



Impressionism

Cover: Le Bassin des Nymphéas (1904)
Claude Monet (French, 1840-1926)

Designed by Brent Payton

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Compiled November 25, 2023 from "impressionism.tex"

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Last updated: April 12, 2023

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Interpretation

The words of which the initial letter is capitalized have meanings defined under the following conditions. The following definitions shall have the same meaning regardless of whether they appear in singular or in plural.

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Because there's nothing
more beautiful than the
way the ocean refuses to
stop kissing the shoreline,
no matter how many times
it's sent away.

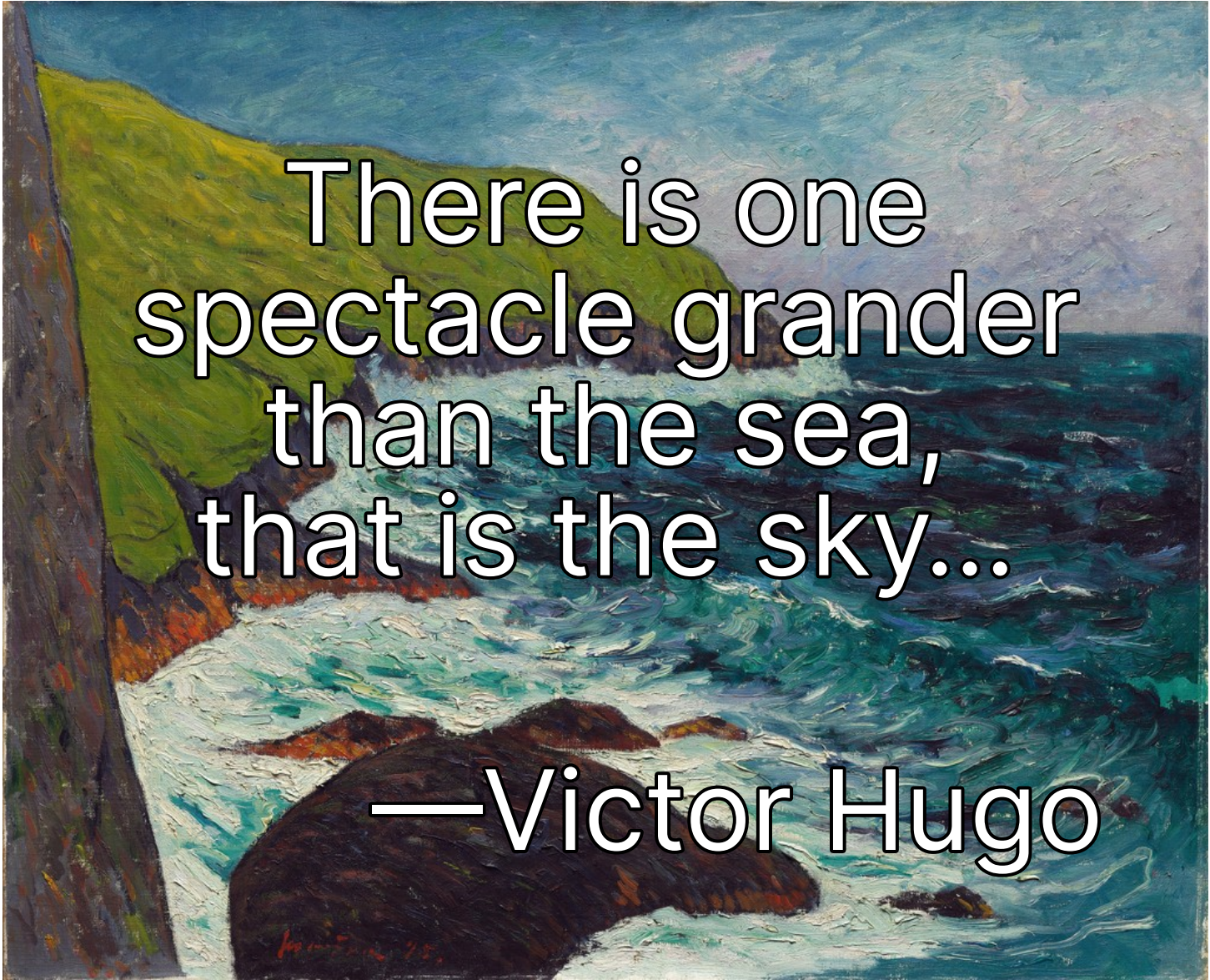
—Sarah Kay

Bailey's Beach, Newport, R.I. (1901),
Childe Hassam (American, 1859-1935)

Time is the wave
upon the shore.
It takes some things
away, but it brings
other things.

—Amy Neftzger

La Terre De Cléden, Point De Raz, Finistère (1911)
Henry Moret (French, 1856 – 1913)



There is one
spectacle grander
than the sea,
that is the sky...

—Victor Hugo

The Cliffs at Beg-ar-Fry, Saint-Jean-du-Doigt (1895)
Maxime Maufra (French, 1861-1918)

