

De SIMONE COMPANY, *Booksellers*

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LIST 5, NEW SERIES

ILLUSTRATED BOOKS, BINDINGS, BROADSIDES

WITH 29 ORIGINAL PEN AND INK SILHOUETTES BY J. F. GOODRIDGE

1. Chase, Frank Eugene. *Ballads in Black. A Series of Original Shadow Pantomimes, with Forty-Eight Full-Page Silhouette Illustrations and Full Directions for Producing Shadow Pictures with Novel Effects. Ballads by F. E. Chase, Illustrations by J. F. Goodridge.* Boston: Lee and Shepard Publishers, 1882. \$ 2,900.00



Oblong 8vo. 154 pp. plus 4 pp. of ads. Illustrated with 48 lithographic plates. Original pictorial boards, edges a bit rubbed, contents fine”

WITH: Twenty-Nine Original Pen-and-Ink Silhouettes, Unsigned but Certainly by Goodridge. Ten on thick paper 5 ¼ x 8 ½ inches; one on thick paper 7 x 9 inches; eighteen on thin paper 4 ¼ x 6 inches. In fine condition.

First edition of *Ballads in Black*, with an added group of original pen-and-ink silhouettes by the illustrator. *Ballads in Black* is a book of shadow plays for home entertainment acted by adults. Chase’s ballads are sophisticated, and a bit edgy in their caustic humor. “In Pawn” is a full-evening, politicized morality play set in Hull Massachusetts and India, featuring human characters and “human” elephants. There are six plays in all, including “Cinderella and Orpheus”, the “Organ Grinder”, each with a series of instructions and an epilogue discussing the content of the story in silhouette. The 4-page introduction contains detailed directions for producing shadow tableaux. Frank Eugene Chase (1857-1920) wrote a number of verse plays, including *In the Trenches: A Drama of the Cuban War.*” 1898.

The bold, clever silhouettes were a specialty of J. F. Goodridge. Included here are 29 loose unsigned and untitled originals, no doubt by Goodridge. We do not know for what book(s) these were used, if used at all. A colleague from whom this was acquired informs us that four titles, published between 1878 and 1912, were eliminated upon inspection: *The Original Mother Good Melodies: Old Rough the Miser; Mother Goose in Black; and Mother Goose in White*. Whatever their purpose; these, like the plates, are fine whimsical, characterful specimens; the images include a Chinese and Negro stereotype.

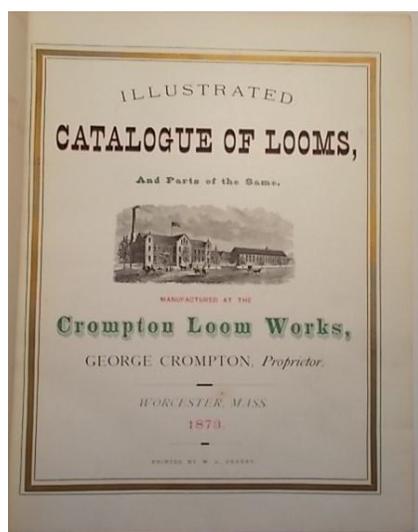
See Asma Naeem. *Black Out: Silhouettes Then and Now*. Princeton University Press, 2018, an exhibition catalogue which provides a detailed study of the American art form over three centuries.

UNRECORDED 19TH CENTURY ILLUSTRATED TRADE CATALOGUE

2. Crompton Loom Works. *Illustrated Catalogue of Looms, and Parts of the Same. Manufactured at the Crompton Loom Works.* Worcester, Mass., W. A. Cheney, 1873.

\$ 2000.00

4to. 280 x 220 mm. (11 x 9 ¾ inches). Color printed title-page, seven full-page plates of looms, one printed in color lithography, 23 lithographic plates of parts and tools; one final color plate of Crompton's "Patent Lock Spindle Shuttle." Each plate preceded by a leaf of text. Contemporary leather spine and tips, worn, joints cracked and text block sound and clean.



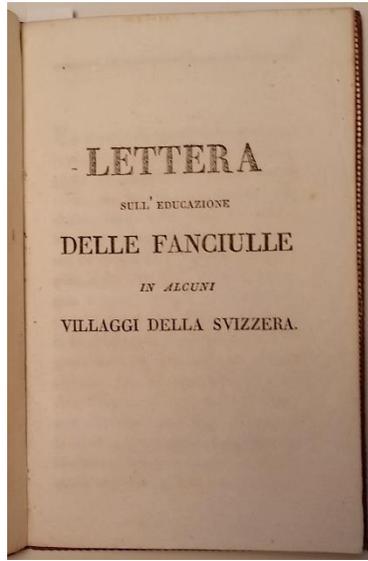
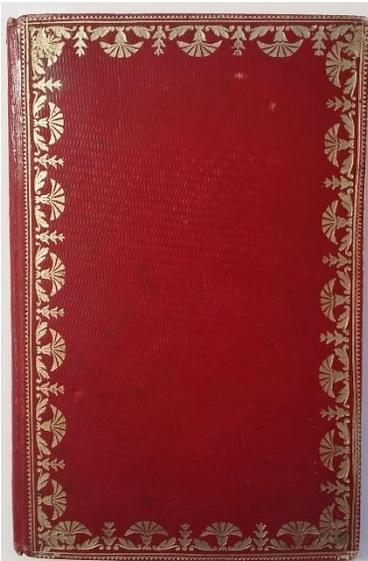
Unrecorded trade catalogue printed in Worcester. AAS cites a catalogue printed in 1882 with 38 plates. OCLC list only small catalogues and brochures published by Crompton. It is not list in Romaine, who lists only a small single catalogue. Markings of the Lowell Historical Society.

