed covers for *The New Yorker* and *Vanity Fair*.

OAXACA

MEXICO



DEPARTAMENTO DE TURISMO
DE LA
SECRETARIA DE GOBERNACION



ASOCIACION MEXICANA DE TURISMO
MEXICAN TOURIST ASSOCIATION

PRINTED IN MEXICO

OFFSET GALAS



CELEBRATORY GYMNASTICS!

22. [GYMNASTICS.] All'Altezza reale del Serenissimo Arciduca Francesco V Augusto nostro Signore per la fausta circostanza dei Saggi Ginnastici eseguiti dalle RR. Truppe Estensi. *Modena, Alfano Pelloni, February 1854.*

Broadside (555 x 415 mm), text in two columns, printed in blue, framed by broad ornamental border, printed in red; small stain at top just touching border, but in very good condition, together with program sheet (275 x 215 mm), on thin paper stock, lithographed with text and border on both sides, dated 19th February 1854.

£250

Poster and program sheet announcing the gymnastics performed by the military to honour Archduke Francesco V of Modena.

23. [HILAIRE (Camille)]. MALLET-JORIS (Françoise). *Le Cirque. Paris, P. Galerie Mozart, Robert Mouret 1974.*

Two red cloth portfolios, one containing two slipcases (the first of 10 lithographed plates, the second of text, pp. [4] 13-47, [2]); the other with 5 double-page lithographs in full colour, signed in pencil by the author.

£1800

Limited edition, the artist's own copy. A description of the circus, accompanied by stunning plates.





24. IZIS (pseud. of Israël BIDERMANAS), and Jacques PREVERT. *Le Cirque d'Izis.* Monte Carlo, André Sauret, 1965.

4to, pp. 172, photos by Bidermanas and 4 coloured plates by Marc Chagall; red cloth stamped in black; illustrated dustjacket to a design by Chagall, and a second acetate jacket with the printed title (tape repairs to foot of front cover, large chip to foot of rear cover); a very good copy in a very good jacket.

£400

First edition, a splendid collaboration, with text written or selected by Prevert, colour plates by Chagall and some 80 black & white plates of circuses by Bidermanas. *Le Cirque* is the best of Bidermanas' many works, 'partly because it is such a splendid book object'. The photos are 'affectionate and nostalgic, but also deeply melancholic', transforming cliché into 'something profound, moving and extraordinary' (Parr & Badger).

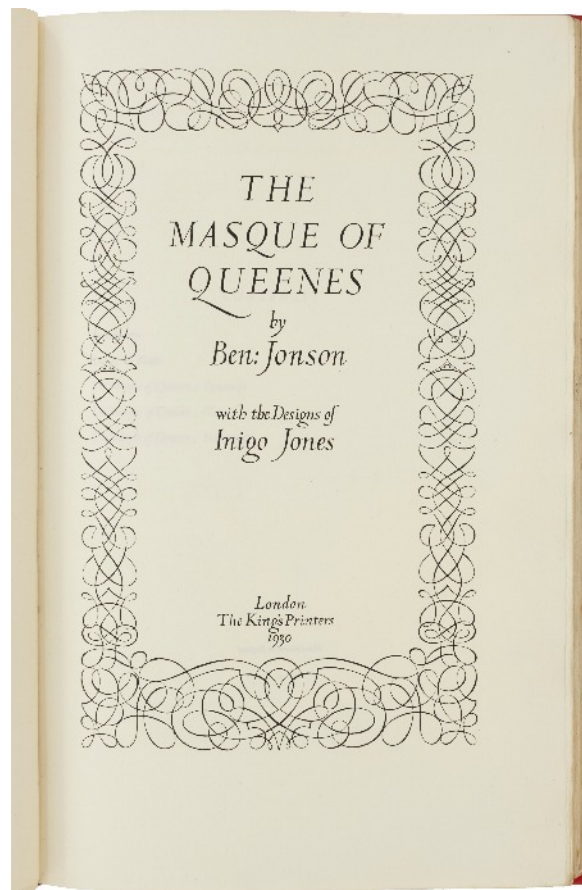
Parr & Badger, I, 222.

THE MASQUE OF QUEENES BY THE KING'S PRINTERS

25. JONSON, Ben. *The Masque of Queenes.* With the Designs of Inigo Jones. London: *The King's Printers*, 1930.

4to (348 x 218mm), pp. [i]- xvi, 17-39, [2 (blank)], [2 (section title, blank)], [16 (plates)], [2 (blank)], [2 (section title, blank)], [40 (manuscript facsimile)]; title with ornamental frame, printed marginalia and leaf markers in transcription, 20 sepia reproductions of illustrations after Inigo Jones, sepia facsimile of manuscript; small marginal tear on p. vii/viii, one or two margins a little marked; original red vellum gilt, upper board with central gilt ornament and four gilt squares in corners, spine lettered in gilt and with gilt leaf ornament, upper edge gilt, others uncut; extremities lightly rubbed and bumped, a couple of small marks on upper and lower board, boards slightly bowing, light offsetting on endpapers, very faint glue traces of a formerly-present bookmark on upper pastedown, generally a good copy; from the library of Christopher Hogwood.

£400



Limited edition of 350 copies, 188 of which for sale ‘in the British Empire’, this No 21. The *Masque of Queenes* was both a momentous collaboration of Ben Jonson (poem), Inigo Jones (‘invention’ and setting) and Alfonso Ferrabosco II (music), and a defining moment of historic performance: it was given on 2 February 1608/9, in honour of Prince Henry (then sixteen years old) by Queen Anne of Denmark, consort of James I and her ladies. The manuscript was presented to his father, King James, after Henry’s untimely death in 1612; it is ‘a delicious piece of brilliant, but unaffected penmanship by one who was at once a scholar and an artist’, while the illustrations are from the Duke of Devonshire’s collection of Inigo Jones Drawings’ (p. vii, Introduction).

