

# Claude Monet

*1840–1926*

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Thames and Hudson

The Art Institute of Chicago

*Claude Monet: 1840–1926* was published in conjunction with the exhibition of the same title, organized by The Art Institute of Chicago and presented from July 22 through November 26, 1995.

The exhibition and catalogue were made possible by a grant from Ameritech.

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The exhibition was supported by an indemnity from the Federal Council on the Arts and Humanities.

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Copublished by The Art Institute of Chicago and Thames and Hudson

First published in hardcover in the United States of America in 1995 by Thames and Hudson Inc., 500 Fifth Avenue, New York, New York 10110

ISBN: 0-500-09246-X

Library of Congress Catalog Card Number:  
94-61569

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Designed by Ed Marquand with assistance from Tomarra LeRoy, Marquand Books, Inc., Seattle  
Map designed by Vikki Leib

Printed and bound by CS Graphics, Singapore

Frontispiece: Pierre-Auguste Renoir, *Portrait of Claude Monet*, 1875. Oil on canvas; 85 × 60.5 cm, 33½ × 25⅞ in. Musée d'Orsay, Paris, Bequest of Mr. and Mrs. Raymond Koechlin, 1931 (RF 3666)



1. Gustave Le Gray, *An Effect of the Sun, Normandy*, 1856/59. Albumen print from wet collodion on glass negative; 32.5 × 41.5 cm, 12 $\frac{3}{4}$  × 16 $\frac{1}{2}$  in. Board of Trustees of the Victoria and Albert Museum, London, Townsend Collection (67.998). Le Gray's seascape photographs from the late 1850s appear to be precedents for Monet's compositions of the early 1860s.



2. Eugène Boudin, *Cloud Study, Sunset*, probably 1859. Pastel on beige paper; 21.5 × 29.1 cm, 8 $\frac{1}{2}$  × 11 $\frac{1}{4}$  in. Musée du Louvre, Paris (RF 4029).

## 1840–57

**November 14, 1840** Birth of Oscar-Claude Monet at 45, rue Lafitte, Paris. Monet will later point out that this street was “the street of picture dealers.” He is the second child of Claude Adolphe Monet and Louise Justine Aubrée. Monet's older brother, Léon, was born in 1836.<sup>1</sup>

**March 1841** John G. Rand, an American portrait painter living in London, patents the collapsible paint tube, revolutionizing the history of landscape painting by enabling painters to work away from their studios.

**May 20, 1841** Monet's baptism at Notre-Dame-de-Lorette, Paris.<sup>2</sup>

**c. 1845** The Monet family moves to 30, rue d'Épréménil, Ingouville, outside of Le Havre, so that Monet's father can take a job with his half-sister's husband, Jacques Lecadre, a wholesale grocer and ship supplier. The Lecadres also have a summer house at the neighboring resort town of Sainte-Adresse.<sup>3</sup>

**1851** Monet enrolls at Le Havre primary school. His drawing teacher is Jacques-François Orchard, a friend of Eugène Boudin. From 1844 to 1846 Boudin, who will exert a profound influence on Monet's career, had been a partner in a Le Havre paper goods shop that did picture framing and exhibited in its shop windows works by artists working in and around the city, including Thomas Couture, Eugène Isabey, Jean-François Millet, and Constant Troyon. After 1846 Boudin devoted himself full-time to an art career, and in late 1850–early 1851, he successfully applies for a three-year municipal art stipend with recommendations from Couture and Troyon.<sup>4</sup>

**August and October 1855** Publication in *Magasin pittoresque* of translated excerpts from C. R. Leslie's *Memoirs of the Life of John Constable, Esq., R.A.*, including a synopsis of Constable's pioneering lectures on the history of landscape painting (which stress the preeminence of Claude Lorrain) and an account of his early 1820s experiments with studies of clouds and skies. The article describes around fifty of Constable's paintings as oil studies of clouds on heavy paper, each inscribed on the reverse with the date, time of day, and weather conditions, and quotes from the artist's letters in which he emphasizes the importance of painting skies: “That landscape painter who does not make his skies a very material part of his composition, neglects to avail himself of one of his greatest aids. . . . It will be difficult to name a class of landscape in which the sky is not the key note, the standard of scale, and the chief organ of sentiment.”<sup>5</sup>

**December 3, 1856** Describing the attempt to render ephemeral natural effects—which will become a central tenet of Impressionism—Boudin writes in his diary: “To swim in the open air. To attain the tenderness of the cloud. To suspend these masses in the background, very far off in the gray haze, to make the azure shine out. I sense all that coming, dawning in my designs. What a joy and what a torment!—if the background were motionless, perhaps I would never arrive at these depths. Has anyone ever done better? Did the [seventeenth-century] Dutch [landscape] masters attain this cloud poetry that I am seeking? These tender-nesses of the sky that go as far as praise, as far as adoration: that is not an exaggeration.”<sup>6</sup>

**1856–57** Monet's earliest surviving sketch-books, including several sheets dated 1856, include quick drawings of landscape subjects and boats, the first indication of his interest in seascape painting. During this period, Monet exhibits some of his caricatures in an art supply store in Le Havre. There he meets Boudin, who invites a skeptical Monet to join him painting out-of-doors. Later Monet will recall: “It was as if a veil suddenly lifted from my eyes and I knew that I could be a painter.” As an aspiring caricaturist, Monet admires Etienne Carjat, Paul Hadol, and one of the era's outstanding humorists and photographers, Nadar, some of whose works (published in *Le Gaulois* and *Journal amusant* in 1856) Monet copies, as he will five individual figures in the *Panthéon Nadar*, a lithograph with caricatures of 249 notable contemporary figures published in March 1854 (Monet will probably refer to the December 1858 printing of the lithograph, with 270 figures).<sup>7</sup>

**January 28, 1857** Death of Monet's mother. Monet, his father, and brother move to 13, rue Fontenelle (the Lecadre house), in Le Havre, where his aunt Marie-Jeanne Lecadre, an amateur artist, has her own studio. She knows painter Amand Gautier, a close friend of controversial Realist painter Gustave Courbet.<sup>8</sup>

**Autumn 1857** Charles-François Daubigny, one of the Barbizon artists who pioneered out-of-doors landscape painting, builds a studio boat. He depicts his life as an itinerant painter of riverscapes in a portfolio of etchings published in 1862 as *Le Voyage en bateau*. Monet will build his own floating studio in 1872.<sup>9</sup>

## 1858

**August–September** Monet shows a landscape painting of Rouelles, where Boudin had taken him, at a Le Havre contemporary art exhibition organized by the Société des amis des arts, of whose treasurer Monet draws a caricature (cat. no. 1a).<sup>10</sup>

**August 6** Monet submits an unsuccessful application for a Le Havre scholarship to study art in Paris. He draws a caricature of a rival applicant (cat. no. 1b).<sup>11</sup>

**September 30** Death of Jacques Lecadre. Monet's father takes over Lecadre's business until he retires around 1860.<sup>12</sup>

**October 9** France establishes official relations with Japan. Late in life Monet will recall that he bought his first Japanese print in Le Havre when he was a teenager.<sup>13</sup>

## 1859

At some point during this year, Monet exhibits caricatures of actors and musicians (now lost) in the window of an art and photography shop in Le Havre.<sup>14</sup>

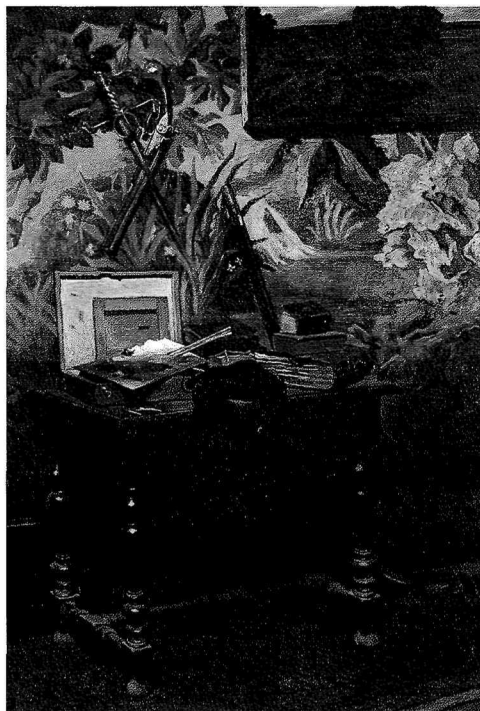
**January–February** Courbet purchases adjoining plots of land in his hometown, Ornans; his never-realized plan is to construct a studio and to plant varieties of trees nearby so that he can paint landscapes with ideal convenience.<sup>15</sup>

**March 21** Monet submits a still life as part of his second unsuccessful application for a city art scholarship.<sup>16</sup>

**Around April 24–May** Visiting his mother's seaside house in Honfleur, the poet Charles Baudelaire informs Nadar that he would like to review the Salon of 1859 without ever seeing it. In fact, Baudelaire had already visited the prestigious and popular national contemporary art exhibition, if only to look for novelties, of which he found few. In his review, Baudelaire takes note of a "super-naturalist" painting by Octave Penguilly l'Haridon of gulls on the coast of Belle-Ile (where Monet will paint in 1886).<sup>17</sup>

**Mid-May** Monet goes to Paris to see the Salon, open since April 15. This year Boudin participates for the first time, exhibiting a painting based on his 1857 and 1858 sojourns in Brittany. Also for the first time, a section of photographs is incorporated at the Salon, including landscape and seascape photographs by Gustave Le Gray (see fig. no. 1). (Le Gray in 1859 has his business at 35, boulevard des Capucines, Paris; Nadar rents and expands the studio beginning in 1860, and in 1874 it will be the site of the first Impressionist exhibition.)

With introductions from Boudin, Monet seeks art advice from Gautier and shows his



3. Claude Monet, *In the Studio*, 1861. Oil on canvas; 182 × 127 cm, 71 $\frac{5}{8}$  × 50 in. Musée d'Orsay, Paris (MNR 136) [W 6].

works to Troyon, the acclaimed self-taught Barbizon landscape painter. Monet stays in Paris (35, rue Rodier), summering in Le Havre, but he is unable or unwilling to follow Troyon's advice that he enroll as a student under figure painter Couture, with whom Edouard Manet had studied from 1850 to 1856. While in Paris, Monet uses the studio of Boudin's friend Charles Monginot. Writing to Boudin about the Salon, Monet praises the skies in large paintings by Troyon; the landscapes by Théodore Rousseau, Daubigny, and Camille Corot; and the warm light in the Oriental views by Théodore Frère. Monet finds the works by Eugène Delacroix too unfinished. He concludes the letter to Boudin: "There are no seascape painters at all, and it is the road that will take you far."<sup>18</sup>

**June** Boudin meets Courbet in Le Havre and then takes him to his studio in Honfleur. Lodging at the Ferme Saint-Siméon, an inn popular with artists, Courbet makes his first Normandy coastscapes. In Honfleur they meet Baudelaire, a close associate of Courbet from the late 1840s. During a visit to Boudin's studio, Baudelaire is deeply impressed by his pastel studies of skies (see fig. no. 2), and he celebrates his unexhibited works in a July installment of his review of the Salon of 1859 in the *Revue française*: "Boudin, who could gorge himself with devotion to his art, shows his curious collection quite modestly. He knows well that each must become a picture by the means of the poetic impression recalled at will; and he has no pretension of considering these notes as pictures.



4. Charles Lhuillier, *The Soldier (Portrait of Monet)*, 1862. Oil on canvas; 37 × 24 cm, 14 $\frac{1}{16}$  × 9 $\frac{5}{16}$  in. Musée Marmottan, Paris (5041).

Later, certainly, he will astound us with realized paintings of the prodigious magic of air and water. The studies so quickly and faithfully sketched after what is most transient, what is impossible to grasp in form or color, after waves and clouds, are always inscribed marginally with the date, the hour, and the wind condition, thusly, for example: October 8, noon, northwest wind. . . . In the end all these clouds with fantastic and luminous forms, these yawning furnaces, these firmaments of black or violet satin . . . mount to the brain like a heady drink or the eloquence of opium. Curiously enough, it never once occurred to me in front of one of these liquid, aerial forms of magic to complain about the absence of man."<sup>19</sup>

## 1860

**January 3** Armande-Célestine Vatine, the companion of Monet's sixty-year-old widowed father, gives birth in Le Havre to a daughter, Marie, who now competes with Monet for disposable family resources.<sup>1</sup>

**Early 1860** Monet enrolls at the Académie Suisse, located at 4, quai des Orfèvres, Paris, to improve his ability to render the figure. This inexpensive "art school" provides models but no instruction. Possibly he meets Camille Pissarro here.



5. Eugène Delacroix, *Cliffs at Etretat*, date unknown. Watercolor; 17.4 × 22.9 cm, 6⅞ × 9 in. Musée du Louvre, Paris (RF 35828).



6. Johan Barthold Jongkind, *Sainte-Adresse*, 1862. Oil on canvas; 27 × 41 cm, 10⅞ × 16⅞ in. Phoenix Art Museum, Mrs. Oliver B. James Bequest (70.37).

Monet's aunt Lecadre gives him a small painting by Daubigny, *Harvest with Crescent Moon*. Gautier made an engraving after it, but no example is known. The now-lost Daubigny painting may be the canvas Monet depicts on the wall in an 1861 work, *In the Studio* (fig. no. 3). Within a few years, the impoverished Monet will sell the Daubigny to a dealer.<sup>2</sup>

**February** Monet moves to 18, rue Pigalle, Paris. He frequents the Brasserie des Martyrs, where modern-minded writers and artists mingle and debate. Monet will later recall that he wasted a great deal of time there.<sup>3</sup>

**February 20** Having visited the so-called Salon Intime of Romantic and Barbizon art, including works by Corot, Courbet, Delacroix, Millet, Rousseau, and Troyon, at a commercial gallery at 26, boulevard des Italiens, Monet again writes encouragingly to Boudin: "Our only good seascape painter, Jongkind, is dead as an artist; he is completely mad. . . . [In seascape painting] you have a fine place to take." Dutch landscapist Johan Barthold Jongkind had received considerable official recognition in the 1850s; Monet would soon paint subjects similar to Jongkind's.<sup>4</sup>

**March 24** Monet's caricature of an actor appears in *Diogène*. Commissions in August of other caricatures (never realized) suggest that he intends to use his skill to help support himself.<sup>5</sup>

**Spring** Monet plans (but perhaps never takes) a trip to paint river landscapes around Champagne with two friends.<sup>6</sup>

**June** Daubigny purchases land in Auvers and builds a house, studio, and garden.<sup>7</sup>

## 1861

**Around February** Boudin comes to Paris, staying at 66, rue Pigalle, up the street from Monet. In April Troyon hires Boudin to help him paint the skies for his pictures.<sup>8</sup>

**March 2** Monet receives a low number in the lottery for the military draft and faces seven years of duty. His family is unwilling to pay the required 2,500 francs for a replacement unless he gives up painting. On April 29 Monet enlists in the elite first regiment of the African Cavalry. According to army records, he is 1.65 meters (5 ft. 5 in.) tall and has brown eyes. Monet arrives at barracks in Mustapha, Algeria, on June 10. He later recalls the experience with enthusiasm, telling one journalist in 1889 that the landscape there prepared him to become an Impressionist painter.<sup>9</sup>

**December** The postscript of a letter (now unlocated) from Baudelaire to the writer Arsène Houssaye indicates that earlier the poet had come into possession of "japonneries" and distributed them to friends. This year, for the first time, stores specializing in Japanese art and curios are listed in the Didot-Bottin annual directory of Paris businesses.<sup>10</sup>

## 1862

**Summer** Having fallen ill, Monet returns to Le Havre on convalescent leave (see fig. no. 4).<sup>11</sup>

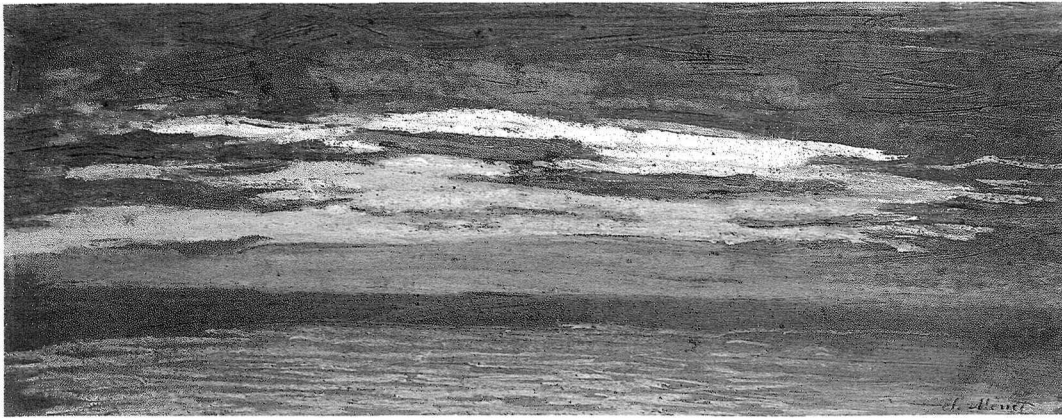
**Autumn** While working on the coast, Monet meets Jongkind, who provides insights into out-of-doors painting. Monet will later recall that Jongkind worked out-of-doors on watercolors, often making fifteen or twenty a day and using the most promising of these as studies for a

group of oil paintings, which Monet finds relatively unsuccessful. By mid-September Monet introduces Jongkind to Boudin. Jongkind's pictures from this time (see fig. no. 6) will serve as the basis for compositions developed by Monet in the summer and autumn of 1864 (see cat. no. 4). Although no paintings by Monet survive from 1862, a number of pastels evidently date from around the time of this encounter (see fig. no. 7).<sup>12</sup>

**November 21** Monet receives an honorable discharge from the military five and a half years early. His aunt Lecadre has decided to pay the replacement fee in order to help him proceed with his art career.<sup>13</sup>

**Late 1862** Monet returns to Paris, where his career is guided by Auguste Toulmouche, a successful young genre painter who had recently married a cousin of Monet's aunt Lecadre. Monet shows Toulmouche a still life, *The Cutlet* (private collection), in order to demonstrate his painting skill, and, with Toulmouche's help, Monet begins to study under Charles Gleyre, a Swiss history painter who had stopped exhibiting at Salons after 1849. Gleyre's studio is in the same building where Toulmouche lives, 70 bis, rue Notre-Dame-des-Champs. James McNeill Whistler had studied under Gleyre since 1856.

Since late 1861, Pierre-Auguste Renoir had been a student there. Simultaneously enrolled at medical school, Frédéric Bazille enrolls with Gleyre in November 1862 and shortly afterwards brings his friend Alfred Sisley there as well. Ludovic-Napoléon Lepic, who will later participate in the first two Impressionist exhibitions, enters Gleyre's studio in early 1863. Gleyre's studio thus provides the first opportunity for the future Impressionists to come



7. Claude Monet, *View of the Sea at Sunset*, c. 1862. Pastel on paper; 15.3 × 40 cm, 6 × 15¾ in. Museum of Fine Arts, Boston, Bequest of William P. Blake in memory of his sister, Anne Dehon Blake (22.604) [WP 34].



8. Portrait photograph of Monet, taken by Etienne Carjat in Paris around 1864.

together as a group. Renoir will later recall: "Back then Monet amazed everyone, not only with his virtuosity, but also with his ways. Jealous of his superb appearance when he arrived in the studio, the students nicknamed him the 'dandy.' He didn't have a cent and wore shirts with ruffled cuffs."<sup>14</sup>

## 1863

**March 1** Group exhibition of modern paintings opens at the Martinet Gallery, boulevard des Italiens, with fourteen Manets, including *Music in the Tuileries Gardens* (National Gallery, London), among his most influential proto-Impressionist works.

**Early April** For the Easter holidays, Monet and Bazille go to Chailly, south of Paris, just outside of Barbizon. They stay at the Cheval-Blanc Inn. Obsessed with landscape painting, Monet stays on in Chailly through May, initiating a lifelong pattern of extending work campaigns beyond his original plans. It seems that only one of the works he made during this time (a farmyard scene) survives.<sup>15</sup>

**May 15** Opening of the Salon. This year the admissions jury excludes so many submitted works that the emperor, in response to complaints, authorizes an annex salon to exhibit the works not accepted. This controversial Salon des Refusés includes paintings by Paul Cézanne, Henri Fantin-Latour, Jongkind, Manet, Pissarro, and Whistler.

**Summer** When Gleyre temporarily closes his studio, Monet visits his family in Le Havre and Sainte-Adresse. Monet resumes his studies with Gleyre in the fall, probably continuing to attend until 1864, when the "school" closes for good.<sup>16</sup>

**November 26–December 3** Publication in *Le Figaro* of Baudelaire's highly influential three-installment essay entitled "The Painter of Modern Life," which is devoted to the newspaper

illustrator Constantin Guys and encourages painters to follow Guys in portraying contemporary urban subjects. At some unknown date, Monet will acquire an ink wash drawing by Guys, *Woman in Black with White Gloves* (Musée Marmottan, Paris).

