

# PAINTINGS BY MONET





## *Errata*

Catalogue number 11: The explanatory note following the entry should be eliminated; its inclusion is a printer's error. (See Daniel Wildenstein, *Claude Monet: catalogue raisonné de l'oeuvre peint*, 1974, vol. 1, no. 100.)

Catalogue number 81: The signature line should read: [1888] signed and dated lower left: Claude Monet 88.



*Paintings by*  
**MONET**







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*March 15 through May 11, 1975*

*The Art Institute  
of Chicago*

*Foreword by*  
JOHN MAXON

*Edited by*  
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*Essays by*  
ANDRÉ MASSON  
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J. PATRICE MARANDEL



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## *Lenders to the Exhibition*

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## Foreword

At this date one might ask, why look at Monet again? The reasons are quite simple: this year, 1975, approaches the fiftieth year since his death in 1926; his pictures are not only beautiful but also the works of a great master; and, most important, Monet is a crucial figure in the entire history of art. His primary goal was constantly the recreation of optical truth or, more precisely, the recreation in as accurate a way possible of the effects of optical experiences. One may still ask, but why do it in a museum so rich in his work? The answer is obvious. Such an exhibition, on the one hand, can be done by a museum with no representation of the master, and in order to inform the public to whom he is relatively unfamiliar. On the other hand, it can be presented by one so rich that, to represent him in a more nearly comprehensive way than can ordinarily be seen, is to give the public a chance to experience a simulacrum of the painter's full range. In the case of a man whose total *oeuvre* is in the thousands, this is not easy. The aim of this exhibition is to show enough of Monet at his best and in such depth that the visitor may gain some awareness of what Monet's art and his subjects really are. This will explain the scale of the exhibition and, it is hoped, enable the viewer not only to gain an understanding and awareness of Monet's accomplishment, but also to enjoy the remarkable achievements of a man who was technically one of the greatest of all painters in his recreation of visual perception.

The Art Institute, in the assembling of this exhibition, has had the help of many people. Particularly I must thank Alice and John Rewald for their advice, especially André Masson for his essay upon the master from his point of view as one of the greatest of living artists, and Grace Seiberling for her penetrating essay upon Monet's development. In addition, I express my deep appreciation for the assistance of J. Patrice Marandel, and Anselmo Carini, of our staff, and most especially, Susan Wise, Curatorial Research Associate of the Art Institute, for her untiring work in helping to assemble the loans, for coordinating them, and for preparing their entries in this catalogue; (as the Wildenstein *catalogue raisonné* of Monet is well in process of preparation, it was decided to omit matters of provenance, bibliography, and previous exhibitions, all of which will be included in the master work upon its completion). I am also

### *Foreword*

indebted to Wallace Bradway, Margaret Blasage, Howard Kraywinkel, and Ilse Hecht, also of the Institute's staff, for their help.

Lastly, and supremely important, the Art Institute must extend its thanks to the lenders, both named and anonymous, who have parted with their superb possessions for more than two months, so that the public of Chicago may have the opportunity to know Monet better and discover him as one of the most accomplished and moving of all painters.

This exhibition finishes the sequence of major exhibitions of the great masters of French Impressionism and Post-Impressionism begun here more than a generation ago. This means that attention must be turned now to the lesser figures, to the contemporary masters of other nationalities, and to comparative studies of the figures of nineteenth-century art, all in major exhibitions; for it is by such exhibitions, as well as by smaller 'in-house' ones and by major acquisitions, that the life of a great museum of art is sustained.

JOHN MAXON



# André Masson on Claude Monet

*(Adapted from the French)*

I would like to speak of Monet, my first excitement. I realize this is a privilege granted only to the true painters, those who consider him the greatest artist who ever existed. He changed painting entirely. With him form disappears and the narrow limitations of the past burst. Personally, he helped me break with tradition and go beyond Delacroix and Corot.

When I think of color, I don't think of Van Gogh or Cézanne, whose colors are usually gloomy, but of Monet – the brilliance of his palette and the rapture I felt when looking at his colors. Any painter involved with colors today owes it – aware of this or not – to Monet.

His death in 1926 did not affect me much, since, at the time, I was a pledged Surrealist. It was only after my break with Surrealism in 1931 that Monet assumed a new importance in my life. As it happened, I was looking at a picture in the Metropolitan Museum of Art in New York, oblivious of the fact that a Monet cliff painting was hanging 50 centimeters away. By chance or instinct, I looked at this Monet carefully (I had a similar experience when I was very young). I thought that it was an extraordinary painting, a revolution, and that one should look at Monet again. That's exactly what I did, and, in consequence, was attentive and once more stimulated by Monet. In 1950, having been back from the States for about four years, I became acquainted through a friend, Tériade, with Monets never before shown. They were the large *Nymphéas* from his late period which had been left at Giverny. My admiration for Monet was restored. When Tériade later asked me to write on these pictures, I willingly agreed, realising that the lack of interest for Monet, in France at least, was unfair. Isn't he, after all, the father of Impressionism, the father of all contemporary painting?

Surrealism and its painters, who, paradoxically, hated painting, did not help to resurrect Manet. A considerable number of people attended the first Surrealist exhibition in 1925 at Pierre Loeb's small gallery. Georges Salles, later Director of the French museums, told me one day that the simultaneous opening of the *Nymphéas* at the Orangerie (The Sistine Chapel of Impressionism) had been ignored essentially.

While in 1870 Monet invented Impressionism, Cézanne in Aix-en-Provence was painting Genoese-like pictures of a century before – dark paintings. Van Gogh in Holland was doing

likewise. As Cézanne arrived in Paris and became acquainted with Monet and his work, Van Gogh also arrived in Paris and was introduced to Impressionist pictures. A moment was enough for these two painters to understand this lesson of light. In the same way, Van Gogh and Cézanne were changed.

Manet, although a precursor, followed a tradition: he always acknowledged the importance of Velasquez. Monet, on the contrary and without precedents, revolutionized painting.

When Monet and Pissarro were in London, evading the draft in 1870, they studied Turner, particularly fascinated by the late works in which he emphasized light. "But," said Monet who often discussed it in his time, "it was not my idea nor was it Pissarro's." In fact, Turner's paintings, romantic and charged with new ideas, did not create a revolution when exhibited fifty years after his death.

One often pretends that Monet has been influenced by Boudin. Yet, although Monet was aware of Boudin in Le Havre and knew his freely executed "sketches" he kept in his studio, nevertheless, it was Monet's own genius which allowed him to execute a painting like a sketch.

In my youth the "finished" picture was still important and Monet was criticized for his inability to paint foliage in which each leaf could be recognized. The unfinished pictures or "sketches" of Boudin may have influenced Monet; but neither the light of Turner nor the sketches of Boudin are sufficient to explain Monet's genius. Today we are experiencing the last phase of canvas painting – a phase begun by the painter of the *Nymphéas*.

In 1950 I wrote an article for *Verve*, "Monet le Fondateur," which, for some reason, had more impact in France than in America. Not long afterwards Jean-Dominique Rey, who did much for the rediscovery of Monet, wrote the following dedication in his book: "To André Masson who first defined Monet's modernity." Although I have received little credit, I rightly claim to have openly declared Monet a great man. True, I don't paint like Monet, but when I think of color, I think of him. Monet's lesson is one of freedom. Everything done after him, that doesn't follow his example, seems archaic.

Professors would say that sublime forms were created during the Renaissance in Italy, in the North also, from Piero until Rubens. Later, at the end of the eighteenth century, a tremendous change occurs. Tradition ends with David – perhaps a side effect of the French Revolution. Yet painters continued to dialogue with the past: Delacroix with Rubens and the Venetians, Courbet with Ribera, Manet with Velasquez. The revolution was yet to come. Monet himself, after doing well-finished pictures such as the *Demoiselles au Jardin*, one day painted canvasses where color and light invaded the whole surface and made forms explode.

Manet was the first to make a white cloth look more like a white expanse than an actual cloth. It is Monet, however, who, never getting away from Nature, changed it. After him one does not see shadows as before. One believes them to be black. Monet insisted they are of the purest blue. At the end of his life, in Giverny, he was growing blue flowers at the bottom of



the trees in his garden to intensify this natural impression. In his landscapes Nature becomes marvelously idyllic.

The outside world enchanted him. Figures were to him sources of problems he avoided. His self-portrait, executed at the time he "invented" Impressionism, is not his best work.

If he lived in the city, he made fairy tales out of hideous and common Urban sights. The *Gare Saint Lazare* at the Louvre is extraordinary: the dark and repulsive aspect of the station, the huge engines, the black smoke that makes one think of hell, suddenly becomes a paradise. Color is, in his hands, a feast. Delacroix had tried to do the same thing. He once said to Baudelaire, ". . . a bunch of flowers or a battle must be – before all – a feast for the eyes." Delacroix did not succeed: he couldn't achieve his goal since he was still looking toward the old techniques. Bonnard, on the other hand, carried through what Monet had taught and, before he died, he wrote, ". . . at heart, I am the last Impressionist." It was after World War II. Monet's direct influence goes as far as that.

Later the Cubists tried to reinstate the terrorist side of form, but one does not remark enough that in their analytic pictures of 1911 to 1913, they kept an impressionistic touch. Picasso told Kahnweiler that he and Braque had been fascinated by the vibrations of Monet's touch and that they admired him, not for the color, but for this freedom.

In the great pictures of Monet, in the most inspired ones, there is no void. It's full everywhere. In his *Poplars*, for instance, the sky is as full as the leaves, the air around the leaves as full as the trees. There isn't a single space his handling of color has not made vibrant. It is a highly personal painting – the beginning of gestural painting. One could analyze the various ways he applies color: commas, swirls, zigzags, dots, dots with a relief – an entire system of signs.

In the Museum of Modern Art in New York there is an *Allée de Peupliers* – unfortunately we don't have in France an example of this most important series. It shows the simplest thing: two rows of poplars, once a very common sight in France. It is a miracle, as beautiful as the stained glass windows of Chartres, and one of Monet's masterpieces.

It is quite possible that the Surrealists in America have given the final impulse, for influences often work through others. If, as I have been told and as many have written to me, I have had an influence on the new American Painting, it is because, without being an Impressionist, I used color like them and because I believed in its power. One shouldn't forget that in Miro's pictures, as in mine, there is a call for color, drip, which is tremendous, and which Pollock and DeKooning couldn't ignore. There was some communication there; the younger American painters, who had this urge to create, understood that form did not have the same power as before, and that in a time like ours, color is more apt to express feelings – that its language is more real.

Speaking of influences, I should acknowledge Kandinsky's letter which mentions this subject. Kandinsky worked somewhat like an icon-painter. One day he saw some Haystacks

in St. Petersburg. Thereafter he was converted to modern painting. Even Mondrian awakened to a new kind of painting after seeing Monet.

In modern painting Monet is everywhere. With the exception of the Surrealists and Dadaists, he has opened the door for a century. His exacting character resulted in his disillusionment at the end of his life. Clearminded, he realized that he would be more or less eclipsed by the new wave. He must have known what was happening in opposition to him: Fauvism and Cubism. His life became endangered; he must have had moments of despair.

In any case, some weeks before his death, at the time of his last trip to Paris, Cézanne wanted to see Monet again (it is, for me, one of the most moving stories of modern art). He said to his son, “. . . of course, it is always Monet; he’s nothing but an eye, but what an eye!” He meant that Monet’s eye was penetrating enough to see something new in the world.

Monet said, “. . . one should see the world like a child, one should have the glance of a child . . . what I see has never been seen before.” He was somewhat suspicious of culture. Clemenceau, the only statesman to write about art, notes how little Monet enjoyed going to museums. It is true, he had begun a caricaturist; for that he must have had an exceptional eye and highly personal qualities.

There is a place one should go to find Monet again – Giverny. There one sees the pond he created by diverting the Epte river and where he grew water lilies. It is the story of a crazy genius, enamored with beauty. His willow is now majestic, and the bamboos are higher than any I have ever seen in tropical countries. The Japanese bridge covered with wisterias has now become a perfect Monet. I am very lyrical when I speak about Monet; this is how one should be. If one tries to analyze him differently, I believe one does not approach the crucial side of his genius. He is a man who dared.



# A Propos de Claude Monet

## Interview d'André Masson

(Transcribed by Alice Rewald)

The original interview with André Masson was recorded and transcribed by Alice Rewald in Paris, and her manuscript then edited by us for publication. [*The Editor*]

On ne saurait être peintre sans aimer Monet. Il fut le premier artiste qui sut m'émouvoir. Cela me donne peut être le droit d'en parler aujourd'hui. Monet m'a fait comprendre ce que pouvait être une révolution en peinture. Auparavant, je dialoguais avec le passé, fût-ce avec Corot ou Delacroix. Ce n'est qu'avec Monet cependant que la peinture prend un tour différent. Il fait sauter les digues, disparaître l'idée même de forme qui nous dominait depuis des millénaires. Il confère à la couleur un lyrisme absolu. Ce n'est ni à Van Gogh ni à Cézanne auxquels j'associe l'idée de couleur—les couleurs de Cézanne sont souvent bien moroses—mais à l'éclat des toiles de Monet, à l'enivrement que j'ai toujours ressenti face à elles.

S'il existe un coloriste aujourd'hui, qu'il le sache ou pas, il le doit à Monet.

La mort de Monet en 1926 ne m'affecta pas réellement. J'étais alors, comme l'a écrit André Breton, "... un surréaliste aux opinions très affichées." J'avais délibérément tourné une certaine page et ce ne fut qu'après ma rupture avec le Surréalisme en 1931 que la couleur reprit une importance dans ma vie. La chose arriva de la manière suivante: J'étais à New York, au Metropolitan Museum où je regardais une toile sans voir à cinquante centimètres d'elle un tableau de Monet. Tout d'un coup par une sorte de hasard ou d'instinct, je me suis mis à regarder de près cette peinture, une vue d'Etretat. Je m'écriai alors: "Quelle peinture formidable! Quelle révolution! Ce petit tableau est en fait de la grande peinture. Quelle plénitude! Il faut recommencer à regarder Monet." Je tins ma résolution. Monet captiva dès lors mon attention. En 1950, j'étais de retour des Etats-Unis depuis à peu près quatre ans lorsque j'eus la chance de voir chez un ami auquel il faut rendre hommage, Tériade, des tableaux de Monet qui n'avaient jamais été exposés auparavant: les grands Nymphéas de la fin, ceux qui étaient restés à Giverny.

Mon admiration pour Monet était alors pleinement rétablie. Lorsque Tériade me demanda si j'aimerais écrire sur ces tableaux, je lui répondis que je le ferais avec joie car je me rendais compte alors que la défaveur dans laquelle était tombée l'oeuvre de Monet, en France du moins, était

tout à fait injustifiée. N'était-il pas le fondateur de l'Impressionnisme, c'est à dire de toute la peinture contemporaine?

Lors de la première exposition surréaliste à Paris en 1925, si ma mémoire est correcte, on faisait la queue pour voir les oeuvres de sept peintres dont j'étais. La galerie de Pierre Loeb, où l'exposition se tenait, était certes exigüe mais un service d'ordre considérable s'était avéré nécessaire pour tenir le public en place. A la même époque, on inaugurait les Nymphéas à l'Orangerie des Tuileries que l'on a quelquefois appelée la Chapelle Sixtine de l'Impressionnisme. Personne ne désirait réellement ces peintures et j'ai su par Georges Salles, plus tard Directeur des Musées de France qu'il n'y avait presque personne au vernissage. On voit alors de quel côté penchait la balance.

Il faut dire que le Surréalisme n'a pas contribué à la redécouverte de Monet. La plupart des Surréalistes, étant peintres eux-mêmes, détestaient la peinture. Un paradoxe que l'on éclaircira peut être un jour.

Quant à moi, c'est le hasard de ce tableau vu à New York qui m'a fait comprendre ce qu'instinctivement j'avais compris lorsque j'avais dix-sept ans—que c'était lui le véritable révolutionnaire.

Essayons de nous reporter aux environs de 1870, au moment où Monet invente l'Impressionnisme. Cézanne est alors à Aix-en-Provence, peignant comme les artistes génois du siècle précédent. Il fait une peinture noire. Van Gogh, en Hollande, peint également des tableaux sombres. Puis c'est l'arrivée de Cézanne à Paris. Il fait la connaissance de Monet et de son oeuvre. De même Van Gogh, dès son arrivée dans la capitale voit la peinture des Impressionnistes—qui avaient d'ailleurs à ce moment là gagné quelque terrain. Pour devenir Cézanne ou Van Gogh, il leur aura suffi de voir un jour, ne fût-ce que pendant dix minutes, une peinture radicalement différente de la leur, une peinture où la lumière dominait. Ils furent bouleversés et devinrent eux-mêmes. Cela peut sembler difficile à croire si l'on ne sait pas vraiment comment joue l'esprit humain, mais en fait cet éblouissement du regard est en fin de compte ce qui importe.

Manet est un annonciateur mais il a des précédents comme Vélasquez (et ce n'est certes pas Manet lui-même qui me contredirait). Celui qui a bouleversé la peinture de façon totale, sans recours à une tradition, c'est Monet.

Lorsqu'il se réfugia à Londres en même temps que Pissarro pour éviter la guerre de 1870, tous deux étudièrent Turner. Les dernières oeuvres du peintre anglais les intéressèrent particulièrement en raison de la primauté accordée par Turner à la lumière. "Mais ce n'était pas notre projet à Pissarro et à moi..." a dit Monet qui de son vivant en discuta longuement. La peinture de Turner est en effet une peinture romantique, merveilleuse, pleine d'idées nouvelles, mais lorsque le public la vit cinquante ans après la mort du peintre, elle ne créa pas une révolution.

Monet a-t-il été influencé par Boudin? Comme il travaillait souvent aux environs de Havre où Boudin habitait, il a certes fait sa connaissance. Boudin était alors connu comme un peintre



agréable, un peintre de marines essentiellement. Il exposait et vendait ses oeuvres, mais il avait chez lui d'autres tableaux qui s'il les avait alors exposés, auraient été appelés esquisses. J'ai vu une fois à Dieppe une exposition de ces petites toiles, très librement peintes où l'on perçoit comme un pressentiment de Monet. Il n'est pas impossible que Monet, alors dans l'intimité de Boudin, ait vu des toiles de ce genre mais ce n'est pas suffisant. Il faut un plus grand génie pour oser faire une peinture brossée comme une esquisse.

Il faut se rappeler que même dans ma jeunesse, le *fini* avait encore une grande importance. On reprochait ainsi à Monet de ne pas faire du beau *feuillé* (c'est à dire de ne pas rendre chaque feuille d'un arbre). Boudin a certes pu donner à Monet le désir de traiter ses grands tableaux avec la spontanéité des esquisses mais ni Boudin ni Turner ne peuvent expliquer ce coup génial. Nous vivons actuellement la dernière étape de la peinture, ou plutôt du tableau. L'homme qui a inauguré cette ère, c'est le peintre des Nymphéas.

Après avoir vu les photographies et quelques exemples des tableaux conservés par Monet à la fin de sa vie, j'ai écrit un article dans *Verve* en 1950, *Monet le Fondateur*. Je ne crois pas que cet article ait eu en Amérique le même retentissement qu'en France. Je ne sais pourquoi car les Français sont généralement peu précurseurs dans ce domaine. A la suite de cet article, Jean-Dominique Rey qui contribua énormément à la redécouverte de Monet m'a dédié son livre de la façon suivante: "Pour André Masson, le premier qui a défini la modernité de Monet." On ne me laisse pas grand chose, qu'on me laisse au moins cela! Quel autre peintre a affirmé que le grand homme, c'est Monet? Qu'on le cherche. On me rétorquera certes que je ne peins pas comme Monet. C'est vrai, mais encore une fois, c'est à lui que je pense quand je réfléchis au rôle de la couleur.

Monet est sans doute le dernier grand créateur; celui qui a authentiquement libéré la peinture. La preuve en est que le retour à des formes plus strictes fait aujourd'hui archaïque. On dit que ça ressemble à Raphaël ou à Rubens.

Si l'on voulait jouer au professeur, on dirait que pendant la Renaissance, dans les grandes villes italiennes puis dans les Flandres quelque cinquante ans plus tard, on a créé des formes qui semblaient définitives tant elles étaient sublimes. De Piero à Rubens, la forme est maîtresse. De temps en temps, l'appel de la couleur se fait sentir, grâce à l'apport vénitien. La forme cependant subsiste: un nu de femme est un nu de femme. Cette tradition dure jusqu'à Tiepolo et Fragonard et tout d'un coup elle se perd. En homme intelligent, Delacroix l'a écrit. La tradition finit avec David qui lui est déjà hors de la tradition. Delacroix le sait, Ingres le sait, bien qu'il essaye de renouer avec Raphaël sans y parvenir. Ingres fait autre chose, fort heureusement d'ailleurs. Tous ces artistes savent que la tradition est perdue, tous sauf un, Courbet qui n'est pas un penseur. Il a toujours proféré son admiration pour les Hollandais et les Vénitiens. Il a constamment dialogué avec le passé. Les autres artistes savent qu'après David, l'art de peindre, un certain art de peindre est terminé.



Je ne suis pas historien et ne voudrais pas tirer des conclusions hâtives en disant qu'il existe un rapport entre ce fait et la Révolution française, mais enfin il y a quand même un peu de cela. S'il n'y a plus de tradition, les artistes essayent malgré tout de se référer à ce que les artistes des siècles précédents ont produit de meilleur. Delacroix regarde les Vénitiens et les Flamands, Courbet les Espagnols de même que plus tard Manet qui copie également Rubens. Mais il n'y a toujours pas de révolution. Un dialogue avec le passé n'est pas une révolution, c'est ce qu'on appelle l'archaïsme.

Soudain, Monet qui lui aussi a commencé par faire des tableaux admirablement peints, avec des formes, comme les merveilleuses *Jeunes Filles au Jardin* du Musée du Jeu de Paume se propose de dynamiter les formes et de faire tout envahir par la lumière et la couleur.

Il faut cependant tirer son chapeau à qui le mérite. Si Manet ne change pas la peinture, il préfigure néanmoins ce changement: le drap sur lequel Olympia repose avant même d'être un drap de lit est une étendue blanche.

Monet est un transfigurateur. Il ne quitte jamais la nature; il la fait seulement voir autrement. Après lui, on ne voit plus les ombres comme avant. Alors qu'on les croyait noires, Monet affirme qu'elles sont d'un bleu parfait. A Giverny, sur la fin de sa vie, il accentua cet effet naturel en plantant des fleurs bleues au pied des arbres de son jardin. Dans ses paysages, la nature devient merveilleusement idyllique. C'est le monde extérieur qui le captivait. L'être humain lui causait des problèmes qu'il écartait. Son autoportrait exécuté en pleine période impressionniste n'est pas sa meilleure oeuvre.

Citadin, il transforme le spectacle urbain en un conte de fées. *La Gare St. Lazare* au Louvre est extraordinaire: la noirceur, le côté rébarbatif de la gare, les lourdes locomotives et leur fumée d'enfer deviennent un paradis. Il donne à la couleur une valeur de fête. Delacroix voulait faire la même chose qui disait à Baudelaire: "Que ce soit un bouquet de fleurs, ou une bataille, ce doit être d'abord une fête pour les yeux." Delacroix n'y est pas parvenu. Il ne pouvait y parvenir, regardant encore vers les anciennes techniques.

Bonnard par contre a poussé jusqu'au bout l'enseignement de Monet. Avant de mourir, il écrivit: "Je suis le dernier Impressionniste." C'était après la deuxième guerre mondiale. L'influence directe de Monet se poursuit au moins jusqu'à cette époque.

Plus tard, les Cubistes ont essayé de réinstaurer le terrorisme de la forme, tout en gardant dans leurs tableaux analytiques de 1911-1913 la touche impressionniste—ce qui n'a pas assez été remarqué. Picasso dit un jour à Kahnweiler que Braque et lui avaient été fascinés par les vibrations du pinceau chez Monet. Ils l'admirèrent non pour la couleur mais pour cette liberté de la touche.

Dans les grandes toiles de Monet, grandes par le génie, il n'y a pas de vide. L'espace est plein. Dans la série des *Peupliers* par exemple, le ciel est aussi plein que les feuilles, l'air aussi dense que les arbres. Il n'y a pas d'espace, aussi minime soit-il, qui ne vibre par la façon dont la

couleur est appliquée. C'est une peinture très personnelle, le début d'une peinture gestuelle. On pourrait analyser les diverses manières dont la couleur est appliquée: en virgules, touches enroulées, zébrures, points et relief. C'est là tout un système de signes.

Au Museum of Modern Art de New York, il y a une *Allée de Peupliers* (nous n'avons malheureusement pas en France d'exemple de cette série fort importante) d'une extraordinaire simplicité: deux rangées de peupliers, comme il y en avait partout autrefois en France, et comme on en voit de moins en moins. C'est un véritable miracle. C'est aussi beau que les vitraux de la Cathédrale de Chartres. C'est un des chefs-d'oeuvre de Monet.

Il n'est pas impossible que ce soit l'arrivée des Surréalistes en Amérique qui ait appuyé sur le décliv. Les influences s'exercent souvent indirectement. Si, comme on me l'a dit et écrit plusieurs fois, j'ai eu une certaine influence sur la jeune peinture américaine, c'est parce que sans être un impressionniste, j'ai employé la couleur un peu comme eux, en croyant pour ainsi dire à sa vertu. Dans les tableaux de Miro comme dans les miens, il y a un appel de la couleur, de la tache qui est considérable et que ni Pollock ni DeKooning ne pouvaient ignorer. Il y a eu une certaine communication et les jeunes peintres américains d'alors dont le désir de création était infini, ont compris que la forme n'avait plus la même vertu qu'autrefois et qu'à notre époque, la couleur est plus apte à exprimer nos émotions profondes.

Puisque nous parlons d'influence, il faut signaler la lettre de Kandinsky à ce sujet. Kandinsky travaillait un peu comme un peintre d'icônes lorsqu'il vit dans une exposition à St. Petersburg des *Meules* de Monet. Ce fut sa conversion à l'art moderne. De même Mondrian s'est ouvert à une peinture nouvelle en regardant Monet. On retrouve Monet à tous les moments de la peinture. Mis à part les Surréalistes et les Dadaïstes, Monet a ouvert la porte pour presque un siècle de peinture.

Comme tout créateur exigeant, il fut désabusé à la fin de sa vie. Il était très lucide et a certainement compris que son génie serait plus ou moins éclipsé par la nouvelle vague. Il a dû connaître ce qui se jouait contre lui, le Fauvisme, le Cubisme. Sa vue s'est trouvée menacée. Il a dû traverser des moments de désespoir.

Quelques semaines avant sa mort, lors de son dernier voyage à Paris, Cézanne a éprouvé le besoin de retrouver Monet. C'est à mon avis l'une des histoires les plus touchantes de l'art moderne. Il dit à son fils: "... c'est toujours Monet évidemment, ce n'est qu'un oeil, mais quel oeil!" Il voulait seulement dire que cet oeil avait su découvrir un monde neuf.

Monet le premier a dit qu'il fallait voir le monde à la façon d'un enfant et découvrir ce qui n'avait jamais été perçu auparavant. Il se méfiait un peu de la culture. Clemenceau, le seul homme d'état qui aimât assez l'art pour écrire sur Monet, rapporte le peu d'enthousiasme qu'il montrait à se rendre dans les musées. Il est vrai qu'il avait commencé sa carrière en faisant des caricatures, ce qui exige un oeil exceptionnel et des qualités très personnelles.

Il est un lieu où il faut aller pour retrouver Monet. C'est Giverny. Il faut y voir le bassin



*A Propos de Claude Monet, Interview d' André Masson*

qu'il créa en détournant un bras de l'Epte et sur lequel il sema des nymphéas. C'est la folle histoire d'un génie, épris de beauté. Son saule est maintenant majestueux et les bambous atteignent des dimensions que je n'ai vues que sous des climats tropicaux. Le pont japonais couvert de glycines est un véritable Monet. Je suis très lyrique quand il s'agit de Monet. Il faut l'être car si on essaye de l'analyser autrement, on ne touche pas au côté essentiel de son génie. C'est un homme qui a osé.

# The Evolution of an Impressionist

GRACE SEIBERLING

It has been a century since impressionism received its name. The paintings which inspired such outrage when they were first shown have now become so familiar to us that we can list their traditional attributes almost without looking: bright, broken color, small brushstrokes, painted out-of-doors. It comes as a surprise, then, to see the astonishing diversity in the works of Monet, the archetypal impressionist. The vivid river and garden scenes of the seventies, which seem so typical of his art, have long been recognized as different from his later Water Lilies. But the distance which separates these works is merely the span of time between two moments in Monet's continual process of growth and development. A collection of works from his entire career displays a richness of artistic invention which suggests the way in which this artist extended the definition of impressionism.

Monet's artistic development can be divided roughly into decades. The conditions of his life changed as much as did his style; he died in 1926, a rich man and a recognized master, but his early career was burdened with difficulties. He was born in 1840, the son of a merchant in Le Havre. He enrolled briefly in art school, but soon rejected academic training and learned through working on his own and with older painters like Boudin and Jongkind. In the sixties he attempted to make paintings for the Salon and seriously began to paint outdoor subject matter. Poverty forced him to be constantly on the move. He had been cut off by his parents who disapproved both of his choice of a career and of his liaison with Camille Doncieux. His earnings from sales and commissions were small and he had to rely on the generosity of an aunt and friends for support. At times he was forced to separate from Camille, who bore him a son, Jean, in 1867. In 1870, Monet and Camille were married, but that fall he fled alone to London to escape the Franco-Prussian war, and returned by way of Holland in 1871.

After this period of dislocations and wanderings, Monet settled at Argenteuil, where he lived from 1872 through 1877. His works of the seventies form a more coherent group than those of the sixties. This was the classic period of impressionism when all the artists associated with the movement worked most closely together. The first group exhibitions gave them



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some notoriety, but little economic success. Once again driven by poverty, Monet moved his family to Paris in 1878, where his second son, Michel, was born, and then to Vétheuil where Camille died in 1879. By the time he moved to his final residence at Giverny in 1883, Monet was living with Alice Hoschedé, whom he would marry in 1891. Her six children and Monet's two sons made an impressive family even by Victorian standards.

During the eighties, Monet sought new directions and traveled widely along the coast of France to the Mediterranean and to Holland. This decade brought the beginnings of recognition and financial success to the artist. His paintings had brought 300 to 500 francs in the seventies; by the end of the eighties, they brought ten times as much, and in 1894 he demanded 15,000 francs for his Cathedrals. He began to have exhibitions, mostly with his dealer, Durand-Ruel. By the time he showed his series in the nineties, he was acknowledged as an important artist. Painting near his home, in Rouen in 1892 and 1893, in Norway in 1895 and in London in 1899-1901, he produced the large groups of paintings which comprise his most important work of the nineties and the first years of the twentieth century. In his later life, Monet withdrew increasingly from the world. Except for trips to Venice in 1908 and 1909, he remained at Giverny and painted his garden. He was wealthy, and whatever he created was highly praised. But he felt that his work must continue to evolve, and remained a severe critic of it. It was only through the intervention of his friend Clemenceau that the Water Lilies which constitute his monument, were promised to France, completed and installed in the Orangerie.

From the beginning to the end of his life, Monet sought to record his impressions of nature. His first and most important teacher was Eugène Boudin, who taught the young artist to note his visual sensations scrupulously and to record them directly. In the last year of his life, Monet wrote to an English critic, "I have always had a horror of theories; my only merit is to have painted directly from nature, seeking to render my impressions in front of the most fugitive effects."<sup>1</sup> Contemporary accounts of the artist at work describe the lengths to which he went to work from nature and the exactitude he demanded in his recording of effects. Day after day he painted out of doors, even in the snow. Through a lifetime of observation, his eye became attuned to extremely subtle variations in light and atmosphere. In the beginning, he later said, he was like everyone else and thought that two canvases sufficed, one for grey weather and one for sun;<sup>2</sup> but in the nineties, he sought to capture a light effect in one of his Poplars which lasted only seven minutes, or until the sunlight left a certain leaf.<sup>3</sup>

Because this realist impulse is apparent even in his most abstract late works, critical evaluations of Monet have tended to focus on his fidelity to nature. The vividness with which

<sup>1</sup>To Charteris, Giverny, 21 June 1926, Evan Charteris, *John Sargent*, London, 1927, 131.

<sup>2</sup>Duc de Trévisse, "Le pèlerinage de Giverny," *Revue de l'art ancien et moderne*, 51, 1927, 125.

<sup>3</sup>Lila Cabot Perry, "Reminiscences of Claude Monet from 1889-1909," *American Magazine of Art*, 18, 1929, 121.

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he evokes the sensations of a particular place at a particular time arouses an immediate response and a pleasurable sense of recognition. To appreciate these paintings only as records of vision, however, is to ignore important aspects of their form and content. Psychologists concerned with perception point out to us that it is not possible to transcribe vision without the intervention of the mind and of artistic conventions. Monet was an artist as well as an eye. Recent studies of his work have raised questions about its conceptual aspects and about the relation of one painting to another,<sup>4</sup> but much remains to be said about the artist's creative process.

The more generalized, decorative and evocative treatment of landscape in Monet's later works resulted from new goals and new ways of approaching his subjects. The artist, who had valued a spontaneous and immediate response in his early career, was satisfied in his later life only by a sustained effort. Most of his works after 1890 were painted in series. The many views of the same subject were not completed out of doors in a short time, but were subjected to prolonged reworking, both on the spot and in the studio. Each canvas played a role in the series, which was a work of art in its own right.

The popular image of the impressionist artist, which Monet himself cultivated, leaves no room for such a considered approach to nature or for extensive work in the studio. The landscape artists who formed the most immediate precedent for the young Monet and his friends had already established an ideal of fidelity to nature and of the desirability of recording ones' perceptions on the spot. The biographer of a Barbizon artist wrote, "It is doctrine that studies from nature should not be retouched in the studio for fear of losing the responsive and naïve spirit of their essence."<sup>5</sup> The impressionists, following this lead, evolved a free and spontaneous brushwork which was directly related to the notation of effects, and a palette of intense, high value colors through which they strove to attain the brilliance of nature. Monet's revolutionary paintings of the sixties and seventies were made out of doors, and although his working methods later changed, he never modified his public defense of the direct recording of nature.

In his private letters to Durand-Ruel, however, a different picture emerges. They reveal that he worked extensively in the studio where he finished paintings he had brought back from his travels. In 1883, he wrote several times from Giverny to explain the delays on a shipment of Etretat canvases which he was retouching.<sup>6</sup> He wrote from Belle-Isle in 1886 that he would have a great deal to do when he came home.<sup>7</sup> Visitors to his studio in later years saw the canvases of the series lined up on easels to be worked on in relation to one

<sup>4</sup>See especially George H. Hamilton, *Claude Monet's Paintings of Rouen Cathedral*, Charleton lecture, 1959, London, 1960; Joel Isaacson, "Monet's Views of the Thames," *Art Association of Indianapolis Bulletin*, 52, 1965, 44-51; John Coplans, *Serial Imagery*, Pasadena, 1968.

<sup>5</sup>Alfred Sensier, *Souvenirs sur Th. Rousseau*, Paris, 1872, 277.

<sup>6</sup>To Durand-Ruel, Giverny, 22, 27, 29 July 1883, Lionello Venturi, *Les Archives de l'impressionnisme*, Paris, New York, 1939, I, 258-9.

<sup>7</sup>To Durand-Ruel, Kervilahan, 9 November 1886, *Ibid.*, 321.



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another.<sup>8</sup> In 1905, Monet wrote to his dealer in response to a charge that he had used photographs. He said that he had had one made of the Parliament, which he had not been able to use, but added:

. . . whether my cathedrals, my Londons and other paintings were made from nature or not is nobody's business and is not important. I know many painters who paint from nature and who do only horrible things. This is what your son should tell those men. The result is everything.<sup>9</sup>

Monet's later works are different in appearance from those he had painted out of doors early in his career when he tried to record the way things looked. The result he sought in his series was far more complex. The visual and emotional response to his subject, which he had noted on the spot, was no longer complete in itself. In the studio, he developed the color and form of individual works and sought to unify the series. Nature provided the point of departure, but Monet's choices determined the resolution of the artistic possibilities in these works.

### THE SIXTIES

Monet's search for artistic direction and his unsettled life in the sixties give his works of this decade a diversity in subject and a variety in execution paralleled only by that of his painting in the eighties. During this formative decade, he anticipated all of his major subjects and began his lifelong research into effects of light and weather in landscape. He worked in different genres and established the role that each would play in his career.

Still life was a traditional vehicle for the display of skill in rendering the textures, colors and qualities of objects. As a young man, Monet tested his ability to deal with standard artistic problems in works like *Still Life*, 1859-60 (No. 1), and *Spring Flowers*, 1864 (No. 3). The latter picture owes something to Courbet in its color and vigorous execution, but its handling, as in Monet's later works in this genre, is also related to contemporary landscapes like *Le Chantier des petits navires près de Honfleur* (No. 4). When he returned to still life again around 1880, *Still Life with a Spanish Melon* (No. 47), he used richer color and denser, more finely flecked surface similar to that in landscapes of the time like *A Travers la prairie* (No. 49). While a commission of the mid-eighties forced the artist to consider the special problem of still life as a decoration (Nos. 65a-f. 66) the easel paintings of fruit and flowers which he produced from time to time did not play an important part in his development.

Works like *J. F. Jacquemart* (No. 13), *Monsieur Calade* (No. 11) and *Madame Gaudibert* (No. 16) show an impressive combination of individual characterization and bold handling. Despite his skill as a portraitist, Monet received few commissions at this time, and in his later

<sup>8</sup>Maurice Guillemot, "Claude Monet," *Revue illustrée*, 13, 15 March 1898 [no pagination] saw the Mornings on the Seine, and was told that the procedure had begun with the Haystacks. Desmond Fitzgerald, "Claude Monet: Master of Impressionism," *Brush and Pencil*, 15, 1905, 187, saw the Thames paintings.

<sup>9</sup>To Durand-Ruel, Giverny, 12 February 1905, *Archives*, I, 401.

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life made only a few portraits of his family and friends, like *Jean Monet on a Mechanical Horse*, 1872 (No. 30).

In the hierarchy of official art, figure painting stood above landscape, and the young Monet, who still had hopes of winning recognition through the Salon, was more active as a figure painter during the sixties than in any other decade. In the seventies and succeeding decades, the impressionists found alternative ways of showing and selling their works, but at this time the annual Salon was the principal means by which a young artist could become known and could find patrons. Monet tried to make works with a subject matter and format acceptable to the jury, but executed in a way consistent with his own artistic directions. After an initial success in 1865 and 1866, however, the pictures he submitted were refused.

*Femmes au Jardin* (No. 7), which was rejected by the jury of the Salon of 1867, brings together two of Monet's long term concerns: an interest in figures out of doors and a desire to make serious or important works. Because he had encountered difficulties in enlarging sketches in the studio to make his monumental *Déjeuner sur l'herbe* (fragments in Paris, Louvre, and private collection), he resolved to paint this large canvas entirely out of doors. He dug a trench into which it could be lowered while he worked on the upper parts, and insisted on painting only when the light was right.<sup>10</sup> Camille, wearing different costumes, posed for all the figures. The picture is, above all, a study of forms in light. Monet recorded local colors and reflections, the way the sun bleaches out colors and the way shadows are modified by their surroundings. Compared with landscapes of the previous year like *La Route de Chailly à Fontainebleau* (No. 2), the study of light and color is more precise and detailed.

It is in composition and overall treatment that the work is most original and most clearly related to Monet's later development. It shows innovations similar in some respects to those of Manet and Degas.<sup>11</sup> Monet created an illusion of space without the use of conventional devices of modeling and special definition and composed the work with reference to the two dimensional design of the silhouetted figures, the foreground shadow, the path and the tree. The ability to present simultaneously a reading in depth and on the picture plane is characteristic of Monet's composition throughout his entire career.

The painting was insistently modern, not only in its subject of real people viewed at a specific time, but also in its reference to contemporary illustration. Monet followed the conventions for fashion plates in the poses of his figures and in their grouping without psychological interaction.<sup>12</sup> The choice of popular imagery as a source emphasizes Monet's detachment from older artistic traditions and suggests his commitment to new values.

<sup>10</sup>Trévisé, "Le pèlerinage," 121-2. However Daniel Wildenstein, "Monet et la peinture de plein air," *Claude Monet*, exhibition catalogue, Paris, Durand-Ruel, 1970, points out that Monet was exaggerating the role of outdoor painting in this later interview since a letter of February 1867 reveals that the painting was finished in the studio at Honfleur.

<sup>11</sup>Joel Isaacson, *Monet: Le Déjeuner sur l'herbe*, London, New York, 1972, 83-9 discusses this painting in both its formal aspects and its relation to other works of the time.

<sup>12</sup>Mark Roskill, "Early Impressionism and the Fashion Print," *Burlington Magazine*, 112, 1970, 391-5.



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In the later sixties, Monet continued to work on figural compositions. *The Cradle* (No. 9) and *La Capeline rouge* (No. 26) seem to belong to a group of domestic subjects, painted in 1867 and in 1868, which are related to another Salon painting, *The Luncheon* (Frankfurt, Staedel Institute).<sup>13</sup> He turned increasingly, however, to figures in landscape. In paintings like *Terrace at Sainte-Adresse*, 1867 (No. 6), and *The River*, 1868 (No. 17), his models are integrated into their contexts and are given no more emphasis than the elements of landscape. Figures appear as part of the scenery in many works of the later sixties and seventies. Nevertheless, Monet returned to the idea of figure painting as a special genre at several times during his later career. In 1876, he painted *La Japonaise* (No. 40), and in the later eighties, he embarked upon a campaign of figures in landscape. *Blanche Monet Painting* (No. 70) and *Five Figures in a Field* (No. 76) of 1888 are among at least fifteen paintings in which he tried once again to come to terms with the challenge he had first posed for himself in the sixties.

