

ing *Anna Karenina* and an anthology of short stories by Tolstoy for Monet to read. The two men will remain friends until Geffroy's death forty years later, eight months before Monet's.<sup>31</sup>

**October 8–15** Monet has ordered new canvases shipped to him, although after three weeks none of his paintings is finished. He regrets that he has no canvases on which to capture the more than week-long tempest that is under way. More canvases arrive by October 12, and Monet reports that he has acquired a waterproof outer garment (fashioned by his porter Guillaume). On October 15 he finds a sheltered spot in an isolated cove from which to render the spectacle of the waves crashing against the coast fifty meters above sea level (cat. no. 82).<sup>32</sup>

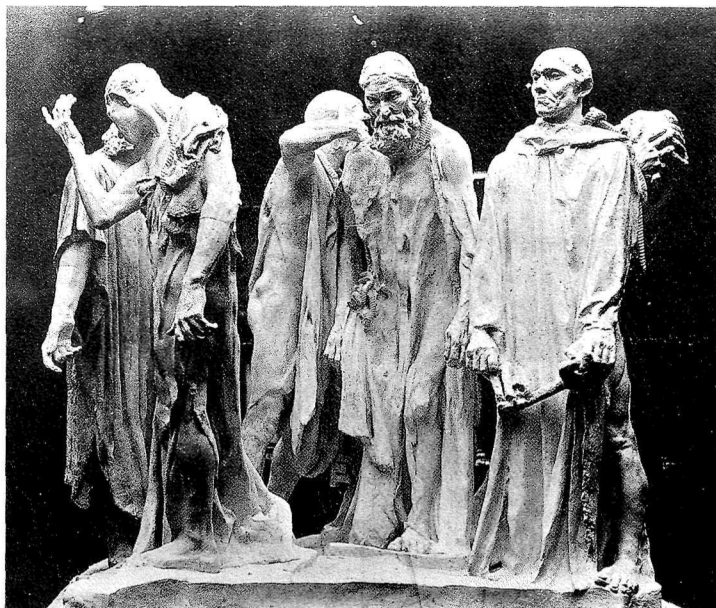
**October 14** Durand-Ruel is enthusiastic for Monet to visit the United States, which he believes might offer better motifs than Belle-Ile. Monet has asked the dealer to get him a new watch, to replace the one now ruined.<sup>33</sup>

**October 23** Asking Alice Hoschedé to send another empty case for transport, Monet reports that he has painted thirty-eight canvases, twenty-five of which seem promising, seven or eight merely rough sketches. "I must make great efforts to make them somber, to render this sinister, tragic aspect, me, more inclined to soft tender colors. . . . Today this sea with a leaden sky was so green that I was powerless to render the intensity." Monet eats porpoise for breakfast.<sup>34</sup>

**October 29–30** Better weather permits Monet to work on a "series" of six variations, to begin to grasp and articulate what would several years later become the essence of his series concept: "I know very well that really to paint the sea, one must observe it every day, at every hour and from the same place."<sup>35</sup>

**November 3–10** Tired of waiting for Monet to visit Noirmoutier as promised, Mirbeau and his friends instead go to Belle-Ile for a week. Mirbeau writes to the sculptor Auguste Rodin: "This will be a new aspect of his talent: a terrible and formidable Monet, unknown until now. But his works will please the common public less than ever. . . . [He] will bring home only three or four finished paintings and thirty more in which he has indicated his intentions." Monet realizes by now that he will need to finish his Belle-Ile paintings in the studio in Giverny, despite his efforts to progress as far as possible in front of the motifs themselves. To be ready for any and every last opportunity for first-hand study, he goes to work with a cart filled with numerous unfinished canvases.<sup>36</sup>

**November 11** Monet paints through a hail-storm and, in the evening, goes eel fishing by moonlight.<sup>37</sup>



51. Auguste Rodin, *The Burghers of Calais*; from *L'Art français*, July 6, 1889. This photograph of Rodin's plaster cast of his famous sculptural group was taken at the Monet-Rodin exhibition held at the Georges Petit Gallery, Paris, in the summer of 1889.

**November 14** Monet's forty-sixth birthday. Characteristically, he worries that his haste makes him ruin his works: "This morning I totally lost one canvas that satisfied me after at least twenty sessions: it was necessary to scrape it completely off; what a rage I was in!"<sup>38</sup>

**November 16** Monet prepares to send the children some live seagulls with clipped wings to be released in the Giverny garden after they can acclimate in the pheasant pen.<sup>39</sup>

**November 17** Staying indoors all day for only the second time, Monet fulfills a desire to make figure paintings of the townsfolk by painting a portrait of his porter Guillaume (Musée Marmottan, Paris).<sup>40</sup>

**End of November** In the evenings, Monet packs crates to send to Giverny, reminding his family not to open anything, since he is fanatical about doing that himself. He leaves for Mirbeau's country home in Noirmoutier on November 25 and arrives home in Giverny with around forty paintings four days later. Durand-Ruel comes to see the works two weeks later.<sup>41</sup>

**December 1886–January 1887** Nine paintings by Monet are exhibited at the Modern Paintings exhibition at the American Art Galleries, New York.

## 1887

**Early January** Monet sells Durand-Ruel a group of five works, which include two Belle-Ile paintings, for 5,700 francs. Pissarro sees these works in the company of R. Austin Robertson,

an agent for the American Art Association (a partnership formed in 1883 by Robertson, James Fountain Sutton, and Thomas E. Kirby to promote American art and, eventually, to conduct estate auctions), and describes one of them, rendered in full sunlight, as "an incomprehensible fantasy" unlikely to appeal to the international art market.<sup>42</sup>

**March 2** In Paris to attend a Bons Cosaques dinner, Monet meets with Durand-Ruel and then with Petit, at whose International Exhibition (slated for mid-May or mid-June) he intends to present the Belle-Ile works. Monet and Renoir apparently propose to Petit that Degas, Morisot, Pissarro, Rodin, Sargent, Sisley, and Whistler be invited to participate this year. Although Degas will not accept the invitation, otherwise the Impressionist group from the mid-1870s is mostly reconstituted, albeit in conjunction with other non-Impressionist artists associated with Petit.<sup>43</sup>

**April 7–8** In Paris again making arrangements for Petit's International Exhibition, Monet makes his first sale to Goupil-Boussod et Valadon Successeurs (Boussod & Valadon), whose contemporary art transactions at their 19, boulevard Montmartre, branch are managed by Theo van Gogh. This sale involves two Belle-Ile paintings; as partial payment for one of them, Monet acquires a Degas pastel. Delivery of the pastel is delayed so that it can be framed to Degas's specifications, with a slate-gray satin border.<sup>44</sup>

**April 22** At Monet's invitation, Theo van Gogh, who has already sold the two Belle-Ile paintings, comes to Giverny and buys four more, on



52. Monet at Giverny, photographed by the American painter Theodore Robinson, probably in 1887.

the understanding that they will be included in the forthcoming Petit International Exhibition (see cat. no. 84). Monet now has three competing galleries interested in the same pictures, which assures his financial stability.<sup>45</sup>

**May 8–June 8** Sixth Annual International Exhibition at the Georges Petit Gallery at 8, rue de Sèze, Paris, includes at least seventeen works by Monet (see cat. nos. 50 and 77), fifteen of them listed in the catalogue. Most notable are the daringly abbreviated *Vétheuil in Fog* (fig. no. 35), exhibited for the first time, and a group of ten Belle-Ile paintings (among them the *Portrait of Poly*); the paint is still wet on some of them. The press has never acclaimed Monet's art so enthusiastically, and particular praise comes from Geffroy, Huysmans, Lostalot, and Mirbeau. In a two-part article published on May 25 and June 2 in Clemenceau's *La Justice*, Geffroy acknowledges Monet as the first history painter of the raging ocean, comparing his views of the Belle-Ile rocks to cathedrals about to tumble into the deep. Saluting Monet as the greatest modern landscape painter, Huysmans writes in *La Revue indépendante* on June 1: "The savagery of this [mode of] painting seen by the eye of a cannibal is at first disconcerting, then, before the force which it emanates, before the faith which animates it, before the powerful inspiration of the man who brushes it, one submits to the grim charms of this unpolished art."

In this exhibition, Rodin includes his *Burgers of Calais* (fig. no. 51) and Renoir presents his *Bathers, An Attempt at Decorative Painting* (Philadelphia Museum of Art).<sup>46</sup>



53. John Leslie Breck (seated on the ground), with (from left to right) Blanche Hoschedé, Alice Hoschedé, Germaine Hoschedé, Suzanne Hoschedé (seated in a chair), Claude Monet, Jean Monet, and Henry Fitch Taylor, probably around 1887.

**Last Half of May** Monet goes to London for twelve days, presumably to attend the wedding there of Octave Mirbeau and Alice Regnault on May 25. While in London, Monet is urged by Whistler to exhibit with the Society of British Artists, of which Whistler will soon become president.<sup>47</sup>

**May 25–June 30** Twelve paintings by Monet (possibly cat. no. 67) are included in the Celebrated Paintings exhibition at the National Academy of Design, New York.<sup>48</sup>

**June** Sargent and Rodin are among many guests to visit Giverny. A Sargent portrait of Monet at work alongside Blanche Hoschedé in the studio boat may date from this summer. The 2,000 francs Sargent will pay Monet in August for a recent square-format winter landscape with a view of Bennecourt in the background is the highest price received by Monet for any work this year, when his art income will amount to 44,500 francs.<sup>49</sup>

**Early Summer** American painter Willard Metcalf, who has already visited Giverny a few times, returns with his fellow American painters Theodore Robinson and Theodore Wendel. With John Leslie Breck, Louis Ritter, Henry Fitch Taylor, and Canadian William Blair Bruce, the artists rent a large furnished house near the Seine and take meals at the Café Baudy. The café's proprietors, Angéline and Lucien Baudy, expand their premises into a hotel for a steady stream of artists who base themselves in Giverny during the vacation season.<sup>50</sup>

**July–August** Monet works on "figures out-of-doors the way I understand them, done like

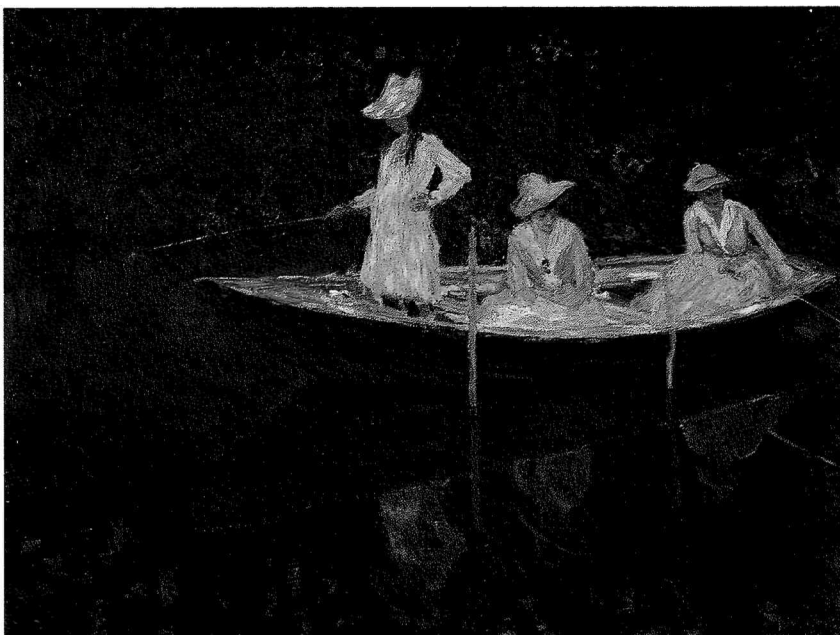
landscapes. It is an old dream that always plagues me and I would love to carry it to realization one time." By early September, however, he reports that he has scraped off or torn almost every canvas started this summer. A large painting of Alice Hoschedé's daughters fishing from a moored rowboat (fig. no. 54) may have been begun or even finished this summer. The example of recent works by Morisot is apparently a major impetus for these figure paintings.<sup>51</sup>

**September 18** Theodore Robinson, the first American to take lodging at the Hôtel Baudy, stays at the inn through January 4, 1888. While for the most part the influx of Americans this summer annoys Monet, he develops an especially close friendship with Robinson, whose diary of his encounters and conversations with the French painter is perhaps the most valuable written record of Monet's life during this period.<sup>52</sup>

**October–November** Durand-Ruel's plans to stage a second Impressionist exhibition in New York are thwarted when rival American dealers protest that he should be forced to pay the then heavy customs duties on imported art works. The controversy delays this exhibition until May.<sup>53</sup>

**November 25** Four paintings by Monet (see cat. no. 86) are shipped to London by Theo van Gogh for presentation in the Winter Exhibition of the Royal Society of British Artists. It is unknown whether Monet goes to London for the opening, although he writes that he was intending to paint "several views of the Thames in the fog."<sup>54</sup>





54. Claude Monet, *In the "Norvégienne,"* 1887 and/or 1888. Oil on canvas; 98 × 131 cm, 38¾ × 51 in. Musée d'Orsay, Paris (RF 1944.20) [W 1151].

## 1888

**January 12–18** Monet departs from Paris for the Mediterranean coast town of Antibes, expecting to return to Giverny in early March. He stays at the Château de la Pinède, a hotel popular with artists and recommended by Maupassant. He dislikes the other artist guests, especially the acclaimed Salon landscape painter Henri Joseph Harpignies and his students. Monet spends the first few days exploring the surrounding area, even hiking twenty-five kilometers from Monte Carlo to Nice.<sup>55</sup>

**January 19–23** Describing the locale as “fairytale-like,” Monet begins to work after hiring a porter. From a beach to the east of the fortified town, he paints views of Antibes silhouetted against snow-covered mountains (see cat. no. 87). A few days later, he learns that an artist has recently been jailed for painting Antibes, having contravened a law to prevent spying. Monet obtains permission from the War Ministry to continue working on this motif through the influence of his friend Castagnary, now director of the Fine Arts Ministry.<sup>56</sup>

**Late January** Continuing his efforts on behalf of ongoing Impressionist group shows, Monet remarks to Petit that Paul Helleu, Morisot, Renoir, and Whistler have agreed to participate in the dealer’s next International Exhibition. Petit has hinted to Monet that his upcoming exhibition plans are uncertain. Referring to the same exhibition, Monet writes to Rodin that he has no idea when he will return to Paris and that to render sunlight in Antibes one would need gold and gemstones.

Monet encourages Alice Hoschedé to invite over the American painters (presumably Robinson and perhaps Breck, who also spends this winter in Giverny) to lift the family’s spirits in his absence.<sup>57</sup>

**February 1–10** “What I will bring back from here will be sweetness itself, white, pink, blue, all of it enveloped in this fairytale-like air,” Monet reports from Antibes, comparing his efforts to “wrestling” and “search[ing] for the impossible.” By now he has fourteen works under way. Eyestrain from working in steady sunlight prevents him from reading in the evenings. Although he buys a straw hat for protection from the sun, he becomes overfatigued trying to take full advantage of consistently splendid weather. Theo van Gogh asks to be the first to see the Antibes works.<sup>58</sup>

**February 12** Monet writes to Geffroy that the sky is so blue that one “swims” in it. Boudin had used similar language to describe the sky in his December 2, 1856, diary entry.<sup>59</sup>

**February 27–28** Sale in Paris of the Leroux collection, with eight paintings by Monet, each selling for between 1,000 and 2,055 francs: two to Chocquet, three each to Durand-Ruel and Boussod & Valadon. Concerned that this sale might depress his prices, Monet cables his dealers (Boussod & Valadon, Durand-Ruel, Petit, as well as Portier) in advance to protect their mutual market interests.<sup>60</sup>

**February 29** Monet stops work on his views of Antibes, since the course of the sun has changed, altering the lighting. Marthe Hoschedé is apparently considering marriage to an American painter.<sup>61</sup>

**March 4** Blanche Hoschedé intends to submit one of her own paintings to the Salon. Two of Breck’s Giverny landscapes will be accepted.<sup>62</sup>

**March 10–April 7** Monet writes to Helleu, Morisot, and Whistler, urging them to prepare for the Petit exhibition in April. Intermittent rain and wind frustrate Monet’s work, although he begins to think about frames for the works in progress. But Petit now doubts that there can be a group exhibition this spring, and Monet learns on April 7 that he has canceled it.<sup>63</sup>

**April 4** Although he may have lodged somewhere else in Giverny throughout the winter, Breck now takes a room at the Hôtel Baudy until the end of October.<sup>64</sup>

**April 10–14** Monet informs both Durand-Ruel (about to return to New York, where he opens a branch gallery) and Theo van Gogh that he will sell his new works to the first to come to Giverny to do business.<sup>65</sup>

**April 22** Having enjoyed splendid working conditions for more than a week, Monet packs the first crate of canvases for shipment back to Giverny from Antibes.<sup>66</sup>

**April 24–28** Realizing the urgent need to exhibit and sell, Monet continues to plot with Renoir, Rodin, and Whistler about the options with Durand-Ruel and Petit. Renoir reserves the Durand-Ruel Gallery, Paris, for a group exhibition in mid-May. Although Monet had already decided against exhibiting with Durand-Ruel, he orders frames, to be ready for any eventuality.<sup>67</sup>

**Early May** Stopping in Paris on his way from Antibes to Giverny, Monet sees all his dealers. Provoked by Durand-Ruel’s son Charles, who is supervising the gallery during his father’s trip to America, Monet points out that without his permission none of his works can be included in any exhibition for which an entrance fee is charged. Petit offers to rent Monet his gallery for October and November. Whether or not the Durand-Ruel and Petit galleries are acting in concert during this period, Monet keeps Morisot, Rodin, and Whistler informed of his decisions, evidently with the understanding that together they can exert leverage with the dealers.<sup>68</sup>

**May 20** Theodore Butler, in Giverny presumably for the first time, takes lodging at the Hôtel Baudy through early September.<sup>69</sup>

**May 21–24** Monet goes to Paris for dinner with Whistler. Rodin offers Monet a gift, his choice of two works shown to him in photographs. Monet chooses the *Helmet-Maker’s Wife*. It is probably around this time that Monet gives a Belle-Ile painting to the sculptor.<sup>70</sup>

**May 25–June 25** Monet does not have works in the Impressionist group exhibition at the

Durand-Ruel Gallery, Paris, although over 120 works by Boudin, Caillebotte, Morisot, Pissarro, Renoir, Sisley, Whistler, and others are included.

