

Etchings On My Mind

The Saturday Review of Politics, Literature, Science and Art 1867

Practical Teacher's Art Monthly 1906

Arts Digest 1937

The Art Journal 1875 Vol. for 1867 includes Illustrated catalogue of the Paris Universal Exhibition.

The Penny Cyclopaedia of the Society for the Diffusion of Useful Knowledge Society for the Diffusion of Useful Knowledge 1838

Etchers and Etching Joseph Pennell 1920

The Complete Crime Novels of Edgar Wallace (90 Novels in One Edition) Edgar Wallace

2023-12-17 This carefully edited collection has been designed and formatted to the highest digital standards and adjusted for readability on all devices. Contents: Angel Esquire The Fourth Plague Grey Timothy The Man who Bought London The Melody of Death A Debt Discharged The Tomb of T'Sin The Secret House The Clue of the Twisted Candle Down under Donovan The Man who Knew The Green Rust Kate Plus Ten The Daffodil Mystery Jack O'Judgment The Angel of Terror The Crimson Circle Mr. Justice Maxell The Valley of Ghosts Captains of Souls The Clue of the New Pin The Green Archer The Missing Million The Dark Eyes of London Double Dan The Face in the Night The Sinister Man The Three Oak Mystery The Blue Hand The Daughters of the Night The Ringer A King by Night The Strange Countess The Avenger The Black Abbot The Day of Uniting The Door with Seven Locks The Man from Morocco The Million Dollar Story The Northing Tramp Penelope of the Polyantha The Square Emerald The Terrible People We Shall See! The Yellow Snake Big Foot Inspector Wade and the Feathered Serpent Flat 2 The Forger The Hand of Power The Man Who Was Nobody Number Six The Squeaker The Traitor's Gate The Double The Flying Squad The Thief in the Night The Gunner Four Square Jane The Golden Hades The Green Ribbon The Calendar The Clue of the Silver Key The Lady of Ascot The Devil Man The Man at the Carlton The Coat of Arms On the Spot: Violence and Murder in Chicago When the Gangs Came to London The

Frightened Lady The Green Pack The Man Who Changed His Name The Mouthpiece Smoky Cell The Table Sanctuary Island The Road to London The Four Just Men The Council of Justice The Just Men of Cordova The Law of the Four Just Men The Three Just Men Again the Three Just Men Detective Sgt. Elk Series: The Nine Bears ...

Etchers and Etching Joseph Pennell 1920

McClure's Magazine 1902

The Critic Jeannette Leonard Gilder 1887

Art, Animals, and Experience Elizabeth Sutton

2017-04-21 Cover -- Title -- Copyright --

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Etching and Mezzotint Engraving Sir Hubert von Herkomer 1892

The Etchings of Luigi Lucioni Luigi Lucioni 1984

The Penny Cyclopaedia of the Society for the Diffusion of Useful Knowledge 1838

The Art Union 1842

Refiguring the Spiritual Mark C. Taylor
2012-02-21 "Joseph Beuys, Matthew Barney, James Turrell, and Andy Goldsworthy are artists who differ in style, yet they all defy the trends that have diminished art's potential in recent decades. They understand that art is a transformative practice drawing inspiration directly and indirectly from ancient and modern, Eastern and Western forms of spirituality. For Beuys, anthroposophy, alchemy, and shamanism drive his multimedia presentations; for Barney and Goldsworthy, Celtic mythology informs their art; and for Turrell, Quakerism and Hopi myth and ritual shape his vision"--Publisher description.