A piece of both British theatre and printing history, this wonderful edition was produced by The King’s Printers, appropriately bound in rich crimson vellum. It is, furthermore, a truly limited edition: ‘The type has been distributed and the plates destroyed’.

26. LAHORE XMAS WEEK. Reduced Fares! Racing, Polo, Cricket, Tennis & other Festivities in full Swing from Dec. 13th till the end of the month. North Western Railway. *William Cooper, litho[grapher], Bombay [c. 1940s?].*

Poster, 630 mm x 1010 mm, very small part of lower left margin torn away, mended, else a good copy.

£1500 + VAT in EU

Poster advertising reduced travel to Lahore for the city’s week of Christmas festivities. Lahore was famous for its Christmas hunt horse race. Here, other sports, on horseback and on foot, are advertised.

• LAHORE • XMAS • WEEK



Reduced
Fares!



RACING POLO CRICKET
TENNIS DANCING & OTHER
FESTIVITIES IN FULL SWING

from Dec. 13. till the end of the month

NORTH • WESTERN • RAILWAY •



WILLIAM COOPER LITHO BOMBAY.

BRIGHTON'S SOCIAL WHIRL

27. LLOYD, Mary. Brighton a Poem. Descriptive of the Place and Parts adjacent. And other Poems ... London: Printed for the Author. Sold by J. Harding ... and by all the Booksellers at Brighton, Worthing, and Eastborne. 1809.

12mo., pp. [4], iii, [1], 12 [subscribers' lists], 88, with a half title, an engraved frontispiece and a plate (views of Brighton and the Signal House); a very good copy, uncut, in the original boards, rebacked, soiled; printed paper label, 'Brighton', to front board; ownership inscription dated 1835.

£350

First and only edition of this paean to the attractions of 'Beauty, and fashion's ever favourite seat'. The poem vividly portrays Brighton's dazzling social round: the races, dances at the Assembly Rooms, plays at the theatre, and acrobatic shows at the circus. Particular attention is paid to the health-giving pursuit of bathing, with mention of the famous 'dipper' Martha Gunn, Brighton's 'sage priestess' of the bathing-machine.

Published the year after the completion of the Prince Regent's magnificent oriental-style stables, known as the Brighton dome, Lloyd's poem also records the early developments of the Royal Pavilion, before John Nash embarked on the construction of the elaborate palace familiar today. She praises 'the lovely edifice' which is 'grac'd / With every beauty of inventive taste', and admires (perhaps rather disingenuously) the 'modest dome' of the stables. Throughout the poem footnotes alert the reader to its close adherence to fact, pointing out significant etymologies, important dates, and local curiosities. The 'Miscellaneous Poems' at the end of the volume include three pieces written in a rather loose interpretation of Scottish dialect.

The list of subscribers includes the Duke of Clarence (the future William IV), and a Mrs Fitzherbert (probably the companion of the Prince Regent, who lived for a while in a rented villa near the Marine Pavilion).

Brighton appears to be Mary Lloyd's first and only poetic foray, despite an encouraging reception from the *Monthly Review* which reckoned that she managed 'to weave into her poem the characteristic features of the place'.

Jackson, *Romantic Poetry by Women*, p. 204.

AN EVENING OF EGYPTIAN MAGIC

28. [MAGIC.] WINTER, Ludwig and G. OESER. Karlsruhe. Im Saale des Bürger-Vereins wird Sonntag den 1 Juni ... Grosse Soirée der ägyptischen Magie ... *Druck von F. Gutsch & Rupp. [c.1845].*

Broadside poster, 370mm x 245mm; a very good copy, slightly browned.

[*With:*]

WINTER, Ludwig and G. Oeser. Letzte Vorstellung! Mittwoch den 11. Junie im Saale des Bürger-Vereins ... Soirée der ägyptischen Magie ... *Druck von F. Gutsch & Rupp. [c.1845].*

Broadside poster, 438mm x 267mm, text within a woodcut border; a good copy, right hand margin slightly worn.

£450 + VAT in EU

Two broadside posters advertising evenings of 'Egyptian magic' performed in the town of Karlsruhe by one Ludwig Winter and his assistant G. Oeser.

Both evenings are divided into two parts. The first part consists of 'apparent' magic, presumably in the form of traditional tricks and conjuring. The second, presented by Ludwig Winter himself, is dedicated to 'natural magic'. This section consists of a number of highly enigmatic sounding acts: the poster of 1 June advertises eight items, including 'the feast of genius', 'the metamorphosis of Bacchus', and 'the Chinese ghost'; that of 11 June announces an 'enchanted child', a 'magical excursion into the air', and an 'hour of ghosts'.

Ludwig Winter (describing himself variously as 'Professor' and 'Dr Professor') advertised his magic show in several German newspapers and journals between 1845 and 1847.

Not in OCLC.





29. MAYNE, Roger. Beaulieu Jazz Festival. 1961, printed early-mid 1960s.

Gelatin silver print, 12⁵/₈ x 19¹/₂ inches (32 x 49.2 cm.) Signed, titled, dated and numbered xd 3 on verso.

£3500 + VAT in EU

EXCEPTIONALLY RARE
 ‘CHRISTOPHER ROBIN (AFTERNOONS ONLY) ...
 DISCOVERS THE SOURCE OF THE AMAZON’

30. [MILNE, Alan Alexander]. The Pageant of Ashdown Forest. Kidbrooke Park, Forest Row, Sussex, July 16th, 17th, 18th and 20th, 1929. Two Performances daily 3 - and 7 - p.m. ... [London:] Printed and Published by Fleetway Press Ltd. [1929.]

4to, pp. 32; with ten full-page woodcut illustrations; with a 4-page summary programme on stiff green paper after p. [16]; stapled, loose in the original colour-illustrated wrappers, spine slightly perished, small section torn away from foot of front cover, touching one word.