## 1864

**February 16–29** At the posthumous auction of works by Delacroix at the Hôtel Drouot, Paris, Georges de Bellio and Victor Chocquet, two collectors who will later become important in Monet's career, purchase works. Among the items auctioned are previously unknown cloud and sky studies on paper (see fig. no. 5).

**March** Monet resides in a fourth-floor apartment at 20, rue Mazarine, Paris. A photograph of the young artist by Carjat (fig. no. 8) seems to date from around this time. Possibly around now, Monet meets medical student Georges Clemenceau in the Latin Quarter through mutual friends.<sup>17</sup>

**April** Monet returns to Chailly.<sup>18</sup>

**May 1** Opening of the Salon. Boudin for the first time exhibits one of his beach scenes peopled with vacationing Parisians. Future Impressionists Berthe Morisot, Pissarro, and Renoir exhibit for the first time at this Salon.

In terms of Monet's immediate development, the most notable Salon paintings are views of the beach of Villerville (just west of the village of Honfleur) by Daubigny and his son Karl. The paintings by the Daubignys are comparable in appearance to those that Monet will exhibit in the Salon of 1865. According to his biographer Frédéric Henriot, Charles Daubigny painted his work entirely out-of-doors: "The *Villerville-sur-mer* of the 1864 Salon was . . . completely executed on the spot. Daubigny attached his canvas to stakes solidly planted in the ground; and there it stayed, exposed to the attacks of

goats and bulls and to the pranks of naughty children, until it was perfectly finished. The painter had chosen a gray sky filled with fat clouds chased by the angry wind. He was constantly on the alert for the right moment and ran to take up his work the moment the weather corresponded to that of his painting."<sup>19</sup>

**Late May–Early June** Bazille and Monet go by boat down the Seine to Honfleur for two weeks and work around the Ferme Saint-Siméon from 5 A.M. until 8 P.M.<sup>20</sup>

**May–November** Monet remains in Normandy, running up a considerable bill at the Ferme Saint-Siméon. He reports his excitement to Bazille: "Every day I discover still more beautiful things. It's enough to drive one mad, I've got such a desire to do everything, my head explodes. . . . I want to struggle, scrape off, begin again. . . . It seems to me, when I see nature, that I will do it all, write it all down."

In July Monet meets Boudin and Jongkind at Honfleur, and in September he works there with Jongkind. Together they paint some of the same motifs. Arguments with his family during visits to Sainte-Adresse in August and October result in the suspension of their financial support. Monet asks Bazille to lend him money and arranges for him to take three paintings in October to show to the important Montpellier collector Alfred Bruyas, a major supporter of Courbet. Monet intends to send finished versions of landscapes painted out-of-doors, but he eventually decides that the studies are superior and sends them instead.<sup>21</sup>

**June–July** On his annual summer vacation to Boulogne, Manet undertakes a group of starkly modern marine paintings, including two depicting the iron-clad Union battleship that had defeated a wooden Confederate warship in the French harbor on June 19. One or more of these paintings is probably included in a group exhibition at the Martinet Gallery in February 1865. Whistler and Monet take immediate inspiration from these Manet seascapes.

**October 16** Monet goes to Rouen to see the Twentieth Annual Municipal Fine Arts Exhibition, where his still life of flowers is poorly displayed and not listed in the catalogue. Monet admires still lifes by Boudin's friend Théodule Ribot.<sup>22</sup>

**Late October–Early November** Monet is commissioned to paint two works for the Le Havre collector Louis-Joachim Gaudibert, who has also commissioned four or five paintings from Gautier.<sup>23</sup>

**Early November** Bazille works every day on “life-size studies” at Monet’s studio. A collector (possibly Gaudibert) has just commissioned three paintings from Monet at 400 francs apiece. Bazille asks family friend and collector Commandant Hippolyte Lejosne to help sell works by Monet.<sup>24</sup>

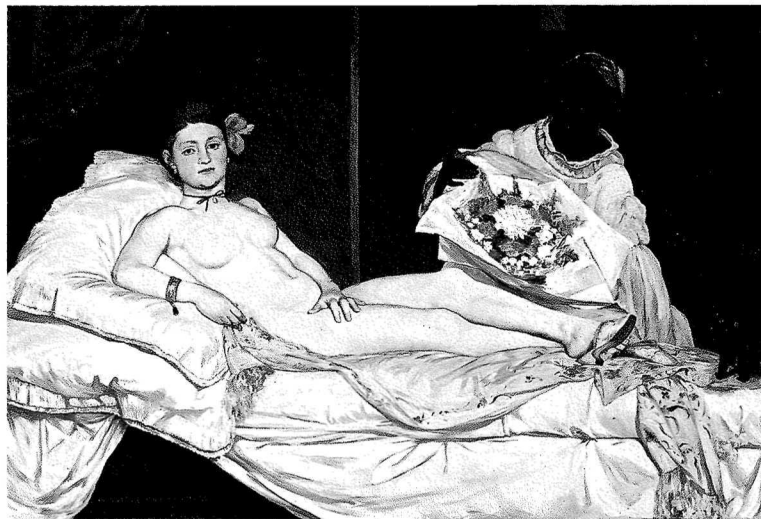
**Around December 15** Monet’s father visits Paris and gives Monet 250 francs with which to rent a studio with Bazille.<sup>25</sup>

## 1865

**January** Bazille and Monet rent a living/work space at 6, rue de Furstenberg, Paris. Bazille paints a view of the studio (Musée Fabre, Montpellier), and Monet awakens Bazille early every morning so that the two can paint from models together. Monet paints large versions (see cat. no. 4) of marine studies made on the Normandy coast in 1864 to submit in March to the selection jury for the Salon of 1865.<sup>1</sup>

**April** Monet returns to Chailly to paint.<sup>2</sup>

**May 1** Opening of the Salon. Monet’s two large marine paintings, including *Headland of the Hève River at Low Tide* (cat. no. 4), are well received by the press. Monet has photographs of these made by a commercial photographer named Jacob; in December 1920 Monet will send these photographs to a biographer, commenting that they represent the first works he ever sold: to the print publisher and art dealer Alfred Cadart, for 300 francs each. Around this time, Cadart exhibits several works by Manet (whose *Olympia* [fig. no. 9] creates a scandal at this Salon). Mistakenly complimented for Monet’s Salon paintings, signed with a name much like his own, Manet takes notice of Monet.



9. Edouard Manet, *Olympia*, 1863. Oil on canvas; 130.5 × 190 cm, 51¾ × 74¾ in. Musée d’Orsay, Paris (RF 644). In 1889 Monet conducted a fundraising campaign to purchase Manet’s masterpiece for the French National Museums.



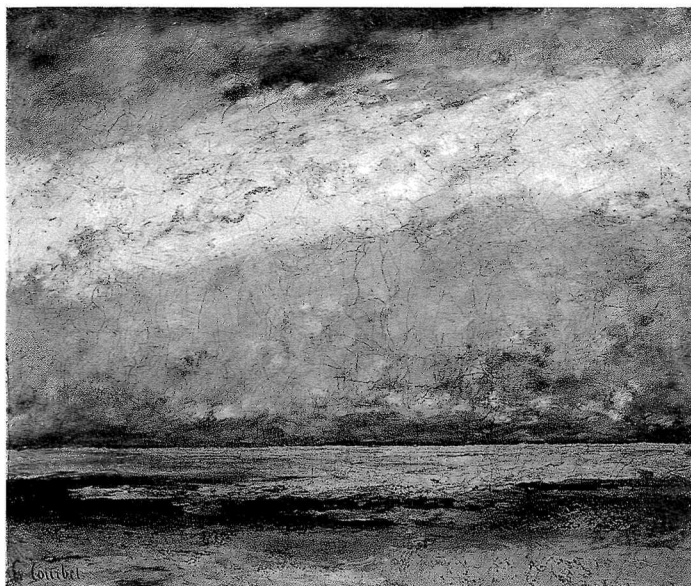
10. Claude Monet, preliminary portable version of *Luncheon on the Grass*, 1865–66. Oil on canvas; 130 × 181 cm, 51¾ × 71¼ in. Pushkin State Museum of Fine Arts, Moscow [W 62].

Immediately after the opening, Monet returns to Chailly and the Cheval-Blanc Inn to begin drawings and oil studies (see fig. no. 10) for his monumental *Luncheon on the Grass* (cat. no. 5), a painting that will include a dozen life-size figures assembled for a picnic in the forest of Fontainebleau. Monet undertakes such an ambitious figure painting, despite the promise of his Normandy seascapes, perhaps to prove to his still-skeptical family that he is capable of succeeding as a Salon painter.<sup>3</sup>

**May** Bazille comes with art supplies to Chailly to pose for Monet but instead finds the artist temporarily bedridden with a leg injury. Monet ends up posing for an informal portrait by Bazille (Musée d’Orsay, Paris). Around this same time, Renoir is working nearby in Marlotte; by August, Sisley joins him. In response

to Monet’s urgent requests, Bazille returns to Chailly on August 26 in his model’s role, although rainy weather slows progress. Both artists stay at the Hôtel du Lion d’Or.<sup>4</sup>

**September–Mid-November** Courbet paints in Trouville. About his three-month stay, he writes to Bruyas: “I took eighty sea baths. . . . I did thirty-eight paintings in that place, including twenty-five seascapes [see fig. no. 11] similar to yours and to those I did in Sables d’Olonne; and twenty-five autumn skies, one more extraordinary and free than the next.” By mid-October Whistler has joined Courbet, and he paints some half-dozen starkly modern seascapes of his own. These important paintings mark the entry of two of the era’s foremost avant-garde figure and landscape painters into the genre of marine painting, which



11. Gustave Courbet, *Seascape*, 1865. Oil on canvas; 54 × 64 cm, 21¼ × 25¼ in. Wallraf-Richartz-Museum, Cologne (WRM 2905).



12. Claude Monet, *The Road to Chailly*, 1864. Oil on canvas; 98 × 130 cm, 38¾ × 51¼ in. Private Collection [W 19].

Boudin and Monet had been exploring in an aesthetically innovative manner since the 1850s.

At this same time, the Goncourt brothers, Edmond and Jules, are also staying in Trouville, finishing their novel about modern painters, *Manette Salomon*.<sup>5</sup>

**October** Monet, back in Paris, undertakes a large version of *Luncheon on the Grass* in his rue de Furstenberg studio in anticipation of exhibiting the work at the Salon of 1866. He sells 1,000 francs' worth of paintings.<sup>6</sup>

**December** Courbet and many other painters come to admire Monet's work in progress. But Bazille's decision to move out of their shared studio forces Monet to suspend work in early January 1866.<sup>7</sup>

## 1866

**January** Monet rents a small fourth-floor studio at 1, place Pigalle, for 800 francs a year. Unable to finish his oversized *Luncheon on the Grass* (cat. no. 5) in time for the March 20 Salon entry deadline, Monet decides to submit a large landscape, *The Road to Chailly* (fig. no. 12), painted at the same site in 1864 and showing carters transporting felled trees out of the forest. He also quickly begins a life-size painting of a young woman modeling a satin dress and jacket indoors, *Camille in a Green Dress* (fig. no. 13). The model for this work is Camille Doncieux, whose family lives in Monet's new neighborhood. She becomes Monet's companion, and they will marry in 1870. In June Bazille will prepare a very large genre painting (never realized), which would have included a woman wearing a rented green satin dress.<sup>8</sup>

**March** Courbet exhibits twenty-five works, among them his 1865 Trouville seascapes, at Cadart's gallery and writes that "those seascapes done in two hours sold for twelve to fifteen hundred francs apiece."<sup>9</sup>

**Mid-April** An exhibition in New York and Boston of the French Etching Club, arranged by Cadart, includes some paintings by Boudin, Corot, Courbet, and Jongkind, and one by Monet, entitled *Sea Shore*.<sup>11</sup>

**Mid-April–Summer** Monet rents a little house in suburban Sèvres, near Ville d'Avray. Doncieux poses for at least three of the four stylishly dressed women represented in *Women in the Garden* (fig. no. 14). At more than eight feet high, the painting is a monumental version of the sort of illustration used in fashion magazines. Determined to paint this work out-of-doors as a record of strictly first-hand observations, Monet digs a trench into which the canvas can be lowered on pulleys, easing access to its upper portion. Courbet may have visited him in the beginning of July. Impatient creditors in Paris contact his father for payment and threaten to seize Monet's belongings. As late as 1878, Monet is still repaying a January 16, 1867, lawsuit for debts incurred this summer. Monet may have destroyed some two hundred works to prevent their seizure; still others may have been seized and sold.<sup>11</sup>

**May 1** Opening of the Salon, with both works submitted by Monet accepted. *Camille in a Green Dress* (listed in the Salon catalogue as *Woman in a Green Dress*) is very well received by newspaper critics. Walter Bürger claims that Monet executed it in only four days. Emile Zola, referring to the work familiarly as *Camille*—

his favorite in the entire exhibition—claims that he does not know the artist, although the two will soon become close friends.

Monet is again compared with Manet, this time by the caricaturist-critic André Gill, and the two artists now meet. Monet's aunt Lecadre, who had been threatening to cut off her support, is convinced by his Salon success to sustain it. Cadart, now back from America and planning a second exhibition there to open December 8, 1866, commissions a reduced-scale replica of the painting *Camille in a Green Dress* (Muzeal de Arte al Republicii Populare Romaniei, Bucharest), advancing Monet 800 francs.<sup>12</sup>

**Late Summer** Monet and Doncieux travel to Normandy, bringing *Women in the Garden* along to complete in a studio maintained at the Ferme Saint-Siméon.<sup>13</sup>

**Around September** Courbet invites Monet and Doncieux, as well as Boudin and his wife, Marie-Anne Guédès, to dinner at the opulent summer home in Deauville of the Count de Choiseul, where Courbet is a guest. Courbet apparently paints his first Eretret coastscapes on this visit to Normandy.

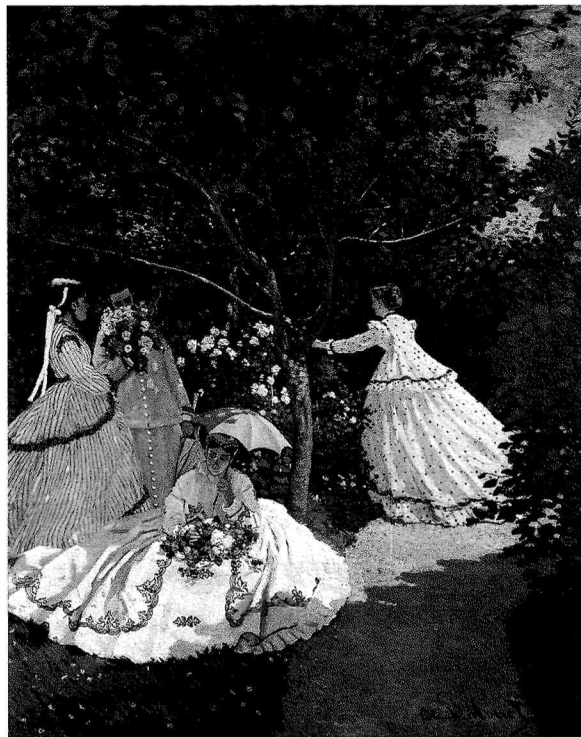
Anticipating Monet's famous subjects of the 1870s, Boudin had painted sailboats at Argenteuil this summer, possibly in the company of Jongkind, and is now working on Jongkind-like harbor scenes at Le Havre, in addition to his signature genre pictures of vacationers on the beach at Trouville.<sup>14</sup>

**December** Monet asks Bazille to send from Paris *Camille in a Green Dress* and the reduced-scale replica that he had begun for Cadart, but these paintings are still in Paris on December 22, when Cadart demands delivery of the replica





13. Claude Monet, *Camille in a Green Dress*, 1866. Oil on canvas; 228 × 148.9 cm, 89¾ × 58½ in. Kunsthalle, Bremen [W 65].



14. Claude Monet, *Women in the Garden*, 1866. Oil on canvas; 256 × 208 cm, 104¾ × 81½ in. Musée d'Orsay, Paris (RF 2773) [W 67]. In 1920 Monet arranged for this important early work to be purchased by the Louvre.

within four days (so that it can be shipped to America), threatening to cancel the sale. However, the painting never goes to America but remains the property of Cadart and is sold at auction in Paris in 1876.<sup>15</sup>

## 1867

**January 18–July 10** In installments, *Le Temps* publishes Edmond and Jules Goncourt's *Manette Salomon*, a Realist novel set in the art world of the 1850s. With its enthusiastic descriptions of photography and Japanese prints, as well as its episodes set in the forest of Fontainebleau and on the beach at Trouville, the novel actually provides a vivid description of Monet's early career. One character, a landscape painter named Crescent, "gave the feeling, almost the emotion, of summer, autumn, morning, afternoon, evening, in admirable paintings of sensations. What he sought and rendered above all was the vivid, profound impression of the place, of the moment, of the season, of the hour . . . —the atmosphere. . . . The penetration of things by the sky was the major study of his eyes and of his spirit, which were always absorbed in the contemplating and coming to know the fairytale effects of sunshine, rain, fog, and haze; the metamorphoses and the infinite variety of celestial tonalities, changing vaporizations, floating rays of light, the decomposition of clouds, the wonderful richness and divine caprice of our

northern skies. Also, for him the sky was never an *isolated fact*, the top and back of a painting; rather, it enveloped the landscape, giving the whole and the details all the relationships of tone . . . from which arose all of nature's mirages and all of the transfigurations of the earth." The novel is published in book form in October.<sup>16</sup>

**February** Still at Honfleur, Monet works on paintings for the Salon. He also paints a group of related snowscapes. A recollection of Monet at work out-of-doors will be included in a review of the Le Havre International Maritime Exhibition (October 9, 1868): "It was during winter, after several snowy days, when communications had almost been interrupted. The desire to see the countryside beneath its white shroud had led us across the fields. It was cold enough to split rocks. We glimpsed a little heater, then an easel, then a gentleman swathed in three overcoats, with gloved hands, his face half-frozen. It was M. Monet studying an aspect of the snow." This month Courbet, at home in Ornans, also undertakes "a series of snow landscapes that will be similar to the seascapes."<sup>17</sup>

**February–March** Monet returns to Paris, staying at Bazille's studio at 20, rue Visconti, where Renoir is also a temporary resident.<sup>18</sup>

**April 1** Opening of the Universal Exposition, which includes an international art exhibition and sections on Japanese art and manufactures. Opting not to show his luxury textile items

with other specialists within the Exposition galleries, Ernest Hoschedé (whose father died this year, leaving him 200,000 francs), has a special pavilion constructed in the Renaissance style for his company.<sup>19</sup>

**April 8** Informed of Doncieux's pregnancy, Monet's father advises his son to abandon her.<sup>20</sup>

**May 1** Opening of the Salon. Both of the works submitted by Monet, including *Women in the Garden* (fig. no. 14), are refused by the jury, as are those submitted by Bazille, Pissarro, Renoir, and Sisley. With the support of more established artists Corot, Courbet, Daubigny, and Narcisse Virgile Diaz de la Peña, they try unsuccessfully to pool funds for an independent exhibition, to capitalize on the large crowds in Paris for the Universal Exposition.

