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The Imprebionists Diary 199

Lafcadio Hearn



The Impressionists Diary 199:

Leaves from the Diary of an Impressionist Lafcadio Hearn, 1923 Growing Up with the Impressionists Julie Manet, 2017-08-24 Julie Manet the niece of Edouard Manet and the daughter of the most famous female Impressionist artist Berthe Morisot was born in Paris on 14 November 1878 into a wealthy and cultured milieu at the height of the Impressionist era Many young girls still confide their inner thoughts to diaries and it is hardly surprising that with her mother giving all her encouragement Julie would prove to be no exception to the rule At the age of ten Julie began writing her memoirs but it wasn't until August 1893 at fourteen that Julie began her diary in earnest no neat leather bound volume with lock and key but just untidy notes scribbled in old exercise books often in pencil the presentation as spontaneous as its contents Her extraordinary diary newly translated here by an expert on Impressionism reveals a vivid depiction of a vital period in France's cultural history seen through the youthful and precocious eyes of the youngest member of what was surely the most prominent artistic family of the time *The Diary of Samuel Pepys: Index* Samuel Pepys, 1983 Samuel Pepys is as much a paragon of literature as Chaucer and Shakespeare His Diary is one of the principal sources for many aspects of the history of its period In spite of its significance all previous editions were inadequately edited and suffered from a number of omissions until Robert Latham and William Matthews went back to the 300 year old original manuscript and deciphered each passage and phrase no matter how obscure or indiscreet The Diary deals with some of the most dramatic events in English history Pepys witnessed the London Fire the Great Plague the Restoration of Charles II and the Dutch Wars He was a patron of the arts having himself composed many delightful songs and participated in the artistic life of London His flair for gossip and detail reveals a portrait of the times that rivals the most swashbuckling and romantic historical novels In none of the earlier versions was there a reliable full text with commentary and notation with any claim to completeness This edition first published in 1970 is the first in which the entire diary is printed with systematic comment This is the only complete edition available it is as close to Pepys's original as possible *From the Classicists to the Impressionists* Elizabeth Basye Gilmore Holt, Elizabeth Gilmore Holt, 1986-01-01 The nineteenth century historian and artist shared the same aim to present the unsystematic diversity of peoples cultures customs and myths in a process of evolutionary transformation that was to be comprehended by feeling *The Women Impressionists* Russell T. Clement, Christiane Erbolato-Ramsey, Annick Houzé, 2000-02-28 This reference organizes and describes the primary and secondary literature surrounding Mary Stevenson Cassatt Berthe Morisot Eva Gonzal's and Marie Bracquemond four major women Impressionist artists The Impressionist group included several women artists of considerable ability whose works and lives were largely ignored until the advent of feminist art criticism in the early 1970s They studied worked and exhibited with their male counterparts including Degas Manet Monet and Pissarro The entries provide extensive coverage of the careers critical reception exhibition history and growing reputations of these four female artists and discuss women Impressionists in general as they shared the challenges

of becoming accepted as professional artists in late 19th century society Containing nearly 900 citations of manuscripts books articles reproductions films exhibitions and reviews this unique sourcebook will appeal to both art and women s studies scholars Each artist receives a biographical sketch chronology information about individual and group exhibitions and reviews and a primary and secondary bibliography which captures details about the artist s life career and relationship with other artists An art works index and names index complete the volume

Literary Impressionism and Modernist

Aesthetics Jesse Matz,2001-08-02 Jesse Matz examines the writing of such modernists as Henry James Joseph Conrad and Virginia Woolf who used the word impression to describe what they wanted their fiction to present Matz redefines literary Impressionism focusing on the way that impressions destroy standard perceptual distinctions between thinking and sensing believing and suspecting He argues that these writers favoured not immediate subjective sense but rather a mode that would mediate perceptual distinctions Just as impressions fall somewhere between thought and sense Impressionist fiction occupies the middle ground between opposite ways of engaging with the world Matz also argues that the resulting confusion becomes a basic plot feature of modernist fiction This wide ranging 2001 study addresses the problems of perception and representation that occupied writers in the early decades of the twentieth century

Neo-Impressionism and Anarchism

in Fin-de-Si?e France Robyn Roslak,2017-07-05 In Neo Impressionism and Anarchism in Fin de Si e France Robyn Roslak examines for the first time the close relationship between neo impressionist landscapes and cityscapes and the anarchist sympathies of the movement s artists She focuses in particular on paintings produced between 1886 and 1905 by Paul Signac and Maximilien Luce the neo impressionists whose fidelity to anarchism to the art of landscape and to a belief in the social potential of art was strongest Although the neo impressionists are best known for their rational and scientific technique they also heeded the era s call for art surpassing the mundane realities of everyday life By tempering their modern subjects with a decorative style they hoped to lead their viewers toward moral and social improvement Roslak s ground breaking analysis shows how the anarchist theories of Elis Reclus Pierre Kropotkin and Jean Grave both inspired and coincided with these ideals Anarchism attracted the neo impressionists because its standards for social justice were grounded like neo impressionism itself in scientific exactitude and aesthetic idealism Anarchists claimed humanity would reach its highest level of social and moral development only in the presence of a decorative variety of nature and called upon progressive thinkers to help create and maintain such environments The neo impressionists who primarily painted decorative landscapes therefore discovered in anarchism a political theory consistent with their belief that decorative harmony should be the basis for socially responsible art

Impressionists Side by Side

Barbara Ehrlich White,1996 White looks at the personal and professional relationships between eight artists Degas Manet Monet Renoir C zanne Pissarro Morisot and Cassatt *The Social History of Art: Naturalism, impressionism, the film age* Arnold Hauser,1999 Presents an account of the development and meaning of art from its origins in the Stone Age through to the Film Age *The Impressionists and Their Legacy*

Martha Kapos, 1995 The documents in this book letters and recorded comments by the artists themselves as well as selections by notable contemporaries including Baudelaire Zola Valery Mallarme Huysman Laforgue and Proust show how artists and critics during and in the aftermath of Impressionism did describe themselves how they responded to tradition to each other and to the kaleidoscope of the contemporary scene The ever expanding interpretation of Impressionism and its legacy within the changing world of twentieth century art and art criticism is examined through the writings of artists such as Leger Kandinsky Masson Matisse Bataille Klee and Hofmann as well as recent critics philosophers and art historians Accompanying the texts are 235 color plates of Impressionist and Post Impressionist masterpieces and 242 black and white reproductions of historical photographs original documents contemporary cartoons prints and drawings Jacket flap

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