Disasters of Peace: An Exchange - PULP FICTIONS No.1 Christof Heyns 2005-01-01
Disasters of Peace: An Exchange - PULP FICTIONS No.1 Edited by Christof Heyns and Karin van Marle 2005 ISSN: 1992-5174 Pages: 33 Print version: Available Electronic version: Free PDF available About the publication Central to the becoming of a society in the context of posts (postapartheid, postcolonial, postmodern) and in the context of transformations of the political, legal, socio-economic and cultural is the creation of a vibrant and active public sphere. Of particular concern is an insistence on democracy and transparency radically different from strategic and instrumental conceptions - a space for dialogue and dissent, an opportunity for creativity, experimentation and re-imaginings. During the last part of 2004 and the first part of 2005, the Faculty of Law of the University of Pretoria moved to a new building on campus. The artworks at the new building sparked strong controversy in the Faculty. Two members of the Faculty, who found themselves to be in disagreement on some of the issues raised in this debate, set out their views during the Arts and Reconciliation Festival and Conference at the University of Pretoria, on 16 March 2005. About the editors: Christof Heyns is Director of the Centre for Human Rights, Faculty of Law, University of Pretoria. Prof Heyns' article is entitled: In graphic detail: Freedom of expression on campus. Karin van Marle is a Professor at the Department of Legal History, Comparative Law and Jurisprudence, at the Faculty of Law, University of Pretoria. Her

response is entitled: Art, democracy and resistance: A response to Professor Heyns.
<http://www.pulp.up.ac.za/pulp-fictions/disasters-of-peace-an-exchange-pulp-fictions-no-1>

The art journal London 1880

Art-Union 1841 Vol. for 1867 includes Illustrated catalogue of the Paris Universal Exhibition.

The Trimmed Lamp Howard Vincent O'Brien 1912

Etchings of a Whaling Cruise, with Notes of a Sojourn on the Island of Zanzibar; and a Brief History of the Whale Industry, in Its Past and Present Condition. With ...

Engravings and Woodcuts John Ross Browne 1846

The Critic 1887

The History of Turner's Liber Studiorum Joseph Mallord William Turner 1924

The Shape of Further Things Brian W. Aldiss 2014-04-01 The sci-fi author behind Steven Spielberg's A.I. shares his thoughts on the present, the future, and his own work and life. "We are infinitely rich, yet we mess about with penny-in-the-slot machines," writes Brian W. Aldiss in this autobiographical work written over the course of one month. From his Oxfordshire home, he ruminates on dreams, education, the role of technology in our lives, the rise and function of science fiction, and a variety of other topics. *The Shape of Further Things* is a window into the life and mind of a Science Fiction Grand Master. Winner of two Hugo Awards, one Nebula Award, and named a Grand Master by the Science Fiction Writers of America, Brian W. Aldiss challenged readers' minds for over fifty years with literate, thought-provoking, and inventive science fiction. "This short book flows with large ideas, a time capsule now from the grandest of writers." —SF Site

Theodore Roussel Frank Rutter 1926

Jacob Van Ruisdael Seymour Slive 2001-01-01 If you know the 26 letters of the alphabet and can count to 99 -- or are just learning -- you'll love Tana Hoban's brilliant creation. This innovative concept book is two books in one!

Journey out of Darkness Roy E. Purcell 2017-12-11 Roy Purcell swims through the tumultuous ocean of his unconscious, moving back and forth between it and his conscious mind. Concepts emerge from unexplained depths

as images, which have become the basis for many of his paintings in his intriguing body of work. Raised in a loving Mormon family in rural Utah, Mr. Purcell, nevertheless, suffered because of his Aspergers dysfunctional personality. Unable to make social connections, Mr. Purcell retreats to nature and develops the sensitivity that will later open his unconscious. Journey out of Darkness is Mr. Purcells story of how he transcended his patriarchal heritage and Aspergers damaging personality to find peace as an accomplished artist. Critical to his growth and peace is his third wife and soul mate, Beverly, and the desert where they live in Green Valley, Arizona. Furthermore, the autobiography is the universal archetypal quest with Mr. Purcell as the hero who overcomes obstacles and slays the dragons of his troubled personality.