Instead, two Paris dealers, Cadart and Louis Latouche, exhibit Monet's intended Salon paintings in the windows of their shops. The former buys a small seascape and the latter a cityscape from a group of such subjects painted in the spring by Monet and Renoir. As a subtle gesture of protest, Monet paints one of his views of Paris, *Garden of the Princess, Louvre* (cat. no. 10), from a balcony of the Louvre, his back turned on the collected art paradigms within. Bazille agrees to buy *Women in the Garden* for 2,500 francs, to be paid in small monthly installments.<sup>21</sup>

**May 22 or 24** Opening of a retrospective of fifty paintings by Manet in a self-financed

gallery building at the intersection of avenue de l'Alma and avenue Montaigne.<sup>22</sup>

**May 30** Opening of a retrospective exhibition of more than 130 paintings by Courbet in a self-financed gallery and studio building constructed on Place de l'Alma. In the catalogue, he categorizes his 1865 Trouville seascapes (see fig. no. 11) as "Paysages de mer," his neologism perhaps guiding Monet to categorize his water lily paintings as "Paysages d'eau" in 1909.<sup>23</sup>

**Summer** Having arranged for a doctor friend to look after Doncieux, Monet moves in with his family in Sainte-Adresse. He begins a work for the 1868 Salon and by the end of the month has twenty paintings well under way, including seascapes, figures, gardens, and genre paintings of the Le Havre regattas. Doncieux remains in Paris at their rented apartment (8, de l'impasse Saint-Louis). At this time, Sisley is staying in Honfleur, west along the coast from Sainte-Adresse.<sup>24</sup>

**Early July** Troubled by his eyes, Monet receives medical advice to give up painting out-of-doors.<sup>25</sup>

**August 8** Birth of Jean-Armand-Claude Monet, registered three days later as Monet's son and witnessed by Zacharie Astruc and Alfred Hatté. Monet is in Paris briefly for the birth. He makes other short visits from Sainte-Adresse throughout the summer and fall.<sup>26</sup>

**Late 1867** Monet, in Paris for the holidays, faces extreme financial pressures. Bazille arranges the sale of a Monet still life to Lejosne.<sup>27</sup>

## 1868

**January–March** Monet works in Le Havre on the shipping and pier scenes he will submit to the Salon, and he returns to Paris shortly after March 1 to finish them in their frames before the March 20 entry deadline. Bazille allows Monet to use his new studio at 9, rue de la Paix (today rue de la Condamine).<sup>28</sup>

**March 21–?** Monet exhibits three works at the annual exhibition of the Société des Beaux-Arts of Bordeaux.<sup>29</sup>

**March 26** Monet attends a Hôtel Drouot, Paris, auction of paintings, watercolors, pastels, and drawings by Boudin.<sup>30</sup>

**April 2** Baptism of Jean Monet at Sainte-Marie des Batignolles, Paris, with Julie Vellay, Pissarro's companion since 1860, named godmother and Bazille named godfather. Although there is no record that Pissarro is Monet's neighbor at this time, Vellay gives her address as the same building where Monet and Doncieux are living, suggesting that Vellay could be the nursemaid portrayed by Monet in his first painting of Jean (cat. no. 14).<sup>31</sup>

**Spring** Monet, Doncieux, and son Jean leave Paris to stay at the Gloton Inn in the village of Bonnières-sur-Seine, where Zola and Cézanne had stayed in 1866. Presumably, *On the Bank of the Seine, Bennecourt* (cat. no. 15) is begun at this time. Unable to pay, they must leave the inn at the end of June. His family lodged elsewhere in the vicinity, Monet returns to Le Havre, via Paris, desperately trying to raise money. He suggests to Bazille that he had attempted to drown himself, claiming that his father and aunt will do nothing more to help him.<sup>32</sup>

**May 1** Opening of the Salon. Thanks to Daubigny's advocacy, the Salon jury accepts one of Monet's two entries, a Le Havre shipping scene (seized by creditors after the Salon's closing). In his review of the Salon, Zola, very familiar with Monet by now, praises his works at length, including those refused by the jury this year and the year before. Zola mentions racetrack subjects (although no such works are otherwise documented), and he concludes that Monet is a leading painter of contemporary life (*actualiste*). Zola's reference to a subject more typical of Edgar Degas and Manet than Monet raises the possibility of an early dialogue among them.<sup>33</sup>

**May 26** Monet is listed, along with Manet and Fantin-Latour, as "a faithful emulator of Hokusai," among the eighteen leading French enthusiasts of Japanese art by Astruc in his article "Le Japon chez nous," published in *L'Etendard*.<sup>34</sup>

**Mid-July–October/November** Five works by Monet are included in the art section of the Le Havre International Maritime Exhibition, along with paintings by Courbet, Daubigny, Manet, and Pissarro.<sup>35</sup>

**August 1** Monet, Doncieux, and Jean take a hotel room at Fécamp on the Normandy coast; by September they are renting a small furnished house on the rue de Coudriers.<sup>36</sup>

**September 7** Monet returns to Le Havre to paint commissioned portraits of the Gaudibert family, working there and at their country home in Montivilliers through October. Courbet, in Le Havre to see the International Maritime Exhibition, introduces Monet to the playwright Alexandre Dumas.<sup>37</sup>

**October 6** Houssaye, director of the prestigious periodical *L'Artiste*, buys *Camille in a Green Dress* (fig. no. 13) from the Le Havre exhibition for 800 francs, vowing to donate it one day to the French contemporary art museum at the Luxembourg Palace.<sup>38</sup>

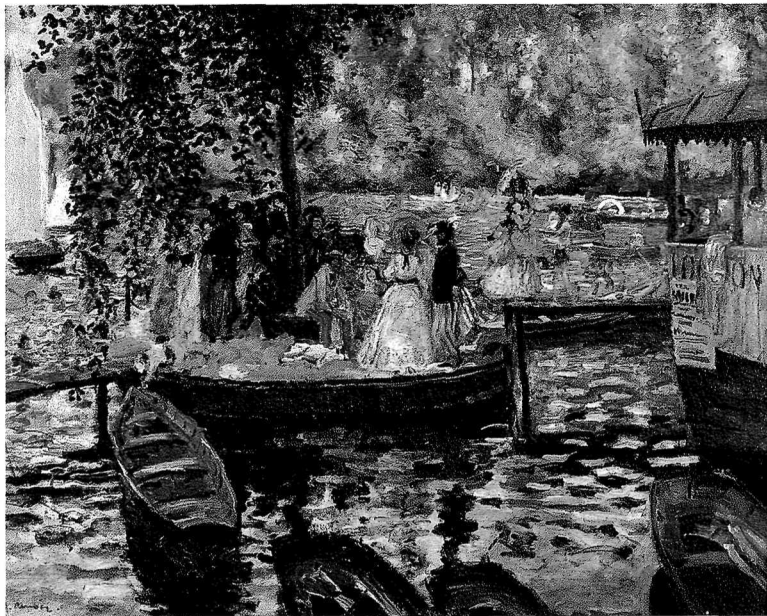
**October 25** The jury for the Le Havre exhibition awards Monet one of the four supplementary silver medals added to the forty they distribute to outstanding participating artists.<sup>39</sup>



15. Claude Monet, *The Lunch*, 1868. Oil on canvas; 230 × 150 cm, 90% × 59% in. Städtische Galerie at the Städteliches Kunstinstitut, Frankfurt (S.G. 170) [W 132].

**Late October** Monet and his family move to route du Havre, Etretat. Although there are several signed and dated pastels from around this time, it is a difficult period for him. He writes to Bazille, "Nothing manages to rekindle my old ardor. Painting is not going well, and decidedly I no longer count on glory. . . . I have become lazy; everything bores me as soon as I want to work; I see everything in black."<sup>40</sup>

**Late 1868–Early 1869** Monet's four unsold works are seized and auctioned by creditors at the closing of the Le Havre exhibition. Gaudibert buys them back for the artist. Regaining his high spirits, Monet writes to Bazille that he wants to paint two figure paintings for the upcoming Paris Salon, an interior with his family (*The Lunch*, fig. no. 15) and sailors out-of-doors. He remarks: "I assure you that I don't envy your being in Paris, and I hardly miss the get-togethers [at the Café Guerbois]. . . . One gets too preoccupied with what one sees and hears in Paris . . . and what I will do here will at least have the merit of resembling no one else's work. . . . I honestly believe that I will not return to Paris for a long time now, at most a month each year." Monet asks Bazille to send all of his paintings to his aunt's address in Le Havre so that he may sell some and settle permanently in Normandy. Monet also asks Bazille to send paints, including lots of white, black, and cobalt blue.<sup>41</sup>



16. Pierre-Auguste Renoir, *La Grenouillère*, 1869. Oil on canvas; 66 × 86 cm, 26 × 33 $\frac{3}{4}$  in. Nationalmuseum, Stockholm (NM 2524).

## 1869

**January** Paris art supply dealer Latouche exhibits one of Monet's views of Paris in his gallery window.<sup>42</sup>

**March** Monet returns to Paris, where Bazille gives him access to his rue de la Paix studio so that he can finish the works to be submitted to the Salon jury, *Fishing Boats in the Sea* (Hill-Stead Museum, Farmington, Connecticut) and *The Magpie* (cat. no. 17).<sup>43</sup>

**Spring** With help from Gaudibert, Monet rents a small house in the village of Saint-Michel, situated in the hills above the Seine resort of Bougival, where Pissarro had spent the summer of 1868. Courbet may visit Monet at this time. By May, Pissarro and his family settle in neighboring Louveciennes.<sup>44</sup>

**May 1** Opening of the Salon. Monet learns that his request for an extension has been denied and his Salon submissions are refused. Instead, Latouche shows one of Monet's views of Sainte-Adresse, and it draws fanatical crowds.<sup>45</sup>

**Late Summer** The penniless Monet gets food from Renoir, who is staying with his parents at nearby Voisins. After selling a still life, Monet buys badly needed art supplies and works in tandem with Renoir at the nearby boating and bathing resort of La Grenouillère (see cat. no. 18 and fig. no. 16). Both hope to develop these works into entries for the Salon of 1870. Their invention of a stenographic style of brushwork to render the choppy, sun-dappled river initiates the pictorial language of classic Impressionism.<sup>46</sup>

**Late July–Early August** Degas, now a close associate of the Morisot family, vacations around Houlgate on the Normandy coast west of Le Havre, where he makes a series of more than forty remarkably modern pastels on paper with coastal motifs and sky effects (see fig. no. 17). He signs and dates eight of these, which suggests that he had the opportunity to exhibit them.

The striking similarities between Degas's pastels and a group that Monet had done the year before suggest a dialogue between these artists. Regardless of whether they actually met, the similarities indicate that both artists were responding to the sudden interest in pastels that followed the dispersal of Delacroix's works on paper in 1864 and Millet's output of pastels commissioned beginning around 1865.<sup>47</sup>

**August–September** Staying in a little house on the beach at Etretat, Courbet paints around thirty variations on the single pictorial motif of a crashing wave, again vividly demonstrating a serial approach to landscape and the ultimate challenge of instantaneity. He also paints more views of the picturesque western cliff with its pierced rock (see fig. no. 18), a motif favored by Monet around this same time (see cat. no. 16 and fig. no. 19) and again in the early 1880s (see cat. no. 70). Courbet will exhibit one large version of each motif at the Salon of 1870.<sup>48</sup>

**Winter 1869–70** Monet paints snowscapes and several views of the Versailles road at Louveciennes. Pissarro lives on this road, and his paintings of the same subject suggest a close dialogue between the two painters. Probably around this time, Monet paints the frozen river

Seine, a subject that he will treat frequently in ensuing severe winters.

Monet poses for two group portraits of artists assembled in a studio, one by Bazille, *Rue de la Condamine Studio*, the other by Fantin-Latour, *A Studio in the Batignolles Quarter* (both Musée d'Orsay, Paris), the latter an homage to Manet that is exhibited at the Salon of 1870.<sup>49</sup>

## 1870

**Early January** Monet returns to the forest of Fontainebleau.<sup>1</sup>

**May 1** Opening of the Salon. One of Boudin's works is lent by Ernest Hoschedé. Monet's two paintings, *The Lunch* (fig. no. 15) and a lost version of *La Grenouillère*, are refused; Daubigny and then Corot resign from the jury in protest. Of Monet's colleagues, only Cézanne is similarly excluded.

Around this time, Monet sells two paintings, *The Seine at Bougival* (cat. no. 19) and *Camille on the Beach at Trouville* (Mrs. John Hay Whitney Collection), to art dealer Pierre Ferdinand Martin, with whom Jongkind, Boudin, and Pissarro are already doing business. As partial payment for the first of these works, Monet receives a small painting by Cézanne, *Picnic by a River* (Yale University Art Gallery, New Haven, Connecticut), apparently the beginning of what will become Monet's remarkable collection of works by Cézanne.<sup>2</sup>

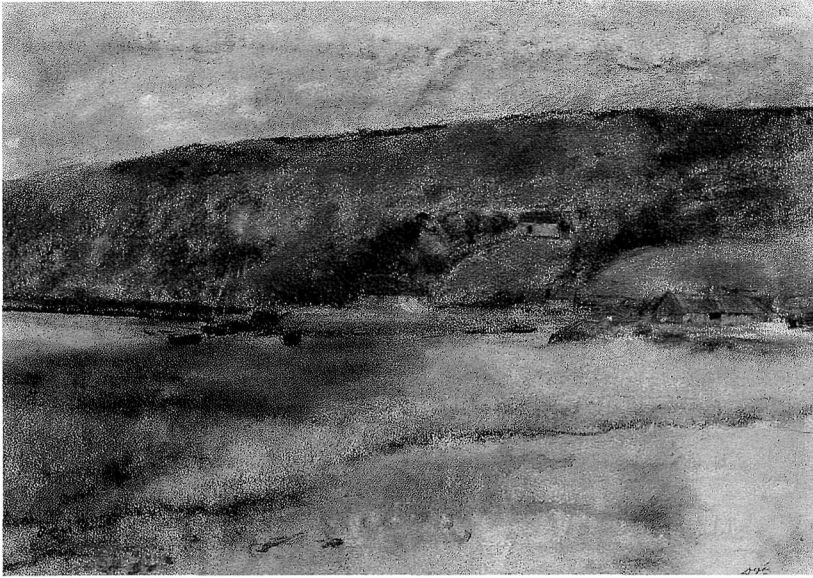
**June 28** Marriage in Paris of Camille Doncieux and Monet, who is still living in Saint-Michel. Courbet, who has just refused the Legion of Honor, is a witness. The marriage documents indicate review by authorities of Monet's military service status. War with Prussia is becoming increasingly likely.<sup>3</sup>

**Summer** Leaving a number of canvases in safekeeping with Pissarro in Louveciennes, the Monets leave Saint-Michel for the Channel resort of Trouville, registering at the Hôtel Tivoli. Of the 1,500 works by Pissarro stored in Louveciennes, only forty will survive the ensuing Franco-Prussian War.<sup>4</sup>

**July 7** Death of Monet's aunt Lecadre at Sainte-Adresse.<sup>5</sup>

**July 19** Official declaration of the Franco-Prussian War. Bazille had enlisted for military service on July 10; Renoir will be drafted into the Tenth Cavalry Regiment on August 26.<sup>6</sup>

**August 12** The Boudins arrive in Trouville, where Monet is painting Boudinesque subjects of vacationers relaxing along hotel beachfronts and several astonishing genre-portraits of Camille seated on the beach with a sunshade (see cat. no. 21).<sup>7</sup>



17. Edgar Degas, *Houses beside the Sea*, probably 1869. Pastel on paper; 81.3 × 116.8 cm, 32 × 46 in. Musée d'Orsay, Paris (RF 31199).



18. Gustave Courbet, *Rock Arch at Etretat*, 1869. Oil on canvas; 76.2 × 123.1 cm, 30 × 48½ in. The Barber Institute of Fine Arts, The University of Birmingham, Great Britain.



19. Claude Monet, *Rough Sea at Etretat*, 1868–69. Oil on canvas; 66 × 131 cm, 26 × 51½ in. Musée d'Orsay, Paris (RF 1678) [W 127].

**August 31** Surrounded and trapped by Prussian forces at Sedan, the main French army, led by Marshal MacMahon, surrenders on September 2.

**September 4** Anticipating a Prussian advance on Paris, a provisional government of national defense led by Léon Gambetta declares itself as the Third Republic. The Prussians begin to besiege the city on September 19, and Gambetta escapes from the capital in a balloon and tries to organize the French armies in the countryside. Sometime in September, Degas and Manet, who had remained in Paris, as had Morisot, volunteer for the artillery of the National Guard.<sup>8</sup>

**September 5** Monet gets a passport. Four days later, visiting his sick father in Le Havre, Monet observes boats departing full of passengers seeking refuge in neutral London from war in France.<sup>9</sup>

**September 28** Bazille dies in combat.

**Before October 6** The Monets flee to London, temporarily settling at 11 Arundel Street, Piccadilly Circus (today Coventry Street, W1).<sup>10</sup>

**October 31** Monet's father marries Armande-Célestine Vatin and acknowledges his paternity of their daughter, Monet's half-sister.<sup>11</sup>

**December** Monet paints the Thames Embankment and the Houses of Parliament for the first time. One of Monet's recent Trouville paintings, *Breakwater at Trouville, Low Tide* (cat. no. 22), is included in Paul Durand-Ruel's First Exhibition of the Society of French Artists at his German Gallery, 168 New Bond Street, London. Daubigny, also in London, had introduced Monet to the similarly exiled dealer. Another Monet Trouville painting is included in the Exhibition for the Benefit of the Distressed Peasantry of France, held at the Gallery of the Society of British Artists, London. Daubigny serves on the organizing committee for this exhibition.<sup>12</sup>

## 1871

**January 1** The Monets move to 1 Bath Place (today Kensington High Street) in the West End, London.<sup>13</sup>

**January 17** Monet's father dies in Sainte-Adresse. There is no record of any inheritance received by Monet.<sup>14</sup>

**January 21** Durand-Ruel puts Pissarro, who settled in the London suburbs the previous month, in touch with Monet. Together the friends visit museums and galleries, taking particular inspiration from Constable and Turner, according to Pissarro's later recollections. They also dine together at the home of Whistler's friend Alphonse Legros, the French Realist artist who had settled in London in 1863.<sup>15</sup>



20. Portrait photograph of Monet, taken by A. Greiner in Amsterdam, 1871.

**January 28** With the surrender of Paris, an armistice provides for a new French National Assembly to negotiate peace with Prussia.

**March 18–May 28** Fearful that the conservative National Assembly meeting in Versailles might restore the monarchy, an insurrection in Paris results in the formation of a Republican municipal government, the Commune, on March 26. Troops of the Versailles government attack Paris on May 21, initiating a “Bloody Week” of civil war that results in 20,000 fatalities and the fall of the Commune.

**May 1** Opening of the International Exhibition at the South Kensington Museum, London (today the Victoria and Albert Museum), including works by Pissarro and Monet, the latter contributing two figure paintings (*Meditation*, *Camille Monet on the Couch* [Musée d’Orsay, Paris] and *Camille* [the reduced-scale version of *Camille in a Green Dress*]) and perhaps a seascape. Works submitted by both artists to the Royal Academy exhibition are not accepted.<sup>16</sup>

**May** Durand-Ruel makes his first recorded purchase of Monet paintings.

The Monets leave London for Holland. Although evidently unfamiliar with the Hague School of out-of-doors coastal landscape painting under way by 1871, Monet would have been made aware of rich subjects in Holland by Daubigny, Jongkind, and others. During his stay in Holland, Monet perhaps acquires some Japa-



21. Claude Monet, *Sailboats at Argenteuil*, 1872. Oil on canvas; 48 × 75 cm, 17¾ × 29½ in. Musée d’Orsay, Paris, Caillebotte Bequest (RF 2778) [W 233].

nese prints and some flower pots with blue oriental-style designs. Amsterdam photographer A. Greiner takes portraits of the Monets (see fig. no. 20).<sup>17</sup>

**June 2** The Monets arrive in remote Zaandam, a picturesque town of 12,000 citizens surrounded by canals and dotted with windmills. Staying at the Beurs Hotel, Monet paints twenty-four works, some related to pencil notebook sketches, while Camille gives French lessons.<sup>18</sup>

**June** Monet meets the French painter Henri Michel-Lévy, probably in Amsterdam. Along with influential decorative arts historian Henry Havard, who had been active in the Commune, Monet and Michel-Lévy visit the Rijksmuseum on June 22. Later that same day, Michel-Lévy and Havard join the Monets at the Beurs Hotel, staying until late July.<sup>19</sup>

**October 8** The Monets leave Zaandam for Amsterdam. A few days later, Monet visits the Frans Hals Museum in Haarlem.<sup>20</sup>

**Before Mid-November** The Monets return to Paris and register at the Hôtel de Londres et de New York (near the Saint-Lazare train station). Monet rents a nearby studio, formerly occupied by Gautier, on the fifth floor of 8, rue de l’Isly, for 450 francs a year. Since Monet does not paint any Paris scenes during the next few years, this evidently serves more as a business office and storage facility. Boudin lives nearby. Monet soon sells at least one Holland painting to Latouche.<sup>21</sup>

**December 21** Monet rents a house (for 1,000 francs yearly) in Argenteuil with a river view and a garden at 2, rue Pierre Guienne, owned by the widow of one of Manet’s friends. With 8,000

inhabitants, this town on the Seine is linked to the Saint-Lazare train station by an hourly service. Asking Pissarro to send the remaining paintings stored in Louveciennes when the Monets went to Trouville the previous year, Monet writes of his intention to commute to Paris daily to work in his studio there from 10 A.M. to 4 P.M.<sup>22</sup>

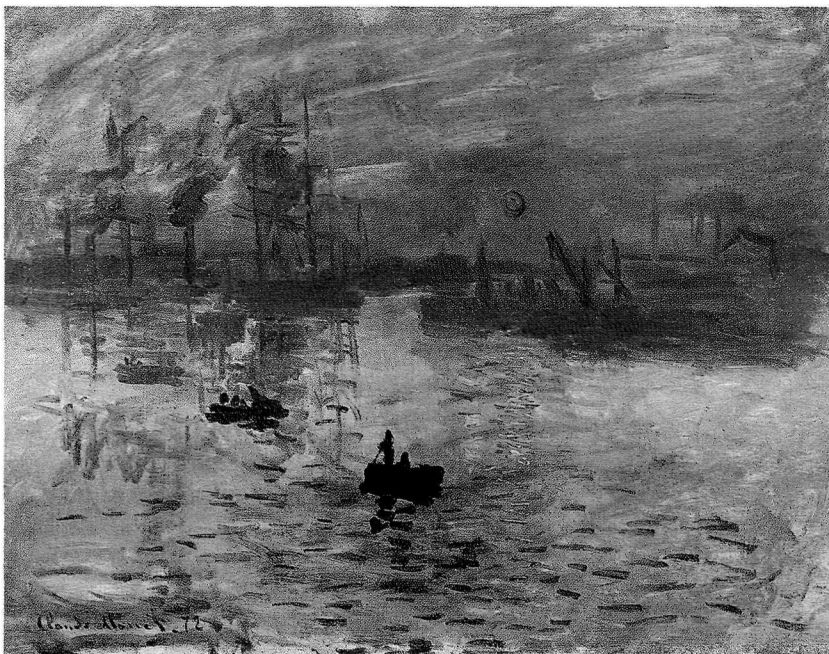
## 1872

At intervals throughout 1872, Durand-Ruel buys twenty-nine paintings from Monet for a total of 9,800 francs, and Manet buys *The Highway Bridge under Repair, Argenteuil* (cat. no. 29). The dealer also begins to buy works from Degas, Manet, Pissarro, Renoir, and Sisley, his support effectively shaping the group of artists soon to be publicized as Impressionists.