**May 27** Monet is back in Paris, staying at the Hôtel Garnier. He dines with Whistler and Mallarmé, whose French translation of Whistler's *Ten O'Clock*, an essay advocating art for art's sake, is about to be published.<sup>71</sup>

**June 4** Boussod & Valadon buy ten Antibes paintings for 11,900 francs (possibly cat. no. 88), with a contractual agreement to share fifty percent of their retail markup with Monet. Monet assures them the right of first refusal of his new works. The gallery immediately exhibits (through July) the group at its 19, boulevard Montmartre, branch in two small unadorned mezzanine rooms. The response from colleagues, critics, and visitors is extremely positive. However, Félix Fénéon, champion of Seurat and the Neo-Impressionist commitment to scientific analysis of color, condemns the works as "brilliant vulgarity" and objects to the improvisatory bravura of Monet's method. Degas cynically considers Monet's paintings to be market-oriented.<sup>72</sup>

**June 20** Monet confides to Geffroy how much he wants to prove that he can do something altogether different, but he feels that he cannot take up his figure paintings again, thanks to the "damned Americans" now in Giverny. Judging from their dated 1888 works, Breck and Wendel are both at work in the meadow where Monet intends to return to subjects begun the previous summer. Breck's undated *Mill Stream, Limetz* (private collection) so closely resembles a pair of 1888 works by Monet as to suggest that the artists painted at the motif in tandem.<sup>73</sup>

**June 23** Publication in *La Cravache parisienne* of an article by G[eorges] J[eannot] based on an interview in which Monet claims, contrary to fact, that he never retouches works in his studio. In spite of this inaccuracy, the article provides a valuable account of Monet's working technique, from his stenographic charcoal underdrawing on canvas to his speedy paint application during satisfactory light conditions. The author notes that after no more than an hour, the artist starts a new canvas of the same subject, thus creating serial variations.<sup>74</sup>

**Early July** Monet invites Durand-Ruel to Giverny in an attempt to mend their business relationship. Although no sales to Durand-Ruel are ultimately documented for this year, the dealer proposes to purchase eight works, which Monet needs to finish. It is agreed that Durand-Ruel should reach an understanding with Boussod & Valadon about shared access to the painter's new works.<sup>75</sup>

**Mid-July** Monet goes to London for three days, staying with Sargent.<sup>76</sup>

**August 30** Despite the distrust resulting from the canceled International Exhibition earlier this year, Monet writes to Petit about a future project, probably the Monet-Rodin exhibition, which will become a serious topic of discussion in February 1889.<sup>77</sup>

**September–October** Prevented by bad weather during the summer from completing figure paintings, Monet begins the first five of his *Wheatstacks* paintings, plotting his compositions as notebook pencil sketches. He will return to the subject two seasons later. While haystacks and wheatstacks are staples of the nineteenth-century landscape repertoire by now, it is worth noting that Metcalf paints several works on this subject at Giverny around this time.<sup>78</sup>

**October** Having drawn a low number in the lottery in January, Jean Monet begins his military service in Le Havre.<sup>79</sup>

**November** Boussod & Valadon buy seven paintings for 9,700 francs (and rights to half of any profits). Monet adds finishing touches and delivers the works on December 31. Monet's total art income for 1888 amounts to 28,000 francs.<sup>80</sup>

## 1889

**January** Mallarmé asks Monet to provide an illustration to accompany "La Gloire" in a volume of his poems entitled *Le Tiroir de laque*. By December 1887 Mallarmé had already asked Morisot for an illustration (now lost) to accompany "Le Nenuphar blanc," the final poem in the collection. Monet is "charmed" by Morisot's "white water lily done with the famous three [colored] pencils," but he never provides the poet with any art work.<sup>81</sup>

**February–March** Sixteen of Monet's works (including recent Giverny figure paintings [see cat. nos. 89 and possibly 90], *Rain at Etretat* [cat. no. 80], and perhaps one of his first *Wheatstacks*) are exhibited at the Montmartre branch of Boussod & Valadon at the same time as works by Degas. In conjunction with this exhibition, a long interview with Monet appears in *Gil Blas* on March 3, in which the painter stresses that his chief artistic concern is the "envelope" of pulsating colored light, more than the solid physical facts of landscape. Geffroy (in *La Justice*, February 28) and Mirbeau (in *Le Figaro*, March 10) also publish eulogistic reviews, Mirbeau hyperbolically claiming that Monet is equal to the greatest painters of all time. His front-page essay stresses Monet's methodical, near-mathematical rigor.<sup>82</sup>

**February** Rodin becomes the first foreign artist elected a full member of Les XX, and Monet (who participated in their 1886 exhibi-

tion) is invited for the second time, exhibiting four works (possibly cat. no. 84) owned by Boussod & Valadon. Paul Gauguin, Pissarro, and Seurat are also represented in the society's sixth exhibition.<sup>83</sup>

**Mid-February** Geffroy takes Monet, poet and Art Nouveau architect Frantz Jourdain, and editor of *La Justice* Louis Mullem for a brief visit to poet Maurice Rollinat in the small hilltop village of Fresselines, overlooking the confluence of the two sources of the river Creuse in central France. Impressed by the rocky motifs in the area, Monet promises Rollinat that he will return for a month's work.<sup>84</sup>

**Late February** Petit offers his gallery to Monet and Rodin for an exhibition to be held at the time of the Universal Exposition, with the dealer taking admission fees, a percentage of any sales, and a work outright from each artist.<sup>85</sup>

**March 6** Monet goes to Paris to discuss business with Rodin and Theo van Gogh. The same evening, Monet returns to Fresselines to begin a major painting campaign, lodging at the village inn. Throughout his stay, Monet frequently dines at Rollinat's and listens to him recite poems and play the piano. Monet expects (unrealistically) to finish at Fresselines quickly enough to be able to paint at nearby Crozat.<sup>86</sup>

**March 12–14** Monet returns briefly to Paris to discuss plans for the ambitious Monet-Rodin exhibition scheduled at Georges Petit's gallery for June. Petit wants fifteen percent of sales proceeds, whereas Monet is offering ten percent. Mirbeau agrees to provide text about Monet for the catalogue.<sup>87</sup>

**March 18–28** Back in Fresselines, Monet now has fourteen canvases under way, but rainy, windy, and sometimes snowy weather interrupts his promising start. He fears the appearance of spring greenery that will change the colors of his "somber and sinister" subjects.<sup>88</sup>

**April 4** "Looking at my canvases, I am terrified to see them so somber; in addition several have no sky. This will be a lugubrious series," Monet writes. Only two skyless works are completed, but the concept of eliminating any horizon from his compositions will acquire considerable significance for Monet in subsequent years.<sup>89</sup>

**April 5–11** As it crests, the river Creuse starts to change color and widen, forcing Monet to halt progress on works begun. Meanwhile the cold and rain have so badly chapped his hand that he needs to wear a glycerin glove day and night. Writing to Morisot, Monet compares the Creuse landscape in its savagery to Belle-Ile.<sup>90</sup>

**April 12** Petit offers his gallery space to Monet and Rodin for three months beginning in early July in exchange for 8,000 francs' worth of



55. Monet's house and garden at Giverny, late 1880s/early 1890s (prior to a repainting of the shutters and the construction of a new chimney for improved heating).

work by each, ten percent of all sales, and fifty percent of entrance fees. The artists accept, although in the final arrangement, the opening date is moved forward to June 15, with the dealer requiring a 10,000 franc rental fee per artist and fifteen percent of sales.<sup>91</sup>

**April–May** Twenty Monet works, including some from the February Boussod & Valadon exhibition (see cat. nos. 30, 80, 84, 89, and 90), are presented in London at the Goupil Galleries, 116–117 New Bond Street. The catalogue preface is a translation of Mirbeau's March 10 *Le Figaro* article. Evidently no sales result from the exhibition, but press response is positive, and Monet is pleased that some critics compare his works favorably to Sargent's.<sup>92</sup>

**April 13–30** Monet frets that the subsiding river has again changed color and that spring green tones have appeared, obliging him to modify works in progress. Lumbago leaves Monet bedridden on April 22, but two days later he is back at work between rainstorms, sometimes adding only three brushstrokes to a promising canvas before a change in the weather obliges him to stop. "It is so stupid to be thus at the mercy of the weather," he realizes, and wonders whether Gustave Flaubert, one of his favorite writers, would have written differently had he also been a painter.<sup>93</sup>

**May 3–15** Most motifs have changed in the three weeks since weather has permitted Monet to visit them; some trees have been cut down and another has sprouted leaves. Monet offers the owner of this tree fifty francs for permission to cut the leaves off, and he hires men to lug ladders into the ravine on May 8 for the defoliation. While supervising the work, Monet has his hair cut by a barber summoned to the remote

site. His desperate moves save four of the five works under way there, although the sunlight on the river, which Monet compares to "sequins and diamonds," nearly blinds him.<sup>94</sup>

**May 6** Opening of the Universal Exposition, symbolized by the new Eiffel Tower. Three paintings by Monet are included in a special exhibition chronicling a century of French art. His works are not included in another exhibition at the Universal Exposition of 1880s art where Rodin's works are featured. A highlight of the centenary exhibition is Manet's *Olympia* (fig. no. 9). Sargent apparently learns of an American's interest in acquiring the work for 20,000 francs from Manet's estate. This information prompts Monet to organize a subscription campaign to purchase the work for the French National Museums.<sup>95</sup>

**May 12** Theodore Robinson takes lodging at Hôtel Baudy, Giverny, through December 12.<sup>96</sup>

**Around May 18** Monet returns to Giverny.<sup>97</sup>

**Late May–Mid-June** Monet is preoccupied with work for the forthcoming Monet–Rodin exhibition: loan arrangements with collectors, paintings to be finished, and frames. Of the 156 works he intends to show, only 145 are finally included (see cat. nos. 9, 12, 15, 22, 26, 34, 35, 41, 46, 50, 54, 56, 57, 68, 80, 82, 85, 89, and possibly 24, 87, and 88); among these are four undated figurative compositions. There would have been visual interplay between the white-clothed figures in these works and Rodin's plasters and marbles. It is not known why Monet withholds several other of his most important pre-1889 figure paintings: for example the two *Studies of a Figure Out-of-Doors* (fig. nos. 49 and 50), *Young Women in a Boat* (cat. no. 93), and his 1866 *Women in the Garden* (fig. no. 14).<sup>98</sup>

**June 15** Monet installs his paintings for Petit's exhibition in two tiers, without concern for chronological order, although the fourteen Creuse paintings are grouped together. Rodin's delay with installing his works frustrates Monet, who is concerned that the larger sculptures, such as the *Burghers of Calais* (fig. no. 51), may block views of his paintings.<sup>99</sup>

**June 20** Boston painter Lilla Cabot Perry and her family take lodging at the Hôtel Baudy through October 29. They are with an American sculptor—presumably Paul Wayland Bartlett, who has been writing about Rodin—who has a letter of introduction to Monet. The Perrys will spend eight more summers at Giverny over the next twenty years.<sup>100</sup>

**June 21–September 21** Exhibition at the Georges Petit Gallery of 145 paintings by Monet and 36 sculptures by Rodin. In his catalogue preface, Mirbeau stresses that Monet is self-taught and does not work in a conventional studio, but records the fairytale-like dream of light that envelops all things, employing unprecedented methods designed to capture "instantaneity," or roughly thirty-minute segments of nature. Noting that Monet uses sable brushes and seldom mixes colors on his palette, Mirbeau explains how the artist brings as many as ten canvases in progress to a given site, putting one aside to work on another when light conditions shift. Sometimes Monet devotes sixty sessions to the same half-hour "history," observed in detail day after day until fully realized.

Monet's half of the exhibition is given far less press than Rodin's. The most important article about Monet, written by Octave Maus, is published in *L'Art moderne*, Brussels. Maus stresses the series incorporated in this exhibition, noting five versions of one Creuse motif, three of another, and two closely related *Wheatstacks* paintings. He also points out the interest of American collectors in Monet's works.<sup>101</sup>

**Mid-July** Monet's mood is disagreeable throughout the Petit exhibition, despite considerable market interest in his work. The most significant client to visit Giverny is the American dealer James Sutton, partner in the American Art Association. Pissarro, perhaps exaggerating, claims in September 1893 that Sutton owns 120 Monets and has become a competitor to Durand-Ruel. A significant Sutton purchase in July 1889 would explain the speculative interest in Monet's works in the following months. Monet's personal account books for 1889–97 have not survived.<sup>102</sup>

**July 22, 1889–February 1890** Monet corresponds with fellow artists, dealers, and collectors to obtain contributions toward the 20,000-franc purchase price of Manet's *Olympia* for donation to the French National Museums.<sup>103</sup>



**September 13–14** Pissarro claims that an American has bought a Monet for a record 9,000 francs. The work in question, one of Monet's first *Wheatstacks* variations (Hill-Stead Museum, Farmington, Connecticut), was purchased from Monet by Boussod & Valadon for 2,500 francs (and immediately sold for 4,500 francs) just days before the opening of the Monet–Rodin exhibition, in which it is included. As this exhibition comes to an end, Boussod & Valadon buy it back from the owner, Mr. Oppenheim (who had never taken possession), for 6,500 francs and sell it to Alfred Pope for over 10,000 francs.<sup>104</sup>

**October 9** On rainy days, Monet is at work on a painting of a figure in an interior setting. He claims that he has scraped out the considerable amount of work he has done recently.<sup>105</sup>

**October** Monet sends Mirbeau a Bordighera painting as a gift in thanks for his catalogue preface. Monet also promises a painting to Mallarmé as consolation for not providing the poet with the illustration he had requested in January.<sup>106</sup>

**November 2** Prince Edmond de Polignac, who sells a painting that he had lent to the Monet–Rodin exhibition, writes to reassure Monet that its new owner is not a foreigner, as if that were exceptional around this time. From this same exhibition, Polignac had acquired the only large late-1880s figure painting sold by Monet before the 1920s (fig. no. 54).<sup>107</sup>

**December 1889–January 1890** The debate over whether or not Manet's *Olympia* (fig. no. 9) should be accepted by the French National Museums is carried on in the press, nearly leading to a duel between Monet and Manet's old friend Antonin Proust.<sup>108</sup>

## 1890

**February 7** Monet presents to Armand Fallières, Minister of Public Education and Fine Arts, a letter announcing the gift of Manet's *Olympia* to the French National Museums. In accordance with the regulation prohibiting any work from entering the Louvre until ten years after an artist's death, *Olympia* will go to the Luxembourg Museum, which is devoted to contemporary art. On March 13 the committee appointed by Fallières to consider the donation recommends that the painting be accepted by the Luxembourg, but without any guarantee that it will automatically enter the Louvre. It goes on view by November.<sup>1</sup>

**April 3** American painter Mary Fairchild MacMonnies and sculptor Frederick MacMonnies make their first visit to Giverny, where they will settle in 1897.<sup>2</sup>

**May 3–November 3** Theodore Robinson stays at the Hôtel Baudy, Giverny.<sup>3</sup>



56. Claude Monet, *The Boat*, probably 1890 or 1891. Oil on canvas; 146 × 133 cm, 57 × 52 in. Musée Marmottan, Paris (5082) [W 1154].

**May 5** Monet goes to Paris to see Theo van Gogh and Rodin, and to visit the Salon with Geffroy. Concurrent with Monet's Paris visit, there is an exhibition of Japanese prints at the Ecole des Beaux-Arts, Paris (April 25–May 22).<sup>4</sup>

**May 12** Monet writes to Caillebotte: "I congratulate [Renoir] for not wishing to be decorated; that could have been helpful for him, it is true, but he must succeed without it, it's more chic." But according to an 1892 entry in Robinson's diary, Monet and Renoir were both offered the Legion of Honor during the winter of 1891–92, and both refused it.<sup>5</sup>

**June 8** Monet buys back unidentified landscape studies from Boussod & Valadon for 2,000 francs, perhaps to destroy them.<sup>6</sup>

**June 22** Monet writes to Geffroy: "I have taken up things impossible to do: water with plants moving at the bottom [see cat. no. 94 and fig. no. 56]. . . . It's wonderful to look at, but the desire to render it is maddening. After all, I always attack things like this." By mid-July poor weather curtails the project, and despite good weather for the rest of the summer, rheumatism hampers Monet's work.<sup>7</sup>

**July 13** Morisot, her family, and Mallarmé visit Giverny and choose a painting as a gift for the poet.<sup>8</sup>

**July 27** Geffroy brings Clemenceau to Giverny, where Monet is working on *Poppy Field* variations (see cat. no. 95).<sup>9</sup>

**August 23** Publication in *Art et critique*, under the pseudonym Pierre Louis, of Maurice Denis's influential proposition: "Remember that a

painting, before it might be a battle horse, a nude, or any anecdote whatsoever, is fundamentally a flat surface covered with colors arranged in a certain order."

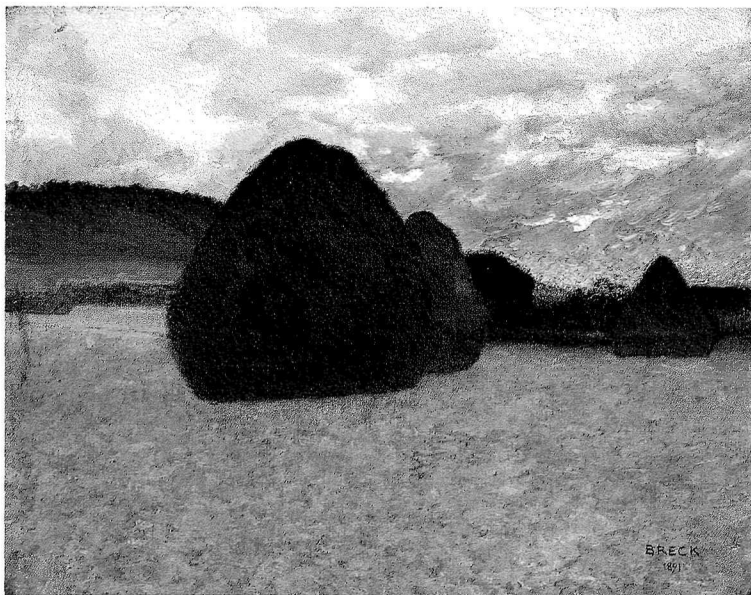
**September 27** Monet writes to Geffroy that the weather has been poor, and he can no longer think of figure paintings: "I persist at several landscapes and that is all, for as I go along, I have more and more difficulties and need more time to render finally what I want."<sup>10</sup>

**September 28** Durand-Ruel visits Giverny and buys ten works, which Monet promises to complete soon for delivery.<sup>11</sup>

**September 30** Monet and Caillebotte visit Mirbeau at Les Damps. "We will discuss gardening," Mirbeau had promised. "Since art and literature are a joke, there is only the earth."<sup>12</sup>

**Around October 1890–January 1891** Monet is at work again on twenty-five more *Wheatstacks* during weather conditions that are ideal, especially for snow effects. He writes to Geffroy that he is after "instantaneity, above all the envelope, the same light diffused everywhere." According to one account, Monet pays a farmer to delay harvesting his crop so that he may finish his paintings. Blanche Hoschedé, who is painting and selling her own *Wheatstacks* compositions, plays the role of "porter" for the numerous canvases simultaneously under way.<sup>13</sup>

**October 30** Monet is in Paris to meet with Durand-Ruel. He reserves some landscapes for purchase at Siegfried Bing's "Le Japon artistique" exhibition.<sup>14</sup>



57. John Leslie Breck, *Studies of an Autumn Day, No. 2*, 1891. Oil on canvas; 32.7 × 41.1 cm, 12<sup>7</sup>/<sub>8</sub> × 16<sup>1</sup>/<sub>8</sub> in. Terra Foundation for the Arts, Daniel J. Terra Collection (1989.4.2).



58. John Leslie Breck, *Studies of an Autumn Day, No. 3*, 1891. Oil on canvas; 32.7 × 40.8 cm, 12<sup>7</sup>/<sub>8</sub> × 16<sup>1</sup>/<sub>8</sub> in. Terra Foundation for the Arts, Daniel J. Terra Collection (1989.4.3).

**November 17** With the help of an advance from Durand-Ruel, Monet purchases his Giverny home and property, which he has rented since 1883, for 22,000 francs payable in four annual installments.<sup>15</sup>

**December 3** The National Gallery of Norway in Oslo buys Monet's *Rain at Etretat* (cat. no. 80) from Boussod & Valadon, marking the first museum acquisition of one of Monet's works.

**December 14** Monet refuses Durand-Ruel's suggestion to stage another group exhibition of Impressionist painters, urging instead exhibitions of single artists' recent works.<sup>16</sup>

## 1891

**January 27** Monet goes to Paris to deliver a *Wheatstacks* painting to collector Paul Gallimard, asking him to tell anyone who inquires that he paid 5,000 francs for it. A week later, Boussod & Valadon buy two *Wheatstacks* and reserve a third.<sup>17</sup>

**February** Thirty-two works by Monet (see cat. no. 31) are presented together in an exhibition at the Union League Club in New York.

**Mid-February** Durand-Ruel comes to Giverny to buy recent works. Monet has decided to sell *Study of Rocks, The Creuse (Le Bloc)* (cat. no. 91) to Clemenceau, who had admired the painting on July 27, 1890, for whatever price he wants to pay. On a visit to Paris, Monet sees a work by Morisot for sale at Portier's gallery and asks to buy it; but learning of his interest, Morisot makes it a gift.<sup>18</sup>

**March–April** Although he had planned to be painting the cathedral and coal workers at Rouen (where his son Jean had begun to work for Monet's brother Léon), Monet remains in Giverny to oversee considerable work on the garden.<sup>19</sup>

**March 7** Publication of "Claude Monet" by Mirbeau in *L'Art dans les deux mondes*, for which Monet reluctantly provides drawings to be reproduced as illustrations. Based on Mirbeau's discussions with Monet at Giverny the previous December, the article gives the first detailed account of Monet's garden (three seasonal plantings are described) and acclaims the new winter *Wheatstacks* series as "states of the planet's consciousness" and "the drama of the earth."<sup>20</sup>

**March 19** Ernest Hoschedé dies in Paris with Alice Hoschedé at his side; he is buried at Giverny.<sup>21</sup>

**April 2** Monet is in Paris for the monthly Impressionists dinner and delivers *Study of Rocks, The Creuse (Le Bloc)* to Clemenceau, whose efforts to prolong Jean Monet's military leave have failed.<sup>22</sup>

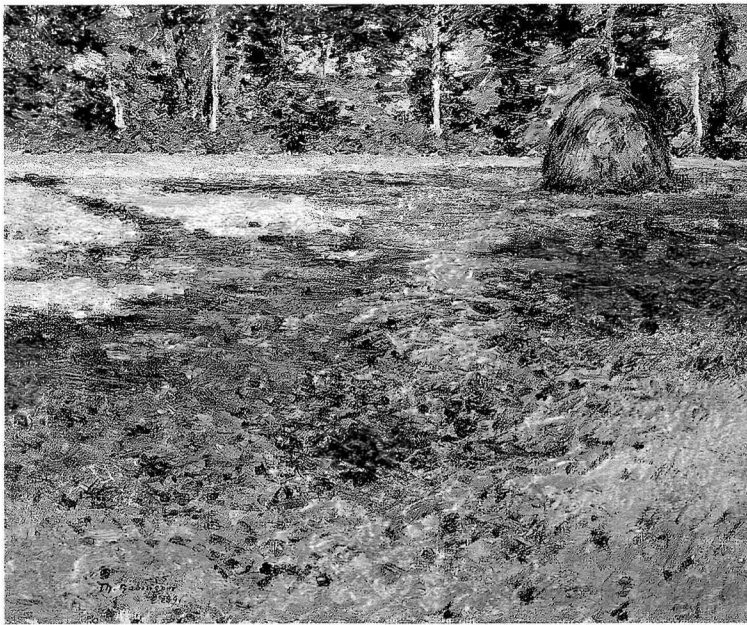
**April 3–9** According to Pissarro, Parisian dealers all talk about a remarkable demand for Monet's *Wheatstacks* paintings on the part of Americans such as Sutton, who are willing to pay between 4,000 and 6,000 francs for them. About Monet's plan to have an all-*Wheatstacks* exhibition at Durand-Ruel's, Pissarro comments, "I do not know how it is that Monet is not annoyed by limiting himself to this repetition of the same subject; such are the terrible effects of success."<sup>23</sup>

**April 6–November 20** Theodore Robinson stays at the Hôtel Baudy, Giverny.<sup>24</sup>

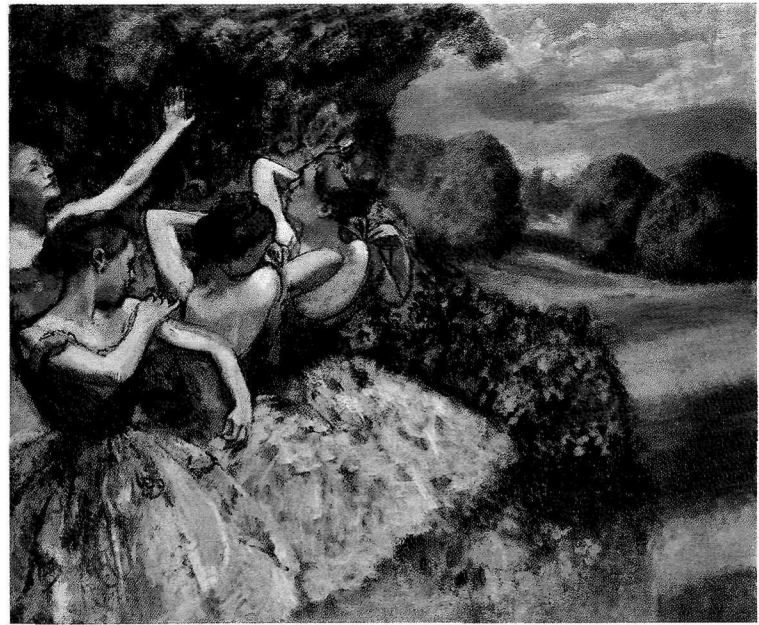
**April 13** Monet orders shallow (profile) frames for his forthcoming exhibition at Durand-Ruel's, including white frames for two of the twelve paintings he will exhibit.<sup>25</sup>

**May 4–16** Monet, in Paris from May 1, sees a flower show and installs a one-artist exhibition at the Durand-Ruel Gallery at 11, rue Le Peletier, Paris, with twenty-two works, including fifteen *Wheatstacks* (see cat. nos. 96, 97, 99, and 102), and a large pair of 1886 figure paintings (see fig. nos. 49 and 50) installed above them. Clemenceau is listed as a lender (cat. no. 91). Monet tells a visitor to the exhibition that "the full value [of one painting] is not apparent except by comparison [with the other paintings] in the succession of the series as a whole."