Included is an unrecorded 10-page illustrated catalogue of machine equipment in quarto format, from the L.J. Knowles & Brother, who also produced equipment for textiles, including a "12-Harness Chain Loom." This copy with library stamps of Lowell Historical Society, who deaccessioned 100 cartons of books in December 2017.

UNRECORDED WORK ON EDUCATING YOUNG GIRLS IN RURAL ITALY

3. [FEMALE EDUCATION]. *Lettera sull'educazione delle fanciulle in alcune villaggi della Svizzera*. [Bergamo]: [Dalla Stamperia Mazzoleni], [1830]. \$ 1500.00

24mo. 130 x 85 mm (5 1/8 x 3 1/4 inches). 32, 24 pp. Contemporary red morocco, gilt-tooled borders and spine. A lovely copy.



First edition. Superb copy of this seemingly unrecorded volume, designed to raise funds for the maintenance of girls' schools north of Bergamo, near the Swiss border. It is published by the 'Pia opera di Santa Dorotea,' an Italian movement founded in 1815 to provide education for female orphans. By all appearances this lovely copy was used as a presentation binding to donors.

The volume contains two separately paginated parts, each in the form of a letter. The first describes, in a cheerful style, the work of the schools, the directors and assistants (all female), and the flavor of the education the girls receive; all the girls learn to read and write and educated in virtues of piety and charity. Contrasting the petulance, nascent malice, and puerile nature of many girls, with that of those in the care of the Santa Dorotea schools, the author notes that 'the education of these peasant girls is a miracle.' The author describes some of the highlights of the school year, including the feast of St. Tecla, 'a spectacular event'. At the end of the first part there is an advertisement for the charity's publication, *Pia opera di Santa Dorotea*, (Bergamo, 1830).

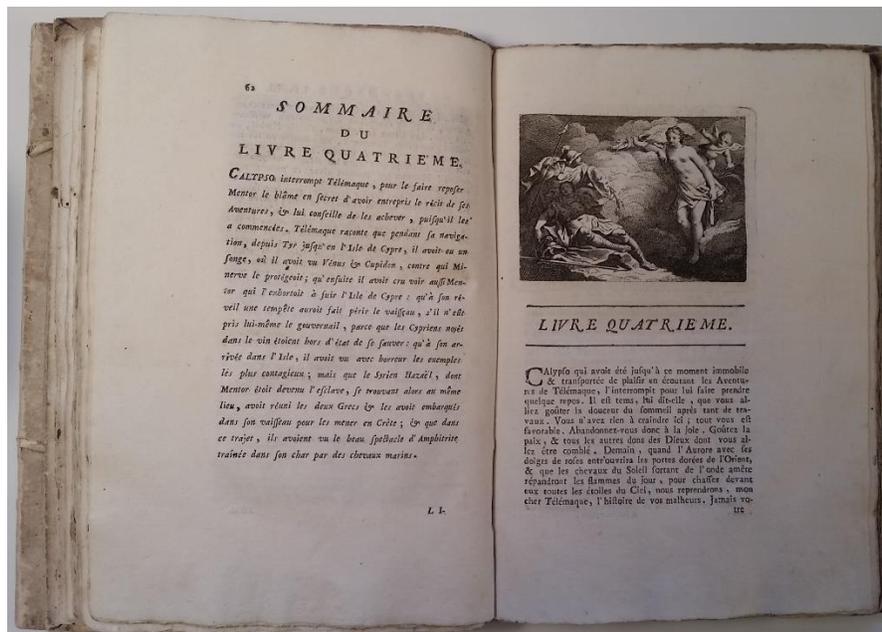
The second part consists of a dialogue between the author of the first letter and two potential donors to the charity, who after more discussion about the administration of the schools, agree to donate funds for the support of the school.

Not in cited in NUC, SBN or OCLC. (63)

WITH 24 ENGRAVINGS BY GIOVANNI VOLPATO: A WORKING COPY

4. Fénelon, Francois, de Salignac de La Mothe. *Les Aventures de Télémaque fils d'Ulysse. Nouvelle Edition Enrichie de Figures en taille-douce et de Notes Historiques, Politiques, et Morales.* Venise: chez Guillaume Zerletti, 1768. \$225.00

Two volumes. 8vo. 230 x 155 mm. (9 x 6 inches). xlviii, 272 pp.; 262, 2 pp. Engraved frontispiece, two engraved title-pages, folding map and 24 vignettes. Bound in contemporary paste-paper boards, soiled but sound; some staining to lower right corner of some of the leaves. With faults an acceptable teaching copy.



Appears to be the first edition printed by Zerletti, who published a more expensive edition in 1788. This is the first appearance of the engravings by Giovanni Volpato (1740-1803), a professional engraver from Bassano, who worked with the Remondinis' publishing house. "In 1762 he was brought by Bartolozzi to Joseph Wagner's shop in Venice" and worked with several printers until 1772 when he moved to Rome to run his own shop and open a school of engraving. In 1786 he published a book with 36 plates entitled, *Principi del Disegno*. Raphael Morghen was among his many pupils in Rome.