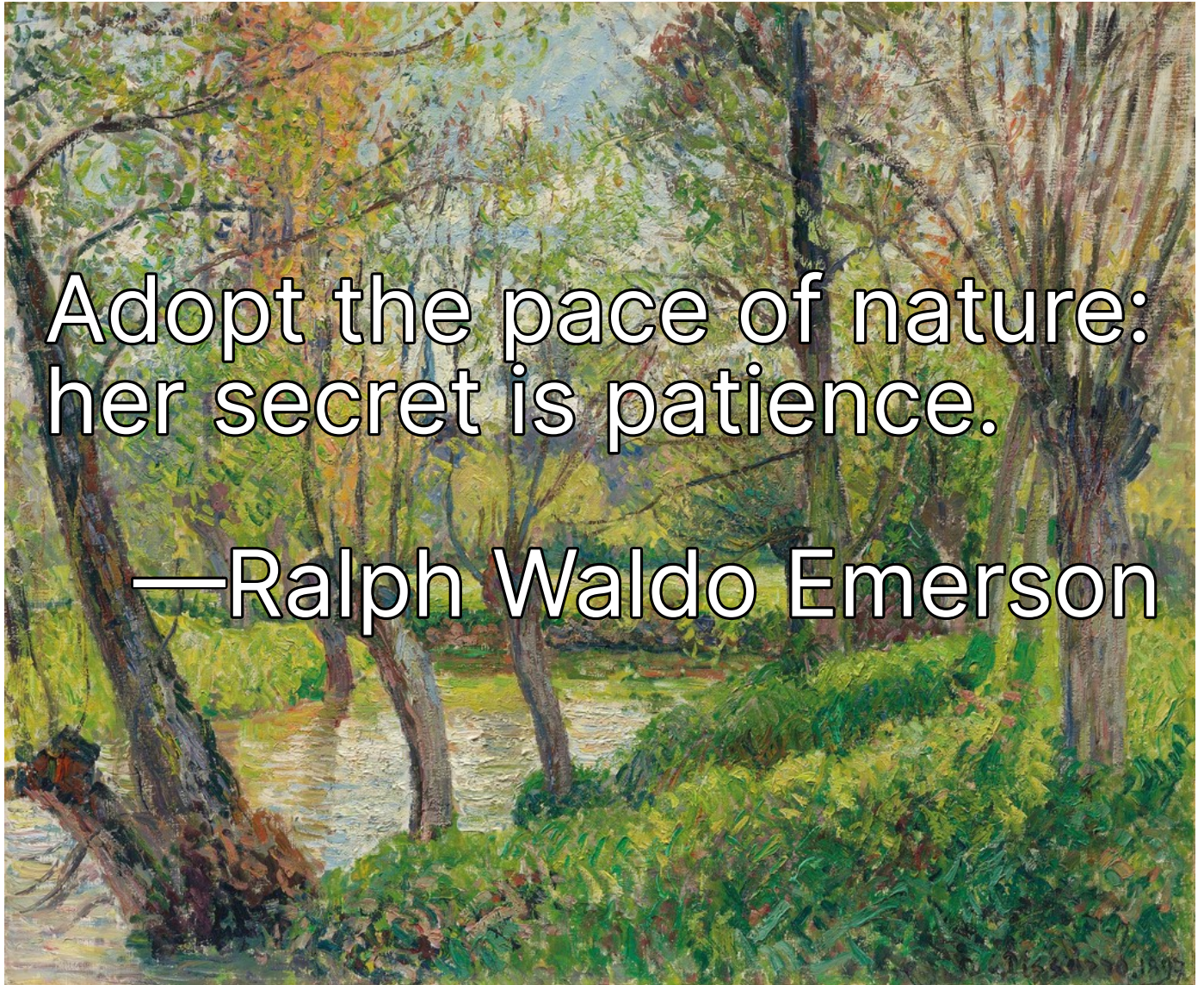
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Nature in her green,
tranquil woods heals
and soothes all
afflictions.

—John Muir

Cloudy (1910)
Ludovít Čordák (Hungarian, 1865-1937)

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Adopt the pace of nature:
her secret is patience.

—Ralph Waldo Emerson

Bords De L'epite À Éragny, Soleil Couchant (1897)
Camille Pissarro (French, 1830-1903)



Not everything starts with
the sunrise, nor does every-
thing end with the sunset!

—Mehmet Murat Ildan

Evening Splendor (ca. 1930)
George Luks (American, 1866-1933)

A painting of a field of blue flowers, likely cornflowers, in the foreground. In the background, there is a white house with a dark roof and a small tower or cupola. The sky is a warm, golden yellow, suggesting a sunset or sunrise. The overall style is impressionistic, with visible brushstrokes and a rich, textured appearance.

Deep in your wounds are
seeds waiting to grow
beautiful flowers.

—Niti Majethia

July ('Summer Luxuriance') (c. 1890 - c. 1910)
Jacobus van Looy (Dutch, 1855 - 1930)



Maybe you are searching
among the branches for
what only appears in the
roots.

—Rumi


Forêt de Compiègne (1885)
Berthe Morisot (French, 1841-1895)



To go wrong in one's own
way is better than to go
right in someone else's.

—Fyodor Dostoevsky

Landscape (1892)
Edgar Degas (French, 1834-1917)



The voice of beauty
speaks softly; it creeps
only into the most
fully-awakened souls.

—Friedrich Nietzsche



The breaking of a wave
cannot explain the whole
sea.

—Vladimir Nabokov

The Gåsö Skerries
Carl Wilhelmson (Swedish, 1866 - 1928)



We are made for loving.
If we don't love, we will
be like plants without
water.

—Desmond Tutu

Les Coteaux De Gisors, Temps Gris (1885)
Camille Pissarro (French, 1830-1903)



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In the depths of
winter, I finally
learned that
within me there
lay an invincible
summer.

—Albert Camus

Landscape (Paysage) (1916)
Pierre-Auguste Renoir (French, 1841-1919)

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Water is the driving
force of all nature.

—Leonardo
da Vinci

Die Partnachklamm bei Partenkirchen (1915)
Albert Wenk (German, 1863-1934)

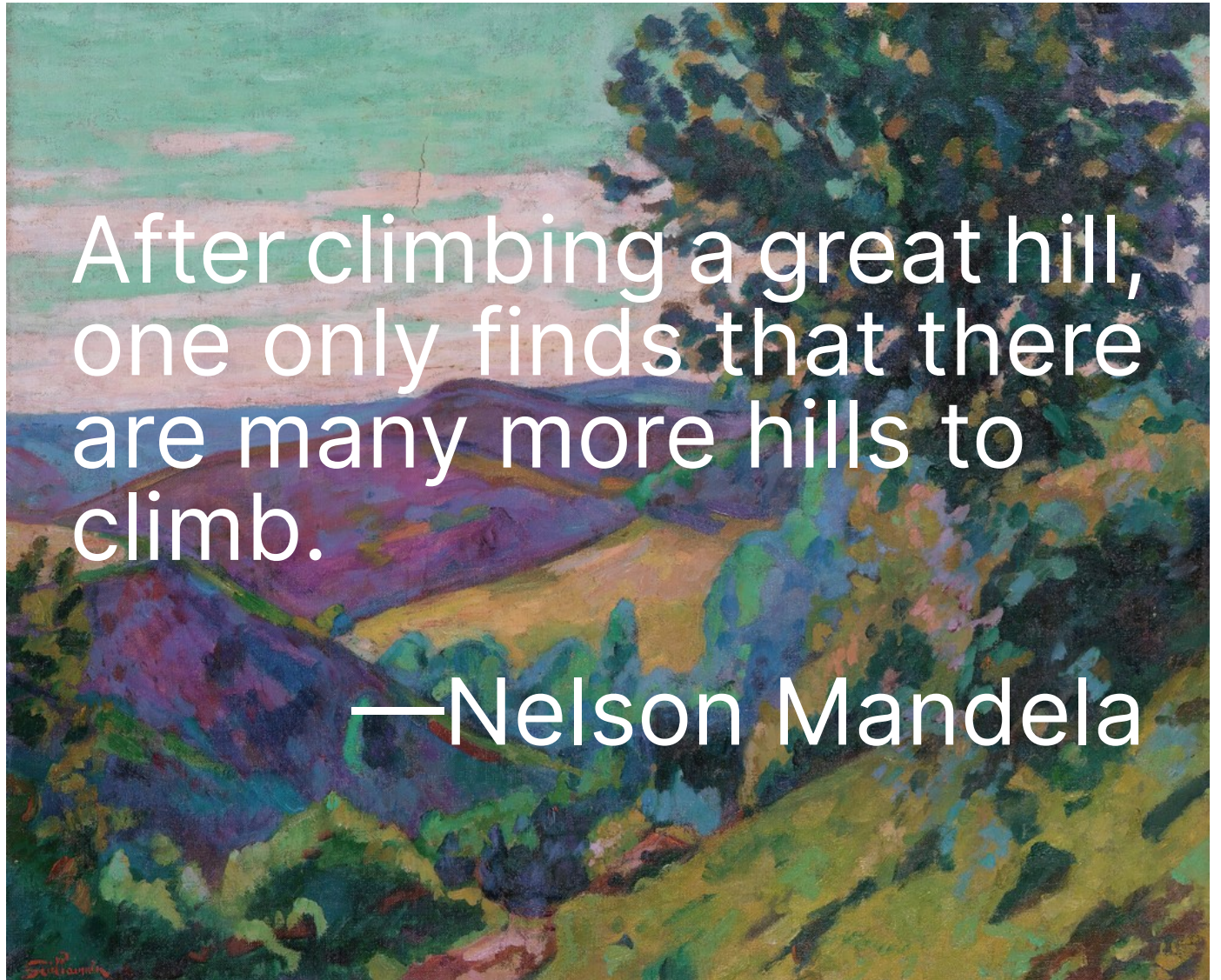
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Albert Wenk
München 1915