Geffroy provides the catalogue preface, comparing the colors to gems, fire, and blood, evoking mystery and fate. According to Geffroy, Monet wants to return to paint in London, Algeria, and Brittany, and to carry out campaigns in Switzerland and Norway, and also to visit the church at Mont-Saint-Michel, given his interest in the cathedrals of France as man-made promontories (at an unknown date, Monet makes notebook sketches of this last site). Writing to Bracquemond, Henri Bérardi summarizes the exhibition as "Fifteen stacks of straw. *The same*, taken at different hours of the day. There is the gray stack, the pink stack (six o'clock), the yellow stack (eleven o'clock), the blue stack (two o'clock), the violet stack (four o'clock), the red stack (eight o'clock in the evening), etc., etc."



59. Theodore Robinson, *Afternoon Shadows*, 1891. Oil on canvas; 46.4 × 55.6 cm, 18¼ × 21½ in. Museum of Art, Rhode Island School of Design, Providence, Gift of Gustav Radeke.



60. Edgar Degas, *Four Dancers*, date unknown (1890s). Oil on canvas; 151.1 × 180.2 cm, 59½ × 71 in. National Gallery of Art, Washington, D.C., Chester Dale Collection (1963.10.122).

Near unanimous praise for the exhibition comes from journalists, and, according to Pissarro, Monet's paintings sell out within days of the opening at prices of 3,000 to 4,000 francs. Durand-Ruel buys ten works, including seven *Wheatstacks* (at 2,500 francs each), on May 9, and asks Monet to retouch one of them after the exhibition.<sup>26</sup>

**Spring** Monet begins his *Poplars* series, traveling to a site two kilometers south of his home in his studio boat. No surviving works from this year correspond to the big, square "whirl" canvases of 1891 mentioned by Robinson in his diary on October 5, 1892, suggesting that Monet may have destroyed a group of paintings from this time. Robinson may, however, be referring to works such as *The Boat* (fig. no. 56).<sup>27</sup>

**June** A Japanese gardener comes to Giverny.<sup>28</sup>

**June 16** Durand-Ruel and his family visit Giverny. He selects six paintings for Monet to finish and deliver. In 1891 Durand-Ruel buys 77,000 francs' worth of art from Monet, whose art income this year will total around 100,000 francs and will establish him as a wealthy man. In early July Monet confides: "It's a visit every week, either by a dealer or by a collector, and in the end I will soon have no more works in the studio."<sup>29</sup>

**July 7** Monet takes three works to Petit's gallery in Paris to show to Chicago collector Bertha Honoré Palmer, who had bought five Monet paintings from Durand-Ruel on July 2 and will buy two more from him on July 8. Back in Giverny on July 8, Monet is visited by potential buyers the following two days.<sup>30</sup>

**July 9–November 21** Breck stays at the Hôtel Baudy, Giverny, and paints a series of fifteen *Wheatstacks* paintings (see fig. nos. 57 and 58), apparently tracing the same drawing on each canvas and then recording a wide range of light effects. Breck will exhibit his variations on the wheatstack motif in 1893 in Boston. Perhaps with the market interest for Monet's *Wheatstacks* in mind, Robinson also addresses the motif (fig. no. 59), Sisley will start to paint the same subject later this year, and Degas will incorporate haystacks as theater scenery in the background of his ambitious painting *Four Dancers* (fig. no. 60), with his hallmark female figures in the foreground presented as pose variations on a single type.

Monet asks Breck and another American to stay away from Giverny because of their interest in Alice Hoschedé's daughters.<sup>31</sup>

**July 14–October 20** Lilla Cabot Perry and her family stay at the Hôtel Baudy, Giverny.<sup>32</sup>

**Mid-July** Monet gives a painting to Pissarro, who pays back the 1,000 francs borrowed on May 1, when he needed medical attention for an abscessed eye. He hopes to send Monet a painting of his in exchange.<sup>33</sup>

**July 28** Monet is busy painting and "arranging the house and the garden to my taste." Monet's accomplishments as a gardener have often been recognized, but his simultaneous efforts to decorate the interior of his home are not well known. A number of the most important descriptions of the home are incorporated below in the chronology, but precisely when Monet made changes to the interior decoration, the extent of his personal role in the decorations, and

the significance of this activity in the context of his career as a whole are unknown.<sup>34</sup>

**August 2** Public auction of poplar trees bordering the river Epte at Limetz. Because Monet has been painting these very trees since spring, he offers to pay the lumber dealer to leave them standing until his work is completed. Perry reports: "In one of his *Poplars*, the [light] effect he captured lasted only seven minutes, or until the sunlight left a certain leaf, when he took out the next canvas and worked on that." Perry will also recall that while Monet was painting on the Epte in his boat one Sunday, he became so aggravated that he threw all his art supplies into the water. In September he asks Caillebotte to send him a larger, more stable boat by train. On October 8, 1891, Monet buys the small island, L'Île aux Orties, where he keeps his boats.<sup>35</sup>

**October 7** Butler returns to Giverny.<sup>36</sup>

**October 16–20** Still struggling with his *Poplars*, Monet explains, "I am still striving for better or for worse with the wonderful motif of landscape that I had to do in all kinds of weather conditions in order to end up with just one that would represent no particular weather or season, that would be the distillation of a certain number of good intentions."<sup>37</sup>

**October 20** Bertha and Potter Palmer buy two *Wheatstacks* paintings by Blanche Hoschedé, as well as some of the same motif by Monet that New York dealer Michael Knoedler had recently acquired from Monet.<sup>38</sup>

**December 8–22** In London Monet sees Whistler, who earlier this year had sent him two lithographs via Mallarmé. Monet hopes



to return to paint a London series during the winter. On December 9 Pissarro claims that Monet's London series is awaited with impatience.<sup>39</sup>

**December 20** Death of Monet's half-sister, Marie, and subsequent redistribution of their father's estate to Monet and his brother.<sup>40</sup>

## 1892

**January** Monet delivers four *Poplars* paintings on January 6 to Boussod & Valadon, where the works are promptly placed on view. He delivers seven *Poplars* to Durand-Ruel on January 26–27. When Mirbeau sees them a few weeks later, he remarks that Monet "has attained the absolute beauty of great decoration."<sup>41</sup>

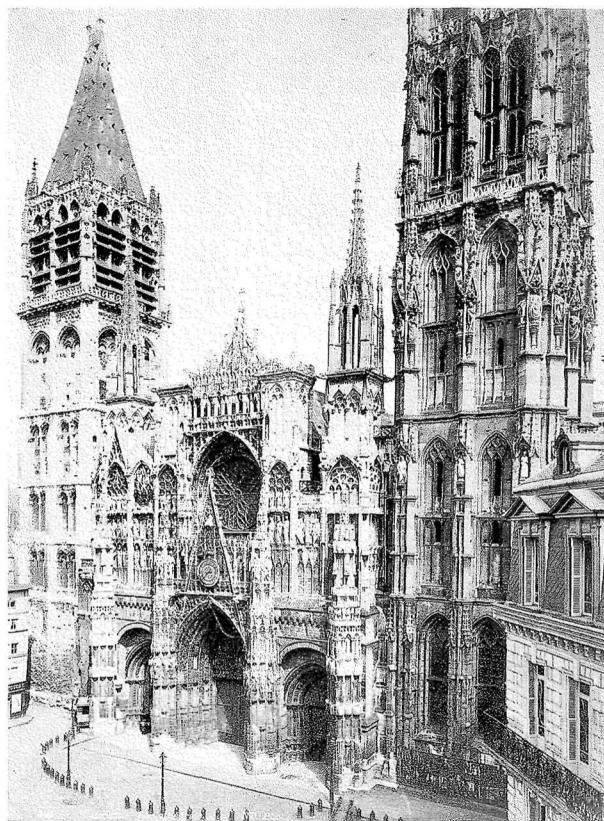
**February 5** Monet goes to Rouen, where he begins work on his *Rouen Cathedral* series. He stays at the Hôtel d'Angleterre at 7–8, cours Boieldieu, and on February 12 arranges for temporary access to an empty apartment facing the cathedral. Mirbeau visits him in Rouen.<sup>42</sup>

**February 13** On a weekend trip home, Monet falls ill and cannot return to Rouen until February 24. While in Giverny he finishes six more *Poplars* for his upcoming exhibition at the Durand-Ruel Gallery, Paris, intending to keep two or three of these for himself. He has already ordered frames. Mirbeau admires the new *Poplars* paintings in Paris on February 17.<sup>43</sup>

**February 20** In *Art et critique*, Maurice Denis calls on wealthy industrialists to commission decorative ensembles from young painters.<sup>44</sup>

**February 29–March 10** Fifteen paintings—installed by Monet on February 28—comprise an exhibition entitled "Monet, Series of Poplars on the Banks of the Epte" at the Durand-Ruel Gallery, Paris (see cat. no. 103). At the close of the exhibition, Monet asks Durand-Ruel to return five paintings as well as three special frames: one white, one oak, and one he describes as made of four trees (presumably fashioned of wood from four of the poplar trees felled after his series was finished). The other twelve frames are added to those kept in reserve at the dealer's. As was the case with the *Wheatstacks* exhibition, the variety of frame types is apparently at odds with any wish to present closely related works in a consistent decorative ensemble. Pissarro remarks upon the frames in a letter to Monet, in which he also comments enthusiastically about "three arrangements of *Poplars*, evening," implying that coloristically related works are installed adjacent to one another.

At the opening, Degas tells Monet of his plans for an exhibition of fantastical landscape paintings incorporating double images such as nudes transformed into clifftops.



61. Rouen Cathedral, photographed by Neurdein, c. 1890. Musée Marmottan, Paris. The disk above the main portal, represented in Monet's paintings of Rouen Cathedral, is here legible as a modern clockface.

Among the relatively few reviews, the most noteworthy is that published in April by Symbolist G. Albert Aurier in *Mercur de France*, characterizing the *Poplars* as a "glorious Mass of lights in a modern sun temple."<sup>45</sup>

**Early March** Immediately returning to Rouen after the opening of his exhibition in Paris, Monet now paints from the window of a lingerie store overlooking the cathedral. By mid-month he works on as many as nine canvases in a single day, starting at 8 A.M. and working until 6:30 P.M. According to Perry, he uses long, flexible brushes that are made to order. In the evenings, Monet sees his brother Léon (who lives in Déville, west of the city) and the collector François Depeaux, who immediately offers to buy two *Rouen Cathedral* paintings, one for himself and one for the Rouen Museum, although Monet declines this premature offer.<sup>46</sup>

**March 22** Monet agrees to give Durand-Ruel first choice on the *Rouen Cathedral* paintings, although he does not want an exclusive contract with any dealer. Meanwhile, Monet learns that Theodore Butler is courting Suzanne Hoschedé, and he threatens to sell the house and move the family rather than endure a repetition of the previous summer. Monet comes back to Giverny occasionally, with one of many household servants picking him up at the Vernon train station.<sup>47</sup>

**March 26** The Luxembourg Museum purchases Renoir's *Young Women at the Piano*. Determined to be worthy of this distinction, Renoir makes six versions of this one composition before he is satisfied, thus producing a sort of "series" of a single genre scene. The museum also hopes to acquire works by Degas and Monet around this same time.<sup>48</sup>

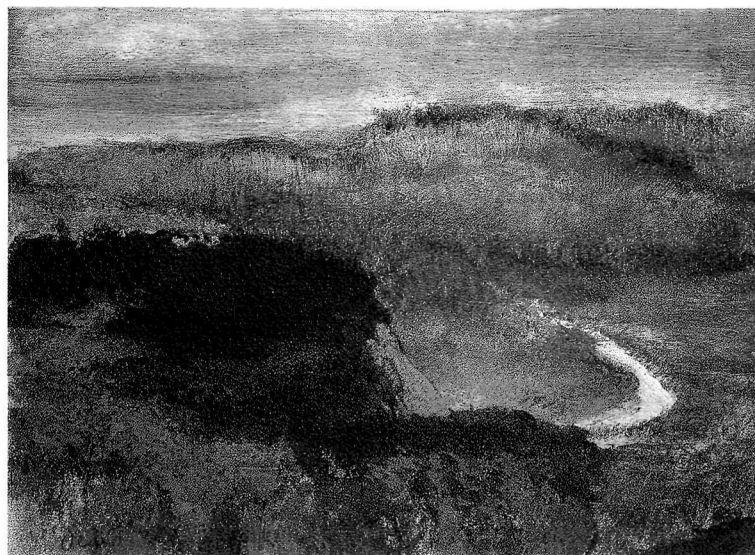
**March 28–April 9** Exhibition of twenty-one works by Monet (see cat. nos. 43 and 57) held at the St. Botolph Club, Boston, organized by Desmond Fitzgerald, who lends five works and borrows others from Boston collectors.<sup>49</sup>

**April** The owner of the Rouen lingerie shop asks Monet to stop painting in the afternoons because his presence is upsetting to customers. Depeaux provides a screen so that both painter and clients have privacy; within the small space allotted him, however, Monet can never get more than a yard away from the canvas on which he is working. Despite satisfactory progress, Monet has a nightmare that the cathedral is falling on top of him.<sup>50</sup>

**May 7** The Palmers meet Monet in Paris at the opening of the Renoir exhibition (to which Monet is a lender) at the Durand-Ruel Gallery. In the preceding weeks, the Palmers had purchased eight Renoirs from Durand-Ruel, paying 10,000–15,000 francs each for three of them.



62. Edgar Degas, *Landscape*, 1892. Monotype and pastel; 30 × 40 cm, 11¾ × 15¼ in. Museum of Fine Arts, Boston, Denman Waldo Ross Collection (09.295).



63. Edgar Degas, *Landscape*, 1892. Monotype and pastel; 25.4 × 34 cm, 10 × 13⅜ in. The Metropolitan Museum of Art, New York, Purchase, Mr. and Mrs. Richard J. Bernhard Gift (1972.636).

According to Robinson's diary, the Palmers buy a painting by Blanche Hoschedé and four *Rouen Cathedral* paintings. Such a sale seems highly unlikely at this early date; perhaps they reserved four paintings from the still-incomplete series. Only one *Rouen Cathedral* is documented as part of their early 1890s collection, and this work will be returned to the artist on March 29, 1893, for 12,000 francs' credit.

Monet's art sales for 1892 will amount to more than 100,000 francs.<sup>51</sup>

**Early May** Returning from America, Robinson stops at Rouen and, immediately upon his arrival in Giverny on May 23, visits Monet and sees the new *Rouen Cathedral* paintings. Monet explains, "I sought as always. I wanted to do architecture without any dashes, any lines." Writing to American painter J. Alden Weir, Robinson enthuses: "[The *Rouen Cathedral* paintings] are simply colossal. Never, I believe, has architecture been painted [like this] before, the most astonishing impression of the thing, a feeling of size, grandeur and decay . . . and not a line anywhere—yet there is a wonderful sense of construction and solidity. Isn't it curious, a man taking such material and making such magnificent use of it?"

Meanwhile, with the help of Mirbeau, Monet is attempting to hire a chief gardener, eventually choosing Félix Breuil, the son of the gardener who worked for Mirbeau's father. Monet's son Michel and Jean-Pierre Hoschedé are compiling a book about the plants of Vernon.<sup>52</sup>

**June 3** Monet tells Robinson, referring to an 1885 Etretat painting owned by Sargent, that he regrets his inability to work as he had before. Robinson writes in his diary: "At that time [in

the 1880s] anything that pleased him, no matter how transitory, he painted, regardless of the inability to go further than one painting. Now it is only a long entwined effort that satisfies him, and it must be an important motif, one that is sufficiently *entraînant* [captivating]. 'Obviously one loses on the one hand if one gains on the other. One cannot have everything. If what I am doing no longer has the charm of youth I hope that there are more successful qualities so that one could live longer with one of these paintings.' He agreed with me that it was a pity one could not always paint freely, all sorts of things, without thinking too much of their importance."

This summer Monet adds one or two Jongkind watercolors to his collection.<sup>53</sup>

**June 10** Butler, Ferdinand Deconchy, and Robinson dine with the Monets and Hoschedés in the Giverny garden. After dinner the party tours the garden paths with Chinese lanterns, to appreciate night-blooming flowers.<sup>54</sup>

**July–July** Busy finishing canvases that have been selected by buyers, rather than starting new works, Monet agrees to lend Pissarro 15,000 francs so that he can buy a house at Eragny; the loan is repaid in 1896. Monet also asks Pissarro to sell him *Peasants Putting Up Pea Stakes* (private collection), an 1891 work included in Durand-Ruel's February 1892 Pissarro exhibition. Pissarro hopes Monet will accept it as a gift, although Monet has offered to pay the market price.<sup>55</sup>

**July 3** Dining at Giverny, Robinson learns that a figure painting by Monet has just been acquired by the Japanese dealer Tadamas Hayashi, who, since the beginning of the 1880s, has been one of the most active Asian art dealers in Paris.<sup>56</sup>

**July 7** Sara Hallowell, Chicago art agent, visits Giverny. Two days later, she writes to Potter Palmer: "The other day [Isidore] Montaignac secured three of [Monet's] pictures—not direct from him—and sent to me to come see them. . . . I could not go until the next day when I found all three had been sold immediately, on the day on which Montaignac received them. These were sold respectively for 7,000, 6,500, and 6,000 francs. Both Durand-Ruel and Montaignac tell me they find Monet absurd in his prices now, asking *them* even more than he did you when you visited his studio, so now the dealers are scouring Paris for his pictures."<sup>57</sup>

**July 12** Monet refuses a commission from American artist H. Siddons Mowbray and his wife to undertake a large decorative project, because the size "frightens" him.<sup>58</sup>

**July 16** Civil marriage at Giverny of Monet and Alice Hoschedé, with Caillebotte, Helleu, and Léon Monet among the witnesses.<sup>59</sup>

**July 20** Marriage of Suzanne Hoschedé and Theodore Butler, followed by lunch in Monet's studio. Theodore Robinson makes a painting of the occasion (Musée Américain, Giverny). After a honeymoon, the Butlers take up temporary residence at the nearby Maison Baptiste, awaiting the construction of a new house into which they will move in the fall of 1895.<sup>60</sup>

**Late July–Early August** The Monets visit the summer home of Léon Monet at Petites-Dalles on a tour of the Normandy coast. Referring to two works brought back from this trip, Monet tells Robinson that he has "quite lost the power of doing a thing at once and letting it go at that—as he did twenty-five years ago—now he wants to feel that he has time to keep at a thing for a certain space of time."<sup>61</sup>



**September 5** Robinson dines with Monet, who is dressed "in his ruffles and dark blue clothes." Monet is depressed, not having worked for four months and unwilling to travel while construction of his greenhouse is under way. Monet speaks with admiration of Turner's *Rain, Steam, and Speed* (National Gallery, London) and of his watercolor studies from nature. Having just returned from London, Pissarro has recently visited Giverny.<sup>62</sup>

**October 5** Robinson writes in his diary that Monet's big, square "whirl" series of 1891 demonstrates Monet's tendency to overwork paintings. The reference to this series and to other unrecorded works suggests that Monet later destroyed a group of paintings from 1890–93. A few days earlier, Monet had begun and destroyed a painting of sunflowers and green grass. A reference in Robinson's diary suggests that Cassatt, then working on her decorative mural (now lost) for the World's Columbian Exposition in Chicago, may have been in Giverny around this time.<sup>63</sup>

**November** According to Perry, Monet keeps a vigil in his newly completed greenhouse, joined by his wife and stepdaughters, throughout the first night after the heating system is installed, fearful for the gloxinias that it might malfunction.<sup>64</sup>

**November 6** Pierre Lagarde is elected to paint murals for the Paris City Hall, replacing Jules Breton. Monet is proposed to the selection committee by Rodin, but he receives only four votes to Lagarde's ten.<sup>65</sup>

**November 7–18** Exhibition of between twenty-four and twenty-six closely related Degas landscapes rendered in pastel over monotype at the Durand-Ruel Gallery, Paris (see fig. nos. 62 and 63). This, the only one-artist exhibition that Degas ever sanctioned, appears to be a response to Monet's recent exhibition of landscapes in series. Degas may have wished to stress his own ongoing commitment to seriality, which he had begun to explore as early as 1886, when he presented a group of nudes at the Impressionist exhibition. Alternatively, Degas's exhibition may have been a response to comments by Georges Lecomte, who dismissed landscape in Degas's works as "accessory decor for mounted jockeys" in *L'Art impressionniste d'après la collection Durand-Ruel*, published earlier this year. Lecomte also offered an important appreciation of the doors decorated with Monet still lifes for Durand-Ruel (see fig no. 42).