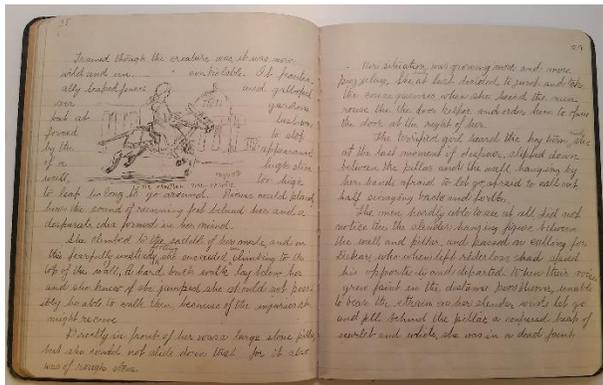
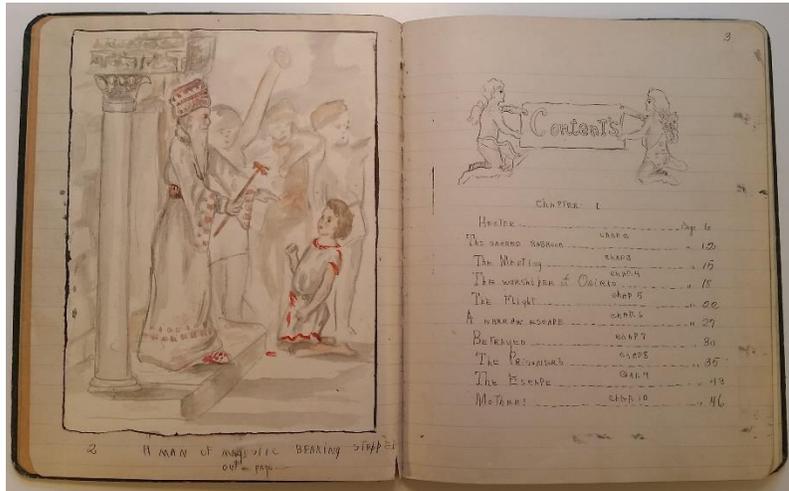
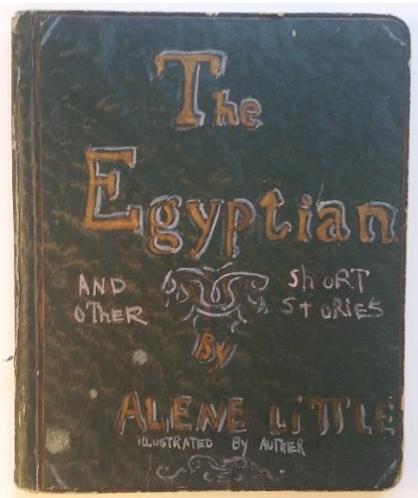
The in this edition of *Les Aventures de Télémaque* Volpato's his engravings are in the classical style and some of them demonstrate his skill capturing the moment and highlighting the action of the scene. He is best remembered for series of plates after the frescos in the Vatican.

Hind, *Short History of Engraving and Etching* p. 209. Claudia Lazzaro, *Eighteenth Century Italian Prints, from the Collection of Mr. and Mrs. Marcus S. Sopher*, 1980, p. 37. See Morazoni p. 229 for a description of the 1788 edition by Zerletti. (94)

STORIES BY A TEN-YEAR-OLD GIRL
FUTURE MEMBER OF THE WELLESLEY COLLEGE CLASS OF 1922

5. Little, Alene S. *The Egyptian and other Short Stories. Illustrated by the Author Age 10.* N.p.: Unpublished, July 1, 1910. \$ 2,500.00

Manuscript in ink. 8vo. 210 x 170 mm. (8 1/4 x 6 3/4 inches). 93 pp. Illustrated with 5 tipped-in plates, highlighted in color, 18 pen drawings in the text, and 8 vignettes. The notebook bound in original green textured cloth binding; title and author's name in manuscript on upper board.



Manuscript collection of five short stories written in highly legible cursive hand, by a ten-year-old girl and future Wellesley College graduate. The first and longest story is entitled, he “The Egyptian”, followed by “The Hunt”, “The Power of Music”, “How a Deer Became Timid”, “How Nathen Found the Messiah” and “A Surprise Story”. Each is illustrated with pen and ink drawings and demonstrate not only an imagination but skill at creating narrative images that perfectly reflect the content of the story. What is most revealing about Ms. Little’s storybook is her understanding of the conventions of book production. She includes the title-page, a page listing the contents of the notebook, and a list of illustrations. Each of the stories are divided by chapters and at the conclusion is highlighted with a drawing of a vignette.

Alene S. Little was a member of the class of 1922 at Wellesley College from Columbus, Ohio. According to *The Wellesley Legenda*, she was a member of the Rowing Team, and although not stated, many of her drawings appear in the 1922 College publication. She was also listed as a contributor to the St. Nicholas League in Vol. 42, (p. 563) as an illustrator. (98)

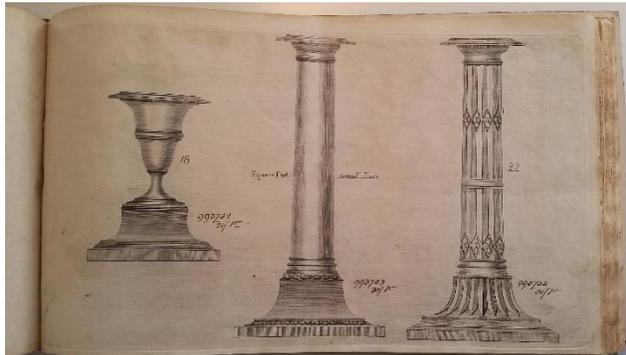
18TH CENTURY SILVER MAKERS SALES CATALOGUE

6. *Modelli di Francia per Argentieri*. London? Rome? Naples? : ca. 1770. \$ 13,000.00

Oblong folio. 390 x 220 mm. (15 1/4 x 8 3/4 inches). Vellum spine over decorative blue paper wrappers, paper label with title in Italian on upper board and ink title in Italian on spine.