Monet's decision to paint *Femmes au jardin* and other pictures which were larger and worked on longer than the ones he painted from day to day was the result of a concern for making "serious" paintings. He expressed this idea at different times during his life. In 1868 he wrote to Bazille, "I believe that this year I will do some serious things."<sup>14</sup> and to Durand-Ruel in 1883, "I will try, as you wish, to finish several serious paintings for you."<sup>15</sup> He said to Robinson in 1892 that he hoped the paintings he was doing then had more serious qualities than those of his youth.<sup>16</sup> The word *sérieux* can mean both "serious" and "important." These statements imply that Monet wanted his *oeuvre* to be something more than a collection of small works made from day to day. The continuing ambition to make important paintings led him initially to make large works; it found another kind of solution in the series and finally in the Water Lilies.

During the sixties, landscape emerged as Monet's dominant subject. Views of the towns, and roads and seacoast of Normandy document places he lived and worked during this decade. Because he was concerned with landscape under different conditions of light and weather, he found that one site could provide inspiration for a number of paintings. The artist's pairs and sequences of this decade led towards his later series.

Frequently alternative effects or compositions were presented in different views of the same subject. In 1867, Monet made three paintings from the balcony of the Louvre: *Quai de Paris* (No. 8), *Garden of the Princess* (No. 12), and *St. Germain l'Auxerrois* (Berlin, National Gallery).<sup>17</sup> Instead of copying the masterpieces in the museum, Monet literally turned his back on it and painted the landscape of contemporary Paris. The high viewpoint in these

<sup>13</sup>Kermit Champa, *Studies in Early Impressionism*, New Haven, London, 1973, 27ff discusses this group. He points out that the Cleveland painting, which has sometimes been dated in the seventies, is related in palette to them.

<sup>14</sup>To Bazille, 25 September 1868, F. Daulte, *Frédéric Bazille et son temps*, Geneva, 1952, 69.

<sup>15</sup>To Durand-Ruel, Giverny, 23 June 1883, *Archives*, I, 257.

<sup>16</sup>Diary of Theodore Robinson, 3 June 1892, New York, Courtesy of the Frick Art Reference Library.

<sup>17</sup>Cf. Joel Isaacson, "Monet's Views of Paris," *Allen Memorial Art Museum Bulletin*, Oberlin College, 24, 1966, 4-22.

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pictures, as well as the blurred figures in *Garden of the Princess* suggest that Monet was inspired by the distinctly modern phenomenon of photography. *Quai de Paris* and *Garden of the Princess* were clearly made with reference to each other. The artist presented the quai in a horizontal format and showed the variegated hues and complex lights and shadows of a sunny day. For *Garden of the Princess*, he shifted his easel slightly, turned his canvas to the vertical and painted the scene on a cloudy day when haze softened the forms and blended the colors in a tonal unity. Monet almost always painted what he saw without altering it, but the choice of where to place his easel and how to crop the motif was a crucial one. In *Garden of the Princess*, the large, empty, irregular green area of lawn plays an active compositional role. It counterbalances the more visually active middle ground of trees and suggests an upward movement to the dome of the Pantheon. In allowing the landscape elements to assume a more important role as shapes, Monet, in his second canvas, approached his motif with the kind of selectivity he would more often display in works after 1880.

The instinctive compositional principles which guided him in making this painting were those which he followed all his life. He chose unusual landscape subjects and viewed them from new angles. Unfettered by academic conventions of repoussoir elements, receding diagonals and alternation of light and shade, he selected his viewpoint with an eye to the relationship of forms. The space in his paintings is always comprehensible, but it is often compressed and is never constructed according to rules of perspective. When painting *Terrace at Sainte-Adresse*, 1867 (No. 6), Monet placed himself so that the flagpoles and flags, the fence and the horizon created an underlying structure of horizontals and verticals. Against this understated and unconscious geometry, he played the irregular and brilliantly colored forms of the scene as he recreated the effect of strong sunlight.

During the sixties, Monet worked out specific ways of dealing with visual phenomena he wished to record. Although he did not seek formulas, he learned from his own past solutions as he found ways to create equivalents in paint for what he saw. He found a special challenge in the fluidity, mutability and reflective quality of water and developed an ability to transcribe ever more complex scenes.

*The River*, 1868 (No. 17), and *La Grenouillère*, 1869 (No. 19), in which Monet treated the same kind of subject in successive years, indicate the way in which his conventions developed. The broad execution and simple composition of the earlier work are appropriate to the transcription of still water. Monet was not concerned with the inherent substance, texture or color of the components of his scene. He recorded his visual impressions with flat areas of color to indicate the roofs and walls of the houses, the large features of the landscape and the reflections, and used smaller touches of his brush to suggest the varied foliage and flower-dotted grass. In *La Grenouillère*, Monet chose a subject which presented more complex qualities of light, color and movement, and responded with adjustments in his brushstroke and palette. Reflections, which in *The River* had been broadly painted, were broken up into smaller, jux-



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taposed touches of different hues and values which suggested the movement as well as the rippled surface of the water. The treatment of this kind of effect and the fragmentation of the picture surface would be carried further in works at Argenteuil. In paintings of the late sixties, like *The Seine at Bougival*, 1869 (No. 20), Monet uses different brushstrokes and patches of color to indicate changes in the surface of water, areas of light and shadow on a road, clouds and foliage. The canvas becomes a kind of screen on which visual sensations are registered.

At the end of the sixties, Monet had not given up the goal of making major works; he referred to the canvases he brought back from La Grenouillère as "bad sketches" made in preparation for a painting intended for the Salon.<sup>18</sup> Yet the sketchlike quality of works of this time seems a logical result of the way they were executed. The kind of effect the artist chose and the way he transcribed it dictated the final appearance of the painting, and the patches of color, large or small, played a structural role in the composition.

### THE SEVENTIES

During the seventies, Monet strove to achieve an art which dealt still more convincingly with optical sensation. He continued to paint the major subjects of the sixties, but lessened the distinction between genres. Painting a restricted range of subjects day after day, he refined his conventions for transcribing the effects of nature which were registered by his ever more sensitive eye.

It was during this decade that impressionism achieved recognition as a movement. In 1874, Monet and a number of other artists, many now forgotten, exhibited their works in the photographer Nadar's old studio. It was the first important group show outside the official art system. A painting by Monet, *Impression, Sunrise* (Paris, private collection), was seized upon by critics as a particularly offensive example of the new art and the movement was christened "impressionism". Critics saw not the naturalism of these works but rather the way in which they violated conventional standards of composition and finish. Monet and his friends considered a rapid and variable touch to be necessary for the notation of their response to changing effects, and unlike academic artists, did not label their freely painted works as "sketches".

*Boulevard des Capucines* (No. 36) (or its horizontal counterpart, Moscow, Pushkin Museum) was among the paintings included in this exhibition. The following imaginary dialogue between a critic and an academic landscapist, published in a review of the show, indicates the kind of objections which were raised to Monet's paintings.

<sup>18</sup>To Bazille, 25 September 1869, Gaston Poulain, *Bazille et ses amis*, Paris, 1932, 161-2. Charles M. Mount, *Monet: A Biography*, New York, 1966, 225-6, on the basis of the high price of a painting of La Grenouillère in a list of 1873, concludes that Monet did execute a large painting of this subject, which was rejected by the Salon.

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"Ah-ha!" the landscapist sneered in Mephistophelian manner. "Is that brilliant enough now! There's impression, or I don't know what it means. Only, be so good as to tell me what those innumerable black tongue-lickings in the lower part of the picture represent?"

"Why those are people walking along," I replied.

....

"But those spots were obtained by the same method as that used to imitate marble: a bit here, a bit there, slap-dash, any old way. It's unheard-of, appalling!..."<sup>19</sup>

This passage is characteristic of the negative criticism of impressionism in its assumption that the exposed brushwork was deliberate. Defenders of the new movement tried to explain away this aspect as necessary to convey the appearance of things in light or to suggest the vibrations of air, and warned that the viewer must stand back from the pictures. It was not until much later that the disjointed and obvious brushwork would be seen as a manifestation of the creative process of painting which, in itself, assumed value for the impressionist.<sup>20</sup>

*Boulevard des Capucines* exemplifies the way in which the new handling of paint was both convincing in establishing an illusion and innovative in creating a pictorial structure through brushstroke and color area. The line of trees provides a receding diagonal, but the work does not have an underlying perspective system. It is a field of small touches and areas of color without a hierarchy of dominant and subordinate forms. Monet suggests the blurring effect of the city atmosphere through his soft touch and pervasive areas of blue. Figures walking on the street are depicted with a few deft strokes. The artist allows the work to be read simultaneously in depth and on the plane; the surface does not disappear. The spectator is required to participate in the reconstruction of the scene from the clues given, and in so doing receives a vivid sense of place and atmosphere.

Carefully observed effects, freely transcribed in bright colors, are characteristic of works made at Argenteuil, where Monet settled in 1872. This small town on the Seine, surrounded by country but only twenty minutes by train from Paris, was a retreat for city dwellers and a center for pleasure boating. For six years, Monet painted the stretch of river there, his garden and the surrounding country. He made trips to Paris where he recorded city views (No. 36), and the St. Lazare railroad station (No. 42), but in contrast to the varied projects of the sixties, the works at Argenteuil deal with a small range of subjects which Monet painted again and again. It was a time of focus and concentration. Renoir, Sisley and Manet visited Monet at Argenteuil and worked with him there. The similarity of the works of these artists and the naturalism and coherence of the Argenteuil paintings have led critics to recognize the time during which they were made as a sort of classic period of impressionism. Monet's scenes of leisure activity record contemporary life without reference to ideas, literary sources or the

<sup>19</sup>L. Leroy, "L'exposition des impressionnistes," *Charivari*, 25 April 1874, quoted, John Rewald, *The History of Impressionism*, 4th ed., New York, 1973, 320.

<sup>20</sup>Oscar Reuterswärd, "The Accentuated Brush Stroke of the Impressionists," *Journal of Aesthetics and Art Criticism*, 10, 1952, 274, 278.



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conventions of Salon painting. They reflect the notion that pleasure is a legitimate goal and function of art.<sup>21</sup>

In contrast to the elaborate *Femmes au jardin* (No. 7) of 1866–7, views of the artist's garden from the seventies (Nos. 29, 34, 35) are informal depictions of his surroundings. Monet was less interested in the figures than in the color, texture and effect of light on the scene. He had become increasingly aware of atmospheric effects and worked to convey a sense of the movement of air and water in his views of the Seine. In *Le Bassin d'Argenteuil* (No. 32), the many small touches of intermingled hues suggest a more specific effect of light and wind than that in paintings of 1869 like *La Grenouillère* (No. 19). This fragmentation of the surface is typical of many paintings of the seventies; in *Gladioli*, 1873 (No. 34), it conveys the visual richness of the flowers and foliage. The way in which Monet carried a painting through, however, depended upon the kind of effect he wished to convey, not upon a prior notion of finish. The smoother water surface in *Sailboats on the Seine*, 1874 (No. 36), led the artist to execute the work more broadly. The balmy, cloudy day in *The Railroad Bridge at Argenteuil*, c. 1875 (No. 38), is communicated through softer colors and a longer, more blended stroke which is used over the entire canvas.

During this decade, Monet established the principle of painting out of doors, day after day. This led to an *oeuvre* of small, sketchlike works. His aim of achieving an accurate and vivid record of nature in its changes was well served by this approach. But several exceptional projects indicate the continuing force of other long term goals.

In 1877, Monet painted an extended sequence of at least ten views of the St. Lazare station and the tracks outside of it. This group of works is looser and less closely interconnected than the series of the nineties, but it manifests several characteristics which link it with this later development. The artist set himself the study of an ephemeral phenomenon – smoke. In *Old St. Lazare Station, Paris* (No. 42), as in a number of other versions, a compositional structure is provided by the inverted V of the roof. The combination of strong shape and changing atmosphere would be a theme in much of Monet's later work. However, in its immediacy, modernity and richness of visual incident, the St. Lazare station remains a subject characteristic of the seventies.

In 1876, Monet was commissioned to make four decorative panels for Ernest Hoschedé. *La Chasse* (No. 39) is one of these works, and *The Garden at Montgeron* (No. 41) is a study for a panel now in the Hermitage. Monet responded to the special demands of decoration in *La Chasse*, in the choice of subject, in the scale and in the handling of the landscape. In *La Japonaise* (No. 40), also painted in 1876, Monet made a large studio figure painting which has all the earmarks of a Salon painting by a successful artist of the time like Alfred Stevens. The costume and the interior decoration belong to current fashion rather than art. But Monet

<sup>21</sup>Meyer Schapiro, "The Nature of Abstract Art," *Marxist Quarterly*, 1, 1937, 83, discusses the significance of impressionist subject matter.

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admired Japanese prints and shows his understanding of their composition in the play of two dimensional and three dimensional readings in this work. In contrast to *Femmes au jardin* (No. 7), *La Japonaise* was not a serious attempt to create a major work in a truly modern style. It was a show piece and a commercial success. But Monet did not continue to paint figures at this time; his real challenge lay in finding a way to create monumental works from his out of door painting.

#### THE EIGHTIES

The years around 1880 were a turning point in Monet's development as an artist. He had achieved many of the goals implicit in his earlier researches. In works like *Entrance to the Village of Vétheuil: Snow*, 1879 (No. 50), and *A Travers la prairie*, c. 1880 (No. 49), he translated different effects of nature in a consistent yet flexible style through which he convincingly presented the colors, textures and atmospheric qualities of his subjects. He could have continued to paint in this same manner until the end of his life; Sisley's later work provides an example of this kind of impressionism lapsed into formula. Monet, however, continued to evolve as an artist. Letters to his dealer during the early eighties express his dissatisfaction with what he had painted. In 1883, he said that he had difficulty in doing what once he had done easily.<sup>22</sup> He could no longer work unselfconsciously as he had at Argenteuil. A malaise affected the impressionists during the eighties, and works painted spontaneously out of doors seemed to them to lack the quality or seriousness of art of the past. Renoir and Pissarro both tried to give their art a firmer basis, Renoir through a return to classic models and methods, Pissarro through the science of neo-impressionism. Monet, who had a horror of theories, found no simple solution, yet the diversity of his subjects and the variety of new features which appear in the work of this decade reveal a search for new directions.

The way in which Monet chose and dealt with his landscape subjects after 1880 suggests a more selective approach to nature. He continued the kind of work he had done at Argenteuil in views of the Seine near his house like *La Seine à Vernon*, 1883 (No. 57), but the most important and progressive works of this decade were the landscapes he made on his travels. He painted the seacoast of Normandy, of Brittany and of the Mediterranean and worked in Holland and the Creuse district of France. His search for new subjects became a search for a new style and expression.

Instead of showing only the familiar sights of pleasure activities on the Seine, he increasingly chose to paint natural phenomena and scenes remote from man. In pictures like *The Artist's Garden at Argenteuil* (No. 29), or *The Railroad Bridge at Argenteuil* (No. 38), one feels that the artist is part of this world of suburban life. But in many of the paintings of the eighties, the presence of man is excluded. Monet chose isolated places which he presented in ways

<sup>22</sup>To Durand-Ruel, Giverny, 1 December 1883, *Archives*, I, 264.



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that implied the artist's separation from the landscape he was viewing. The lonely hut (No. 53), the storm-beaten cliff (No. 74), and the rugged coast (No. 71) bespeak a different kind of interaction between man and nature. Many paintings were made from a high point of view so that the observer does not sense a continuity between his own space and that of the work.

In the eighties, Monet tended to place his easel with more care than he had in the previous decade. He often used a high or low viewpoint and cropped elements of landscape so that they created strong shapes like that in *The Custom House at Varengeville*, 1882 (No. 53). In contrast to paintings of the sixties and seventies, he frequently dealt with a narrower range of visual phenomena and reduced his landscapes to their essential forms. *Golfe d'Antibes*, 1888 (No. 77), for instance, lacks the differentiation of detail and the spatial indications of *The Beach at Saint-Adresse*, 1867 (No. 10), and is stripped down in comparison to the similarly composed *Le Bassin d'Argenteuil*, 1874 (No. 32). Not all works of the eighties were as simplified as this one, but they were almost all composed with a heightened awareness of the balance of shape against shape replacing the loose structure of paintings like *Boulevard des Capucines*, 1873 (No. 36). The broad shapes, unusual colors and daring arrangements of landscape elements in Japanese prints provided an important example for Monet at this time. Later in his life he said of the Japanese, ". . . what we appreciated above all was the daring fashion of cutting their subjects. Those people taught us to compose differently, that's beyond doubt."<sup>23</sup>

The kind of effect Monet presented also changed in the eighties. When he had painted the Seine at Argenteuil, in *Le Bassin d'Argenteuil*, 1874 (No. 32), he had used primary colors, but when he painted the Seine in the mid-eighties, in *La Seine à Port-Villez*, 1883 (No. 59), he often used new combinations of greens and yellow-greens, sometimes intermingled with pinks. He chose to paint *The Custom House at Varengeville*, 1882 (No. 53), at a time when the landscape looked pink, and *Boats in Winter Quarters*, 1885 (Nos. 67, 68), at times when their covers appeared blue. He delighted in the intense light of the South. In 1884 he wrote to his dealer from Bordighera, where he painted *Bordighera* (Nos. 62, 64) and *Palm Trees at Bordighera* (No. 63):

This will perhaps make the enemies of blue and pink scream a little because it's just this brilliance, this fantastic light that I'm trying to get, and those who haven't seen this country or who have seen it badly will scream, I'm sure, at the inaccuracy, although I'm well below the tone.<sup>24</sup>

This letter makes it clear that Monet was seeking out exceptional light and color, and that he was trying to record it accurately.

In his treatment of new kinds of light and weather, Monet evolved a different kind of brushwork. In works from Argenteuil, the dabs and areas of color had corresponded to

<sup>23</sup>Trévisé, "Le pèlerinage," 132.

<sup>24</sup>To Durand-Ruel, Bordighera, 11 March 1884, *Archives*, I, 273.

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specific variations in color and texture of the subject, but in the eighties, the longer, more directional and more blended brushstrokes contributed to an overall effect. Colors were intermingled and one was laid over, or dragged through another (as in *Boats in Winter Quarters* (No. 68), for instance). In this and other marine landscapes like *Falaise d'Etretat* (No. 74), the direction and gesture of the brushstroke suggest the movement of the water.

The changes in Monet's composition and technique were connected with new working methods and attitudes on finishing paintings which led toward the series of the artist's later career. Over four years, 1883–1886, Monet painted a sequence of canvases of the cliffs at Etretat on the coast of Normandy (Nos. 56, 58, 74). Records of his activity there reveal that his method had shifted in two respects. In the first place, he worked on many canvases at the same time. An account of 1886 describes how he painted one until the effect of light and weather changed, and then continued on another corresponding to the new effect.<sup>25</sup> In the second place, the artist's letters make it clear that he continued to work on the paintings after he returned to his studio at Giverny.<sup>26</sup>

The two aspects are related, since maintaining a number of unfinished canvases to be worked on successively led to works which could not be completed on the spot, or which could be carried further in the studio. *Falaise d'Etretat* (No. 74), which was not sold during the artist's lifetime, was perhaps such a work. In paintings of the later sixties and seventies, the scale and character of the brushstroke, determined by the appearance of the motif, had set its own limits for the completion of the picture. In the eighties, however, Monet had begun to move away from the kind of optical painting he had evolved during the previous decades.

Finishing paintings from memory was to play an important role in Monet's later works, especially in the series. Working on paintings in the studio meant that general effects of light and atmosphere were more likely to emerge than were specific qualities of objects. The artist's retouching of paintings also implied a revaluation of the demands of finish. He was under pressure from his dealer to produce works which would sell, and in 1883, wrote that he would try to finish some serious paintings for him.<sup>27</sup> Durand-Ruel wanted larger works, and Monet knew that a less sketchy execution was more acceptable to his dealer's clients.

A considerable variation in finish could exist in works of the same time. *La Seine à Port-Villez*, 1883 (No. 59), was surely painted entirely on the spot. Its loose handling, open structure and relatively simple palette are appropriate to the notation of its effect; it is a complete work. *Palm Trees at Bordighera*, 1884 (No. 63), by contrast, shows a dense surface of interwoven touches and a rich elaboration of color. It seems likely to have been finished in the studio, since several months after his return from Bordighera, Monet sent a shipment of

<sup>25</sup>Guy de Maupassant, "La Vie d'un paysagiste," *Gil Blas*, 28 September 1886, quoted Raymond Lindon, "Etretat et les peintres," *Gazette des Beaux-Arts*, ser. 6, 51, 1958, 359.

<sup>26</sup>To Durand-Ruel, Giverny, 22, 27, 29 July 1883, *Archives*, I, 258–9.

<sup>27</sup>To Durand-Ruel, Giverny, 23 June 1883, *Ibid.*, 257.



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paintings begun there to Durand-Ruel, warning him that some were still wet. He wrote that his prices might seem high, but that he had given himself a lot of trouble over these works.<sup>28</sup>

In the later eighties, Monet appears to have sought out subjects which would offer him certain qualities, and to have treated them in ways which took into account their emotional impact. Belle-Isle, where he painted in 1886 (No. 71), was known for its rugged coast and savage seas. Monet painted it in sombre hues with long, sometimes jagged brushstrokes which suggested the sharpness of the rocks, the movement of the water and the almost sinister power of this place. In the warm, soft and sunny landscape of the Mediterranean at Antibes, where he painted in 1888, he found an antithesis in visual and emotional effects. He wrote to Duret, "After terrible Belle-Isle, this is going to be tender; there's only blue and pink and gold here . . ." <sup>29</sup> and to Berthe Morisot, ". . . and then it's so difficult, so tender and so delicate, and I'm so inclined to brutality; well, the truth is, I'm trying very hard." <sup>30</sup> The paintings of Antibes (Nos. 77, 79, 80) have softer, shorter and more delicate brushstrokes, warmer, lighter color and less abrupt, more curving forms than those in paintings of Belle-Isle. They give a warmer and more tender impression than the paintings of the northern cliffs or of the Creuse (No. 83), where Monet found analogies to Belle-Isle in the visual and emotional qualities of the landscape.<sup>31</sup>

#### THE SERIES

The latter part of Monet's career, from around 1890 until his death, was dominated by works done in series. They involved not only painting successive canvases of the same subject, but also a new approach to nature which grew out of the explorations of the eighties. Work in series presupposed a concern with the changes of the motif rather than with its inherent qualities, and the systematic recording of these changes led to further modifications in style. The Haystacks, 1891, (Nos. 85, 87, 88), for example, differ from works of the sixties and seventies in composition, color and handling. Textures and colors of objects are not differentiated, and the dense surface is made up of blended brushstrokes which do not change in recording different things as do the broken touches in a work of the seventies. The composition is more concise than that of the loosely structured works of previous decades. The haystacks and the hill behind them are reduced to simple shapes and related to each other in a way which reveals a sense of their two dimensional design but shows relatively little concern for their position in space. The artist chose to portray the field, not when full daylight reveal-

<sup>28</sup>To Durand-Ruel, Giverny, 30 May 1884, *Ibid.*, 279-80, a *Palmiers à Bordighera* was among the works.

<sup>29</sup>To Duret, Chateau de la Pinède près Antibes, 10 March 1888, G. Besson, "L'impressionnisme et quelques précurseurs," *Bulletin des expositions*, Galerie d'art Braun & Cie, 3, 1932, 12.

<sup>30</sup>To Berthe Morisot, Château de la Pinède près Antibes, Denis Rouart, *Correspondance de Berthe Morisot*, Paris, 1950, 133.

<sup>31</sup>To Berthe Morisot [Fresselines, Creuse, 1889], *Ibid.*, 147.

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ed its varied colors, but when an exceptional light transformed the scene. Chiaroscuro modeling has nearly disappeared. In the sixties and seventies, Monet employed a full range of values, but in works of his later career he often juxtaposed hues within a close value range.

A letter written in 1890 when he was working on the Haystacks reveals changes in Monet's artistic goals.

I'm grinding away, struggling with a series of different effects (haystacks) but at this time of year the sun goes down so fast that I can't follow it. I've come to move so slowly that I'm in despair. But the further I go, the more I see that it will take a lot of work to succeed in rendering what I seek: "instantaneity," above all the "envelope," the same light spreading everywhere, and more than ever things that come easily at the first try disgust me. Well I'm more and more driven with the need to render what I experience.<sup>32</sup>

The artist's focus had shifted from objects to effects and to the appearance of his subjects at one moment. Although he was striving to attain "instantaneity," he did not expect to capture his subject spontaneously in a few sittings as he had in his youth. Paradoxically, the more precise the effects he sought, the more likely he was to return to his paintings many times, to alter the original tonality and to finish them in the studio. The results in the three paintings of Haystacks (Nos. 85, 87, 88) are different from those in the two versions of *Boats in Winter Quarters*, 1885 (Nos. 67, 68), which were also observed under different conditions. These works of the eighties show a scrupulous notation of modification of detail, but are similar in overall effect. The Haystacks, on the other hand, are similar in treatment, but different in their impact. Monet, in speaking of his need to render what he experienced or felt, (*ce que j'éprouve*) indicates an awareness of the subjective component of perception which made it still more difficult for him to achieve an equivalent for his vision. His later works often strain the credulity of those who try to accept them as products of simple visual experience. The exceptional colors and simplified composition suggest that they are the record of emotion as well as of an extraordinarily sensitive eye.

Because the artist was trying to capture effects which would never return, the series, although it stemmed from a naturalist impulse, had to be realized from memory. A visitor to the exhibition of the Haystacks in 1891 questioned Monet about his intentions in the series, and the artist replied:

Above all, I wanted to be true and exact. A landscape, for me, does not exist at all as such, because the aspect changes at every moment, but it lives through its surroundings by the light and air which vary continually . . . One has to know how to seize the moment at the right time because this moment will never return, and one always asks oneself if the impression one received was the right one.

Monet felt fully satisfied with only one painting in the show. Of the others he said:

<sup>32</sup>To Geffroy [Giverny], 7 October 1890, Gustave Geffroy, *Claude Monet, sa vie, son oeuvre*, Paris, 1924, II, 48.



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. . . there are a few that aren't too bad; but they only achieve their full value in the comparison and succession of the entire series.<sup>33</sup>

Critics of the nineties commented upon the unity they found in exhibitions of Monet's series. The paintings presented a succession of moments which was fully comprehensible only when they were seen together. Their unity was also an artistic one. Beginning with the Haystacks, Monet worked on his series with the canvases lined up in his studio. The paintings, connected by their common subject matter, became more closely interrelated as their color was enriched and developed with reference to one another.

The Cathedrals (Nos. 91, 92) do not look like paintings of previous decades. They indicate how much Monet's method and outlook had changed. For four years he worked on them, first at Rouen in 1892 and 1893, then in his studio, preparing them for the exhibition which finally took place in 1895. Letters from Rouen give an idea of the enormous difficulty of the task for him. In 1893 he wrote to Geffroy:

My stay here advances, this does not mean that I am close to finishing my cathedrals. I can only repeat this: the further I go, the more difficulty I have in rendering what I feel. And I say to myself that he who claims to have finished a painting is terribly conceited. To finish means complete, perfect, and I work very hard without advancing, – seeking, groping without coming up with much.<sup>34</sup>

The artist was no longer exclusively interested in what he saw; he tried to make the works express his experience of the Cathedral (*ce que je sens*). With the greater concentration of the nineties, he had chosen to view the building not in a landscape, like *Church at Bellecoeur*, c. 1881 (No. 52), but from close up so that it filled the entire canvas with an image that had no foreground and no background and in which there was little change in substance. To the artist who had challenged the academic notion of finish with works like *Boulevard des Capucines* (No. 36), a new idea of finish presented itself. It had to do neither with slickness nor with a careful depiction of details but with his new goal of completeness. The rough and reworked surface of successive layers of paint results from Monet's efforts to resolve the internal relationships in the paintings, to relate them to other works in the series and to find a satisfactory expression of what he felt and remembered. Many of the most striking effects in the Cathedrals, like the orange-yellow fog in the Boston version (No. 92), or the light on the facade in the Williamstown version (No. 91), were painted over the lower surface and result from later reworkings of the canvas. Studio work intensified the individual painting; it also served to unite the entire series into a single work of art which could exist fully only when exhibited as a whole.

These long periods of work on paintings, which Monet could afford only after his work had begun to sell, indicate a fundamental change in attitude. Theodore Robinson visited the

<sup>33</sup>W. G. C. Byvanck, *Un Hollandais à Paris en 1891*, Paris, 1892, 176.

<sup>34</sup>To Geffroy, Rouen, 28 March 1893, Geffroy, *Monet*, II, 62.

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artist in 1892, immediately after his first period of working on the Cathedrals at Rouen. Robinson recorded a conversation in which Monet said that he regretted that he could no longer paint in the same spirit as before.

At that time anything that pleased him, no matter how transitory, he painted, regardless of the inability to go further than one painting. Now it is only a long continued effort that satisfies him, and it must be an important motif, that is sufficiently seductive. "Certainly one loses on the one hand if one gains on the other. One can't have everything. If what I do [now] no longer has the charm of youth, I hope that it has more serious qualities, that one can live longer with one of these canvases."<sup>35</sup>

Most of Monet's later works were done in series. He no longer painted a large number of different subjects, but worked on a few carefully selected ones. The decision on a format for a series required many studies; according to Gimpel, the artist made as many as seventy, which he destroyed when he had arrived at the definitive form.<sup>36</sup> Starting a series meant a commitment to a subject and a conceptualization of its possibilities.

To paint many canvases of one site, Monet had to deal with extremely subtle effects of light and atmosphere. When he returned to places he had painted in the eighties, as he did to Dieppe (No. 98), Varengeville (No. 97) and Vétheuil (Nos. 103, 104), his paintings are softer and less detailed than his earlier versions of the same subjects. He sought effects of mist and haze. There is far less value contrast than in works of a decade before, and the shifts in hue are more delicate. Monet's pale color in the late nineties links him in sensibility with other artists of the time. A critic saw in the Salon of 1897 "a contagion of white."<sup>37</sup> The new subjects Monet chose in the nineties were appropriate to this palette and treatment. When he went to Norway in 1895, he painted a series of snow scenes in whites, blues and pinks (Nos. 93, 94, 95).

The indefiniteness of these works means that the observer, who is not given precise information about the motif, cannot respond on a level of recognition alone. Mallarmé, who was a friend of Monet, found this element of ambiguity and mystery attractive. He said, in 1893, that the impressionists fascinated him because their aesthetic was close to his own; they left more to the imagination than they expressed.<sup>38</sup>

Critics in the nineties found that Monet's work had undergone formal changes and they felt that this had implications for its content. Lecomte wrote:

At last, the vigorous talent of M. Claude Monet who, for a long time restricted himself, but with what power of evocation! To rendering swift natural effects in their fleeting intensity, seems more and more to abstract from complex appearances the durable character of things,

<sup>35</sup>Diary of Theodore Robinson, 3 June 1892.

<sup>36</sup>René Gimpel, *Journal d'un collectionneur, marchand de tableaux*, Paris, 1963, 348.

<sup>37</sup>Gaston Scheffer, *Le Salon de 1897*, Paris, 1897, 87.

<sup>38</sup>Ed. Bonriot, "Mardis soir, rue de Rome," *Les Marges*, 57, 1936, 12.



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to accentuate, by a more synthetic and considered rendering, their significance and their decorative beauty.<sup>39</sup>

Monet's painting in the nineties, with its simplification, its sensitivity to the shapes his motifs presented and its combination of visual and subjective response, was still recognized as impressionist. But impressionism had changed. Aurier, in seeking to distinguish Gauguin and his followers from this movement, gave a definition which could never have been written in the seventies.

Impressionism is and can only be a variety of realism . . . Its goal is still the imitation of matter, perhaps no longer with its own form, with its own color, but with its perceived form, with its perceived color. It is the translation of sensation with all the unforeseen qualities of instantaneous notation, with all the deformations of a rapid subjective synthesis.<sup>40</sup>

These critics focus on qualities which constitute the basis of Monet's late style. In the Thames series (Nos. 102, 106, 107) he extracted from the complexities of the London water front those aspects he wished to treat and chose a simple yet powerful format for each of the three groups in this series. He dealt with real things, but not with their substance. The essence of London for him was in its fog, and he chose to depict the scene before him as it was modified by the constantly changing atmosphere. As he painted on the spot and as he later developed the series in the studio, his emotions found expression in these works. They were not an exteriorization of some inner feeling, but a synthesis of the artist's visual and subjective responses to the motif.

### THE WATER LILIES

The Water Lilies, which occupied the last three decades of Monet's life, brought together many of his long term concerns. They show a continuation of the formal developments of the nineties and achieve a new monumental form.

Monet created the water garden for himself at Giverny, not at first with the idea of painting it, but later with an eye to its possibilities as a motif as well as a pleasant environment. The garden with its pool provided Monet with the essential qualities of subjects he had dealt with during past decades. He had concerned himself increasingly with effects rather than with objects. The water's surface was fluid and mobile and the reflections of trees and clouds on it were as intangible as cities in fog or landscapes dissolving in haze. Monet had painted reflections all his life. In his early days he had noted the movement of slow ripples or swift cat's paws on open waters; in his old age he scrutinized the still surface of his protected pond. The reflections he sought there were not those he had studied at *La Grenouillère* (No. 19),

<sup>39</sup>Georges Lecomte, "Le Salon des XX: Conférence de M. Georges Lecomte: Des Tendances de la peinture moderne," *L'Art moderne*, 12, 1892, 58.

<sup>40</sup>A. Aurier, "Le Symbolisme en peinture—Paul Gauguin," *Mercure de France*, 1891, 157.

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fragmented and full of movement, but those he had dealt with in the *Morning on the Seine* (No. 99). In this series of 1897, the curving landscape and its mirror image had an equal reality. A consciousness of the pattern in nature went hand in hand with the spatially ambiguous and more decorative composition the artist had been evolving in the nineties. In most of the Water Lily paintings the surrounding landscape is eliminated and only the reflections remain, punctuated by the lilies.

There are several distinct groups of Water Lilies, painted in series. Their development recapitulates the evolution from specific to general, from a record of complexities to a synthesis of essentials which dominates Monet's later works.

The earliest series, from 1899 and 1900 (No. 101), shows the pond in its context. These views deal with real space and concrete objects. The bridge and the plants are differentiated in texture and color. The passage of the day is marked not by nuance, as in the contemporary Thames paintings, but by the precise fall of light and shadow.

In paintings of 1902 to 1908 (Nos. 108, 110, 111), Monet changed the viewpoint of his composition and began to look down. He moved in the direction of the spatially ambiguous, close valued, patterned works of the later nineties. Progressively eliminating all references to solid landscape, he showed only the surface of the pond with its clusters of water lilies floating amidst the reflections of sky and trees. In so doing, he changed the relationship of the picture to the spectator, for he was creating the image of a horizontal surface on a vertical one.<sup>41</sup> The illusion of recession remains, but there is a tension between it and the image as pattern. The reality of the painting is one of intangibles, of the ambiguous depth of reflections, of light, of the instability of the water surface and cloud movements, of changing color and of the artist's perception.

As early as 1898, Monet had begun thinking about a large scale water lily project which he termed a "decoration." He described it to a visitor who wrote:

Imagine a circular room whose walls above the wainscoting would be entirely occupied by an expanse of water, the surfaces dappled with this vegetation, surfaces of a transparency here green, there mauve, the calm and the silence of the still water reflecting the scattered clusters of flowers with the delicacy of a dream.<sup>42</sup>

The idea for this work, which was realized in the monumental paintings now installed in the Orangerie in Paris, was based on the idea of a panorama and on contemporary concepts of decoration. Decoration, in nineteenth century terms, was a special kind of painting, large and usually destined for some specific architectural setting. It could be freed of some of the demands of illusionism since the painting was intended for a wall. During the nineties in France, many artists became interested in decorative painting. The word did not have the pejorative connotations which it often has now, but referred to, among other things, a sensi-

<sup>41</sup>Leo Steinberg, *Other Criteria*, New York, 1972, 83-5, 338, discusses this as a twentieth century phenomenon.

<sup>42</sup>Guillemot, "Monet."



tivity to the interrelation of forms in an abstract and two dimensional way on the canvas.

At different times in his life, Monet had received commissions for decoration, and had responded by making paintings with special qualities. *La Chasse*, 1876 (No. 39), is one such work. In 1883, Durand-Ruel commissioned a set of panels for his apartment (Nos. 65a-f). Not only in their still life subject matter, but also in technique, these works stand apart from other paintings Monet was doing during these years. They are broadly executed and the composition is elaborated on the surface. In a letter to Berthe Morisot concerning a decoration he was making for her in 1884, Monet revealed that he had special criteria for such works. "It is not a picture, but a very coarse decoration, or perhaps not coarse enough; well, it will have to be seen in place."<sup>43</sup>

The enlarged scale, the decrease in specific illusionism and the development of surface pattern, especially curving arabesques, are all qualities of the later Water Lilies which are linked with decoration. In 1914, Monet decided to have a special studio made so that he could work on his monumental decorations. Paintings made after this time show a shift in scale. The over life-size canvases were painted in the studio from sketches. They were placed on easels with casters so that the artist could change their positions and work on them in relation to one another. He selected the cycle in the Orangerie from many canvases he had begun. A number of the large Water Lilies (Nos. 116, 117) may have started out as potential members of this group but were reworked and elaborated as independent works.

As the scale of the paintings increased, so too did the scale of the brushstroke. With large movements, Monet applied broad areas of intermingled colors. Even more than in works of the nineties, the effect of the Water Lilies derives from the building up of layer upon layer of paint. The surface itself has depth, as one color shows through another scrambled over it. Because he was not dealing with a point to point transcription, but rather was trying to recreate elusive effects, Monet's touch and color do not correspond in a specific way to natural phenomena. Nevertheless, Monet's illusionism, which still concerns nature, separates his works from similar paintings by abstract expressionists or color field painters.

The large scale of the brushstroke and the obviousness of the facture in these works raise the question of the role played by the artist's failing vision in his late painting. He first complained of his eyes in 1908 and his vision deteriorated, although with periods of improvement, until 1922, when cataracts prevented him from working. He was operated on and was back at work by the end of 1923. When he began to work on the large canvases, around 1914, he was not able to see well enough to deal with details; however, he had begun to eliminate textural nuances, petal by petal notation of flowers and distinctions within reflections before his vision began to fail. Paintings of the same year show different degrees of specificity; the Chicago *Water Lilies* of 1906, (No. 110) shows more detail than some other works of the same year. The first large details of the pond (No. 109) may date from as early as 1905.

<sup>43</sup>To Berthe Morisot, Bordighera, 30 March 1884, Rouart, *Correspondance*, 121.

### *The Evolution of an Impressionist*

Large scale is an integral feature of Monet's late style. In 1920, he told Gimpel that he loved to paint big canvases, and that when he had tried to paint small ones again, he couldn't do it because he had gotten used to painting broadly and with big brushes.<sup>44</sup> The broadness and lack of concrete definition in Monet's Water Lilies are perhaps best dealt with in the context of the more general issue of late style. Monet, like other great artists who continued to develop in their old age, achieved a breadth and freedom which seemed to allow him to get beyond details and to deal with essences.

When Monet was asked about his intentions in the Water Lilies, he explained that he was attempting to capture the ever changing luminous effects of his subject. Several remarks to visitors suggest that in the water garden and in these works he achieved a synthesis of what past motifs had offered him. According to Marx, Monet said that in painting the same subject he avoided the necessity of making the adjustments a new theme required, and was able to

capture better the life of atmosphere and light, which is the very life of painting, in its changing and fugitive play. Then, what does the subject matter! One instant, one aspect of nature contains it all.

I set up my easel in front of this piece of water which adorns my garden with its coolness; it is only two hundred meters around and its image aroused in you the idea of the infinite, you reaffirmed there, as in microcosm, the existence of the elements and the instability of the universe which transforms itself, every moment, before our eyes.<sup>45</sup>

Monet's concerns as an artist find a resolution in these late works which present a motif at once specific and universal. The Water Lilies stand as the culmination of a lifelong development. In his old age, Monet was still devoted to rendering his impressions of fugitive effects. These works were shaped by ways of seeing which ran through his entire career; his sense of composition determined the arrangement of shapes which were now intangible forms in a field without gravity or depth. These monumental canvases, produced through sustained study of an absorbing motif, realized Monet's continuing ambition to make serious works.

Yet Monet's impressionism, as it found its final expression in the Water Lilies, had undergone many changes. These paintings were not the result of rapid notation out of doors, but were the product of long work in the studio. Their surfaces consist not of small separate touches, but of dense layers of paint which the artist applied as he attempted to make his works complete in a way that incorporated his perception and emotion. Many of his decisions, as he reworked these monumental canvases, involved purely formal matters. These changes in method are linked with a shift in content. The garden replaced the varied and insistently contemporary subjects of the sixties and seventies by a timeless motif without associations and almost without tangible objects. Simplifying the complexity of the visual world, Monet created forms which have decorative qualities, and which suggest at once the

<sup>44</sup>Gimpel, *Journal*, 154.

<sup>45</sup>Roger Marx, "Les 'Nymphéas' de Claude Monet," *Gazette des Beaux-Arts*, ser. 4, 1, 1909, 528.



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essential character of things and the quality of movement and flux. The paintings are ambiguous in their space and color and evocative rather than specific in their effects. The vision they record is not that of the eye alone.

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# Monet in Chicago

J. PATRICE MARANDEL

Chicago in 1893, the year of the Columbian Exhibition, was one of the few places in the world able to claim rightly that Impressionism was part of its art establishment. The French Selection Committee – a group hardly favorable to Impressionism – even had to admit it. Along with many academic pictures there which represented France, it sent at least one Monet to typify the new tendency. Furthermore, these pictures had to hang close to an important group of Barbizon and Impressionist pictures lent by a small but active group of Chicago collectors.