£4500

First and only edition. **Entirely unknown to the literature on Milne, and one of only two extant copies**, this is the very rare souvenir programme for a local historical pageant celebrating Ashdown Forest, held in the summer of 1929, to which Milne and his son Christopher contributed.

At the end of the pageant, Christopher Robin, ‘a real inhabitant of the forest ... suddenly appears (afternoons only) with **Winnie the Pooh and his toys, which come to life, and dance off with him**’. The toys were played by the children of Parkhouse School, and Christopher Robin by himself, then aged 9. Though recorded in Christopher Milne’s own memoirs, the event was largely forgotten until the rediscovery in 2001 of amateur film footage of the parade, but the present souvenir programme, with a narrative description of the scene by Milne himself, has passed under the radar.

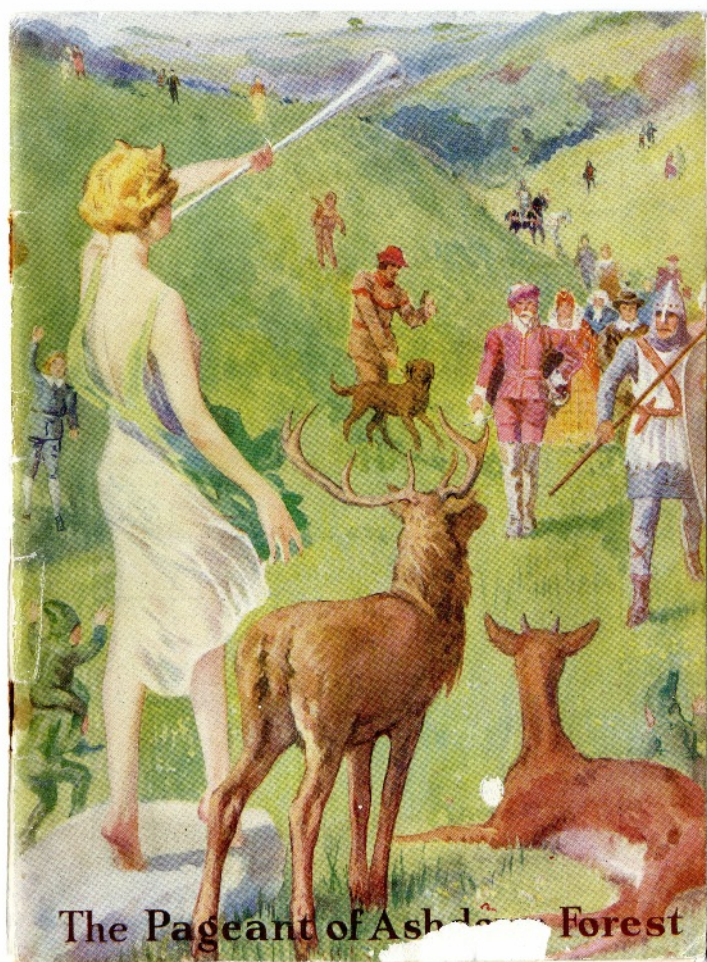
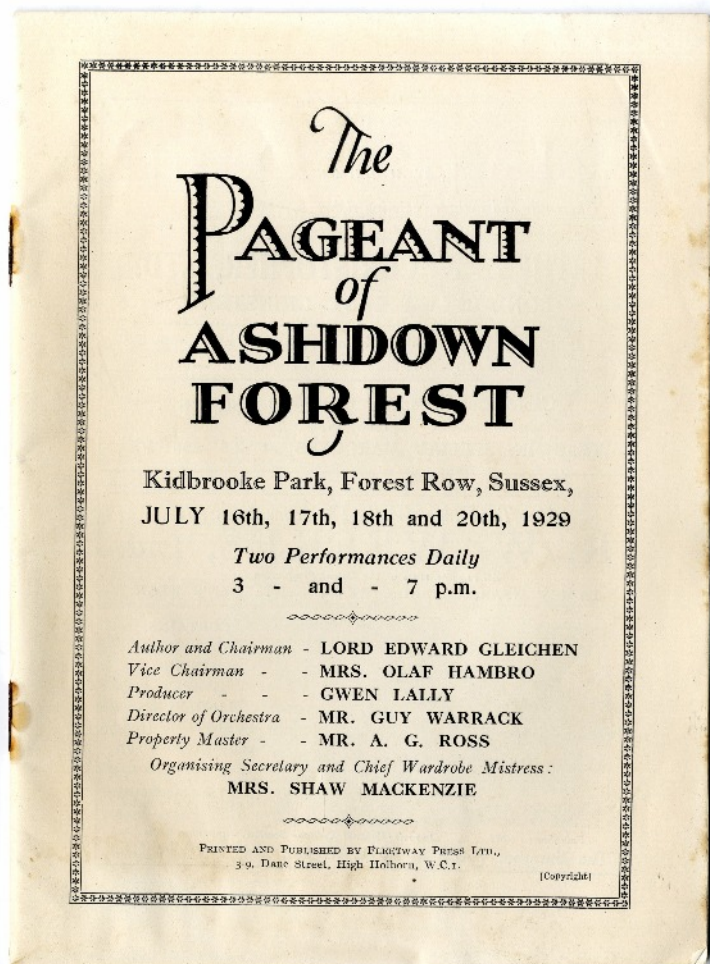
Milne’s characteristic full-page ‘Footnote’ is entitled ‘Christopher Robin discovers the source of the Amazon’, and describes the parade of toys led by his then-famous son: ‘Wait a little ... for the ground of the Forest is enchanted ground ... He is leading an Expotition to the North Pole, or up the Amazon (we cannot be sure till we get there), munching an apple as the Captain of such an Expotition should, and calling words of command