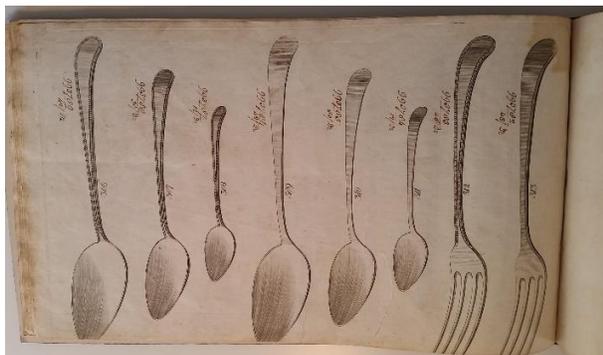
Silversmith model book, containing 80 full-page engravings of candles, silverware, candle holders, candelabra, pitchers, and other household pieces. Each image is beautifully and carefully engraved, with rich detail and ornamentation. Each includes a printed product number as well as one in ink with a different item number and a price.

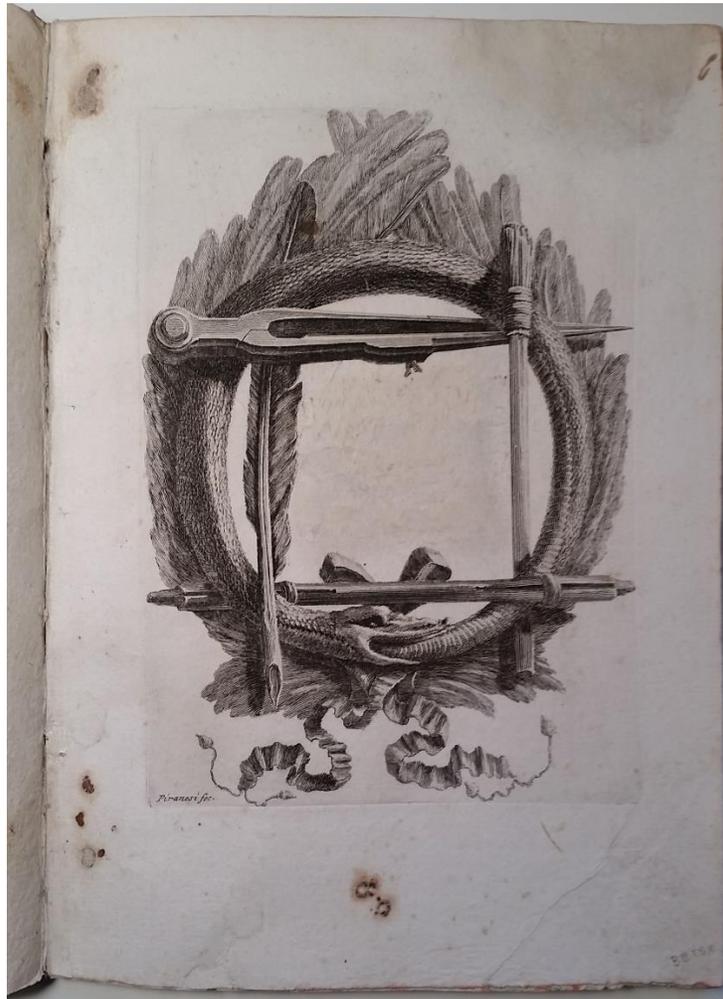
Although there is no title-page or signatures of engravers, this large sales catalogue appears to be English as some of the engravings have English words of explanation engraved in the text.



The binding is definitely Italian, and the paper label is in an Italian hand. The watermark is a "fleur de lis" pattern. There are only a few English companies with the capacity to export at this time, including Sheffield which was established in 1743 and had by the 1770's a network of dealers selling their wares across the country. This catalogue, with specific Italian connections is very unusual and suggests the scope of the business had reached export

capacity by the third quarter of the century. The most important Italian silver makers at this time were Giardini of Rome and Venuti of Naples.