The story of this unusually early taste for “modern” pictures in Chicago, although well known to many Chicagoans, deserves to be told once more at the occasion of the most important, and perhaps the last Monet celebration in this city.

The Art Institute, which today ranks among the three largest collections of this painter’s work in the world with its 32 Monets (a figure which does not include some early caricature drawings housed in the Prints and Drawings Department), was fortunate to be at an early date the beneficiary of the most generous gifts of two important collections – that of Mr. and Mrs. Potter Palmer and that of Mr. and Mrs. Martin A. Ryerson. Even today, in spite of several additions, the bulk of these two collections constitute the core of the Institute’s holdings.

Mrs. Palmer’s interest in Monet should be recognized as a very extravagant one. A formidable woman and generous hostess in Chicago as well as in her European residences, her taste must have surprised most of the visitors she received. To a milieu for which Bouguereau, Meissonier, and Jules Lefebvre represented the most acceptable kind of art, Mrs. Palmer affirmed with the greatest assurance that the strange and not so expensive landscapes on her walls would remain long after the names of the fashionable painters would disappear from the connoisseurs’ memories.

The audacity of such an attitude is remarkable. Her social recognition was not a result of collecting works of famous painters. On the contrary, it was her social position and her tenacity, as well as her firm belief in what she owned, which gave her painters a social *raison d’être* in the artistic milieu.





fig. 1. Mr. Martin A. Ryerson with Claude Monet at Giverny.  
(From the Martin A. Ryerson *Album of Photographs*,  
Ryerson Library, The Art Institute of Chicago).



### *Monet in Chicago*

Although a woman sure of her own taste, a happy series of circumstances allowed her to become the famous collector she was. Of all of them, the happiest was probably her close association with two other remarkable women of the time: the painter Mary Cassatt and Sara T. Hallowell, a personality close to the painters as well as to the more established art world on both sides of the Atlantic. Sara Hallowell worked as an agent for collectors, museums in Europe, and for the firm of Durand-Ruel in the United States. Like Duveen, she knew where both works of quality and immense wealth were. Her main concern was to connect them. She knew for example that nothing could replace a direct contact between a rich patron and a gifted artist. In 1891, Mrs. Palmer visited Monet in Giverny. Unfortunately, no record has been kept of this encounter. She also knew the French statesman, Georges Clémenceau, a close friend of Monet and such a wilful defendant of his work that it is not impossible to think that he might have convinced her to buy even more paintings by this artist than she already had. The first Monet she acquired was in 1891; the next year she owned twenty-two. Upon her death in 1918, thirty-two hung on the walls of the picture gallery in her Chicago house.

Delighted to own these pictures, Mrs. Palmer, with the help of her friends and through the important position of her husband, made every effort to make Impressionism acceptable to a totally unprepared public. There were only a few art committees, of the many fairs that flourished in America at the end of the nineteenth century, to which she or her husband did not belong. Potter Palmer was President, for instance, of the Art Committee of the Interstate Industrial Exposition Company. With Palmer occupying such a position and Sara Hallowell as Secretary of the same committee, it is no surprise that in 1890, this exhibition was proud to display six paintings by Monet.

In order to make her collection ever more available, Mrs. Potter Palmer, whose picture gallery was already a place where the rich and respectable society tangled with the more bohemian, lent generously. This was surely true in 1917, for instance, when the newly established Arts Club of Chicago exhibited her collection.

Among the early patrons of the Art Institute, the most remarkable was certainly Martin Antoine Ryerson whose collection is disseminated today throughout the Museum. Very much interested in earlier paintings (Gerard David and Giovanni di Paolo were among his acquisitions), he also avidly collected the Impressionists. Like Mrs. Palmer, the Ryerson family made frequent and extended sojourns in Europe. Mr. Ryerson also knew personally some of the artists from whom he bought paintings. The Art Institute owns a photographic album showing the Ryersons at Giverny (fig. 1), again like the Palmers, visiting Monet, their favourite contemporary painter. Eventually the Ryerson collection included no less than thirteen Monets, dating from the early seventies to the first years of this century.

With the gift of seven Monets from the Potter Palmer collection in 1922, and the major Ryerson bequest in 1933, The Art Institute of Chicago certainly owned at that time one of the



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finest collections of Monets outside France. Monet was so well known in Chicago in the early thirties that, when in 1933 the Arts Club of Chicago organized an exhibition of his work (fourteen works, all lent by the firm of Durand-Ruel), it was hard for the organizers to make a selection which would bring to the public a new or different aspect of Monet's career. It was finally decided that the emphasis of the exhibition would be placed on his early work.

Although the days when it seemed adventurous to collect Monet have disappeared, the example of these pioneers has remained in Chicago. The Art Institute has amassed, either by gifts or purchases, its ensemble of Monets to the point that no period of the artist's career or series of his work remains unrepresented. The unprepared visitor will have to look only at the credits to see how many pictures are still in private Chicago hands, from the early, well-finished pictures of the beginning, to the bold and almost abstract canvases of the end.



fig. 2.





PLATE I La Route de Chailly at Fontainebleau, 1864 (No. 2)





PLATE II Village Street, Normandy, 1865 (No. 5)





PLATE III The Red Cape – Madame Monet, c. 1870–75 (No. 26)





PLATE IV Canal in Zaandam, 1871 (No. 28)





PLATE V The Hunt, 1876 (No. 39)



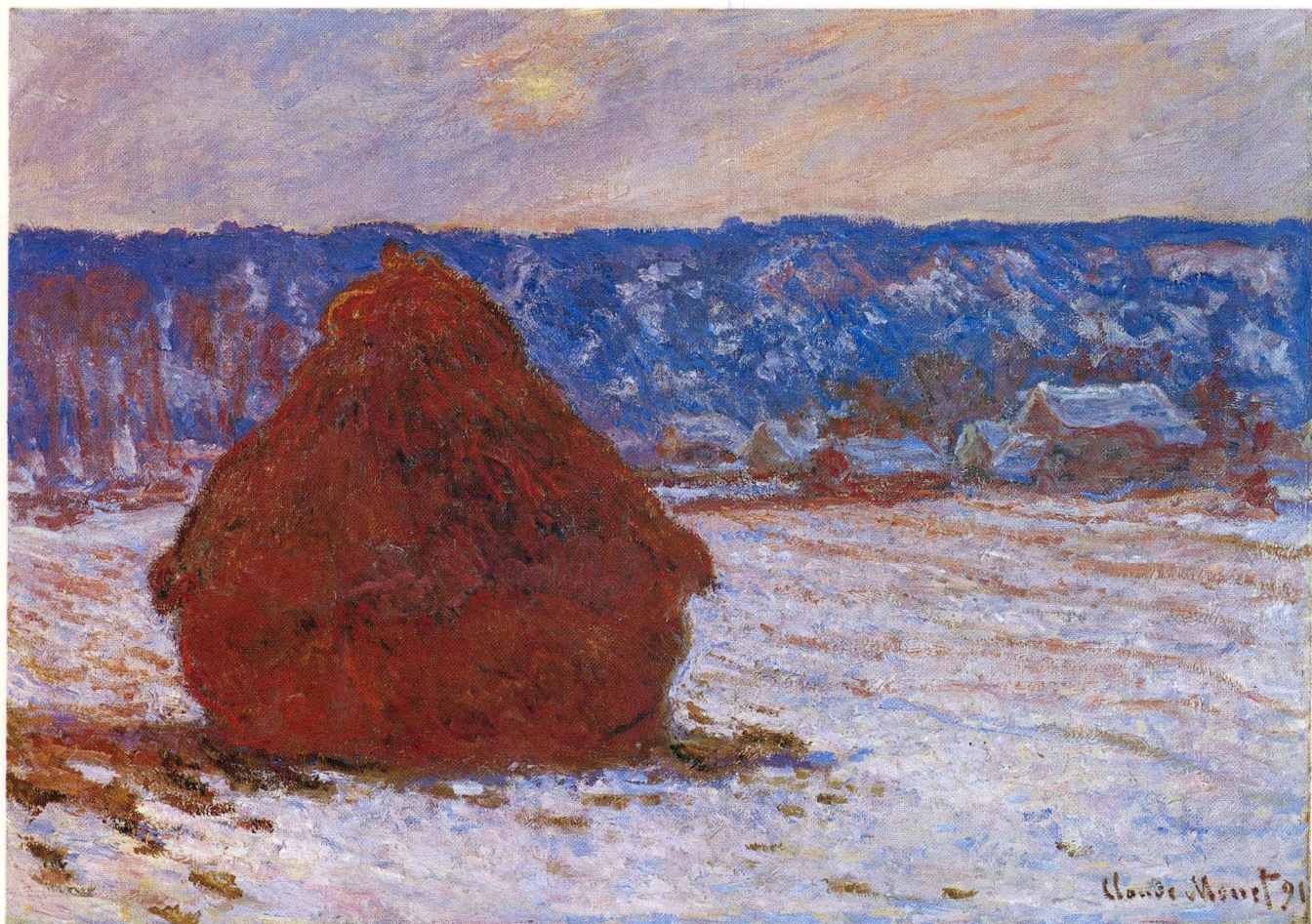


PLATE VI Haystack, Winter, Giverny, 1891 (No. 86)



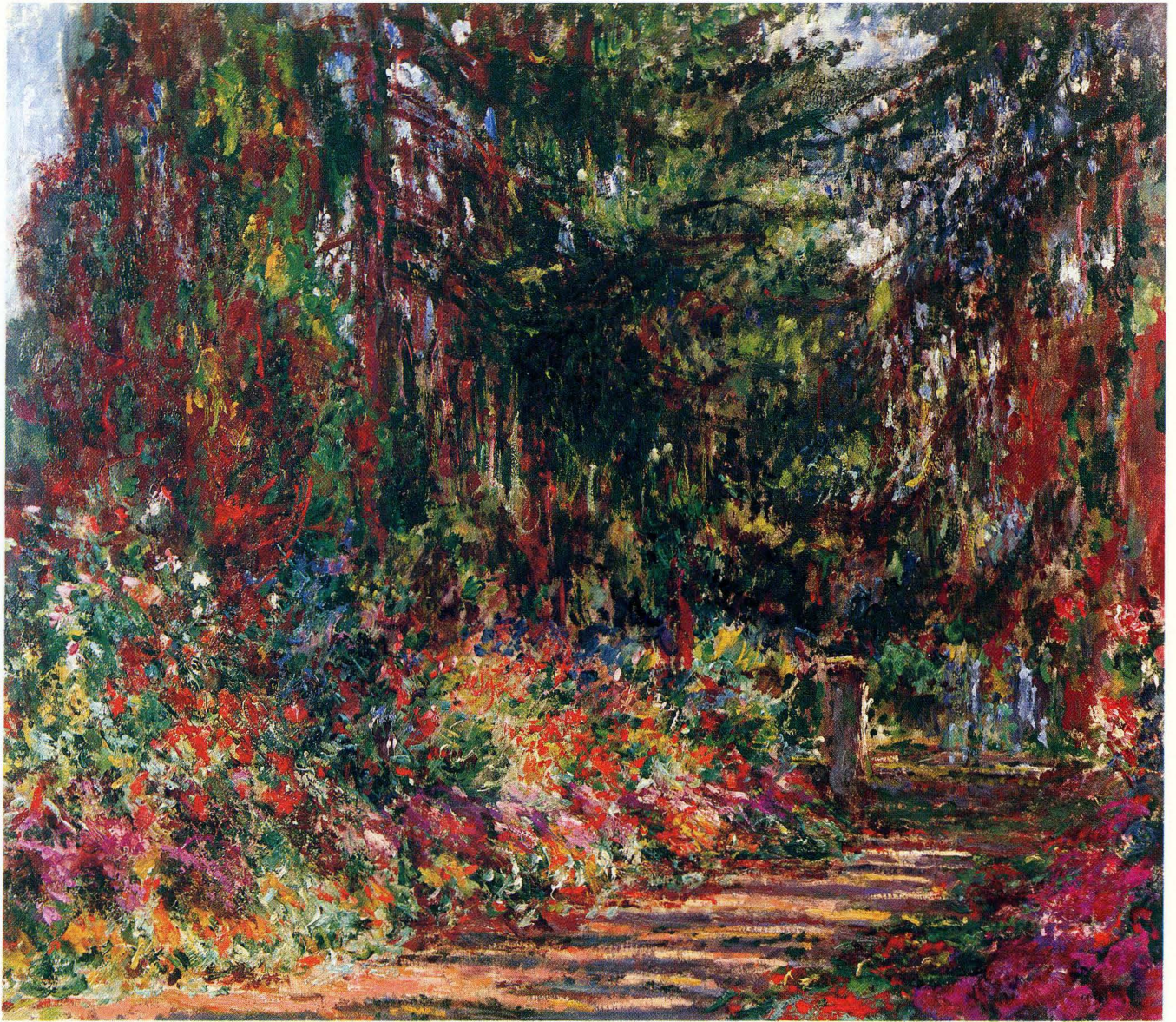


PLATE VII The Garden Path at Giverny, 1902 (No. 105)



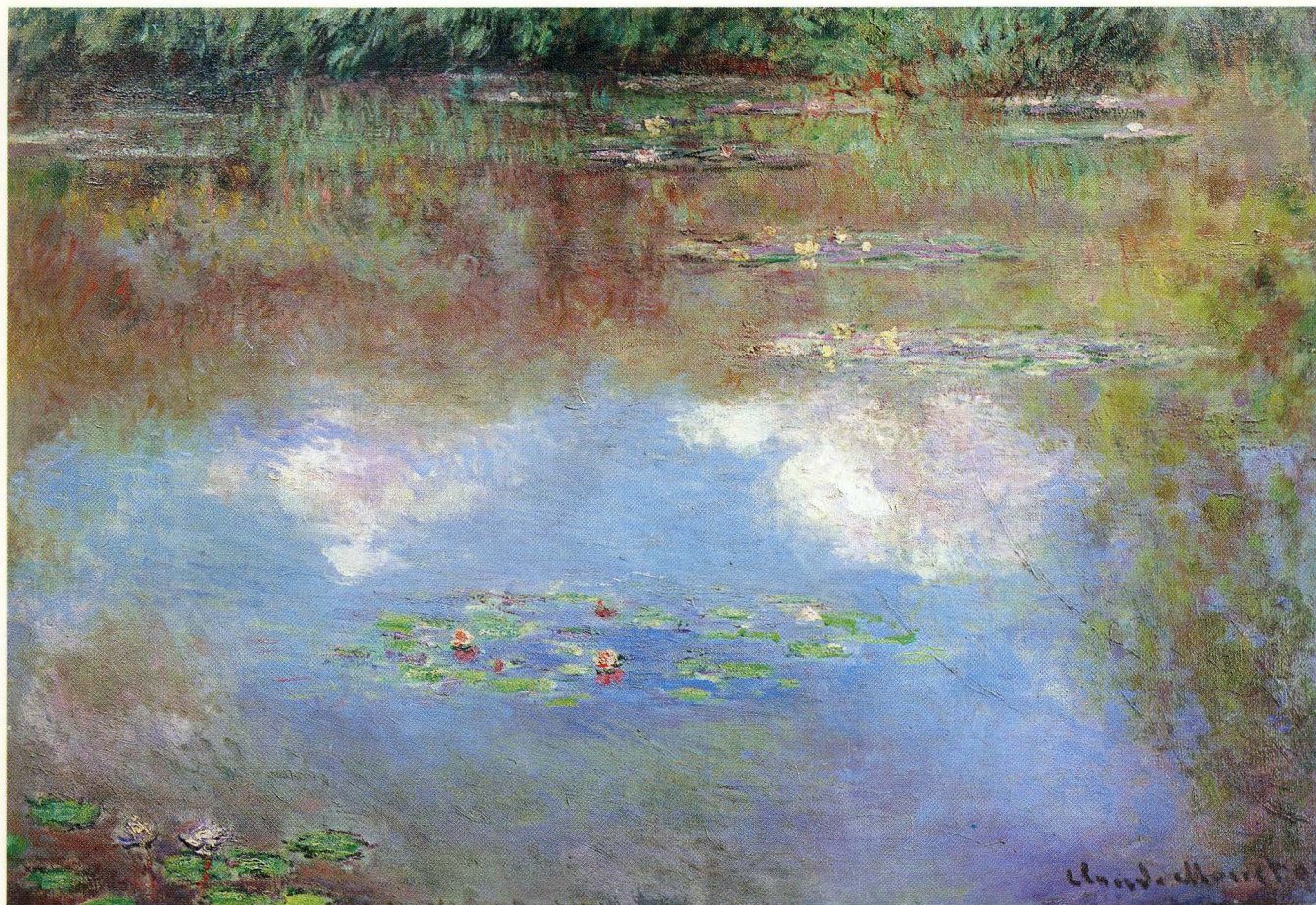


PLATE VIII Cloud, 1903 (No. 108)

## *Catalogue*

Height precedes width in the listing of all dimensions.

Dating the unsigned and/or undated paintings of Monet has led to numerous discrepancies among his scholars. As Daniel Wildenstein's forthcoming work, *Claude Monet: catalogue raisonné de l'oeuvre peint*, will consider the differences thereof and discuss these problems, the decision has been to omit any notes or suggested alternative dates for the pictures in this exhibition. We have accepted for the following entries those dates supplied by the lender in all cases excepting instances where this information was omitted. Those few pictures, undated by their lenders, have been dated by Grace Seiberling. [*The Editor*]







1 Still Life  
Nature morte  
[1859] not signed  
Oil on canvas,  $16 \times 23\frac{1}{2}$  in./ $40.6 \times 59.7$  cm  
*Lent by Mr. and Mrs. Leigh B. Block*





- 2 La Route de Chailly at Fontainebleau  
 La Route de Chailly à Fontainebleau  
 [1864] signed lower left: Claude Monet  
 Oil on canvas,  $38\frac{5}{8} \times 50\frac{3}{8}$  in./ $98.1 \times 128$  cm  
*Lent by a Private Collector, Switzerland*  
 See color plate I

Spring Flowers 3  
 Fleurs

- [1864] signed and dated upper right: Claude Monet 64  
 Oil on canvas,  $46 \times 35\frac{7}{8}$  in./ $116.8 \times 91.1$  cm  
*Lent by The Cleveland Museum of Art, Gift of Hanna Fund*









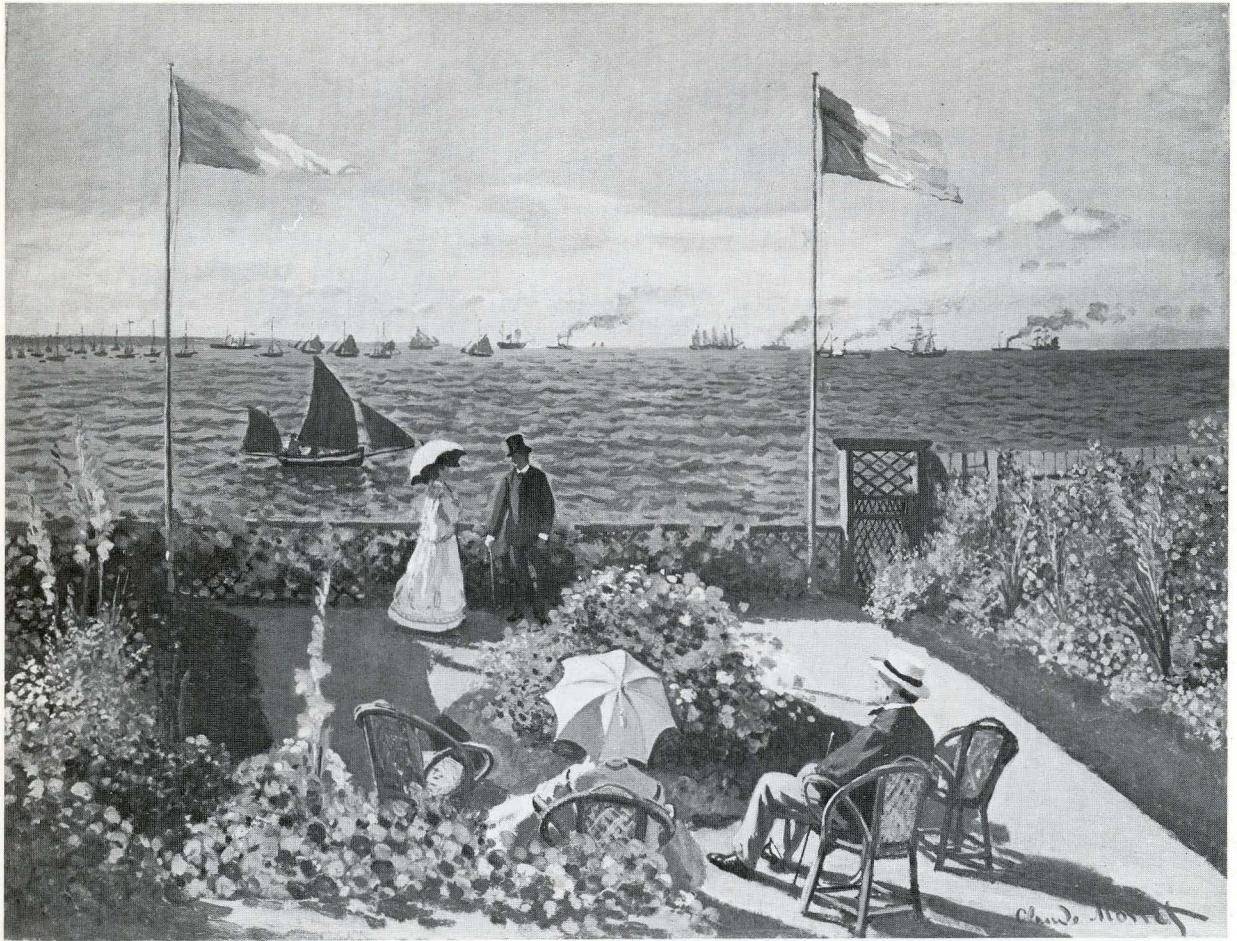
- 4 The Small-Boat Yard near Honfleur  
 Le Chantier des petits navires près de Honfleur  
 [1864] signed lower left: Claude Monet  
 Oil on canvas,  $21\frac{1}{4} \times 32$  in. /  $54 \times 81.3$  cm  
*Lent by a Private Collector, Switzerland*





- 5 Village Street, Normandy  
 Rue de village en Normandie  
 [ 1865 ] signed lower left of center: Claude Monet  
 Oil on canvas, 22 × 24 in. / 55.9 × 61 cm  
*Lent by the Museum of Fine Arts, Boston, Bequest of John T. Spaulding*  
 See color plate II





- 6 Terrace at Sainte-Adresse  
 La Terrasse à Sainte-Adresse  
 [1866–67] signed lower right: Claude Monet  
 Oil on canvas,  $38\frac{5}{8} \times 51\frac{1}{8}$  in. /  $98.1 \times 129.9$  cm  
*Lent by The Metropolitan Museum of Art,  
 Special contributions and purchase funds given  
 or bequeathed by friends of the Museum, 1967*

This painting will be shown only during  
 the first part of the exhibition

- Women in the Garden 7  
 Femmes au Jardin

[1866–67] signed lower right: Claude Monet  
 Oil on canvas,  $100\frac{1}{2} \times 80\frac{3}{4}$  in. /  $255.3 \times 205.1$  cm  
*Lent by the Musée du Louvre, Galerie  
 du Jeu de Paume, Paris*







The Cradle – Camille with the Artist's Son, Jean 9

Le Berceau – Camille et Jean Monet

[1867] not signed

Oil on canvas,  $45\frac{3}{4} \times 35$  in. /  $116.2 \times 88.9$  cm

*Lent by a Private Collector*

See color reproduction on cover

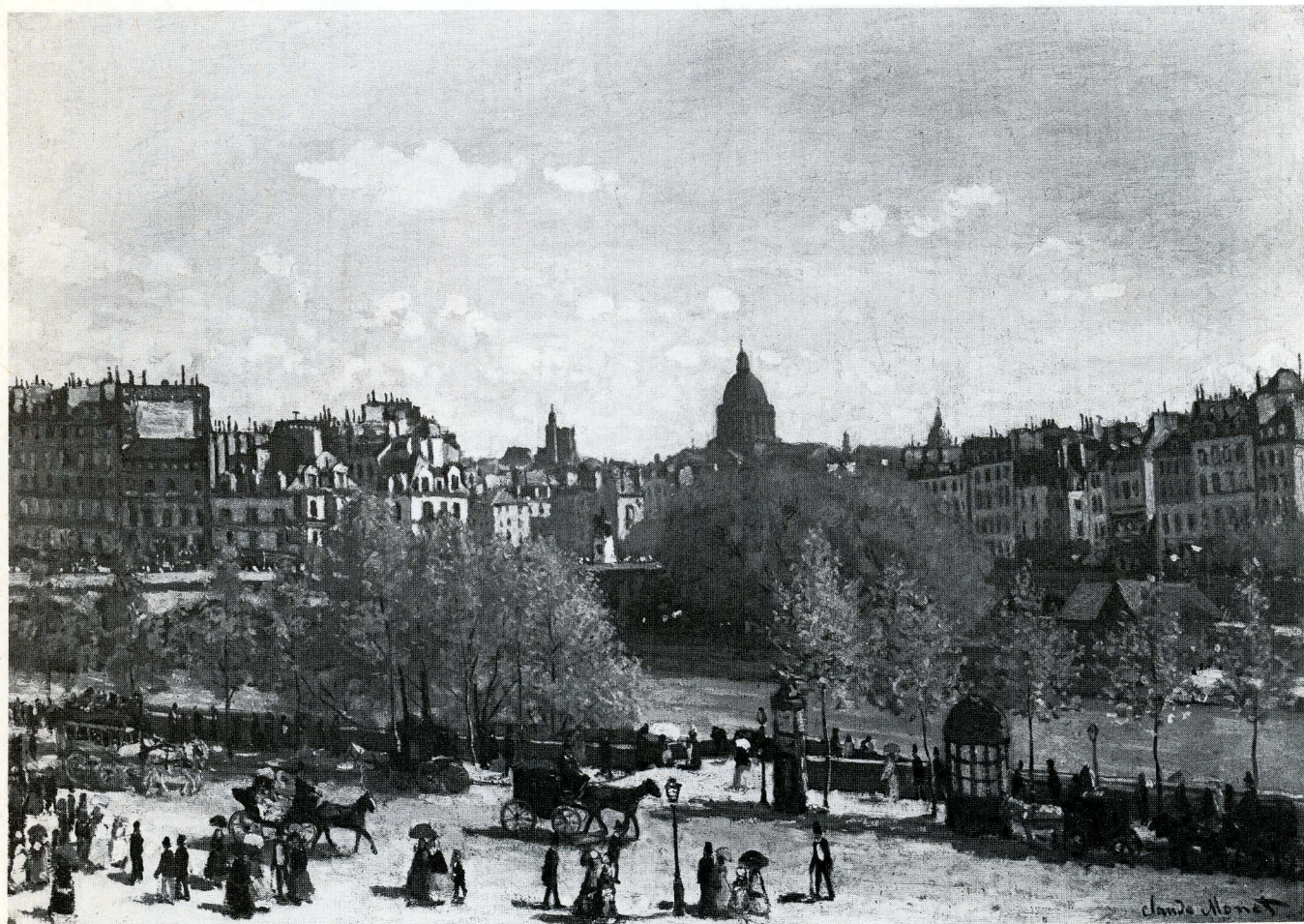
8 Quai de Paris

Quai de Paris

[1866–67] signed lower right: Claude Monet

Oil on canvas,  $26 \times 37$  in. /  $66 \times 94$  cm

*Lent by Haags Gemeentemuseum, The Hague, Holland*











10 The Beach at Sainte-Adresse

La Plage à Sainte-Adresse

[1867] signed and dated lower right: Claude Monet 67

Oil on canvas,  $29\frac{1}{2} \times 39\frac{3}{4}$  in. /  $74.9 \times 101$  cm

*The Art Institute of Chicago, Mr. and Mrs. Lewis*

*L. Coburn Memorial Collection*

Ernest Cabadé 11

Ernest Cabadé

[1867] signed and inscribed lower right: a mon ami

Cabadé Claude Monet 1867

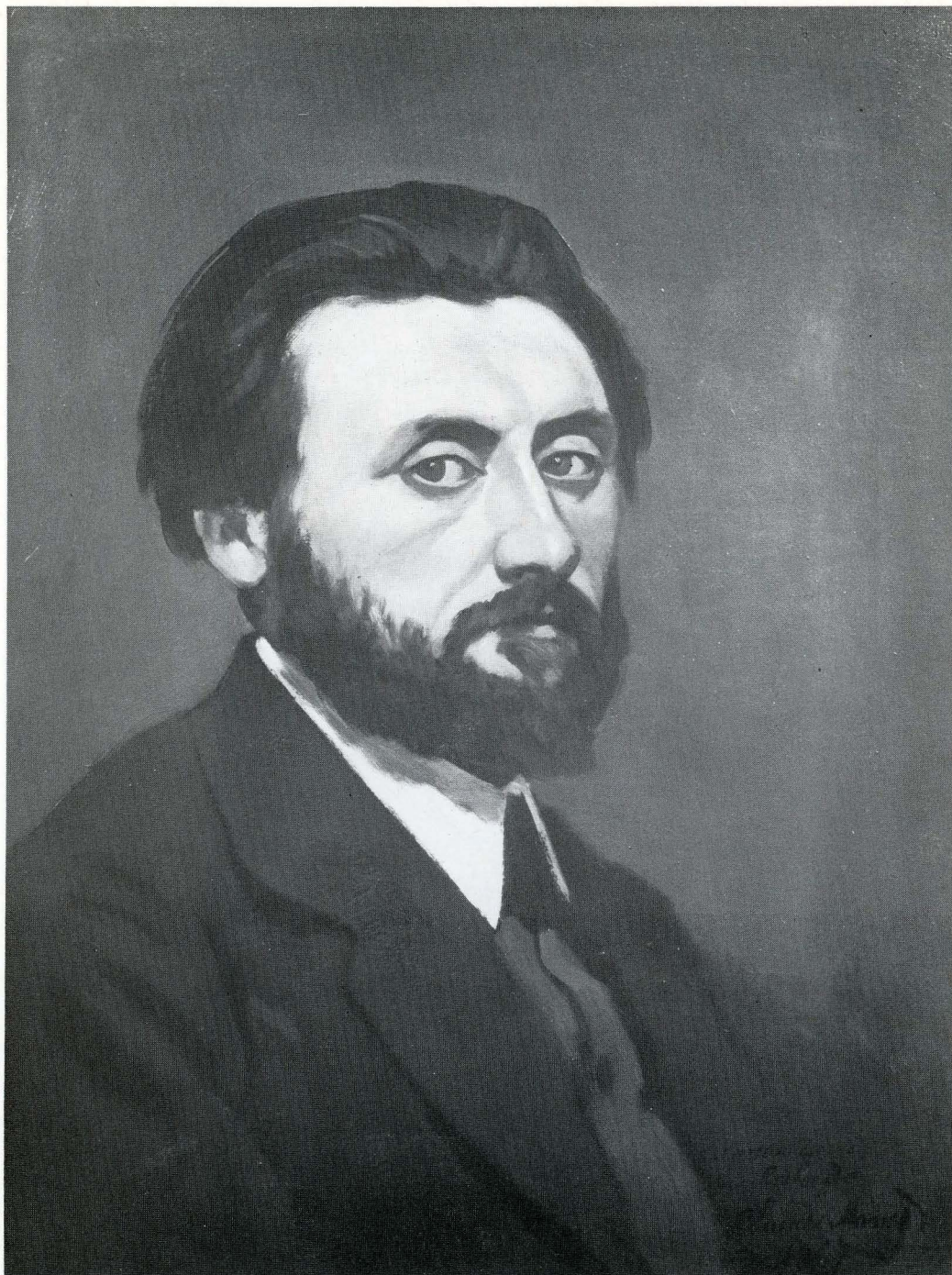
Oil on canvas,  $23 \times 17\frac{1}{2}$  in. /  $58.4 \times 44.5$  cm

*Lent anonymously*

Formerly titled *Monsieur Calade*

It is believed by some that the portrait is of the physician, Cabadi, who delivered Monet's son in 1867. Others, however, have suggested the painting is a self-portrait.



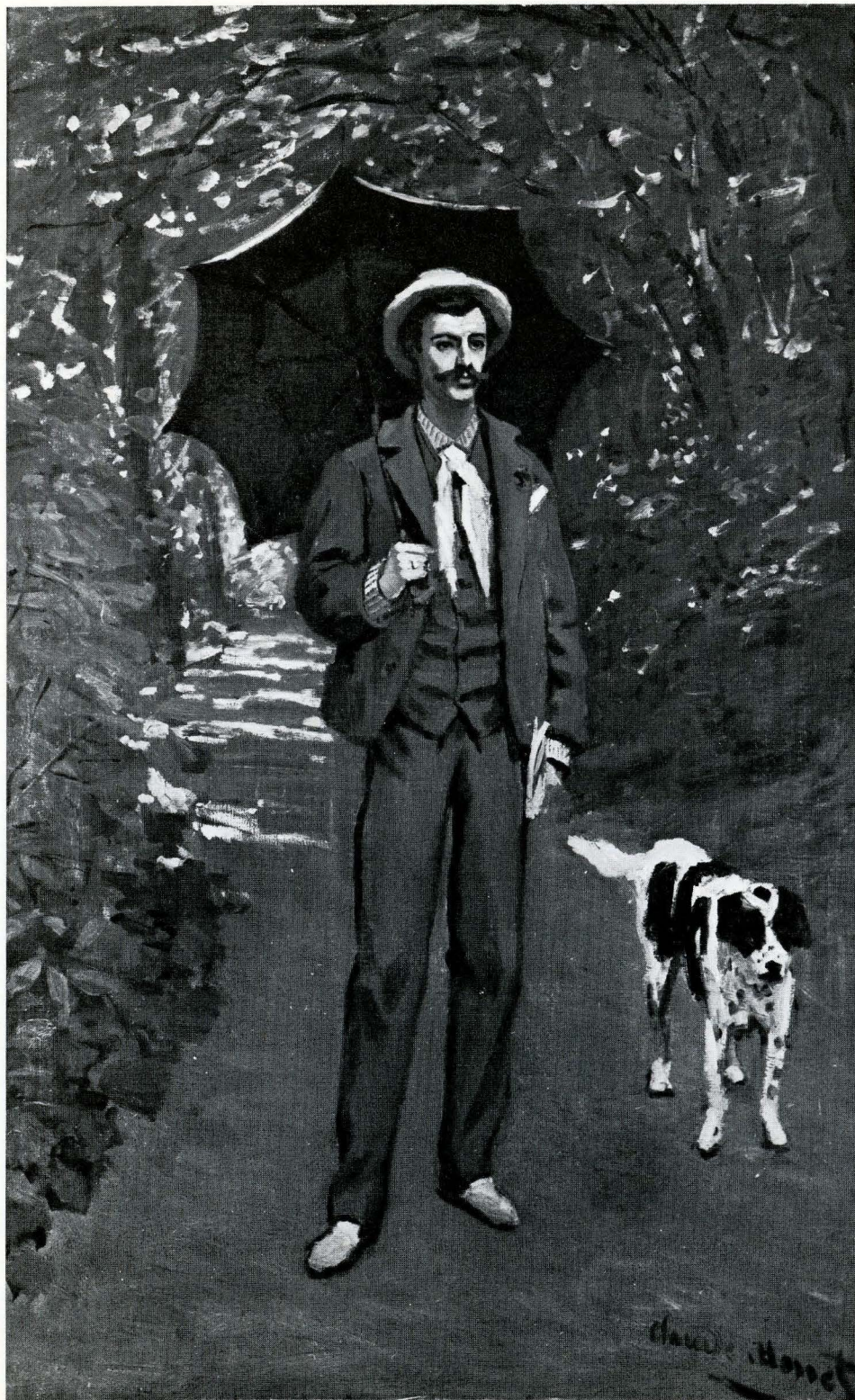






12  
 Garden of the  
 Princess, Louvre  
 Le Jardin de la Princesse,  
 Palais du Louvre  
 [1867] signed lower right:  
 Claude Monet  
 Oil on canvas,  $36\frac{1}{8} \times 24\frac{3}{8}$  in./  
 $91.8 \times 61.9$  cm  
 Lent by the Allen Memorial  
 Art Museum, Oberlin College





13

J. F. Jacquemart—  
Man with an Umbrella

J. F. Jacquemart—  
L'Homme au parasol

[1867] signed lower right:

Claude Monet

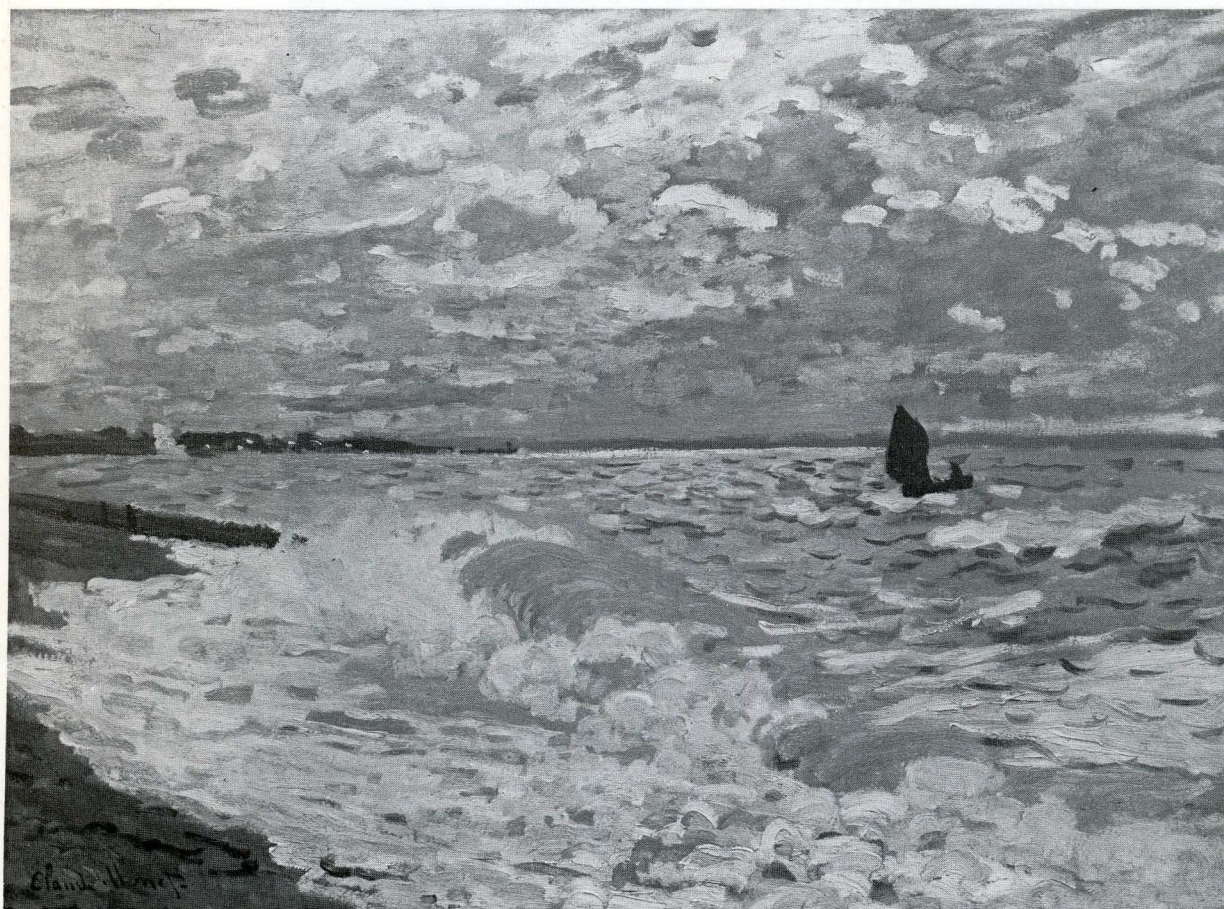
Oil on canvas,

39 × 24 in./99 × 61 cm

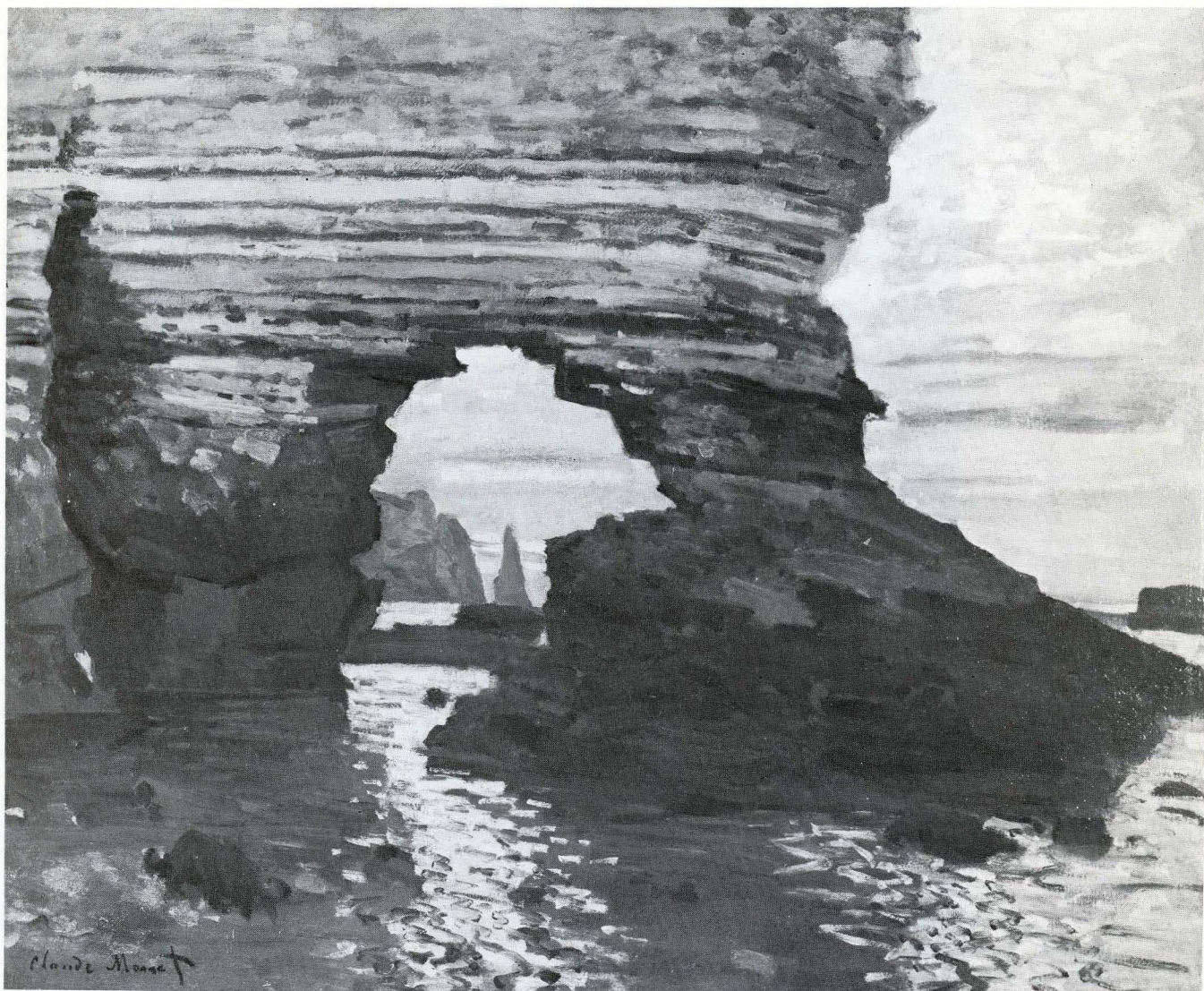
*Lent by the Kunsthhaus, Zürich*



- 14 The Sea at Le Havre  
La Manche au Havre  
[1867–68] signed lower left: Claude Monet  
Oil on canvas, 24 $\frac{1}{4}$  × 32 in./61.6 × 81.3 cm  
*Lent by the Museum of Art, Carnegie Institute, Pittsburgh*