The Art of Etching Ernest S. Lumsden 1925

Mayan Storm Michael Hooks 2012-08-07

December 21, 2012 is fast approaching. Youve heard the date, you know what it means: The End of Days, the fall of mankind, the end of the world, Armageddon. December 21st 2012, the Mayan Long Count Calendar ticks off its final day triggering the colossal battle between the forces of good and evil. Meanwhile, just months removed from averting death and disaster while recovering a massive haul of gold and silver from a long lost Spanish treasure ship, part time undercover operative Bear Mayne and his appallingly inappropriate brother lead a team of wondrously beautiful women as they become embroiled in a doomsday prophesy a thousand years in the making. While coming to the aid of a beautiful and mysterious coworker, Bear and his elite team of professionally amateur operatives learn the truth behind the myths and legends surrounding the Mayan civilization and their infamous long count calendar. Journeying from St. Augustine to the Mexican Yucatan and back, Bear and his team battle snipers, Nazi zombies, wild animals, poison dart shooting warriors, primitive and blood thirsty mobs as well as a score Mayan priests who just cant wait to offer up gringo blood to the dark gods of the cosmos. Along the way Bear inadvertently discovers clues to an unrelated Templar mystery and even has the occasion to participate in a sacred death match Mayan ballgame. With the skill born of hundreds of incursions behind enemy lines, Bear

Mayne somehow steers his team through this maze of bizarre and unexpected dangers only to come face to face with the celestial firestorm that marks the beginning of the final battle between good and evil.

Country Life and the Sportsman Reginald Townsend Townsend 1938

Pictured in My Mind Gail Andrews Trechsel 1995 A stunning book featuring full-color reproductions of art by American self-taught artists. Distributed for the Birmingham Museum of Art.

The Trimmed Lamp 1913

Etching & Etchers Philip Gilbert Hamerton 1880

FINE PRINTS SIR FREDERICK WEDMORE 2023-05-13 In the collecting of Prints—of prints which must be fine and may most probably be rare—there is an ample recompense for the labour of the diligent, and room for the exercise of the most various tastes. Certain of the objects on which the modern collector sets his hands have, it may be, hardly any other virtue than the doubtful one of scarcity; but fine prints, whatever School they may belong to, and whatever may be the money value that happens to be affixed to them by the fashion of the time, have always the fascination of beauty and the interest of historical association. Then, considered as collections of works of art, there is the practical convenience of their compactness. The print-collector carries a museum in a portfolio, or packs away a picture gallery, neatly, within the compass of one solander-box. Again, the print-collector, if he will but occupy himself with intelligent industry, may, even to-day, have a collection of fine things without paying overmuch, or even very much, for them. All will depend upon the School or master that he particularly affects. Has he[Pg 10] at his disposal only a few bank-notes, or only a few sovereigns even, every year?—he may yet surround himself with excellent possessions, of which he will not speedily exhaust the charm. Has he the fortune of an Astor or a Vanderbilt?—he may instruct the greatest dealers in the trade to struggle in the auction-room, on his behalf, with the representatives of the Berlin Museum. And it may be his triumph, then, to have paid the princely ransom of the very rarest “state” of the rarest Rembrandt. And, all the time, whether he be rich man or poor—but especially, I think, if he

be poor—he will have been educating himself to the finer perception of a masculine yet lovely art, and, over and above indulging the “fad” of the collector, he will find that his possessions rouse within him an especial interest in some period of Art History, teach him a real and delicate discrimination of an artist’s qualities, and so, indeed, enlarge his vista that his enjoyment of life itself, and his appreciation of it, is quickened and sustained. For great Art of any kind, whether it be the painter’s, the engraver’s, the sculptor’s, or the writer’s, is not—it cannot be too often insisted—a mere craft or sleight-of-hand, to be practised from the wrist downwards. It is the expression of the man himself. It is, therefore, with great and new personalities that the study of an art, the contemplation of it—not the mere bungling amateur performance of it;—brings you into contact. And there is no way of studying an art that is so complete and satisfactory as the collecting of examples of it. And then again, to go back to the material part of [Pg 11] the business, how economical it is to be a collector, if only you are wise and prudent! Of pleasant vices this is surely the least costly. Nay, more; the bank-note cast upon the waters may come back after many days. The study of engravings, ancient and modern—of woodcuts, line engravings, etchings, mezzotints—has become by this time extremely elaborate and immensely complicated. Most people know nothing of it, and do not even realise that behind all their ignorance there is a world of learning and of pleasure, some part of which at least might be theirs if they would but enter on the land and seek to possess it. Few men, even of those who address themselves to the task, acquire swiftly any substantial knowledge of more than one or two departments of the study; though the ideal collector, and I would even say the reasonable one, whatever he may actually own, is able, sooner or later, to take a survey of the larger ground—his eye may range intelligently over fields he has no thought of annexing. From this it will be concluded—and concluded rightly—that the print-collector must be a specialist, more or less. More or less, at least at the beginning, must he address himself with particular care to one branch of the study. And which is it to be? The number of fine Schools of Etching and Engraving is really so