Monet’s total sales this year, including sales to other dealers, will amount to 12,100 francs. Monet’s personal account ledger for the period when he is living in Argenteuil indicates expenditures for two domestic servants and a gardener and purchases of considerable amounts of wine. Although his income is comparable to that of a doctor in Paris or roughly six times greater than that of an Argenteuil workman, such comparisons are misleading unless overhead expenses like art supplies are taken into account.

With this increased income, Monet buys a boat and fits it with a cabin to serve as a floating studio, following the precedent set by Daubigny, who is still using his own studio boat in Auvers in the early 1870s.<sup>23</sup>

**January** Courbet asks Boudin to bring Monet and Gautier to visit him at a clinic in Neuilly, where he is being treated for hemorrhoids after



22. Claude Monet, *Impression, Sunrise*, 1872. Oil on canvas; 48 × 63 cm, 17¼ × 21¾ in. Musée Marmottan, Paris, Donop de Monchy Bequest, 1957 (4017) [W 263].

four months in prison for political crimes during the Commune.<sup>24</sup>

**Winter** Monet and Sisley paint together in Argenteuil.<sup>25</sup>

**March** Encouraged by his brother Léon, who lives outside of Rouen, Monet shows two paintings at the Twenty-third Municipal Fine Arts Exhibition there. While in Rouen for this exhibition, Monet paints around a dozen paintings, several incorporating the gothic towers of Rouen Cathedral in the background and several apparently painted from a boat.<sup>26</sup>

**Spring** Posing his wife and guests in his own garden, Monet establishes a lifelong tendency to integrate his roles as family member and painter (see cat. no. 27). Several very similar works by his guest Sisley indicate that the two artists are working in tandem.

The similarity between woodblock prints by Hiroshige and 1872 paintings by Monet of sailboats at Argenteuil (see fig. no. 21) suggests that he is adding to his collection of Japanese art around this time.<sup>27</sup>

**Summer** Durand-Ruel's Fourth Exhibition of the Society of French Artists at his German Gallery, London, includes two paintings by Monet, as well as works by Degas, Manet, Pissarro, and Sisley, prefiguring the group that will soon exhibit together in Paris. The Monet painting listed in the catalogue as *Havre* was either a large 1860s Salon painting or the painting, dated 1872, now known as *Impression, Sunrise* (fig. no. 22), which will become notorious at the April 1874 Impressionist exhibition in Paris. Living in London, Whistler paints

harbor scenes similar to Monet's *Impression, Sunrise*.

**November 2** Durand-Ruel includes two paintings by Monet in the Fifth Exhibition of the Society of French Artists at his German Gallery, London, along with works by Degas, Pissarro, Renoir, Sisley, and Whistler.

**December** Sisley paints his first set of "flood" paintings at Port-Marly. Monet, too, will often paint floods of the Seine.

## 1873

**January** Durand-Ruel sells one of Monet's Holland paintings to Daubigny (cat. no. 24). Starting now, recent works by Monet are sold occasionally in Paris auctions.<sup>28</sup>

**January 18** Whistler shows a group of his works (which remain unidentified) at Durand-Ruel's Paris gallery that are, in his own words, "intended to indicate . . . my theory in Art—The *Science* of color and 'picture pattern' as I have worked it out for myself during these years. . . . My frames I have designed as carefully as my pictures . . . [and] they form as important a part as any of the rest of the work—carrying on the particular harmony throughout. . . . By the names of the pictures also I point out something of what I mean in my theory of painting." Whether or not Monet and Whistler influence each other is unknown.<sup>29</sup>

**February 28** Durand-Ruel buys twenty-five paintings from Monet for 12,100 francs. Four works by Monet are illustrated in the four-volume *Recueil d'estampes* (1873), a sampling

of works by artists represented by Durand-Ruel's gallery. In the preface (previously published in installments from August 17 to September 28, 1872, in *La Renaissance littéraire et artistique*), the influential critic Armand Silvestre characterizes Monet as the most daring painter of his generation and compares his mode of rendering objects in discontinuous brushstrokes to children's puzzles and Japanese prints.<sup>30</sup>

**April 22** Monet writes to Pissarro expressing the hope that he can come to Argenteuil to have lunch with Sisley. In what seems to be the earliest reference to the plan to organize an independent artists' exhibition society, which will make its debut in April 1874, Monet explains that the idea is favored by everyone except Monet.<sup>31</sup>

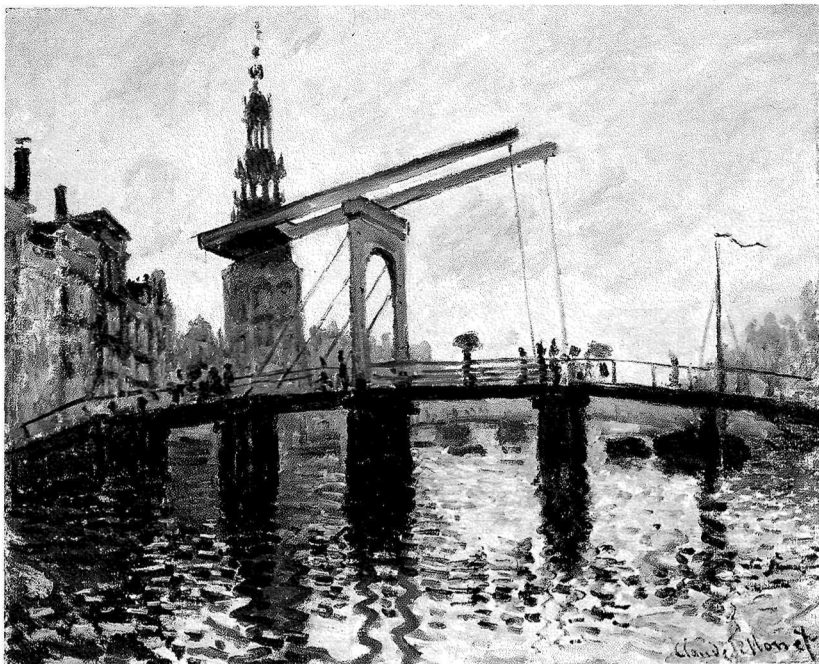
**April 25–May 7** Durand-Ruel's Sixth Exhibition of the Society of French Artists at the German Gallery, London, includes two paintings by Monet, as well as works by Degas, Manet, Pissarro, Sisley, and Whistler.

**May 5** Paul Alexis, a close friend of Cézanne and Zola, publishes an article in *L'Avenir national*, encouraging the formation of an "artistic corporation" to give artists exhibition opportunities outside of the Salon. On May 7, assuming a leader's role in the nascent independents group, Monet writes to Alexis that "a group of painters assembled in my home has read with pleasure [your] article . . . and we hope [that your newspaper will help] when the society which we are about to form is completely constituted." Alexis publishes Monet's letter in the May 12 issue of *L'Avenir national* and names Jongkind, Pissarro, and Sisley—but not Boudin, Cézanne, Degas, Morisot, and Renoir—among those who had already joined.<sup>32</sup>

**May 5–8** Sale, in Paris, of John Constable's *Weymouth Bay* (fig. no. 24) to John W. Wilson, who presents the painting to the Louvre later in the year.

**May 24** Back from a trip to Japan, Théodore Duret, art critic and friend of Manet, buys a little 1867 Monet painting for 1,200 francs, to be paid in installments. When Duret disregards his payment schedule, Monet threatens to take the work back.<sup>33</sup>

**September 12** Monet invites Pissarro to Argenteuil to discuss improvements to the bylaws under consideration for the independent artists' exhibition society. Explaining that Renoir is away, Monet invites Pissarro to spend the night. This suggests that Renoir is often at Argenteuil around this time, sometimes working in tandem with Monet, as they had on occasion during the 1860s. Renoir paints at least four portraits of Camille Monet in Argenteuil. Renoir's portraits of Monet dressed in black (see frontispiece and fig. no. 25) amount to a



23. Claude Monet, *The Drawbridge, Amsterdam*, 1874. Oil on canvas; 53.5 × 63.5 cm, 21 $\frac{1}{16}$  × 25 in. Shelburne Museum, Shelburne, Vermont [W 306].



24. John Constable, *Weymouth Bay*, c. 1818–19. Oil on canvas; 88 × 112 cm, 34 $\frac{3}{4}$  × 44 in. Musée du Louvre, Paris (RF 39).

“series.” It is unknown whether Renoir intends to be ironic by portraying Monet in a dark manner altogether at odds with his colorful style. Monet’s paintings of his studio boat amount to a “series” of self-portraits, by proxy.<sup>34</sup>

**September 22** Death of Camille Monet’s father. The following month, she receives 4,000 francs as part of her inheritance.<sup>35</sup>

**November 3** Durand-Ruel’s Seventh Exhibition of the Society of French Artists at the

German Gallery, London, includes two paintings by Monet and works by Degas, Manet, Pissarro, Sisley, and Whistler.

**November–December** In Paris Monet tries to convince more artists, including caricaturists Carjat and Gill, to take part in the forthcoming independents group exhibition. At this time there are fifteen members.<sup>36</sup>

**December** Durand-Ruel buys nine paintings from Monet for 7,000 francs. Altogether,

according to Monet’s notebook ledger, he sells 24,800 francs’ worth of paintings this year. Thanks to a severe economic recession, however, Durand-Ruel is unable to make more purchases from Monet or his colleagues until February 1881.<sup>37</sup>

**December 27** Official incorporation of the “Société anonyme des artistes peintres, sculpteurs, graveurs, etc.” Various drafts of the articles of incorporation explain that its goals are to stimulate sales with a jury-free and prize-free exhibition around the time of the official Salon, and it is hoped that the corporation can publish its own magazine.

Once arrangements are made to rent the former studio of the photographer Nadar at 35, boulevard des Capucines, Paris, as galleries for the first Impressionist group exhibition, to open the following April, Monet goes to Paris to paint two views of the busy street from the gallery window (Pushkin State Museum of Fine Arts, Moscow, and cat. no. 39). His intention is to allow exhibition visitors to make a direct comparison between the view of the street from the window and the view as represented in the paintings.<sup>38</sup>

**December 1873–January 1874** Monet goes to Le Havre over the holidays, lodging at the Hôtel de l’Amirauté, and paints views of the port (see cat. nos. 35 and 36).<sup>39</sup>

## 1874

**January 14** Auction at the Hôtel Drouot, Paris, of eighty-four works, mostly landscapes, from the collection of Ernest Hoschedé, whose straitened circumstances force him to sell part of his collection of contemporary art. Included are thirteen works by Impressionist artists Degas, Monet, Pissarro, and Sisley, all of which sell at good prices, raising hopes that the recent recession is coming to an end. The Rumanian-born homeopath Dr. Georges de Bellio buys the first of over thirty works by Monet that he will acquire by 1881. Ernest Chesneau writes the catalogue preface.<sup>40</sup>

**February–March?** Monet takes undocumented working trip(s) to Amsterdam, producing a dozen paintings, including two snowscapes. None is ever exhibited or listed in Monet’s sales ledger; and indeed early 1873 needs to be considered as another possible time frame for this campaign. The uncharacteristic absence of documentation for these important paintings might indicate that Monet exhibited or sold them outside of Paris. New Yorker Louise Elder—who will marry Horace Havemeyer in 1883—buys one of these paintings (fig. no. 23) around 1877 on the advice of Mary Cassatt, marking the first purchase of a Monet work by an American collector.<sup>41</sup>



25. Pierre-Auguste Renoir, *Claude Monet Reading*, probably 1873. Oil on canvas; 61 × 50 cm, 24 × 19½ in. Musée Marmottan, Paris (5013a).



26. Claude Monet, *Train in the Snow*, 1875. Oil on canvas; 59 × 78 cm, 23¼ × 30¼ in. Musée Marmottan, Paris (4017) [W 356]. Monet painted this picture from the Argenteuil train station, which faced his house on boulevard Saint-Denis.

**March 5** Early Cézanne supporter Dr. Paul Gachet urges Pissarro, his Auvers neighbor, to organize an auction of paintings by Cézanne, Degas, Manet, Monet, Sisley, and “everyone in the cooperative” in order to help Honoré Daumier, the great cartoonist and Realist artist, who had become virtually blind.<sup>42</sup>

**April 15–May 15** Historic first exhibition of the Société anonyme at 35, boulevard des Capucines, Paris, including more than 165 works in various media by thirty artists. Of these, Cézanne, Degas, Morisot, Pissarro, Renoir, and Sisley will achieve legendary status, along with Monet, as the core Impressionists. Among the etchings exhibited by Félix Bracquemond is a reproduction of Turner’s *Rain, Steam, and Speed* that prefigures Monet’s 1877 paintings of the Saint-Lazare train station (see cat. nos. 49, 50, and 52). The walls of the gallery are brownish red, as is typical for commercial and municipal art installations at the time.

Monet shows five paintings, including *The Lunch* (fig. no. 15), which had been refused at the Salon of 1870; *Poppy Field at Argenteuil* (fig. no. 27); *Fishing Boats Leaving the Harbor, Le Havre* (cat. no. 35); and seven pastels, some perhaps done as early as 1862. One painting is listed under a title suggested by Renoir’s brother: *Impression, Sunrise* (fig. no. 22). The term “Impressionist” is subsequently used to describe works by the entire group. According to Littré’s 1866 dictionary, “impressions” are the sensory stimuli caused by objects preceding any mental categorization. The most serious argument in favor of the term appears in an

April 29 review by Jules Castagnary, who had already used it to refer to Jongkind’s paintings. The humorist Louis Leroy, skeptical of both Salon and independent artists, uses the word less seriously in his April 25 review, “Exposition des impressionnistes,” published in the satirical journal *Le Charivari*.<sup>43</sup>

**April** Durand-Ruel’s Eighth Exhibition of the Society of French Artists at the German Gallery, London, includes three paintings by Monet, as well as works by Manet, Pissarro, and Sisley.

Monet’s idyllic garden world is threatened when Argenteuil municipal authorities approve the construction of a new ironworks.<sup>44</sup>

**June** With Manet’s help, Monet sells three very large early works to Opéra baritone Jean-Baptiste Faure; this is the single most important purchase from Monet by any collector until now. Faure also acquires recent works from Monet during this year. In all, Monet’s sales for 1874 will amount to around 10,500 francs, down roughly sixty percent from his 1873 art income.

Monet signs a lease for a new house, with occupancy on October 1, 1874. Monet’s willingness to pay 1,400 francs yearly (up from 1,000) suggests that he needs more space. Before moving, Monet makes an ambitious painting, *The Lunch (Decorative Panel)* (fig. no. 28), of his family in their garden after breakfast, combining elements of still life, genre, and landscape. Not since his 1868 paintings intended for the Salon has he worked on such a large scale. When he finally exhibits this work in 1876,

he lists it without a title in the catalogue as a “decorative panel,” indicating an ambition to go beyond easel painting and to conceive works as modern domestic murals.<sup>45</sup>

**Summer** Durand-Ruel’s Ninth Exhibition of the Society of French Artists at the German Gallery, London, includes two paintings by Monet, as well as works by Degas, Pissarro, Renoir, and Sisley. The financially troubled Durand-Ruel will close his London gallery the following year.

**July–August** Manet vacations in Gennevilliers, near Argenteuil, where he spends most of the month with Monet and Renoir, adopting their broad, controversial style in his own works. Renoir (National Gallery of Art, Washington, D.C.) and Manet (Metropolitan Museum of Art, New York) both paint the Monet family in their garden, and in turn Monet paints a portrait (now lost) of Manet at work there. Manet makes two large Impressionist “portraits” of Monet and his wife on his studio boat (Staatsgalerie Stuttgart, and fig. no. 29), perhaps intending to submit one to the Salon of 1875. Neither painting is fully realized, because Monet is unwilling to pose for long periods of time.<sup>46</sup>

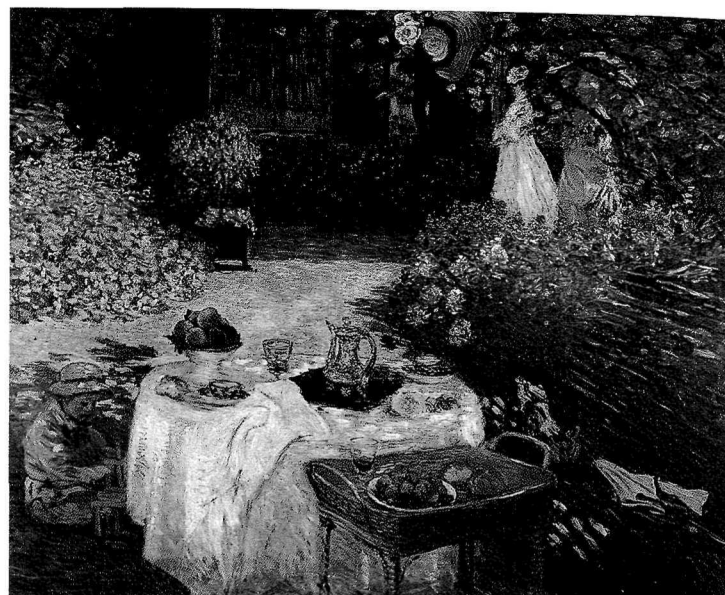
**October** Monet moves to a recently constructed house—it is pink with green shutters—on boulevard Saint-Denis in Argenteuil, across from the train station.<sup>47</sup>

**December 17** Renoir presides over a meeting to dissolve the indebted Société anonyme.<sup>48</sup>

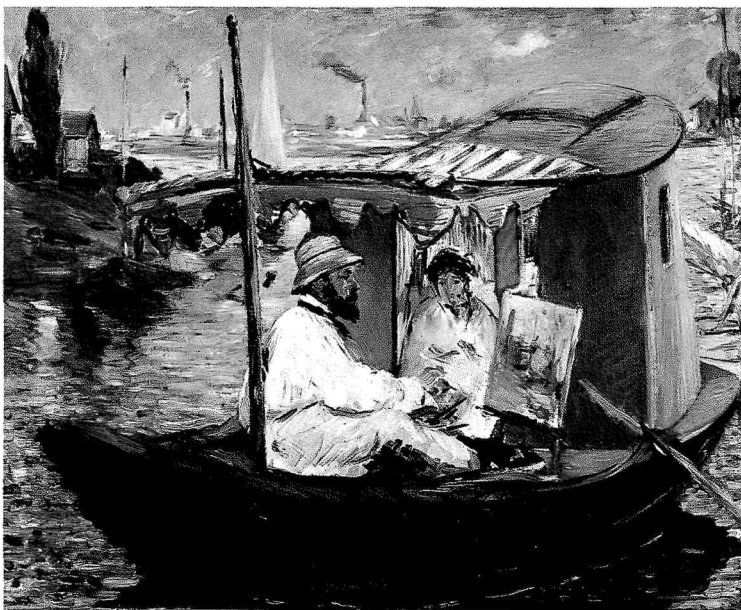




27. Claude Monet, *Poppy Field at Argenteuil*, 1873. Oil on canvas; 50 × 65 cm, 19½ × 25½ in. Musée d'Orsay, Paris (RF 1676) [W 274].



28. Claude Monet, *The Lunch (Decorative Panel)*, 1873-76. Oil on canvas; 162 × 203 cm, 63 × 79 in. Musée d'Orsay, Paris (RF 2774) [W 285].