- 15 Cliffs at Etretat  
Falaise à Etretat  
[c. 1868] signed lower left: Claude Monet  
Oil on canvas,  $32 \times 39\frac{1}{2}$  in./ $81.3 \times 100.3$  cm  
*Lent by the Fogg Art Museum, Harvard University, Cambridge,  
Massachusetts, Gift of Mr. and Mrs. Joseph Pulitzer, Jr.*







16 Madame Gaudibert  
Madame Gaudibert

[1868] signed and dated lower right: Claude Monet 1868

Oil on canvas,  $85 \times 54\frac{3}{8}$  in./ $215.9 \times 138.1$  cm

*Lent by the Musée du Louvre, Galerie du Jeu de Paume, Paris*

The River 17

La Rivière

[1868] signed and dated lower left: Cl Monet 1868

Oil on canvas,  $31\frac{7}{8} \times 39\frac{1}{2}$  in./ $81 \times 100.3$  cm

*The Art Institute of Chicago, Mrs. Potter Palmer Collection*











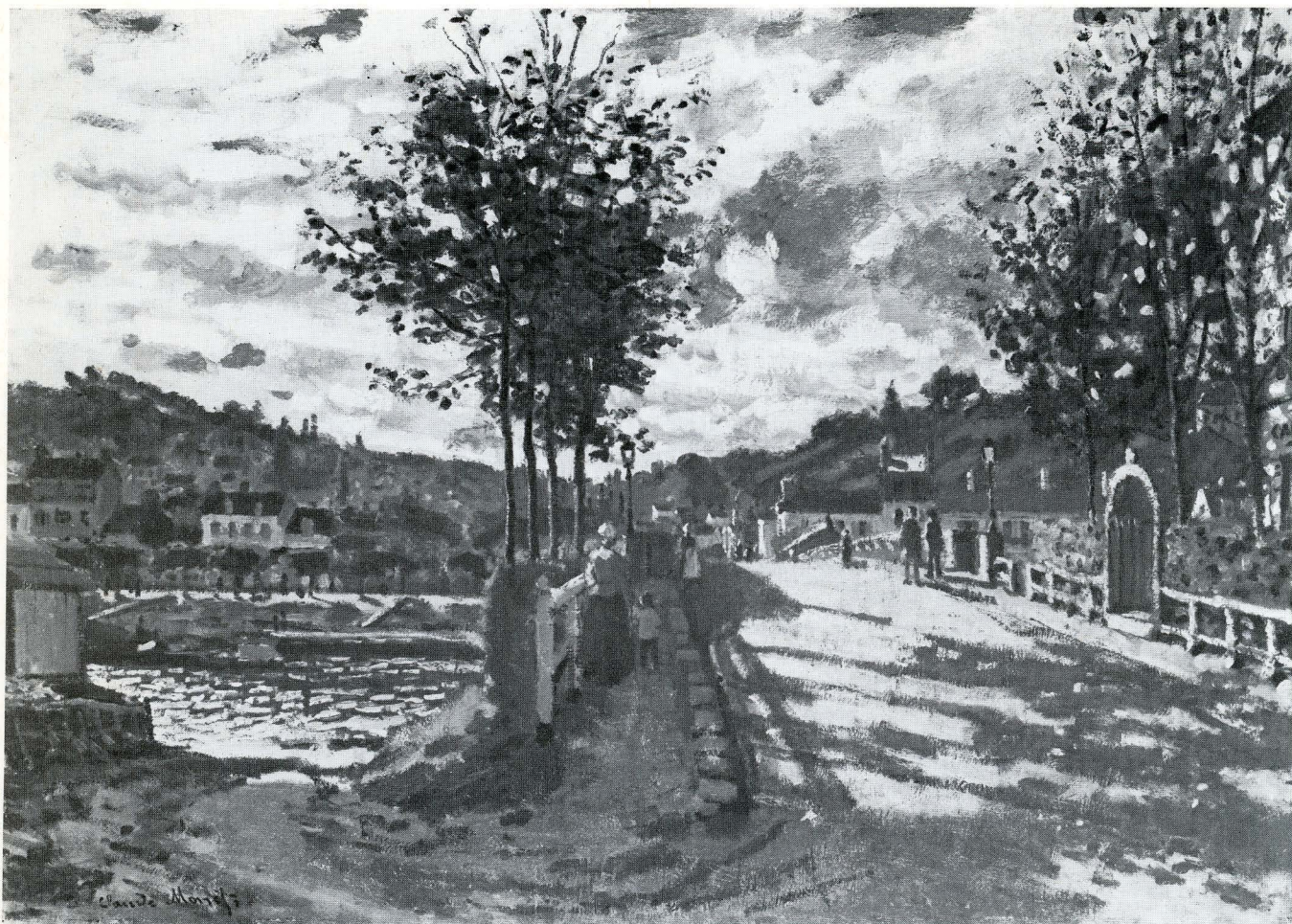
18 Street in Fécamp  
Rue à Fécamp

[1868–70] signed lower left: Claude Monet  
Oil on canvas,  $31\frac{3}{8} \times 23\frac{1}{4}$  in./79.7 × 59.1 cm  
*Lent by the Sterling and Francine Clark Art Institute,  
Williamstown, Massachusetts*

La Grenouillère 19  
La Grenouillère

[1869] signed lower right: Claude Monet  
Oil on canvas,  $29\frac{3}{8} \times 39\frac{1}{4}$  in./74.6 × 99.7 cm  
*Lent by The Metropolitan Museum of Art,  
Bequest of Mrs. H. O. Havemeyer, 1929,  
The H. O. Havemeyer Collection*





20 The Seine at Bougival

La Seine à Bougival

[c. 1869] signed lower left: Claude Monet

Oil on canvas,  $25\frac{3}{4} \times 36\frac{3}{8}$  in./ $65.4 \times 92.4$  cm

*Lent by The Currier Gallery of Art*



21 Road of Saint-Simeon  
Route de Saint-Simeon

[1870] signed lower left: Claude Monet  
Oil on canvas, 19 × 25 in./48.3 × 63.5 cm  
*Lent by Mr. and Mrs. Alex M. Lewyt*





22 The Beach at Trouville

La Plage à Trouville

[1870] signed lower right of center: Claude Monet

Oil on canvas,  $20\frac{1}{2} \times 23\frac{1}{4}$  in. /  $52.1 \times 59.1$  cm

*Lent by the Wadsworth Atheneum, Hartford, The Ella Gallup*

*Sumner and Mary Catlin Sumner Collection*







- 23 Louveciennes: Snow  
 Louveciennes: Effet de neige  
 [1870] signed lower left: Claude Monet  
 Oil on canvas,  $22 \times 25\frac{3}{4}$  in. /  $55.9 \times 65.4$  cm  
*Lent anonymously*





24 Canal in Zaandam

Canal à Zaandam

[1870] signed lower left: Claude Monet

Oil on canvas,  $16\frac{1}{2} \times 29\frac{1}{2}$  in. /  $41.9 \times 74.9$  cm

Lent by Mr. and Mrs. Clifford Michel

Also titled: *Canal in Holland* (*Canal en Hollande*)





25 Green Park, London  
Green Park, Londres

[1870-71] signed lower left: Claude Monet

Oil on canvas,  $13\frac{1}{2} \times 28\frac{1}{2}$  in./ $34.3 \times 72.4$  cm

*Lent by the Philadelphia Museum of Art, W. P. Wilstach Collection*







- 26 The Red Cape – Madame Monet  
 La Capeline rouge – Madame Monet  
 [c. 1870–75] not signed  
 Oil on canvas,  $39\frac{1}{2} \times 31\frac{1}{2}$  in./ $100.3 \times 80$  cm  
*Lent by The Cleveland Museum of Art,*  
*Leonard C. Hanna, Jr. Collection*  
 See color plate III



- Green Park, London 27  
 Green Park, Londres  
 [1871?] signed lower left: Claude Monet  
 Oil on canvas,  $15\frac{3}{4} \times 28\frac{3}{4}$  in./ $40 \times 73$  cm  
*Lent by the Museum of Art, Rhode Island School of Design,*  
*Gift of Mrs. Murray S. Danforth*  
 Formerly called *Hyde Park, London*; re-identified by Douglas Cooper





28 Canal in Zaandam

Canal à Zaandam

[1871] signed lower left: Claude Monet

Oil on canvas,  $15\frac{3}{4} \times 28\frac{1}{2}$  in. /  $40 \times 72.4$  cm

*Lent by Paul Rosenberg and Co.*

See color plate IV



- 29 The Artist's Garden at Argenteuil  
Le Jardin du peintre à Argenteuil  
[1872] signed lower right of center: Claude Monet  
Oil on canvas,  $23\frac{7}{8} \times 29\frac{1}{8}$  in. /  $60.6 \times 74$  cm  
*The Art Institute of Chicago, Mr. and Mrs. Martin A.  
Ryerson Collection*

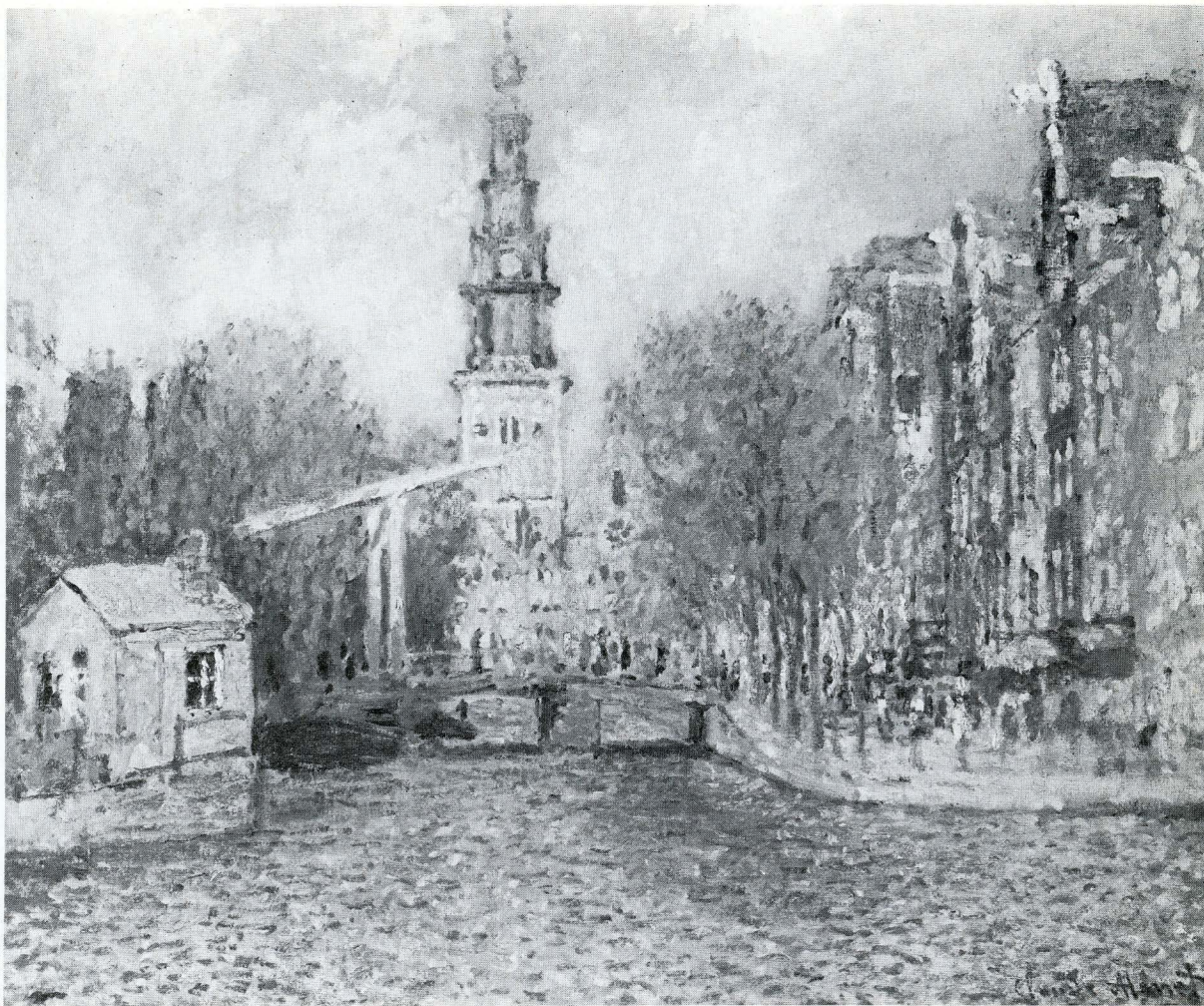






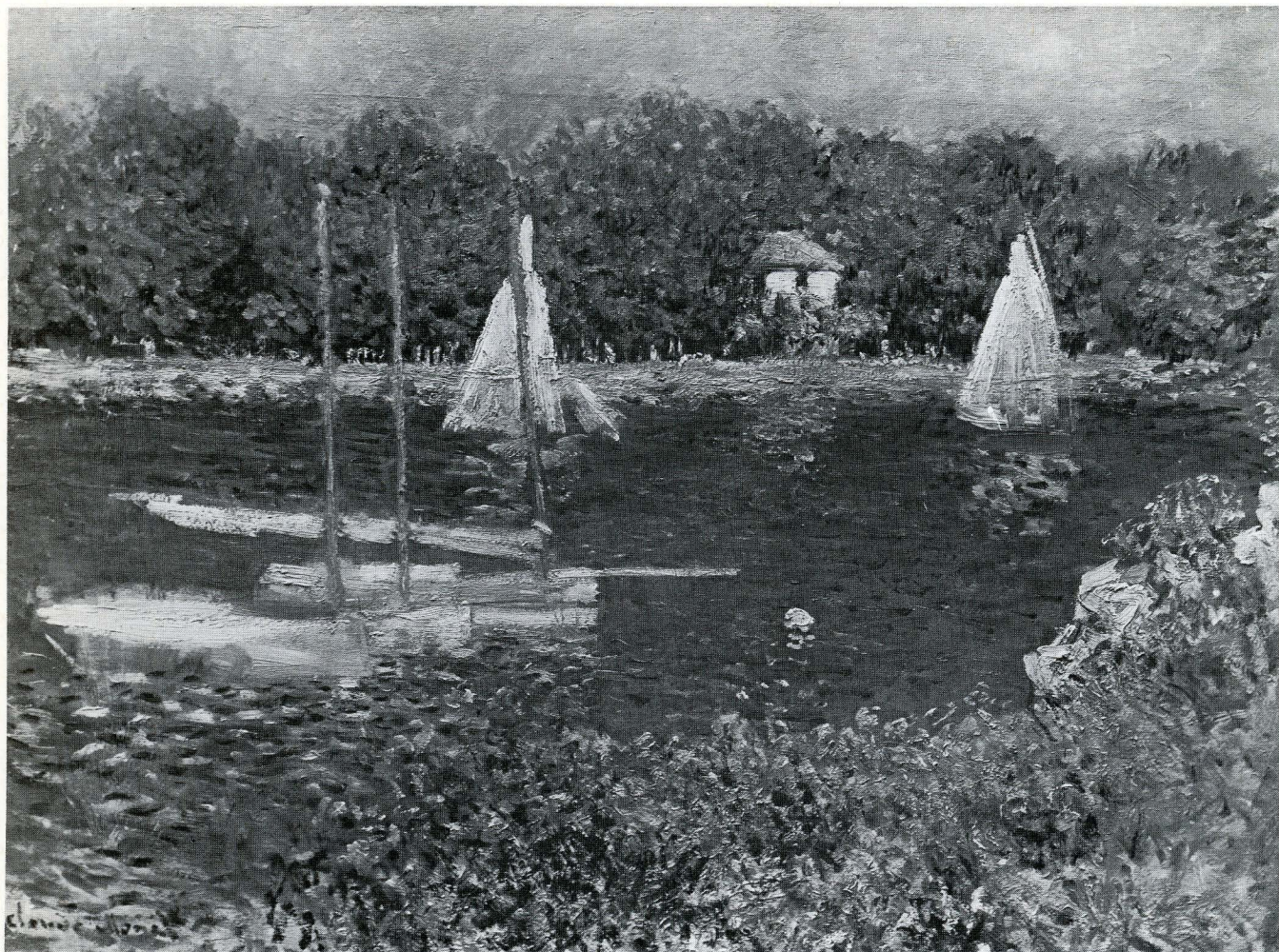
- 30 Jean Monet on a Mechanical Horse  
 Jean Monet sur son cheval mécanique  
 [1872] signed and dated lower right: Claude Monet 1872  
 Oil on canvas,  $23\frac{1}{4} \times 28\frac{3}{4}$  in. /  $59.1 \times 73$  cm  
 Lent by Mr. and Mrs. Nathan Cummings





- 31 The Zuiderkerk (South Church) at Amsterdam: Looking up the Groenburgwal  
 La Zuiderkerk à Amsterdam, en direction du Groenburgwal  
 [1872] signed lower right: Claude Monet  
 Oil on canvas,  $21\frac{1}{2} \times 25\frac{3}{4}$  in. /  $54.6 \times 65.4$  cm  
*Lent by the Philadelphia Museum of Art, W. P. Wiltach Collection*





32 The Pond at Argenteuil  
 Le Bassin d'Argenteuil  
 [1872 or 1874] signed lower left: Claude Monet  
 Oil on canvas,  $21\frac{3}{4} \times 29\frac{1}{4}$  in. /  $55.2 \times 74.3$  cm  
*Lent by the Museum of Art, Rhode Island School of Design,  
 Gift of Mrs. Murray S. Danforth*



- 33 Grapevines in Winter: Vétheuil  
Les Vignes en hiver: Vétheuil  
[1873] signed and dated lower right: 73 Claude Monet  
Oil on canvas, 23 × 32 in. / 58.4 × 81.3 cm  
*Lent by the Virginia Museum of Fine Arts*





34 Gladioli  
Glaïeuls

[1873] signed lower right: Claude Monet

Oil on canvas,  $23\frac{1}{2} \times 32$  in. /  $59.7 \times 81.3$  cm

*Lent by The Detroit Institute of Arts, City Purchase*





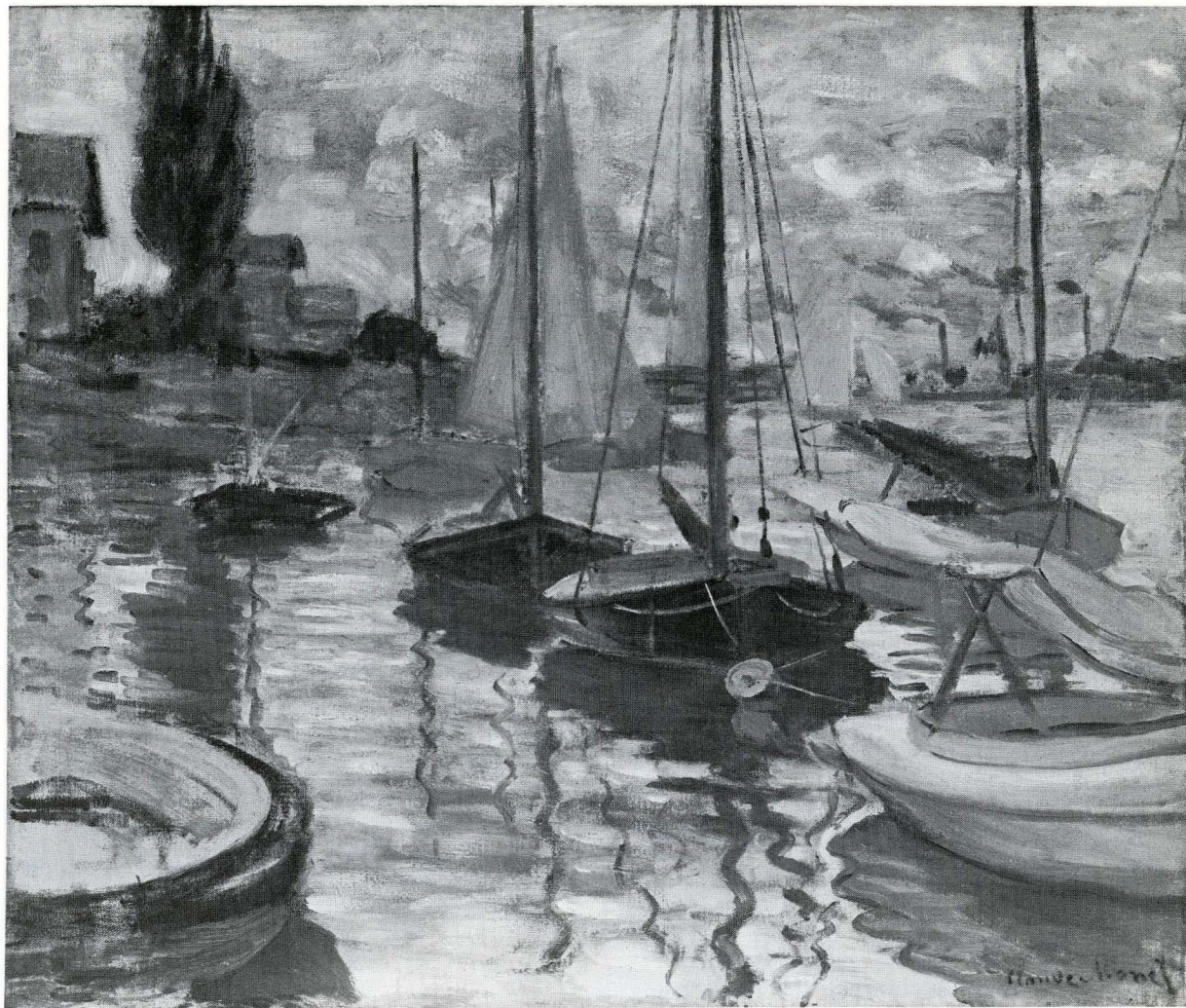
- 35 Monet's Garden at Argenteuil  
Le Jardin de Monet à Argenteuil  
[1873] signed and dated lower left of centre: Claude Monet 73  
Oil on canvas,  $24\frac{1}{8} \times 32\frac{1}{2}$  in. /  $61.3 \times 82.6$  cm  
*Lent by Mrs. Janice Levin Friedman*











- 36 Boulevard des Capucines  
Boulevard des Capucines  
[1873-74] signed lower right: Claude Monet  
Oil on canvas,  $31\frac{1}{4} \times 23\frac{1}{4}$  in. /  $79.4 \times 59.1$  cm  
*Lent by the Nelson Gallery - Atkins Museum, Gift of the  
Kenneth A. and Helen F. Spencer Foundation Acquisition Fund*

- Sailboats on the Seine 37  
Voiliers sur la Seine  
[1874] signed lower right: Claude Monet  
Oil on canvas,  $21\frac{1}{4} \times 25\frac{3}{4}$  in. /  $54 \times 65.4$  cm  
*Lent by The Fine Arts Museums of San Francisco,  
Gift of Bruno and Sadie Adriani*





- 38 The Railroad Bridge at Argenteuil  
 Le Pont du chemin de fer à Argenteuil  
 [c. 1875–77] signed lower right: Claude Monet  
 Oil on canvas,  $21\frac{3}{4} \times 28\frac{1}{2}$  in. /  $55.2 \times 72.4$  cm  
*Lent by The St. Louis Art Museum,*  
*Gift of Sydney M. Shoenberg*

The Hunt 39  
 La Chasse

- [1876] signed and dated lower left: Claude Monet 1876  
 Oil on canvas,  $66\frac{1}{2} \times 53\frac{2}{3}$  in. /  $168.9 \times 135.6$  cm  
*Lent by a Private Collector, Paris*  
 See color plate V











40 La Japonaise  
La Japonaise

[1876] signed and dated lower left: Claude Monet 1876

Oil on canvas, 91 × 56 in. / 231.1 × 142.2 cm

*Lent by the Museum of Fine Arts, Boston, 1951*

*Purchase Fund*

The Garden at Montgeron 41

Dans le jardin de Montgeron

[1876] signed lower right: Claude Monet

Oil on canvas, 24 $\frac{1}{8}$  × 32 $\frac{3}{8}$  in. / 61.3 × 82.2 cm

*Lent anonymously*







42 Old St. Lazare Station, Paris  
 La Gare St. Lazare  
 [1877] signed and dated lower left: Claude Monet 77  
 Oil on canvas,  $23\frac{1}{2} \times 31\frac{1}{2}$  in. /  $59.7 \times 80$  cm  
*The Art Institute of Chicago, Mr. and Mrs. Martin*  
*A. Ryerson Collection*





- 43 A Small Bend in the Seine  
Un petit bras de Seine  
[1878] signed and dated lower right: Claude Monet 1878  
Oil on canvas, 24 × 32 in./61 × 81.3 cm  
*Lent anonymously*





- 44 Apple Trees in Blossom, Vétheuil  
Pommiers, Vétheuil  
[1878] signed lower left: Claude Monet  
Oil on canvas, 21 $\frac{5}{8}$  × 26 in. / 54.9 × 66 cm  
*Lent anonymously*

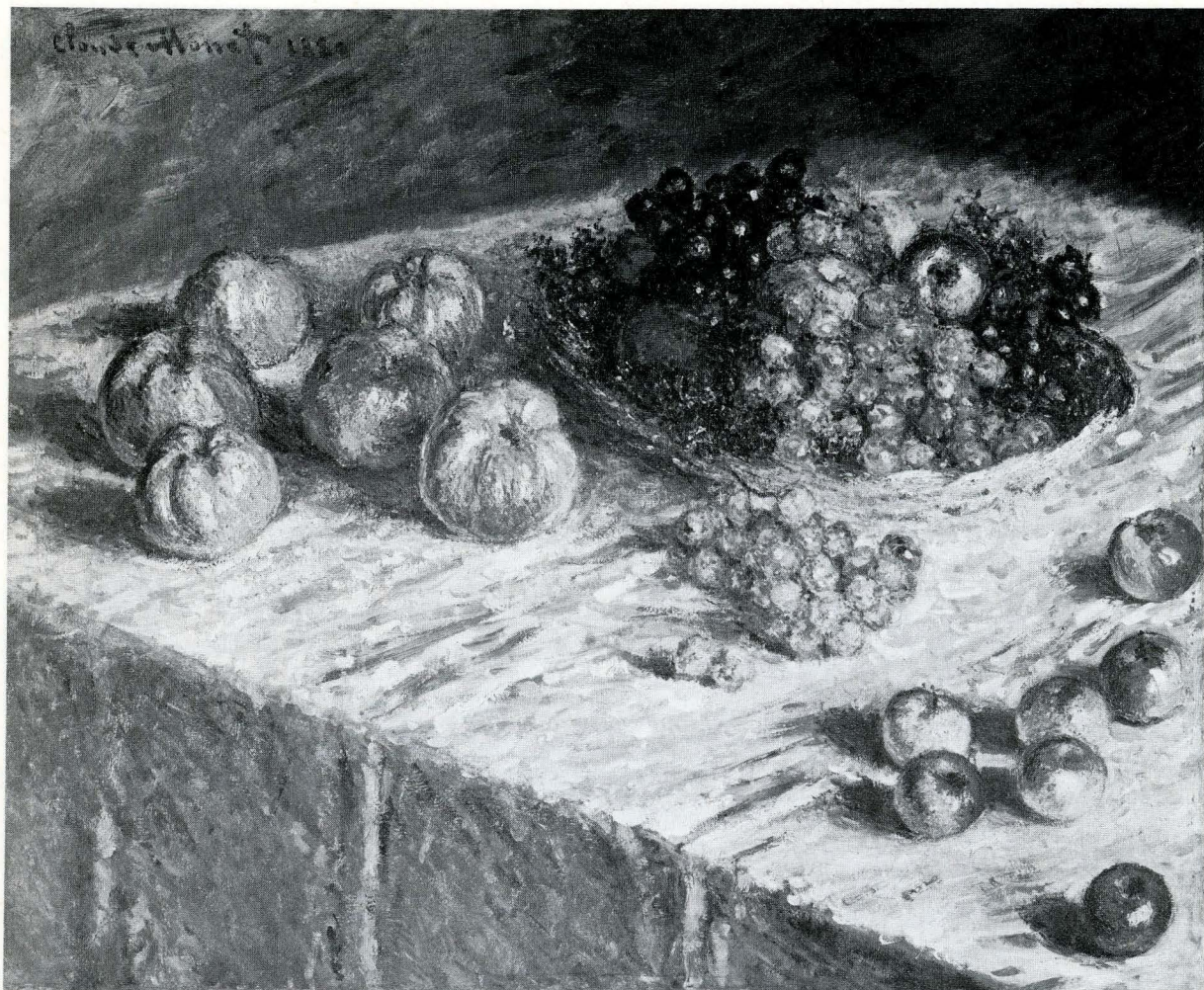


45 Trees in Bloom  
Arbres en Fleurs

[1878] signed lower left: Claude Monet  
Oil on canvas,  $22\frac{5}{8} \times 27\frac{3}{8}$  in. /  $57.5 \times 69.5$  cm  
*Lent by the Union League Club of Chicago,  
The Permanent Collection*







- 46 Still Life: Apples and Grapes  
 Nature morte: Pommiers et raisins  
 [1880] signed and dated upper left: Claude Monet 1880  
 Oil on canvas,  $25\frac{3}{4} \times 32\frac{1}{8}$  in./65.4 × 81.6 cm  
*The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection*

- Still Life with a Spanish Melon 47  
 Nature morte au melon d'Espagne  
 [1880] signed lower right: Claude Monet  
 Oil on canvas,  $35\frac{1}{2} \times 27$  in./90.2 × 68.6 cm  
*Lent by the Kimbell Art Museum, Fort Worth*









48 The Seine at Lavacourt

La Seine à Lavacourt

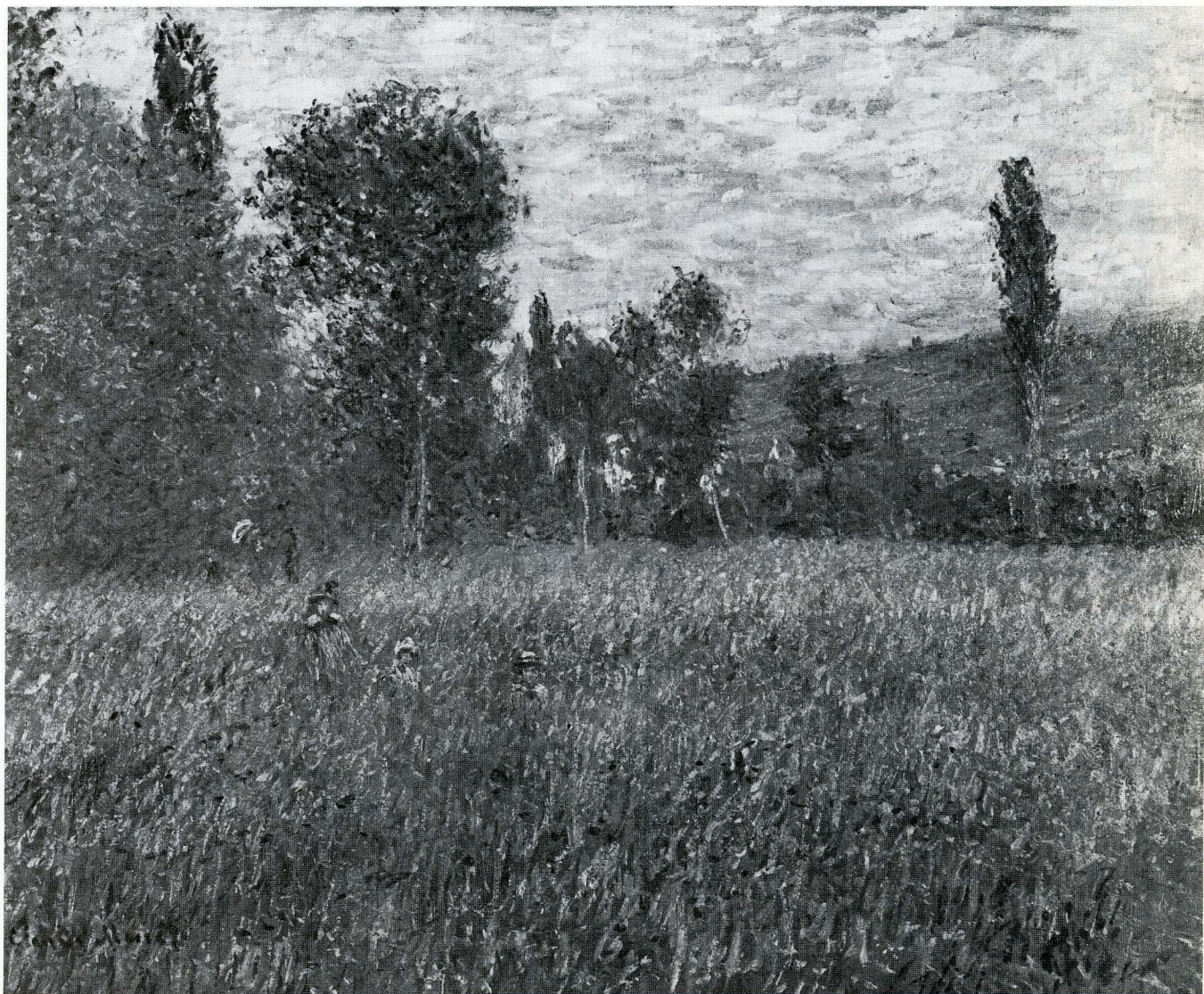
[1880] signed and dated lower left: Claude Monet 1880

Oil on canvas,  $38\frac{3}{4} \times 58\frac{3}{4}$  in./ $98.4 \times 149.2$  cm

*Lent by the Dallas Museum of Fine Arts, Munger Fund*



- 49 Across the Meadow  
A Travers la prairie  
[c. 1880] signed lower left: Claude Monet  
Oil on canvas,  $32 \times 39\frac{1}{4}$  in. /  $81.3 \times 99.7$  cm  
*Lent by the Joslyn Art Museum, Omaha,*  
*Gift of William Averell Harriman*







50 Entrance to the Village of Vétheuil: Snow  
 Entrée du village de Vétheuil: Effet de neige

[c. 1880] signed lower right: Claude Monet  
 Oil on canvas,  $23\frac{3}{4} \times 31\frac{7}{8}$  in. /  $60.3 \times 81$  cm  
*Lent by the Museum of Fine Arts, Boston, Gift of  
 Julia C. Prendergast in memory of her brother,  
 James Maurice Prendergast*

The Artist's Garden at Vétheuil 51  
 Le jardin de l'artiste à Vétheuil

[1881] signed and dated lower right: Claude Monet 81  
 Oil on canvas,  $39\frac{1}{2} \times 31\frac{1}{2}$  in. /  $100.3 \times 80$  cm  
*Lent by Mr. and Mrs. B. E. Bensinger*

This picture was withdrawn from the exhibition at  
 the owners' request, December 18, 1974.