considerable that the choice may well be his own. This or that master, this or that period, this or that method, he may select with freedom, and will scarcely go wrong. But the mention of it brings one, naturally, to the divisions of the subject, and the [Pg 12] collector, we shall find, is face to face, first of all, with this question: “Are the prints I am to bring together to be the work of an artist who originates, or of an artist who mainly translates?” Well, of course, in a discussion of the matter, the great original Schools must have the first place, whatever it may be eventually decided shall be the subject of your collection. You may buy, by all means, the noble mezzotints which the engravers of the Eighteenth Century wrought after Reynolds, Romney, and George Morland, but suffer us to say a little first about the great creative artists, and then, when the possible collector has read about them—and has made himself familiar, at the British Museum Print-room say, with some portion of their work—it may be that though he finds that they are nearly all, however different in themselves, less decorative on a wall than the great masters of rich mezzotint, he will find a charm and spell he cannot wish to banish in the evidence of their originality, in the fact that they are the creations of an individual impulse, whether they are slight or whether they are elaborate. The Schools of early line-engravers, Italian, Flemish, German, are almost entirely Schools of original production. I say “almost,” for as early as the days of Raphael, the interpreter, the translator, the copyist, if you will, came into the matter, and the designs of the Urbinate were multiplied by the burin of Marc Antonio and his followers. And charming prints they are, these Marc Antonios, so little bought to-day. Economical of [Pg 13] line they are, and exquisite of contour, and likely, one would suppose, to be valued in the Future more than they are valued just now, when the rhyme of Mr. Browning, about the collector of his early period, is true no longer— “The debt of wonder my crony owes Is paid to my Marc Antonios.” That in the main the earlier work is original, is not a thing to be surprised at, any more than it is a thing to lament. The narrow world of buyers in that primitive day was not likely to afford scope for the business of the translator; the time had not yet come when there was any need for the

creations of an artist to be largely multiplied. That time came first, perhaps, in the Seventeenth Century, when the immediately accepted genius of Rubens gave ground for the employment of the interpreting talent of Bolswert, Pontius, and Vosterman. Again, there was Edelinck, Nanteuil, and the Drevets. It need scarcely be said that extreme rarity is a characteristic of the early Schools. The prints of two of the most masculine of the Italians, for instance, Andrea Mantegna and Jacopo de' Barbarj, are not to be got by ordering them. They have, of course, to be watched for, and waited for, and the opportunity taken at the moment at which it arises. In some measure there will be experienced the same engaging and preventive difficulty in possessing yourself of the prints of the great Germans and of the one great Flemish master,[Pg 14] Lucas of Leyden. And if these, in certain states at least, in certain conditions, are not quite as hard to come upon as the works of those masters who have been mentioned just before them, and of their compatriots of the same period, that is but an extra inducement for the search, since there is, of course, a degree of difficulty that is actually discouraging—a sensible man does not long aim at the practically impossible. Now, in regard to the early Flemish master with whom Dürer himself not unwillingly—nay, very graciously—exchanged productions, there are yet no insuperable obstacles to the collector gathering together a representative array of his work; it is possible upon occasion even to add one or two of his scarce and beautiful and spirited ornaments to the group, such as it may be, of subjects based on scriptural or on classic themes. To be a specialist in Lucas van Leyden would be to be unusual, but not perhaps to be unwise; yet a greater sagacity would, no doubt, be manifested by concentration upon that which is upon the whole the finer work of Albert Dürer. Of late years, Martin Schöngauer too, with the delicacy of his burin, his tenderness of sentiment, and his scarcely less pronounced quaintness, has been a favourite, greatly sought for; but, amongst the Germans, the work that best upon the whole repays the trouble undertaken in amassing it, is that of the great Albert himself, and that of the best of the Little Masters. And who, then, were the Little