29. Edouard Manet, *Monet Painting in His Studio Boat*, 1874. Oil on canvas; 80 × 98 cm, 31½ × 38½ in. Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich (8759).

## 1875

**January 30** The National Assembly, although divided by significant demands for the restoration of the monarchy, declares that France will remain a republic.

**March 23-24** Desperate to find buyers, Monet, Morisot, Renoir, and Sisley auction seventy-three of their works at the Hôtel Drouot, Paris (see cat. nos. 40 and possibly 41). Their unconventional paintings nearly cause a riot, obliging the auctioneer to call in the police. The catalogue preface is by critic and Japanese art

enthusiast Philippe Burty. Only about half of Monet's twenty works find buyers, among them Degas's friend the painter Henri Rouart, who had exhibited at the April 1874 independents group exhibition, and Chesnau, another champion of Japanese art. Asked by Manet to publicize the event in the press, Albert Wolff gives the works a mixed review in *Le Figaro* (March 24), saying that the Impressionist paintings make him think of "a cat walking on a piano keyboard or a monkey who has got hold of a box of paints." Off to a bad start with this sale, Monet's 1875 art income will amount to only 9,765 francs.<sup>1</sup>

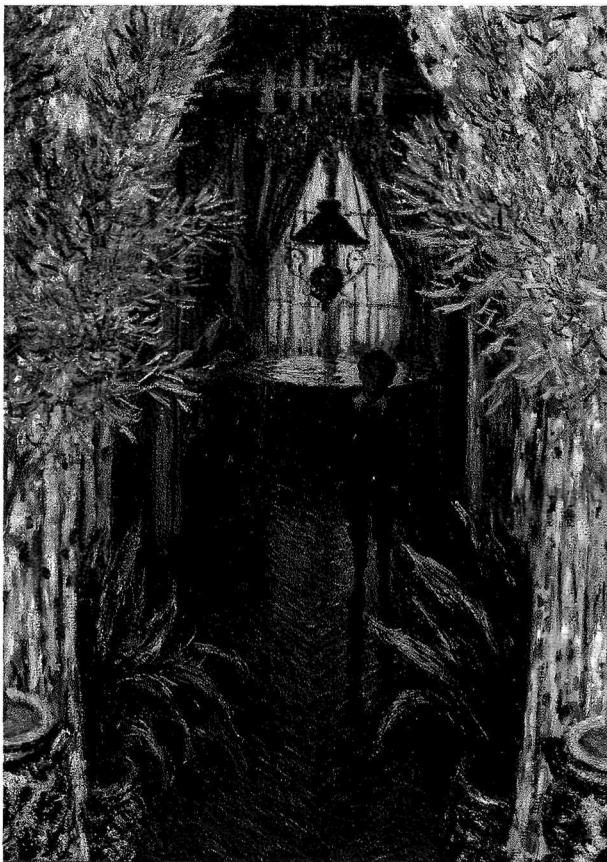
**June** Manet, to whom Monet turns in desperation for small loans throughout the year, buys five paintings from Monet for 440 francs. Monet's first major figure painting since the Franco-Prussian War, *The Stroll, Camille Monet and Her Son Jean (Woman with a Parasol)* (cat. no. 42), is a testament to his ongoing dialogue with Manet, Renoir, and now Morisot, all of whom are seeking to adapt the brushwork of classic Impressionist landscape to figure painting.<sup>2</sup>

**October 2** Camille Monet transfers the rights to a 2,000-franc inheritance that she is due to receive on January 1, 1877, to the art supply dealer Carpentier in order to settle Monet's bill.<sup>3</sup>

**October 10** Writing to Burty, Monet expresses excitement about a work in progress: *Camille Monet in Japanese Costume* (cat. no. 45), a Salon-scale painting of Camille in a blonde wig, wearing a red Japanese actor's robe, posed in a setting decorated with fifteen Japanese-style fans. Monet is probably directly inspired by Manet's never-exhibited portrait of art-world hostess Nina de Callias (Musée d'Orsay, Paris), which includes a similar background of Japanese fans.<sup>4</sup>

## 1876

**February 5** Brought to Argenteuil by Cézanne, collector Victor Chocquet buys a painting, *Autumn on the Seine, Argenteuil* (cat. no. 33), and a pastel, *Fishing Boats off the Normandy Coast* (cat. no. 8), for 120 francs, the first of around a dozen Monet works he will assemble. Cézanne had met Chocquet through Renoir, who had



30. Claude Monet, *Domestic Interior*, 1875. Oil on canvas; 80 × 60 cm, 31¼ × 23½ in. Musée d'Orsay, Paris (RF 2776) [W 365]. Camille and Jean Monet are shown in the second Argenteuil house.

painted portraits of the collector (Collection of Oskar Reinhart, Winterthur, Switzerland) and his wife (Staatsgalerie Stuttgart) in 1876.

Prompted by Degas, Renoir and Rouart write to painter Gustave Caillebotte, explaining that the independents group has decided to resume its exhibitions with a month-long show to open in March. Inviting him to join the group, they explain that each participant will be limited to five works.<sup>5</sup>

**March 30–End of April** Second exhibition of the independents group opens at the Durand-Ruel Gallery at 11, rue Le Peletier, with 252 works by nineteen artists. Of the eighteen works exhibited by Monet, nine are borrowed from Faure and one from Chocquet, leaving only eight for sale. These eight include Monet's two major 1875 "portraits" of Camille Monet, *The Stroll*, *Camille Monet and Her Son Jean (Woman with a Parasol)* (cat. no. 42) and *Camille Monet in Japanese Costume* (cat. no. 45), as well as *The Beach at Sainte-Adresse* (cat. no. 12), *The Reader (Springtime)* (cat. no. 26), and *Meadow at Bezons* (cat. no. 41). Installed next to Monet's group, Morisot's presentation includes five extremely sketchy 1875 views of one harbor locale on the Isle of Wight. Her works amount to the first exhibited "series"

of related Impressionist landscapes. The exhibition attracts extensive but mixed press coverage.

Bazille's family, learning that Manet has lent Renoir's 1867 *Portrait of Bazille* (Musée d'Orsay, Paris) to this exhibition, arranges to acquire it. In exchange, Manet receives Monet's large *Women in the Garden* (fig. no. 14).

Edmond Duranty's *The New Painting*, a thirty-eight-page pamphlet published in response to the exhibition, is the first attempt to trace the roots of Impressionism back to Boudin, Constable, Corot, Courbet, Jongkind, and other older painters.<sup>6</sup>

**April 14** Sale at the Hôtel Drouot, Paris, apparently organized by Hoschedé, includes eleven paintings that he did not sell at his own 1875 sale, and at least three works by Monet, among them the controversial *Camille Monet in Japanese Costume*, which the artist removes from the group exhibition and offers for sale. Although *Camille Monet in Japanese Costume* supposedly sells for 2,020 francs, the "buyer" could have been Monet. The 12,300 francs of art income recorded in Monet's account book for this year includes this questionable sale, as well as some advances on paintings not yet realized. The total might therefore be exaggerated by as much as twenty percent.<sup>7</sup>



31. Claude Monet, *Gladioli*, probably 1876. Oil on canvas; 60 × 81.5 cm, 56 × 83 in. The Detroit Institute of Arts, City of Detroit Purchase (21.71) [W 414]. Monet made several paintings of Camille in the garden of the second Argenteuil house during the summer of 1876 (see also cat. no. 48).

**April 22** Monet formalizes arrangements to borrow 1,500 francs from Morisot and Eugène Manet, her husband, with fifteen paintings as collateral. Throughout this year, Monet is desperate to raise money.<sup>8</sup>

**Late April** Initiating an extraordinary support for Monet, Caillebotte buys several Monet works. Beginning this year, the independently wealthy Caillebotte frequently advances sums to Monet against future purchases.<sup>9</sup>

**May** From Chocquet's fourth-floor apartment at 198, rue de Rivoli, Paris, Monet initiates his series procedure by painting four views of the Tuileries Gardens, a motif also painted by Renoir. Around this time, Monet also makes three paintings of the Parc Monceau in Paris, a subject painted by Caillebotte.<sup>10</sup>

**July** Manet spends two weeks at Rottenbourg, the Hoschedés' country home in Montgeron inherited by Alice Hoschedé, née Raingo, in 1870.<sup>11</sup>

**August** Camille Monet poses for a group of garden paintings that combine elements of landscape, genre, and still-life painting (see cat. no. 48 and fig. no. 31).

**September** Monet is invited to Rottenbourg to paint four large decorative works, one of which is *The Turkeys (Decorative Panel)* (cat. no. 46). The artist remains, probably returning periodically to Argenteuil and Paris, through December. It seems likely that Alice Hoschedé and Monet fall in love during Ernest Hoschedé's absences on business in Paris and that Monet is

the father of Alice's youngest son, Jean-Pierre, born in August 1877.

Given the proximity of the Hoschedé properties to Yerres, where Caillebotte works during the summers until 1879, Monet has the opportunity to strengthen this friendship.<sup>12</sup>

**November 3** Caillebotte writes his will, naming Renoir as executor. He guarantees funds for an Impressionist group exhibition in 1878 and states that his art collection is to be donated to France—on condition that the works be exhibited at the contemporary art museum in the Luxembourg Palace in Paris, and later in the Louvre.<sup>13</sup>

## 1877

**January** Monet moves to a ground-floor studio at 17, rue Moncey, near the Saint-Lazare train station. Caillebotte pays the 700 francs yearly rent for this studio through 1878, advancing Monet further sums of nearly 1,000 francs during this year.

Monet obtains permission to paint at Saint-Lazare, the terminus for trains to most of his destinations, including Argenteuil and Normandy. According to Renoir, this subject gives Monet the opportunity to respond to critics who had lampooned the hazy effects of some of the works in the 1874 independents group exhibition. Monet allegedly claims, "At departure times, the locomotives' smoke is so thick there that almost nothing is clearly visible. It is an enchantment, a true *féerie*. . . . They will need to delay the Rouen train. The light is better a half-hour after its departure time." Renoir recalled that Monet put on his best suit, fluffed his ruffled cuffs, and while playing nonchalantly with a gold-tipped cane, had his card presented to the station's manager: "I have decided to paint your station. For a long time I have hesitated between North station and yours, but in the end I think yours has more character."

As a result, Monet has the full cooperation of the station personnel: they stop trains, empty platforms, and load engines with coal to make them generate the smoke that suits his pictorial needs. Monet plans the compositions of some of the twelve paintings he makes there in pencil notebook sketches (see cat. no. 51). Monet's in-depth treatment of a single locale marks an important stage in the evolution of his working methods, henceforth often designed around serial variations on a group of subjects adjacent to one another.

Ernest Hoschedé obtains twenty-seven paintings from Durand-Ruel without paying for them, including works by Manet, Monet, Morisot, Pissarro, and Sisley. Durand-Ruel gives a painting by Monet and one by Pissarro to Chesnau as a fee for this sale. Still faced with financial problems, Durand-Ruel has arranged to rent all his gallery premises for a year.<sup>14</sup>



32. Gustave Caillebotte, *The Pont de l'Europe*, 1876. Oil on canvas; 124.7 × 180.6 cm, 49½ × 71½ in. Musée du Petit Palais, Geneva. The tracks leading to Saint-Lazare train station are visible through the bridge's girders.

**March** Ernest Hoschedé buys six works directly from Monet including three Saint-Lazare paintings, among them *Arrival of the Normandy Train, Saint-Lazare Station* (cat. no. 50), thus initiating a new kind of collecting in series. But within a year, Hoschedé will sell all three, perhaps not ever having taken possession of them. Chesnau and de Bellio also buy works from this new series.<sup>15</sup>

**April 4** Opening of the third exhibition, on the second floor of a building at 6, rue Le Peletier, near the Durand-Ruel Gallery, of independent artists who now refer to themselves as "Impressionists." Eighteen artists present 241 works. A special periodical, *L'Impressionniste*, is published in conjunction with the exhibition. Seven of the thirty works exhibited by Monet depict the Saint-Lazare station (see cat. nos. 50 and possibly 53). Eleven Monet paintings are lent by Hoschedé, including the large (and unfinished) *Turkeys* (cat. no. 46) from the decorative scheme conceived for Rottenbourg possibly in competition with Whistler, who had undertaken his famous Peacock Room decorations in London in 1876. Caillebotte (see fig. no. 32) and Renoir also show relatively large-scale works. Pissarro presents his entries in white frames. Extensive press coverage ranges from hostile to enthusiastic.<sup>16</sup>

**May 28** Auction at the Hôtel Drouot, Paris, of works by Caillebotte, Pissarro, Renoir, and Sisley with poor results. Monet, despite his pressing need to raise money, does not take part.<sup>17</sup>

**June–July** De Bellio buys ten Monet paintings for 1,000 francs (in the course of the year, he buys sixteen works, often advancing small sums to the artist between acquisitions). Although

Monet's personal account book records an income of 15,197.50 francs this year, his real art sales amount to only around 9,000 francs, not counting some 2,000 francs' worth of advances. When possible, he barter art to settle debts, for example trading sixteen works to his art supplier Voisinot.<sup>18</sup>

**July** Monet's ledger indicates that he sold two frames, two Japanese robes, and three plates for 200 francs.<sup>19</sup>

**Summer–Winter** Camille Monet, who became pregnant in June, is gravely ill from an ulcerating uterus, and the bulk of Monet's time is spent caring for her and their son.<sup>20</sup>

**August 20** Alice Hoschedé, who may have been leaving Paris to avoid the embarrassment of her husband's forthcoming bankruptcy declaration, gives birth to Jean-Pierre Hoschedé on a train to Biarritz.<sup>21</sup>

**October 6** Premiere of *La Cigale*, a short play spoofing Impressionist landscape painters, written by Degas's friends Ludovic Halévy and Henri Meilhac. Monet and Renoir may have helped to paint the sets. This autumn Monet spends afternoons in his Paris studio, presumably in an effort to produce and sell enough paintings to settle debts so that his family can leave Argenteuil without creditors seizing furnishings or paintings.<sup>22</sup>

**December** Monet sells five oil sketches to pastry chef/restaurateur Eugène Murer, who hosts Wednesday dinners for Impressionist artists and their critic friends in the back room of his 95, boulevard Voltaire, establishment, decorated by Pissarro and Renoir. As a rule, Murer buys small, inexpensive works for his collection, on this occasion paying only 125 francs to Monet for all five works.<sup>23</sup>

**January 5** Manet lends 1,200 francs to Monet. Unclear entries in both artists' account books suggest that the loan will be renegotiated in March and may remain unpaid for more than a year. An undated letter from Manet to Duret, perhaps written around this time, proposes that, acting anonymously, they jointly buy 1,000 francs' worth of paintings from Monet. Sometime later this year, Manet makes a most generous trade with Monet: Monet returns a little 1874 Argenteuil painting by Manet in exchange for his own 1866 *Women in the Garden* (fig. no. 14), which Manet had acquired in a trade with the Bazille family in 1876. Monet will never exhibit this important painting but will sell it in 1921 to the Louvre.<sup>24</sup>

**Late January** The Monets move back to Paris, taking a large apartment on the second floor of 26, rue d'Edimbourg, for an annual rent of 1,360 francs.<sup>25</sup>

**March** Caillebotte chooses *The Lunch (Decorative Panel)* (fig. no. 28) as well as three Saint-Lazare paintings in return for funds advanced to Monet the previous year.<sup>26</sup>

**March 17** Birth of Michel Monet. Manet and his close friend the composer Emmanuel Chabrier are witnesses for the birth certificate.<sup>27</sup>

**March 25** Meeting held at the gallery of Alphonse Legrand at 22a, rue Lafitte, near the Durand-Ruel Gallery, to discuss plans for a never-realized June 1878 independents group exhibition. Degas advocates a new guideline, barring artists who send works to the Salon from participating in these independent group shows.

Also in 1878 Legrand seems to have been organizing an exhibition of Impressionist paintings in America, apparently unsuccessfully, since Legrand later notifies Pissarro that his paintings are being returned.<sup>28</sup>

**April** Chabrier buys three paintings from Monet for 300 francs, including one recent work from a group painted on the island of Grande Jatte, just outside Paris.<sup>29</sup>

**May 1–November 15** Universal Exposition, incorporating the 1878 Salon, in which Renoir participates for the first time in the hope of increasing his marketability. The fair also contains an international art exhibition and an extensive exhibition of Japanese art at the Trocadero Palace.<sup>30</sup>

**May** Publication of Duret's pamphlet *Les Peintres impressionnistes*, with brief biographies and commentaries on the work of Monet, Morisot, Pissarro, Renoir, and Sisley; Monet is singled out as "the Impressionist par excellence." Duret relates their unconventional



33. Claude Monet, *The Rue Montorgueil, Celebration of June 30, 1878, 1878*. Oil on canvas; 80 × 48.5 cm, 31½ × 19⅛ in. Musée d'Orsay, Paris (RF 1982.71) [W 469].



34. Claude Monet, *The Rue Saint-Denis, Celebration of June 30, 1878, 1878*. Oil on canvas; 76 × 52 cm, 29½ × 20⅛ in. Musée des Beaux-Arts, Rouen (09.1.34) [W 470].

brushwork to the tradition initiated by Corot, Courbet, and Manet, and argues that their bold use of color is indebted to the example of recently imported Japanese prints. He adds that the Impressionists already have the support of distinguished collectors and critics.<sup>31</sup>

**June 5–6** Bankruptcy forces Ernest Hoschedé to sell, at the Hôtel Drouot, Paris, his art collection, which includes sixteen works by Monet (see cat. no. 26). Low bids indicate that the market for Monet's art remains depressed. This sale initiates a relationship between Monet and Georges Petit, who has been in charge of his family's art gallery since the death of his father the previous year. Petit buys three paintings at this sale, at least one on behalf of Monet; Petit will soon become Durand-Ruel's chief rival in the Impressionist market.<sup>32</sup>

**June 30** National Sunday holiday to celebrate the recovery of France after the Franco-Prussian War. Monet obtains permission to make two paintings of the festivities from balconies overlooking the flag-bedecked rue Montorgueil and rue Saint-Denis in central Paris: *The Rue Montorgueil, Celebration of June 30, 1878* (fig. no. 33) and *The Rue Saint-Denis, Celebration of June 30, 1878* (fig. no. 34), both of which he sells within a matter of days (one to the recently bankrupted Hoschedé). Manet also makes two paintings of flags decorating rue Mosnier, Paris

(Bührle Collection, Zurich, and the Mr. and Mrs. Paul Mellon Collection).<sup>33</sup>

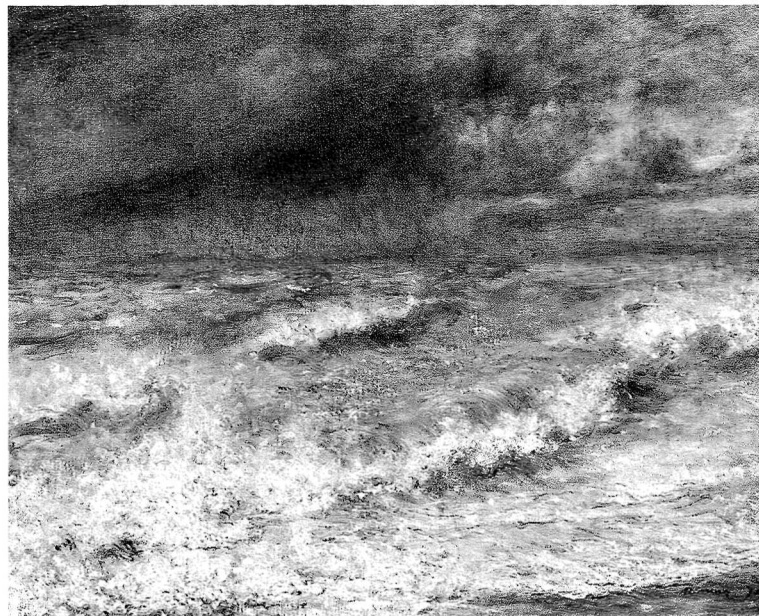
**August–September** Monet leaves his Paris apartment for Vétheuil, a small Seine-side village with 600 inhabitants. Access to Paris involves a carriage service from Vétheuil to the train station at Mantes. Monet and his family move into a small house on the road to Mantes, sharing the premises with the Hoschedé family, Alice and Ernest Hoschedé and their six children: Marthe, Blanche, Suzanne, Jacques, Germaine, and Jean-Pierre (see fig. nos. 47 and 48). Ernest Hoschedé receives 500 francs per month from his mother, who also rents an apartment for him in Paris. Camille Monet's health is rapidly deteriorating.