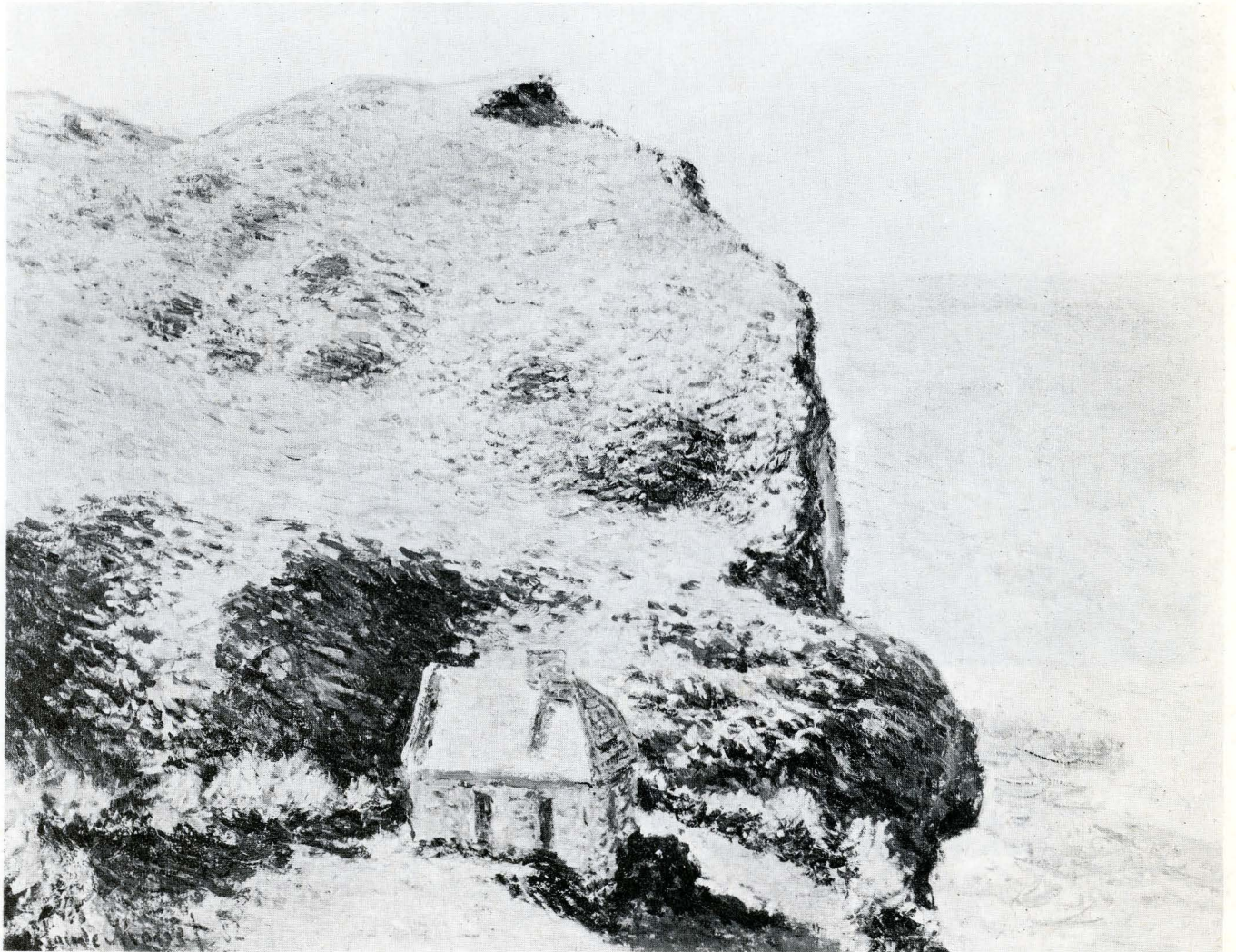




52 Church at Bellecoeur  
L'Eglise de Bellecoeur  
[c. 1881] signed lower right: Claude Monet  
Oil on canvas,  $29\frac{1}{2} \times 29\frac{1}{2}$  in. /  $74.9 \times 74.9$  cm  
*Lent by Mrs. R. Movius Palmer*



- 53 The Custom House at Varengeville  
La Douane à Varengeville  
[1882] signed and dated lower left: Claude Monet 82  
Oil on canvas,  $23\frac{3}{4} \times 32\frac{1}{8}$  in. /  $60.3 \times 81.6$  cm  
*Lent by the Philadelphia Museum of Art, William L. Elkins Collection*







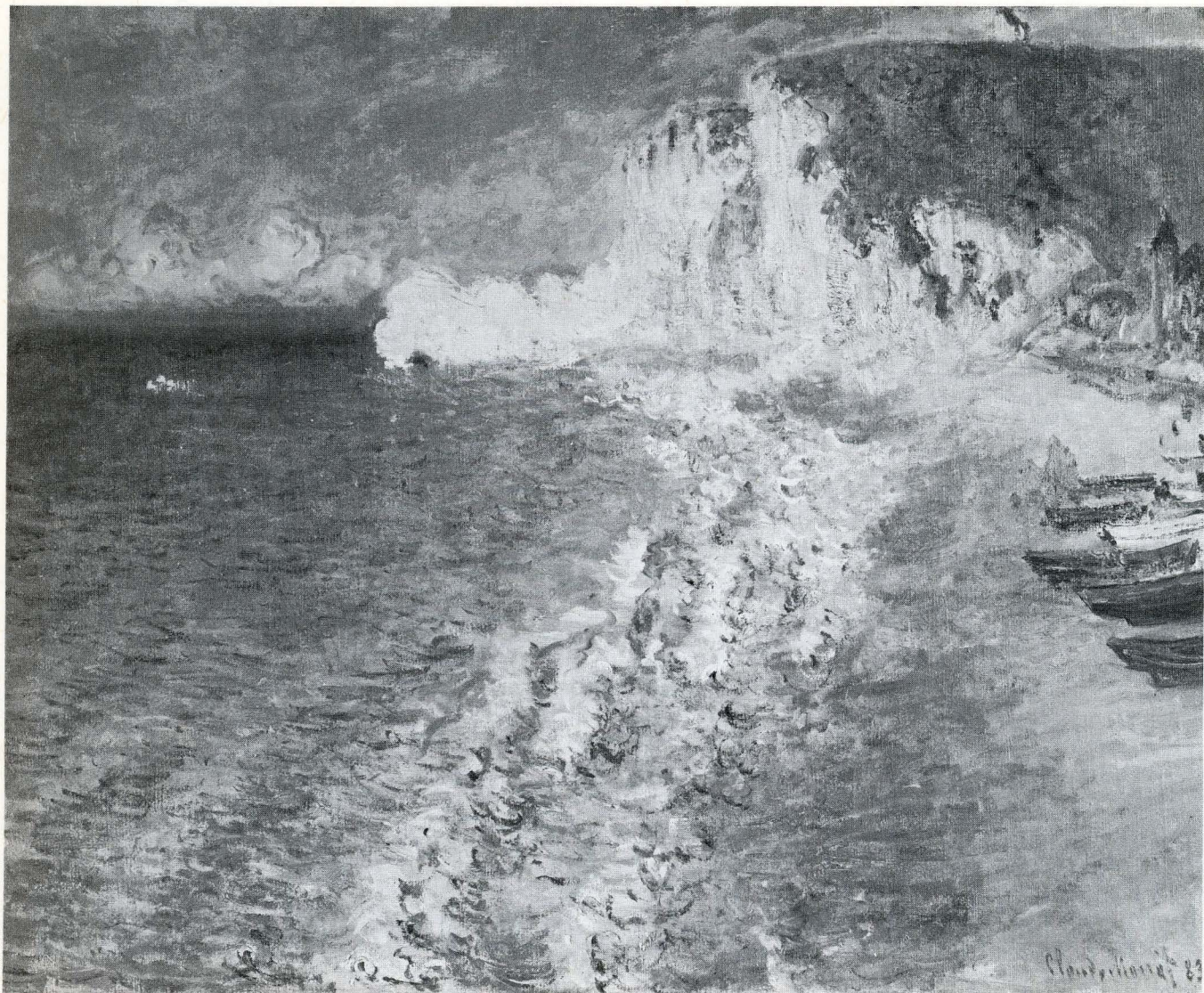
54 Cliffs at Pourville  
Falaises de Pourville  
[1882] signed and dated lower right: Claude Monet 82  
Oil on canvas,  $25\frac{1}{2} \times 32$  in./ $64.8 \times 81.3$  cm  
*Lent by Mrs. Janice Levin Friedman*





55 The Cliff Walk, Etretat  
 Chemin de falaises  
 [1882] signed and dated lower right: Claude Monet 82  
 Oil on canvas,  $25\frac{3}{4} \times 32$  in. /  $65.4 \times 81.3$  cm  
*The Art Institute of Chicago, Mr. and Mrs. Lewis L.  
 Coburn Memorial Collection*





56 Etretat, Morning

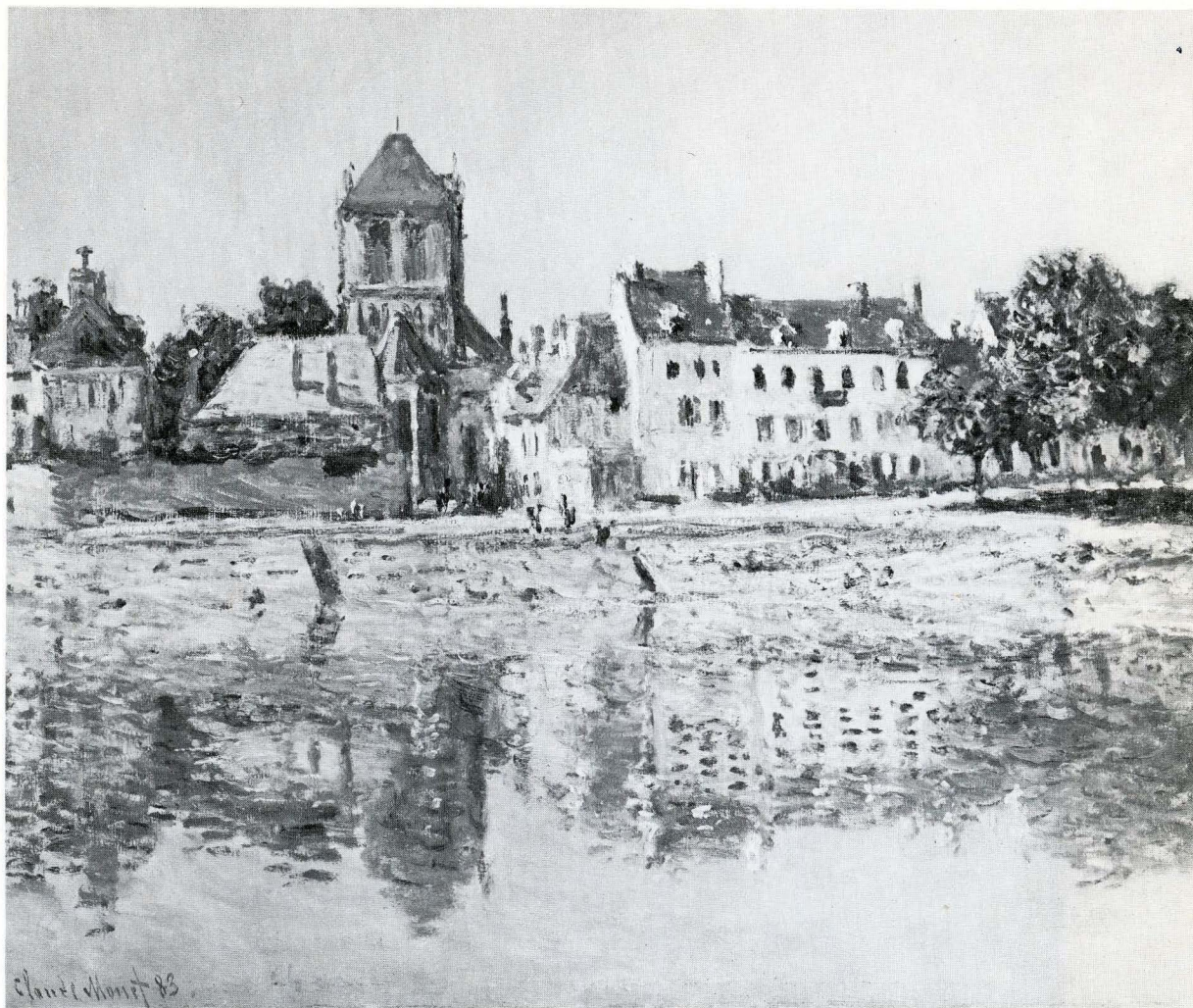
Etretat, le matin

[1883] signed and dated lower right: Claude Monet 83

Oil on canvas,  $25\frac{3}{4} \times 32\frac{1}{4}$  in. /  $65.4 \times 81.9$  cm

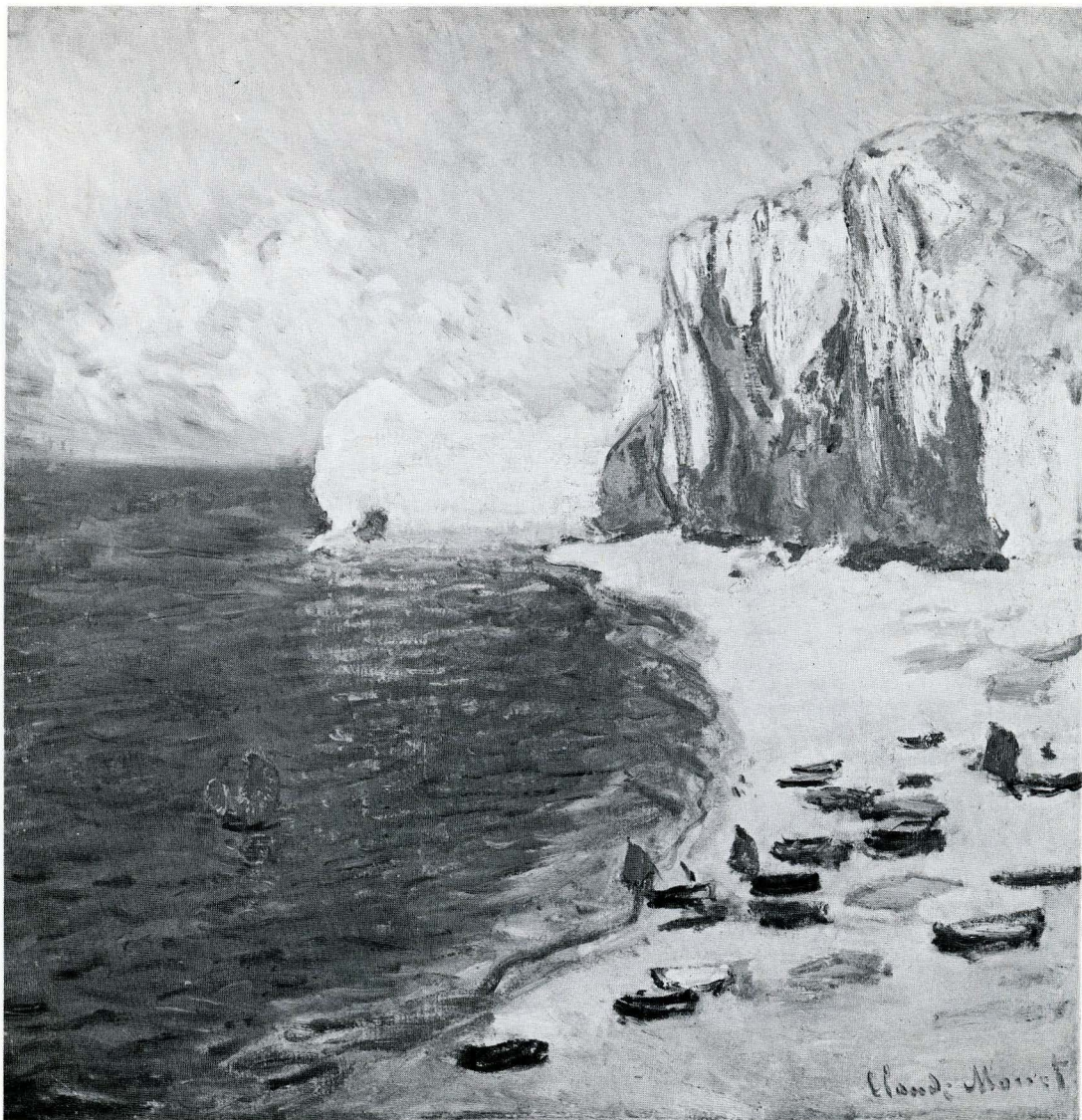
*The Art Institute of Chicago, Potter Palmer Collection*





57 The Seine at Vernon  
 La Seine à Vernon  
 [1883] signed and dated lower left: Claude Monet 83  
 Oil on canvas,  $23\frac{5}{8} \times 28\frac{5}{8}$  in./ $60 \times 72.7$  cm  
 Lent by Mr. and Mrs. Josef Rosensaft, New York





58 Etretat  
Etretat

[1883] signed lower right: Claude Monet

Oil on canvas,  $26\frac{1}{2} \times 25\frac{3}{8}$  in. /  $67.3 \times 64.5$  cm

*The Art Institute of Chicago, Gift of Mrs. John H.*

*Winterbotham (Anne R.) in memory of John H. Winterbotham*





59 The Seine at Port-Villez  
La Seine à Port-Villez

[1883] signed and incorrectly dated lower left: Claude Monet 84.

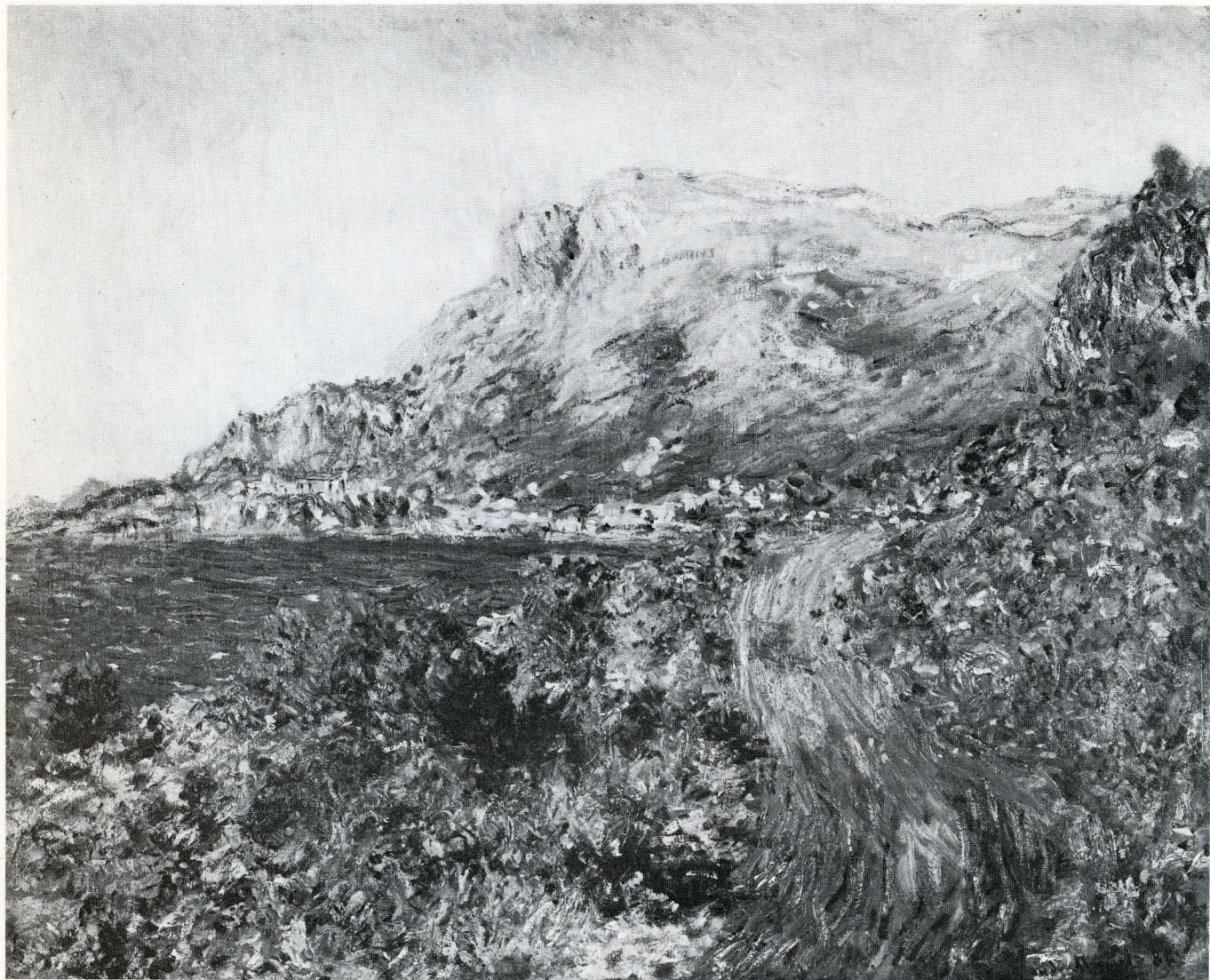
Personally dedicated on canvas verso: à Mon Ami Sacha . . . Claude Monet.

Oil on canvas,  $23\frac{3}{4} \times 39\frac{1}{4}$  in. /  $60.3 \times 99.7$  cm

*Lent by a Private Collector, U.S.A.*

In 1920 Sacha Guitry, on the occasion of his marriage to Yvonne Printemps, bought this canvas from Monet. As Monet began to sign the picture '81', Guitry who was watching exclaimed, "Ah, Monet, you mean '83'." With this Monet changed the '1' to '4' – this was the best he could do without smearing the paint.





60 View from Cap Martin

Vue du Cap Martin

[1884] signed and dated lower right: Claude Monet 1884

Oil on canvas, 26 × 32 in./66 × 81.3 cm

*The Art Institute of Chicago, Mr. and Mrs. Martin A.  
Ryerson Collection*





61 PANEL  
Dahlias  
Dahlias  
[1884] signed upper left: Claude Monet  
Oil on canvas,  $50\frac{1}{2} \times 15\frac{1}{2}$  in./ $128.3 \times 39.4$  cm  
*Lent anonymously*



62 Bordighera  
Bordighera

[1884] signed and dated lower right: Claude Monet 84

Oil on canvas,  $29 \times 36\frac{3}{8}$  in. /  $73.7 \times 92.4$  cm

*Lent by the Santa Barbara Museum of Art, Bequest of  
Mrs. Stanley McCormick in memory of her husband*





- 63 Palm Trees at Bordighera  
Palmiers à Bordighera  
[1884] signed and dated lower left: Claude Monet 84  
Oil on canvas,  $29\frac{1}{8} \times 36\frac{3}{8}$  in. /  $74 \times 92.4$  cm  
*Lent by the Joslyn Art Museum, Omaha*







64 Bordighera  
Bordighera

[1884] signed and dated lower left: Claude Monet 84

Oil on canvas,  $25\frac{1}{2} \times 32$  in./ $64.8 \times 81.3$  cm

*The Art Institute of Chicago, Potter Palmer Collection*





SET OF DOOR PANELS  
ENSEMBLE DE PANNEAUX DECORATIFS

65a Japanese Lilies  
Lis du Japon  
[1884–85] signed lower right: Claude Monet  
Oil on canvas,  $47\frac{1}{16} \times 14\frac{11}{16}$  in. /  $119.5 \times 37.3$  cm  
*Lent by a Private Collector, Paris*



65b Vase of Gladioli  
Vase de Glaïeuls  
[1884–85] not signed  
Oil on canvas,  $47\frac{1}{16} \times 14\frac{1}{2}$  in. /  $119.5 \times 36.8$  cm  
*Lent by a Private Collector, Paris*





65c White Azaleas  
Azalées blanches

[1884–85] signed lower right: Claude Monet

Oil on canvas,  $20\frac{1}{4} \times 14\frac{9}{16}$  in./ $51.5 \times 37$  cm

*Lent by a Private Collector, Paris*





65d Christmas Roses

Roses de Noël

[1884-85] signed lower right: Claude Monet

Oil on canvas,  $20\frac{1}{8} \times 14\frac{7}{8}$  in. /  $51 \times 37.8$  cm

*Lent by a Private Collector, Paris*





65e Chrysanthemums

Chrysanthèmes

[ 1884-85 ] not signed

Oil on canvas,  $6\frac{5}{8} \times 15\frac{11}{16}$  in. /  $16.7 \times 39.8$  cm

*Lent by a Private Collector, Paris*



65f White Daisies

Marguerites Blanches

[ 1884-85 ] not signed

Oil on canvas,  $6\frac{5}{8} \times 15\frac{11}{16}$  in. /  $16.7 \times 39.8$  cm

*Lent by a Private Collector, Paris*



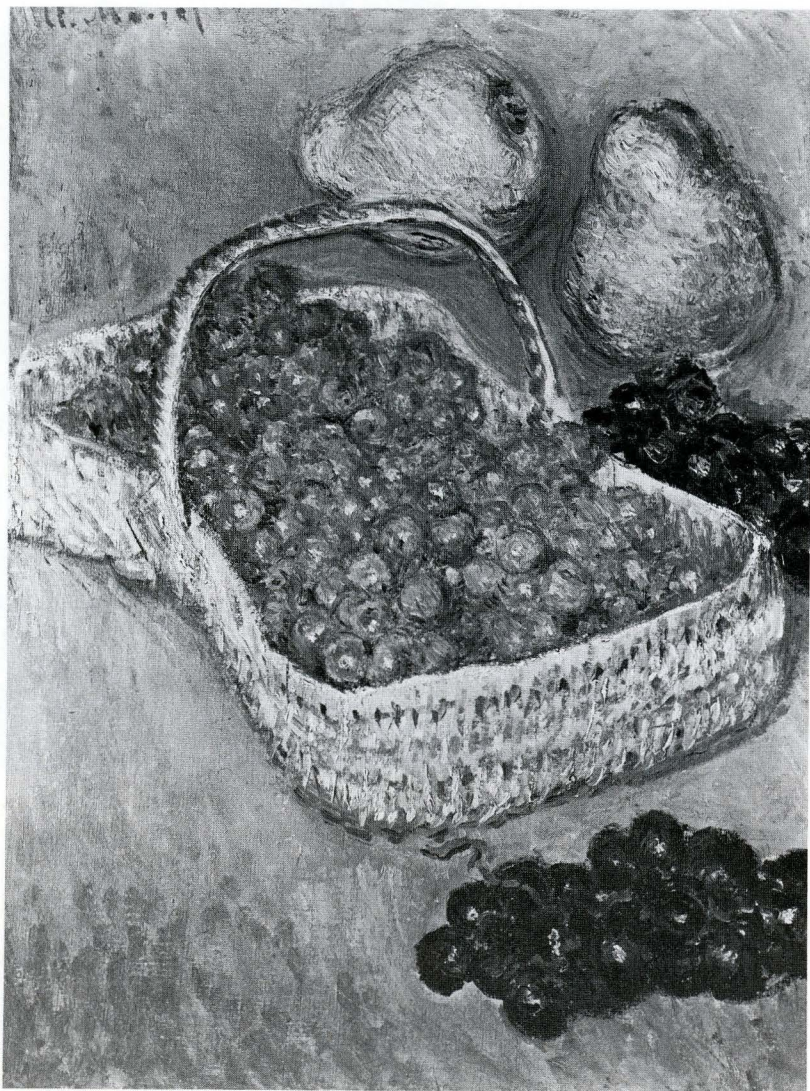
66 Basket of Grapes and Quinces (Decorative Panel)

Panier de raisins et coings (panneau decoratif)

[1884] signed upper left: Cl Monet

Oil on canvas, 20 × 15 in. / 50.8 × 38.1 cm

*Lent by a Private Collector, U.S.A.*







67 Boats in Winter Quarters  
Bateaux en cale  
[1885] signed and dated lower left: Claude Monet 85  
Oil on canvas,  $29\frac{1}{8} \times 36\frac{1}{2}$  in. /  $74 \times 92.7$  cm  
*The Art Institute of Chicago, Potter Palmer Collection*

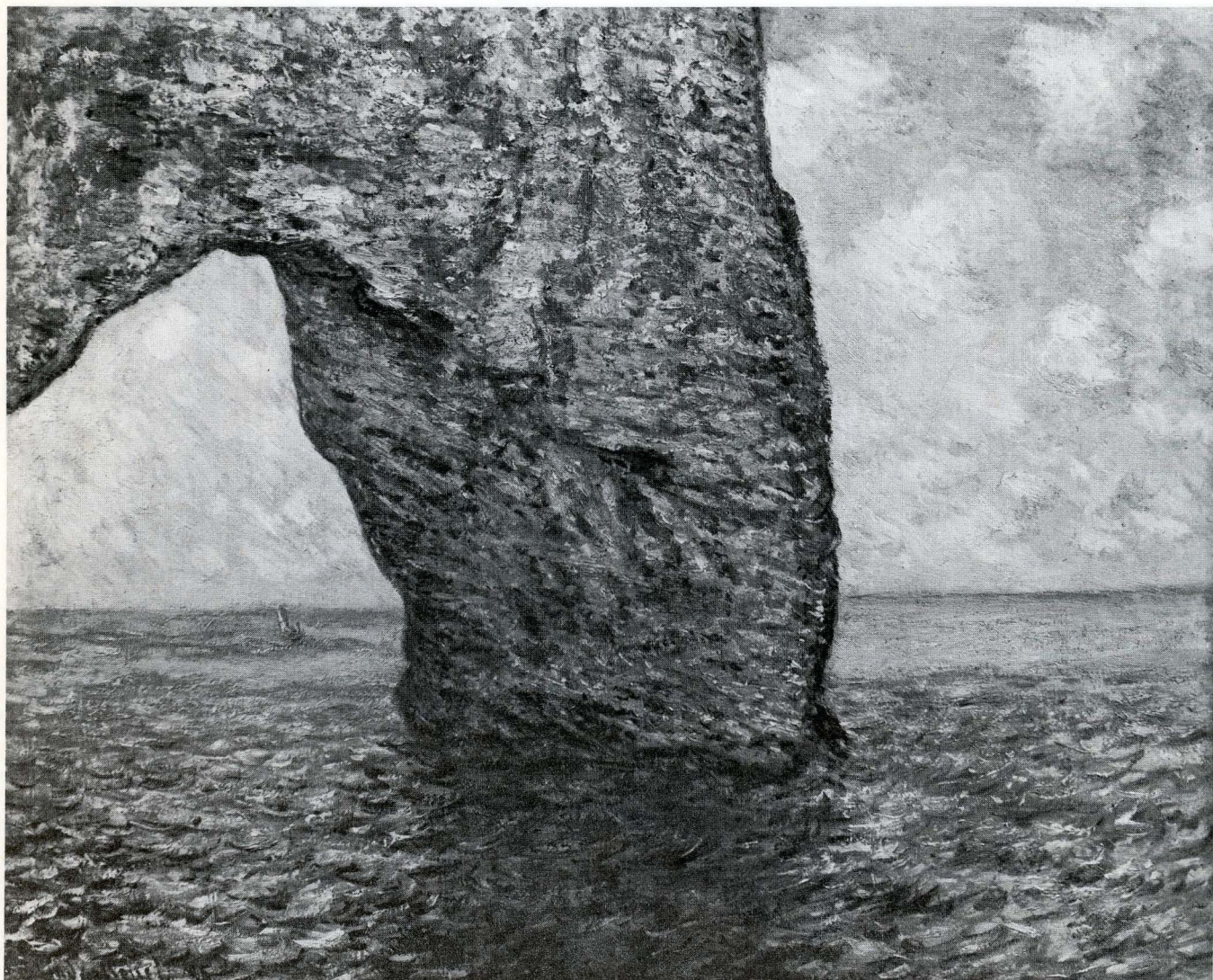




68 Boats in Winter Quarters, Etretat  
Bateaux en cale: Etretat  
[1885] signed lower right: Claude Monet  
Oil on canvas,  $23\frac{3}{4} \times 32$  in./ $65.4 \times 81.3$  cm  
*The Art Institute of Chicago, Charles H. and Mary  
F. S. Worcester Collection*



- 69 The Manneporte, Etretat  
La Manneporte, Etretat  
[1885] signed and dated lower left: Claude Monet 85  
Oil on canvas,  $26 \times 32\frac{1}{4}$  in./ $66 \times 81.9$  cm  
*Lent by Mr. and Mrs. A. N. Pritzker, Chicago*

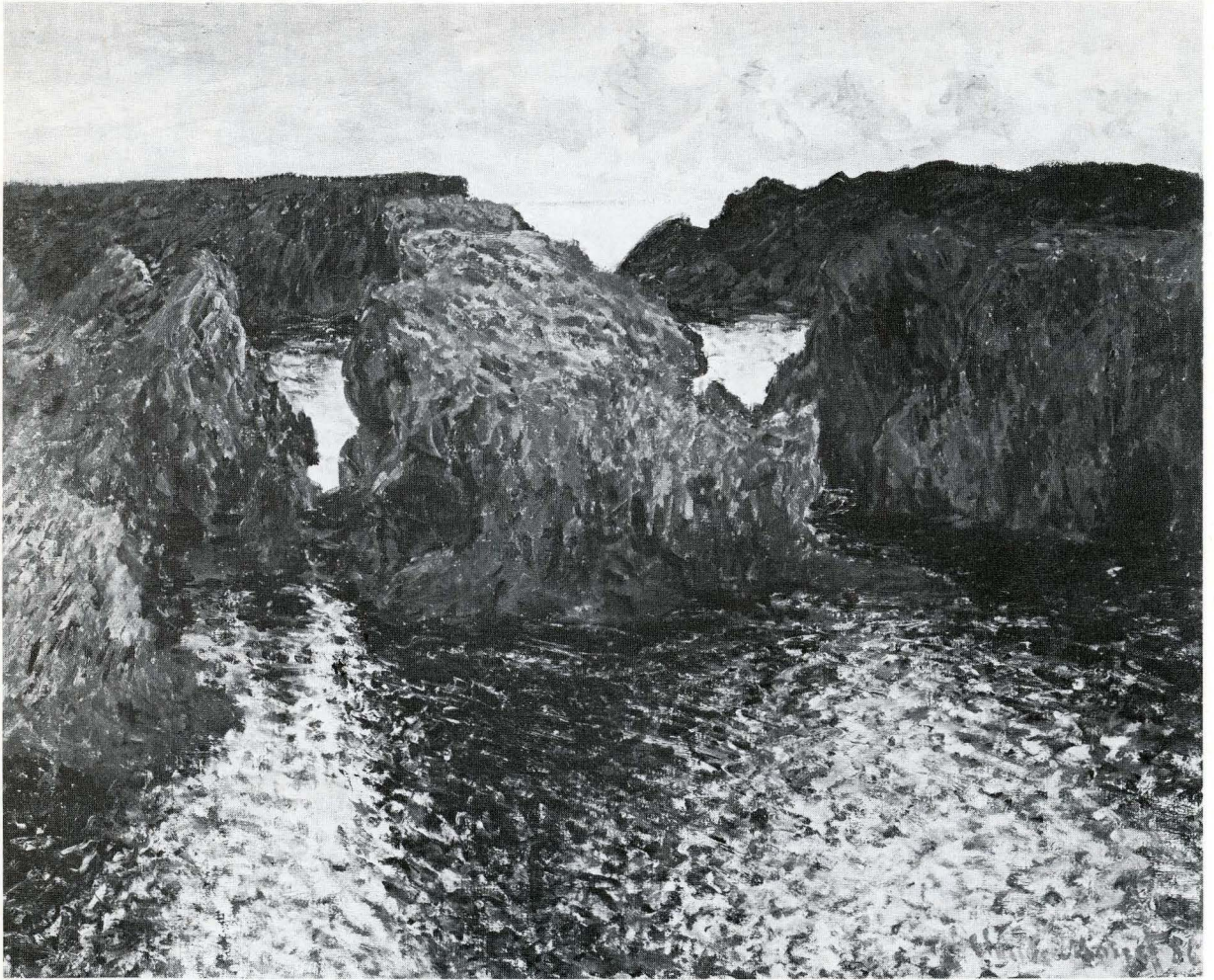






70 Blanche Monet Painting  
Blanche Monet peignant  
[c. 1885–90] signed lower right: Claude Monet  
Oil on canvas,  $36 \times 38\frac{1}{2}$  in. /  $91.4 \times 97.8$  cm  
*Lent by the Los Angeles County Museum of Art,  
Mr. and Mrs. George Gard De Sylva Collection*





71 Rocks at Belle-Isle  
Rochers à Belle-Isle  
[1886] signed and dated lower right: Claude Monet 86  
Oil on canvas,  $25\frac{1}{2} \times 31\frac{1}{2}$  in. /  $64.8 \times 80$  cm  
*The Art Institute of Chicago, Gift of Mr. and Mrs.  
Chauncey B. Borland*



72 View of Vernon

Vue de Vernon

[1886] signed and dated lower right: Claude Monet 86

Oil on canvas, 23 × 28 in./58.4 × 71.1 cm

*Lent anonymously*

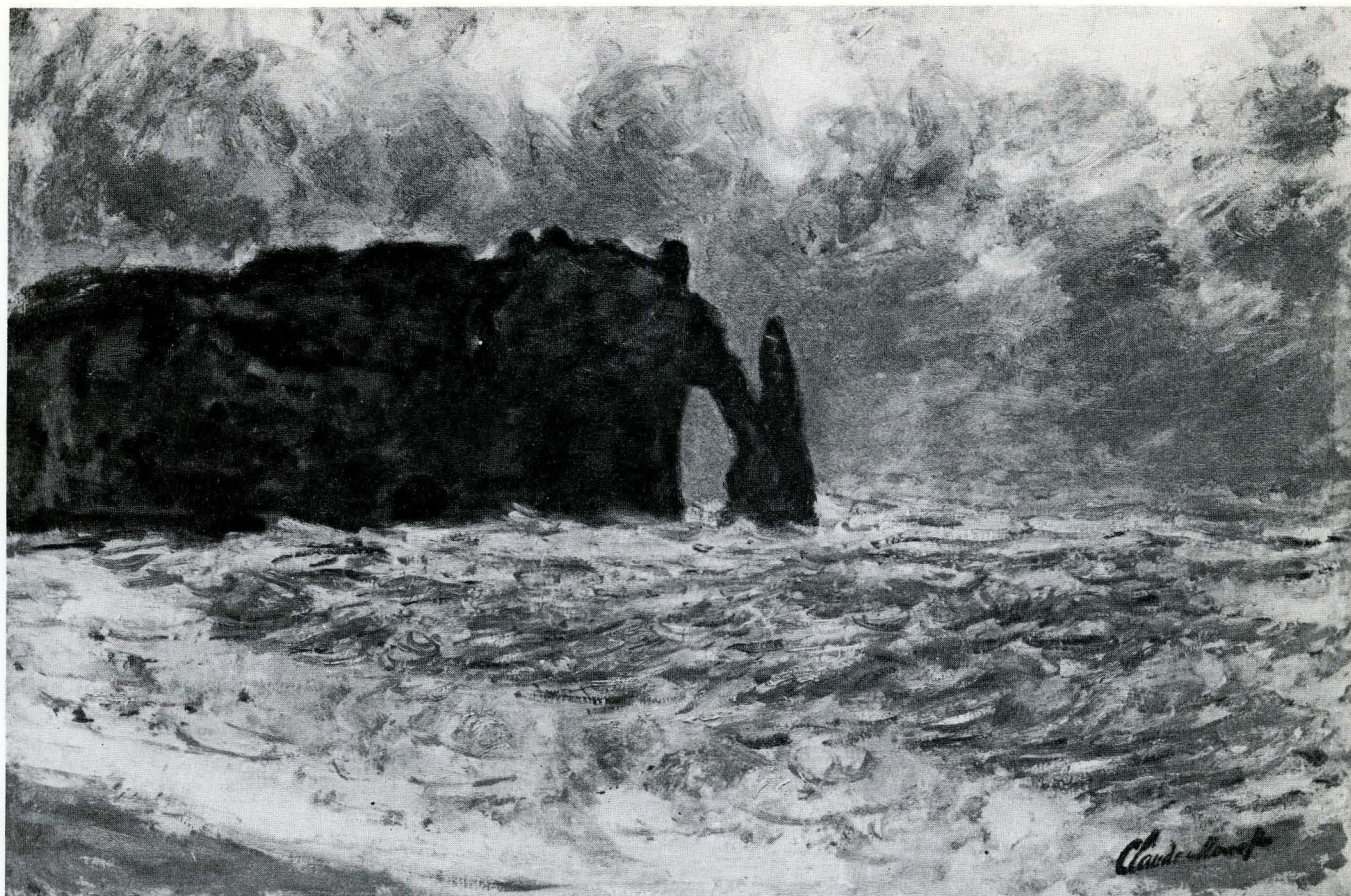




- 73 Tulipfield near Leiden  
Champ de tulipes près de Leiden  
[1886] signed and dated lower right: Claude Monet 86  
Oil on canvas,  $25\frac{1}{2} \times 32$  in./ $64.8 \times 81.3$  cm  
*Lent by the National Service for Crown Works of Art,  
The Hague, The Netherlands*







74 Cliff at Etretat  
Falaise d'Etretat  
[c. 1886] signed with the estate stamp lower right:  
Claude Monet  
Oil on canvas,  $22 \times 32\frac{1}{2}$  in. /  $55.9 \times 82.6$  cm  
*Lent by Wally Findlay Galleries International, Inc.*





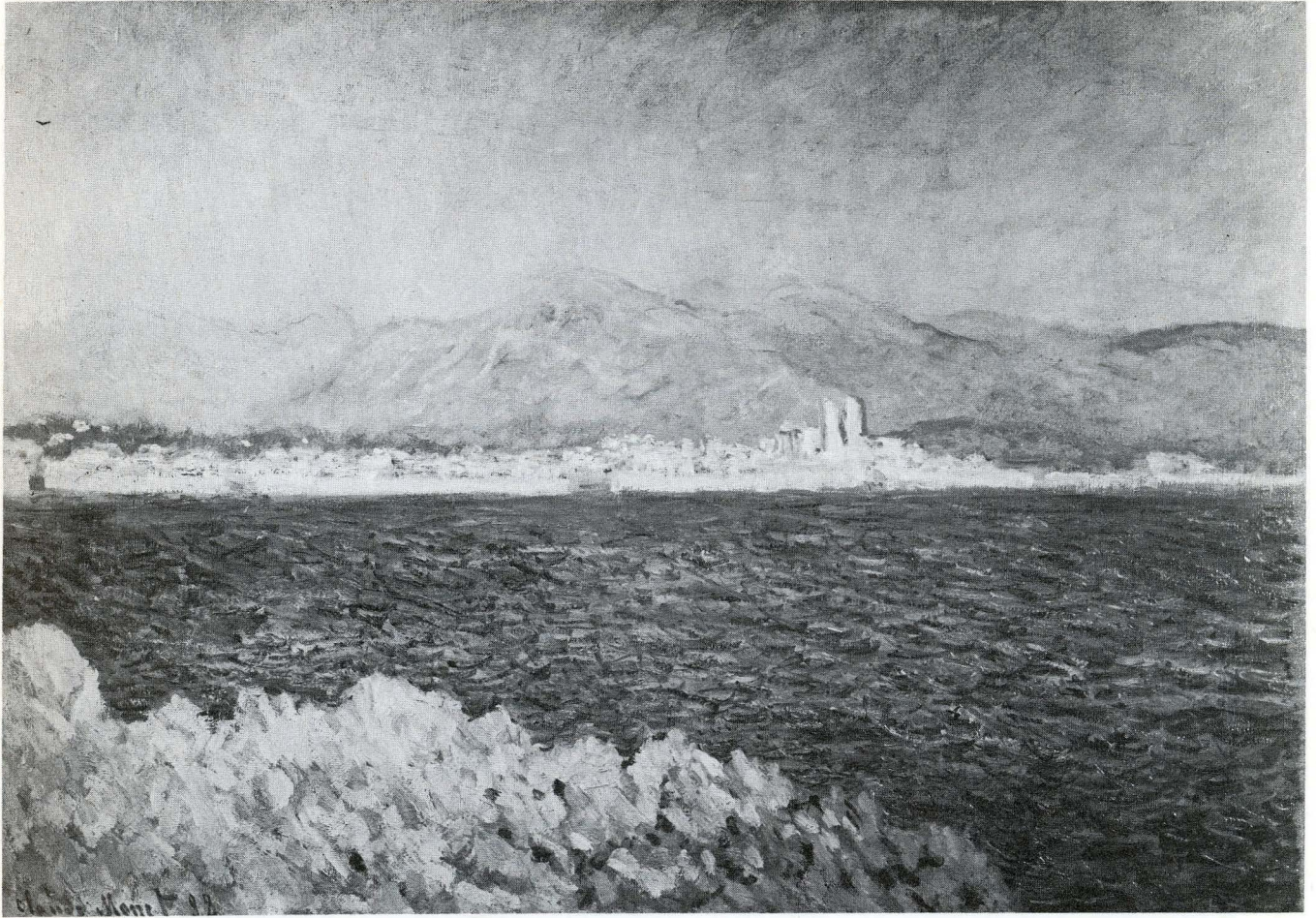
75 Haysheaves  
 Les Meulettes  
 [1887] signed and dated lower right: 87 Claude Monet  
 Oil on canvas, 26 × 39½ in./66 × 100.6 cm  
*Lent by Wally Findlay Galleries International, Inc.*





76 Five Figures in a Field  
 Cinq personnages dans un champ  
 [1888] signed and dated lower right: Claude Monet 88  
 Oil on canvas,  $31 \times 31\frac{1}{4}$  in./ $78.7 \times 79.4$  cm  
*Lent anonymously*





77 Gulf of Antibes  
Golfe d'Antibes  
[1888] signed and dated lower left: Claude Monet 88  
Oil on canvas,  $25\frac{3}{4} \times 36\frac{1}{2}$  in./ $65.4 \times 92.7$  cm  
*Lent by Sam Salz*