The ocean does not
apologize for its depth
and the mountains do
not seek forgiveness
for the space they take
and so, neither shall I.

—Becca Lee

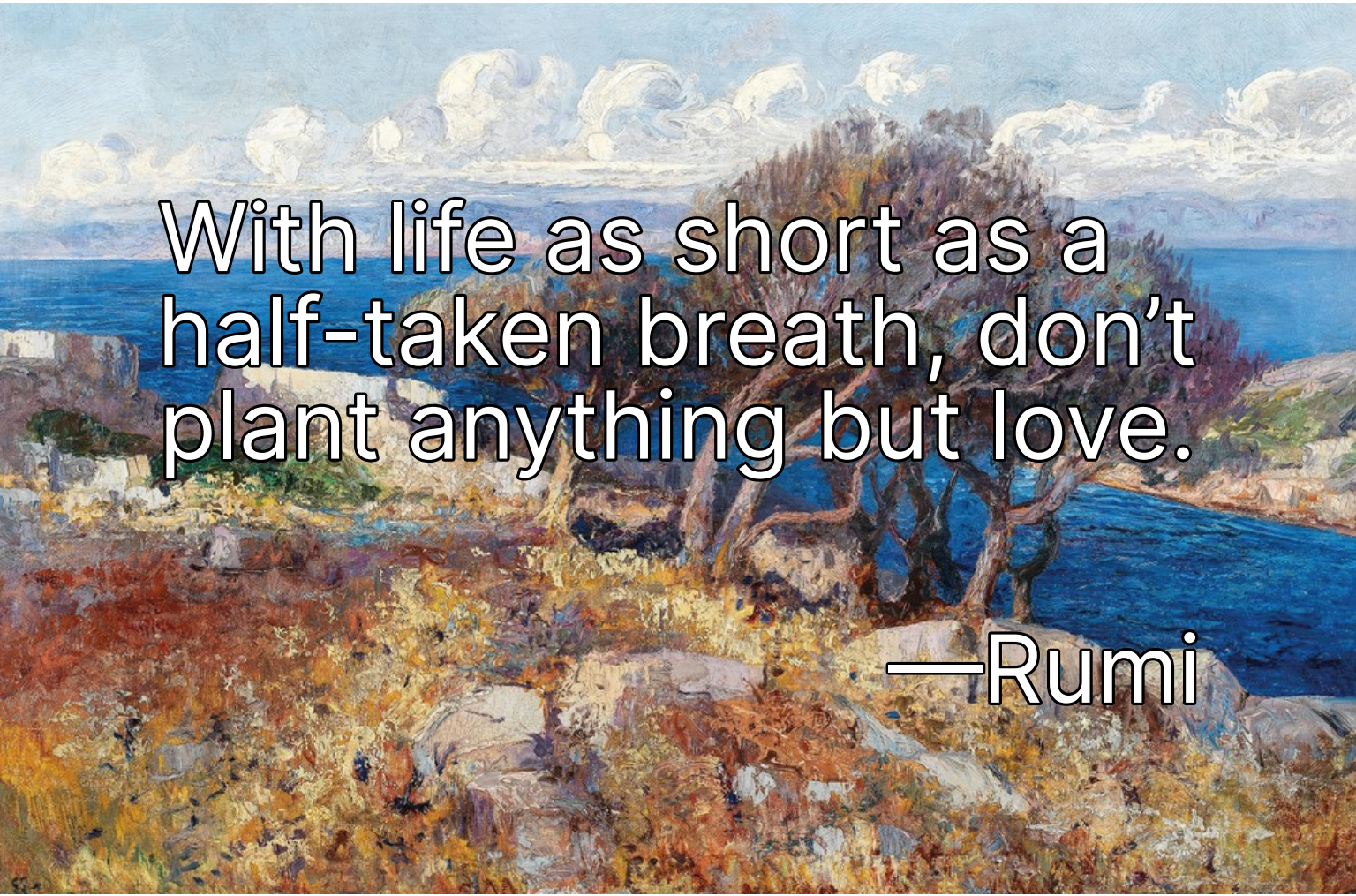
The East Headland, Appledore – Isles Of Shoals (1908)
Childe Hassam (American, 1859-1935)



After climbing a great hill,
one only finds that there
are many more hills to
climb.

—Nelson Mandela

Paysage De Crozant (1922)
Armand Guillaumin (French, 1841-1927)

The background of the image is a painting titled 'A Coastal Landscape' by Leontine von Littrow. It depicts a rugged coastline with a large, gnarled tree in the foreground, a blue sea, and a cloudy sky. The painting is in an impressionistic style with visible brushstrokes. The text 'With life as short as a half-taken breath, don't plant anything but love.' is overlaid on the painting in a white, outlined font.

With life as short as a
half-taken breath, don't
plant anything but love.

—Rumi

A Coastal Landscape
Leontine von Littrow (Austrian, 1860–1914)

An impressionist painting of a forest scene. In the foreground, a stream flows through a lush green landscape, with several large, gnarled tree trunks leaning over the water. The water reflects the surrounding foliage and sky. The background is filled with dense, tall trees, their leaves in various shades of green and blue, suggesting a deep forest. The overall style is characterized by visible brushstrokes and a vibrant, somewhat abstract color palette.