During the early 1890s, Caillebotte works on a set of decorative door panels with orchid motifs for his dining room at Petit Gennevilliers (fig. no. 64); they recall the still lifes Monet painted for Durand-Ruel's sitting-room doors in the 1880s (see cat. nos. 72, 73, and 74).<sup>66</sup>



64. Gustave Caillebotte's decorative door panels representing the orchids in his greenhouse, probably painted in the early 1890s, for his dining room at Petit Gennevilliers.

**December 2** Dining with Robinson in Le Havre, Jacques Hoschedé estimates that Monet's current six-month hiatus is the longest the artist has ever gone without painting.<sup>67</sup>

**December 21** The Monets go to Paris for a few days. At Durand-Ruel's gallery, Monet sees Pissarro's 1883 paintings of Rouen Cathedral and some recent paintings, including a small series of views of Mirbeau's garden and views of Kew Gardens and Charing Cross Bridge in London. He also sees Geffroy.<sup>68</sup>

## 1893

**January–Mid-February** During severely cold weather, Monet paints snowscapes and ice floes on the Seine, as he had done in the winter of 1879–80.<sup>69</sup>

**February 1–2** Monet sees Pissarro at the Utamaro–Hiroshige exhibition organized by Bing at the Durand-Ruel Gallery, Paris.<sup>70</sup>

**February 5** Monet purchases land across the railroad track along the south border of his garden (four trains pass daily). He immediately begins planning his water garden on this new plot.<sup>71</sup>

**February 15–March 15** Monet returns to the Hôtel d'Angleterre in Rouen to continue work on his *Rouen Cathedral* series. Although he is no longer able to paint from the lingerie shop, he finds yet another nearby workplace. Depeaux

arranges for the same porter to be on hand for Monet's arrival to deploy easels and canvases to different sites and to carry them back to the hotel at the end of the day. Monet visits the Botanical Gardens in Rouen on February 16 to inspect the greenhouses. He returns to Giverny on Sundays to spend time with his family and to review the extensive work under way on his gardens. In Giverny, Butler paints trains at different times of day; the present whereabouts of these paintings are unknown.<sup>72</sup>

**March 17** Monet petitions the Eure district commissioner for permission to dig channels tapping into a branch of the river Epte (which borders his new plot) to irrigate his garden pool. He also requests permission to construct two light wooden bridges from his property to the other side of the river, where he has rented land. Civil engineers inspecting the site raise questions that aggravate Monet, who by March 20 wants nothing more to do with engineers or digging. Vowing to drop the whole project, Monet instructs Alice Monet to "throw the water plants into the river; they will grow there. . . . Shit on the Giverny natives, the engineers." Nevertheless, Monet submits a second petition to the commissioner on March 24. In April Giverny neighbors again raise objections.<sup>73</sup>

**Second Half of March–Early April** Good weather allows Monet to work to exhaustion, making progress on a record fourteen canvases in one day. But he tells Geffroy that "anyone who claims to have finished a painting is a terrible braggart; to finish meaning complete, perfect." Monet notices that sunlight no longer falls obliquely across the cathedral's façade as it had in February. Working through April 12, Monet becomes characteristically dissatisfied: "It's a crust intoxicated with colors and that's all, but it's not painting."<sup>74</sup>

**April 24** Birth of James (Jimmy) Butler, son of Suzanne Hoschedé Butler and Theodore Butler.

**May 1** President Grover Cleveland opens the World's Columbian Exposition in Chicago, which will be attended by twenty-three million visitors. The official French exhibition installed in the Art Palace includes no works by Impressionist painters but, thanks to the Palmers, these artists are well represented in the same building as part of a loan collection of works from private American collections. Four Monets are in this section (see cat. nos. 36 and 44).<sup>75</sup>

**July 17** In a letter to the Eure district commissioner, Monet belittles the municipal council members and others who oppose his plan to divert a branch of the Epte for his water garden on the grounds that his plants might poison the river. He explains that his goal is simply to cultivate motifs to paint, such as water lilies, reeds, and irises. Ten days later he receives the permits.<sup>76</sup>





65. Monet in his yellow dining room at Giverny, decorated with Japanese prints; date of photograph unknown.



66. View, looking east, of the Japanese bridge in Monet's garden at Giverny, probably 1893.

**August 23** Monet requests a 5,000-franc advance from Durand-Ruel, presumably to meet the expenses associated with enlarging his garden. On October 12 the dealer buys four paintings, and his son Joseph takes snapshots. Again Monet needs 5,000 francs. His art income for 1893 will exceed 60,000 francs.<sup>77</sup>

**October 30** Monet shows twenty-six *Rouen Cathedral* paintings to Morisot and her daughter Julie Manet. The teenager notes that, since their last visit, Monet has constructed a new room for himself above his studio. Installed on

its white walls are works by Monet's associates. Alice Monet's room is blue; those of Blanche and Germaine are violet. The living room is violet and is decorated with Japanese prints, as is the yellow dining room (fig. no. 65). Chrysanthemums are growing in the greenhouse. The Japanese bridge spans the new pond (fig. no. 66). Julie Manet does not note in her diary that the exterior of the house has also been transformed. The shutters are now painted green, resulting in a green and pink exterior similar to that of the second house Monet rented in Argenteuil in 1874–75.<sup>78</sup>

## 1894

**January 24** Having received architectural advice from Louis Bonnier, the brother-in-law of his painter friend Deconchy, Monet reports that he intends to construct a new kitchen at Giverny and eventually to extend the west portion of his house to accommodate a studio. Bonnier will come to Giverny in May.<sup>79</sup>

**February–March** In the studio at Giverny, Monet brings his *Rouen Cathedral* paintings to resolution for exhibition.<sup>80</sup>

**February 21** Death of Gustave Caillebotte. Monet goes to Paris for the funeral on February 26.<sup>81</sup>

**March 19** Auction of Théodore Duret's collection, including six paintings by Monet, at the Georges Petit Gallery, Paris. These include two large decorative panels commissioned in 1876 for the Hoschedé's country house. Given the enormous current interest in decorative painting, the reappearance of these works marks Monet as a precursor of Edouard Vuillard and his associates. While in Paris for this sale, Monet discusses Caillebotte's bequest with Renoir, an executor of the estate.<sup>82</sup>

**March 20** The French National Museums accept the entire group of Impressionist paintings in the Caillebotte bequest, but without guaranteeing their eventual transfer to the Louvre. Given the Luxembourg Museum's policy of limiting the number of works on display by a single artist to three, however, only part of the collection can be exhibited in Paris. It is proposed to send the remainder to annex museums until more gallery space becomes available.<sup>83</sup>

**Late March** Durand-Ruel sends Monet a Caillebotte flower painting left to him as a keepsake and Cézanne's *Geraniums and Apples* (Metropolitan Museum of Art, New York), a gift from Helleu. Monet adds to his collection on April 20, when Henri de Toulouse-Lautrec sends him his *Yvette Guilbert* poster.<sup>84</sup>

**March–May** Monet is hard at work on new subjects, including a small series of poplar trees observed across a meadow (see cat. no. 104) and riverscapes painted at Port-Villez from his studio boat. He works from 4 to 9 A.M. Stressing the parity between landscape and its mirror reflection on the river's surface, these Port-Villez paintings extend an idea that Monet had explored when he first arrived at Giverny in 1883. A group of six paintings of the church dominating the Vernon skyline, repeated upside-down as a reflection in the river (see cat. no. 106), likewise harks back to 1883 works, which themselves draw upon experiments initiated at Vétheuil in 1880. Both groups are apparently intended for a planned mid-May exhibition at the Durand-Ruel Gallery, Paris.<sup>85</sup>



67. J. M. W. Turner, *Landscape with a River and a Bay in the Distance*, c. 1840/50. Oil on canvas; 94 × 123 cm, 37 × 48½ in. Musée du Louvre, Paris (RF 1967.2).

**April 29** Visiting Giverny to discuss the upcoming exhibition and to advance 5,000 francs to Monet, Durand-Ruel is shocked by Monet's proposal that his *Rouen Cathedral* paintings should sell for 15,000 francs apiece.<sup>86</sup>

**May** Monet challenges Durand-Ruel by indicating that he can contact other dealers and collectors who already have expressed interest in the *Rouen Cathedral* paintings, and in this way escape the pressure of an exhibition deadline. Not wanting to lose the opportunity to show and sell the paintings himself, Durand-Ruel agrees to postpone the exhibition, scheduled to open in a few weeks, for a year. Durand-Ruel complains about the high prices Monet is asking for his *Rouen Cathedral* paintings and explains to the artist that because recently active buyers (like the Palmers) are now trying to sell their paintings back, the dealer is using his capital to prop up an artificially inflated market for Monet's work. Monet responds by suggesting the possibility of an autumn 1894 exhibition, with the understanding that he will not allow the best *Rouen Cathedral* paintings to be sold for a price less than what he is asking, but he could accept lower prices for the others.

Geffroy's most recent collection of *La Vie artistique* essays, published this month, amounts to propagandistic enthusiasm for Monet, to whom it is dedicated. Urging Geffroy to visit, Monet tells him that the irises are in bloom, which suggests that planting of the water garden is under way.<sup>87</sup>

**June 1** Monet goes to Paris to help Renoir install the memorial exhibition of Caillebotte's

work held at the Durand-Ruel Gallery, Paris, from June 4 to June 16.<sup>88</sup>

**June** Two late paintings by Turner are included in an exhibition in Paris of English paintings (see fig. no. 67). Fairytale-like coastal views that Monet will paint in 1896–97 (see cat. no. 110) are similar in spirit to such late Turner paintings.<sup>89</sup>

**July 10–August** A work by Butler is included, with works by Pierre Bonnard, Denis, and other Nabis, in the Seventh Exhibition of Impressionists and Symbolists at Le Barc de Bouteville Gallery, Paris. Butler also participates in this group's eighth exhibition, held from November to December.

**August–September** Monet invites Maurice Joyant, who had left Boussod & Valadon in October 1893 to start his own dealership with Michel Manzi, to Giverny to see the *Rouen Cathedral* paintings. Joyant is acting on behalf of the collector Isaac de Camondo, who will buy four of them by the end of the year. Camondo (who also has a fine Asian art collection) had expressed his intention of eventually donating his collection to the Louvre. On September 10 Pierre Valadon comes to Giverny on behalf of Montaignac, Durand-Ruel, and his own interests, proposing a bulk purchase of *Rouen Cathedral* paintings at a unit price far below that set by Monet. Monet agrees to a reduction in the price per canvas from 15,000 to 12,000 francs.<sup>90</sup>

**September** Two works by Monet are included in the Eleventh Annual Exhibition of the St. Louis Exposition and Music Hall Association.

Monet will also have paintings in this exhibition in 1895–97.

**October 11** Birth at Giverny of Alice (Lily) Butler, second child of Suzanne and Theodore Butler. Suzanne becomes seriously ill afterward and eventually is paralyzed. Consequently, both children receive a great deal of care from the Monets.

**Late October** Pissarro asks to come to Giverny to see the *Rouen Cathedral* paintings. "All Paris is talking about the price Monet is asking for his *Cathedrals*, a whole series, which Durand wants to treat himself to, but Monet is asking 15,000 francs for each."<sup>91</sup>

**November 7–30** Cézanne stays at the Hôtel Baudy, Giverny. Cassatt has a meal with him at the hotel. Monet is at work on three paintings of a farmer's field, and Cézanne will later recall: "[Monet] is a great lord who treats himself to the haystacks that he likes. If he likes a little field, he buys it. With a big flunky and some dogs that keep guard so that no one comes to disturb him. That's what I need." By now Monet owns at least two paintings by Cézanne.<sup>92</sup>

**November 28** Geffroy returns to Giverny, this time with Clemenceau, Mirbeau, and Rodin, to meet Cézanne and to see the *Rouen Cathedral* paintings before Monet delivers those purchased by Camondo.<sup>93</sup>

**December 17–20** Auction at the Hôtel Drouot, Paris, of Clemenceau's large collection of Japanese art.

## 1895

Sometime this year, the Union League Club of Chicago buys a Monet Argenteuil painting.

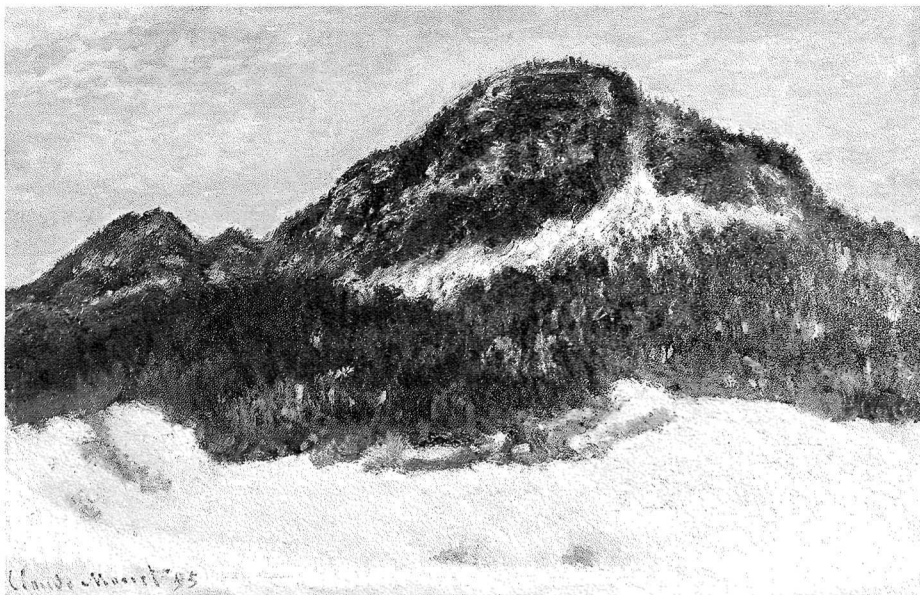
**January 6–12** Monet makes his first painting of the arched bridge spanning his new water garden, covered in snow.<sup>1</sup>

**January 12–24** Exhibition at the Durand-Ruel Gallery, New York, of forty works by Monet (see cat. nos. 28, 75, 76, 95, and 100).

**January 17** French National Museums officials meet with Caillebotte's brother Martial and Renoir, who, since March 20, 1894, have become increasingly opposed to the idea of exiling roughly half of the works in the bequest to museums outside of Paris, which would contravene the specific provision in Caillebotte's will that the works not be sent to the "attic or provinces." A decision is finally made to accept only those paintings that can be hung at the Luxembourg Museum and to release the remaining works to Caillebotte's heir, Martial.<sup>2</sup>

**January 28–29** Monet goes to Paris and sees Renoir (probably about the Caillebotte bequest) before departing by train for Oslo (then called Christiania), Norway.<sup>3</sup>





68. Claude Monet, *Mount Kolsaas*, 1895. Oil on canvas; 65 × 100 cm, 25 $\frac{1}{16}$  × 39 $\frac{3}{8}$  in. Courtesy of Sotheby's [W 1408].



69. Monet at Giverny, photographed by Margaret Perry (daughter of the American painter Lilla Cabot Perry), September 28, 1895.

**February 1–8** Fulfilling an ambition expressed in 1891, Monet arrives in Oslo. Monet's stepson Jacques Hoschedé, who is in the shipping business and married to Norwegian Inge Jorgensen, successfully discourages local artists from staging a hero's reception at the station and installs Monet in a bed-and-breakfast after his long, difficult journey. From February 5–8 Jacques takes Monet by horse-drawn sleigh on a mountain tour. The daytime temperatures of minus 20–30 degrees Celsius are tolerable in bearskins.<sup>4</sup>

**February 4–16** Exhibition at the St. Botolph Club, Boston, of twenty-seven works by Monet (see cat. nos. 76, 95, and 100).

**February 10–13** On walks and train trips with Jacques, Monet explores the Oslo area, looking for motifs that can be reached without skis and observed from under shelters.<sup>5</sup>

**February 14** Monet visits an artists' colony in the farm village of Bjørnegaard, outside the fjordside town of Sandvika, fifteen kilometers southwest of Oslo. Hermann Joachim Bang, a Danish writer in residence, speaks French. Monet takes a room there on February 19 and begins to paint. As "porter," Jacques shovels paths to the sites where Monet chooses to set up his easel. The painter is bothered by the blinding snow-reflected sunlight and adulatory visitors.<sup>6</sup>

**February 26–March 1** When he has eight canvases under way, Monet writes to Geffroy: "I painted part of the day today, while it was snowing continually: you would have laughed to see me entirely white, my beard covered

in icy stalactites." Monet has begun to paint Mount Kolsaas (see fig. no. 68) and the snow-covered town of Sandvika (see cat. no. 107), intrigued by the resemblance of these Norwegian motifs to those celebrated in Japanese woodblock prints.<sup>7</sup>

**February 28** Having consulted with the artists, Luxembourg Museum curator Léonce Bénédite chooses forty of the works bequeathed by Caillebotte for display in Paris. Of the sixteen paintings by Monet that are part of the collection, he selects eight (cat. no. 54 is among those not accepted).<sup>8</sup>

**March 2** Death of Morisot.<sup>9</sup>

**Early March** Monet postpones the opening of his forthcoming Durand-Ruel exhibition for two weeks, until mid-May, realizing that he will need more time in Norway. He follows a demanding routine, getting up at 6 A.M., starting work at 8 A.M., breaking from 1:30 until 3 P.M., and continuing to paint until 7 P.M.<sup>10</sup>

**March 26** Monet returns to Oslo and stays at the Grand Hotel. He takes a fjord cruise on an ice cutter.<sup>11</sup>

**March 29** Prince Eugen of Sweden visits Monet and sees a *Rouen Cathedral* painting that the artist has brought with him to Norway apparently to finish.<sup>12</sup>

**April 1** Monet leaves Oslo, traveling by train to Giverny.<sup>13</sup>

**April 4** In an article about Monet in the Oslo newspaper *Dagbladet*, Monet is quoted from interviews: "The motif is something secondary

for me; what I want to render is what is between the motif and me."<sup>14</sup>

**April–June** At Cézanne's request, Geffroy poses seated in his home office for a portrait (Musée du Louvre, Paris). Monet lunches with them on April 31.<sup>15</sup>

**April 23** Monet goes to Paris with some of the paintings to be included in his Durand-Ruel exhibition scheduled to open May 10. Helleu helps him find frames.<sup>16</sup>

**April 25–26** Durand-Ruel pays 20,000 francs for one of the nine Monets offered at an American Art Association auction of works owned by Sutton.<sup>17</sup>

**May 10–31** Exhibition of paintings by Monet at the Durand-Ruel Gallery, Paris. The exhibition consists of forty-nine works, according to the last-minute catalogue (see cat. nos. 104, 106, and 107); at least two additional works are not in the catalogue. In the first room are eight paintings of the church at Vernon (only six survive, suggesting the possibility that the artist destroys two of them subsequent to this exhibition); in the following two rooms, there are twenty *Rouen Cathedral* paintings (all dated "1894"). Monet also presents eight Norway paintings, although he has not had the chance to elaborate these in his now characteristic fashion, and apparently they are not for sale. Monet provides frames for most of the works, replacing all but two of the lenders' frames. These frames may be the same ones used in his 1891 and 1892 exhibitions of works in series, but whether or not they are uniform in format or color remains unknown.