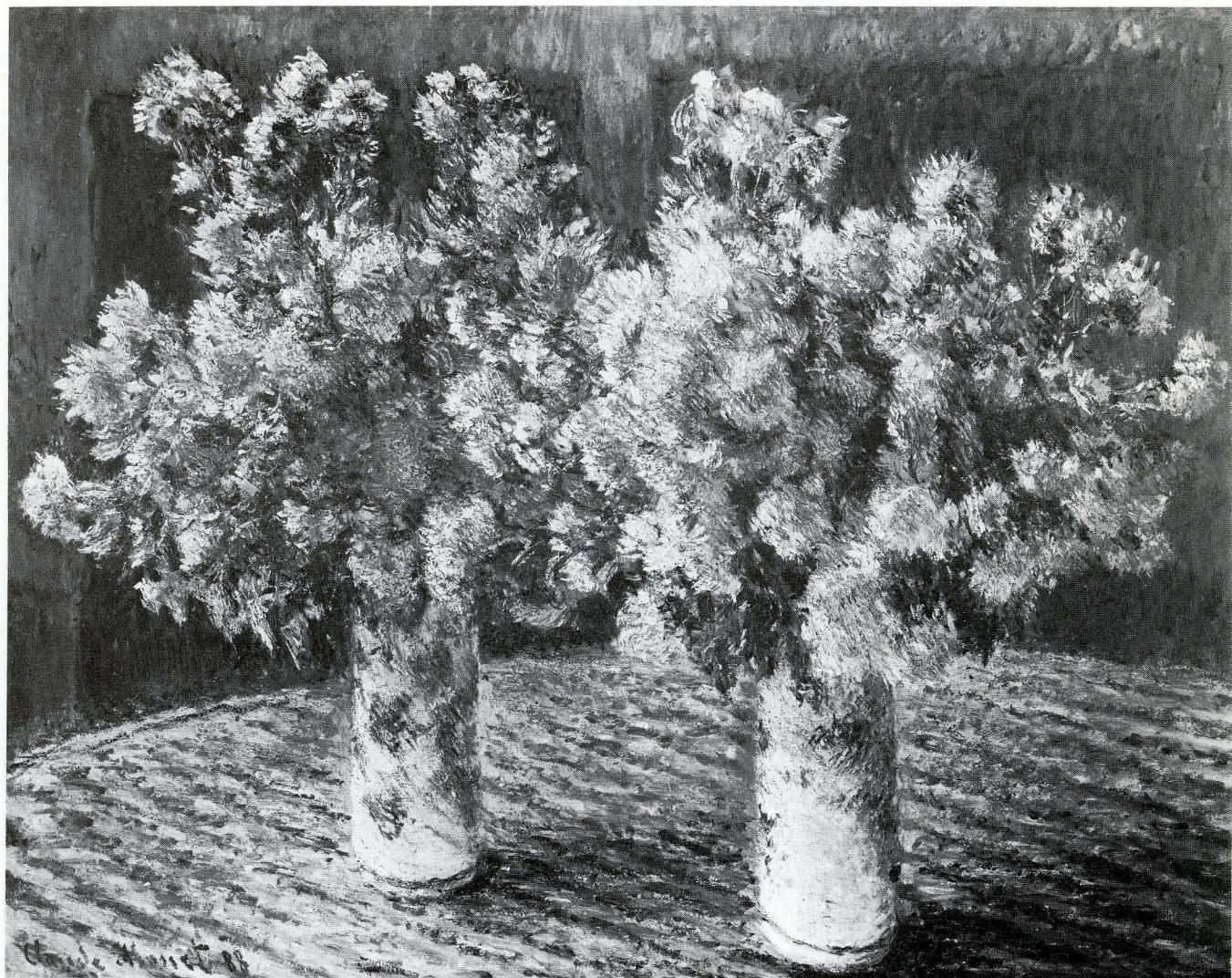


78 Chrysanthemums  
Chrysanthèmes

[1888] signed and dated lower left: Claude Monet 88

Oil on canvas,  $28\frac{1}{2} \times 36$  in./ $72.4 \times 91.4$  cm

*Lent by Mr. and Mrs. Clifford Michel*





79 View of Antibes

Vue d'Antibes

[1888] signed lower right: Claude Monet 88

Oil on canvas,  $25\frac{3}{4} \times 36\frac{3}{8}$  in./ $65.4 \times 92.4$  cm

*Lent by Mr. and Mrs. Joseph S. Wohl*







80 Antibes

Antibes

[1888] signed and dated lower right: Claude Monet 88

Oil on canvas,  $29\frac{1}{8} \times 36\frac{1}{2}$  in. /  $74 \times 92.7$  cm

*Lent by The Toledo Museum of Art, Gift of Edward  
Drummond Libbey*





81 The Umbrella Pines  
Les pins parasol  
[1888] not signed  
Oil on canvas,  $35\frac{1}{2} \times 43$  in./ $90.2 \times 109.2$  cm  
*Lent anonymously*



82 A Bend in the Epte River near Giverny

Un Bras de l'Epte près de Giverny

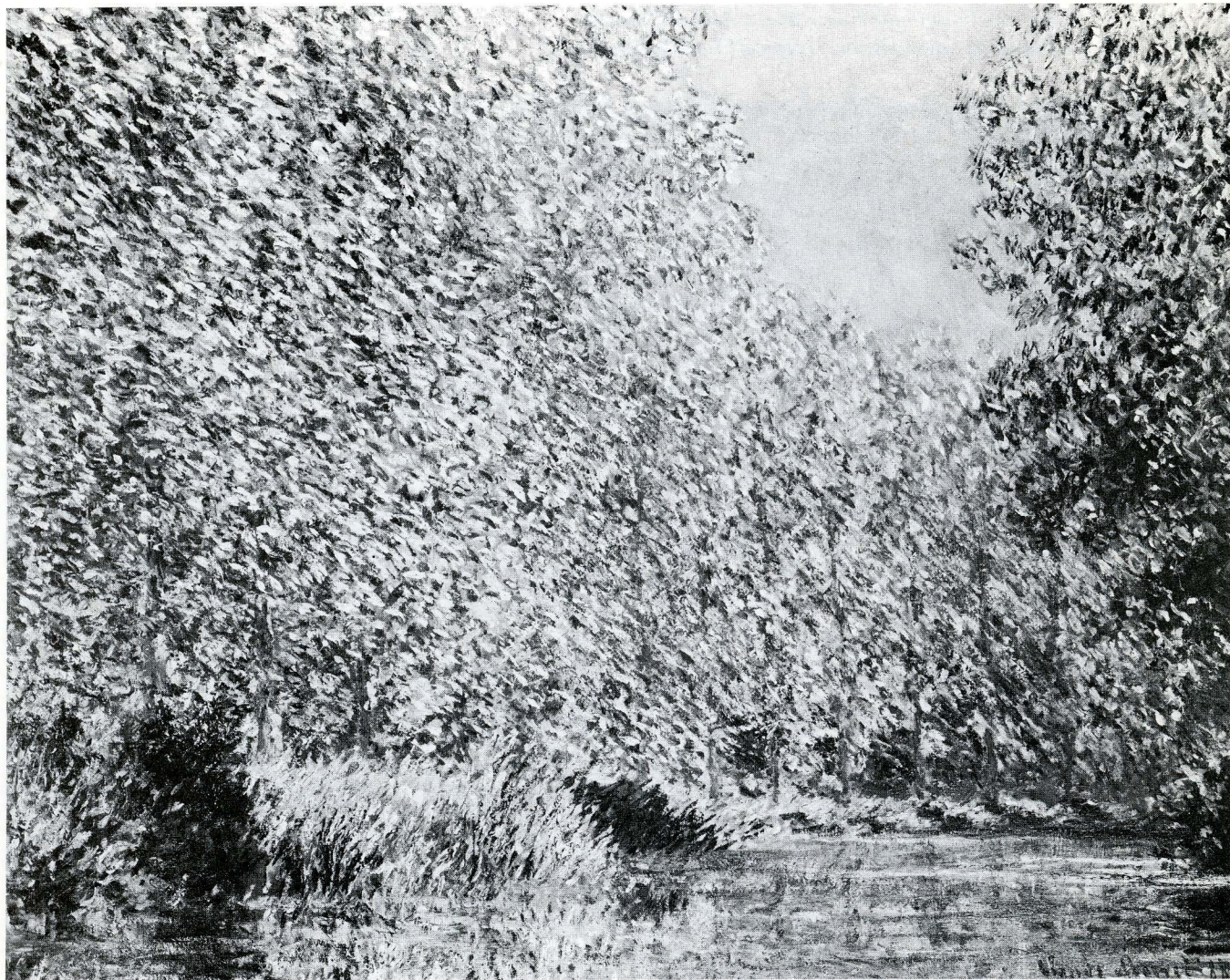
[1888] signed and dated lower right: Claude Monet 88

Oil on canvas,  $29\frac{1}{8} \times 36\frac{1}{2}$  in./ $74 \times 92.7$  cm

*Lent by the Philadelphia Museum of Art, William L. Elkins Collection*

Also titled *Landscape: Spring Trees by a Lake*

(*Paysage: Arbres près d'un lac*)





83 Stream, Creuse  
Torrent, Creuse

[1888–89] signed lower left: Claude Monet

Oil on canvas,  $25\frac{7}{8} \times 36\frac{1}{2}$  in./ $65.7 \times 92.7$  cm

*The Art Institute of Chicago, Potter Palmer Collection*

Formerly titled *Stream, Dauphiné* (*Torrent, Dauphiné*)







- 84 A Field of Flowers in France  
Champ de fleurs en France  
[1891] signed and dated lower right: Claude Monet 91  
Oil on canvas, 24 × 38 in./61 × 96.5 cm  
*The Art Institute of Chicago, Mr. and Mrs. W. W. Kimball Collection*



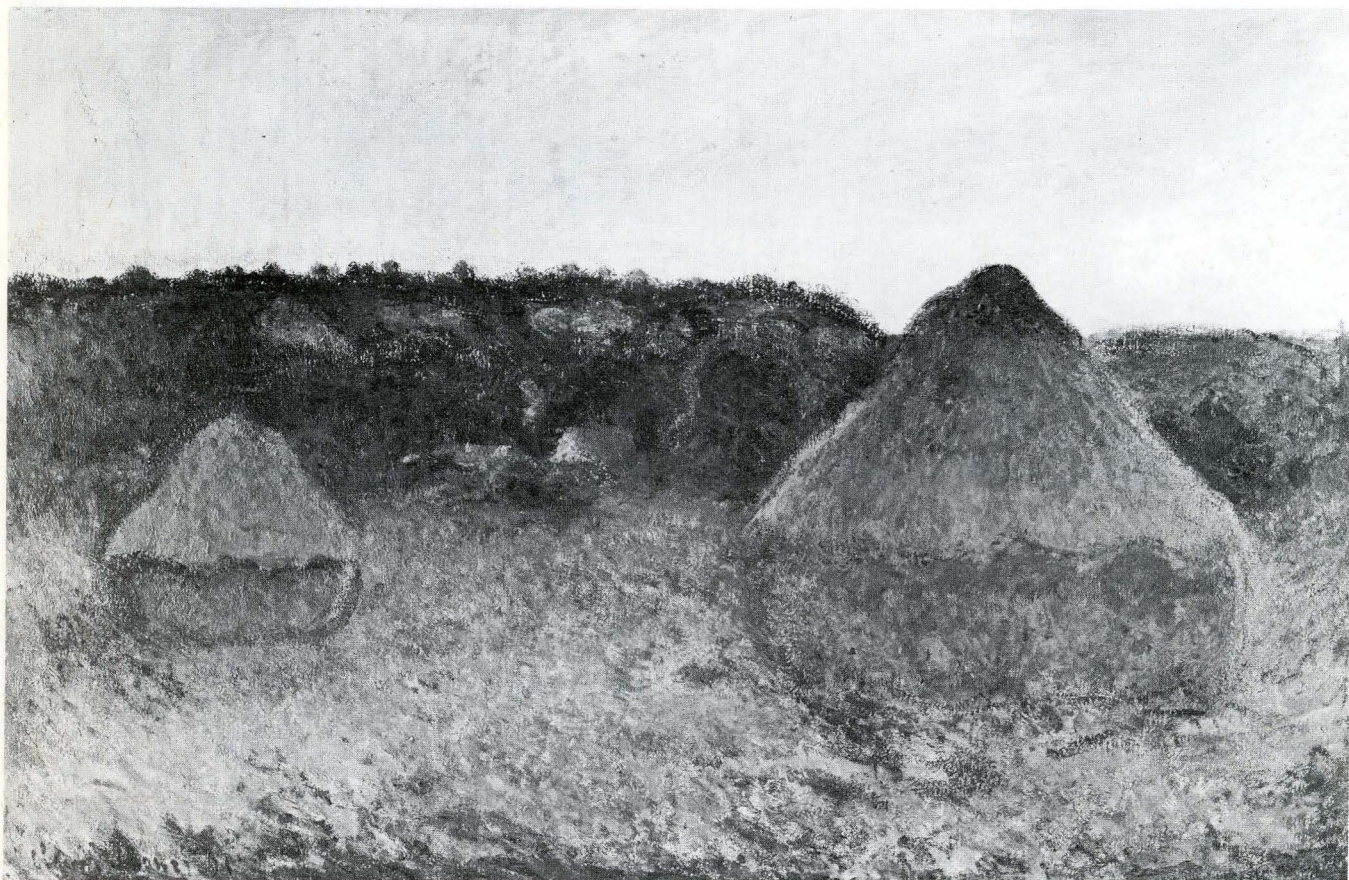
85 Two Haystacks  
Deux Meules

[1891] signed and dated lower left: Claude Monet 91

Oil on canvas,  $25\frac{1}{2} \times 39\frac{1}{4}$  in. /  $64.8 \times 99.7$  cm

*The Art Institute of Chicago, Mr. and Mrs. Lewis L.*

*Coburn Memorial Collection*





86 Haystack, Winter, Giverny

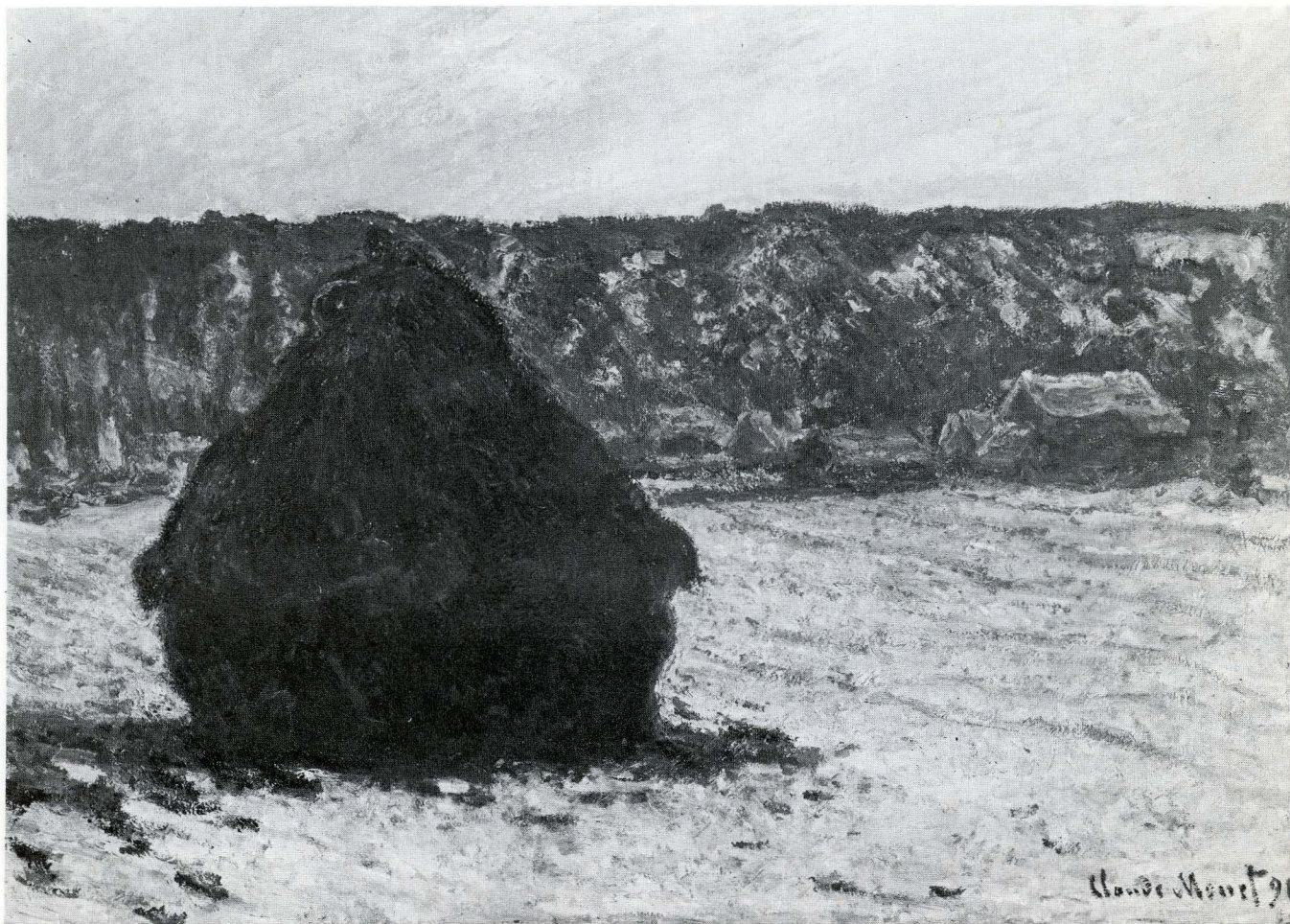
Meule en hiver, Giverny

[1891] signed and dated lower right: Claude Monet 91

Oil on canvas,  $25\frac{3}{4} \times 36\frac{1}{2}$  in./ $65.4 \times 92.7$  cm

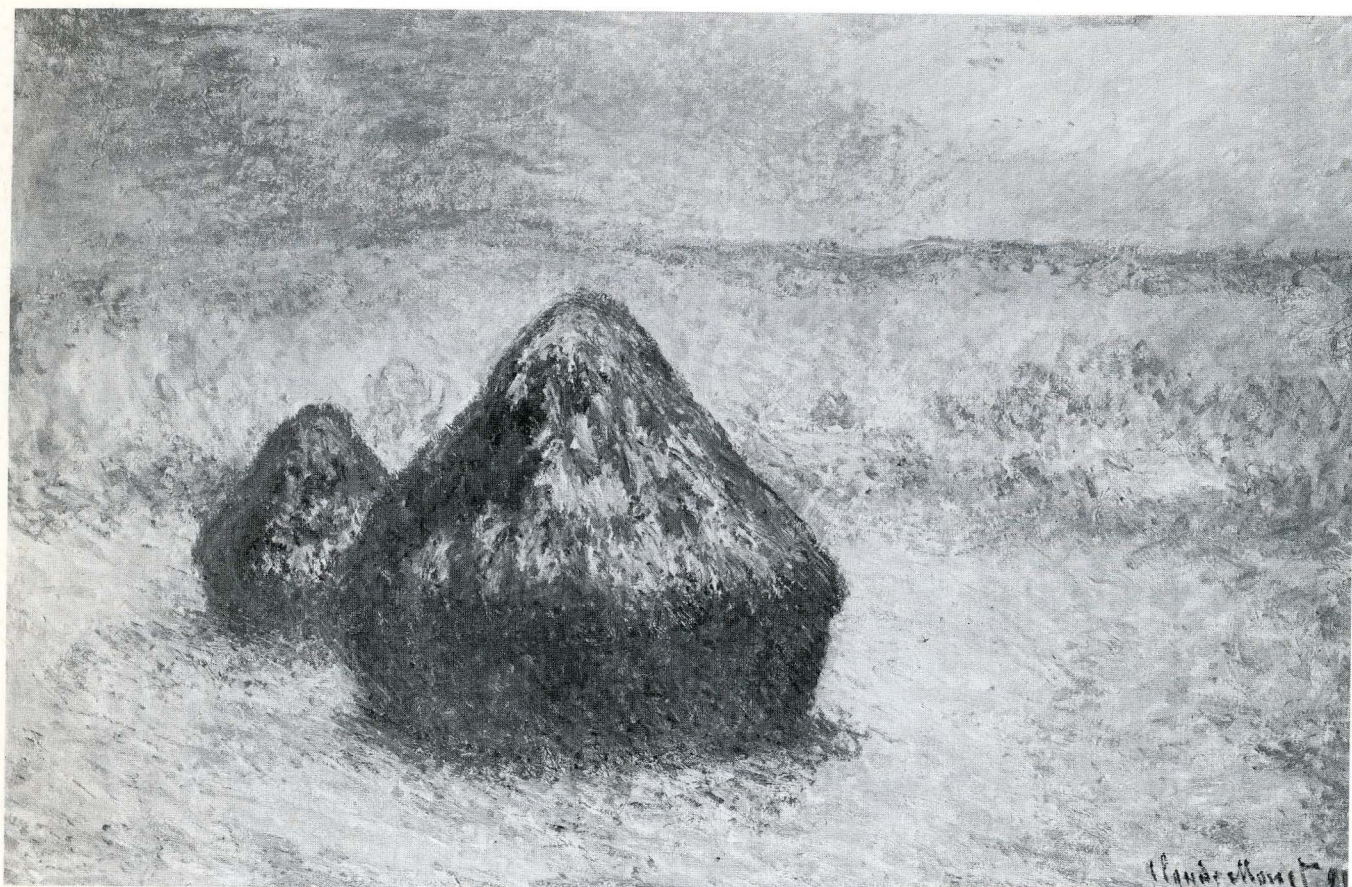
*The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection*

See color plate VI





- 87 Haystacks, Setting Sun  
Meules, effet de soleil couchant  
[1891] signed and dated lower right: Claude Monet 91  
Oil on canvas,  $25\frac{1}{2} \times 39\frac{1}{2}$  in./ $64.8 \times 100.3$  cm  
*The Art Institute of Chicago, Potter Palmer Collection*

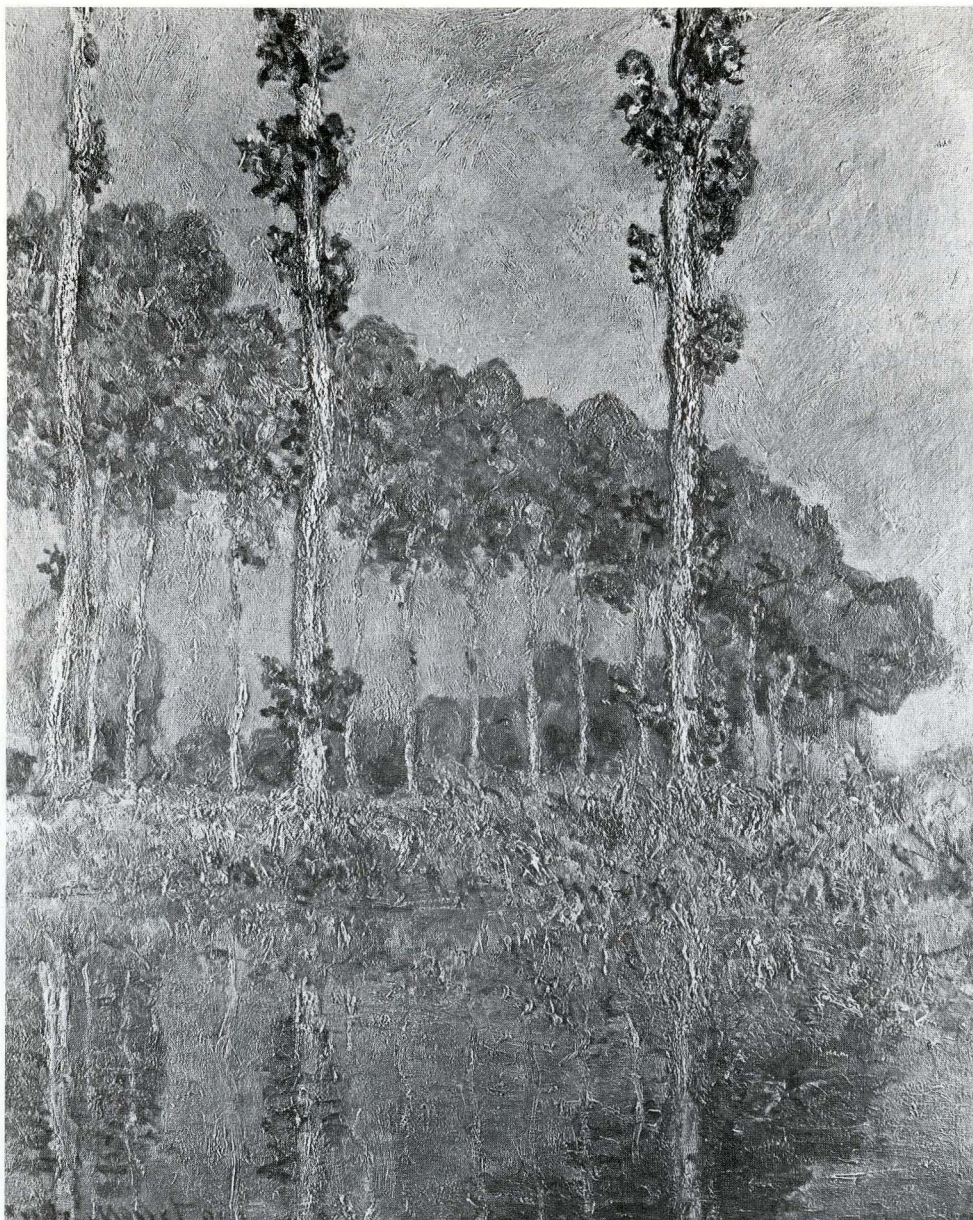




- 88 Haystacks  
Meules, fin de l'été  
[1891] signed and dated lower left: Claude Monet 91  
Oil on canvas,  $23\frac{1}{4} \times 33\frac{1}{2}$  in. /  $59.1 \times 85.1$  cm  
*Lent anonymously*







89 Pink Poplars  
Les Peupliers, effet rose  
[1891] signed and dated lower left: Claude Monet 91  
Oil on canvas,  $36\frac{3}{8} \times 29\frac{1}{8}$  in./ $93.7 \times 74$  cm  
*Lent by a Private Collector*



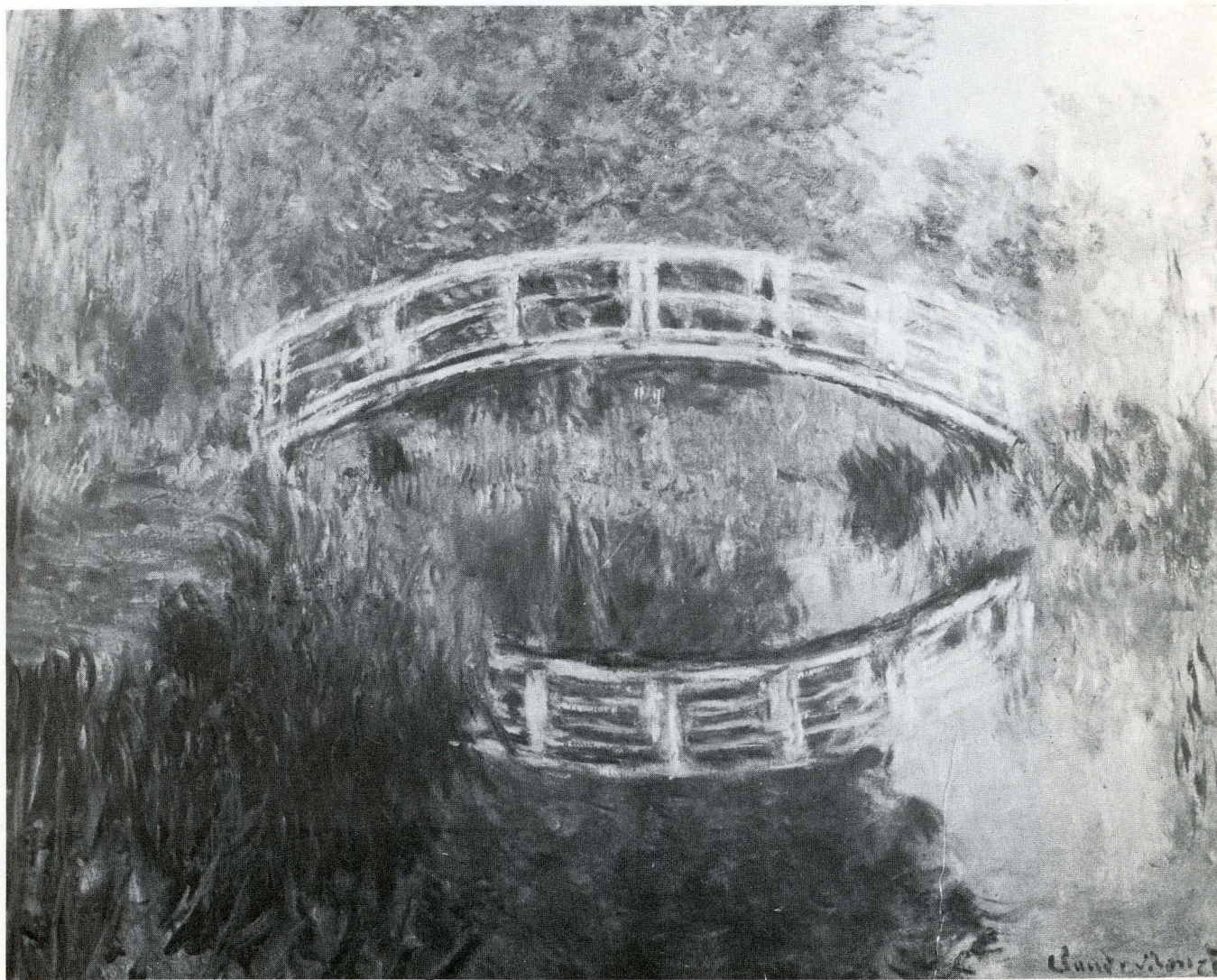
90 The Bridge at Giverny

Le Pont à Giverny

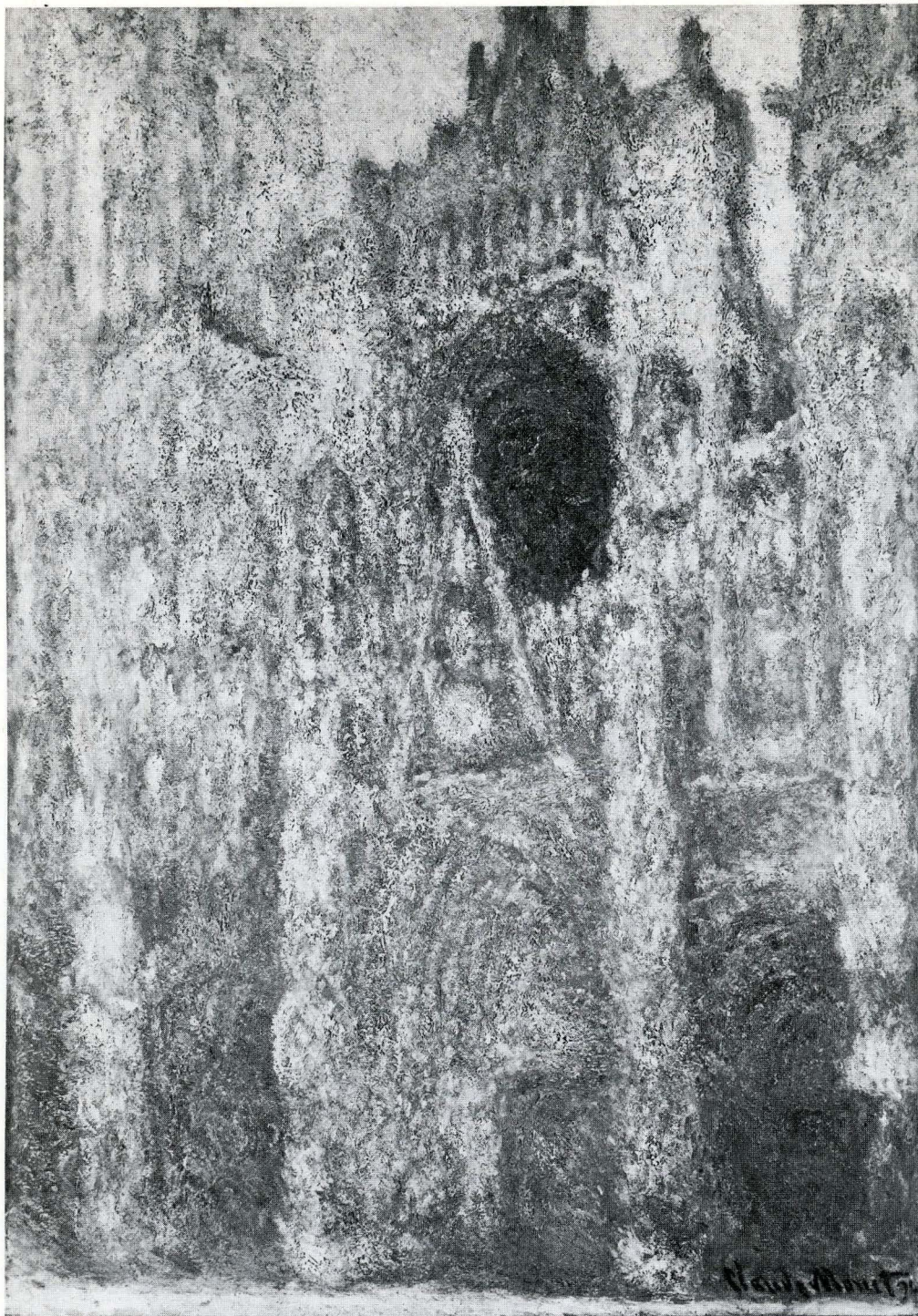
[1892] signed and dated lower right: Claude Monet 1892

Oil on canvas,  $38\frac{1}{2} \times 46$  in./ $97.8 \times 116.8$  cm

*Lent anonymously*

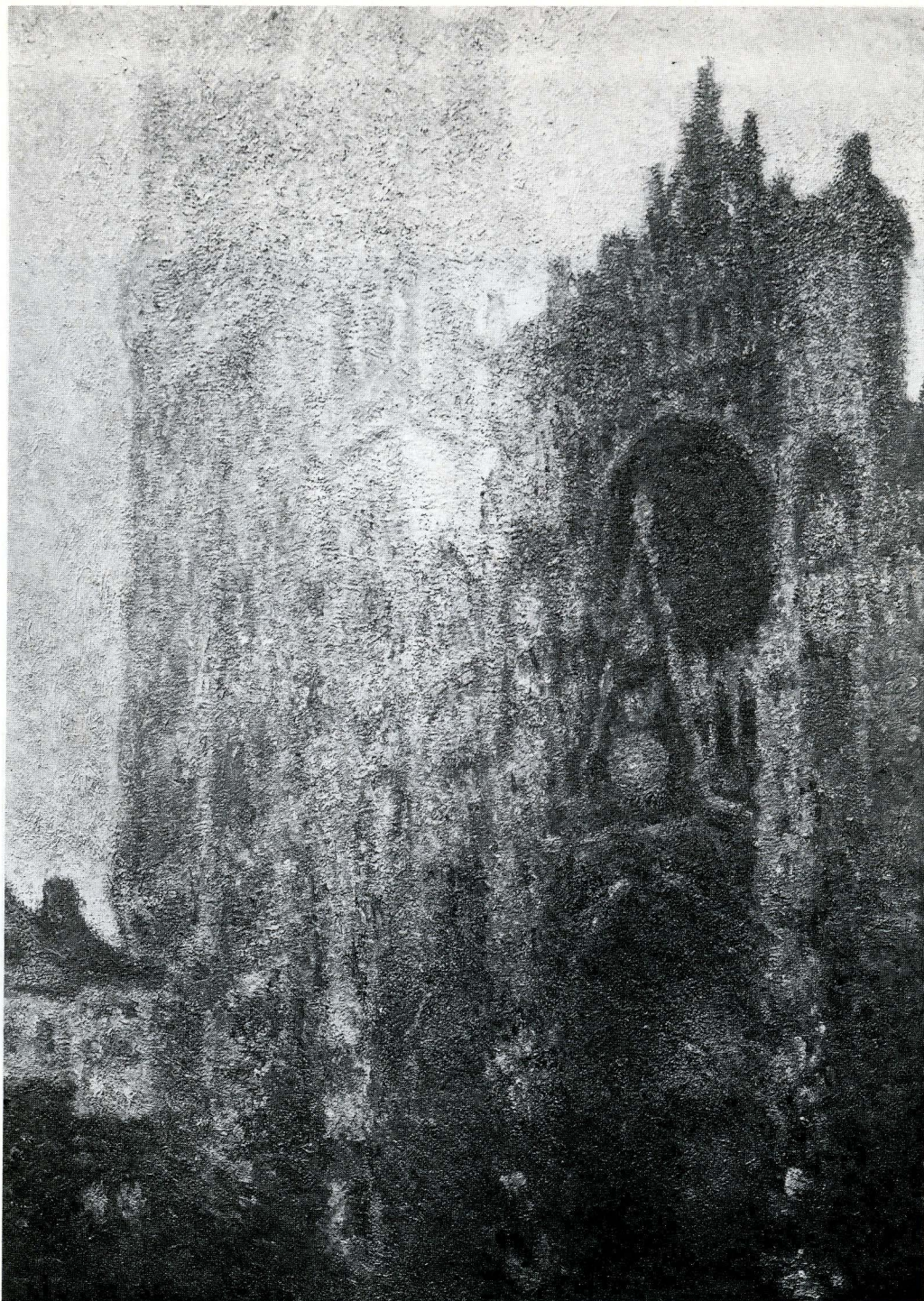






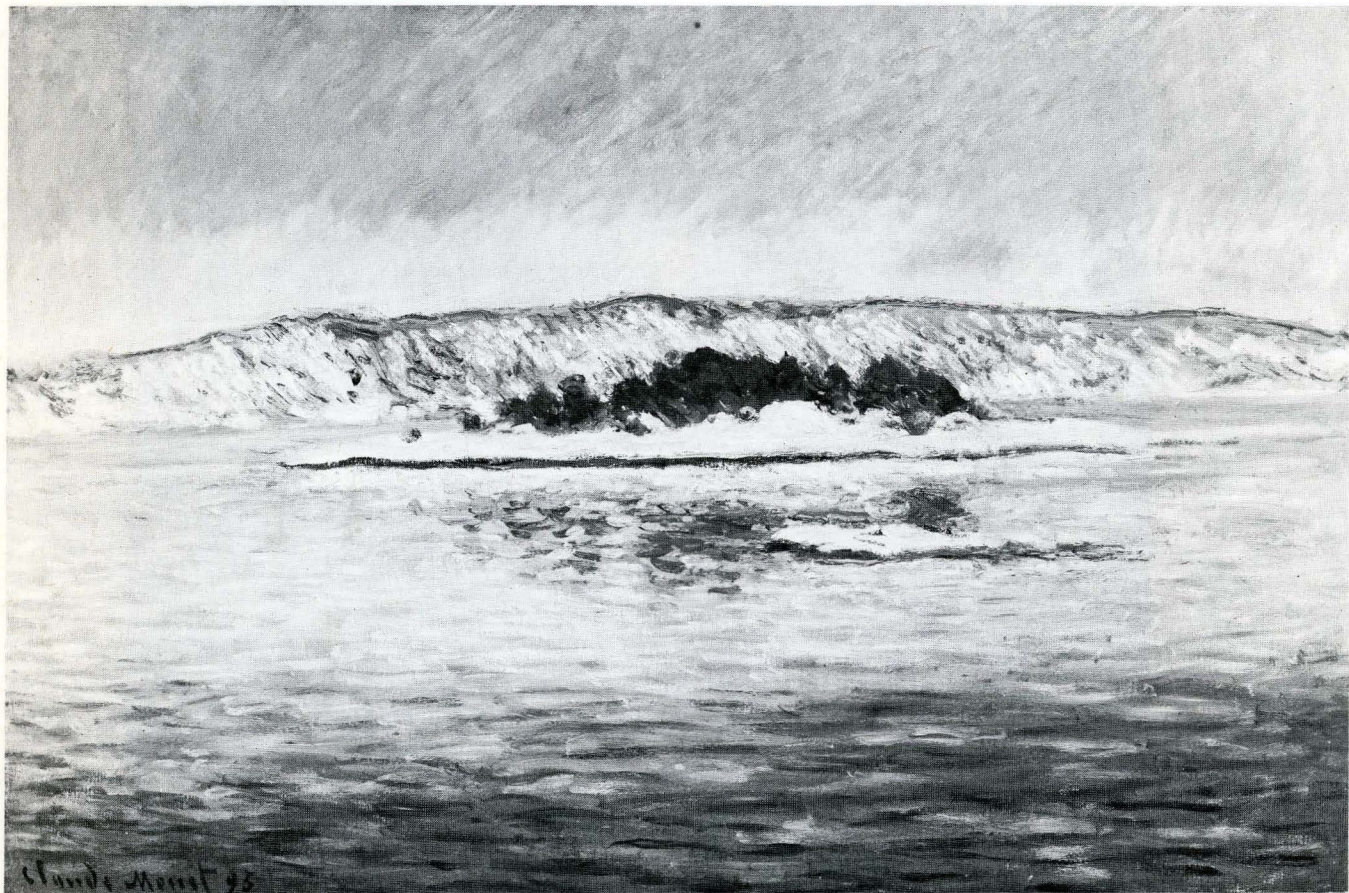
- 91 Rouen Cathedral, The Facade in Sunlight  
Cathédrale de Rouen: Plein soleil  
[1894] signed and dated lower right: Claude Monet 94  
Oil on canvas,  $41\frac{13}{16} \times 29$  in. /  $106.2 \times 73.7$  cm  
*Lent by the Sterling and Francine Clark Art Institute,  
Williamstown, Massachusetts*