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In all things of
nature there is
something of the
marvelous.

—Aristotle

Paysage À Breuillet (1890)
Armand Guillaumin (French, 1841-1927)

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Take rest;
a field that has rested
gives a beautiful crop.

—Ovid

Sóller, Mallorca
Joaquín Mir Trinxet (Spanish, 1873 – 1940)

The background of the image is a painting titled 'Marshlands at Sundown' by Alice Pike Barney. It depicts a marshy landscape at dusk or dawn, with a body of water in the foreground reflecting the sky. The sky is a mix of soft blues and greens, while the water and surrounding vegetation are rendered in darker, more textured brushstrokes of blue, green, and brown. The overall mood is serene and contemplative.

In time and with water,
everything changes.

—Leonardo da Vinci

Marshlands at Sundown (ca. 1908)
Alice Pike Barney (American, 1857–1931)



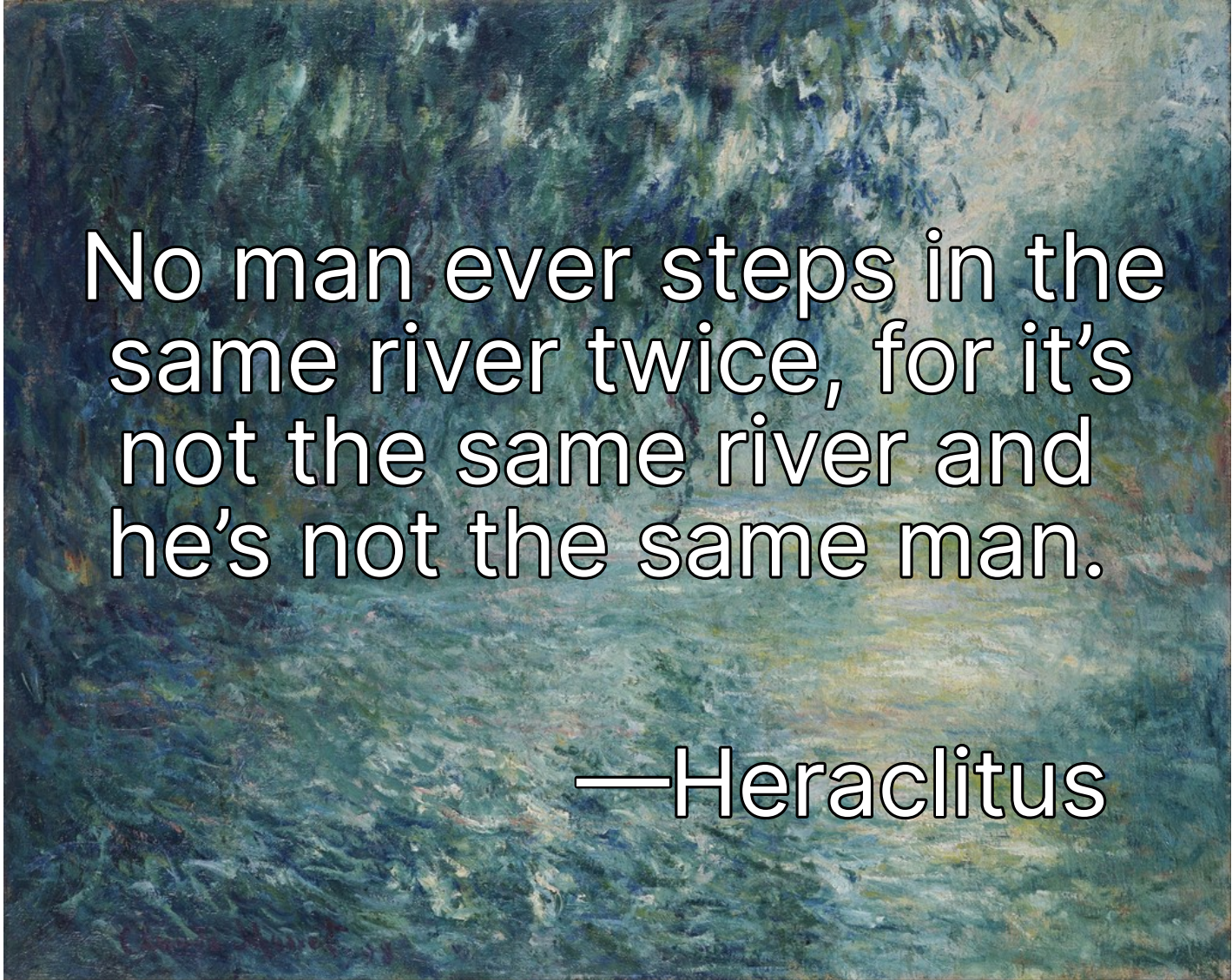
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We shall find peace. We shall
hear angels, we shall see the
sky sparkling with diamonds.

—Anton Chekhov

Mondschein (1931)
Giovanni Giacometti (Swiss, 1868–1933)