“THE VOLUME WAS SUPPRESSED SOON AFTER PUBLICATION, WHICH ACCOUNTS FOR ITS EXTREME RARITY” HIND

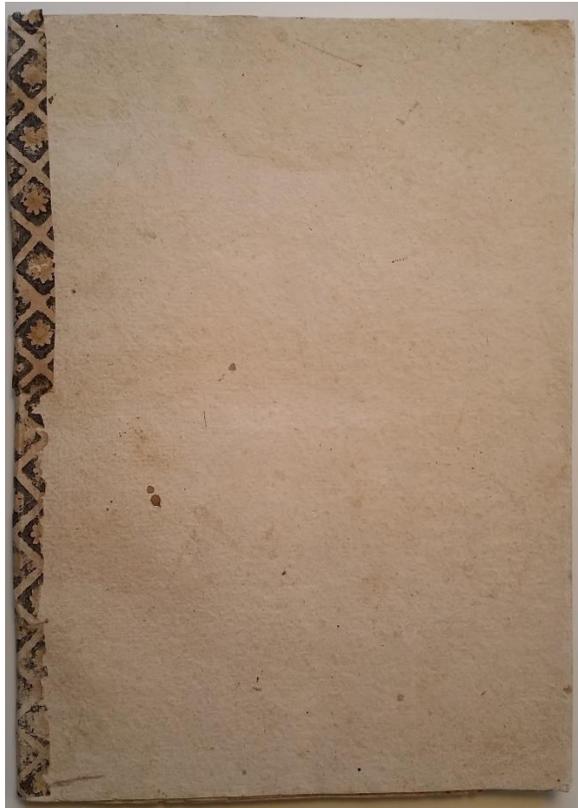
7. Piranesi, Giambattista. *Lettere di giustificazione scritte a Milord Charlemont e a' di lui agenti di Roma dal signor Piranesi, socio della Real Società degli Antiquari di Londra intorno la dedica della sua opera Delle antichità rom. fatta allo signor ed ultimamente soppressa.* Roma: 1757.

\$ 17,500.00

Small 4to. 250 x 180 mm. (10 x 7 inches). 28 pp. text, plus an engraved dedication leaf, engraved title-page, 8 full-page engraved plates, one double-page and folding, 4 headpieces and 1 tail piece engraving. Title-page in second state. Contemporary paste-paper boards, decorative paper spine; some minor spotting to first three leaves.

First edition, with the first issue of the title-page, of Giambattista Piranesi's letter which describes his disagreement with the English nobleman James Caulfield, Viscount Charlemont over his failure

to keep his agreement and fund his edition of *Antichita romane*, published in four volumes in 1756. Piranesi had agreed to dedicate the set to Viscount Charlemont and in all four volumes of the first 40 copies printed, Caulfield's name and coat-of-arms were etched into the title-page of each volume. As it became apparent to Piranesi that funding would not be forthcoming, he made changes to his copperplates and etched out all references to the Irish nobleman. His *Lettere giustificazione* reproduces two letters sent to Caulfield, the first thanking him for his support and the second chastising him and explaining his intention to remove all reference to him from the dedication. A third letter is included which was written by Piranesi to Father Peter Grant, who attempted to mediate the disagreement between the two men.



To make his point very clear, Piranesi included eight plates from the original folio edition in reduced size, which show the dedications which appear in each of the four volumes, and how they appear after he removed all reference to the Viscount. This public humiliation by the artist of his "patron" demonstrates Piranesi's independence and willingness to risk retribution for exposing the arrogance of this type of behavior by a member of the aristocracy. As mentioned, Piranesi's *Lettere* was soon suppressed and according to Arthur Hind, this is the reason for its "extreme rarity."

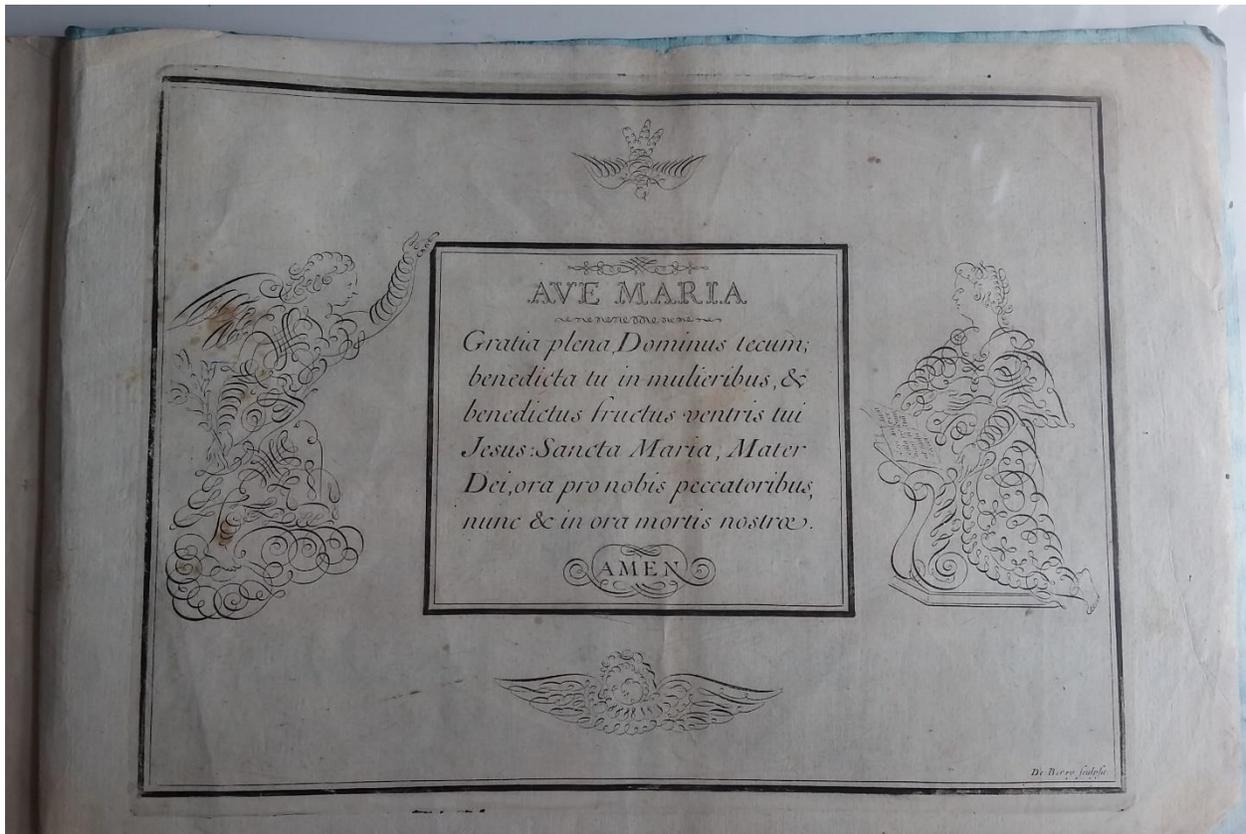
NUC lists copies at Yale, Harvard, and Columbia and OCLC adds Princeton and the Boston Athenaeum. Arthur Hind, *Short History of Engraving*, p. 84. Berlin Catalogue 1879. Cicognara 3830. Wilton-Ely, *Piranesi, the Complete Etchings*, E-1. (95)