Monet often paints at the village of Lavacourt, across the Seine, and works from his studio boat. Anticipating his 1892–93 *Rouen Cathedral* paintings, his earliest views of the church at Vétheuil initiate an obsession with this single motif that will last more than two decades.<sup>34</sup>

**October** The Monets and Hoschedés rent a house on the Chantemesle–La Roche-Guyon road (which becomes a favorite painting subject; see cat. no. 58) in Vétheuil for 600 francs a year. The rented property includes an orchard leading down to the bank of the Seine, where Monet can dock his studio boat. Although



35. Claude Monet, *Vétheuil in Fog*, 1879. Oil on canvas; 60 × 71 cm, 23¼ × 27¾ in. Musée Marmottan, Paris (5024) [W 518].



36. Pierre-Auguste Renoir, *The Wave*, 1879. Oil on canvas; 64.8 × 99.2 cm, 35½ × 39 in. The Art Institute of Chicago, Potter Palmer Collection (1922.438).

Monet sells Vétheuil landscapes to the dealer Jules Luquet and to de Bellio during October, this year his art sales will amount to only around 4,000 francs. Meanwhile Monet moves his Paris “studio” to a ground-floor apartment at 20, rue Vintimille, again rented for him by Caillebotte for 700 francs a year. The “studio” serves as a convenient storage space, readily accessible to potential collectors, for Monet’s works and for works by his colleagues such as Pissarro.

Thanks to Manet, Ernest Hoschedé is employed by the Paris newspaper *Le Voltaire*, but as the financial situation of the two families worsens, the children’s nanny and tutor both quit over unpaid wages.<sup>35</sup>

**Around December 10** Monet goes to Paris for two weeks, trying without much success to raise sufficient funds to care for his wife, who desperately needs medical attention, and to pay his household staff.<sup>36</sup>

**December 30** Monet inscribes a small portrait of Jean-Pierre Hoschedé (private collection) as a gift to the boy’s mother, Alice.<sup>37</sup>

## 1879

**January 27** This especially harsh winter provides Monet with snowscape motifs, four of which he sells in Paris for his only significant income aside from loans until October. Later in life Monet will recall the complete indifference of collectors to perhaps his most remarkably minimal Vétheuil winter scene (fig. no. 35), with its reflection of the town’s church-dominated skyline in the rippling waters of the Seine. The same subject observed in sunlight, and appar-

ently painted from the studio boat, was a favorite of Monet’s during this and the following summer (see cat. no. 60).<sup>38</sup>

**March 10** Monet writes to de Bellio that he has lost hope, and learning of his friends’ plans for a new independents group exhibition, he decides not to participate.<sup>39</sup>

**Mid-March** Monet receives an undated letter from Caillebotte, who tries to persuade him to participate in the independents group exhibition: “Since you are not working, come to Paris, you have time to collect all the possible pictures from lenders. I will take care of M. de Bellio. If there isn’t a frame on the ‘Flags’ [fig. nos. 33 and 34], I will take care of it. I will see to everything.”<sup>40</sup>

**April 10–May 11** The fourth independents group exhibition in five specially decorated rooms (perhaps with electric lighting) on the first floor of a new building at 28, avenue de l’Opéra, includes around 250 works by sixteen artists. The hastily prepared catalogue gives an inaccurate account of what is actually on view; for example, Degas shows eight works at most, while the catalogue lists twenty-five. Missing from the original group of painters are Cézanne, Renoir, and Sisley (who submitted works to the Salon jury), and Morisot. Gauguin and Cassatt participate in an independents group exhibition for the first time, the latter presenting works in painted frames (vermilion and green).

Monet’s works are hung with Pissarro’s in the last room. Twenty-nine works by Monet (see cat. nos. 11, 22, and 40) are listed in the catalogue, some dating back to the 1860s, twenty-four borrowed from collectors; since no newspaper account refers to it, there is the

possibility that a major early work, *Garden at Sainte-Adresse* (cat. no. 11), may not have been sent in time from Montpellier. The works most acclaimed by reviewers are his two views of flag-bedecked streets painted the year before (fig. nos. 33 and 34). Monet does not go to Paris for this exhibition.<sup>41</sup>

**May 1** Acknowledging the receipt of two (additional) works for the exhibition, Caillebotte assures Monet that he will quickly have the rips in them repaired and reports that Cassatt is ready to buy the larger one. Thanks to good attendance, each exhibitor receives 439 francs after the closing, at which time Caillebotte, who had sent Monet 2,900 francs on account in April, arranges to return Monet’s paintings to their owners.<sup>42</sup>

**May 14** Unable to pay for his family’s share of expenses, Monet considers moving and asks Ernest Hoschedé to calculate what is owed. The same day he writes a deeply discouraged letter to Manet, explaining that he cannot repay any loans, since all his money goes to doctors and medicine for his suffering wife; moreover, the poor weather has prevented him from painting new works to sell.<sup>43</sup>

**July** Five canvases by Monet (see cat. no. 26), Pissarro, and Sisley are exhibited in the offices of the newspaper *L’Événement*. Monet is in Paris in mid-July for a few days, trying in vain to sell paintings.<sup>44</sup>

**Summer** Renoir is on the Normandy coast at Wargemont and Dieppe working on a decorative ensemble for a client’s summer house and painting coastscapes, including a crashing wave (fig. no. 36) of the sort Courbet had painted a

decade before and that Monet will render in 1881 (see cat. no. 66). Renoir will return to the same area in the following summers.

**August 17** Monet writes to de Bellio that Camille Monet can no longer get out of bed or hold down any food. Totally preoccupied with nursing her, the painter is out of art supplies and unable to purchase new ones.<sup>45</sup>

**August 31** Thanks to Alice Hoschedé, a devout Catholic, Camille Monet receives the last rites and church sanction of her civil marriage to Monet.<sup>46</sup>

**September 5** Camille Monet dies at the age of thirty-two. After her death, Monet paints a portrait, *Camille Monet on Her Deathbed* (fig. no. 37). The burial follows on September 7.<sup>47</sup>

**September–October** Behind two quarters on his rent, Monet continues to rely on Caillebotte for substantial advances. Urged by Caillebotte, Monet takes works to Paris, desperate to find buyers. Sales amount to about 1,000 francs.<sup>48</sup>

**November** Back in Vétheuil, where the temperature is low and there is considerable snowfall, Monet paints still lifes (see cat. no. 55).<sup>49</sup>

**November 16** Monet writes to Ernest Hoschedé that he should return to Vétheuil, where his presence will help quiet rumors about the relationship between the painter and Alice Hoschedé. Ernest wants Alice to leave Vétheuil and settle the family in Paris.<sup>50</sup>

**November 25** According to Pissarro, Impressionist works sent to America have been returned with “jeers.” It is not known whether or not these works were actually exhibited and where, or whether any Monets were in this group.<sup>51</sup>

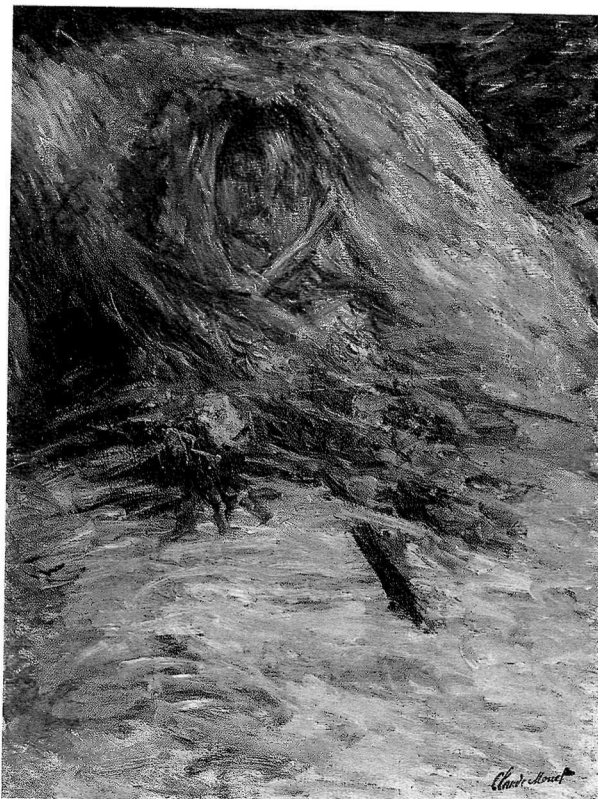
**December** The Seine freezes in record cold temperatures. Monet braves the sub-zero conditions to begin an extraordinary series of river-scapes documenting the freeze and subsequent thaw.<sup>52</sup>

**December 25** Ernest Hoschedé, who is acting as Monet’s sales agent in Paris, does not come to Vétheuil to spend Christmas with his family.<sup>53</sup>

**December 29–30** Borrowing money for train fare, Monet takes several new still lifes and snow paintings to Paris and sells more than 1,000 francs’ worth of them. The dealer Petit makes a down payment on a still life and promises to buy more, urging Monet—whose 1879 art income totals 12,285 francs—to stop selling cheaply. Meanwhile, rising temperatures and pouring rain cause flooding in Vétheuil.<sup>54</sup>

## 1880

**January 5** As the Seine thaws, crashing blocks of ice wake the Monet and Hoschedé families. Monet makes roughly two dozen paintings of



37. Claude Monet, *Camille Monet on Her Deathbed*, 1879. Oil on canvas; 90 × 68 cm, 35 × 26½ in. Musée d’Orsay, Paris (RF 1963.3) [W 543].

the awesome spectacle (see cat. no. 56). Ironically, the compositions of these stark paintings of scattered blocks of ice directly anticipate the summertime *Water Lilies* paintings he begins two decades later. Monet also paints more salable still lifes.<sup>1</sup>

**January 24** *Le Gaulois* predicts that in several days the independents will learn of the “death” of Monet, whose funeral will be celebrated on the date of the opening of the Salon. The malicious article says that Monet lives in Vétheuil in a white house with his “wife” (i.e., Alice Hoschedé) and supports his former patron Ernest Hoschedé, who is now ruined and living in the artist’s studio. *L’Artiste* reprints the article in February. Letters to the editor of *Le Gaulois* from Monet and Ernest Hoschedé go unpublished.<sup>2</sup>

**February 14** The Hoschedé–Monet household servants quit and file suit because of unpaid wages.<sup>3</sup>

**March** Monet decides to send works to the Salon again, hoping that success there will improve sales, especially with Petit. Five days after the deadline, Monet submits two paintings, *Lavacourt* (Dallas Museum of Art), based on studies made a year or two earlier, and *Floating Ice* (cat. no. 56), to the Salon jury.<sup>4</sup>

**April 1–30** Fifth independents group exhibition, without the participation of Cézanne,

Monet, Morisot, Renoir, or Sisley. Pissarro presents his works on lilac walls with canary-yellow borders. After this month, Caillebotte apparently no longer pays rent for the rue Vintimille studio, although Monet uses it for another year.<sup>5</sup>

**Mid-April** Monet goes to Paris for a few days, possibly to discuss a one-artist exhibition at the gallery adjoining the offices of *La Vie moderne*, a weekly publication that had been launched in April 1879 by Georges Charpentier, publisher of Zola’s novels and host since the mid-1870s of Parisian art-world soirées at his townhouse at 11, rue de Grenelle, for which Renoir had provided staircase decorations around 1876–77. Emile Taboureux travels to Vétheuil this month to interview Monet for an article intended to appear in *La Vie moderne* at the time of the show. Monet lends his book of press clippings to Taboureux to read as background.<sup>6</sup>

**April 30** Opening of the Salon. Monet’s one accepted painting, *Lavacourt*, is installed disadvantageously high on the uppermost row of paintings on crowded walls. In his review in *Le Voltaire*, Zola devotes considerable attention to the history of the major artists of the independents group in and out of the Salon; he concludes that Monet, the leading Impressionist, now paints too quickly because he needs sales, but that in ten years he will be universally acclaimed.<sup>7</sup>

**May 25** Monet goes to Paris to help Duret prepare the catalogue and negotiate loans for the exhibition at *La Vie moderne's* gallery, planning to return later to help with installation.<sup>8</sup>

**June 6** Monet attends the private opening at the gallery of *La Vie moderne* at 7, boulevard des Italiens, of his first one-artist exhibition, which includes eighteen works (see cat. nos. 54, 56, 61, and possibly 55), many borrowed from collectors for the month-long show. The first painting listed in the catalogue is *Floating Ice* (cat. no. 56), recently refused by the Salon jury, which Mme Charpentier will buy as a present for her husband. According to a review in the June 19 issue of *La Vie moderne*, many works sell immediately. In his introduction to the little catalogue, Duret claims that Monet begins and finishes all his paintings directly from nature (rather than in a studio with the aid of preparatory studies), a method which frequently requires the artist to return to a given site several times before a painting can be completed. However, it is known that Monet already sometimes makes exceptions to this principle.<sup>9</sup>

**June 12** Taboureux's interview with Monet in *La Vie moderne* describes Monet's makeshift "port" and his studio boat. Exaggerating, the artist tells Taboureux that he has never had a traditional studio. Alluding to his absence from this year's group show, Monet claims that he "is always and wants always to be an Impressionist." This spring and summer, Monet again paints riverscapes and views of Vétheuil from his studio boat (see cat. no. 60).<sup>10</sup>

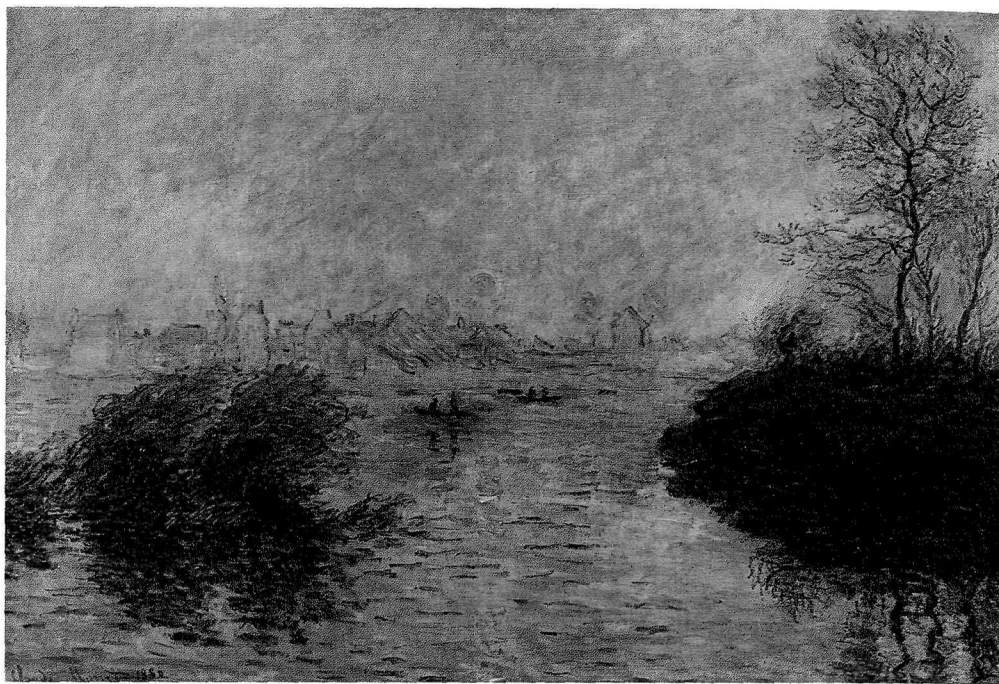
**July** Despite art sales for this year that will total more than 12,000 francs, old creditors are still a problem.<sup>11</sup>

**August 5–September 3** Three works by Monet, including the one exhibited at the Salon, are included in an exhibition of the Société des amis des arts in Le Havre.<sup>12</sup>

**Around September 10** Monet spends a few days with his brother Léon in Rouen and accompanies him to his vacation home at Petites-Dalles on the Normandy coast. Several works painted there mark the beginning of Monet's six-year preoccupation with the churning surf and sublime cliffs along the Channel coast.<sup>13</sup>

**October 3** Monet writes to Duret that he cannot leave Vétheuil just now without losing a whole "series of studies" (partially completed works needing more working sessions). He abandons two studies of apple trees because, when he goes to the site, the apples have been picked.<sup>14</sup>

**December 9** Monet writes to Duret that he wishes he could spend a month in London to seek sales there and to paint several views of the Thames.<sup>15</sup>



38. Claude Monet, *Sunset on the Seine, Winter Effect*, 1880. Oil on canvas; 100 × 152 cm, 39 × 59¼ in. Musée du Petit Palais, Paris (439) [W 576].

**December 10** Death of Ernest Hoschedé's mother. Monet attends the funeral in Paris on December 12.<sup>16</sup>

## 1881

**January** An injured finger prevents Monet from painting. He hopes to arrange for a Paris exhibition, either at *La Vie moderne* or at the gallery of another publication, *L'Art*.<sup>17</sup>

**January 24** Writing to Pissarro, Caillebotte confides: "One could write a book with everything [Degas] has said against Manet, Monet, and you," adding that "he went so far as to tell me, referring to Renoir and Monet, 'You receive those people in your home?'"<sup>18</sup>

**February 17** With the financial backing of Jules Féder, director of the Union Générale bank, Durand-Ruel reinitiates business with the Impressionists that had been suspended since 1873. He comes to Monet's rue Vintimille studio and buys fifteen recent paintings for 4,500 francs, including at least two coastscapes painted at Petites-Dalles. The purchase is not recorded in his gallery's records until April, suggesting that some of the paintings may have been incomplete when the purchase was decided.<sup>19</sup>

**March 9–Around April 10** At the fishing port of Fécamp, Monet begins a group of coastscapes, realizing subjects that he had prospected during the winter of 1868–69. Assuming viewpoints on the coastal clifftops as well as on the beaches, Monet addresses vast barren spaces with activated stenographic brushwork suggesting the

tossing sea (see cat. nos. 62, 63, and 66). The work produced during this campaign marks a dramatic departure from his generally idyllic 1870s suburban landscapes with figures. Monet plans to remain in Normandy for just three weeks, but he stays longer when Durand-Ruel advances money.

Renoir, who is also a beneficiary of Durand-Ruel's renewed patronage, travels to Algeria in March and April (see fig. no. 39). In 1900 one of Renoir's Algerian pictures will become a centerpiece in Monet's private collection, and in December 1883 Renoir will take Monet to the Mediterranean coast to stake out similar lush motifs.<sup>20</sup>

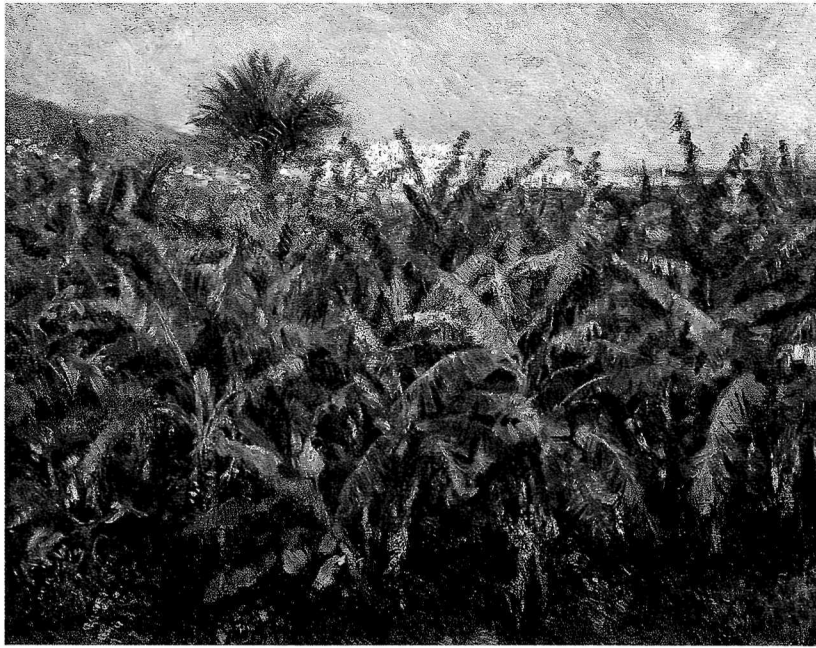
**April 2–May 1** Sixth independents group exhibition is staged, without the participation of Caillebotte, Cézanne, Monet, Renoir, or Sisley.