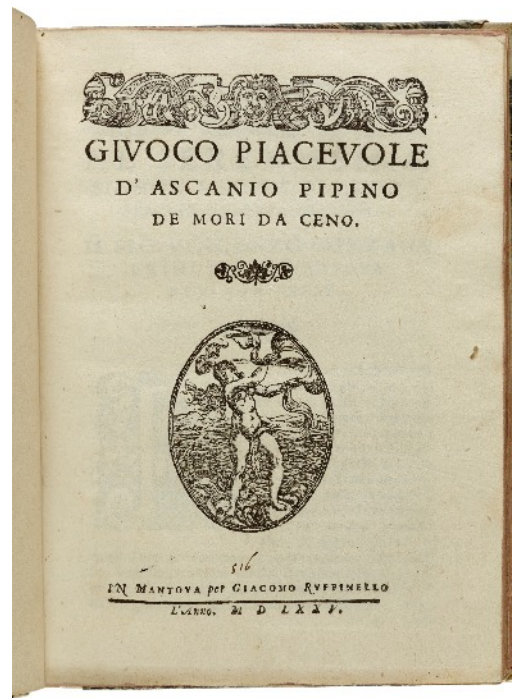
over his shoulders. Here come Pooh and Piglet in friendly talk ... here come Owl and Kanga ... representative of learning and motherliness ... here comes Tigger, bouncing out of line occasionally to say "Hallo" to a butterfly; and up and down the line trots Rabbit ... Then, just when we thought the tale complete, Eeyore comes gloomily on. He never thought much of Damazons anyhow, or whatever it is they are looking for ...'. During the scene would be played the popular settings of poems from *When we were very young* by Harold Fraser-Simson.

Christopher Robin was of course, like his father, a local as well as a national celebrity, Ashdown Forest's most celebrated resident. He was shortly to go off to Stowe in Buckinghamshire, where his fame would bring him torment by his classmates, and this pageant must have been a last moment of childhood. It was to leave a strong impression, to which Christopher would return in his memoir *Enchanted Places*: 'The pageant went its memorable way, and I see it now like an ancient cine film, much faded and blurred and with many breaks, but with here and there a sequence as vivid as the day it was shot ... Behind him [*i.e.* Christopher Robin] come the animals, grown larger, walking one behind the other ... In the middle of the field the child stops and holds up his hand. One by one the others come up, form a circle round him and sit down ... This is Ashdown Forest, where a boy and his bear will always be playing ...'.

The pageant itself, excepting this final scene, was written by Lord Edward Gleichen and stage-managed by the veteran pageant-producer Gwen Lally. It comprised eight scenes, working chronologically from the Iron Age, through the meeting of Henry VIII and Anne Boleyn, to smugglers and a WWI army camp, with the roles played by local worthies and gentry. Milne was not the only famous literary contributor: Vita Sackville-West, another Kent resident, provided an introductory poem at the end of the Prologue, to be spoken by Anderida, spirit of the forest. This is again a literary contribution apparently unknown to scholarship. Among the attendees over the four days was the Duchess of York, mother of the future Elizabeth II.

We have traced only one other copy of this programme, in the John Johnson Collection of printed ephemera at Oxford, where the catalogue makes no mention of Milne (or Winnie the Pooh). The inserted summary programme there is on orange paper rather than green as here.





WORD GAMES IN RENAISSANCE LOMBARDY

31. **MORI, Ascanio de'.** *Giuoco piacevole. Mantua, Giacomo Ruffinello, 1575.*

4to, ff. 56 (errata in the last leaf); woodcut headpiece and device to title; a very good copy, bound in nineteenth-century half vellum.

£2750

First edition of a rare Renaissance collection of tales in prose and verse.

Set in the Lombard city of Brescia during the Carnival days of what is described as the prosperous and peaceful year 1566, the book employs the narrative frame canonized by Boccaccio in the *Decameron*, though with pointedly opposed features. In the palace of Barbara Calini (a prominent aristocrat at the centre of the arts scene in Brescia, the dedicatee of a book of madrigals published by the musician Giovanni Contino) eight noble guests enjoy a fine dinner and a dance; as a late entertainment, Barbara dismisses the idea of joining in the city Carnival celebrations, and opts of a game of stories instead. Each guest is called to improvise a tale in prose or verse; each tale must feature a series of elements (a city, an abode, a guest, a garden, a nymph, a tree, an animal, a bird singing a song) all starting with the same letter of the alphabet, and each guest is assigned a letter.

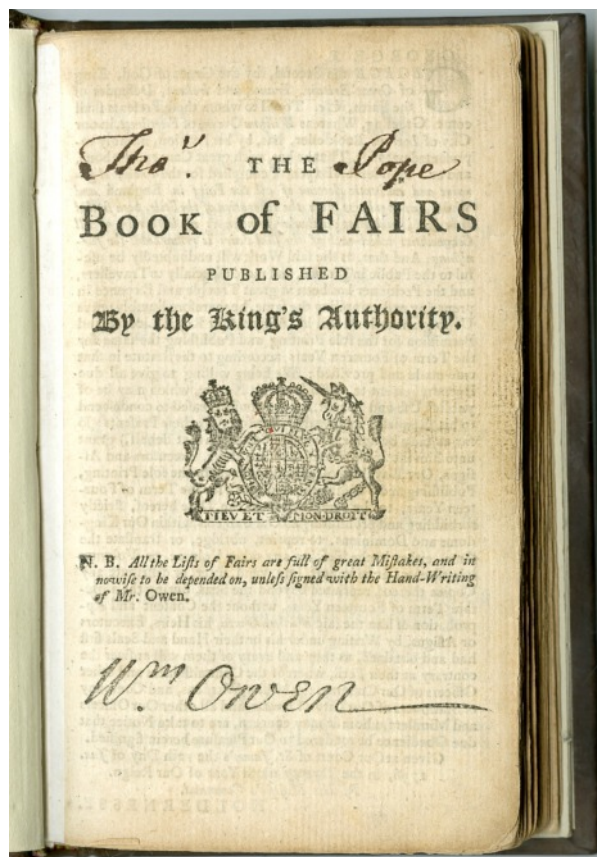
Adams M 1783; Olschki *Choix* II, 2610; one copy only in the UK (British Library), two in the US (Huntington, Folger), one in Canada (Toronto).