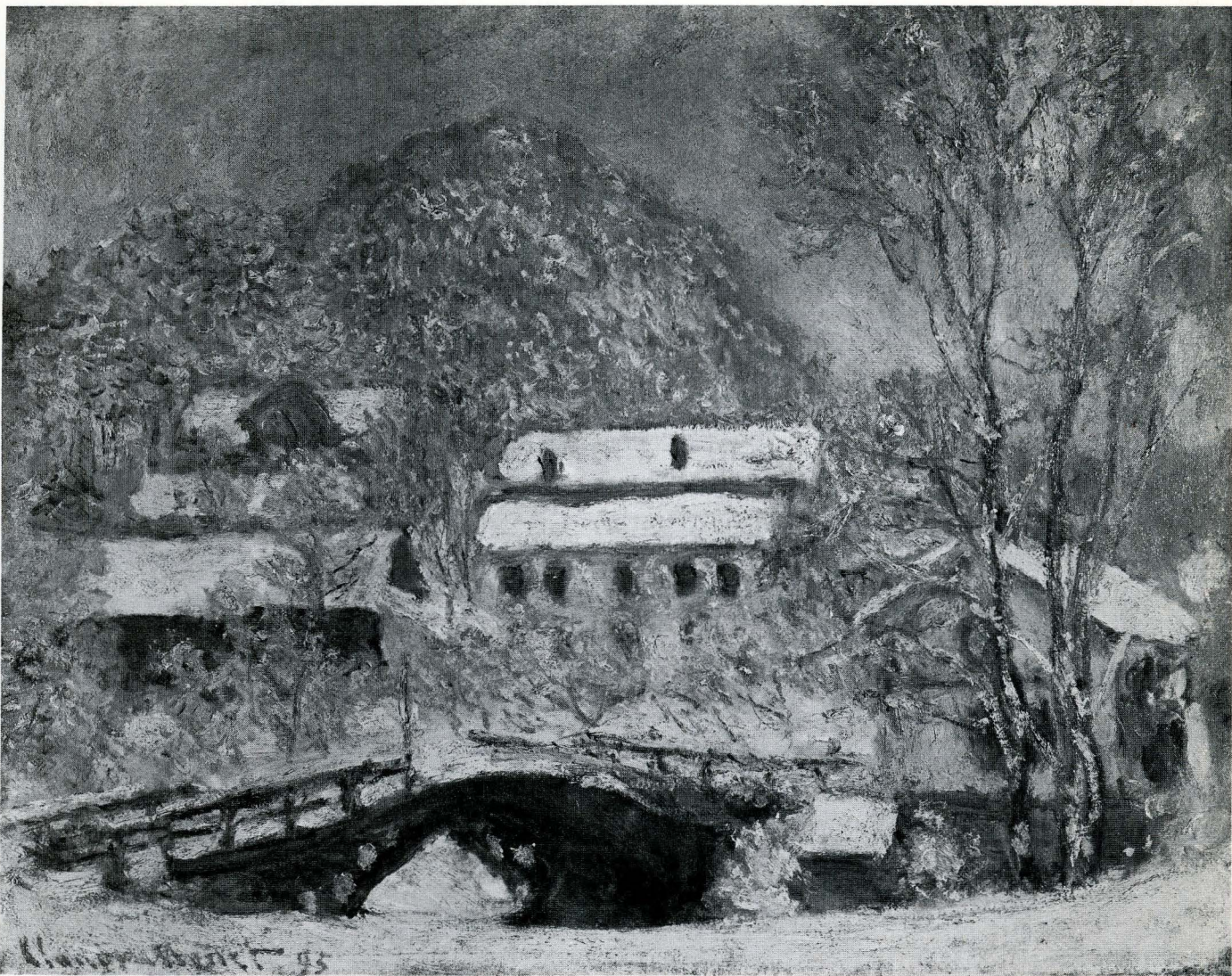
92 The Cathedral, Rouen, Albany Tower: Early Morning  
 Cathédrale de Rouen, Tour d'Albane: Au petit matin  
 [1894] signed and dated lower left: Claude Monet 94  
 Oil on canvas,  $41\frac{3}{4} \times 29\frac{1}{8}$  in. /  $106 \times 74$  cm  
*Lent by the Museum of Fine Arts, Boston, Arthur Gordon  
 Tompkins Residuary Fund.*





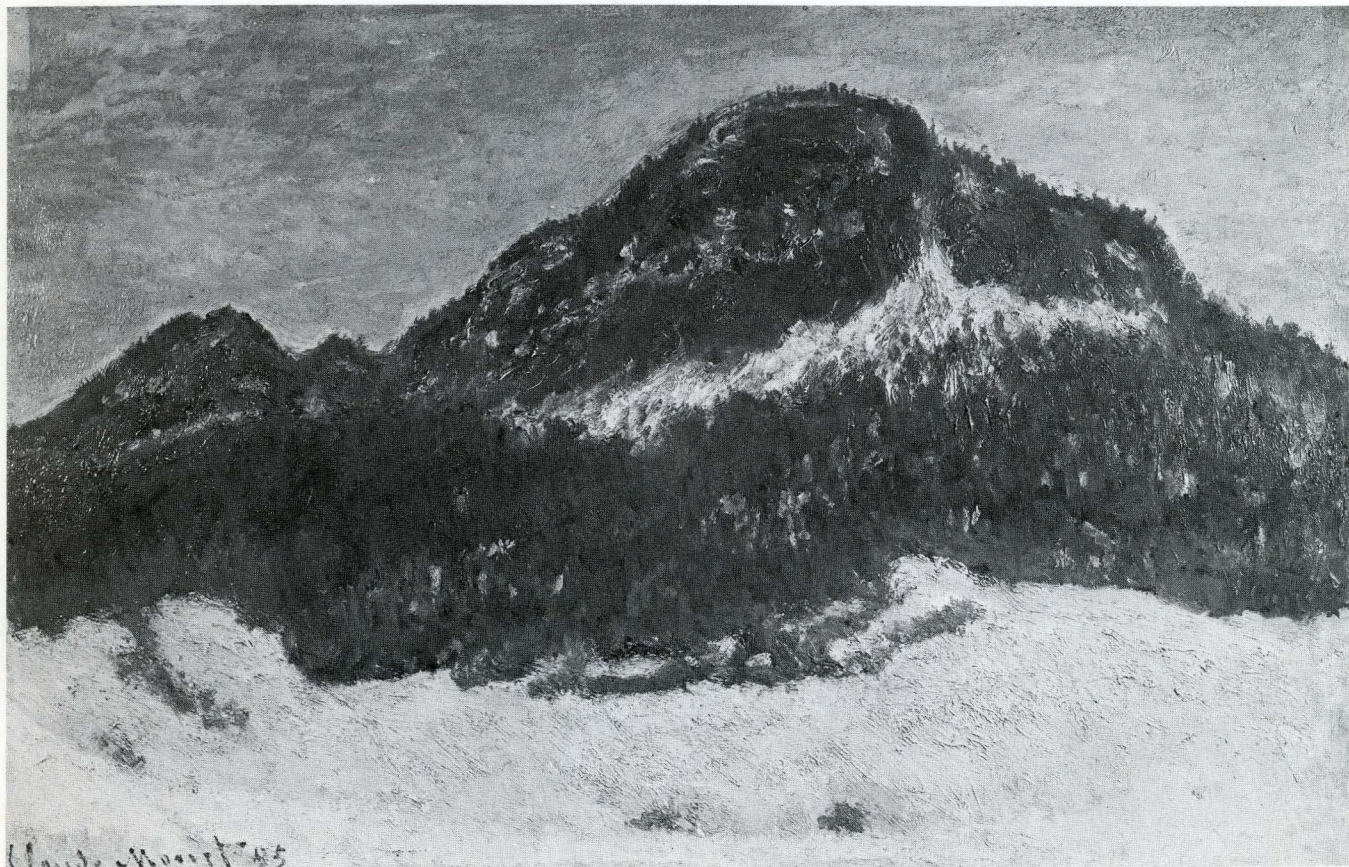
- 93 The Fjord at Kristiansund, Norway  
 Le Fjord à Kristiansund, Norvège  
 [1895] signed and dated lower left: Claude Monet 95  
 Oil on canvas,  $26 \times 39\frac{1}{2}$  in./ $66 \times 100.3$  cm  
 Lent by Mr. and Mrs. J. R. Stone, California  
 Also titled: *The Fjord Christiane, Norway*  
 (*Le Fjord Christiane, Norvège*)





- 94 Sandvika, Norway  
 Sandvika, Norvège  
 [1895] signed and dated lower left: Claude Monet 95  
 Oil on canvas, 28 $\frac{7}{8}$  × 36 $\frac{3}{8}$  in./73.3 × 92.4 cm  
*The Art Institute of Chicago, Gift of Bruce Borland*  
 Formerly titled *Sandviken, Norway*





95 Mount Kolsaas, Norway  
Mount Kolsaas, Norvège  
[1895] signed and dated lower left: Claude Monet 95  
Oil on canvas,  $25\frac{1}{2} \times 39$  in./ $64.8 \times 99.1$  cm  
*Lent by Mr. and Mrs. Nathan Cummings*



- 96 Branch of the Seine at Giverny  
Bras de Seine à Giverny  
[1896] signed and dated lower left: Claude Monet 1896  
Oil on canvas, 36 × 34½ in./91.4 × 87.6 cm  
*Lent by a Private Collector, California*





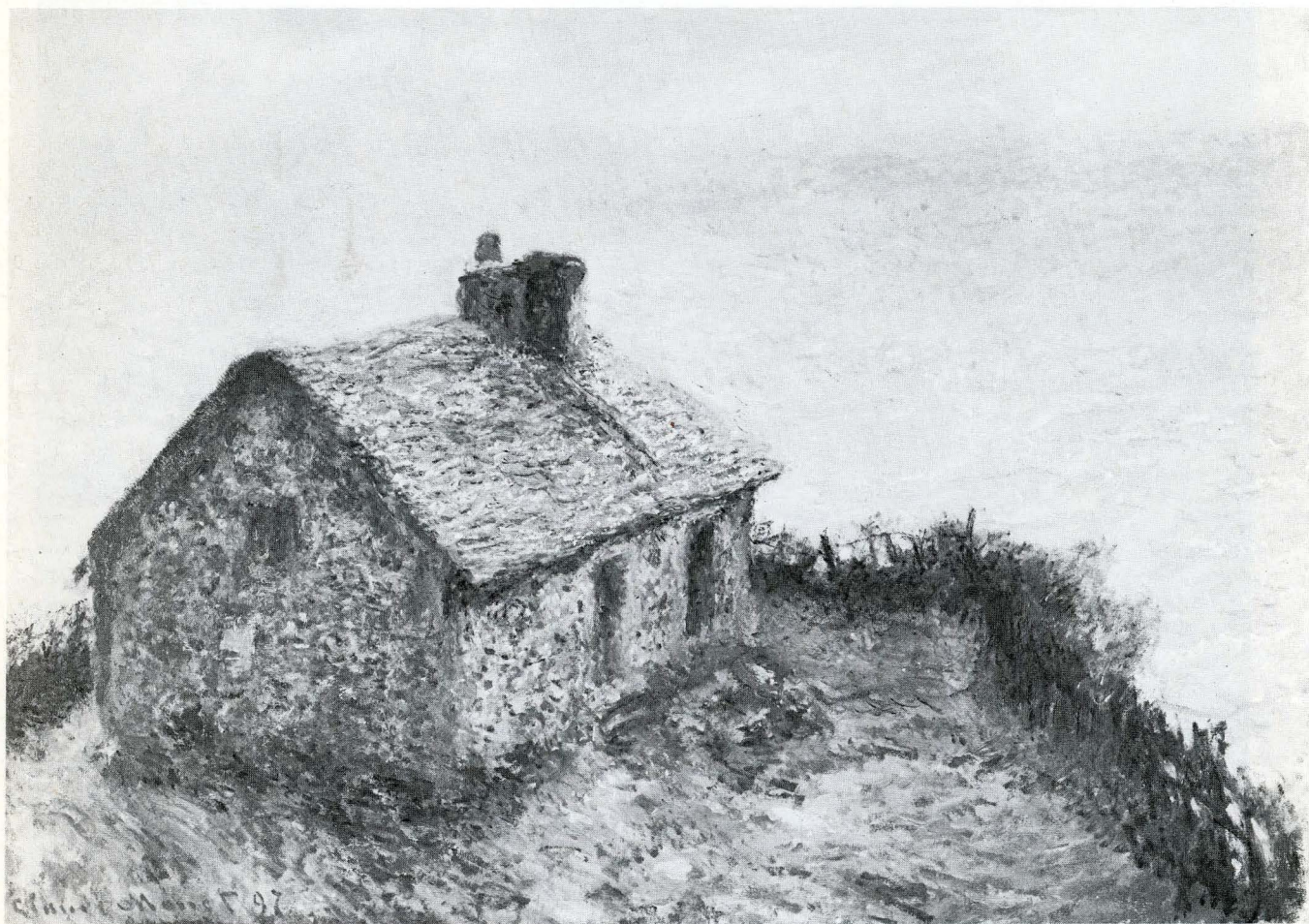
97 The Custom House at Varengeville  
La Douane à Varengeville

[1897] signed and dated lower left: Claude Monet 97

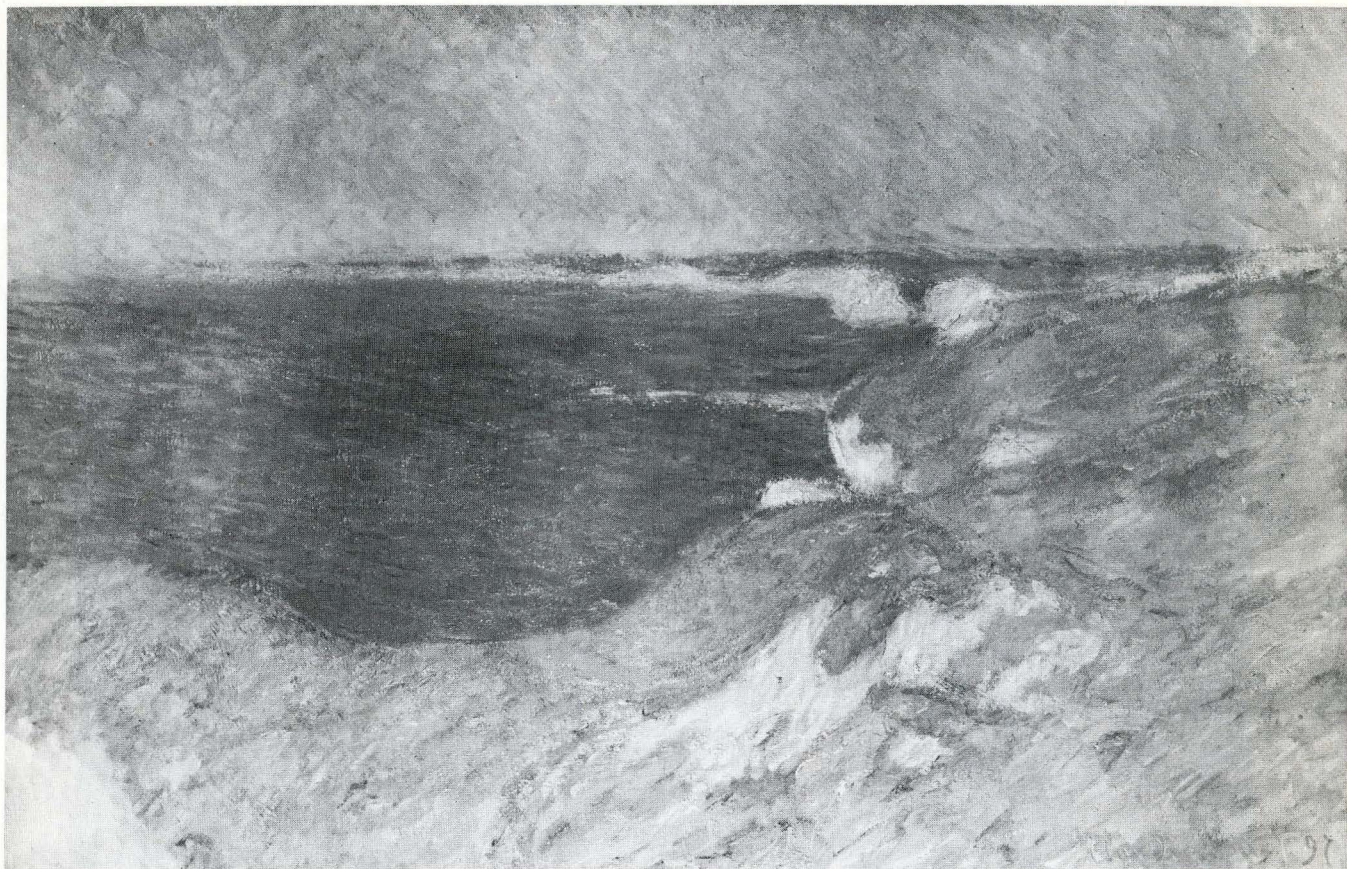
Oil on canvas,  $26 \times 36\frac{1}{2}$  in. /  $66 \times 92.7$  cm

*The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection*

Formerly titled *Coast Guard Shack* (See No. 53)







98 Cliffs near Dieppe  
Falaises de Dieppe  
[1897] signed and dated lower right: Claude Monet 97  
Oil on canvas,  $25\frac{3}{4} \times 39\frac{1}{2}$  in./ $65.4 \times 100.3$  cm  
*Lent by Mrs. Paul Wilmot*





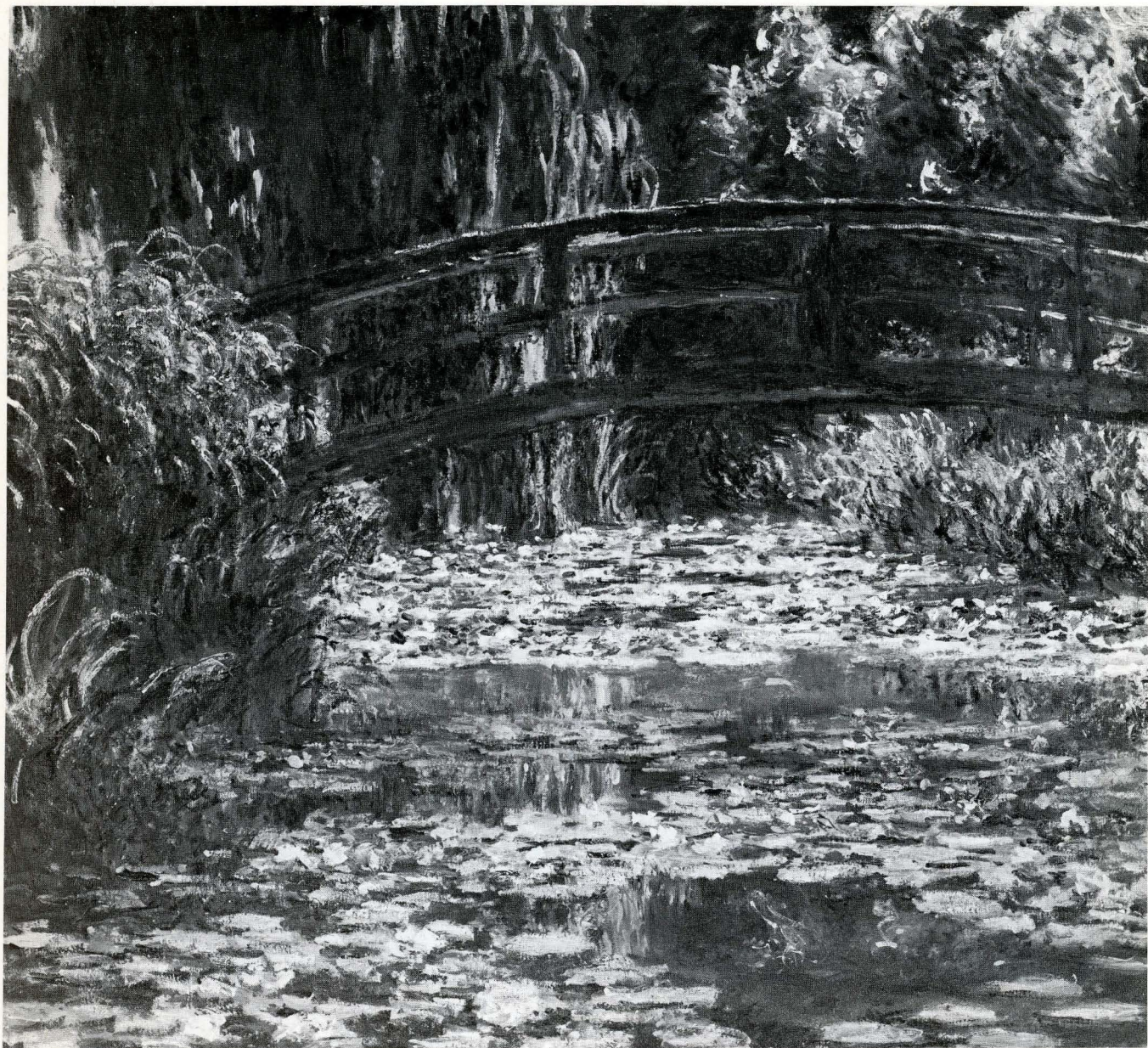
- 99 Morning on the Seine  
La Seine au matin  
[1897] signed and dated lower left: Claude Monet 97  
Oil on canvas,  $34\frac{1}{2} \times 35\frac{1}{4}$  in./ $87.6 \times 89.5$  cm  
*The Art Institute of Chicago, Mr. and Mrs. Martin  
A. Ryerson Collection*





100 Morning Mists  
Matin: Effet de Brouillard  
[1897] signed and dated lower left: Claude Monet 97  
Oil on canvas, 35 × 36 in./88.9 × 91.4 cm  
*Lent by Mrs. R. Movius Palmer*





101 Pool of Water Lilies  
Bassin aux Nymphéas  
[1900] signed and dated upper left: Claude Monet 1900  
Oil on canvas,  $35\frac{1}{8} \times 39\frac{1}{2}$  in. /  $89.2 \times 100.3$  cm  
*The Art Institute of Chicago, Mr. and Mrs. Lewis L.  
Coburn Memorial Collection*



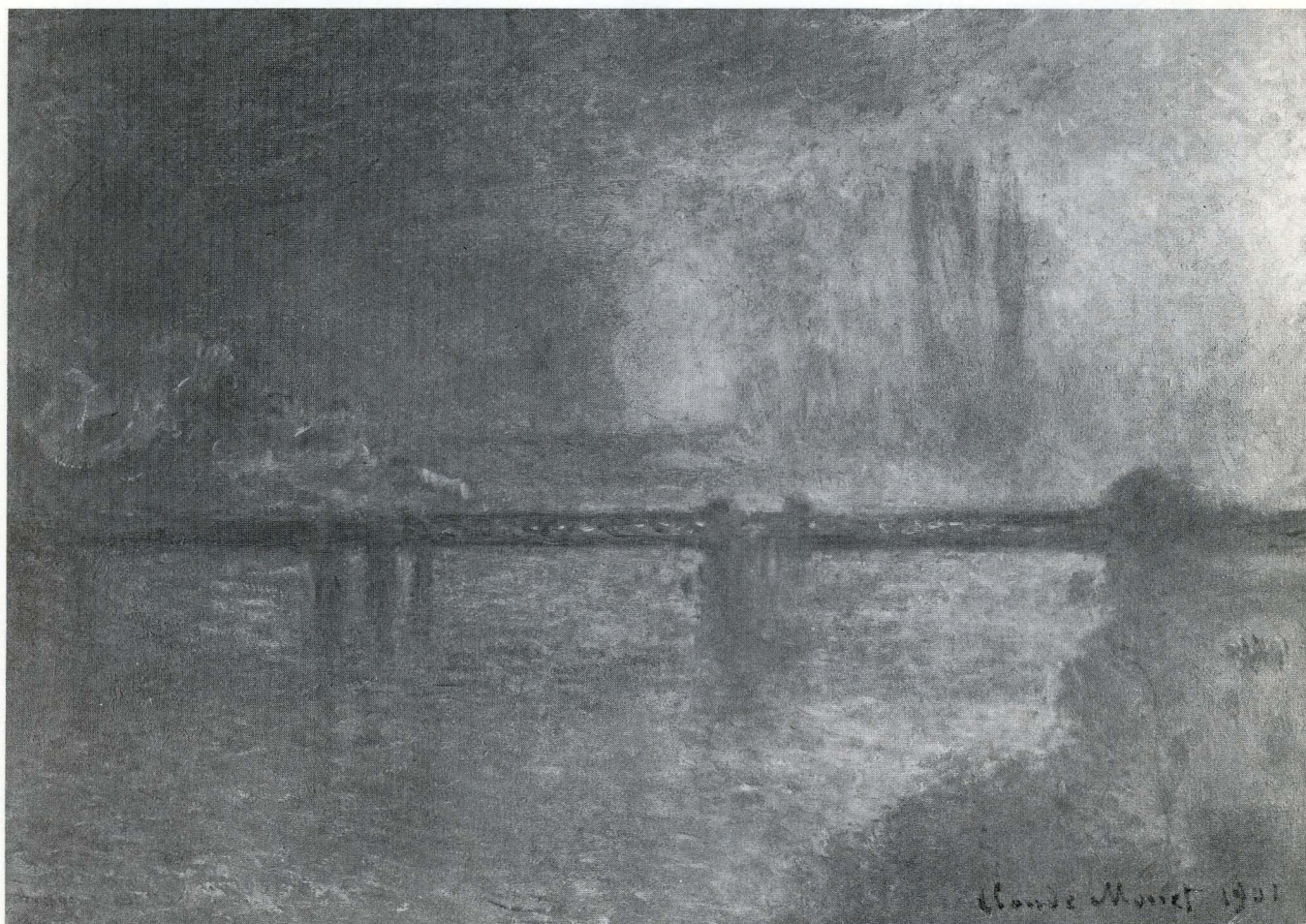
102 Charing Cross Bridge, London  
Charing Cross Bridge, Londres

[1901] signed and dated lower right: Claude Monet 1901

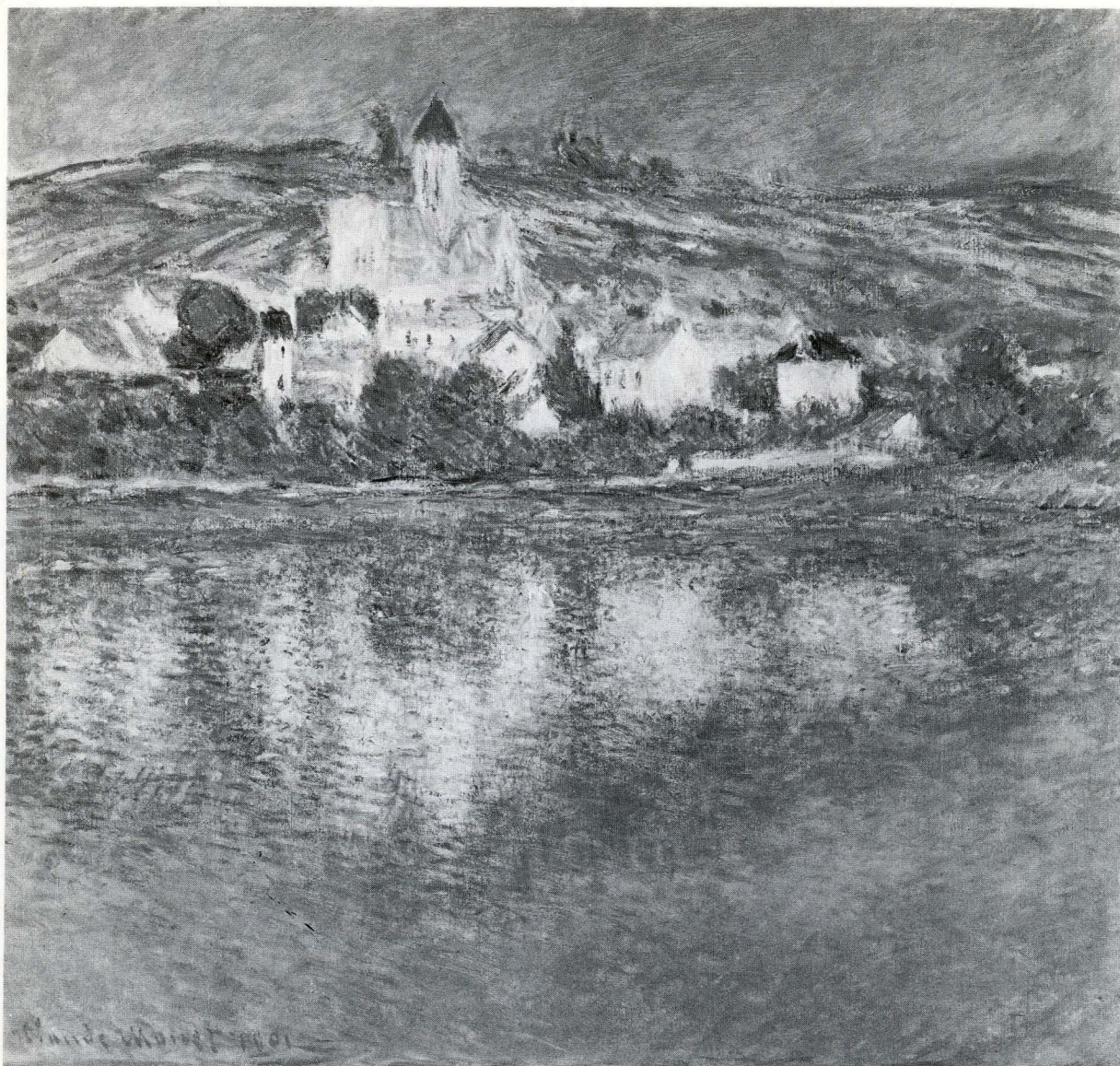
Oil on canvas, 25 × 36 in. / 63.5 × 91.4 cm

*The Art Institute of Chicago, Mr. and Mrs. Martin*

*A. Ryerson Collection*







103 Vétheuil  
Vétheuil

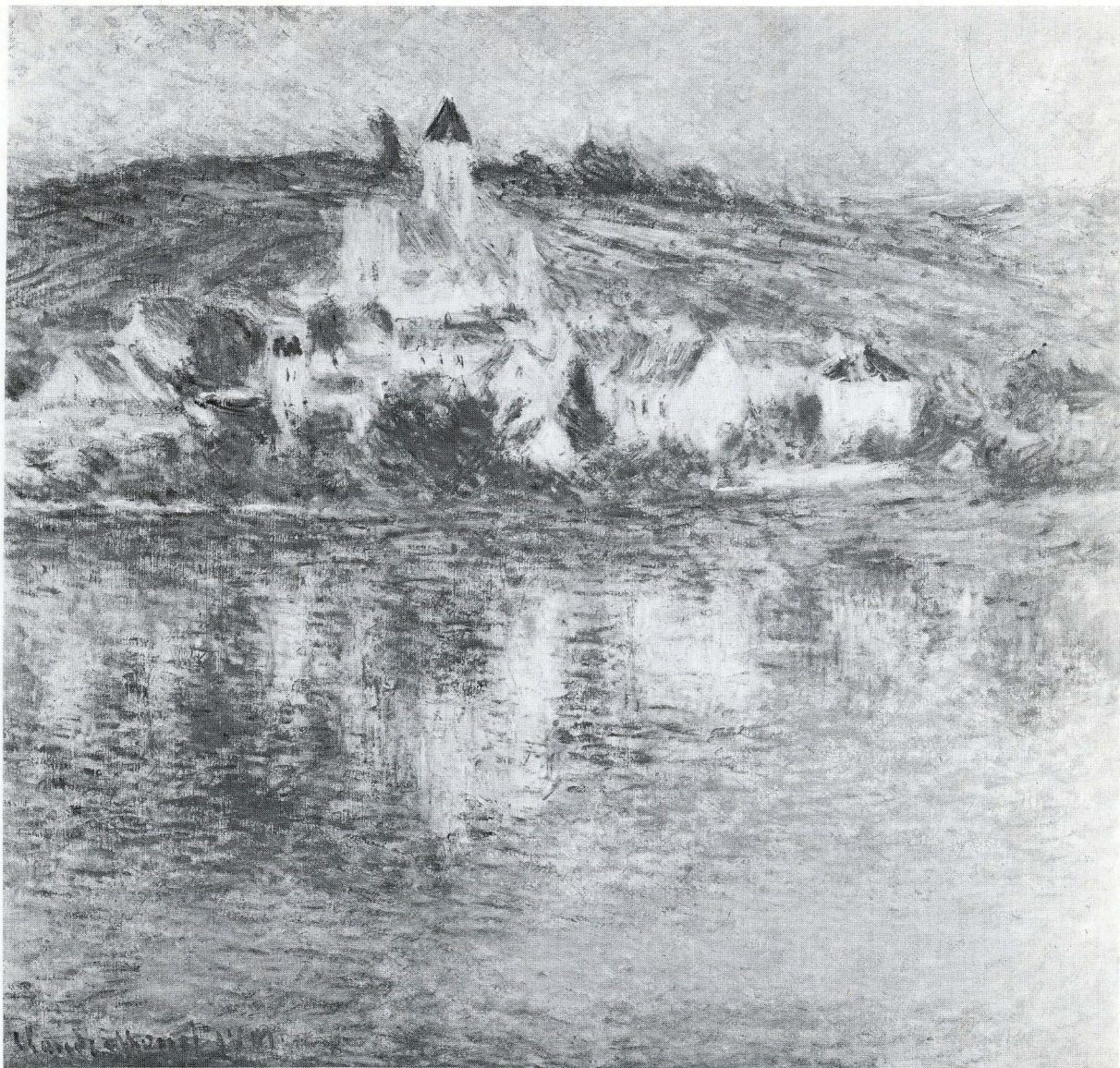
[1901] signed and dated lower left: Claude Monet 1901

Oil on canvas,  $35\frac{1}{4} \times 36\frac{5}{8}$  in. /  $89.5 \times 93$  cm

*The Art Institute of Chicago, Mr. and Mrs. Lewis*

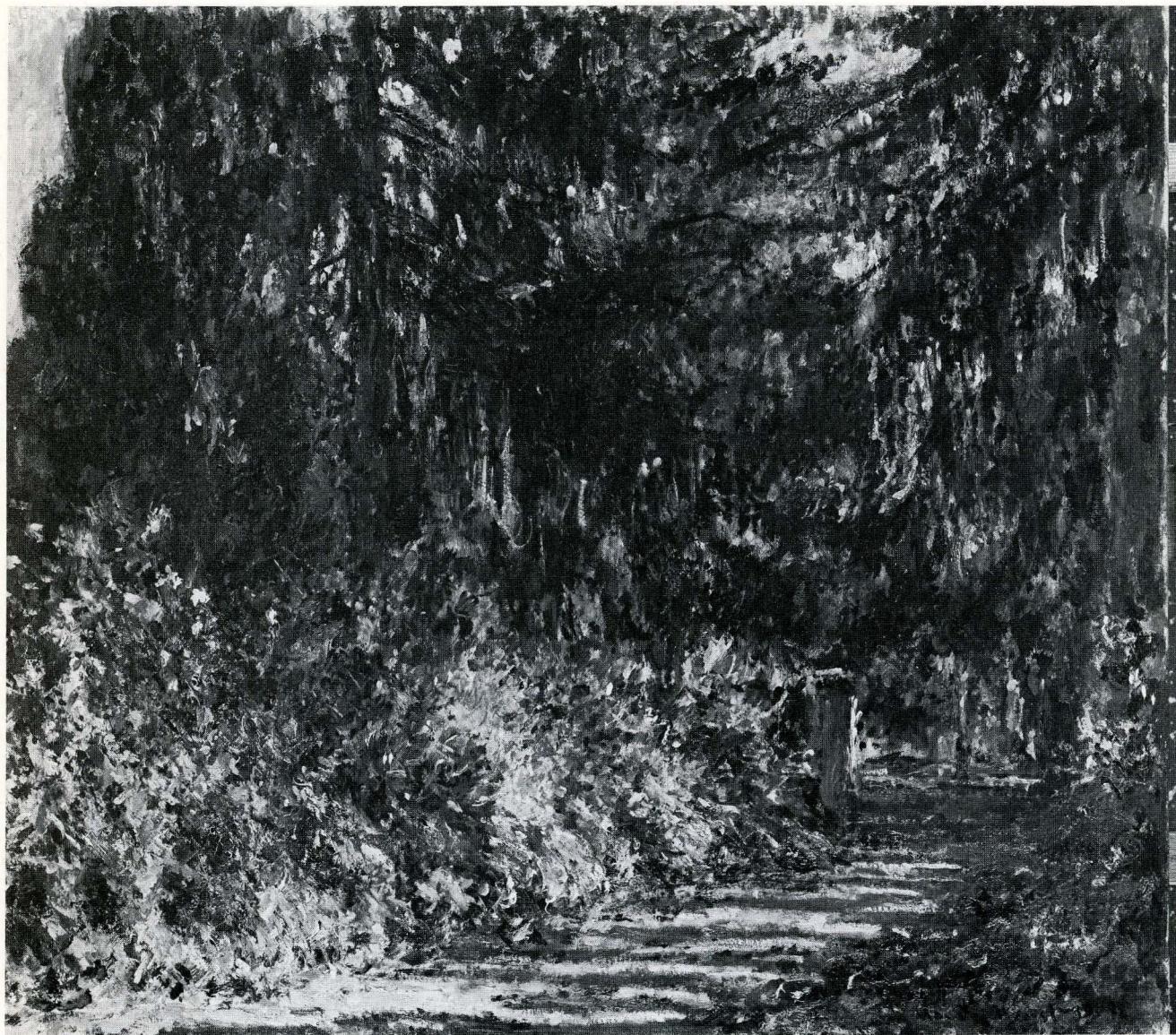
*L. Coburn Memorial Collection*





104 Vétheuil at Sunset  
Vétheuil: Effet de soleil couchant  
[1901] signed and dated lower left: Claude Monet 1901  
Oil on canvas,  $34\frac{3}{4} \times 36$  in. /  $88.3 \times 91.4$  cm  
*The Art Institute of Chicago, Mr. and Mrs. Martin  
A. Ryerson Collection*





105 The Garden Path at Giverny

L'Allée à Giverny

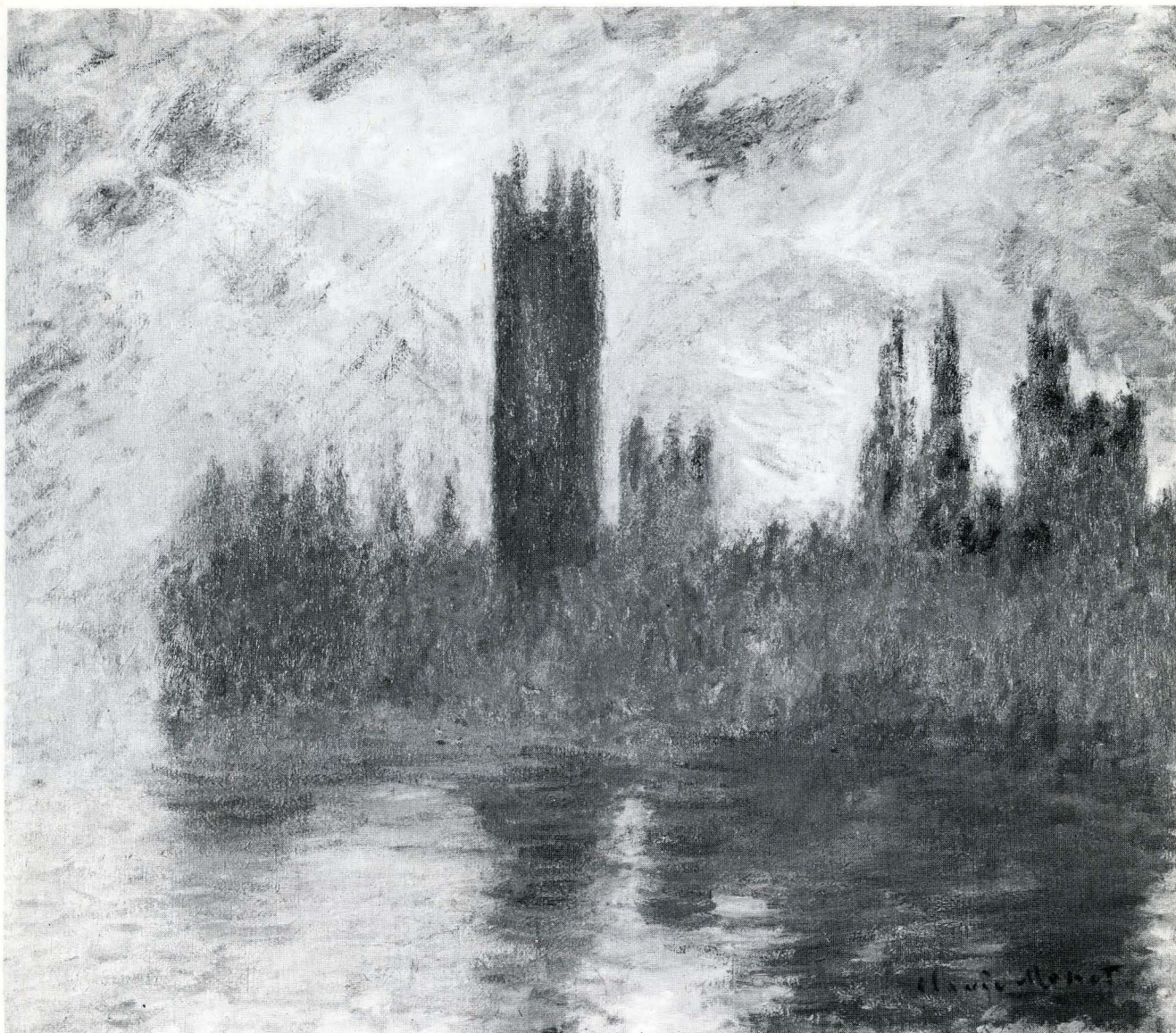
[1902] signed and dated lower right: Claude Monet 1902

