

# DOWNLOAD PDF A PUBLICATION OF HIS MAJESTIES EDICT, AND SEVERE CENSURE AGAINST PRIVATE COMBATS AND COMBATANTS

## Chapter 1 : James I King of England | Open Library

*A publication of His Majesties edict, and severe censure against private combats and combatants: whether within His Highnesses dominions, or without, with their seconds, accomplices, and adherents, straitly charging all officers, and other His Majesties subjects, to use no connivance, or remission proceeding toward such offenders: for the necessary and timely prevention of those heinous.*

Illustrated by Frank Ver Beck. Original cloth-backed pictorial boards, pictorial endpapers, a really good copy of a book rarely found in even adequate condition. In a new box. The plates, though unnumbered, are included in the pagination. Justin Schiller once had a file copy from the publisher that was annotated to indicate that the firm had run short of frontispieces. The gold of his superb binding design. Text in Ancient Greek Koine. Strong contemporary mottled calf binding with minor restoration, top cover stamped in gilt with the insignia of the Earl of Coningsby, gilt lettering and decoration to backstrip. Engraved decorations throughout, including an engraved title-page by Claude Mellan. This copy came from the library of Leonard and Lisa Baskin with their several book labels. The Imprimerie Royale had been established in 1671, at the behest of Cardinal Richelieu; it produced a number of distinguished editions in its first years. Bensley for Cromek, Later halfcalf over contemporary marbled boards, marbled edges, gilt backstrip on raised bands. Robinson booksellers Liverpool ticket and bookplate of Neva and Guy Littell on the front pastedown. Bentley, Blake Books, B. MacMillan and Company, Fifty illustrations by John Tenniel including frontispiece. In a morocco box. This copy is one of the copies the author inscribed in December of 1719. A census is currently being made of all extant copies. With half-titles in vols. I and II; no half-title called for in vol. The single-leaf list of illustrations in vol. I found only in some copies is present in this set. Original light-brown fine-diaper cloth with central blindstamped arabesque design. Backstrips lettered in gilt and include the Bentley imprint at feet Carter binding variant B. Bindings show some rubbing, sunfading and spotting, backstrips a bit sunfaded and discolored, the crowns unobtrusively reinforced. Original pale-yellow endpapers, text with intermittent spotting -- the plates in vol. III with quite a bit more discoloration and spotting than in the remainder of the volumes. Correct first state copies of Oliver Twist in their original cloth are scarce and a cornerstone in any Dickens collection. Page in vol. III exists in two states: The plates are here bound in to face pp. Smith 4; Eckel, pp. Rosenthal in to the current consignor. Large folio, viii, , v, 84, v, 49, v, 41pp. Portrait frontispiece and 36 fine, crisp steel engravings, occasional spotting. Image measures by mm. The proof was originally issued in in a portfolio of illustrations to Vivien. Though virtually identical to the plate reproduced both in the 3 separate edition of Vivien and in this first collected edition, the proof contains a few variations including a faint engraved caption above the image with the date The Theatre Guild presents Porgy and Bess. Music by George Gershwin. Libretto by Du Bose Heyward. Settings by Sergei Soudeikine. Orchestra Conductor Alexander Smallens. Production directed by Rouben Mamoulian. Gershwin Publishing Corporation, []. Large 4to, 6 , pp. With a frontispiece portrait of Gershwin. Original printed wrappers, a very good copy with great provenance. Also signed by Alexander Smallens the conductor on the opening night. A landmark in American cultural history. Black cloth, gilt lettering on backstrip, covers lightly scuffed and rubbed, a few marks on the lower cover, internally crisp and bright, particularly the copper-engravings by Gill. Gibbings saw that despite his own misgivings about them Gill and Cleverdon sold their editions easily enough; and he found to that the volumes were being regarded as Cockerels by collectors and the book trade. This removed any remaining doubts he had about the suitability of Gill for his Press. Ein Zeitbild voll Lachen und Hass. Verlag Franz Eher Nachf, []. Illustrated throughout with caricatures and cartoons by Schweitzer. Original black cloth lettered in red and yellow on upper cover yellow partly worn away but legible , hinges just cracking, internally very clean. Preserved in a black cloth box, red label. A profoundly repugnant association copy of the book and its sequels that Goebbels used as propaganda to ensure the downfall of prominent Jews in Germany at the time, especially the head of security, Bernhard Weiss, who was Jewish. No other comparable inscription has been

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found in recent sales records. After the th Edition of the celebrated German Work Literarische Anstalt and London: German Literary Society, [n. Each leaf printed on stiff card, illustrated with color-printed illustrations. We have seen an edition that was based on the German sixth edition. Gospel according to St. Paris, second half 13th century [c. Written in a small regular gothic book hand in brown ink. Headings in red, chapter numbers and running titles in alternate red and blue a few running titles shaved. John in deep blue, pale rose and burnished gold, c. Modern dark blue morocco, gilt back and dentelles, in buckram slipcase. From the library of Chester Beatty ex Western ms. The work may be characterized by the deep rich colors and the delicate stylized poses of the figures, representing a mature Gothic style. Branner, Manuscript painting in Paris during the reign of St. Book of Hours, use of Rome, in Latin and French. West central France, perhaps Bourges: Illuminated manuscript on vellum. Rubrics in dark purple-red, one-to fourline initials in designs of liquid gold on red and brown-red panels, 21 small miniatures beside full-length borders including flowers and fruit with blue and gold acanthus leaves etc. Les Enluminures cat 8, notes the unusual features of this book, especially the intense stares and strong eye treatments and the dark black surrounds bleeding to the edge of the leaf creating a surreal almost cinematic effect. Although the condition is less than optimal and three leaves are missing, this is an almost anomalous treatment of the standard Hours format, the book being wallet-size and the text in tiny script very dense on the page. Book of Hours, use of Rome. Thick 8vo, leaves including the last two blanks, ruled , by mm. With 10 full-page miniatures framed by decorative borders, 7 pages framed by borders in gold and colors, numerous elaborate 4- to 6-line initials, and hundreds of smaller ones in gold and colors; all with marginal extensions. And with the portrait of a bishop saint cut out of an Italian 15th-century ms pasted on fol. Written in Latin in a gothic minuscule, headings in French, generally in red. In a richly blind-tooled French binding bearing the name I. Gontier or Goutier on the back cover, gilt and gauffered edges with a fore-edge painting of the period. In a cloth box. A fine book of hours, with a distinguished and most unusual provenance, in a contemporary signed binding. From the library of James Boswell, with his ownership entry on the inside front cover: Boswell had arrived in Paris towards the end of January , and left again for Scotland in late February or early March when he read in a copy of the St. James Chronicle that his mother had died thirteen days earlier. So it must have been during this brief stay in Paris that he purchased this ms. It has not been on the market since Full description available on our website. Psalterium Latinum [Psalter in Latin]. Ferial Psalter of Dominican use.

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