THE BOOK OF FAIRS

32. **[OWEN, William].** *An authentic account published by the King's authority, of all the fairs in England and Wales, as they have been settled to be held since the alteration of the stile. Noting likewise the commodities which each of the said fairs is remarkable for furnishing. London, for W. Owen and R. Goadby, 1759.*

12mo, pp. [4], 142, [2, letter to the public]; author's signature in facsimile to half-title; lightly toned, a little foxing, half-title and a few other leaves reinforced in gutter, title-page with old tear (skilfully repaired) touching a few letters, a few other unobtrusive paper repairs; withal a good copy in modern calf, title gilt to spine; ownership inscription of Thomas Pope to half-title, stamps of Winchester county library to title page verso, one leaf at centre, and last leaf.

£550



Second, corrected, edition (first, 1756) of Owen's comprehensive guide to the fairs of England and Wales, the only such work of its time, and the first edition to be granted royal letters of licence. The fairs are firstly listed by county in alphabetical order, with subsidiary lists arranged alphabetically by place, by month and date, and those that depend on moveable feasts. The first edition contained numerous errors, entailing a considerable amount of additional work in the preparation of the present second edition. As well as the time and place of particular fairs, Owen notes the commodities sold.

ESTC T132001; not in Goldsmiths' or Kress. Rare: ESTC records only four copies in the UK (BL, NLS, Cambridge, Bodleian) and two in the US (Cleveland, McMaster).

PARTYING AND DEBAUCHERY

33. PLANAS, D. Eusebio. *Historia de una mujer.* Album de cincuenta cromos. *Barcelona, Juan Aleu y Fugarull, 1880.*

Folio (440 x 315mm.); 50 chromolithograph plates, with captions; a very good copy in the original red cloth.

£750

First edition. A chronicle in pictures of the life of a beautiful modern woman, and her adventures and misadventures with men: in front of fashionable Madrid shop-fronts, in her boudoir, on the balcony, on the stage and in the dressing-room, at balls and dinner parties, in a train, the Alps, the 1878 Paris exhibition, the seaside and elsewhere.

Planas was at the height of his career when this volume was commissioned by his disciple Juan Aleu y Fugarull – he commanded exorbitant prices per sheet, but despite this, and despite the high resulting cost of the work, it needed a second edition within the year.

Palau 228261.



130-Fig No 7. 1890

-¿Quieres apoyarte en mi brazo máscara?
-Tengo el estómago muy débil.
-(Comprendo) Vamos á cenar.



130-Fig No 7. 1890

-Brindo, para que en todas las borrascas como esta, salga mi buque vencedor.

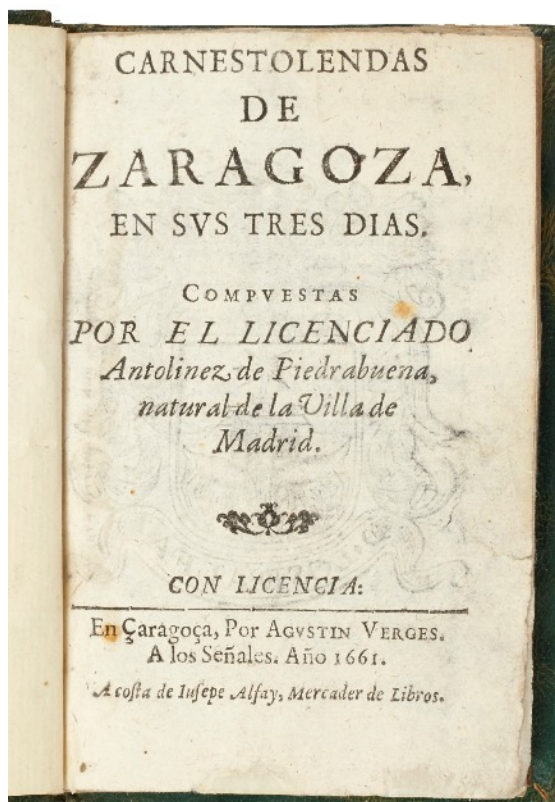


-¡Hola! ¡Hola! ¡Una canal!...he aquí un contratiempo que me obliga á buscar
-cuchillos de invierno. Corisco desafiado bawles como de este mundo y es neco-
-sario pensar en el porvenir.
-Mejor me moriré en las HERMANAS DEL SACRADO CORAZON.



130-Fig No 7. 1890

-Esos pies merecen pisar unicamente alfombras de flores.
-¿Y las manos?



34. [RUIZ, Benito]. PIEDRABUENA, Antolínez de (pseud.). Carnestolendas de Zaragoza, en sus tres días. Zaragoza, Agustín Verges for Jusepe Alfay, 1661.

8vo, pp. [iv], 132; large engraved device of Alfay, the publisher/bookseller, on verso of the title; some neat marginal repairs to title and a few other leaves, upper margins trimmed a little close, small stain on third leaf; modern marbled green sheep, spine gilt; from the library of Raymond Caizergues, with his pencil mark on rear free endpaper.

£4750

First and only edition, very rare, of this satirical picaresque novel, published under a pseudonym and attributed to a Dominican friar, Benito Ruiz. Among other things, the novel contains the description of the three-day Carnival festival held in Zaragoza in March 1660. The author sketches the feast in detail, conveying all the elements and colours of the seventeenth-century event: costumes, dances, comic battles and tournaments, decorated boats, fancy horse-carriages, triumphal carts, noises and chanting.

Judging from the extant works recorded under this pseudonym, the author lived in Zaragoza. He also wrote an allegorical

novel of some success, based on the 'dream' literary device: *Universidad de amor y escuelas del interés. Verdades soñadas o sueño verdadero*.

Vicente Salvá did not own a copy of this book, but in his catalogue (item 1939, note) recalls having seen one and describes it.