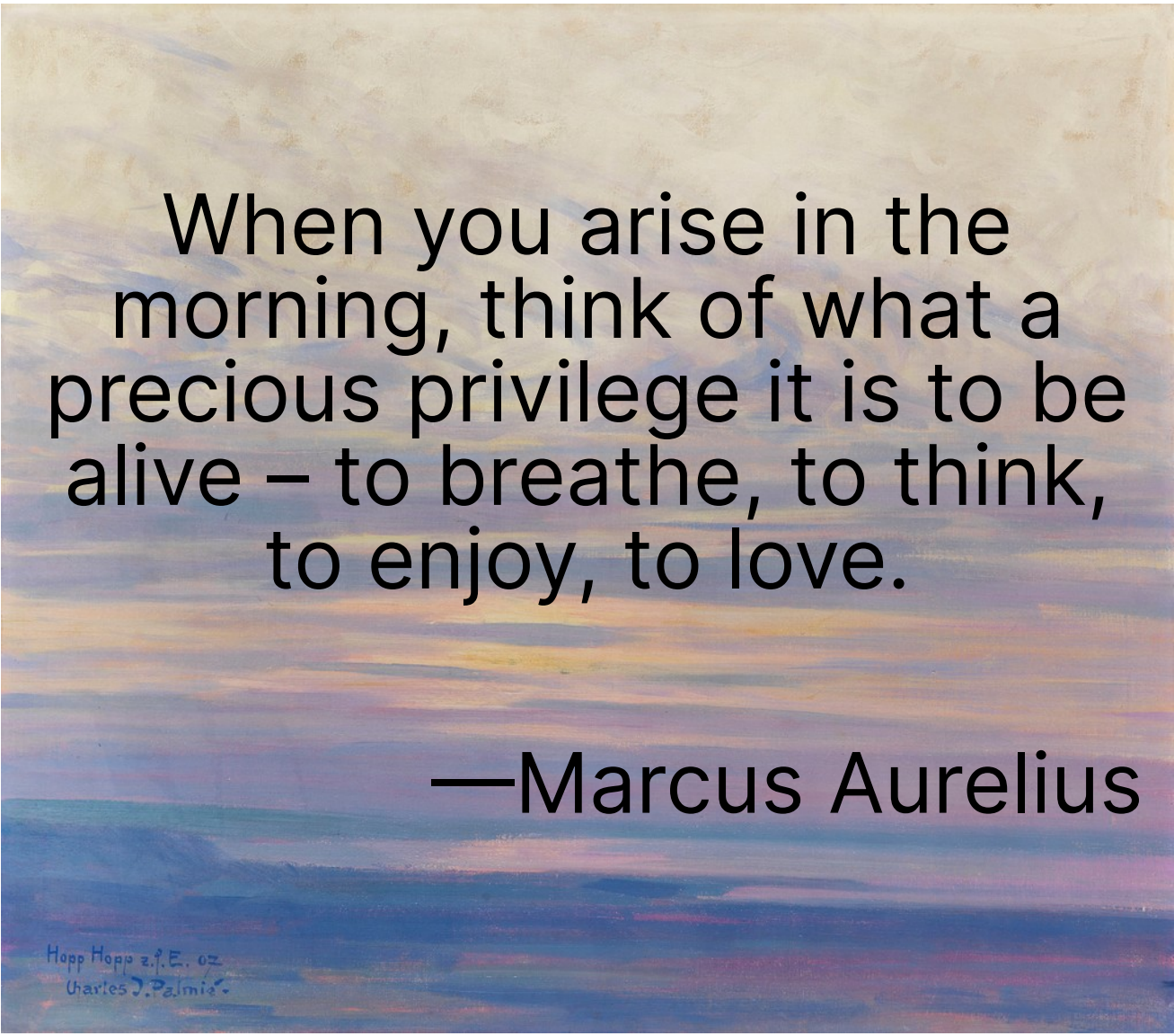
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No man ever steps in the
same river twice, for it's
not the same river and
he's not the same man.

—Heraclitus

Morning on the Seine (1898)
Claude Monet (French, 1840-1926)

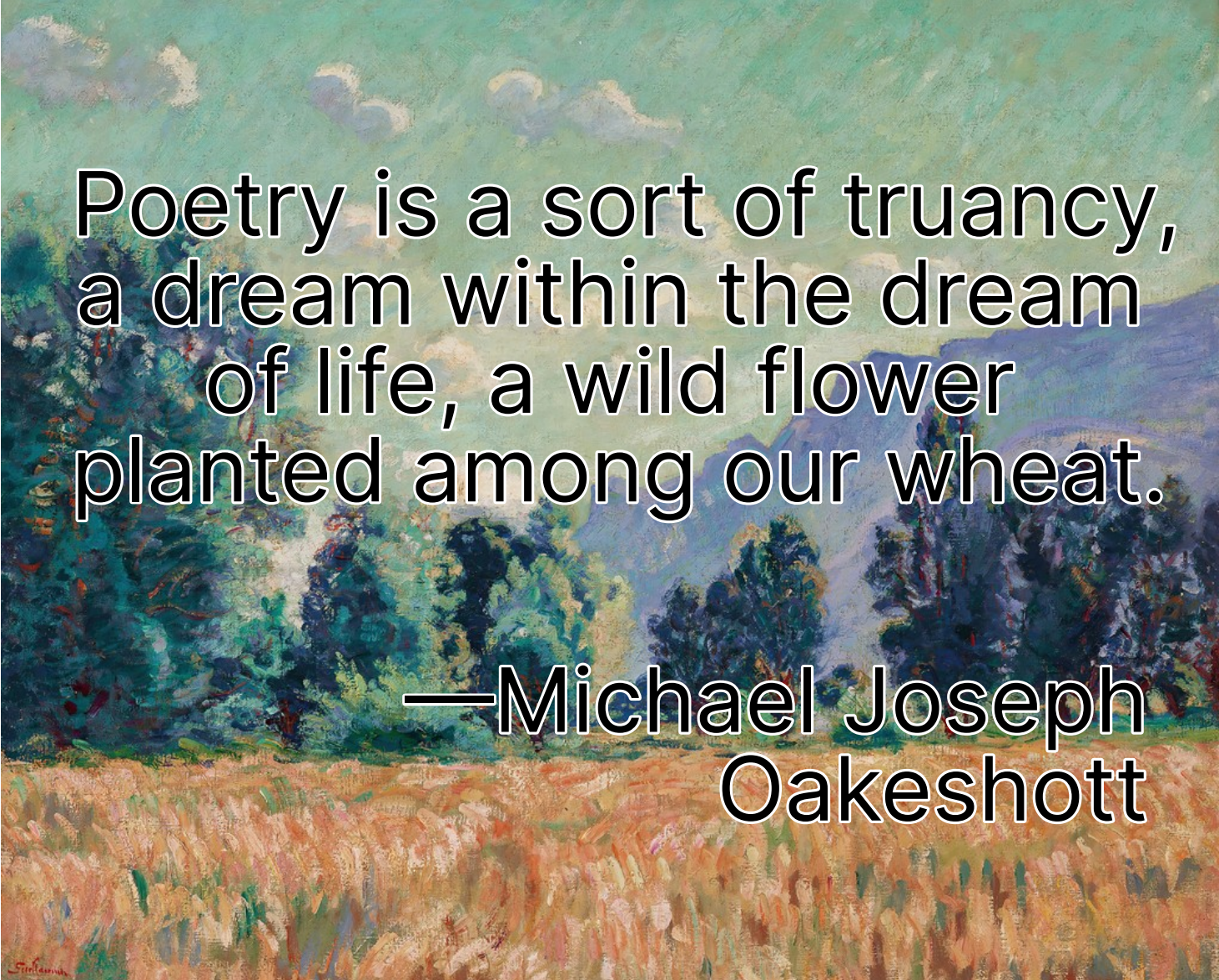


When you arise in the
morning, think of what a
precious privilege it is to be
alive – to breathe, to think,
to enjoy, to love.