Boudin, Cézanne, Degas, Pissarro, and Renoir are amazed by the virtuoso painting technique. The iridescent and richly metaphoric colors, along with the density of the impasto surfaces, intrigue critics in their mostly enthusiastic accounts of the exhibition. Curiously, some wide-circulation newspapers fail to cover the exhibition.<sup>18</sup>

**May 20** In his nearly bankrupt newspaper *La Justice*, Clemenceau publishes a full-front-page review of Monet's exhibition, expressing the wish that the paintings had been installed in chronological sequence so that a viewer could fully appreciate the gradual ebb and flow of light. He calls upon the president of France, Félix Faure, or some millionaire to buy them all and thus keep the series together: "Why has it not occurred to you to go and look at the work of one of your countrymen on whose account France will be celebrated throughout the world long after your names will have fallen into oblivion? . . . Perhaps you might consider endowing [France] with these twenty paintings that together represent . . . a revolution without a gunshot." Reporting a rumor that the State is contemplating a purchase, Pissarro echoes Clemenceau's opinion: "[Monet's] *Cathedrals* will be dispersed this way and that and above all they should be seen as an ensemble."<sup>19</sup>

**May 24** Monet writes to Geffroy: "I just spent nearly eight lazy days, looking at the water, the flowers, the sky." He adds, "I have to come to Paris next week, probably for a few days [to de-install his exhibition]. At that time we can see about realizing the arrangement that Clemenceau dreamed about. It is the very least that I could provide this pleasure for him after the admirable article that he did." On May 30 Monet perhaps reinstalls the *Rouen Cathedral* galleries, since the exhibition is extended until June 8.<sup>20</sup>

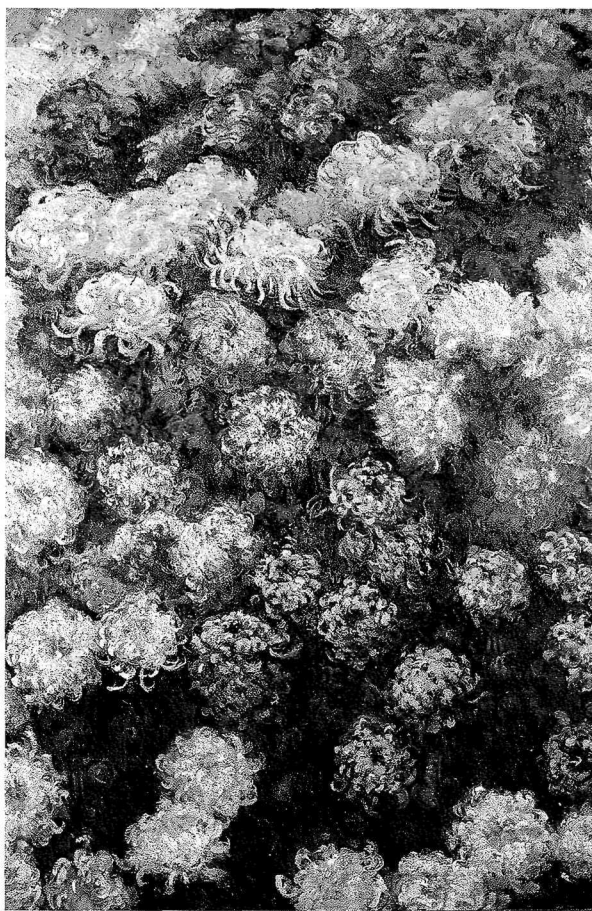
**May 26** Over Monet's objections, the Giverny municipal council votes in favor of construction of a starch factory. Offering to pay a lump sum (5,500 francs) to offset any losses in rental revenues to the factory, the artist wages opposition at the district and national level. His offer is finally accepted on February 9, 1896.<sup>21</sup>

**June 14–23** After consulting a doctor about disabling dizzy spells, Monet returns to Argelès-de-Bigorre in the Hautes-Pyrénées. He had been there with Alice and chronically ill Suzanne Butler following the opening of his exhibition in May. On June 19 the group moves on to Salies-de-Béarn.<sup>22</sup>

**September** At Giverny, art historian Bernard Berenson is "taken off his feet" upon viewing Monet's *Rouen Cathedral* paintings. Later this month, Monet receives a gift of two heavy cases of perennial plants from New York collector Horace Havemeyer.<sup>23</sup>



70. Monet's house at Giverny, photographed by a member of the Perry family sometime between 1893 and 1897.



71. Claude Monet, *Chrysanthemums*, 1896–97. Oil on canvas; 89 × 30 cm, 35 × 11<sup>15</sup>/<sub>16</sub> in. Courtesy of Sotheby's [W 1497].

**November 17–18** Monet takes Suzanne Butler to Paris for medical help.<sup>24</sup>

**Mid-November** Comprehensive Cézanne exhibition, with around 150 unsigned and undated works presented in rotating groups of about fifty works each, at the Ambroise Vollard Gallery at 39, rue Lafitte, Paris. Vollard, who had opened this gallery in 1894, had not met Cézanne until now. Degas, Pissarro, and Renoir all acquire works, and Monet apparently buys three.<sup>25</sup>

**November 23–24** Suspicious that Durand-Ruel may be conspiring with fellow dealers to discourage collectors from purchasing *Rouen Cathedral* paintings, Monet flatly refuses his request to take works to the United States on consignment. Monet informs Durand-Ruel that Sutton buys ten *Rouen Cathedral* works on a November 24 visit to Giverny, although in fact Sutton buys only four or five.<sup>26</sup>

**December 26** Opening of Bing's L'Art Nouveau Gallery at the corner of rue de Provence and rue Chaucat, Paris, in a starkly modern building designed by Bonnier. Over the rue Chaucat door to the Japanese section of the gallery is a stained-glass window by Louis Comfort Tiffany based on a Toulouse-Lautrec design. The window depicts an episode from the 1892 ballet *Papa Chrysanthemum* in which a Western bride in Japan dances on water lily pads. While Bing exhibits all manner of artists, from Cassatt and Rodin to Emile Gallé, his great innovation, as Geffroy points out in a January 13, 1896, review in *Le Journal*, is "a series of rooms—dining room, smoking room, study, boudoir, waiting room—all these rooms furnished and decorated by an artist [Henry Van de Velde, Charles Conder, Denis, Albert Besnard, Vuillard]. . . . It is the interesting demonstration of the experience of days of old, attempted by artists of today, knowingly and ingeniously resolved; to mix art and life environment."<sup>27</sup>

## 1896

**January–March** Pissarro paints serial variations of smoke-filled river views from a room at the Hôtel de Paris, Rouen. These cityscapes, some of which are included in a one-artist exhibition at Durand-Ruel's gallery in Paris beginning on April 15, feature ships, bridges, and overcast weather, as will Monet's 1899–1904 views of London.

**February 8** Monet expresses interest in acquiring 1830–31 flower prints by Hokusai, adding to those of irises, chrysanthemums, peonies, and convolvuli already in his collection.<sup>28</sup>

**February 9–29** Stopping at Le Havre, Monet returns to Pourville on the Normandy coast for a vacation followed by a work campaign. He ex-



72. View, looking east, of the Japanese bridge, photographed by a member of the Perry family, around 1896.

tends ideas he had developed during a long stay there in 1882, although he chooses less distant motifs. He works at sheltered sites to avoid winter winds.<sup>29</sup>

**February 26** Official acceptance of the forty works from Caillebotte's estate to enter the Luxembourg Museum.<sup>30</sup>

**March 2–5** Monet goes to Paris to help Degas, Mallarmé, and Renoir install the Morisot memorial exhibition at the Durand-Ruel Gallery. Fulfilling Morisot's wish that he choose a keepsake, Monet selects *Julie Manet with her Greyhound* of 1893 (Musée Marmottan, Paris).<sup>31</sup>

**March 6–Around April 2** In Pourville, Monet uses a beach house as a shelter but is unable to paint much because of bad weather. Meanwhile, Suzanne Butler finally returns to Giverny from Paris.<sup>32</sup>

**March 9** Opening at the American Art Galleries, Madison Square South, New York, of "Marvelous Paintings of Cathedral Rouen by Claude Monet," featuring fourteen *Rouen Cathedral* works (see cat. no. 105).<sup>33</sup>

**April 2** Death of Theodore Robinson in New York.

**Summer** Monet begins his *Mornings on the Seine* series working in his studio boat. Unfavorable weather obliges the artist to postpone development of the full series until the following year. Shown these paintings while visiting the Perrys in Giverny, American painter Cecelia Beaux notes the dramatic change in Monet's technique now from thick impasto brushwork to flat tonal painting.<sup>34</sup>

**September 8** In order to continue his series of cityscapes, Pissarro checks into the Hôtel d'Angleterre in Rouen, taking the same room with a wonderful view of the port that Monet had occupied during his 1892–93 campaigns there.<sup>35</sup>

**November** Monet paints flowers (see fig. no. 71).<sup>36</sup>

**November 5, 1896–January 1, 1897** Three works by Monet are included in the First International Exhibition at the Carnegie Institute, Pittsburgh. Works by Monet will be included in exhibitions in 1897–1903, 1907–14, 1916, and 1919–27.<sup>37</sup>

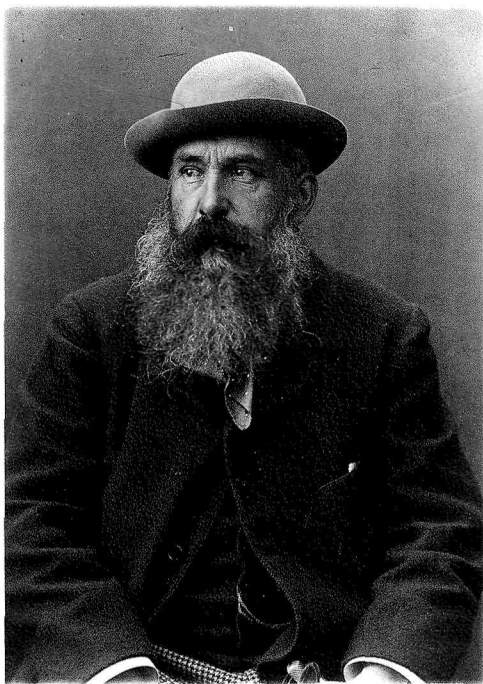
**December 9** The National Gallery, Berlin, purchases an 1880 Vetheuil painting from Durand-Ruel. This is one of six works by Monet in an exhibition held there during the previous month or two. A Monet painting of Argenteuil is donated to the museum in 1899.<sup>38</sup>

## 1897

**Around January 18** Monet returns to Pourville to continue with works begun the previous year, even though the beach house he had used in March as a shelter is unavailable.<sup>39</sup>

**Mid-January** The Monets are sued by a Mr. Guérin over 1877 art transactions with the dealer Legrand.<sup>40</sup>

**January 28–29** Monet visits the new annex to the Luxembourg Museum constructed for the Caillebotte bequest. He suggests in vain



73. Portrait of Monet by an unknown photographer, taken before June 16, 1898.

that Cézanne's *L'Estaque* be moved to one of the better places given to his own works.<sup>41</sup>

**February 1–2** At the auction of the Veve collection at the Georges Petit Gallery, Paris, one of Monet's 1874 Argenteuil paintings (cat. no. 37) is sold for 21,500 francs.<sup>42</sup>

**February–March** Monet needs to work quickly on cliff-top motifs at Pourville when a group of sportspeople rent the land for shooting ranges. Fourteen paintings in progress (see cat. no. 109) depict one of Monet's favorite motifs since 1882: the glacial gorge of the Petit Ailly river in Varengeville, topped by a Napoleonic coast guard's post (see cat. no. 67). At another site, Monet has to stop people from burning dry grass while his work is under way. A tempest prevents him from painting during the first days of March, and wind becomes a major adversary later in the month. Sometimes he plays golf in the mornings.<sup>43</sup>

**February 9** First public presentation at the Luxembourg Museum of works from the Caillebotte bequest, augmented by Manet's *Olympia* (fig. no. 9), Renoir's *Young Women at the Piano*, and Morisot's *Young Woman in a Ball Dress*, acquired by the State in 1894. Among Monet's works in the bequest, *The Lunch (Decorative Panel)* (fig. no. 28), which has not been exhibited since 1876, must seem particularly modern to Vuillard and his colleagues, who have only recently produced comparable decorative works. This first public presentation of Impressionist paintings in a French museum unleashes a storm of conservative protest.<sup>44</sup>

**April 22–October 31** Two paintings by Monet are in the second Venice International Exhibition. His paintings will also be included in this exhibition in 1903, 1905, and 1922.<sup>45</sup>

**May 1–September 30** Three Monet paintings are included at the International Exhibition in Dresden. Monet will also be represented at this exhibition in 1901, 1904, and 1926.

**Early May** Rodin sends Monet a gift of a drawing of Salomé on May 2. On May 3 or 4 Monet is in Paris and meets Rodin near his plaster statue of Victor Hugo, currently installed at the Salon de la Société nationale, which had opened on April 22.<sup>46</sup>

**May 15–October** Three works by Monet are included in the International Art Exhibition in Stockholm.<sup>47</sup>

**June 9–10** Civil and church weddings of Jean Monet and Blanche Hoschedé take place in Giverny.<sup>48</sup>

**August** Maurice Guillemot, sent by *Le Figaro* to interview Monet, sets off at 3:30 A.M. to accompany the artist while he works on paintings in the *Mornings on the Seine* series (see cat. no. 108). One of Monet's gardeners accompanies him to handle the fourteen numbered canvases in progress, putting one aside for another as Monet responds to changing light conditions. Referring to the *Mornings on the Seine* paintings, which he hopes to exhibit in 1898, Monet tells Guillemot, "I would like to prevent anyone from seeing how it is done." Before lunchtime, Guillemot gets a tour of Monet's home: the "studio" with three rows of his own paintings on the walls; the pale yellow dining room with violet doors, where Monet displays his collection of Japanese prints (see fig. no. 65); the staircase decorated with posters by Jules Chéret; and the bedroom, where paintings by his Impressionist colleagues are installed.

Monet explains to Guillemot that he is making studies of his water garden for murals that will decorate a circular room. Monet mentions a large study for this same decorative scheme in an August 3 letter to Geffroy, who had just sent him a copy of his new book, *Pays d'Ouest*, which includes anecdotes of their 1886 meeting at Belle-Ile-en-Mer. Monet comments that the gardens take "all the money I earn."<sup>49</sup>

**November 8–20** Exhibition of forty-seven works by Theodore Butler at Vollard's gallery, Paris.<sup>50</sup>

**December 3** Monet writes to congratulate Zola for his recent articles supporting the innocence of Captain Dreyfus, whose conviction in late 1894 for espionage had become a scandal implicating top military and government officials.<sup>51</sup>

## 1898

**January 13** Zola's "J'accuse," in support of Dreyfus, is published in Clemenceau's *Aurore*. Monet again writes to congratulate Zola, volunteering his name for inclusion in a list of supporters published by the newspaper on January 18. However, Monet does not go to Paris for Zola's trial in February, when the writer is found guilty of libel.<sup>52</sup>

**March 23** Monet goes to Paris for the day, evidently to discuss the forthcoming Petit exhibition of around fifty works. In partnership with Montaignac, Petit has chosen eight unframed works to buy for 44,000 francs. In addition, Monet will concede one unframed painting as a rental fee for the gallery. His frames cost 200 francs each. Shipping costs are the responsibility of the dealers.<sup>53</sup>

**May** A plaster version of Rodin's *Balzac* exhibited at the Salon de la Société nationale is refused as "unfinished" by the Société des gens de lettres, who had commissioned it in July 1891 and complained about the artist's slow progress in 1894. Responding to the press controversy, Monet contributes 500 francs to a subscription to buy the work, but Rodin reimburses subscribers, not wishing to sell.<sup>54</sup>

**May 9–June 10** Cézanne exhibition at Vollard's gallery.

**June** An exhibition at the Durand-Ruel Gallery, Paris, includes a room of works by Monet, as well as rooms of works by Pissarro, Pierre Puvis de Chavannes, Renoir, and Sisley.<sup>55</sup>

**June 2–July** One-artist exhibition of sixty-one works by Monet (see cat. nos. 108, 109, and 110) presented at the Georges Petit Gallery, Paris. These comprise several series, each related group—*Rouen Cathedral* paintings, Norway subjects, Pourville subjects, *Mornings on the Seine* paintings, and *Chrysanthemums*—installed on its own panel in the large room. Press coverage stresses how Monet has abandoned the brutal manner of his classic Impressionist period for subtly transparent atmospheric effects. Renoir finds the exhibition "empty."<sup>56</sup>

**June 16** *Le Gaulois* issues a special supplement devoted to Monet, including a photograph of the artist (fig. no. 73) and an anthology of enthusiastic critical support from 1889 to the present. This same supplement is republished in a slightly smaller format on June 23 by *Moniteur des arts*.<sup>57</sup>

**Summer** Monet burns paintings with which he is dissatisfied.<sup>58</sup>

**September 25** Monet has received a business proposition from Paul Cassirer, whose Berlin gallery is a showcase for modern art. Monet's





74. James (Jimmy) Butler, the son of Theodore Butler and Suzanne Hoschedé Butler, sitting on a daybed in Monet's house, around 1898–99.



75. View, looking west, of the exterior of Monet's second studio and greenhouse; date of photograph unknown.

works will be exhibited there once a year in 1900–05, 1908–14, and 1925.<sup>59</sup>

**November 10–15** Monet suddenly goes to London because Michel Monet, who is living there, has fallen ill.<sup>60</sup>

**November 20** Durand-Ruel goes to Giverny and buys eight paintings, including a *Rouen Cathedral*. Monet's art sales this year will be slightly above 170,000 francs.<sup>61</sup>

## 1899

**January–February** Twelve works by Monet (see cat. no. 87) are included in an exhibition of French art presented first in St. Petersburg, Russia, and then (in March) in Moscow.<sup>62</sup>

**January** Twenty-two works by Monet are presented at the Lotus Club, New York (see cat. nos. 31, 33, 59, 70, and 71). In the valuable pamphlet published for the occasion, William H. Fuller reports that the *Rouen Cathedral* paintings are Monet's personal favorites. In interviews with Fuller, Monet had pointed out that early in his career he had completed works in one session, "but now, I am more exacting, and it takes a long time for me to finish a picture."<sup>63</sup>

**Late January** Six works by Monet (see cat. nos. 63 and 83) are among twenty Impressionist paintings sent by Durand-Ruel for an exhibition at the Kunstsalon Ernst Arnold, Dresden.<sup>64</sup>

**January 29** Death of Sisley at Moret-sur-Loing. On January 21 Sisley, on his deathbed, had asked Monet to come see him. At Sisley's funeral in Moret on February 1, Monet and Alice are among the few mourners, along with Pissarro and Renoir. After the funeral, Monet

promises Sisley's children that he will arrange a benefit sale for them and will ensure that a memorial exhibition is organized. Referring to a Sisley painting of a flood as a "masterpiece," Monet writes to Geffroy, "[Sisley] is a truly great artist . . . and I believe he is as great a master as any who has ever lived."<sup>65</sup>

**February 6** Death of Suzanne Butler in Giverny at age thirty.<sup>66</sup>

**February 6–23** Twenty-eight works (see cat. nos. 43, 57, and 103) are presented as "A Loan Exhibition of Pictures by Claude Monet" at the St. Botolph Club, Boston.<sup>67</sup>

**February 16–March 8** Eighteen Monet paintings (see cat. no. 88), including two 1860s Salon figure paintings, *Camille in a Green Dress* (fig. no. 13) and *The Lunch* (fig. no. 15), are in a group exhibition at the Georges Petit Gallery, Paris. Monet, who attends the opening, lends a painting by Sisley to the show.<sup>68</sup>

**April 6 or 10–May** The Durand-Ruel Gallery, Paris, presents an exhibition of thirty-six Monets (see cat. no. 32) and works by Pissarro, Renoir, and Sisley, while simultaneously presenting a Corot retrospective.<sup>69</sup>

**May 1** Benefit auction for Sisley's children held at the Georges Petit Gallery, Paris, thanks largely to Monet's efforts. He donates *Sandvika, Norway* (cat. no. 107) to the benefit, the first of the Norway works to be offered for sale. The auction disperses the contents of Sisley's studio. Purchasing a painting for himself, Monet keeps the bidding active.<sup>70</sup>

**May 4–5** At the sale of the Doria collection held in his Paris gallery, Petit, acting for Monet, buys *Melting Snow, Fontainebleau* (Museum of

Modern Art, New York) by Cézanne (who is in Paris at this time, painting a portrait of Vollard) for 6,750 francs, the highest price yet paid for a Cézanne. Monet also buys an early Impressionist painting of a steamboat by Morisot at the same sale and expresses interest in one or two small early paintings by Corot.<sup>71</sup>

**May 10** Monet writes to Geffroy that he has just installed his own works of all periods in his studio.<sup>72</sup>

**July 1 and 3–4** Sale at the Georges Petit Gallery, Paris, of Victor Chocquet's collection, including ten paintings and three pastels by Monet (see cat. nos. 8 and 33). On Monet's advice, Camondo buys an 1873 Cézanne work, *House of the Hanged Man* (Musée d'Orsay, Paris). Monet also convinces Durand-Ruel to buy many works by Cézanne at this sale. Degas buys several works by Delacroix for his collection, which he intends to become a private museum.<sup>73</sup>

**July 5** Monet writes to Geffroy that he has not worked for eighteen months.<sup>74</sup>

**July 26** Monet thanks the dentist and collector Georges Viau for paintings that he has sent; his letter suggests a trade between them. Viau acquires nine Monets, including a *Poplars*, around this time.<sup>75</sup>

**July–Early September** Returning to a compositional idea first investigated around 1895, before the planting of water lilies, Monet paints a series of as many as twelve paintings showing the Japanese bridge spanning his water lily pool (see cat. no. 113). Nine of these are nearly square in format. A snapshot taken by a Durand-Ruel family member in July 1900 documents



76. Claude Monet, *Waterloo Bridge, Sun in the Fog*, 1899–1905. Oil on canvas; 73 × 100 cm, 28¾ × 39¾ in. National Gallery of Canada, Ottawa (817) [W 1573].