M. Jiménez Catalán, *Ensayo de una tipografía zaragozana del siglo XVII*, Zaragoza, 1925, p. 292. The National Library of Spain holds two copies; the only other copy found in OCLC is at Pennsylvania State.

THE IVANHOE BALL, AN ATTENDEE'S COPY

35. [SCOTT, Sir Walter.] [Félicité LAGARENNE, artist]. [Costumes d'Ivanhoe au bal donné par ... le prince et princess d'Orange à Bruxelles, mercredi le 5 février 1823.] *Brussels, 1823*.

Ten lithographs by Marcellin Jobard after Lagarenne (signed FL in the plate), featuring 21 characters from *Ivanhoe*, with printed captions below (and the actors names added in pencil); contemporary-hand-colouring, tissue guards; bound without the printed paper covers but with a folding 'Programme de la Marche des Costumes' bound in at the front (old repairs to the folds); a very good copy, in contemporary green straight-grain morocco, covers gilt with an elaborate border and lettered direct ('Illustrations of Ivanhoe'), edges and corners rubbed; contemporary armorial bookplate of Joseph Ffeilden.

£1200

First and only edition of a fine and rare suite of ten hand-coloured lithographs commemorating a ball inspired by *Ivanhoe*, held in Brussels on 5 February 1823 by the Prince and Princess of Orange in honour of the British community in that city. There were thirty-two guests at the ball, all attending in elaborate costume, and dancing a quadrille that became the talk of the town and remained 'the principal topic of conversation at Brussels' several months later (*The Repository of Arts*, May 1823). According the printed programme, Lord Danlo was Ivanhoe, the Black Knight was played by Mr de Janti, and Mrs Berkley took the role of Rowena. Further down the list is Mrs Fielden (*sic*), as Alicia, wife of the Joseph Ffeilden who owned this copy – she can be seen on the left in Plate VII.

The Brussels 'Ivanhoe Ball' is one of the earliest expressions of Scottomania, and of a revival of interest in medieval pageantry, that occupied European high society following the publication of *Ivanhoe* in 1819. The event was commemorated in this elaborate production by Belgium's most prominent lithographic press. Jobart later became Belgium's first photographer.

COPAC shows copies at NLS, Edinburgh, and V&A. OCLC adds Paris-INHA only.

Sidney Jackson Jowers, *Theatrical Costume* 3126.



WELCOME HOME SHACKLETON!

36. [SHACKLETON, Sir Ernest Henry] — Fradelle & Young, photographers. 'Welcome Home Dinner to Lieut. E.H. Shackleton and his Comrades, Princes' Restaurant, London, June 29th, 1909'. *London: Fradelle & Young, [1909]*.

Photographic print, 237 x 352mm; mounted, the mount with printed title (as given above) and photographers' signature; mount somewhat foxed, photograph very clean and fresh.

£1950 + VAT in EU

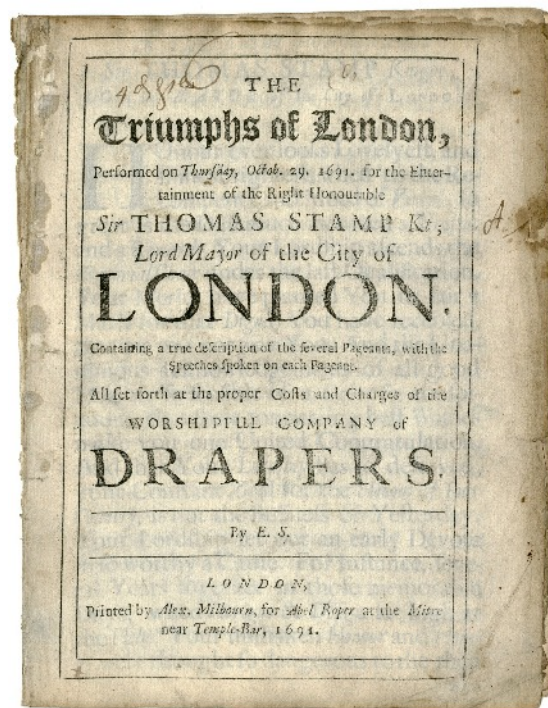
On 29 June 1909 a dinner was held at Princes' Restaurant to welcome back Ernest Shackleton from his British Antarctic Expedition of 1907-1909. This expedition was the first to the Antarctic led by Shackleton and, although the expedition did not, as hoped, reach the South Pole, it achieved a new 'Farthest South', with much more modest means than Scott's *Discovery* expedition six years previously. This dinner was one of series of celebrations held upon Shackleton's return to England, when he was awarded a number of public honours, including that of Commander of the Royal Victorian Order, later turned into a knighthood.

The photograph shows Shackleton during a busy social period that coincided with his composition of *The Heart of the Antarctic* (1909). A luncheon had been held at the House of Commons earlier on the same day, 29 June 1909, and this photo was taken just before the start of the dinner, since the consommé had been served. The following night, Shackleton would give his first public lecture on the expedition, 'Nearest the Pole', at Queen's Hall.

A menu for the dinner is known, which was signed by Ernest Joyce, Raymond Priestley, Aeneas Mackintosh, Frank Wild, Sir Philip Brocklehurst Bt, George Marston, Jameson Boyd Adams, Bernard Day, Bertram Armytage, and Eric Marshall, indicating that they were all amongst Shackleton's 'comrades' who were present at the event (sale, Lawrences Auctioneers, 15 October 2010, lot 1997). Apart from Mackintosh, who was injured, all these men were members of the Southern Party, and had signed the limited edition of *The Heart of the Antarctic* which was published a few months later. Representing an earlier generation of polar explorers, Sir George Nares can be seen in the foreground next to a figure who appears to be his contemporary Sir Clements Markham, the former President of the Royal Geographical society and patron of Scott.