—Marcus Aurelius

Hopp Hopp z.f.E. 02
Charles J. Palmié

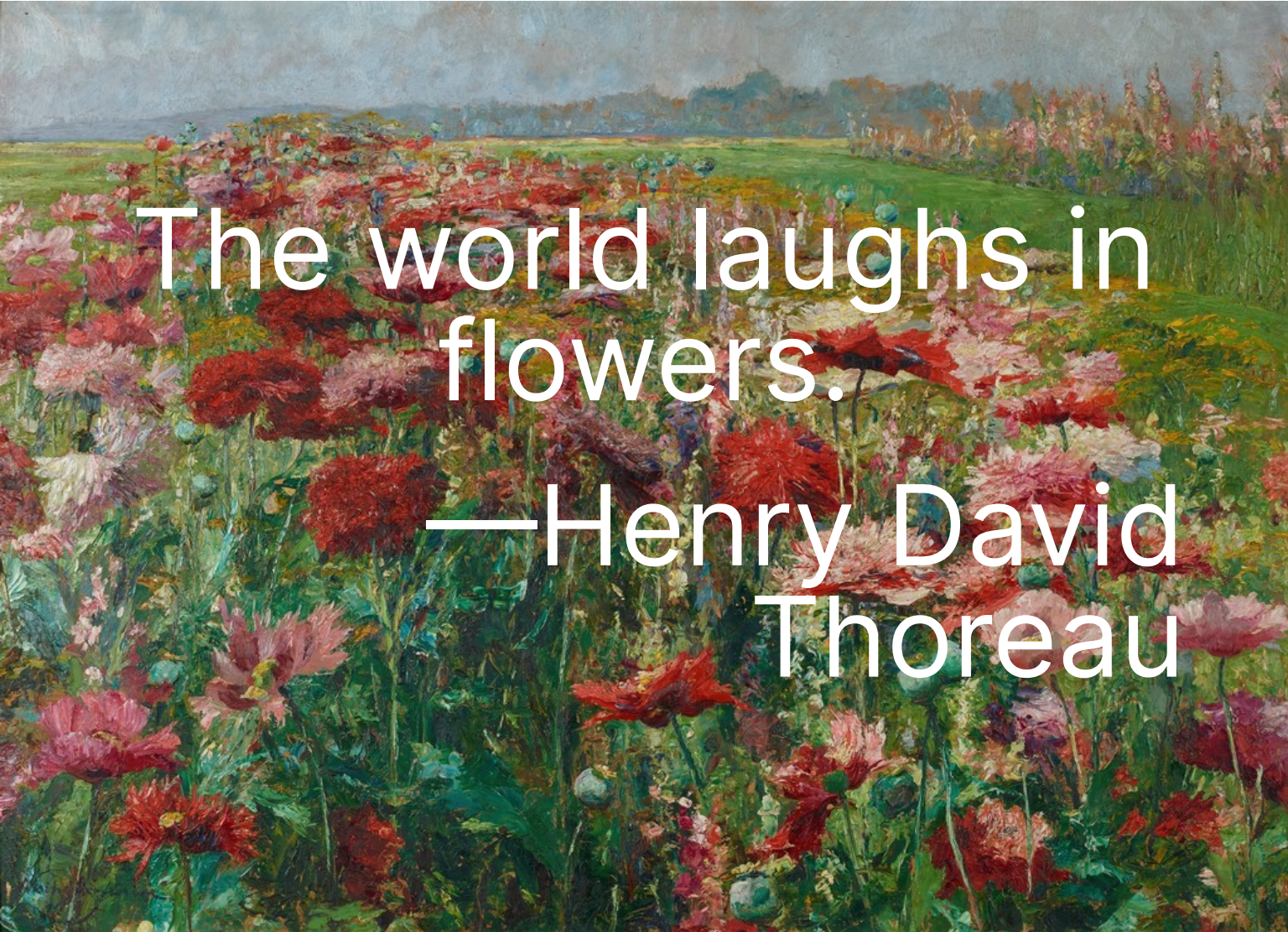
Morgenstimmung am Bodensee (1907)
Charles Johann Palmié (German, 1863-1911)



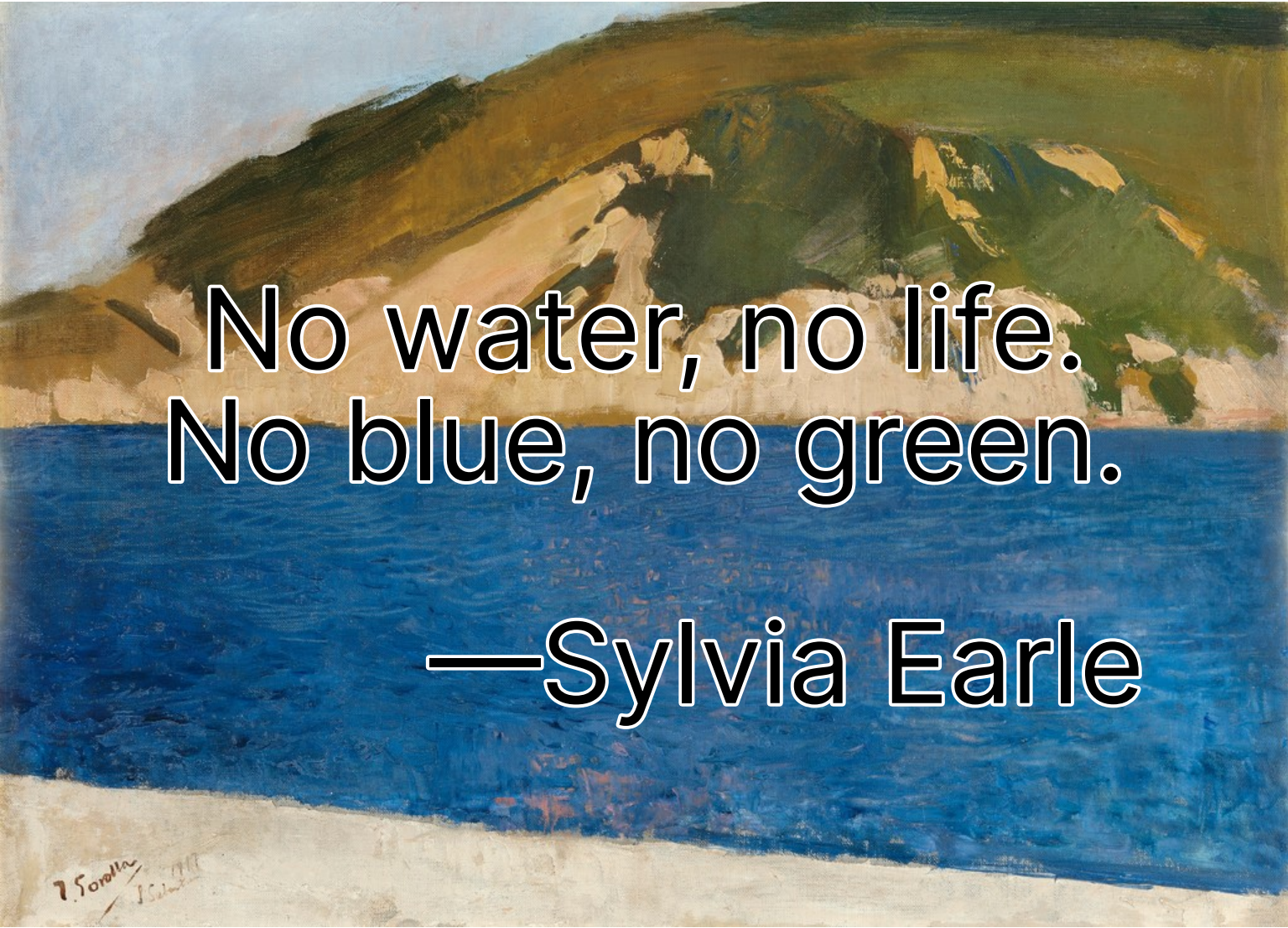
Poetry is a sort of truancy,
a dream within the dream
of life, a wild flower
planted among our wheat.