77. Claude Monet, *Charing Cross Bridge, Smoke in the Fog, Impression*, 1899–1902. Oil on canvas; 73 × 92 cm, 28½ × 36¼ in. Musée Marmottan, Paris (5001) [W 1535].

the motif from the vantage point of the garden's entrance, which Monet used for these paintings. Another snapshot shows Monet at work there next to a tent.<sup>76</sup>

**August 5** Monet asks the architect Bonnier to suggest the name of someone to review an outstanding bill, probably for construction of a building, erected on the northwest corner of his plot (fig. no. 75). The ground floor serves as a garage, darkroom, and gardener's storage area. A staircase decorated with Japanese prints leads to a large, square room with two bay windows, one looking north out onto the road, the other looking south toward the greenhouse and garden. While Monet uses this "second" studio to finish works, it is primarily a grand showroom for the constant stream of visitors hoping to purchase paintings directly from him. The upper floor also has guest rooms.<sup>77</sup>

**September 15** Monet and Alice are in Le Havre to see off Theodore Butler, his two children, and their aunt Marthe Hoschedé, who are bound for New York. The Monets, with Germaine Hoschedé, continue on to London. They visit Michel Monet and stay in a seventh-floor suite at the Savoy Hotel during their six-week working vacation. Around this time, Butler paints several views of bridges and ships in New York harbor that parallel Monet's new *Thames* views.<sup>78</sup>

**October 17** Monet informs Durand-Ruel that he has started some views of the Thames from his hotel window.<sup>79</sup>

**Around October 25** The Monets leave London for Saint-Servan in order to visit Jacques Hoschedé, who has moved there from Oslo and is still in the shipping business.<sup>80</sup>

**November 5** Durand-Ruel visits Giverny and reserves, at 6,000 to 6,500 francs each, seven *Water Lily Pond* paintings and eleven *Views of the Thames*, although none of the latter group is finished. The fact that Monet dates only six *Thames* paintings to 1899 suggests that he continued to develop most of his first versions of the subject after returning to London in early 1900. Indeed, in his account notebook, Monet scratches out the eleven *Thames* paintings reserved by Durand-Ruel. His art sales for 1899 will total 227,400 francs.<sup>81</sup>

**November 25** Monet writes to Durand-Ruel asking for an advance of 30,000 francs to pay contractors. Monet also agrees to paint six decorative overdoor panels if the dealer provides him with dimensions, but nothing comes of this project. Monet is ill with hepatitis.<sup>82</sup>

**Early December** The Monets go to Paris, where they sit for photographs by Paul Nadar (son of the great caricaturist and portrait photographer), to whom Monet has promised to send an early pastel.<sup>83</sup>

**Mid-December** Monet paints icescapes at Giverny.<sup>84</sup>

**December 23** Curiously, Clemenceau writes to thank Monet for the gift of a unique Creuse composition, *Study of Rocks, The Creuse (Le Bloc)* (cat. no. 91), although he had been identified as the owner of this work when it was exhibited in May 1891.<sup>85</sup>

**December 25** Monet writes to Durand-Ruel that Sisley's son Pierre will go to Paris with several works on paper (a pastel and drawing by Renoir, a pastel by Jongkind, a sketch by Fantin-Latour, and a torn pastel by Sisley). Included in the group is one of Monet's own pastels that

needs to be quickly matted, framed with a simple wood file, and glazed, since Monet intends to make a gift of it to Paul Nadar.<sup>86</sup>

## 1900

At some point during this year, a Monet Argenteuil painting is given to the Liège Museum.

**January** Monet learns that the organizers of the forthcoming Universal Exposition in Paris hope to include some of his works in the contemporary art section. With Durand-Ruel and colleagues such as Pissarro, Monet hopes to use his leverage to demand a well-installed display of paintings by the principal Impressionists.<sup>1</sup>

**Mid-January** Clemenceau and Geffroy visit Giverny, and Monet gives Geffroy a painting of Belle-Ile, where the two had first met in 1886.<sup>2</sup>

**January 21** Durand-Ruel comes to Giverny and buys (at 6,000 francs each) eight more recently "finished" paintings from the late 1890s.<sup>3</sup>

**January–February** Renoir exhibition at the Bernheim-Jeune Gallery, Paris. Although Monet refuses to lend to this exhibition, he apparently buys a figure painting from it.<sup>4</sup>

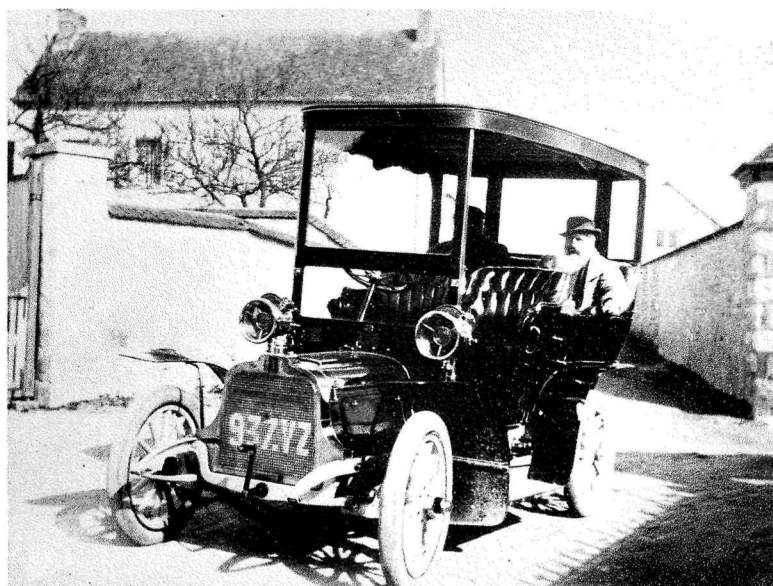
**January 30** Monet purchases Renoir's 1881 *Mosque (Arabian Festival)* (Musée d'Orsay, Paris) from Durand-Ruel for 10,000 francs.<sup>5</sup>

**February 9** Monet arrives in London for a two-month work campaign, taking a suite at the Savoy Hotel on the floor below the one he had occupied the previous autumn, which is now reserved for soldiers wounded in the Boer War. A huge bouquet of flowers awaits him, sent by Sargent's friend Mrs. Charles (Mary) Hunter,





78. Interior of Monet's second studio, photographed by Joseph Durand-Ruel, July 1900.



79. Monet seated in his car, possibly the Panhard-Levassor he purchased in December 1900. The roads in Giverny were paved in June 1907.

who has evidently made arrangements with her friend Dr. Joseph Frank Payne for Monet to paint in a large reception room of St. Thomas' Hospital, which has a terrace view of the Houses of Parliament across the river. Sargent, Mrs. Hunter, and Dr. Payne keep Monet's evening social schedule full. Michel Monet, who still lives in London, lunches with the artist.<sup>6</sup>

**February 11–12** Monet begins work. In his hotel room in the mornings, Monet paints the views from his window: Waterloo Bridge to his left (see fig. no. 76) and Charing Cross Bridge to his right (see fig. no. 77). Late afternoons (except Sundays) he goes to St. Thomas' Hospital to paint the Houses of Parliament with sunset effects (see cat. nos. 120, 121, 122, and 124). By early March he has fifty canvases under way.<sup>7</sup>

**February 25–27** Clemenceau and Geffroy visit Monet in London. During the course of the visit, Monet acquires a drawing by Jean-Louis Forain for his collection. Clemenceau helps Monet obtain permission to paint in the Tower of London, although the artist does not in fact undertake any work there.<sup>8</sup>

**March** Exhibition of paintings by Butler at the Durand-Ruel Gallery, New York. Monet had arranged for this exhibition, which was a disappointment, in the hope that afterwards Butler would return to France with Alice Monet's daughter and grandchildren.<sup>9</sup>

**Late March** Monet has sixty-five paintings under way, but he has begun to edit out ones that are not "London" enough. To do justice to the *Houses of Parliament* paintings, which he considers as potentially interesting as his *Rouen Cathedral* series, Monet realizes that he will need to return to London the following year. Among his visitors are Irish novelist and art

critic George Moore, Rouen collector François Depeaux, and Sargent.

Monet prepares to leave London, contacting Baron d'Estournelles de Constant for help getting his paintings through customs, paying an enormous art supplies bill, and packing eighty paintings into eight cases.<sup>10</sup>

**Probably April 5** Monet arrives in Dieppe, en route to Rouen where Alice awaits him at the home of Jean and Blanche Monet. Together Monet and Alice go on to Le Havre to await Butler, his two children, and Marthe Hoschedé, who are disembarking from their Atlantic crossing.<sup>11</sup>

**April** The Durand-Ruel Gallery, New York, presents a Monet-Renoir exhibition, with twenty-six works by Monet.

**April 19** Monet sends off eleven paintings recently chosen by Durand-Ruel at 6,000 to 6,500 francs each.<sup>12</sup>

**May 1** Opening of the fine arts section of the Universal Exposition, Paris, which includes a gallery of Impressionism at the Grand Palais, with fourteen works by Monet (see cat. nos. 50 and 87), the best represented member of the group. Art historian André Michel, the reviewer for the Universal Exposition art section, writes in the *Gazette des Beaux-Arts* in November: "If I were a millionaire—or Fine Arts minister—I would ask Mr. Claude Monet to decorate a vast festive hall in a public place for me." At this exposition are three prominent horticultural displays of water lilies.<sup>13</sup>

**Spring** Monet is obsessed with paintings of his water garden begun the previous summer. He writes to Julie Manet on May 29 that he is too hard at work in his garden to attend her wed-

ding: "I curse the painter that prevents me from coming."

On June 1 Monet does not attend the opening of a Rodin retrospective at the Pavillon de l'Alma on the Cours-la-Reine because he does not want to halt his progress on these paintings of the garden.<sup>14</sup>

**Summer** Boston collector Desmond Fitzgerald comes to Giverny for lunch and later describes the sixty-year-old Monet: "The ordinary [English] gentleman's dress was somewhat modified by little distinctive differences. The shirt was ruffled at the collar and breast and cuffs, and the trousers were fitted close to the leg from the knee to the ankle, and buttoned to prevent, perhaps, the flapping about of the cloth."<sup>15</sup>

**July** Durand-Ruel's sons come to Giverny and take snapshots documenting recent works (already in frames), some of which Monet subsequently destroys (see fig. no. 78).<sup>16</sup>

**August 21–23** Monet writes to Durand-Ruel and Geffroy that he nearly lost an eye about a month ago while playing with the children and has been unable to work.<sup>17</sup>

**October 31** Wedding at Giverny of Marthe Hoschedé and Theodore Butler.<sup>18</sup>

**November** Pissarro, who for the past year had been painting a series of views of Paris from an apartment overlooking the Tuileries Gardens, now begins a series of views of the Seine. Although only a few paintings from these urban series are exhibited in Pissarro's lifetime (some Paris scenes are shown in February 1902), they are executed precisely while Monet is undertaking a comparable project in London, amounting to a final dialogue between the two longtime colleagues. While extending this series of Paris





80. Claude Monet, *Central Pathway through the Garden at Giverny*, 1902. Oil on canvas; 89 × 92 cm, 35 × 36¼ in. Kunsthistorisches Museum, Vienna (MG 207) [W 1650].

views from a hotel room in the fall of 1903, Pissarro is taken to the hospital, where he will die on November 30.<sup>19</sup>

**November 22–December 15** Exhibition of twenty-six recent paintings (see cat. nos. 113 and possibly 112) by Monet at the Durand-Ruel Gallery at 16, rue Lafitte, Paris. A dozen of these are paintings of his water lily garden spanned by the Japanese bridge. Monet is heralded by critics as a poet on the level of Victor Hugo.<sup>20</sup>

**November 27** Publication of François Thiébault-Sisson's interview with Monet (conducted in Paris after the Durand-Ruel exhibition opening) in *Le Temps* provides a milestone account of Monet's life and career up until 1870.

**Late November–Early December** Monet sells three *Japanese Bridge* paintings (see cat. no. 114) to dealer Léonce Rosenberg and one to Russian collector Sergei Shchukin for 10,000 francs. Durand-Ruel, who had been buying works from Monet for 6,500 francs and selling them for 15,000 francs, becomes upset that Monet is underselling him. Better informed of his dealer's current profit margin, Monet raises his prices.<sup>21</sup>

**Late December** Joseph (Josse) Bernheim-Jeune and Gaston Bernheim de Villers, sons of Courbet's paint supplier, Alexandre Bernheim, begin business dealings with Monet, trading a Creuse painting back to him in partial payment for two other works and tempting him with a trade against an automobile. The latter offer comes too late, however: on December 28 Monet informs them that he has just bought a new

Panhard-Levassor (see fig. no. 79) for himself, in which he plans to return to the Mediterranean. His art income for 1900 amounts to 213,000 francs.<sup>22</sup>

## 1901

**January 8–27** The Art Institute of Chicago presents a Monet painting for the first time: *The Beach at Fécamp* (private collection) is included in a loan exhibition.

**January 23** Monet departs for London for the third consecutive year, with cases of canvases in progress, arriving on January 24 and taking the same rooms at the Savoy Hotel that he had occupied the previous year. The next day, Monet and Sargent go to the Hanover Gallery to see an exhibition of Impressionist paintings organized there by Durand-Ruel, including nine paintings by Monet. Sargent and Moore (who wants Monet to sketch his portrait) are Monet's regular dining companions during this stay, and Mary Hunter again invites Monet to dinners. Michel is now doing military service in Rouen.<sup>23</sup>

**January 29** Delayed in customs, the cases of unfinished canvases arrive in London. While awaiting them, Monet reads Delacroix (probably the excerpts from his *Journal*, which were published in three volumes from 1893 to 1895). He also begins to make pastels of Thames motifs from his hotel room. Excepting a single pastel made in Norway in 1895 (private collection), Monet has not worked in this medium since his 1885 Etretat campaign.<sup>24</sup>

**February 2** Monet and Sargent watch the state funeral of Queen Victoria. Monet meets the American novelist Henry James.<sup>25</sup>

**February 3** Starting at 6 A.M. to render the Thames turned gold by the rising sun, Monet has four canvases of Waterloo Bridge under way from his hotel room window; the number jumps to twelve the next day.<sup>26</sup>

**February 4** Monet returns to St. Thomas' Hospital to take up his *Houses of Parliament* paintings, working there during the late afternoons to capture the fairytale-like fireball sunsets (see cat. no. 122).<sup>27</sup>

**February 9** Denying Durand-Ruel's request for a *Japanese Bridge* painting, Monet explains that he needs to keep it as a guide for finishing a related work in Giverny.<sup>28</sup>

**Mid-February** London fog sets in for two weeks. On February 21 Monet writes to Alice that he plans to exchange his return ticket for a later date, despite the fact that he is out of chocolate tongues and eau de prune.<sup>29</sup>

**March 4** Monet begins a group of paintings of Leicester Square by night from a window of a small room at the Green Room, a club on St. Martin's Street. Sargent and Asher Wertheimer had helped Monet make arrangements to work there.<sup>30</sup>

**March 9–10** Monet falls ill with pleurisy and is under the care of two doctors for the rest of the month. He is unable to paint, although he makes several pastels.<sup>31</sup>

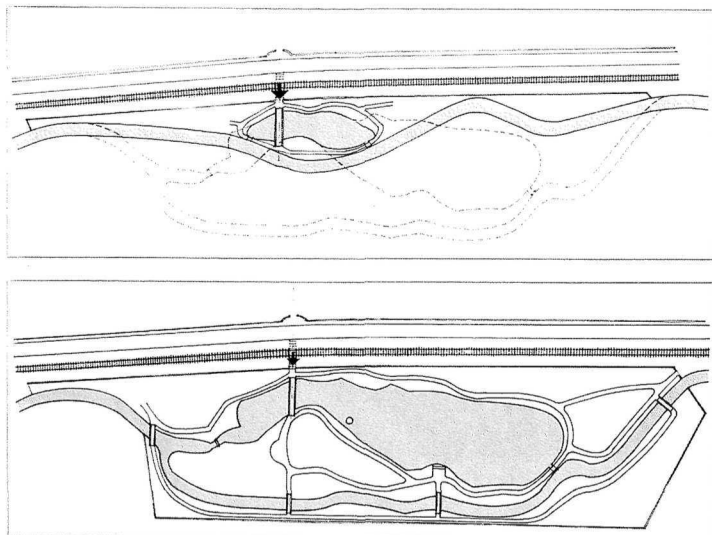
**April** Monet returns to Giverny from London. He is eager to show his new London paintings to Durand-Ruel and Geffroy. On May 7 Pissarro reports the exaggerated rumor that the dealer has bought 100,000 francs' worth of paintings from Monet.<sup>32</sup>

**May 10** In order to enlarge his water garden, Monet buys land on the south side of the river Ru for 1,200 francs.<sup>33</sup>

**June 5** Durand-Ruel visits Giverny and urges Monet to make paintings of the central walkway leading through his garden to the house.<sup>34</sup>

**Summer** Arsène Alexandre comes to Giverny to interview Monet for an article published in *Le Figaro* on August 9, in which he acclaims Monet as a master gardener. About the water garden, now ten years old, he writes: "When the sunlight plays upon the water, it resembles—damascened as it is with the water lilies' great round leaves, and encrusted with the precious stones of their flowers—the masterwork of a goldsmith who has melded alloys of the most magical metals."<sup>35</sup>

**July–Autumn** Monet rents a house in Lavacourt. From his balcony overlooking the river, he paints a series of pictures of the village of



81. *Top*: a diagram of the pond that Monet constructed in 1892, prior to the extensive enlargement carried out in 1902. *Bottom*: the pond as enlarged in 1902 and modified in contour in 1910.



82. Monet at work near the water lily pond, probably summer 1904.



83. View of the enlarged water lily pond, looking west toward the Japanese bridge, around 1902/04. By 1905 Monet had added a wisteria trellis to the bridge.

Vétheuil, with its dominating church tower (see cat. nos. 115 and 116). He had first become obsessed with the motif when he lived there from 1878 to 1880 (see cat. no. 60). Monet makes the trip from Giverny to Lavacourt daily by car, often joined by Alice, Germaine, the Butlers, and family friends such as Sisley's daughter, Jeanne-Adèle. They furnish a second house and studio, even bringing rowboats so the family can enjoy country picnic outings while Monet spends the afternoons painting.<sup>36</sup>

**August 13** Monet petitions for permission to divert more water from the river Ru as part of his plan to expand his water garden. Three months later, the Giverny municipal council

grants approval, providing that Monet install regulating sluices.<sup>37</sup>

**November 19** Monet sends a shipment of paintings to Durand-Ruel, including four London paintings, still wet. He explains that he needs to ask more for paintings from his previous series because so few examples are left. Meanwhile, he is finishing his Vétheuil paintings for the Bernheim brothers. His art sales for 1901 will amount to 127,500 francs.<sup>38</sup>

**November 29** The Bernheim brothers buy a *Rouen Cathedral* painting for Monet at the sale of the Lazare Weiller collection at the Hôtel Drouot, Paris.<sup>39</sup>

## 1902

The Lyons Museum and the Petit Palais Museum, Paris, acquire paintings by Monet during this year.