**April 29** Monet takes his brand-new coastal works to Paris. Durand-Ruel immediately buys four, and then buys eighteen more a few days later, for 300 francs each.<sup>21</sup>

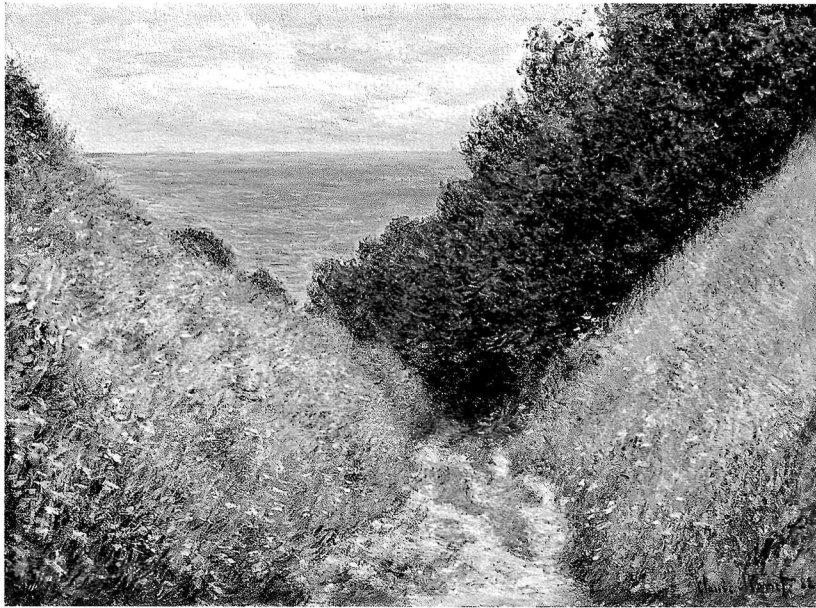
**May 7** Caillebotte and his brother Martial buy property at Petit Gennevilliers (across the Seine from Argenteuil) and begin to plan construction of buildings and a garden.<sup>22</sup>

**May 24** With his lease due to expire in October and realizing that Vétheuil provides no suitable school for his son Jean, Monet writes to Zola for information about the town of Poissy.<sup>23</sup>

**June** Durand-Ruel buys another 3,000 francs' worth of paintings, reestablishing a more or less regularly executed exclusive option on Monet's output. Thanks to this renewed business rela-



39. Pierre-Auguste Renoir, *Banana Plantation*, 1881. Oil on canvas; 51 × 63 cm, 19¾ × 27¾ in. Musée d'Orsay, Paris (RF 1959.1).



40. Claude Monet, *Road at La Cavée, Pourville*, 1882. Oil on canvas; 60.4 × 81.5 cm, 23¾ × 32½ in. Museum of Fine Arts, Boston, Bequest of Mrs. Susan Mason Loring (24.1755) [W 762]. In 1882 Monet undertook a small "series" of three paintings of the road that descends from the cliffs of Varengeville, near Pourville.

tionship, Monet's total art sales for 1881 will total 20,400 francs, making it his best year since 1873. Alice Hoschedé writes to her husband that she plans to return to Paris with the children in October and that he should find an appropriate home for them.<sup>24</sup>

**October 1** Monet writes to Durand-Ruel that he has begun a large work, presumably *The Artist's Garden at Vétheuil* (National Gallery of Art, Washington, D.C.), the last of a series of four paintings of the stairs in the garden

leading up to the Vétheuil house, from which he is about to move (see cat. nos. 64 and 65).<sup>25</sup>

**October 31** Monet delivers eleven paintings to Durand-Ruel in Paris. This month the dealer buys two still lifes of gladioli in an elongated vertical Japoniste format. In the next year, Durand-Ruel will commission similar still lifes from Monet for the doors of his sitting room (see fig. no. 42).<sup>26</sup>

**Late October–November** After his annual summer stay on the Normandy coast, Renoir

leaves for Italy. The daringly stenographic views of Venice painted on this trip are the closest counterparts by any artist to Monet's landscapes of the late 1870s and early 1880s (see fig. no. 38), widely criticized for being painted too quickly and without sufficient detail.<sup>27</sup>

**November 18** Baptism in Vétheuil of Michel Monet at the request of Alice Hoschedé.<sup>28</sup>

**Mid-December** The Monets, along with Alice Hoschedé and her children, rent the Villa Saint-Louis, a large house with a view of the river at 10, cours de 14-Juillet, in the northern sector of Poissy, a town with a population of 5,600 on the left bank of the Seine, twenty kilometers west of Paris. Alice Hoschedé's decision to move to Poissy with Monet amounts to open acknowledgment of their spousal relationship.<sup>29</sup>

## 1882

**February 1–2** Bankruptcy is filed by the Union Générale bank. The bank's director, Jules Féder, had advanced funds to Durand-Ruel and now asks for reimbursement.<sup>30</sup>

**February 4** Not at all inspired to paint Poissy subjects, Monet goes to the town of Dieppe on the Normandy coast and stays at the Grand Hôtel du Nord et Victoria. On this and subsequent trips, Monet corresponds almost daily with Alice Hoschedé.<sup>31</sup>

**February 9–10** Monet writes to Pissarro and Durand-Ruel that he has no interest in participating in another independents group exhibition. He cannot imagine returning from the coast so quickly and would wish to choose and install his works personally.<sup>32</sup>

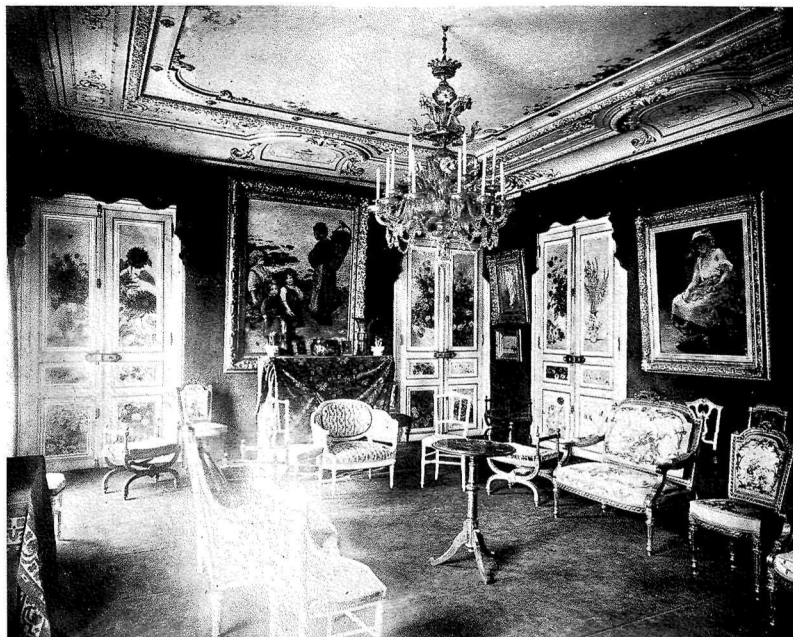
**February 15** Uninspired by the motifs around Dieppe, which he finds too urban, Monet moves on to Pourville, a fishing village five kilometers to the west, where he stays at a modest beachside hotel-restaurant. Pencil sketches in one of his notebooks indicate how Monet would scout an area at the beginning of any campaign. In mid-winter he finds the resort beaches to be empty and sublime, with the year's highest tides, but the cold makes work out-of-doors very difficult. Monet's only complaint is that the Pourville cliffs have no caves similar to those around Dieppe, where he was able to shelter during bad weather.<sup>33</sup>

**February 23–24** Monet writes to Durand-Ruel that he has changed his mind and now agrees to participate in the independents group exhibition, on condition that Renoir also participate and that Monet's train fare to Paris be paid. However, Monet remains on the coast until the end of the month, while the exhibition is organized and installed by Pissarro and Caillebotte. Renoir agrees to let Durand-Ruel oversee his participation in the exhibition because he has contracted





41. Marcellin Desboutin, *Paul Durand-Ruel*, 1882. Drypoint; 19.5 × 15 cm, 7<sup>11</sup>/<sub>16</sub> × 5<sup>15</sup>/<sub>16</sub> in. Document Archives Durand-Ruel, Paris.



42. In addition to Monet's decorative still lifes, two large paintings by Renoir are visible in this photograph of the sitting room of Paul Durand-Ruel's home at 35, rue de Rome, Paris.

pneumonia while visiting Cézanne in L'Estaque. Cézanne, despite Pissarro's efforts, does not take part.<sup>34</sup>

**March 1–April 2** Seventh group exhibition of independent artists at 251, rue Saint-Honoré, in the Salle Valentino (near the Place Vendôme), on the floor above a panorama depicting the August 6, 1870, defeat of France at Reichshoffen. There are approximately 210 new works shown by nine artists, including thirty-five by Monet (see cat. nos. 56 and possibly 65), almost all of them from Durand-Ruel's stock. The dealer now prices Monet's works at 2,000 to 2,500 francs each. As at earlier exhibitions, several artists use white frames, and Pissarro's paintings are glazed. Electric lighting allows the exhibition to remain open until 11 P.M.

Many critics this year suggest that the pervasive blue-violet tonality of Impressionist paintings is indicative of abnormal vision. In the artists' defense, Chesneau argues in *Paris-Journal* that Impressionism is first an exploration of retinal sensation and only secondarily a description of reality.<sup>35</sup>

**March 5** Monet is back at Pourville, intending to return home to Poissy for Easter on April 9. Once again, however, he underestimates how much time he will need to paint there, and bad weather impedes his progress.<sup>36</sup>

**March 25** Monet explains to Durand-Ruel that he cannot send new paintings from Pourville until he can see the "series" all together. During this period, most of Monet's "series" consist of two to four treatments of the same motif. However, by the end of the year, he makes fourteen

different paintings of the abandoned Napoleonic coast guard's post, now used by fishermen, that overlooks the English Channel at Petit Ailly (see cat. no. 67). Most of his "studies," he tells Alice Hoschedé in April, have required at least ten working sessions, some as many as twenty. On any given workday, he might work on eight different canvases at disparate sites. This method requires him to hire someone to carry all these wet canvases and his other art supplies from site to site.<sup>37</sup>

**Mid-April** Monet returns home to Poissy with about three dozen new works in a special case, the dimensions of which will oblige him on this and subsequent campaigns away from home to make works on a few standard-sized canvas formats that can be shipped this way. By April 15 Monet transfers his belongings at the rue de Vintimille, Paris, studio to another studio in the same building.<sup>38</sup>

**April 22** Monet brings sixteen paintings to Durand-Ruel, who pays 6,000 francs for them. Three days later, the dealer pays 400 francs each for another seven works.<sup>39</sup>

**May** Courbet retrospective at the Ecole des Beaux-Arts, Paris. Among the 135 works are many paintings of the Normandy coast from the 1860s, which provide a clear historical perspective for Monet's newest efforts at related sites. Moreover, the fact that variations by Courbet of a single composition are installed in tandem at this exhibition provides an important precedent for Monet's ongoing effort to exhibit similar works together in groups or series.

**May 26** Durand-Ruel mentions that he has commissioned Monet to make a suite of still-life paintings for the panels of the doors in the sitting room of his home at 35, rue de Rome, Paris (see fig. no. 42).<sup>40</sup>

**June 17** With advances from Durand-Ruel, Monet and his extended family rent a summer house, the Villa Juliette, in Pourville. Alice Hoschedé's daughter Blanche joins Monet in painting out-of-doors. Durand-Ruel and Renoir visit Monet in July, and Renoir evidently stays on through August. Monet also sees Chocquet frequently.<sup>41</sup>

**Mid-July** Four works by Monet are included in an Impressionist exhibition organized by Durand-Ruel in London at 13 King Street, St. James's.<sup>42</sup>

**September 16** Monet asks Pissarro for information about schools for the children in Pontoise, evidently hoping to move from Poissy.<sup>43</sup>

**Autumn** Three works by Monet are included in a group exhibition at the Gurlitt Gallery in Berlin, where his works will be exhibited the following year as well.<sup>44</sup>

**October 5** Monet returns to Poissy after the summer in Pourville with about sixty new paintings (see cat. nos. 67 and 68), some not finished to his satisfaction. Eleven days later, he delivers thirteen paintings to Durand-Ruel for 5,200 francs, followed shortly thereafter by thirteen more for 5,900 francs. This year's art income will amount to 24,700 francs, not including additional advances from his dealer.<sup>45</sup>

**November 4** Monet goes to Paris to see Sisley and Durand-Ruel and to discuss future Impressionist exhibitions. Unenthusiastic about more group shows, Monet recommends to Durand-Ruel that one-artist exhibitions, alternating between landscape and figure painters, would be more appropriate to the dealer's intimate gallery spaces.<sup>46</sup>

**December 22** Monet and Pissarro visit an "International" group exhibition staged by Durand-Ruel's rival Georges Petit. Although they are disinterested in the works on view, they realize that Petit's deluxe gallery space (with several exhibition rooms, one 2,700 square feet, with electric lighting) at 8, rue de Sèze, would provide an ideal setting for an Impressionist group show. Therefore, they urge Durand-Ruel to consider a business relationship with Petit. Durand-Ruel explores this possibility in June–July 1883.<sup>47</sup>

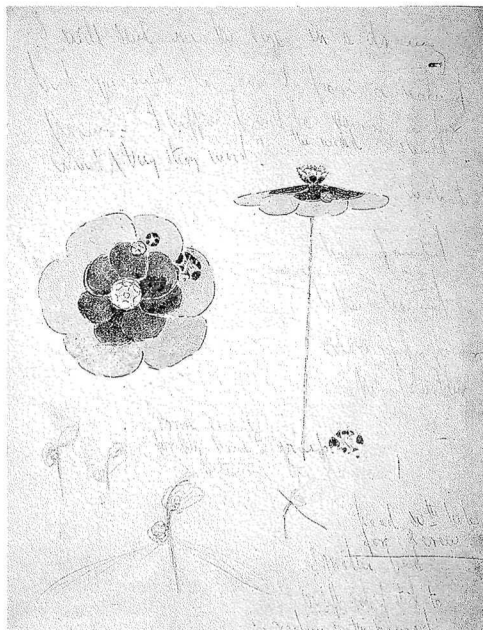
## 1883

**January 31** After stopping in Le Havre on January 25, Monet checks in at the beachside Hôtel Blanquet ("Where artists get together," according to its signboard) in familiar Etretat, where he will stay for nearly a month. "My motifs are right outside the door, and my window even looks out on one," Monet writes home enthusiastically.<sup>48</sup>

**February 2** For his rapidly approaching one-artist exhibition at Durand-Ruel's newly rented Paris gallery at 9, boulevard de la Madeleine, Monet makes studies for two large works, one of the famous western cliff with its flying-buttress-like rock formation that Courbet had painted in 1869 and one of fishing boats. Monet never realizes the latter idea and, ultimately, withholds all his new Etretat pictures from his upcoming show.<sup>49</sup>

**February 3** Disregarding the easily accessible motifs that excited him when he arrived in Etretat, Monet decides to paint at the isolated beach just west of town, inaccessible except by scaling the steep vertical cliff at low tide. At this time, Monet devotes only three canvases to the cliffs and beaches, although in 1885 he will return and realize a more extensive group of works here. Monet's innovative method of bringing many canvases to remote sites, so that he can put one down and start another as light conditions change, is imperfect for coastscapes, since not only the light but the height of the tide has to be similar from one day to the next in order for him to progress with any single canvas based on particular conditions. For these coastscapes, Monet must synchronize his work sessions with both solar and tidal clocks.<sup>50</sup>

**February 10** In order to work productively despite heavy rain, Monet turns a room with a



43. James McNeill Whistler, *Design for a Parasol for Lady Archibald Campbell*, 1881–82. Pencil and watercolor on off-white wove paper; 29.3 × 23.2 cm, 11 $\frac{1}{16}$  × 9 $\frac{1}{8}$  in. Hunterian Art Gallery, University of Glasgow, Birnie Philip Bequest. Whistler's use of the water lily motif exemplifies its widespread popularity decades before it became Monet's principal subject.

view in the hotel's annex into a studio. He cannot sleep with worry about the forthcoming exhibition.<sup>51</sup>

**Mid-February** Whistler exhibits a suite of Venice etchings in an elaborate installation in London, which in some ways prefigures the yellow décor that Monet will provide for his Giverny dining room in the early 1890s: "[Whistler] decorated the gallery in a scheme of white and yellow. The wall was white with yellow hangings, the floor was covered with pale yellow matting, and the couches were pale yellow serge. The few light cane-colored chairs were painted yellow. There were yellow flowers in the pots, a white and yellow livery for the door attendant."<sup>52</sup>

**February 18** Ernest Hoschedé visits Poissy to discuss his family's future, causing Monet to worry that Alice Hoschedé might be persuaded to return to her marriage. Monet himself returns to Poissy three days later with about two dozen paintings (see cat. nos. 70 and 71), most, if not all, finished later.<sup>53</sup>

**February 28–March 27** Monet's second one-artist exhibition at the Durand-Ruel Gallery. Around sixty works, many lent by collectors, are included; fifty-six are listed in the catalogue (see cat. no. 24). Monet complains that his dealer has not enlisted sufficient press coverage and that the back room needs shades to control overly strong light. Evidently Durand-Ruel complies, for one press account reports that the room is too dark.

Taking the exhibition's press coverage into his own hands, Monet sends a small painting to Burty and provides him with first-hand information about his career in order to encourage him to review the show. Burty writes the best of all the generally positive reviews and one of the most important early accounts of Monet's life and work; it appears in *La République française* on March 27. Gustave Geffroy writes about the artist for the first time in Clemenceau's *La Justice* on March 15. Acclaiming the poetic nature of Monet's new images and his innovative brushwork, Alfred de Lostalot's review in the *Gazette des Beaux-Arts*, which generally limits its coverage to acknowledged old and modern masters, is particularly noteworthy. Lostalot goes to great lengths to explain the paintings' controversial violet tonalities with reference to recent scientific discoveries about exceptional individuals sensitive to the ultraviolet end of the spectrum. Monet provides two drawings to illustrate the article, and gives one to the magazine's director, Louis Gonse.<sup>54</sup>

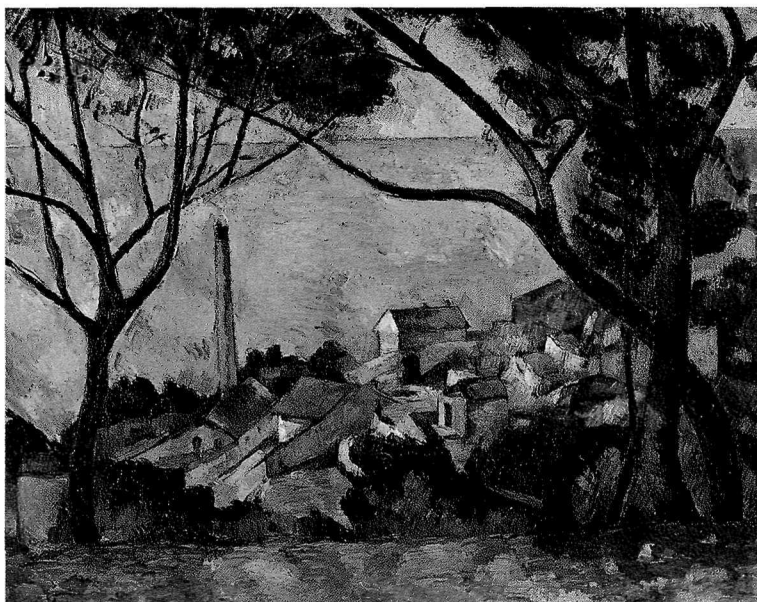
**March 9** From Vernon, where he is house-hunting (his Poissy lease expires on April 15), Monet goes to Paris to see an exhibition of Japanese art (it is unknown which exhibition he sees).<sup>55</sup>

**April 20–July 7** Paintings by Monet are included in the Société des impressionnistes exhibition organized by Durand-Ruel at the Dowdeswell & Dowdeswell Gallery, 133 New Bond Street, London.<sup>56</sup>

**April 29** With considerable financial support from Durand-Ruel, Monet moves to what will be his final home, in Giverny, a village of 279 inhabitants eighty kilometers northwest of Paris and across the Seine from the town of Vernon, where the older children will go to school. The rental consists of a large house along with a smaller one on ninety-six acres. The property extends from the village's major east-west road on the north to the Gisors–Vernon road and railroad on the south, both of these following the river Ru, which empties into the Seine.<sup>57</sup>

**April 30** Death of Manet in Paris. With Burty, Duret, Fantin-Latour, and Zola, among others, Monet serves as pallbearer at the funeral in Paris on May 3.<sup>58</sup>

**Early June** Monet builds a boathouse on a small, nettle-covered island in the Seine a kilometer away from his house. This first summer in Giverny, he explores the surrounding area by boat, encountering a repertoire of motifs that will be hallmarks of his career. He also starts to plant his garden, explaining to Durand-Ruel that he wants "to have flowers to pick for rainy days" so as not to lose a single working moment.<sup>59</sup>



44. Paul Cézanne, *The Sea at L'Estaque*, 1882–85. Oil on canvas; 73 × 92 cm, 28¾ × 36¼ in. Musée Picasso, Paris (RF 1973.59).



45. Claude Monet, *Villas at Bordighera*, 1884. Oil on canvas; 115 × 130 cm, 45¼ × 51½ in. Musée d'Orsay, Paris [W 857].

**September–December** Durand-Ruel takes three works (see cat. no. 28) by Monet to Boston for the “American Exhibition of Foreign Products, Arts and Manufactures,” which runs from September 1 until December 1. Franco-American relations had recently been celebrated by the French gift of Frédéric Bartholdi’s *Statue of Liberty* to the United States.

