

## Dix Paysages Graves A Leau Forte

The Rise of the Cult of Rembrandt L'eau Forte en 1874–75 The Athenaeum Nouvelle  
Invention de Lever L'eau Plus Hault Que Sa Source Avec Quelques Machines Mouvantes  
Par Le Moyen de L'eau, Et Un Discours de la Conduit D'icelle. Avec Beaucoup de  
Figures en Taille Douce, Par Isaac de Caus .. The Athenaeum Bulletin Book Chat The Print  
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Anno 1101. Ad Nostra Usque Tempora, Habita Aut Tractata: Ex Autographis, Infra  
Secretiores Archivorum Regiorum Thesaurarias Per Multa Saecula Reconditis, Fideliter  
Exscripta. In Lucem Missa de Mandato Nuperae Reginae, Accurantibus Thoma Rymer,  
Et Roberto Sanderson. Ad Originales Chartas in Turri Londinensi Denuo Summa Fide  
Collata & Emendata, Studio Georgii Holmes Transactions of the Bibliographical Society  
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rembrandt's life and art had an almost mythic resonance in nineteenth century france  
with artists critics and collectors alike using his artistic persona both as a benchmark and  
as justification for their own goals this first in depth study of the traditional critical  
reception of rembrandt reveals the preoccupation with his perceived authenticity  
naturalism and naiveté demonstrating how the artist became an ancestral figure a  
talisman with whom others aligned themselves to increase the value of their own work  
and in a concluding chapter the author looks at the playrembrandt staged in paris in 1898  
whose production and advertising are a testament to the enduring power of the artist's  
myth

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the goncourt brothers and the language of etching reassesses edmond and jules de  
goncourts work as both authors and etchers arguing that their firsthand experience with

printmaking fundamentally shaped their prose known as novelists diarists art historians and collectors the goncourt brothers were also printmakers producing nearly 100 etchings from 1859 until jules untimely death in 1870 over the same decade the brothers were active participants in the french etching revival a movement that brought together artists and writers to promote etching as a cutting edge print medium and theorize printmaking in new ways using an interdisciplinary approach that centers the embodied process of both etching and writing this book identifies new intersections between word and image in the goncourts wide ranging work from the brothers etched illustrations for their groundbreaking history of eighteenth century french art to their efforts to translate techniques from printmaking into their experimental prose in their novels each chapter offers a close analysis of the goncourts texts and prints this book not only brings critical attention to the brothers understudied work as printmakers but also provides new insight into larger issues in nineteenth century france including debates on the purpose and value of creative labor and pressing questions about reproduction imitation and originality in art ultimately this work opens further avenues within studies of literature and the visual arts illuminating the significant and often surprising links between printmaking and writing

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manet a founding father of modernism is one of the towering figures of 19th century art in this volume carol armstrong looks closely at manet s works to uncover a view not only of the artist but also of modernity itself as she places his art within frameworks of colour the feminine other the manette in manet and consumerism armstrong seeks to expand and revise our understanding of this artist as a painter of modern life

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