

A Tribute To Precious Stones With An Original Lithograph By Andre Derain

Prints by André Derain
Homage to Senefelder: Artists' Lithographs from the Felix H. Man Collection
André Antoine
Andre Masson
The Music Trade in Georgian England
Lithography and Lithographers
Andre Masson
André Masson
Inside/outside Surrealism
Catalog of Copyright Entries
Modern Lithographs and Etchings
Artists' Lithographs
The Artist and the Book in Twentieth-century Italy
Catalog of Copyright Entries, Third Series
Lithography & Lithographers
Homage to Senefelder
Index of Artists Represented in the Department of Prints and Drawings in the British Museum
The Fortnightly Review
The Popular History of England
The Popular History of England: From the peace with the United States, 1815, to the final extinction of the corn-laws, Feb., 1849. With an Appendix of annals, 1849-1867, and Index
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David C. Sawyer
Victoria and Albert Museum
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William Rubin
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Joseph Pennell
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Library of Congress.
Copyright Office
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this book investigates antoine's exploration of the possibilities and limitations of stage realism his concept of a workshop theatre for new writing and acting his experiments and achievements in the mise en scene at the théâtre libre and théâtre antoine in the classics at the odéon and in the early silent film

in contrast to today's music industry whose principal products are recorded songs sold to customers round the world the music trade in georgian england was based upon london firms that published and sold printed music and manufactured and sold instruments on which this music could be played the destruction of business records and other primary sources has hampered investigation of this trade but recent research into legal proceedings apprenticeship registers surviving correspondence and other archived documentation has enabled aspects of its workings to be reconstructed the first part of the book deals with longman broderip arguably the foremost english music seller in the late eighteenth century and the firm's two successors broderip wilkinson and muzio clementi's variously styled partnerships who carried on after longman broderip's assets were divided in 1798 the next part shows how a rival music seller john bland and his successors used textual and thematic catalogues to advertise their publications this is followed by a comprehensive review of the development of musical copyright in this period a report of

efforts by a leading inventor Charles 3rd Earl Stanhope to transform the ways in which music was printed and recorded and a study of Georg Jacob Vollweiler's endeavour to introduce music lithography into England. The book should appeal not only to music historians but also to readers interested in English business history, publishing history and legal history between 1714 and 1830.

The record of each copyright registration listed in the catalog includes a description of the work copyrighted and data relating to the copyright claim: the name of the copyright claimant as given in the application for registration, the copyright date, the copyright registration number, etc.

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