On November 9 Monet sends Durand-Ruel his first paintings of motifs around Giverny. When the weather is rainy, Monet arranges flowers in large vases sent by Durand-Ruel and works on still-life panels for the dealer’s sitting-room doors. Monet apparently delivers an installment of decorative still-life panels, including *Vase of Dahlias*, *Dahlias*, and *Peaches* (cat. nos. 72, 73, and 74), to Durand-Ruel in mid-December and decides which six should go together on each door (fig. no. 42). His art income for 1883 amounts to over 29,000 francs.<sup>60</sup>

**Last Half of December** Monet accompanies Renoir on a quick trip to the Mediterranean coast, from Marseilles to Genoa, perhaps to allow Ernest Hoschedé an opportunity to see his children over Christmas. They visit Cézanne at L’Estaque. Considering the many compositional similarities between the mid-1880s landscapes by Cézanne (see fig. no. 44) and Monet, this brief meeting may have marked a turning point for either or both artists.<sup>61</sup>

## 1884

**January 6–28** Memorial retrospective of Manet’s works at the Ecole des Beaux-Arts, Paris. At the opening, Monet promises Morisot that he will make a decorative painting of a

Mediterranean subject for the drawing room in her newly finished home on the rue Villejust, Paris (fig. no. 45).<sup>62</sup>

**January 17** Having explained to Durand-Ruel his need for solitude while working, Monet instructs the dealer not to tell anyone, not even his best friend Renoir, that he is returning to the picturesque Italian seaside resort town of Bordighera for what he plans as a three- to four-week-long campaign, but which lasts for three months. He stays at the Pension Anglaise.<sup>63</sup>

**January 23** Monet asks Durand-Ruel to buy him a work by Manet from the artist’s estate sale to be held February 4–5. The pastel purchased for Monet for 250 francs disappoints him, but he nevertheless keeps it.

Determined to make paintings at the lavish guidebook-acclaimed palm garden of Francesco Moreno in Bordighera, Monet asks his dealer, among others, to provide a letter of introduction. Monet also refers in his letter to a never-realized *La Vie moderne* monograph which is to include photographs of the artist and his works; the whereabouts of any photographs remain unknown.<sup>64</sup>

**January 25** Monet’s Argenteuil landlord writes to claim payment of a six-year-old debt, initiating negotiations that will lead to the return of Monet’s most ambitious 1860s painting, *Luncheon on the Grass* (cat. no. 5), left with this man as collateral in 1878.<sup>65</sup>

**January 27** Monet makes pencil sketches in his notebooks on trips with two English painters to the mountain villages of Borghetto, Sasso, and Valbona. Monet returns to these villages later during his stay to make six paintings.<sup>66</sup>

**January 28–29** Excited by the prospect of a new “series,” Monet makes arrangements to order gilded frames to be ready for his return. Bordighera works in these frames are recorded the following February in an unfinished sketch of Monet seated in his studio painted by Swiss artist Charles Giron (private collection). Working in Bordighera on six canvases at one time, Monet devotes as many as six sessions to refining each. By March 27 he has reworked some of the canvases as many as fifteen times.<sup>67</sup>

**February 2** Writing to Duret that “one needs a palette of diamonds and jewels here because of the blues and pinks,” Monet uses the term *féerique* (fairytale-like) to describe the landscape. The mood defined by this term becomes central to an increasing number of Monet’s important works.<sup>68</sup>

**February 5** Moreno receives Monet in the “pure fairyland” garden, surely an inspiration for the lavish Giverny garden that Monet will fashion in coming years. Two days later, Monet begins to work there (see cat. nos. 75, 76, and 77). While he is painting Renoiresque palm tree subjects, he receives a letter from Renoir in which he describes himself as a figure painter and wishes Monet well on his landscapes. Renoir reports that Chocquet bought Manet’s 1874 portrait of Monet in his studio boat (fig. no. 29) for around 1,500 francs at Manet’s estate sale and that Durand-Ruel has given up the new gallery space that he had rented in 1883.<sup>69</sup>

**February 6** Monet takes a day trip to Menton, just across the border in France, choosing two sea motifs that he will come back to paint on his return trip home in April. Other day trips to Menton follow.<sup>70</sup>

**February 10** Although Alice Hoschedé has just written that she is considering separating from the constantly absent painter, Monet takes a day trip to gamble in Monte Carlo.<sup>71</sup>

**February 17** Wishing to avoid the Bordighera winds that have blown over his umbrella and broken his easel, Monet and some English painters staying at his hotel make a day excursion to the picturesque mountain village of Dolceacqua in the Nervia valley. Monet returns alone two days later to paint.<sup>72</sup>

**March 6** With about thirty paintings under way, Monet takes a larger room where he can better see his works in progress. His supplies from France exhausted, Monet has arranged for more oils to be sent from Turin, Italy. On rainy days, he works on more still-life panels for Durand-Ruel's sitting-room doors (see fig. no. 42).<sup>73</sup>

**March 10** Monet writes, "Now I grasp this fairytale-like country and it is precisely this marvelous side that I so want to render. People will surely scream that it is madly unrealistic, but too bad, they say that anyway when I paint our climate. . . . Everything I do is flaming punch or pigeon's throat."<sup>74</sup>

**Late March–Early April** Finally ready to return home to Giverny, Monet crates more than three dozen paintings and overcomes aggravating Italian art export regulations. Monet stops at Menton on April 6, checking into the Pavillon du Prince de Galles, which is located near motifs he had scouted out in February 1884. Nine days later, he continues by train to Giverny.<sup>75</sup>

**April 27** Monet informs Durand-Ruel that he will bring a few new paintings to Paris on condition that he may take them back to Giverny for reworking. Durand-Ruel, who is short on capital, is arranging to sell some of the new paintings to Petit.<sup>76</sup>

**May** When Monet is in Paris from May 4 to May 7, he learns from Renoir and others about the slump in the art market. Monet is anxious that he will be forced to rely on selling works directly to collectors without the assistance of a dealer, as he had to do in the late 1870s.

Renoir hopes to organize a society of *irregularistes* to present exhibitions bringing together all sorts of artists (painters, decorators, architects, metalworkers, embroiderers, etc.) whose works are founded on the infinite variety of natural forms.<sup>77</sup>

**May 15** Opening of the first exhibition of the Society of Independent Artists, committed to showing works outside the Salon. Contributions by Odilon Redon, Georges Seurat, and Paul Signac mark a new "Post-Impressionist" phase in French painting.

**Early July** Visiting his brother in Rouen, Monet accompanies Caillebotte on his prize-



46. John Singer Sargent, *Claude Monet Painting at the Edge of a Wood*, 1885. Oil on canvas; 54 × 64.8 cm, 21 × 25¼ in. Tate Gallery, London.

winning yacht, *Cul-blanc*. Monet invites Caillebotte to come see his Giverny home, hinting that he could transport by boat the large painting now stored in Argenteuil (*Luncheon on the Grass*, cat. no. 5).<sup>78</sup>

**Late August** Monet paints half a dozen works during a brief visit to the Normandy coast with his family.<sup>79</sup>

**September–November** Monet works on Giverny subjects, including a group of paintings of haystacks in a field bordered by poplars.<sup>80</sup>

**October** A picture framer named Nivard, to whom Monet has owed 1,550 francs since 1875, threatens litigation. Monet will settle, with considerable accumulated interest, the following February.<sup>81</sup>

**November** Monet proposes to Renoir and Pissarro that the three longtime colleagues have monthly dinners in Paris with their Impressionist associates at the Café Riche. Monet attends these dinners, held on the first Thursday of every month, irregularly for years to come.<sup>82</sup>

**November 17** Monet, whose art income for 1884 will amount to around 45,000 francs, goes to Paris to deliver twelve works for 6,600 francs to Durand-Ruel, who is preparing to reoccupy his rue Lafitte premises after a lapse of seven and a half years. The dealer has arranged for Monet to meet Octave Mirbeau, an influential conservative journalist who has begun to publish a series of articles based on interviews with artists represented by Durand-Ruel.

Monet also delivers to Morisot the promised, large, still-unframed decorative panel (fig. no. 45) based on his Bordighera paintings.<sup>83</sup>

**November 21** Mirbeau's enthusiastic article on Monet is published in *La France*. Mirbeau stresses Monet's ability to capture nature's most transient moods and reveries. Monet sends Mirbeau a painting in appreciation.<sup>84</sup>

## 1885

**January 5** Monet attends a dinner in Paris organized in memory of Manet.<sup>1</sup>

**Late January** Monet begins a group of snowscapes that he later refers to as his "Giverny roads."<sup>2</sup>

**March** Monet works on more decorative still-life panels for Durand-Ruel's sitting-room doors, delivering them on April 2.<sup>3</sup>

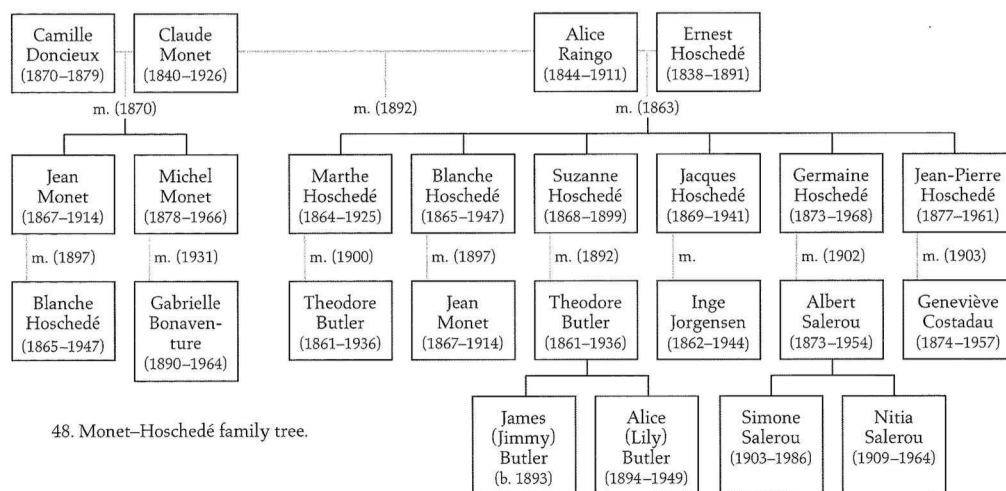
**May 15** Opening of the Fourth International Exhibition at Petit's gallery at 8, rue de Sèze, Paris, with works by nineteen invited painters. Monet's ten exhibited works (see cat. no. 71) strike some reviewers as fantasies comparable to the *One Thousand and One Nights*. Today, some scholars charge Monet with abandoning his colleagues to dedicate himself to the art market, but in fact he will make considerable efforts to arrange for the other Impressionists to show together at Petit's gallery during the next few financially difficult years.<sup>4</sup>

**May 27** Monet writes to Durand-Ruel that he has taken on the role of gardener.<sup>5</sup>

**July 13–19** Cézanne and his family, who had been visiting the Renoirs (brand-new parents) at La Roche-Guyon, stay at the Hôtel de Paris, Vernon, while awaiting the opportunity to visit Zola at Medan. It seems likely that Cézanne would have seen Monet at Giverny.<sup>6</sup>



47. The Monet and Hoschedé families at Giverny, mid-1880s (clockwise from lower left): Michel Monet (seated on the ground), Alice Hoschedé, Claude Monet (standing), Jean-Pierre Hoschedé, Blanche Hoschedé, Jean Monet, Jacques Hoschedé (standing), Marthe Hoschedé, Germaine Hoschedé, and Suzanne Hoschedé.



48. Monet-Hoschedé family tree.

**July 28** Monet confides to Durand-Ruel, who has begun arrangements for a large group exhibition to take place in New York in April 1886, that he is upset by the prospect of his works leaving for the "land of the Yankees" and hopes that some can be kept in Paris, which is, he believes, the only place where there is still a little taste.<sup>7</sup>

**Late Summer** American artist John Singer Sargent visits Giverny and paints Monet at work out-of-doors on a painting of haystacks in a poplar-bordered field (fig. no. 46).<sup>8</sup>

**September-October** Monet and his extended family leave on September 17 for Rouen (where Jean Monet takes a school examination) and continue on to Etretat, where Faure has put a house at their disposal. Three pastel versions of Etretat motifs may have entered Faure's collection around this time as a token of gratitude.

Monet sees Guy de Maupassant frequently during this period, and the writer draws upon these meetings for an eloquent account of Monet's working methods published the following September in *Gil Blas*. Describing Monet at work this fall, Maupassant recalls that the children accompany the artist, carrying five or six canvases to a given site so that he can change from one work in progress to another when the light changes.

Alice Hoschedé and the children return to Giverny on October 10, but Monet remains in Etretat at the Hôtel Blanquet. Because of cold, rainy weather, Monet at first paints in a hotel staircase with windows overlooking the sea.<sup>9</sup>

**Late October-November** Monet paints the herring-boat fleet assembled on the beach; he also returns to the almost inaccessible beach just west of Etretat where he had begun a few paintings in February 1883. On November 27, hav-

ing incorrectly calculated the time of the incoming tide, Monet is thrown against the cliff by a large wave and loses his easel, brushes, and paints to the sea.

Monet makes arrangements to exhibit again with Petit, although Durand-Ruel hopes to organize an eighth Impressionist group exhibition for 1886.<sup>10</sup>

**Late November-Early December** Monet goes to Paris, where Petit invites him to participate in his 1886 International Exhibition on condition that he not exhibit elsewhere with his friends.<sup>11</sup>

**December 6-13** Back in Etretat, Monet crates more than fifty unfinished paintings for his return to Giverny. He intends to take up the Etretat campaign again the following March. By mid-January 1886 Monet will enlarge a room on the west end of his house specifically as a work space, referred to as his "first studio."<sup>12</sup>

**December 17** Monet explains to Durand-Ruel that his decision to exhibit with Petit is in everyone's interest, since recognition by another dealer will bolster interest in Durand-Ruel's stock and future enterprises. Monet also promises Durand-Ruel that he will soon produce some large works. He sells eleven paintings to the dealer for 10,400 francs, bringing his art income for 1885 to 25,400 francs.<sup>13</sup>

## 1886

**January 22-24** "Do you really need so many paintings for America?" Monet asks Durand-Ruel, who will send nearly fifty of Monet's paintings to New York for a spring exhibition. "People are forgetting about us here because as soon as you have a new painting you make it disappear. My paintings from Italy, for example; they are unique among what I am doing otherwise, and no one has seen them here."<sup>14</sup>

**February 6** Opening of the third annual Les XX exhibition in Brussels at the Palais des Beaux-Arts. There are ten works by Monet (see cat. nos. 75 and possibly 71) in this invitational exhibition of modern art, which also includes works by Redon and Renoir. Monet wants to send his paintings of train stations to this exhibition but cannot convince their owners to lend.<sup>15</sup>

**February 19** Leaving Alice Hoschedé to celebrate her birthday with her husband, Monet arrives in Etretat, too distraught about his domestic situation to concentrate on painting. On February 26 Monet learns that she has decided to remain with him; he returns home a few days later.<sup>16</sup>

**March 13** Durand-Ruel and his son Charles leave for New York with about three hundred Impressionist paintings (valued at \$81,799 for customs) to exhibit there.<sup>17</sup>



49. Claude Monet, *Study of a Figure Out-of-Doors (Facing Left)*, 1886. Oil on canvas; 131 × 88 cm, 51 × 34¼ in. Musée d'Orsay, Paris (RF 2621) [W 1077].



50. Claude Monet, *Study of a Figure Out-of-Doors (Facing Right)*, 1886. Oil on canvas; 131 × 88 cm, 51 × 34¼ in. Musée d'Orsay, Paris (RF 2620) [W 1076].

**April 2** Monet becomes a member of Mirbeau's Les Bons Cosaques, a literary group with monthly dinner meetings. Stéphane Mallarmé and Renoir are among the members.<sup>18</sup>

**Spring** Monet paints two relatively large figure paintings as decorative pendants (fig. nos. 49 and 50). The model, Suzanne Hoschedé, faces left in one and then right, in reprises of Monet's 1876 painting of Camille with a parasol (cat. no. 42). Monet later tells his American neighbor in Giverny, the painter Lilla Cabot Perry, that he kicked a hole in one of these canvases out of dissatisfaction.<sup>19</sup>

**April 5** Monet writes to Zola, who has sent him a copy of his newly published novel, *L'Œuvre*. Its protagonist is a failed modern painter named Claude Lantier, whose story seems to include details from Monet's experiences. Monet points out that some readers might see parallels between Lantier and Manet or Cézanne. He complains to Zola that the novel, with its pessimistic conclusion, is potentially damaging to the cause of modern painting.<sup>20</sup>

**April 10** Opening at the American Art Galleries, Madison Square, New York, of "Works in Oil and Pastel by the Impressionists of Paris." Some forty works (the most by any artist in the exhibition) by Monet (possibly cat. no. 24) span his career from 1864 to the present. The reception of Monet's art in the New York press is enthusiastic; a notable example is a twenty-page pamphlet, *Science and Philosophy in Art*, by

Celen Sabbrin (pseudonym of Helen De Silver Abbot), which includes an analysis of the underlying triangulated structures of Monet's works. This publication will be translated into French by Pissarro in July.<sup>21</sup>

**April 27–May 6** Monet leaves from Paris for Holland at the invitation of Baron d'Estournelles de Constant, the diplomatic secretary to the French legation in The Hague. Monet paints five pictures in the picturesque tulip fields at Sassenheim and Rijnsburg, east of Leiden.<sup>22</sup>

**May 25–June** The successful American Art Association Impressionists exhibition, enlarged with twenty-one works (eight by Monet; see cat. no. 75) borrowed from American collectors such as Louisa Havemeyer and Alexander Cassatt (brother of the painter), is moved to the National Academy of Design, New York, and a new catalogue is printed. Durand-Ruel sells \$18,000 worth of pictures as a direct result of this American venture, with works by Monet selling best. Among the important new collectors of his works are William Fuller, Alden Wyman Kingman, Catholina Lambert, and Albert Spencer.<sup>23</sup>

**June 15** Opening of the Fifth International Exhibition at Petit's gallery, with twelve recent works by Monet (see cat. nos. 80 and 85) and five by Renoir. Many critics, both pro and con, feel that Monet's paintings are more fantastical than realistic. Joris-Karl Huysmans writes to Redon that he is astounded by Monet's tulip

paintings. Nine works by Monet sell, five to Faure. Monet's proceeds amount to 15,100 francs, which, added to 10,000 francs' worth of sales to Durand-Ruel this year, suggests that Monet's art income will total around 25,000 francs.<sup>24</sup>

**June** Morisot writes to her niece that Monet has "exhausted the subject of landscape, so to speak; no one has the courage to try that which he has already done perfectly."<sup>25</sup>

**Summer** Perhaps inspired by Renoir's enthusiasm for the landscape of Brittany, Monet confides to Morisot and Duret that he would like to go there. On August 11 he requests a 3,000-franc advance from Durand-Ruel to realize his travel plans.<sup>26</sup>

**September 12** Leaving the French mainland, Monet crosses to the town of Le Palais on the island of Belle-Ile-en-Mer, staying at the Hôtel France. He plans a two-week campaign, to be concluded with a visit to Mirbeau at his country house at Noirmoutier, Brittany.<sup>27</sup>

**September 15** Seeking an uninhabited locale, Monet reaches Kervilahouen, a village made up of about ten buildings, on the "savage" (Atlantic) coast of the island. He rents a peasant house, which he has all to himself (excepting the mice, rats, and pig), for four francs a day, including meals (mostly eggs and lobster).<sup>28</sup>

**September 18** The Australian-born painter John Peter Russell, who has been staying at nearby Bangor for the last four months, visits Monet, who is at work on four paintings. Russell and his wife, Marianna, invite Monet to dinner on several occasions.<sup>29</sup>

**Late September** Monet hires a porter for his art supplies on September 22 and begins to paint a single motif on three or four different canvases. He expects to head home in ten days, but his porter quits two days later, by which time Monet has already started all the canvases that he brought with him. The weather, too, makes it difficult for him to carry on without assistance: he writes to Alice Hoschedé on September 27 that high winds make it necessary to lash down his painting parasol and his canvas. Moreover, the equinoctial tides delay the return of identical conditions needed for Monet to continue with works in progress. Having decided on September 28 to prolong his stay, Monet hires Hippolyte (known as Pauli or Poly) Guillaume, formerly a lobster fisherman, to porter his art supplies for two francs a day. Although rainy days slow the pace of his work, Monet finds the lugubrious rock motifs to be still richer under such gray light.<sup>30</sup>

**October 2** At dinnertime Monet meets a newly arrived tourist, Gustave Geffroy, who since 1883 has written in support of the artist in *La Justice*. Geffroy departs on October 13, leav-