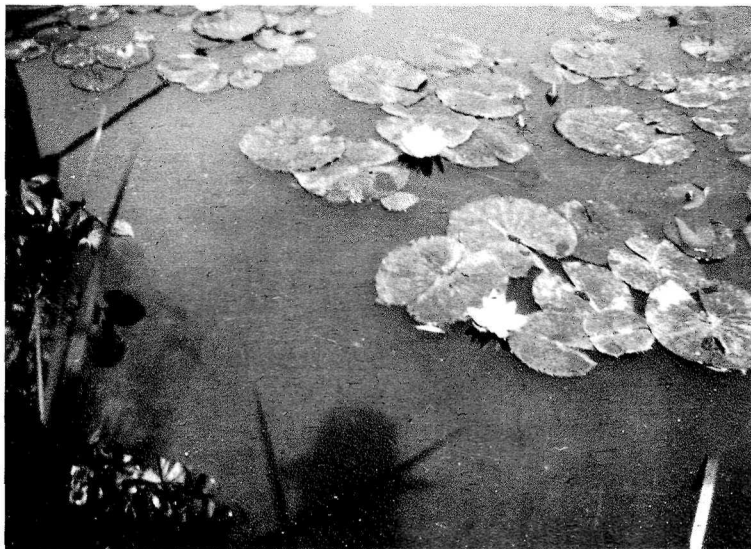
**January 21** Monet writes to the Giverny municipal council for permission to construct a trellis to shelter his gardens from the railroad that cuts through them.<sup>40</sup>

**February 9** Monet buys a painting by Cézanne from Vollard.<sup>41</sup>

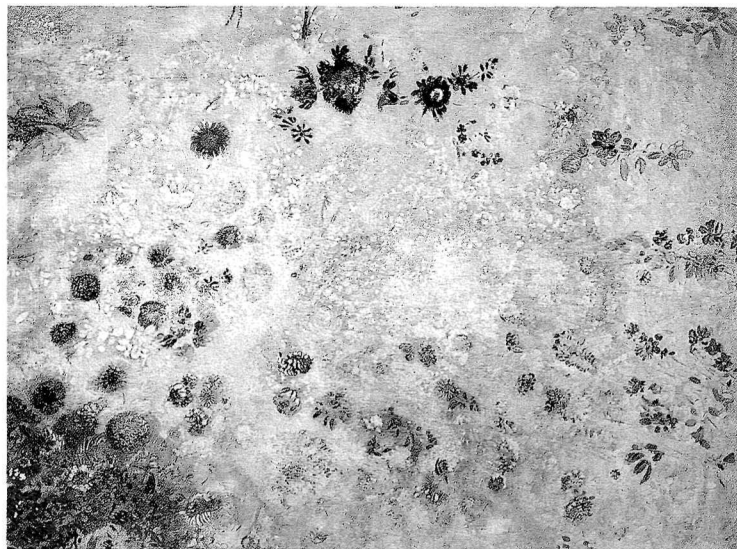
**February 10** Alice worries that the construction of the new water lily pond (see fig. no. 81) will unnerve Monet, who has decided not to go see the exhibition of his works at the Bernheim-Jeune Gallery. The ambitious excavation entails digging and hauling tons of earth in order to make a new bed for the river Ru along the southern border of his property, thus clearing enough space roughly to triple the size of the water lily pond, extending it eastward. A small, man-made island is added to the enlarged pond, and four bridges are constructed across the diverted river. The vistas from paths around the enlarged pond will be Monet's nearly exclusive subjects for the rest of his life.<sup>42</sup>

**February 11–25** The Durand-Ruel Gallery, New York, presents an exhibition of thirty-eight works by Monet (see cat. nos. 55 and 75), including the first London painting to go on public view.<sup>43</sup>

**February 15–28** Around a dozen new Vétheuil paintings, nearly square in format, are included in "Recent Works by Camille Pissarro and a New Series by Claude Monet" at the Bernheim-Jeune Gallery at 8, rue Lafitte, Paris (see cat. nos. 115 and possibly 116). Monet provides his own frames, which will all be returned to him



84. Snapshot, apparently by Monet or his son Michel, showing the artist's shadow on the water lily pond, usually dated around 1905.



85. Odilon Redon, *Decorative Panel*, c. 1902. Distemper on canvas; 185.8 × 256 cm, 73½ × 88¾ in. Rijksmuseum Twenthe, Enschede, The Netherlands.

at the end of the exhibition because, as Monet realizes, collectors generally do not want frames like his.<sup>44</sup>

**February 26–27** Monet plants water lilies in the enlarged pond (see fig. no. 83).<sup>45</sup>

**September 27** Monet agrees to let Thiébauld-Sisson interview him again.<sup>46</sup>

**October 24** Monet sends off two *Rouen Cathedral* paintings purchased by Durand-Ruel for 25,000 francs, bringing Monet's art sales for the year to 105,000 francs. Monet promises Durand-Ruel that he will work on paintings of the central pathway leading through the garden to his house (see fig. no. 80).<sup>47</sup>

**November 12** Church wedding at Giverny of Germaine Hoschedé and Albert Salerou, a young lawyer whom she had met in February while visiting the Deconchys in Cagnes.<sup>48</sup>

**Winter 1902–03** Monet finishes as many of his "delicate" London paintings as possible, in the hope of exhibiting them with Durand-Ruel in May 1903. Monet refuses to sell any more until all are finished.<sup>49</sup>



86. Claude Monet, *Water Lilies*, 1905. Oil on canvas; 89.5 × 100.3 cm, 35¼ × 39½ in. Museum of Fine Arts, Boston, Gift of Edward Jackson Holmes (39.804) [W 1671].

## 1903

**Mid-February** With interest from an endowment established by Mrs. Elizabeth Hammond Stickney, The Art Institute of Chicago acquires the 1896 painting *Bad Weather, Pourville* from Durand-Ruel for \$2,900. This work (sold in 1930 for \$2,400 and now in a private collection) is the first by Monet acquired by any American museum.

**February 28** Learning that Depeaux is considering selling *The Turkeys (Decorative Panel)* (cat. no. 46), Monet attempts to buy it back through Durand-Ruel.<sup>50</sup>

**March 12–16** Similar in spirit to Monet's water lily paintings now under way, a group of Symbolist flower still lifes by Redon is exhibited in a one-artist exhibition at the Durand-Ruel Gallery, Paris. At this exhibition Redon shows for the first time a large decorative panel (fig. no. 85) comparable to works Monet will undertake ten years later.<sup>51</sup>

**April 2–25** Seven works by Monet (see cat. no. 45) are included in an Impressionist exhibition at the Bernheim-Jeune Gallery, Paris.<sup>52</sup>

**April 10–May 10** Discouraged with the past month's work in the studio in Giverny on the London paintings, Monet writes to Geffroy that

he has destroyed some and fears that he may destroy them all: "My mistake was to want to retouch them." Monet informs Durand-Ruel on May 10 that he needs to hide his London paintings and is ready to return all cash advances on them. By now quite familiar with Monet's self-critical moods, the dealer is content to select other works for the time being. In November Monet asks his dealer about exhibition plans for the London paintings.<sup>53</sup>

**Summer** Despite unfavorable weather, Monet begins his first *Water Lilies* paintings (see cat. nos. 125 and 126) at his enlarged pond, describing them as "studies to bear fruit later."<sup>54</sup>



**November 13** Death of Pissarro in Paris. Monet attends the funeral on November 15.<sup>55</sup>

**December 12** Wedding at Giverny of Jean-Pierre Hoschedé and Geneviève Costadau.<sup>56</sup>

## 1904

**March** Publication in London of *Impressionist Painting*, dedicated to Monet, by Wynford Dewhurst, an Impressionist painter himself.<sup>57</sup>

**April 7–30** Pissarro memorial exhibition at the Durand-Ruel Gallery, Paris, includes two works lent by Monet, who helped in its organization.<sup>58</sup>

**April 8** Monet agrees to serve on the committee to acquire the enlarged version of Rodin's *Thinker* for the City of Paris, contributing 200 francs.<sup>59</sup>

**Late April–Early May** Durand-Ruel comes to Giverny on April 22 or 23 to help select London paintings for the forthcoming exhibition. Sending the paintings to Paris on April 28, Monet admits that he almost decided again to call off the exhibition. At Durand-Ruel's request, Monet asks Mirbeau to write the catalogue preface.<sup>60</sup>

**May 9–June 4** Exhibition at the Durand-Ruel Gallery, Paris, of thirty-seven of Monet's *Views of the Thames* (see cat. nos. 118, 119, 121, and 123). The dealer purchases eighteen of the paintings at the outset of the exhibition for 10,000 to 11,000 francs each, the *Houses of Parliament* being the more expensive. Despite widespread knowledge that these paintings are as much studio works as on-the-spot Impressionist renderings, the exhibition is the most successful of Monet's career thus far. On May 19 the Paris edition of the *New York Herald* claims with exaggeration that nine paintings are already sold at 20,000 francs apiece. A London publisher expresses interest in an illustrated book of the exhibition. In an apparently unrelated effort, the commercial photographer Druet photographs the works and publishes them as an album. The exhibition is extended until June 7, when Monet returns to Paris to see it one last time. Durand-Ruel tells purchasers that the *Views of the Thames* are sold unframed, because Monet refuses to release his own frames.<sup>61</sup>

**June** Montaignac comes to Giverny and buys two paintings on behalf of Sutton. This sale will help bring Monet's art income for 1904 to 271,000 francs and marks the first purchase of a *Water Lilies* painting (cat. no. 125).<sup>62</sup>

**Late June** Monet gets a speeding ticket.<sup>63</sup>

**July–August** Monet writes to Durand-Ruel that he has been completely absorbed with work for two months, presumably on his *Water Lilies* paintings. The dealer wants to discuss the (ulti-



87. Monet standing beside the water lily pond, summer 1905.

mately unrealized) possibility of showing the London paintings in London.<sup>64</sup>

**September?** Exhibition of thirteen of Monet's London paintings (see cat. nos. 118 and 119) at the Cassirer Gallery in Berlin.<sup>65</sup>

**October 8–28** Monet, Alice, and Michel, with their chauffeur, drive through Tours and Bordeaux and arrive in Biarritz on October 11. There they board a train to Madrid, arriving October 14, and meet Durand-Ruel. After three days admiring the works of Diego Velázquez in the museums of Madrid, they go to Toledo, which reminds Monet of North Africa. He admires paintings by El Greco. Leaving Madrid on October 20, they retrace their route home.<sup>66</sup>

**October 15–November 15** Salon d'Automne, Paris, includes special exhibitions devoted to Cézanne, Puvis de Chavannes, Redon, and Renoir.

**December 7–9** Monet returns to London for two days to look for an appropriate place to hold an exhibition of his London paintings. Perhaps he now begins to negotiate with the Dowdeswell & Dowdeswell Gallery for a spring 1905 exhibition. Meanwhile, Durand-Ruel agrees to exclude any London paintings from the group exhibition he is planning in London for January 1905.<sup>67</sup>

## 1905

**January 14** Monet writes to Durand-Ruel that he is at work on London paintings for a never-

realized exhibition in London. He hopes the new versions will be as good as the previous ones, if not better.<sup>1</sup>

**January–February** A large Impressionist exhibition organized by Durand-Ruel at the Grafton Galleries, London, includes fifty-five paintings by Monet (see cat. nos. 32, 40, and 87).<sup>2</sup>

**February 10–13** When painter Sir William Rothenstein visits the London Impressionist exhibition with Sargent's American poet friend L. A. Harrison, the two claim that Monet painted his *Rouen Cathedral* paintings from photographs (see fig. no. 61) rather than on the spot, and Harrison maintains that Monet had asked him for photographs of the bridges of London and the Houses of Parliament as aids for his recent London paintings. Insisting that the issue is of no importance, Monet admits to Durand-Ruel that Sargent had asked Harrison to get a photograph of the Houses of Parliament for him, although it served no purpose. Nevertheless, the incident apparently stalls (and eventually halts) Monet's plans to present an exhibition of London paintings in London.<sup>3</sup>

**March** "Loan Collection of Paintings by Claude Monet and 11 Sculptures by Rodin" is exhibited at Copley Hall, Boston (see cat. nos. 15, 36, 43, 55, 57, 71, 77, 96, 97, 103, 107, 118, and 119). With ninety-five works (including seven recent London paintings), this is the largest Monet exhibition since the 1889 Monet-Rodin show in Paris. In the catalogue, Desmond Fitzgerald points out that one New York collection (presumably Sutton's) contains fifty Monet paintings and another (presumably the Havemeyers') contains twenty-five, as does a Chicago collection (that of Mrs. Potter Palmer, who lends seven paintings to this exhibition).<sup>4</sup>

**April–May** The Grossherzogliches Museum, Weimar, presents a Monet retrospective with twenty-six paintings (see cat. nos. 32, 65, and 121) and acquires a *Rouen Cathedral* painting.<sup>5</sup>

**April 4** With the understanding that the works will be donated to the National Gallery of Ireland, Dublin, Durand-Ruel sells two Monet paintings to the museum's director, Sir Hugh Percy Lane. *Waterloo Bridge* enters the museum in 1908.<sup>6</sup>

**Summer?** Louis Vauxcelles (the pseudonym of Louis Mayer) comes to Giverny with the German painter Felix Borchardt to gather material for Vauxcelles's article "An Afternoon with Claude Monet," published in *L'Art et les artistes* in December. They notice "a butler in full regalia" setting a table on the terrace, while a gardener in a boat is cleaning dead leaves from the water lily pond. They see *Water Lilies* paintings in the second studio and discuss other artists, such as Vuillard, whom Monet admires. The



88. Portrait photograph of Monet, taken by Baron Adolphe de Meyer, October 27, 1905.

article is illustrated with photographs by Ernest Bulloz, including the first published views of Monet's garden (see fig. no. 87). One of these indicates that Monet had added a trellis over his Japanese bridge in order to cultivate wisteria.<sup>7</sup>

**July 3** In response to a question raised by a Detroit journalist, Monet explains that his palette contains only six colors: lead white, cadmium yellow, vermilion, deep red, cobalt blue, and emerald green.<sup>8</sup>

**September** Durand-Ruel comes to Giverny to select fourteen more London paintings, which Monet delivers in late October, except for one *Waterloo Bridge* retained so that he can make a similar one, also for Durand-Ruel. Mostly thanks to this single transaction, Monet's art income for 1905 will total 222,500 francs.<sup>9</sup>

**October 18–November 25** The bold colors and stenographic brushstrokes in works by Henri Matisse, André Derain, and their colleagues, now dubbed Fauves ("wild beasts"), create a scandal at the Salon d'Automne. Vuillard exhibits six of his 1890s decorative panels, including an 1896 library ensemble for the cardiologist Louis-Henri Vasquez.

**October 27** Joseph Durand-Ruel comes to Giverny with photographer Baron Adolphe de Meyer, who takes informal portraits of Monet (see fig. no. 88).<sup>10</sup>

**Late November** Monet refuses a request to donate paintings to the Petit Palais Museum, Paris.<sup>11</sup>

**December** Thirteen works by Monet are included in the "Opening Season 1905–1906" exhibition at the Toledo (Ohio) Museum of Art.<sup>12</sup>

**1905–06** In his *Promenades philosophiques*, published in 1905, poet, critic, and Symbolist novelist Rémy de Gourmont devotes a chapter to Monet, designating him as perhaps "the greatest painter ever," equal in genius to Victor Hugo. Monet is also lavishly acclaimed in other books now: Geffroy, *La Peinture en France de 1850 à 1900*; Duret, *L'Histoire des peintres impressionnistes*; and André Fontainas, *L'Histoire de la peinture française au XIXe siècle*.<sup>13</sup>

## 1906

**February 17–April 15** Three works by Monet are included in the International Art Exhibition at the Kunsthalle, Bremen, resulting in the museum's acquisition of *Camille in a Green Dress* (fig. no. 13). Paintings by Monet will be included in this exhibition in 1910 and 1914.<sup>14</sup>

**Late February–Early March** Monet oversees planting of bamboo around the water garden and eagerly awaits spring weather to begin painting there. When he does not work, Alice reminds him how hard the crippled Renoir is working.<sup>15</sup>

**February 28–March 15** Exhibition of Redon's floral still lifes at the Durand-Ruel Gallery, Paris, includes more large decorative panels.<sup>16</sup>

**March 8** Two 1880s Monet paintings are acquired by the Museum of Fine Arts, Boston. These are the first two of thirty-nine works by Monet in the museum's collection today.

**March 11** Monet sells six paintings (including five London paintings) to Durand-Ruel and the Bernheims, who are acting as partners, for 70,000 francs. This is Monet's only sale for this year.<sup>17</sup>

**March 19–31** Seventeen works by Monet from the Faure collection are exhibited at the Durand-Ruel Gallery, Paris (see cat. nos. 22 and 41). Most of these same works are subsequently exhibited from September 1906 to January 1907 at galleries in Berlin, Munich, and Stuttgart.<sup>18</sup>

**April 1** The twenty-one-year-old Prince de Wagram (who already owns around fifty works apiece by Monet and Renoir) comes to Giverny in his 120-horsepower Itala with the Bernheims' cousin Essel.<sup>19</sup>

**May 31–June 1** Fifteen works by Monet are sold along with other works in the Depeaux collection at the Georges Petit Gallery, Paris. *The Turkeys (Decorative Panel)* (cat. no. 46) fetches the highest price (20,000 francs) for a Monet, paid by expatriate American heiress Winnaretta Singer, Princess Edmond de Polignac. At the same sale a painting by Renoir sells for 47,000 francs.<sup>20</sup>

**June 13** Monet asks Durand-Ruel to pay Vollard 2,500 francs for a Cézanne that he has bought. Around this time, Denis notes in his diary, as if it were hearsay, that Monet's wife takes pains to hide the Cézannes in his collection when he becomes discouraged with his own work.<sup>21</sup>

**September 28** Monet writes to Durand-Ruel that he has had a wonderful summer of work.<sup>22</sup>

**October 22** Death of Cézanne.

**October 25** Maintaining his role as Minister of the Interior, Clemenceau is appointed Prime Minister by President Fallières.

**October 25–26** Monet goes to Paris with Alice to see the Salon d'Automne (October 6–November 15), attend the theater, and pose for Renoir, who has been commissioned by Vollard to do a sketch of Monet.<sup>23</sup>

**Late December** In Paris, Monet agrees to a May 8, 1907, opening date for his Durand-Ruel exhibition of *Water Lilies* paintings.<sup>24</sup>

## 1907

**January 26–February 14** Exhibition at the Durand-Ruel Gallery, New York, of twenty-seven works by Monet (see cat. nos. 55 and 69).

**February 1** Monet attends the inaugural exhibition at the Museum of Decorative Arts, Paris, of the thirty-four works donated by Etienne Moreau-Nélaton in 1903 and accepted by the French National Museums for eventual transfer (in 1934) to the Louvre. In addition to seven early paintings by Monet, this bequest contains Manet's *Luncheon on the Grass* (Musée d'Orsay, Paris). Later that Friday Monet calls on Clemenceau to request that Manet's *Olympia* (fig. no. 9) now be transferred from the Luxembourg Museum to the Louvre. Clemenceau accomplishes this by the following Monday.<sup>25</sup>

**February 9** A letter written by Joseph Durand-Ruel indicates that his family's gallery has been buying up "old studies by Monet" for fifteen years in order to return them to the painter, who has already destroyed a considerable number of his own canvases.<sup>26</sup>

**February 23** Durand-Ruel comes to Giverny and buys six paintings for 77,000 francs. Monet charges more for three floral still lifes apparently left over from his 1882–85 decorative projects for Durand-Ruel's sitting-room doors (see fig. no. 42) than for the paintings of London bridges.<sup>27</sup>

**February–March** Interrupting final preparations for his projected May *Water Lilies* exhibition, Monet struggles with a brand-new and very Cézannesque still-life subject: a glass pitcher, a basket, a napkin, and eggs in a basket on a table (see cat. no. 132).<sup>28</sup>

**March 12–30** Sixteen paintings by Monet from the Durand-Ruel collection are exhibited at the Walter Kimball Gallery, Boston. Working closely with Durand-Ruel, this gallery, where five Monets had been included in a 1905 group show, will exhibit more Monet works each year through 1911 (cat. nos. 105 and 128 will be exhibited in 1910).

**Late March–April 8** Monet works in his studio to finish more *Water Lilies* paintings for the upcoming exhibition at Durand-Ruel's. Preferring to exhibit these works together, he asks that the dealer leave the gallery "as it is, with one exhibition room" for the projected May show. By April 8, dissatisfied and realizing that some paintings can be finished only at the water garden site, Monet postpones the exhibition until the following year.<sup>29</sup>

**April–July** Eight paintings by Monet are included in the Fifth International Art Exhibition, Barcelona (see cat. no. 116).