A more detailed description is available upon request.

ENGRAVED BY CLAUDE AUGUSTE BEREY AND LATTRÈ

Pitois, Giuseppe Aurelio. *Nuovo Libro di Caratteri Diversi. Di scrittura formata, e corsiva perfetta, ad uso pratico e Moderno.* Lo Intagliati da de Berey in Parigi. Torino e Milano: Fratelli Reycend e Comp., (1750). \$ 1,400.00

Oblong folio. 1- x 285 mm (9 1/2 x 14 inches). 20 engraved leaves; engraved title-page, 2 pages of instructions, and 17 calligraphic samples. Modern blue washed paper wrappers; a few spots to the title-page and toning of the paper, for edges with minor tears to a few leaves.



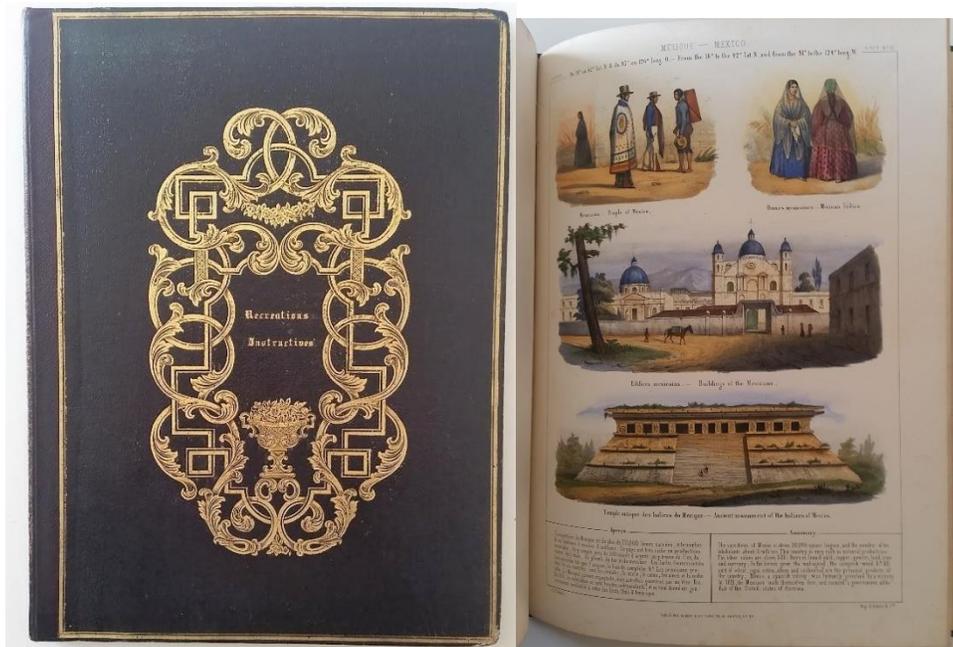
Later edition of Pitois's penmanship manual, originally published in 1722 with 28 leaves. Later editions contain various pagination, some with 13 leaves like the Hofer copy at Houghton Library and other with 17 and 20 leaves like this copy. Pitois's manual was originally engraved by Berey and Lattrè and their names appear on most of the plates. This work had a long history, as the plates were reused by other authors throughout the 18th century, including Peiraud's *Nuovo libro di scrittura*, published in Turin in 1766, also by Reycend.

NUC cites only the Library of Congress copy, OCLC lists copies at Columbia, Toronto, Harvard, Newberry and the V & A in London. Bonicini 1443. Berlin Catalogue 5220. Becker, *The Practice of Letters* nos. 128 and 132.

A BEAUTIFUL COPY OF A VOYAGE AROUND THE WORLD FOR CHILDREN

Saint-Aulaire, Felix-Achille Beaupoil de. *Récréations Instructives, Voyage pittoresque à travers le monde -- Instructive Recreations, picturesque voyage round the world*. Paris: Publie par Aubert & Cie, [1840]. \$ 3,000.00

Small folio. 313 x 232 mm. (12 1/4 x 9 1/4 inches). Lithographic title-page in color and 24 colored lithographs, each highlighted with glaze; each plate includes a description of the images in both French and English. Bound in contemporary pebble morocco, decorative gilt panel enclosed by a single fillet border on both boards, spine decorated in gilt with a leaf and vine role. Some minor foxing but otherwise an excellent example of a publisher's binding in very good condition.