—Michael Joseph
Oakeshott

Pontcharra, Vallée de l'Isère, le Mont Granier dans le fond (1901)
Armand Guillaumin (French, 1841-1927)



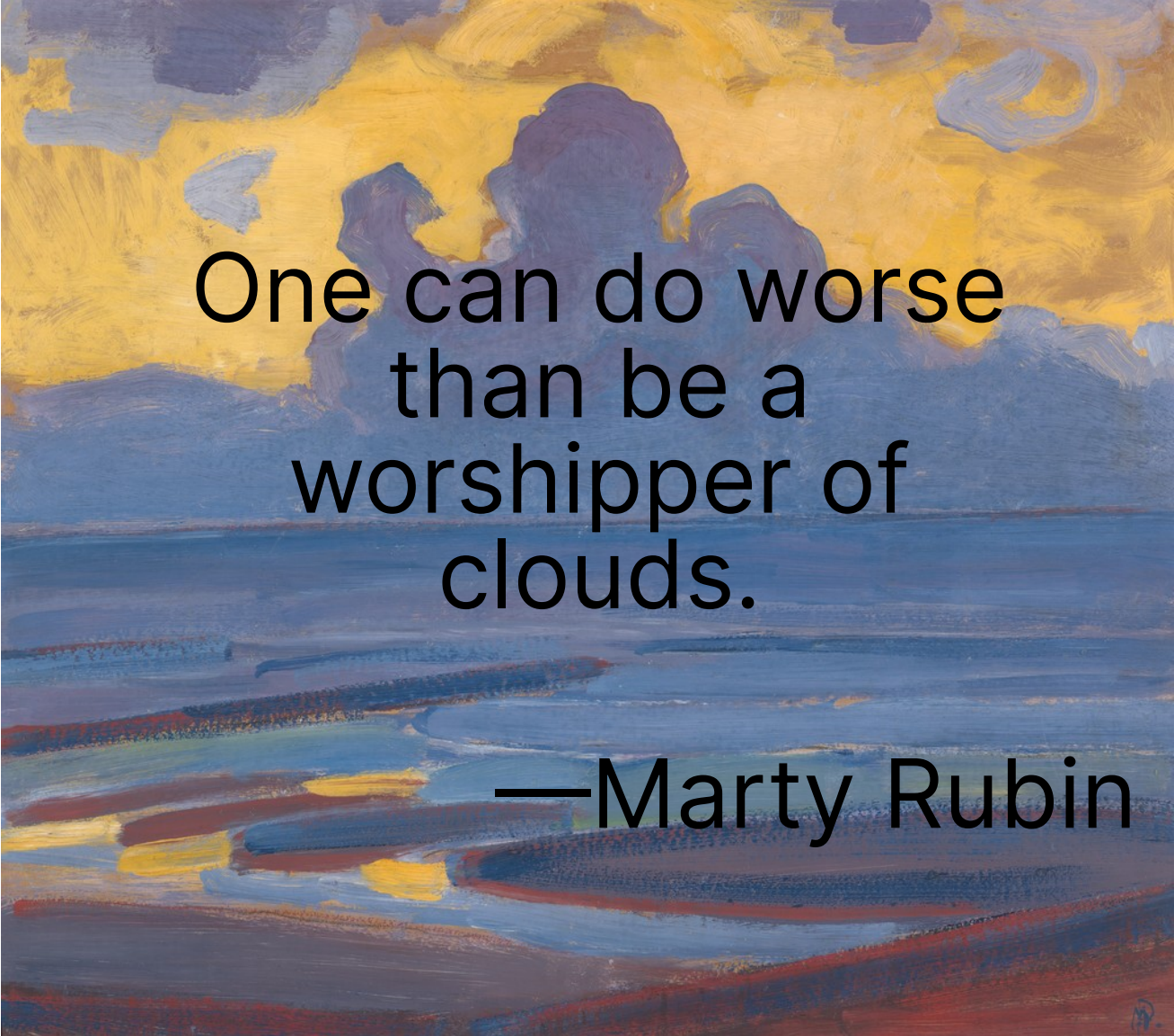
Blühender Mohn (1895-1900)
Olga Wisinger-Florian (Austrian, 1844-1926)



No water, no life.
No blue, no green.

—Sylvia Earle


Monte Ulía, San Sebastián (1917)
Joaquín Sorolla (Spanish, 1863 – 1923)



One can do worse
than be a
worshipper of
clouds.

—Marty Rubin

By the Sea (1909)
Piet Mondrian (Dutch, 1872 - 1944)

An abstract painting featuring a prominent horizontal band of vibrant red and orange hues, with visible brushstrokes and textures. The upper and lower portions of the painting are rendered in muted, earthy tones of beige and grey, creating a stark contrast with the central red band.

Once you have tasted the
taste of sky, you will forever
look up.

—Leonardo da Vinci

My Sky is Red (1933)
Otto Freundlich (German, 1878-1943)

The background of the image is a painting titled 'Spring Day on the Coast' by Menci Clement Crnčić. It depicts a vibrant, sunlit landscape. In the foreground, a field of green grass is densely populated with numerous bright red flowers, possibly poppies. A winding path leads from the bottom center towards the right. To the left, a large, dark tree trunk is partially visible. In the background, a blue body of water stretches to the horizon under a sky filled with soft, white and blue clouds. The overall style is impressionistic, with visible brushstrokes and a rich, warm color palette.

Stretching his hand up to
reach the stars, too often
man forgets the flowers at
his feet.

—Jeremy Bentham



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Green was the
silence, wet was the
light, the month of
June trembled like a
butterfly.