Masters? a beginner wants to know. They were seven artists, some of them Dürer's direct pupils, all of them his direct successors;[Pg 15] getting the name that is common to them not from any insignificance in their themes, but from the scale on which it pleased them to execute their always deliberate, always highly-wrought work. There is not one who has not about his labour some measure of individual interest, but the three greatest of the seven are the two brothers Beham—Barthel and Sebald—and that Prince of little ornamentists, Heinrich Aldegrever. Nowhere was the German Renaissance greater than in its ornament, and the Behams, along with subjects of Allegory, History, and Genre, addressed themselves not seldom to subjects of pure and self-contained design. Rich and fine in their fancy, their characteristic yet not too obvious symmetry has an attraction that lasts. Barthel was the less prolific of the twain, but perhaps the more vigorous in invention. Sebald, certainly not at a loss himself for motives for design, yet chose to fall back on occasion—as in the exquisite little print of the Adam and Eve—upon the inventions of his brother. There is not now, there never has been, very much collecting here in England of the German Little Masters. Three pounds or four suffices, now and again, to buy at Sotheby's, or at a dealer's, a good Beham, a good Aldegrever. In their own land they are rated a little more highly—are at least more eagerly sought for—but with research and pains (and remembering resolutely in this, as in every other case, to reject a bad impression), it is possible, for a most moderate sum, to have quite a substantial bevy of these treasures; and though large indeed in their design, their real art quality, they[Pg 16] are, in a material sense, as small almost as gems. Mr Loftie, who made a specialty of Sebald Behams, was able, I believe, to carry a collection of them safely housed in his waistcoat-pocket. If we pass on from the Sixteenth to the Seventeenth Century, we have the opportunity, if we so choose, of leaving Line Engraving, and of studying and acquiring here and there examples of the noblest Etching that has been done in the world. For the Seventeenth Century is the period of Rembrandt—the period, too, of that meaner but yet most skilful craftsman, Adrian van Ostade, and the period of

the serene artist of classic Landscape and Architecture, who wrought some twenty plates in aquafortis—I mean Claude. In an introductory chapter to a volume like the present, there is time and space to consider only Rembrandt. And it cannot be asserted too decisively that in the study and collection of Rembrandt, lies, as a rule—and must, one thinks, for ever lie—the print-collector's highest and most legitimate pleasure. And even a poor man may have a few good Rembrandts, though only quite a rich man can have them in great numbers and of the rarest. Rembrandt is a superb tonic for people who have courted too much the infection of a weakly and a morbid art. Not occupied indeed in his representations of humanity with visions of formal beauty, his variety is unsurpassed, his vigour unequalled; he has the great traditions of Style, yet is as modern and as unconventional as Mr Whistler. Of the different classes of Rembrandt's compositions, the sacred subjects perhaps—at least some minor[Pg 17] examples of them—are the least uncommon; and in their intimate and homely study of humanity, and often too in their technique, the sacred subjects prove themselves desirable. Never, however, should they be collected to the exclusion of the rarer Portraiture or of the rarest Landscape. A *Lutma*, a *De Jonghe*, in a fine state and fine condition, a *Cottage with a Dutch Haybarn*, a *Landscape with a Tower*, attain the summit of the etcher's art, and, both in noble conception and magical execution, are absolutely perfect. Why, such impressions of the Rembrandt landscapes as were dispersed but two or three years since, when the cabinet of Mr Holford passed under the hammer, appeal to the trained eye with a potency not a whit less great than can any masterpiece of Painting; and, to speak in very soberest English, no sum of money that it could ever enter into the heart of the enthusiast to pay for them would be, in truth, a too extravagant, a too unreasonable, ransom. In the Eighteenth Century original Etching falls into the background, and the skill of the engraver, in those lands where, in the Eighteenth Century, it was chiefly exercised—in France, that is, and England—is devoted in the main to no spontaneous creation, but to the translation of the work of painters. In two mediums, thoroughly opposed or thoroughly contrasted,