Very attractive juvenile publication of a “voyage around the world”, published for both the French and English markets. It is illustrated with 125 highly detailed hand colored lithographic vignettes on 24 plates. The images, accompanied by an explanatory text, illustrate the people, costumes, and views of the different nations visited. This charming pedagogical album includes visual information on the habitation, monuments, environment and cultural characteristics of the peoples of Europe, Africa, the Middle East, Asia, and North and South America. The text provides a brief explanation of the geography, climate, population and governance of each of the regions.

The author, F-A. B. Saint-Aulaire (1801-1899) is from a noble French family, whose descendants include diplomats, academics, writers and artists. Felix-Achille was a notable marine painter and lithographer who exhibited in the salons of Paris and produced a number of important lithographs, including one of the sea battle between the English frigate *Apelles* and the French privateer *Somnambule* off the French coast. He was also the author of two other children's books, *Récréations Instructive: Petit Dictionnaire du Jeune Amateur de Marine*, a nautical dictionary in French and English illustrated with 24 plates and *Récréations Instructive: Campagne d'un Baleinier*

Autour du Monde, a children's history of whaling voyages around the world, illustrated with 18 colored plates.

All Saint-Aulaire's books are rare; for American libraries NUC and OCLC list four copies of *Voyage Pittoresque*, three copies of *Dictionnaire* and six copies *Campagne d'un Baleinier*. See Gumuchian 5037. (99)

13 PERFORMANCE BROADSIDES FOR SHAKESPEARE'S PLAYS

[Shakespeare, William.] Kean, Charles. *A collection of thirteen playbills announcing performances featuring and/or under the management of famed Shakespearean actor Charles Kean, spanning the period in which Kean was manager of the Princess's Theatre, Oxford Street.* London: 1849-59.

\$6,500.00

Charles John Kean (1811–1868) was destined to usher Shakespeare into the forefront of the Victorian public consciousness. His father, Edmund Kean (1787–1833), had been lauded as a restorer of Shakespeare, garnering success through his passionate portrayals of Hamlet, Lear, and others. Charles would prove an antithesis to his father's Romantic point of view, instead favoring scholarship and self-control over pathos and impulsivity, and aimed to 'satisfy the Victorian audience's appetite for instruction disguised as entertainment and accompanied by magnificent trimmings' (Finkel, "'A True and Perfect Mirror...': costumes for Charles Kean's revivals of Shakespeare's plays, 1852–1859", *Dress*, 14 (1), p. 7). He would succeed in creating a national theatre through Shakespearean revival.

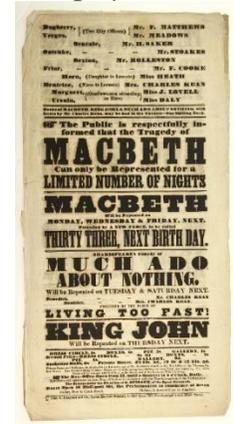


In 1848, Kean was appointed director of royal theatricals at Windsor Castle, which led to his management of the Princess's Theatre in London, in the next decade. Kean won Victoria and Albert's favor and his confidence and fame grew. Victoria's admiration of Kean's appreciation of realism and historical detail was often noted in her journals: 'Shakespeare's historical Tragedy of "King John" was admirably given [by Kean's company] ... What a noble splendid Play it is & what a man Shakespeare was! What knowledge of human nature, – what language, – what poetry, –

what power of portraying characters! The dresses were magnificent & strictly correct, & the grouping, in spite of the small stage & space was beautiful. Kean acted admirably & so did Mrs Kean...' (Queen Victoria's Journals, online, vol. 33, p. 63). Albert, too, was often 'in ecstasies' during a Kean performance (Gail Marshall, *Shakespeare in the Nineteenth Century*, CUP, 2012, p. 158). During Kean's management, seventeen Shakespeare plays were performed for 1264 nights (Oxford DNB).

iii) [MACBETH.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. [Caption title:] Under the Management of Mr. Charles Kean ... Shakespeare's Tragedy of Macbeth ... [London, c.1853]. Playbill (504 × 249 mm); one column, possibly attached from the rest of the playbill, some light toning, two crude tape repairs, some light creasing, with one larger tear, unaffecting text.

iv) [MACBETH.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. Under the Management of Mr. Charles Kean ... Shakespeare's Tragedy of Macbeth ... After which ... a new Drama, in Three Acts ... Marco Spada ... Anne Blake will be repeated on Thursday next ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1853]. Playbill (495 × 698 mm); tri-fold lightly toned with some creasing, minor tears.



v) [RICHARD II.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. King Richard The Second. [London, c.1857.] Printed notice (508 × 252 mm); printed on blue paper, some light toning and creasing, minor tears, small stain in lower right-hand corner, unaffecting legibility.

vi) [RICHARD II.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. King Richard The Second ... On Monday, June 1st, 1857, & during the Week ... a new Farce, by J.M. Morton, Esq., entitled An Englishman's House Is His Castle ... Mr. & Mrs. Charles Kean's Annual Benefit will take place on Monday, June 22nd, 1857 ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1857]. Playbill (509 × 720 mm); tri-fold lightly toned with some creasing, minor tears.

vii) [THE TEMPEST, RICHARD II.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. Last Week of Shakespeare's Play of The Tempest on Monday, Nov. 23rd, 1857 ... [it] will commence with a new Farce, in one Act, by John Oxenford, Esq., entitled A Case of Conscience ... after which ... Shakespeare's Play of The Tempest ... on Monday next, Nov. 30, will be reproduced Shakespeare's Tragedy of King Richard The Second ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1857]. Playbill (480 × 710 mm); tri-fold on blue paper, some light toning and creasing, a small (1 cm²) tear through one of the letters in the second column, unaffecting text, and a crude tape repair to lower left-hand corner.