—Pablo Neruda

Summer Night, Telemark (1892)
Halfdan Egedius (Norwegian, 1877 – 1899)

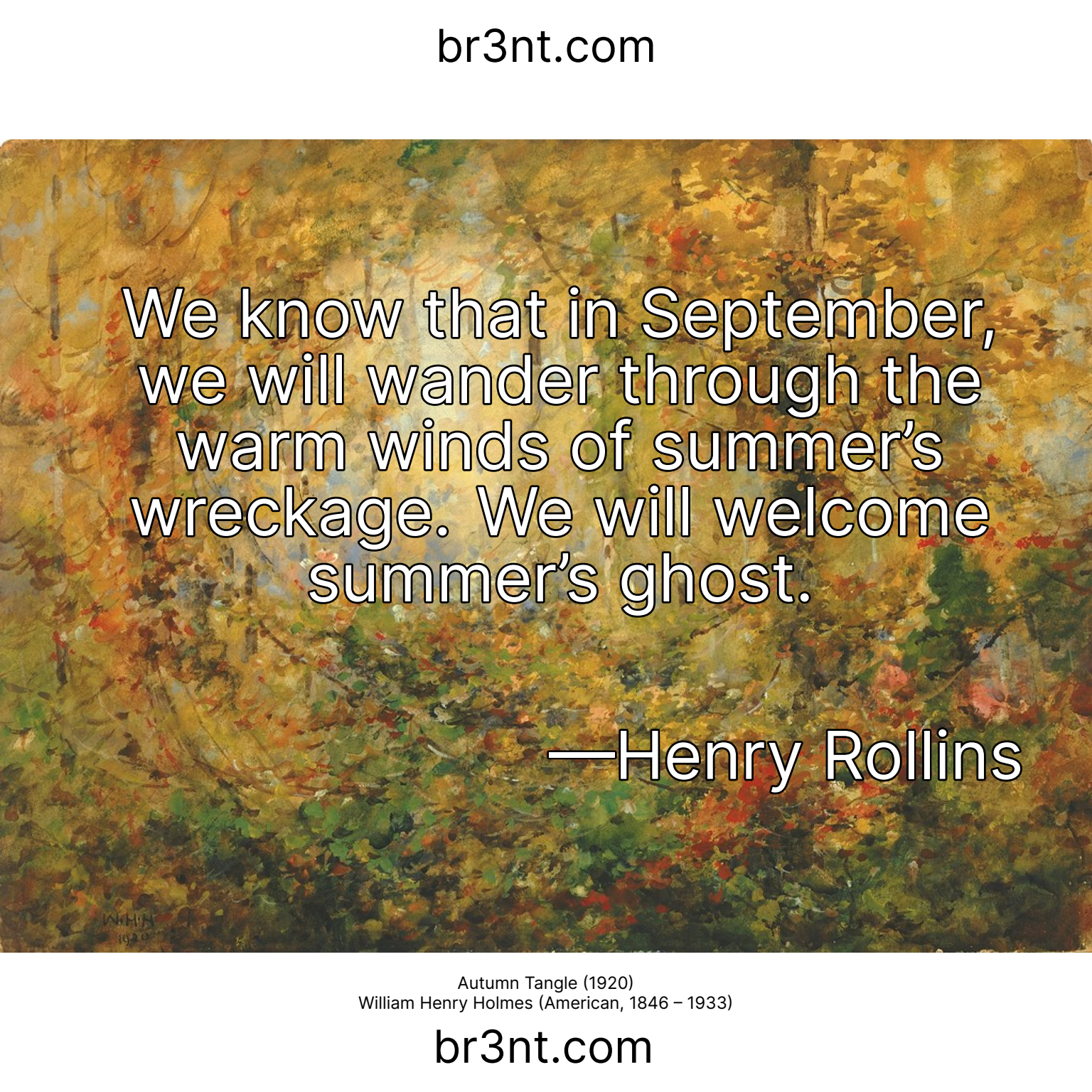
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You are the sky. Everything
else is just the weather.

—Pema Chödrön


Sunset, Acapulco (circa 1912)
Joseph Pennell (American, 1857-1926)

The background of the image is a painting titled 'Autumn Tangle' (1920) by William Henry Holmes. It is a dense, abstract composition of warm, earthy tones—yellows, oranges, reds, and browns—interspersed with patches of green. The texture is highly visible, with thick, expressive brushstrokes and a sense of organic, chaotic movement, reminiscent of a thicket of autumn foliage or a tangled mass of leaves and branches. The overall effect is one of intense, warm energy and natural complexity.

We know that in September,
we will wander through the
warm winds of summer's
wreckage. We will welcome
summer's ghost.

—Henry Rollins

Autumn Tangle (1920)
William Henry Holmes (American, 1846 – 1933)



If we surrendered to
earth's intelligence, we
could rise up rooted, like
trees.

—Rainer Maria Rilke

The background of the image is a reproduction of the painting 'Mont Sainte-Victoire' by Pierre-Auguste Renoir. The painting depicts a landscape with a variety of trees in shades of green, blue, and orange, set against a backdrop of a mountain range under a blue sky. The style is Impressionist, with visible brushstrokes and a focus on light and color.

All religions, arts and
sciences are branches
of the same tree.

—Albert Einstein

Mont Sainte-Victoire (ca. 1888–89)
Pierre-Auguste Renoir (French, 1841-1919)

The background of the image is a painting titled 'Le Village' by Henri Lebasque. It depicts a village scene with a prominent tree in the foreground on the left, its trunk and branches rendered in dark, expressive brushstrokes. The foliage is a mix of green and blue. In the background, a village with white buildings and a red-roofed house is visible, nestled among more trees. The overall style is Impressionist, with visible brushwork and a soft, dappled light. The text 'Life without love is like a tree without blossoms or fruit.' is overlaid on the left side of the painting in a white, outlined font.

Life without love is like a
tree without blossoms or
fruit.

—Khalil Gibran

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I will do water –
beautiful, blue
water.

—Claude Monet

Pond with Water Lilies (1907)
Claude Monet (French, 1840-1926)


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Claude Monet 1907

Even in winter, it shall be
green in my heart.

—Frédéric Chopin

The White Bridge (after 1895)
John Henry Twachtman (American, 1853-1902)



For in the true nature of things, if we rightly consider, every green tree is far more glorious than if it were made of gold and silver.

—Martin Luther

Weeping Willow (1918–19)
Claude Monet (French, 1840–1926)

A painting of a river flowing through a mountainous landscape. The river is in the foreground, reflecting the sky and the surrounding mountains. The mountains are rugged and covered in vegetation, with some peaks appearing snow-capped. The sky is a clear, pale blue. The overall style is impressionistic, with visible brushstrokes and a rich color palette.

Nothing is softer or more
flexible than water, yet
nothing can resist it.

—Lao Tzu

Zrnovnica II
Menci Clement Crnčić (Croatian, 1865-1930)