yet each with its own value, the engraver's labour is executed; there flourished, side by side, the delicate School of Line Engraving and the noble School of Mezzotint. Reproductive or interpretive Line Engraving had done great[Pg 18] things a generation or so earlier, and even Mezzotint was not the invention of the Eighteenth Century, though it was then that the art discovered by Von Siegen, and practised with a singular directness by Prince Rupert, was brought to its perfection. But the Eighteenth Century—even the latter half of it—was certainly the period at which both arts were busiest; and not so much the professed collector as the intelligent bourgeois of the time gathered these things together—in England chiefly Mezzotints, in France chiefly Line Engravings—and a very few shillings paid for the *M'Ardell* or the *Watson* after Reynolds, and later for the *Raphael Smith* or the *William Ward* after George Morland. Often the engraver was a publisher of his own and other people's prints. That was the case in Paris as much as in London; and in Paris, in the third quarter of the Eighteenth Century, the line engravers issued for a couple of francs or so—and the *Mercure de France* was apt, like newspapers in our own day, to notice the publication—those admirable, and still in England, too little known prints which record the dignified observation, the sober, just suggested comedy of Chardin. There were exceptions, of course, to the common rule that in the period of our first Georges, and of Louis the Fifteenth, engraver's work was translation. Hogarth, in the first half of the century—about the time when the French line engravers were occupied with their quite exquisite translations of the grace of Watteau, Lancret, and Pater—wrought out on copper with rough vigour his original conceptions of the *Rake's*[Pg 19] and of the *Harlot's Progress*, and not a few of his minor themes; but when it came to the rendering into black and white of those masterly canvases of *Marriage à la Mode*, professional engravers, such as Ravenet and Scotin, were employed to admirable purpose, and a little later the very colours of the canvas seemed to live, the painter's very touch seemed to be reproduced, in the noble mezzotints of Earlom. And the immense successes of this reproductive engraving, with the art of Hogarth, brings us

back to the truth of our earlier proposition; the period was a period of interpretation, not of original work, with the engraver. The whole French Eighteenth Century School, from Watteau down to Lavreince, is to be studied, and collected, too, in Line Engraving. The School is not invariably discreet in subject: Lavreince has his suggestiveness, though rarely does he go beyond legitimate comedy, and Baudouin, François Boucher's son-in-law, has his audacities; but against these is to be set the dignified idyl of the great master of Valenciennes; the work of Watteau's pupils, too; the works of Boucher; Massard's consummate rendering, in finest or most finished line, of this or that seductive vision of Greuze; the stately comedy of Moreau le jeune; and, as I have said already, the excellent interpretations of the homely, natural, so desirable art of Chardin. Mezzotint really did for all the English painters of importance of the Eighteenth Century, and in a measure for certain earlier Dutchmen, all that Line Engraving accomplished for the French. "By these men I shall [Pg 20] be immortalised," Sir Joshua said, when the work of M'Ardeil and his fellows came under his view. Gainsborough, it is true, was not interpreted quite so much or quite so successfully. But Romney has as much justice done to him in later English Mezzotint as the luxurious art of Lely and Kneller obtained from one of the earlier practitioners of the craft—John Smith. Morland's continued and justified popularity in our own time is due to nothing half as much as to the mezzotints by Raphael Smith, and Ward, and Young, and others of that troop of brethren. And it was mezzotint, in combination with the bitten line for leading features of the composition, that Turner, early in our own century—in 1807—decided to employ in the production of those seventy plates of *Liber Studiorum* upon which, already even, so much of his fame rests. *Liber Studiorum* occupies an interesting and a peculiar position between work upon the copper wholly original and work wholly reproductive. Turner etched the leading lines himself. In several cases he completed, with his own hand, in mezzotint, the whole of the engraved picture; but generally he gave the "scraping" to a professional engraver, whose efforts he minutely supervised and most elaborately corrected. In recent years, almost as