- viii) [HENRY VIII.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. Mr and Mrs Charles Kean every Evening. In consequence of the great Success attending the Reproduction of Henry the Eighth, it will be repeated every Evening until further Notice ... Monday, Sept. 8th, and during the Week the Performances will commence with the lost letter ... after which ... King Henry the Eighth! ... To conclude every Evening, the laughable Farce of Two Polts ... [London:] G. Stapleton, Printer ... [c.1858]. Playbill (475 × 493 mm); in two columns, folded; some light toning and creasing, printer's ink smudges towards head above theatre name, unaffecting text.



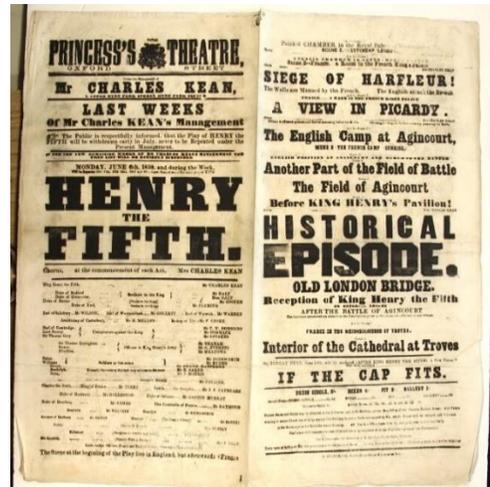
- ix) [HAMLET, KING LEAR.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. Louis the Eleventh will be repeated To-night, for the last Time this Season ... to conclude with a new Farce, by Messrs. Stirling Coyne and Coupe, entitled Samuel in search on Himself ... Shakespeare's Tragedy of Hamlet will be repeated (for the last Time this Season) on Monday next ... on Saturday next, April 17th, will be produced, Shakespeare's Tragedy of King Lear ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1858]. Playbill (505 × 500 mm); in two columns, folded; lightly toned, some creasing at edges.

- x) [MUCH ADO ABOUT NOTHING, MACBETH, KING JOHN.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. Under the Management of Mr. Charles Kean ... farewell Season of Mr. Charles Kean as Manager of The Princess's Theatre. This Evening, Saturday, Nov. 20th, 1858 the Performance will commence with the Comedietta, in one Act, entitled Living Too Fast ... After which will be revived Shakespeare's Comedy of Much Ado About Nothing ... Macbeth will be repeated ... Preceded by a new Farce, to be called Thirty Three, Next Birth Day. Shakespeare's Comedy of Much Ado About Nothing will be repeated ... Preceded by the Farce of Living Too Fast! King John will be repeated on Thursday next ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1858]. Playbill (506 × 500 mm); in two columns, folded; lightly toned with some creasing at edges.

- xi) [MUCH ADO ABOUT NOTHING, MACBETH.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. Farewell Season of Mr. Charles Kean as Manager of The Princess's Theatre ... This Evening, Tuesday, Dec. 21st, 1858, the Performances will commence with the Comedietta, in One Act, entitled Living Too Fast ... after which, will be Repeated Shakespeare's Comedy of Much Ado About Nothing ... to conclude with (26th Time) a new Farce, by J.M. Morton, Esq., entitled Thirty Three, Next Birth Day ... Shakespeare's Tragedy of Macbeth will be repeated To-Morrow ... on Monday, December 27th, (Boxing Night) will be produced a new grand comic

Christmas Pantomime, entitled the King Of The Castle Or, Harlequin Prince Diamond And The Princess Brighteyes! ... preceded by Colman's Comedy of The Jealous Wife ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1858]. Playbill (500 × 490 mm); in two columns, folded, lightly toned with creasing and small tears, crude tape repairs along middle fold, some soiling (probably from printing press) on second column, though not affecting legibility.

xii) [HENRY V.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. Under the Management of Mr Charles Kean ... Last Weeks Of Mr Charles Kean's Management ... Monday, June 6th, 1859, and during the Week ... Shakespeare's Historical Play of King Henry the Fifth. Chorus, at the commencement of each Act, Mrs Charles Kean ... [London:] G. Seapleton, Printer ... [1859]. Playbill (509 × 500 mm); in two columns, folded, lightly toned and creased.



xiii) [A MIDSUMMER NIGHT'S DREAM, KING VIII.] ROYAL PRINCESS'S THEATRE, OXFORD STREET. Last Night but one of Mr. Charles Kean's Management ... This Evening, Saturday, Aug. 27th, 1859, will be presented ... Mr. Lovell's Play, entitled The Wife's Secret ... to conclude with ... Shakespeare's Midsummer Night's Dream ... the last Night of the Season, will be next Monday, Aug. the 29th and will conclude Mr. C. Kean's Management, when will be presented Shakespeare's King Henry the Eighth preceded and followed by a Farce ... [London:] "Nassau Steam Press," W.S. Johnson ... [1859]. Playbill (505 × 500 mm); in two columns, folded, lightly toned with creasing, large tear in upper right-hand corner of right column, affecting six or so lines of text only. [52455]