Oil on canvas,  $31\frac{1}{8} \times 35\frac{1}{2}$  in. /  $79.1 \times 90.2$  cm

*Lent by Mr. and Mrs. David T. Schiff*

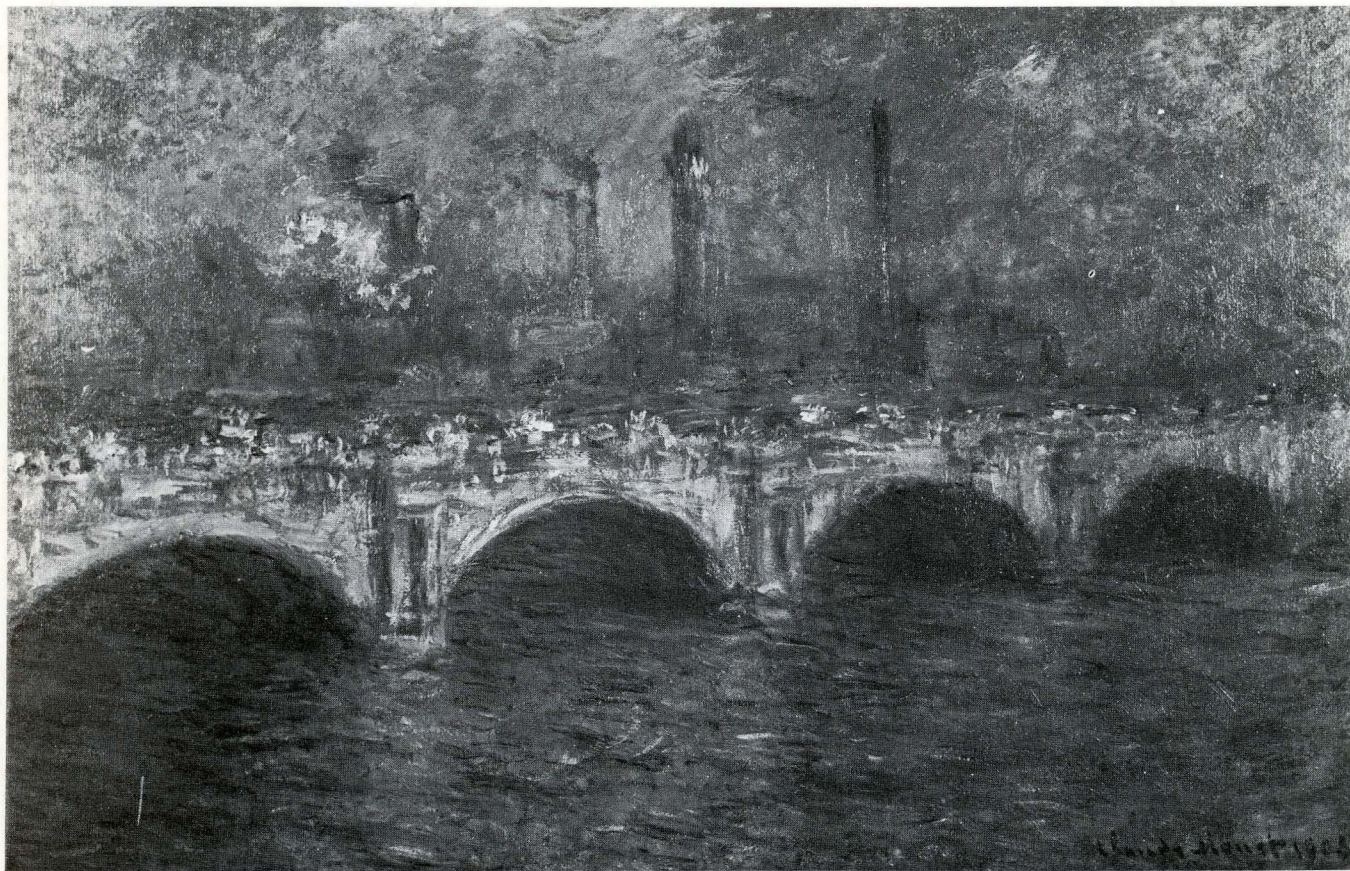
See color plate VII





106 Houses of Parliament, Westminster  
 Palais du Parlement, Westminster  
 [1903] signed lower right: Claude Monet  
 Oil on canvas,  $31\frac{7}{8} \times 36\frac{1}{4}$  in. /  $81 \times 92.1$  cm  
*The Art Institute of Chicago, Mr. and Mrs. Martin  
 A. Ryerson Collection*





107 Waterloo Bridge, London  
Waterloo Bridge, Londres  
[1903] signed and dated lower right: Claude Monet 1903  
Oil on canvas,  $25\frac{3}{8} \times 39\frac{1}{2}$  in./ $64.5 \times 100.3$  cm  
*Lent by the Museum of Art, Carnegie Institute, Pittsburgh*



108 Cloud  
Nuage

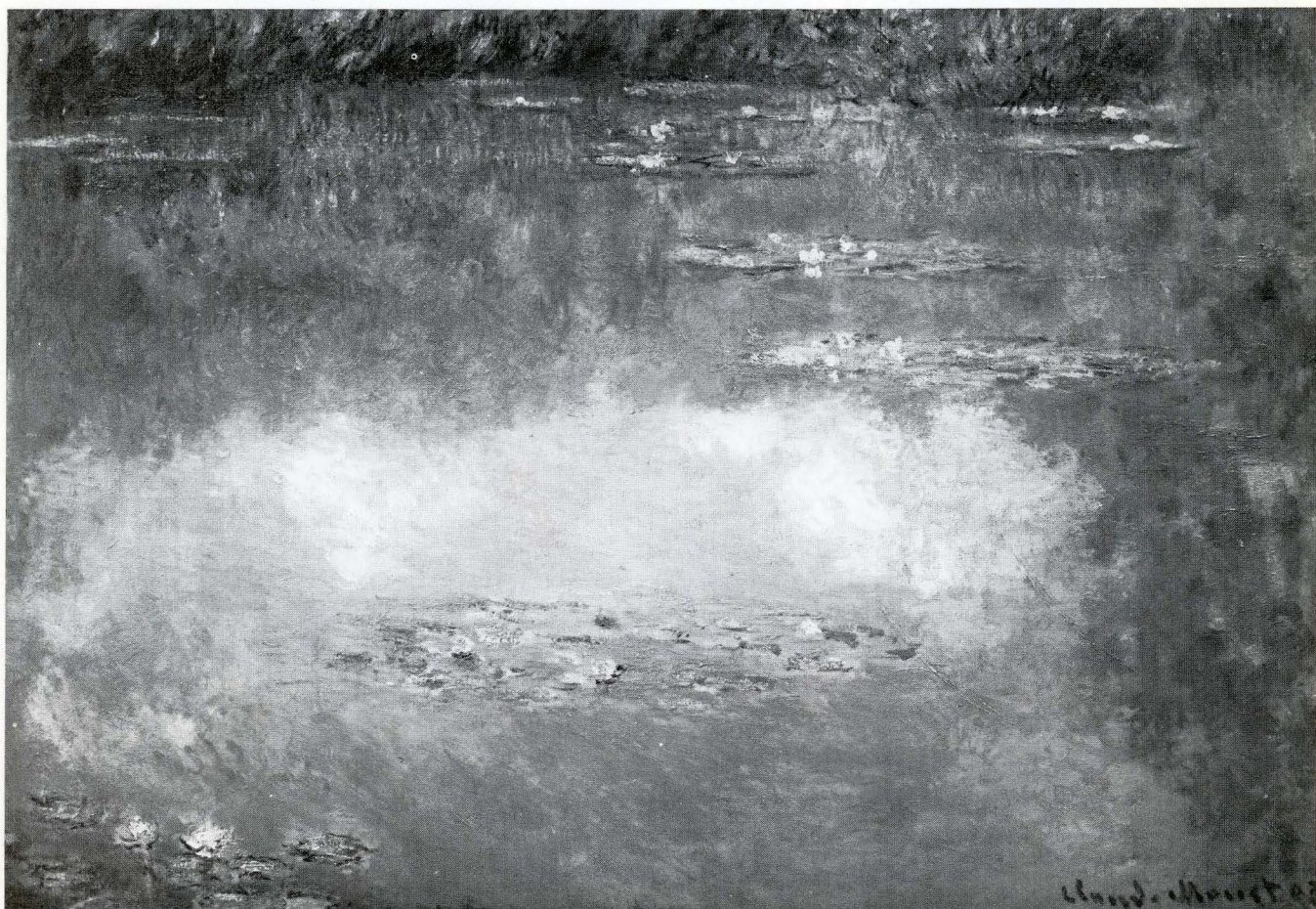
[1903] signed and dated lower right: Claude Monet 03

Oil on canvas,  $24\frac{1}{2} \times 42$  in. /  $62.2 \times 106.7$  cm

*Lent by a Private Collector*

Also titled *Waterlily Pool* (*Bassin aux nymphéas*)

See color plate VIII







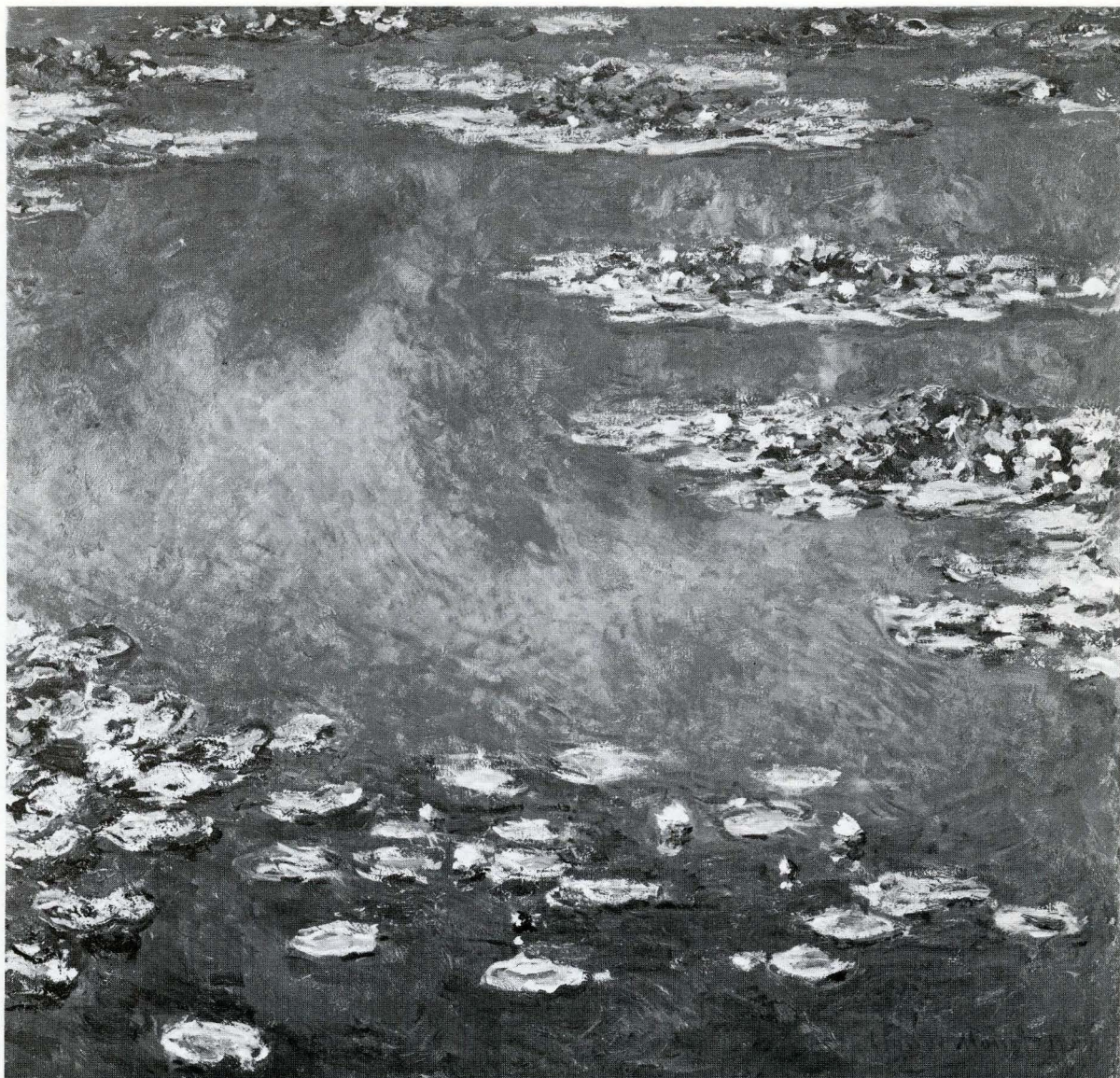
109 Water Lilies  
Nymphéas

[1905-10] signed with the estate stamp lower left: Claude Monet

Oil on canvas,  $51\frac{1}{2} \times 60$  in. /  $130.8 \times 152.4$  cm

*The Art Institute of Chicago, Gift of Mr. and Mrs. Edward Morris*





110 Water Lilies

Nymphéas

[1906] signed and dated lower right: Claude Monet 1906

Oil on canvas,  $35\frac{1}{4} \times 36\frac{3}{4}$  in./ $89.5 \times 93.3$  cm

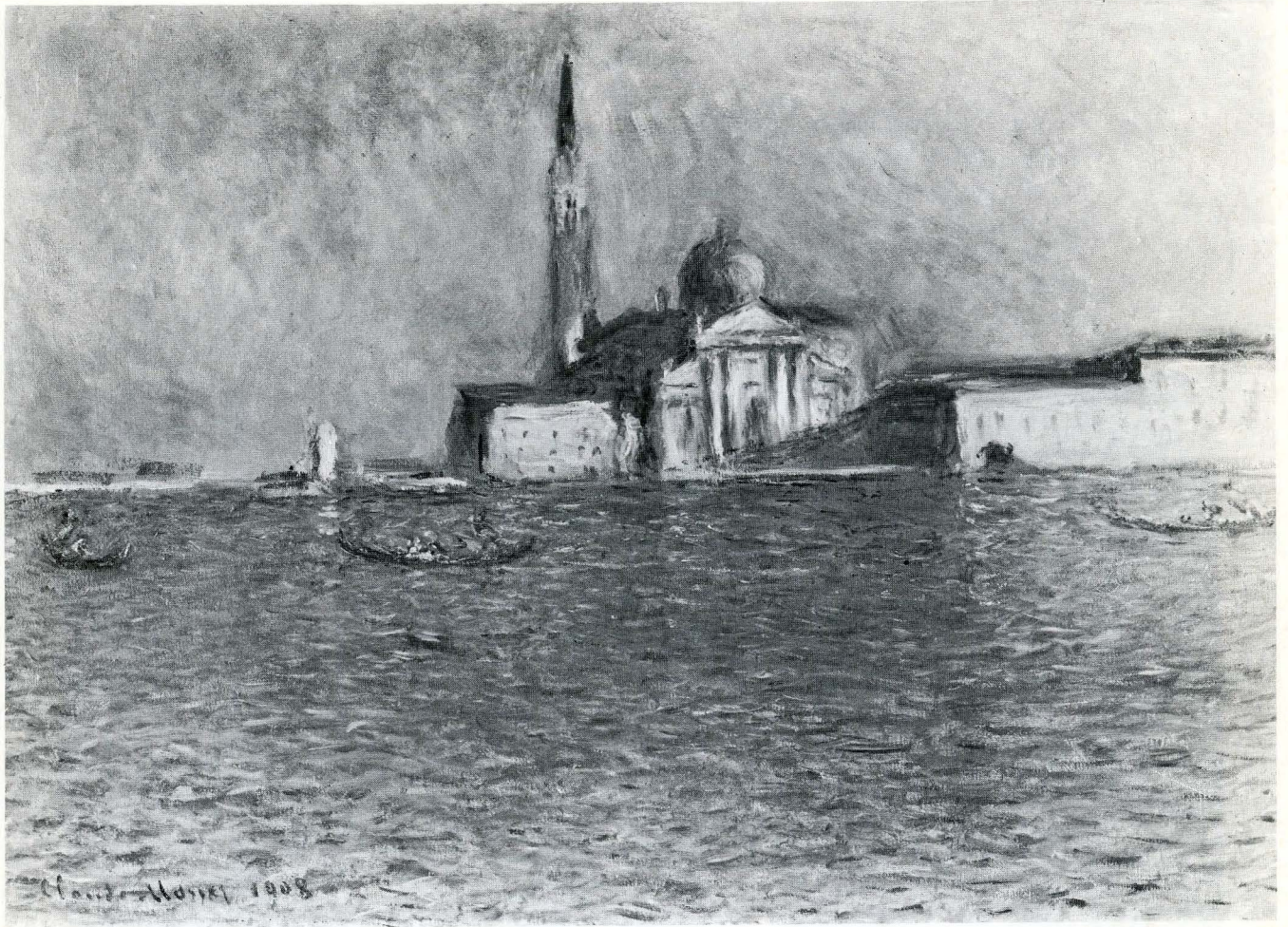
*The Art Institute of Chicago, Mr. and Mrs. Martin*

*A. Ryerson Collection*









Venice, San Giorgio Maggiore 112

Venise, San Giorgio Maggiore

[1908] signed and dated lower left: Claude Monet 1908

Oil on canvas,  $25\frac{1}{4} \times 35\frac{3}{4}$  in./64.1  $\times$  90.8 cm

*The Art Institute of Chicago, Mr. and Mrs. Martin*

*A. Ryerson Collection*

### III Water Lilies

Nymphéas

[1907] signed and dated lower right: Claude Monet 1907

Oil on canvas,  $36\frac{1}{4} \times 31\frac{3}{4}$  in./92.1  $\times$  80.6 cm

*Lent by the Museum of Fine Arts, Houston, Gift of  
Mrs. Harry Hanszen*



113 Venice, Palazzo Dario

Venise, Palais Dario

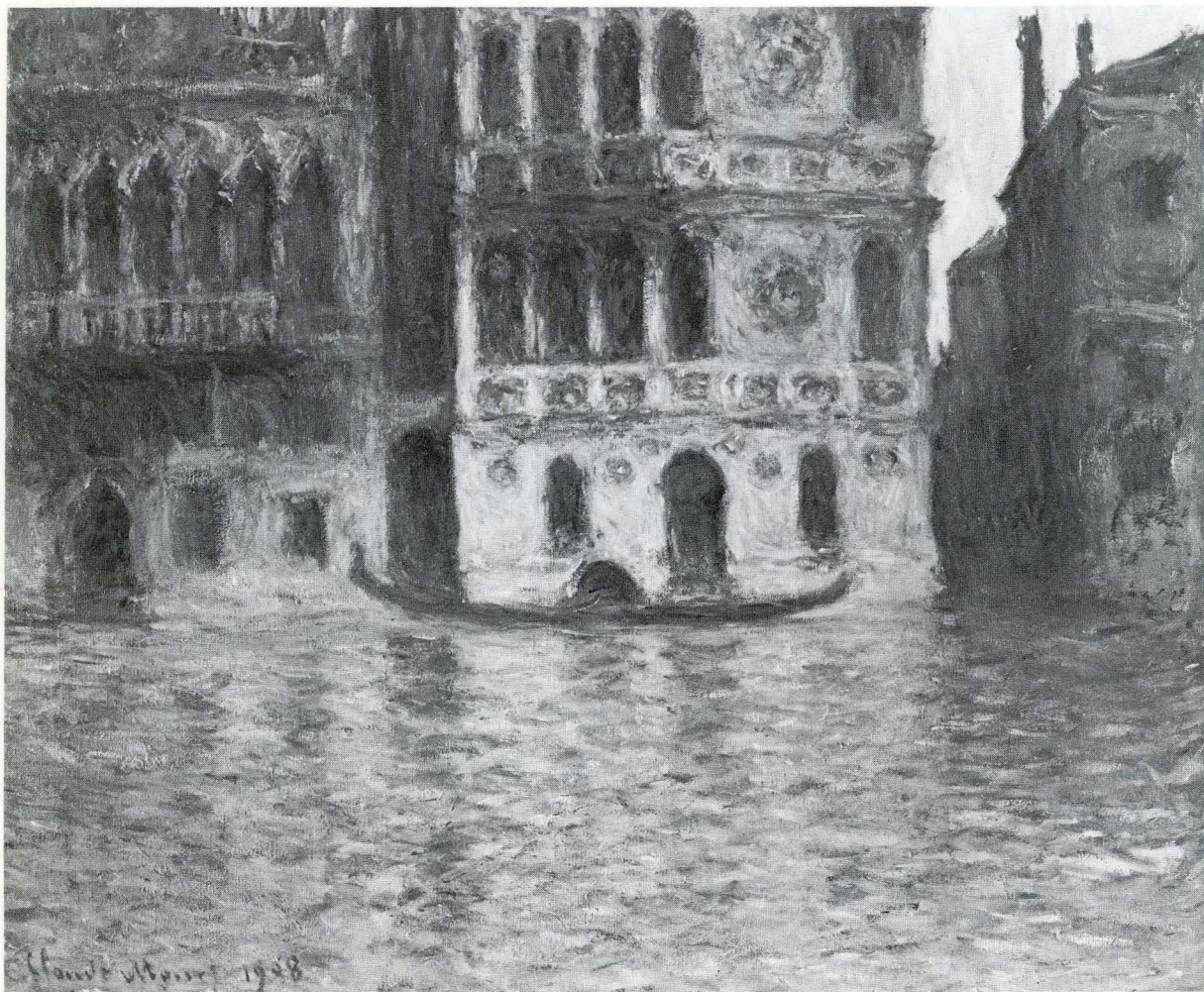
[1908] signed and dated lower left: Claude Monet 1908

Oil on canvas,  $25\frac{1}{2} \times 31$  in. /  $64.8 \times 78.7$  cm

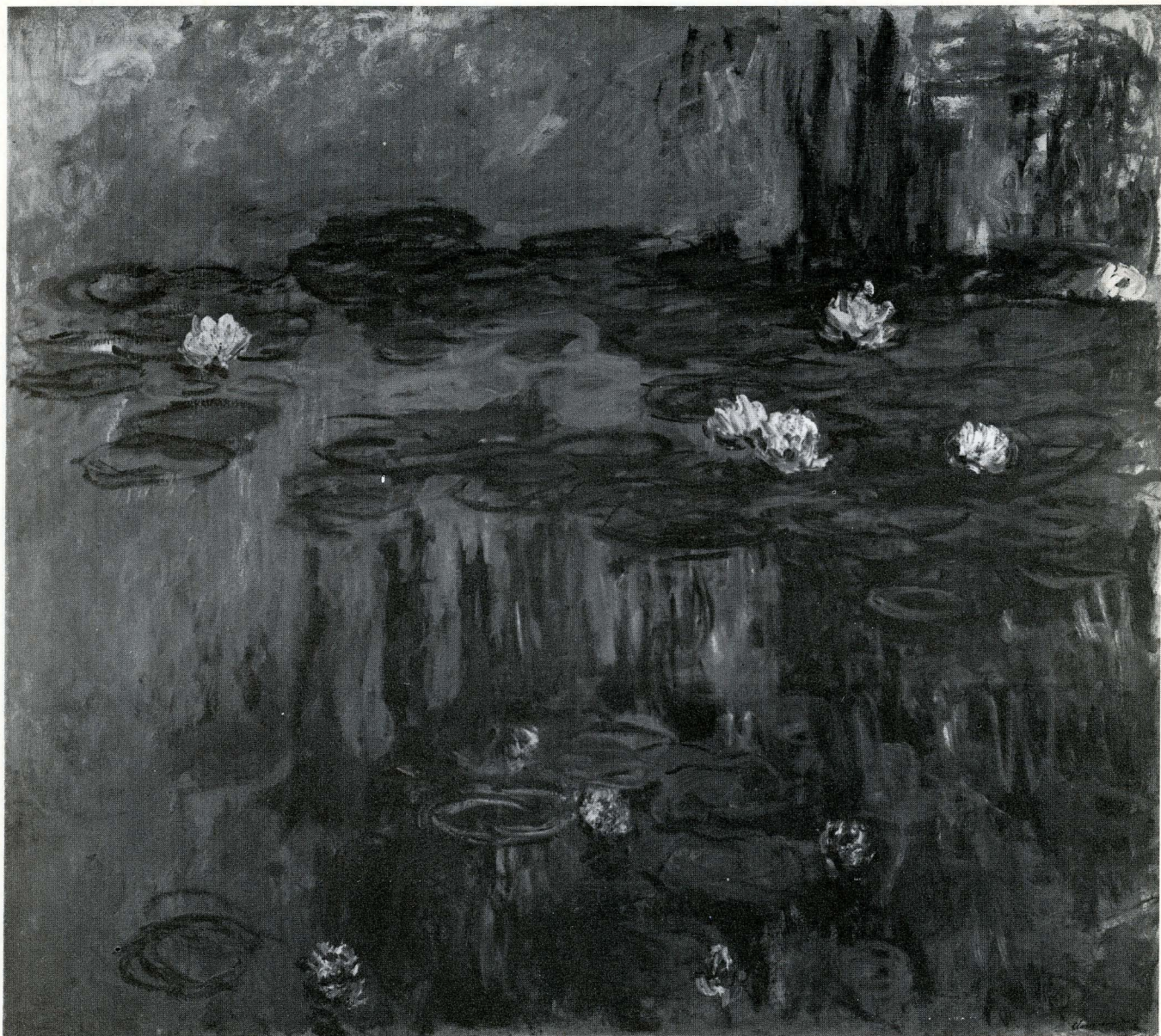
*The Art Institute of Chicago, Mr. and Mrs. Lewis L.*

*Coburn Memorial Collection*

Formerly titled *Venice, Palazzo Dario-Briggs* (*Venise, Palais Dario-Briggs*)







114 Water Lilies  
Nymphéas

[c. 1914] signed with the estate stamp lower right: Claude Monet  
Oil on canvas,  $63\frac{1}{4} \times 71\frac{1}{8}$  in. /  $160.7 \times 180.7$  cm  
*Lent by the Portland Art Museum, Portland, Oregon*





- 115 Yellow Irises and Pink Cloud  
 Iris jaunes au nuage rose  
 [c. 1918] signed with the estate stamp lower right: Claude Monet  
 Oil on canvas,  $38 \frac{9}{16} \times 38 \frac{9}{16}$  in./ $98 \times 98$  cm  
 Lent by Mr. and Mrs. Josef Rosensaft, New York





116 Water Lilies

Nymphéas

[1919–22] signed with the estate stamp lower left: Claude Monet

Oil on canvas,  $39\frac{1}{4} \times 79\frac{1}{8}$  in. /  $99.7 \times 201$  cm

*Lent by the Honolulu Academy of Arts, Purchase in  
memory of Mr. Robert Allerton, 1966.*



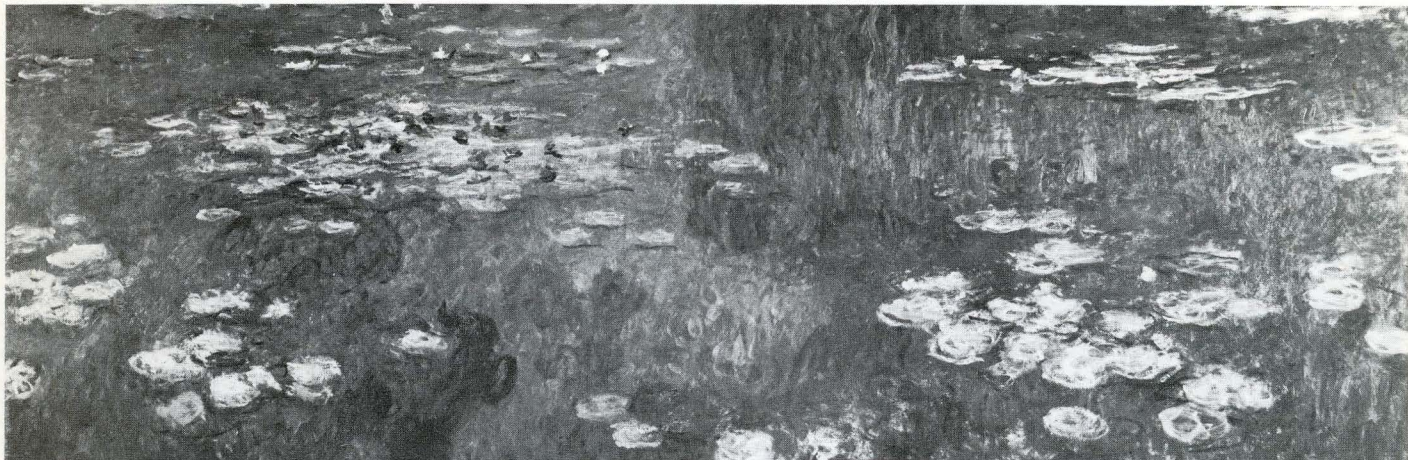
117 Water Lilies

Nymphéas

[c. 1920–21] not signed

Oil on canvas, 78 × 235 in. / 198.1 × 596.9 cm

*Lent by the Museum of Art, Carnegie Institute, Pittsburgh*



Water Lilies 118

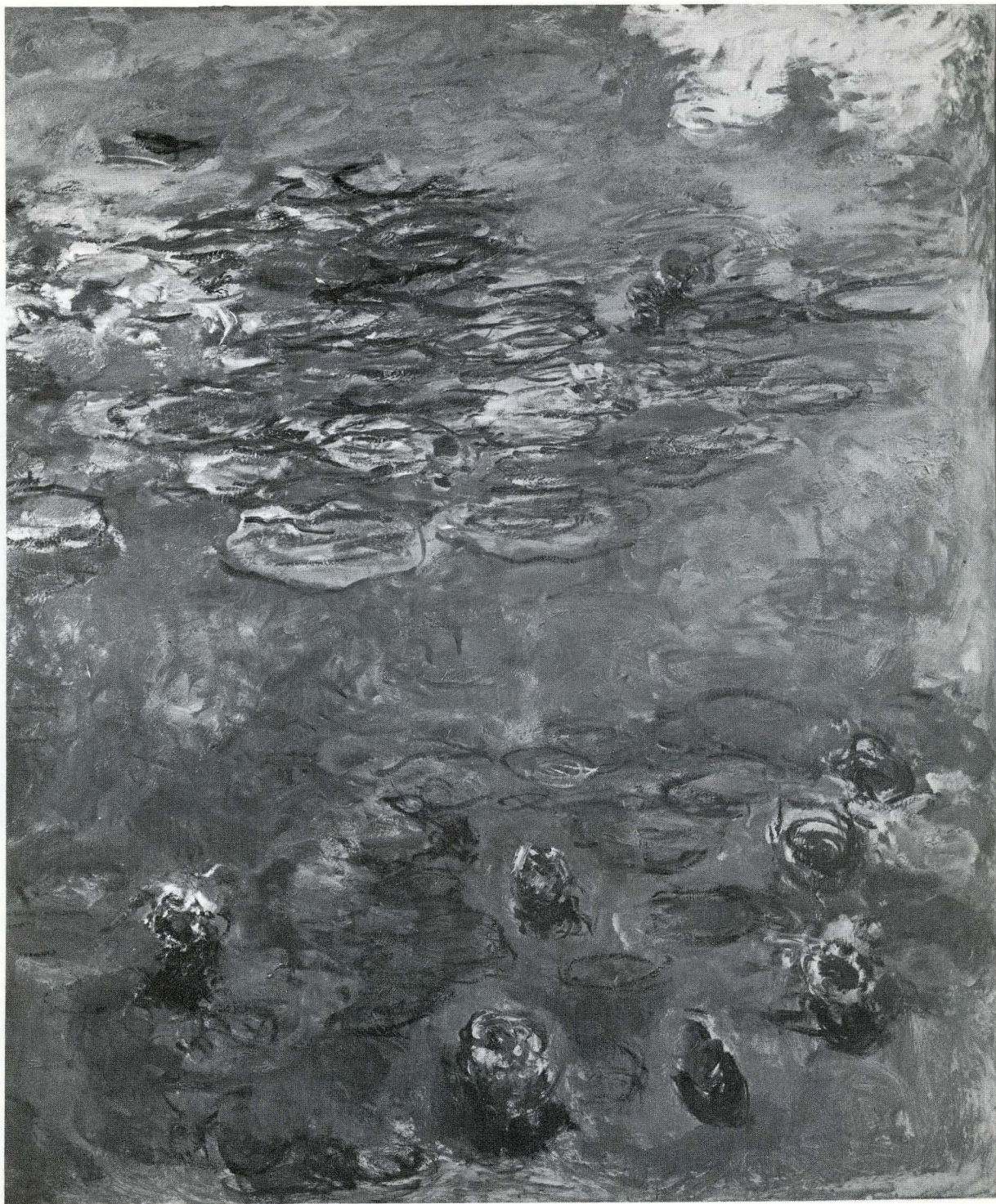
Nymphéas

[c. 1920–22] not signed

Oil on canvas, 70 $\frac{7}{8}$  × 57 $\frac{1}{2}$  in. / 180 × 146.1 cm

*Lent by The Fine Arts Museums of San Francisco,  
Mildred Anna Williams Collection*







119 Water Lilies  
Nymphéas

[1920–22] signed with the estate stamp lower left: Claude Monet

Oil on canvas,  $78\frac{3}{4} \times 167\frac{3}{4}$  in. /  $200 \times 426.1$  cm

*Lent by the St. Louis Art Museum, Gift of the Steinberg Charitable Fund*



Iris by the Pond 120  
Bassin aux iris

[1920–24] signed with the estate stamp lower left: Claude Monet

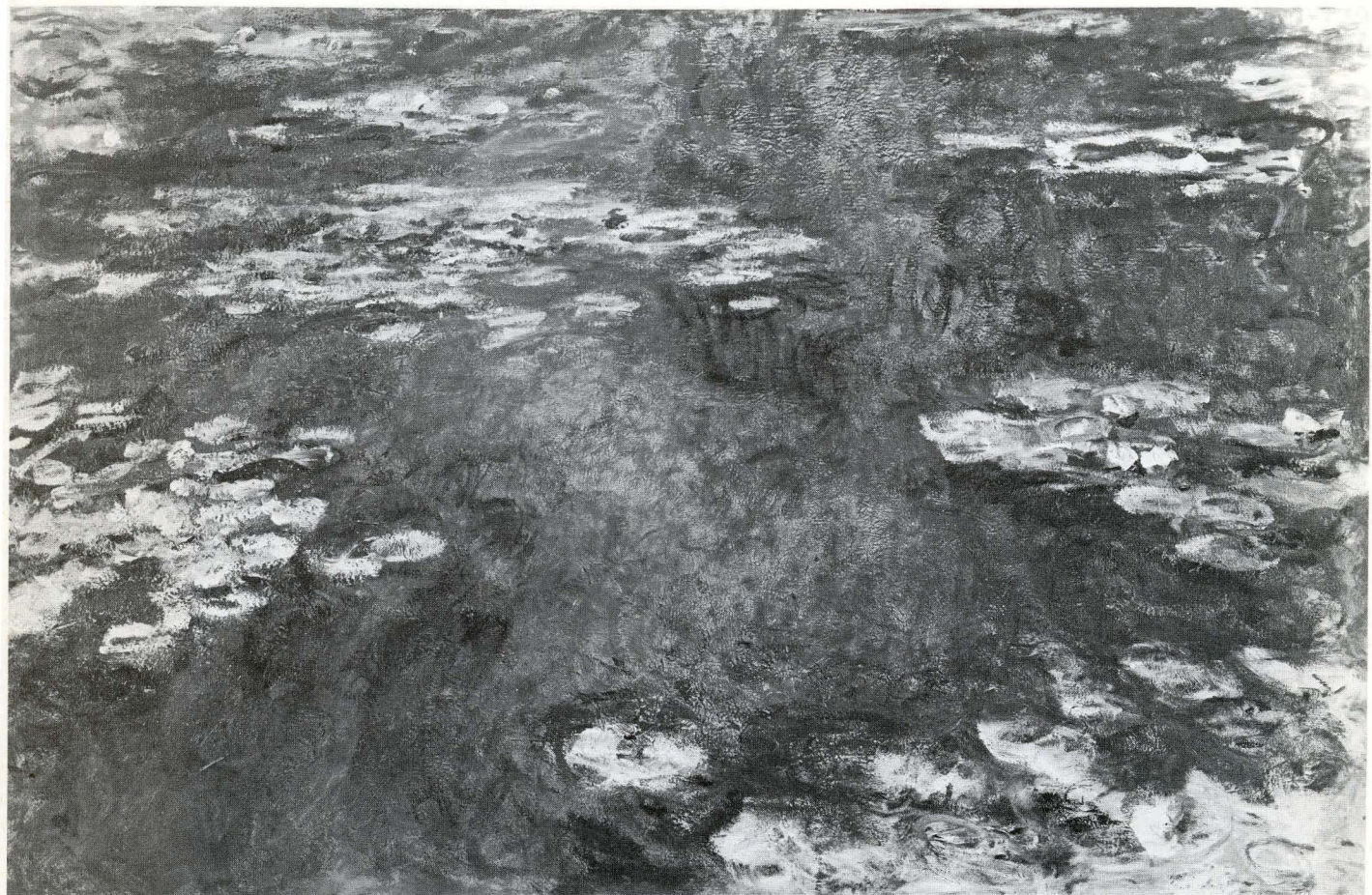
Oil on canvas,  $78\frac{1}{2} \times 59\frac{1}{4}$  in. /  $199.4 \times 150.5$  cm

*Lent by the Virginia Museum of Fine Arts*









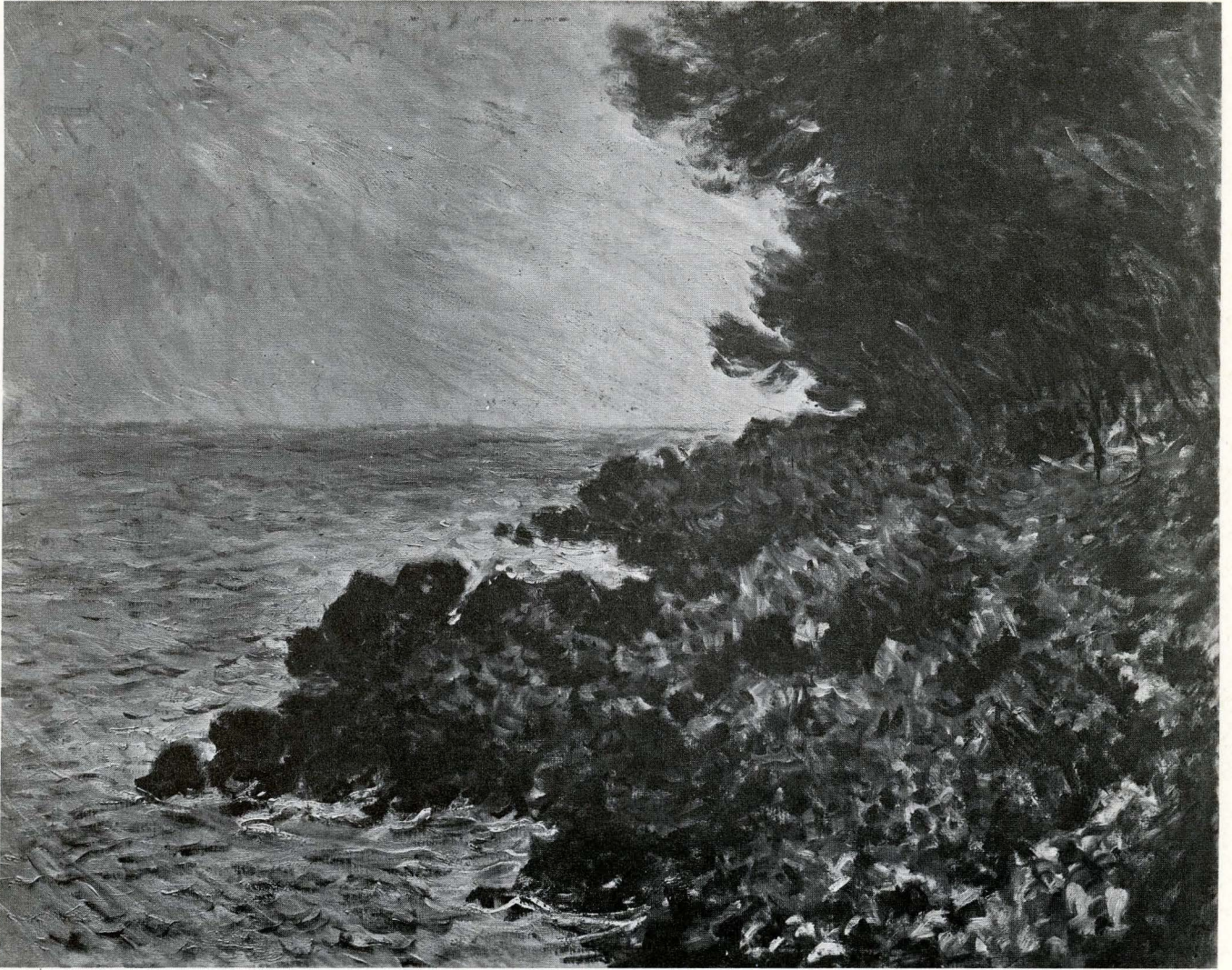
121 Water Lilies  
Nymphéas

[c. 1925] signed with the estate stamp lower right: Claude Monet

Oil on canvas,  $51\frac{1}{4} \times 79\frac{1}{2}$  in./ $130.2 \times 201.9$  cm

*Lent by Mrs. Harvey Kaplan*





122 Cap Martin  
Cap Martin  
[1888] signed lower right: Claude Monet  
Oil on canvas,  $28\frac{3}{4} \times 36\frac{1}{2}$  in. /  $73 \times 92.7$  cm  
*Lent by Sam Salz*







TAIG