much, though not quite as much sought for as the *Liber* plates of Turner, are certain rather smaller mezzotints which record the art of Constable; but Constable himself did nothing on these plates, though he supervised their production by David Lucas. Turner's connection with professional [Pg 21] engravers was not confined to the priceless and admirable prints of the *Liber*. He trained a school of line engravers, welcoming at first the assistance of John Pye and of George and William Cooke. These two brothers were the engravers mainly of his Southern Coast, and nothing has been more manly than that; but the work of William Miller, in the *Clovelly* of that Southern Coast, and in a subsequent series, interpreted with quite peculiar exquisiteness those refinements of light which in Turner's middle and later time so much engaged his effort. With Turner's death, or with the death of the artists who translated him, fine Line Engraving almost vanished. It had all but disappeared when, nearly fifty years ago, there began in France and England that Revival of Etching with which the amateur of to-day is so rightly concerned. A few etchings by Bracquemond—of still-life chiefly—a larger number by Jules Jacquemart, of fine objects in porcelain, jewellery, bronze, and noble stones, are amongst the more precious products of the earlier part of the Revival of Etching, and they are so treated that they are inventions indeed, and of an originality that is exquisite. But the greatest event of the earlier years of the Revival was the appearance, as long ago as 1850, of the genius of Méryon, who, during but a few years, wrought a series of chefs-d'œuvre—inspired visions of Paris—and died, neglected and ignored, in the great city to which it is he who has raised, in those few prints of his, the noblest of all monuments. [Pg 22] Two other men of very different genius and of unsurpassed energy we associate with this revival of Etching. Both are yet with us in the fulness of their years; and both will occupy the collector who is wise in his generation, and will be, one may make bold to say, the delight of the far Future as well as of the Present. I mean Sir Seymour Haden and Mr. James Whistler. The prints of Seymour Haden shame no cabinet; the best of Whistler's scarcely suffer at all when placed beside the master-work of Rembrandt. But it is dangerous treating much

of contemporaries when one's task is chiefly with the dead; and though I might mention many other not unworthy men, of whom some subsequent historian must take count—nay, who may even be referred to at a later stage of this volume—I will confine myself here, in this introductory chapter, to just the intimation that Legros and Helleu are, next after the etchers I have already named, those probably who should engage attention...FROM THE BOOKS.

McClure's Magazine 1902

Etchings on My Mind Mary S. Brock
2005-07-07 Mary thought carefully about the format and flow of the book. She expresses emotions, thoughts, and concerns about many issues in life. The first category addresses CHANGING TIMES; as she has witnessed through several generations. PERILS OF LIFE category contains poems depicting the many perils that our young people are experiencing in their struggle to survive and be counted. The third category: WORD TO THE WISE, addresses elements of varied stages of life, which provoke actions and emotions of people today, and causes them not to develop strong minds and relationships with their loved ones. The last category: WORDS OF CONSOLATION contains poems of love, some humor and self-gratification, to balance the emotions felt throughout this book.

The Argus 1927

Henry Moore-- Writings and Conversations

Henry Moore 2002 "For both admirers and students of Henry Moore's work, this book will be a blessing. Moore's humanity and intelligence make this compendium a pleasure to dip into as well as scholarly and comprehensive."--Roger Berthoud, author of *The Life of Henry Moore* "Alan Wilkinson has trawled the rich material with exemplary thoroughness.... The nature and purpose of Moore's writing is illuminated. The introduction reflects Wilkinson's long friendship with Moore, and the commentary and notes testify to a remarkable knowledge of the artist's work, his circle and his ideas."--Sir Alan Bowness, editor of the *Henry Moore Complete Sculpture Series*

The Etchings of Charles Meryon Charles Méryon 1921

The Literary Gazette 1840

Etchings On My Mind

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