While the menu, traditionally signed by the members of the expedition as a memorabilium, survives in several copies, **we have not been able to trace another example of this photograph.**





LONDON PAGEANT

37. S[ETTLE], E[llkanah]. The Triumphs of London performed on Thursday, Octob. 29. 1691. for the Entertainment of the right honourable Sir Thomas Stamp Kt; Lord Mayor of the City of London. Containing a true Description of the several Pageants, with the Speeches spoken on each Pageant. All set forth at the proper Costs and Charges of the worshipful Company of Drapers. *London: Printed by Alex. Milbourn for Abel Roper at the Mitre near Temple-Bar, 1691.*

4to, pp. [2], 6, 9-18, [2]; first two leaves worn at edges, some slight dampstaining, else a good copy, disbound.

£1750

First edition, scarce, of the first of Settle's London Triumphs, a series of annual celebratory pageants that he continued irregularly until 1708. Each pageant was sponsored by a different city guild; in 1691 it was the Drapers.

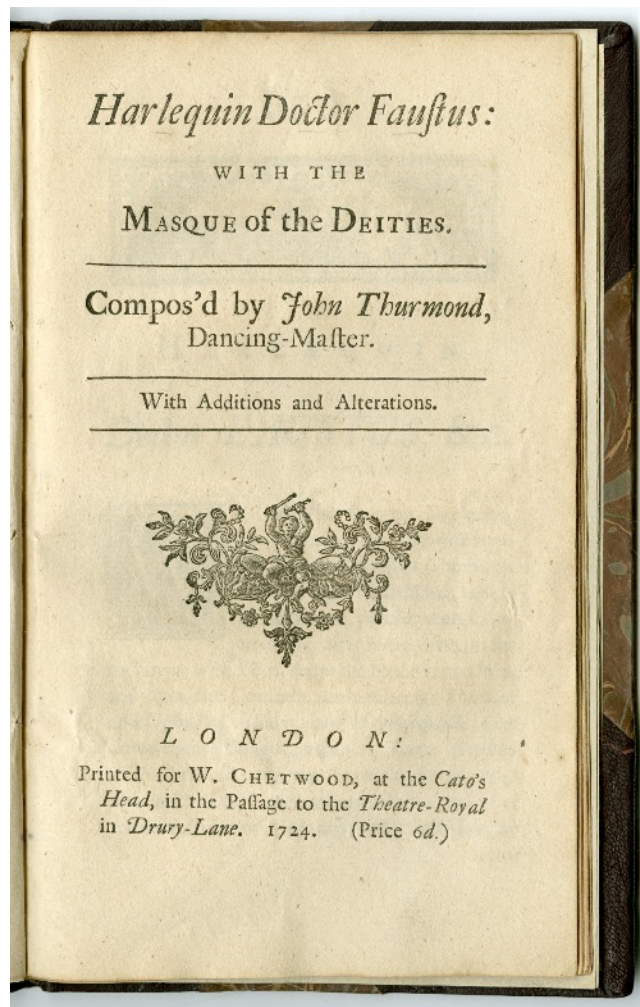
There were four pageant scenes, led by Arachne, Albion, Neptune, and Sylvanus, each who whom gave a verse address. In the first, 'a Young and Beautiful Virgin, representing Arachne' (patron of the Drapers), wearing a 'Crown of Stars', enters on a chariot drawn by gilded lions mounted by 'two Negroes in their Native Habit', flanked by 'Diligence' and 'Industry'. She addresses the company as mistress of the arts, and speaks of the web and th loom. In the second pageant, Albion sits on a grand pyramid above Germany, Holland and Spain (the Grand Alliance), and launches into praise of William III, with reference to the ongoing Williamite War in Ireland. The third pageant is dedicated to Victory, with a 'stately Amphitheatre of the Richest Aegyptian Marble, curiously wrought and adorned', and reinforces the martial image of William ('Europes Leading Lord'). And in the last, set in 'The Wildnerness: or, the Arcadian Plain', a flaxen-haired boy astride a ram is attended by shepherds, Sylvanus and Fauna, and representations of the wool trade, and reintroduces a measure of peace.

Earlier in his career Settle had been engaged by the Earl of Shaftesbury to devise and manage the Whigs' anti-Catholic pageants during the exclusion crisis in 1679-81. That for 1680 was the most lavish on record, costing £1000, though he did not publish a printed account. In 1691 he was appointed 'City Poet' in succession to Matthew Taubman. 'His role in this capacity was to devise the annual pageants for the Lord Mayor's show, a task for which he was well qualified both through his experience in producing spectacular effects in the theatre, and in co-ordinating the pope-burning pageants of the exclusion crisis. It is uncertain for how long

he held the post: he produced pageants in 1691–5, 1698–1702, and 1708, and though he wrote no pageants after 1708, he continued to be referred to as “city poet” by contemporaries’ (*Oxford DNB*).

ESTC: BL, Guildhall, Bodley (2), Senate House, V&A; Harvard, Huntington, UCLA, Yale. Wing S 2725.

THUNDER, DRAGONS AND MECHANICAL METAMORPHOSES



38. THURMOND, John. *Harlequin Doctor Faustus: with the Masque of the Deities. Compos'd by John Thurmond, Dancing-Master. With Additions and Alterations. London: Printed for W. Chetwood, at the Cato's Head, in the Passage to the Theatre-Royal in Drury Lane. 1724.*

8vo., pp. 24, with a half-title; a fine copy in modern half brown morocco.

£3500

First edition. The synopsis of the most famous of the pantomimes composed by John Thurmond for performance at Drury Lane; Thurmond succeeded John Weaver as the choreographer at Drury Lane in 1719, and remained in that post until 1727.

The text here describes the scenes and action of the pantomime in considerable detail, and is of great importance in providing an impression of what this sort of entertainment was actually like, as few details of such performances can otherwise be documented. It was first staged as an afterpiece at Drury Lane on 26 November 1723, ‘all the Scenes, Machines, Habits, and other Decorations being entirely new’. It was a great success and remained popular for years, ‘frequented by persons of the first quality in England, to the twentieth and thirtieth time’ (Pope).

The pantomime opens in Faustus’s study as he signs the pact with Mephistophilus (‘Thunder and Lightning ... Mephistophilus flies down upon a Dragon, vomiting Fire’), and ends with the arrival of Time and Death and two Fiends who drag the Doctor headlong down through Flames. The actions in between are exotic and usually sensational: Faustus flees a mob over a barn roof and comes back to the stage through a chimney; a usurer cuts off his leg which is magically replaced but with a woman’s leg; Harlequin, Scaramouch, Punch, and Pierot rob a shop and escape ‘upon four Spirits in the Shapes of a Cat, a Hog, a Goat, and an Owl’; a mechanical statue on a pedestal ‘changes to a Chariot drawn by Dogs, and drives out’. The quickly-changing scenery revolves (‘on the Instant turns’) from interiors to street scenes. The grand masque of the Heathen Deities follows, a series of dances and tableaux featuring Flora, Iris, Mars (this was Thurmond’s role), Bacchus, Ceres, Mercury, and Diana.

There is another printing of this synopsis dated 1724, but as it was issued without a half-title, with an abbreviated imprint, and without the price on the title-page, it was presumably a reprint. Both printings are rare; of this one the ESTC lists six copies (BL, Edinburgh University, Bodley, St. Andrews, Leeds; and Huntington).

K. Fletcher, *Forty Rare Books Relating to the Art of Dancing*, 25 (this copy, bequeathed by P. J. S. Richardson to the Royal Academy of Dancing, and later deaccessioned); not in Beaumont, Magriel, or Niles/Leslie; *The London Stage*, II, ii, 746.



THE MAJORITY OF THE FUTURE EARL OF GAINSBOROUGH –
 ‘CELEBRATED ... WITH GREAT REJOICINGS, AND ALMOST UNPARALLELED
 MAGNIFICENCE’

39. [UNKNOWN.] [LORD CAMPDEN.] ‘The Coming of Age of Lord Campden’, *Exton*, 20th October 1871.

2 albumen prints, 7¾ x 10⅞ inches (19.8 x 27.7 cm.) and 9 x 11 inches (22.7 x 27.8 cm.), both mounted on original album pages; title, location, date and names of sitters noted in contemporary hand in ink in margins; one with 2 albumen prints on verso, approx. 8 x 9 cm., captioned ‘Channel Isles, Port du Moulin, Sark, The Coupée, Sark’ below in ink.

£250

A visual record of the guests who attended a week of lavish festivities at Exton Park. Thirty-eight guests are shown and individually named, including Lord Beaumont, Lord and Lady Denbigh, Lord Carnegie, Lord Bute and Lord Gainsborough and wife Lady Noel.

The Coming of Age celebrations of Charles William Francis Noel, later 3rd Earl of Gainsborough, took place at Exton Hall and the neighbouring villages of Ridlington and Langham. Highlights included a cricket match, a High Mass, and a banquet to which the tenants of the surrounding villages were invited, preceded by games and amusements in front of the Hall. During a visit to the Noel family’s *Arms Inn*, each guest was presented with a glass of ale, brewed during the year of Charles Noel’s birth, and at one of the feasts they were fed ‘an immense baron of beef, supplied by Mr. T. Pollard, of Stamford, and weighing between 40 and 50 stones’, as well as a 120 lb. birthday cake.

The ‘Miss Berkeley’ portrayed here is likely the Augusta Mary Catherine Berkeley who would become Noel’s first wife five years later. Noel inherited the earldom in 1881 on the death of his father. He sold the Gainsborough art collection at a sale held by Christie’s, London on 27 July 1922.

Exton Hall remains a private home to Charles Noel’s great grandson, Anthony Baptist Noel, 6th Earl of Gainsborough.

40. WISEACRE, William (pseud?). *The Mirror of Amusement, or, happy Village. Being a new Method of passing the Year pleasantly and profitably, either in Town or Country ... London: Printed for H. Turpin ... [1780].*

16mo, pp. 3-160; wanting the frontispiece (A1); somewhat browned and shaken, leaves A2-6 coming loose and worn; Dutch floral boards, worn, spine wanting.

£550

'Third edition, enlarged', but no other editions are recorded in ESTC; a sadly worn copy of a very rare item. Six families living in a 'pleasant village, about thirty miles' from London agree to 'institute a *Lunar* or *Monthly Jubilee* or *Festival*'. At each meeting one of their number explains the etymology of the month's name and the others contribute poems and short tales. Each month is decorated with a woodcut headpiece of an allegorical figure.

ESTC records two copies: at the BL and Pierpont Morgan. OCLC adds another, in the Cotsen collection at Princeton.



WEDDING DANCE

41. [WEDDING]. Heath, Henry. *The Wedding Day. [London:] Published June 28, 1827.*

Engraving, 264 mm x 365 mm, contemporary hand coloured; a very good copy.

£175 + VAT in EU

Heath's engraving depicts Harriot, the newly married Duchess of St Albans (1777?-1837) dancing with her husband, William Aubrey de Vere Beauclerk, ninth Duke of St Albans (1801-1849).

The Duchess lived an extraordinary life. Born to a poor family, she enjoyed a stellar career as an actress, crowning her success with an extremely advantageous marriage to the wealthy banker Thomas Coutts when she was thirty-seven and Coutts seventy-nine. After his death, Harriot played an important part in running the bank, proving herself an excellent business woman. Her next marriage at the age of forty-nine to the simple minded Duke of St Albans (who was twenty-seven at the time) was widely regarded as an exchange of wealth for a title. Nevertheless, the marriage was reportedly a happy one.

Henry Heath (*fl.* 1822–1842) was a caricaturist, possibly a relation of the artist William Heath. He etched theatrical portraits as well as social and political caricatures before apparently emigrating to Australia.