**April 27** Durand-Ruel asks Monet if he can purchase two or three finished *Water Lilies* paintings as consolation for the postponed exhibition, but Monet insists that they can only be presented as an ensemble. Moreover, he announces with satisfaction that he has just destroyed at least thirty canvases, and adds that if he could buy back the *Water Lilies* (cat. no. 125) that he sold to Sutton in 1904, he would destroy it as well.<sup>30</sup>

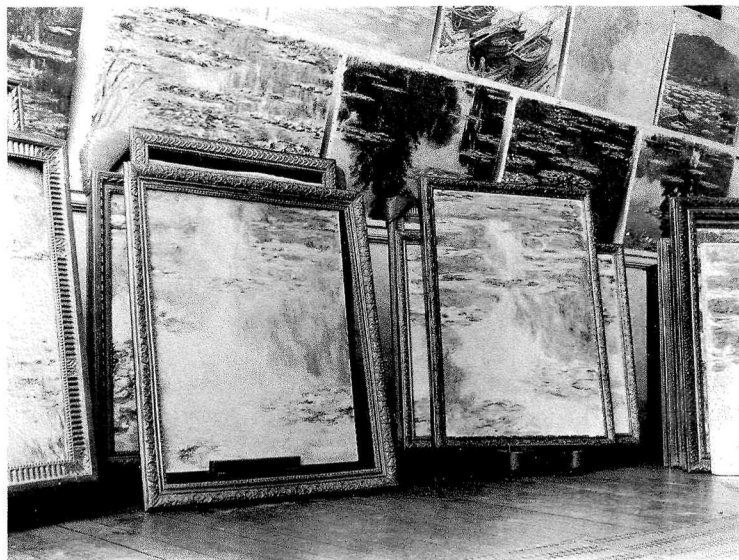
**May 18** Deeply discouraged with his work and upset by the damage done to his garden by torrential rains, Monet at first refuses to receive Georges Durand-Ruel and the Newport, Rhode Island, collector Arthur B. Emmons. Realizing that Monet will change his mind, however, Alice Monet begins to clean his second studio (where housekeepers are not allowed).<sup>31</sup>

**May 28–July 21** Seven works by Monet are shown in the Modern French Art exhibition at the Kaiser Wilhelm Museum, Krefeld, which now buys one of Monet's *Houses of Parliament* paintings (cat. no. 121).

**Late May** Monet has his waterproof shipping case, canvases, and easel brought to the water lily pond and begins this year's campaign there.<sup>32</sup>

**June** Hoping to cut down on the amount of dust settling on the water garden, Monet pays half the expense of paving two Giverny roads.<sup>33</sup>

**June–September** Monet asks Durand-Ruel to send Vollard 5,500 francs to buy a painting by Cézanne for his growing collection. He complains of unfavorable weather for painting. When the weather improves in July, he asks Alice to stay by his side while he paints. He works at the water lily pond through September.<sup>34</sup>



89. Interior of Monet's second studio at Giverny, photographed by Joseph Durand-Ruel, March 15, 1908.

**September 20** Monet writes to Durand-Ruel that he continues to work a great deal on *Water Lilies* paintings and tells the dealer that he can soon come and see his latest (vertical format) works (see cat. nos. 131, 133, 134, and 136).<sup>35</sup>

**October 1–22** Monet lends to the Salon d'Automne four of his five works by Morisot and Cézanne's *Negro Scipion* of 1867 (Museu de Arte de São Paulo Assis Chateaubriand). The exhibition catalogue omits the Cézanne and erroneously credits Monet with the loan of five works by Morisot.<sup>36</sup>

**Late October** Influenced by Clemenceau, the French National Museums purchase a *Rouen Cathedral* painting from Monet for 10,500 francs. Monet had bought this painting back when it appeared at auction on November 29, 1901. It is exhibited with other 1907 acquisitions at the Ecole des Beaux-Arts in December 1907. Monet's art income for 1907 will total 87,500 francs.<sup>37</sup>

**November** American painter Walter Pach visits Giverny. He had been given a letter of introduction by a French politician who had recently visited the United States and conceived the idea that Monet should paint New York harbor or Pittsburgh factories. Pach's account of his visit, published in *Scribner's Magazine* in June 1908, indicates that Monet admired Winslow Homer's *Nocturne*, in the Luxembourg Museum since 1900, and was well informed about other American painters, although he wondered why so many of them painted foreign scenes rather than their own homeland.<sup>38</sup>

**November 14–30** Monet lends two of his early 1880s floral still lifes as well as a Cézanne still life to the "Flowers and Still Lifes" exhibition at the Bernheim-Jeune Gallery in Paris.<sup>39</sup>



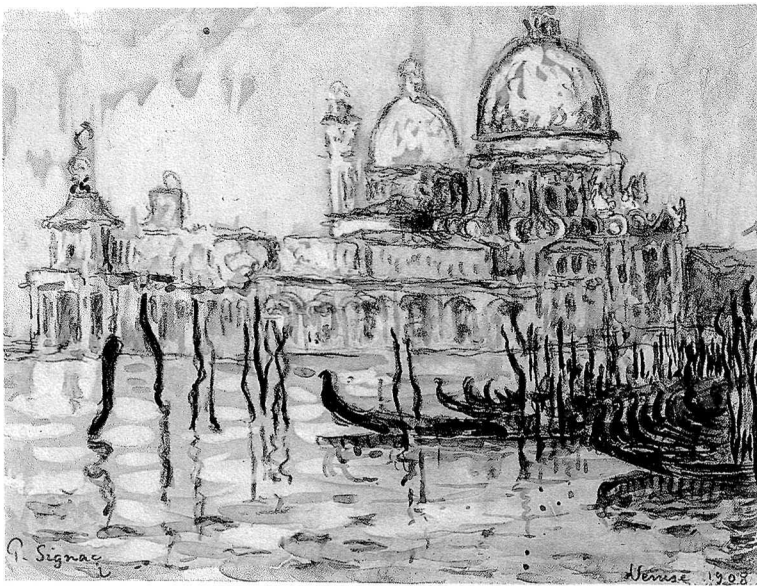
90. Monet and Alice in the Piazza San Marco, Venice, October 1908.

**Winter 1907–08** Fourteen paintings by Monet are included in the Modern French Paintings exhibition in Manchester.

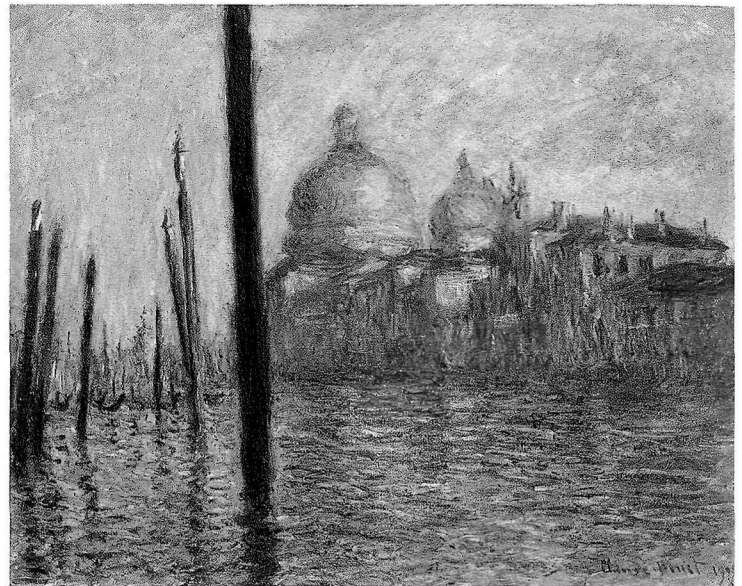
## 1908

**March 15** In the second studio at Giverny, Joseph Durand-Ruel takes snapshots of paintings (including several soon to be destroyed) being readied for the *Water Lilies* exhibition





91. Paul Signac, *Venice*, 1908. Watercolor; 19 × 25 cm, 7½ × 9¾ in. Musée Marmottan, Paris (5074).



92. Claude Monet, *Grand Canal, Venice*, 1908. Oil on canvas; 73.7 × 92.5 cm, 29 × 36¾ in. Museum of Fine Arts, Boston, Bequest of Alexander Cochrane (19.171) [W 1738].

scheduled for late April (see fig. no. 89). Unconvinced of the success of the most recent works in the series, Paul Durand-Ruel balks at Monet's insistence that he purchase sixteen paintings outright for this exhibition at 13,000 to 15,000 francs each, half payable in advance. The dealer contacts the Bernheim brothers to discuss a partnership in the project, and their hesitancy provokes a confrontation with the artist, who now begins to complain about blurred vision and dizziness.<sup>40</sup>

**Late March** Monet purchases a Vuillard pastel, *Interior at Amfréville*, for his collection.<sup>41</sup>

**April 12** Alice writes to Germaine Salerou that Monet, having again decided to cancel his upcoming *Water Lilies* exhibition, is tearing up unsatisfactory paintings daily.<sup>42</sup>

**April 16** The Bernheim brothers come to Giverny to see the *Water Lilies* paintings, minus the three that Monet had destroyed the day before. They suggest a ride in their hot-air balloon as a distraction, and the Monets respond enthusiastically.<sup>43</sup>

**April 21–May** Eleven paintings by Monet are included in an exhibition of Impressionist still-life paintings at the Durand-Ruel Gallery, Paris. Monet is concerned about the possible unfavorable comparisons that might be drawn between his works and those by Cézanne in the same exhibition.<sup>44</sup>

**May 15** The international press circulates news that Monet has destroyed \$100,000 worth (ten to twenty canvases) of *Water Lilies* paintings realized during the last three years. Characterizing other accounts as exaggerated, the *London Standard* explains on May 20: "Early in spring

M. Monet had about thirty canvases in a more or less finished state, and it was arranged that he should exhibit two dozen, or as many as he could finish, in Paris, at the end of last month. Some little time before the exhibition, however, M. Durand-Ruel, with whom the exhibition was to be held, was asked to postpone it for three weeks. . . . Only a day or two beforehand, and when all arrangements had been made . . . Monet [canceled] the exhibition. I understand that all those who saw the pictures in February and March considered them 'overworked,' that is, they showed too plainly how long they had stood on the easel. One of M. Monet's friends even went so far as to say that there were four or five different pictures on each canvas. . . . Persuaded by his friends, M. Monet has decided to turn them to the wall . . . and go away for change and rest. Possibly the remaining pictures will be exhibited next year."<sup>45</sup>

**May 18–June 6** The Durand-Ruel Gallery, Paris, presents an exhibition of "Landscapes by Monet and Renoir," with forty-two works by Monet (see cat. nos. 65 and 116).<sup>46</sup>

**June 12** Monet attends the funeral in Paris of Auguste Rémy, the murdered husband of Alice's younger sister. Monet also sends payment for Bonnard's *Bathing Children*, purchased from the Bernheim-Jeune Gallery.<sup>47</sup>

**June 22** Monet writes to Durand-Ruel about taking steps against a forger of his works.<sup>48</sup>

**June 25** Monet finally returns to work on his *Water Lilies* after a two-month break. By mid-July protracted overcast weather obliges Monet to start new *Water Lilies* variations with muted light effects; however, windy weather impedes his efforts.<sup>49</sup>

**July 8** Geffroy, who in March was appointed by Clemenceau as director of the Gobelins factory and immediately extended commissions to Chéret and Redon, now proposes that the Fine Arts Ministry commission a tapestry based on one of Monet's recent *Water Lilies* paintings.<sup>50</sup>

**August 11** Monet writes to Geffroy: "You should know that I am absorbed by work. The landscapes of water and reflections have become an obsession. It is beyond my old man's powers, but nevertheless I want to render what I sense. I have destroyed some . . . and I began some again . . . and I hope that something will come from so many efforts." During late August and early September, Monet works on his *Water Lilies* paintings (see cat. nos. 137, 138, 140, 141, and 142) from 7 to 11 A.M. and from 1 to 3 P.M., receiving friends in the afternoons and working again at 5 or 6 P.M., when the water lilies start to close with the sunset.<sup>51</sup>

**September 30** The Monets leave from Paris by train to Venice. There they stay, along with Mary Hunter, with whom Monet socialized in London, as guests of Mrs. Daniel Curtis at the Palazzo Barbaro on the north bank of the Grand Canal. Mrs. Curtis is the widow of a relative of Sargent. Monet will give Hunter one of his Venice paintings as a gift. Sightseeing during his first week in Venice, Monet is most impressed with murals by Tintoretto then under restoration.<sup>52</sup>

**Around October 6** Monet begins work on the island of San Giorgio Maggiore, painting views of the Palazzo Ducale across the lagoon. The Florentine writer Carlo Placci arranges for Monet to work from a private balcony, but no paintings are known to have been made from this site. Monet quickly adopts a routine of

working on four different motifs, each one addressed for two hours every day (8 to 10 A.M. and 10 to noon; 2 to 4 and 4 to 6 P.M.), the last session from a window at the Palazzo Barbaro.<sup>53</sup>

**Before October 19** The Monets move to the Grand Hotel Britannia, not far from the Palazzo Barbaro. The hotel has a view toward San Giorgio (similar to one painted by Renoir in 1881) that Monet now adds to his motifs (see cat. no. 143). He intends to return the following year for a prolonged working campaign.<sup>54</sup>

**November 4** Monet replies to Durand-Ruel, as he already had to the Bernheim brothers, that he cannot yet agree to reserve Venice paintings for him.<sup>55</sup>

**November 16** Alice Monet writes to Geffroy that she stays by Monet's side continuously while he is painting in Venice.<sup>56</sup>

**December 7** Monet writes to Geffroy: "What a shame not to have come [to Venice] when I was younger and fully daring. But I have spent delicious moments here, practically forgetting how old I am." That evening the Monets leave Venice, reaching Genoa the next morning, and passing through Bordighera en route to Cagnes, where they visit the Salerous, the Renoirs, and presumably Deconchy, who resides in a villa designed by Bonnier.<sup>57</sup>

**December 19** The Monets have by now arrived in Giverny with three dozen paintings of Venice.<sup>58</sup>

**December 29** Inviting Durand-Ruel to visit, Monet explains that the Bernheim brothers have already come to Giverny to see and reserve all the Venice paintings. Monet does not record this sale or any other for 1908 in his personal account ledger.<sup>59</sup>

## 1909

**January 2** Mirbeau comes to Giverny to admire the Venice paintings. Monet expresses his wish to paint the snow-covered Giverny landscape, but the cold prevents him from doing so.<sup>60</sup>

**January 11** Monet writes to Geffroy that he has been suffering from vertigo and that Alice has been very ill.<sup>61</sup>

**January 28** Monet writes to Durand-Ruel that the trip to Venice has enabled him to see his *Water Lilies* paintings differently and that now the dealer can schedule an exhibition for early May.<sup>62</sup>

**February 6** Durand-Ruel comes to Giverny. Despite his envy of the Bernheim brothers' reserve on Monet's Venice paintings, he still counts upon their partnership in the advance purchase of *Water Lilies* paintings, and he initiates a round of correspondence about which works will be reserved by whom.<sup>63</sup>

**February** The Brooklyn Museum, New York, purchases eighty-three Sargent watercolors, including many made in Venice from 1905 to 1908, from an exhibition at the Knoedler Gallery, New York.

**March 3** Monet writes to Durand-Ruel that he has consulted Dr. Trousseau about his eyes, and that he has now completed and signed thirty *Water Lilies* paintings.<sup>64</sup>

**March 8–20** Exhibition of works by Butler at the Bernheim-Jeune Gallery, Paris.

**March 30** Monet goes to Paris to see the Courbet exhibition at the Bernheim-Jeune Gallery. Alice's health has finally improved.<sup>65</sup>

**April 8** Monet explains to Georges Durand-Ruel that, as usual, he wants all of his frames returned after the upcoming exhibition.<sup>66</sup>

**April 20** Monet, bothered by headaches, is again destroying many works. The Bernheim brothers have agreed to send a house painter to Giverny and to order replacement yellow Liberty fabric for the Monets.<sup>67</sup>

**Around April 25–26** The Bernheim brothers are invited to Giverny to select sixteen *Water Lilies* paintings for purchase, so that the catalogue can be printed. But evidently the dealers do not choose until after the opening, informing Monet on May 15 that they prefer the earlier works to the 1908 paintings and those in tondo format. Monet charges 15,000 francs each for these works. His art sales this year will amount to 272,000 francs.<sup>68</sup>

**May 6–June 5** Monet is in Paris May 3–7 to install his *Water Lilies* exhibition and to preside at its opening. Forty-eight paintings (eleven nearly square in format and four circular; see cat. nos. 126, 127, 128, 129, 130, 131, 133, 134, 135, 136, 137, 138, 139, 140, 141, and 142), grouped in the catalogue according to date, are exhibited in three rooms at the Durand-Ruel Gallery. The title Monet suggests for the exhibition, "Les Nymphéas: Series de paysages d'eau," must have been inspired by Courbet's decision in 1867 to call his seascapes "Paysages de mer." Also, in 1883 Geffroy had referred to Boudin's works as "Paysages de mer."

The exhibition is an enormous public and critical success, with many journalists comparing Monet's achievement to poetry or music, stressing the superimposition of near-at-hand and faraway, of below and above, in the interplay of reality and reflection. Several journalists regret that the ensemble of works will be dispersed instead of remaining intact as a great decorative triumph. Degas, who runs into Monet at Vollard's gallery, tells him, "I only stayed at your exhibition for a second. Your paintings gave me vertigo." According to Alexandre in *Comœdia* on May 8, "The painter would have wished to decorate a small circular room of



93. Monet in his second studio, probably 1911.

carefully calculated dimensions. All around, waist-high, would have reigned . . . a painting of water and flowers. . . . No furniture. Nothing but the table in the center of the room, which would have been a dining room." Durand-Ruel wishes to send the exhibition to London and Berlin; Monet is unwilling, but he does agree to extend the Paris exhibition until June 12.<sup>69</sup>

**Late May–Early June** Monet is upset by bad weather and roadwork in Giverny. The weather and a constant stream of visitors prevent him from working throughout May and June.<sup>70</sup>

**June 1** An astounding and well-informed text by Roger Marx about the *Water Lilies* paintings appears in the June issue of *Gazette des Beaux-Arts*. Although their accuracy may be challenged, long and eloquent quotations seem to express the artist's thinking: "People who hold forth on my painting conclude that I have arrived at the ultimate degree of abstraction and imagination that can be found in reality. I should much prefer to have them acknowledge the gift, my total absorption in my work. I applied paint to these canvases in the same way that monks of old illuminated their books of hours; they owe everything to the close union of solitude and silence, to a passionate and exclusive attention akin to hypnosis. . . . Perhaps my originality boils down to being a hypersensitive receptor, and to the expediency of a shorthand by means of which I project on a canvas, as if on a screen, impressions registered on my retina. If you absolutely must find an affiliation for me, select the Japanese of old times . . . their esthetic that evokes a presence by means of a shadow and the whole by means of a fragment.

... I was once briefly tempted to use water lilies as a sole decorative theme in a room. Along the walls ... this theme was to have created the illusion of an endless whole, of water without horizon or shore. Here nerves taut from overwork could have relaxed ... [in] a refuge for peaceful meditation at the center of a flowering aquarium." This last concept echoes a passage in Matisse's "Notes of a Painter," published in *La Grande Revue* in December 1908: "What I dream of is an art of equilibrium, purity, tranquility, without disquieting or pressing subject matter that for every mental worker, the businessman as much as the writer, would be a soothing mental calmativ, something like a good easy chair to refresh physical fatigues." Matisse, who was Rodin's neighbor at the Hôtel Biron, begins his famous music and dance decoration this year and signs a contract with the Bernheim-Jeune Gallery in September.<sup>71</sup>

**July 2** Monet asks the Bernheim brothers to find out quietly whether the Princess de Polignac might be willing to sell *The Turkeys* (*Decorative Panel*) (cat. no. 46).<sup>72</sup>

**Mid-July** The Monets take an automobile trip to the vicinity of Cherbourg. Near the end of the month, they return to Landemer in Basse-Normandie, where Monet hopes to paint coast motifs that had appealed to him earlier in the trip, but he is unable to work.<sup>73</sup>

**October 21** Monet complains to the Bernheim brothers of recurrent headaches that have plagued him for a year.<sup>74</sup>

**December 3** Visiting Giverny with Bonnard, Vuillard is impressed by the abiding "newness" of Monet's work.<sup>75</sup>

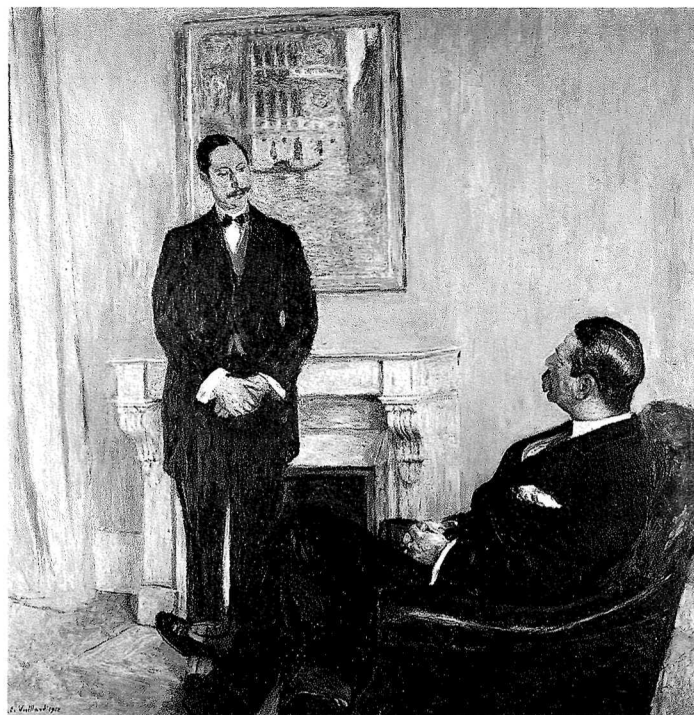
**December 7** Monet writes to Geffroy that he has been unable to paint for a year, thanks to poor health (which also prevented a return trip to Venice), bad weather, and the excitement resulting from his *Water Lilies* exhibition.<sup>76</sup>

**December 13–18** Exhibition of works by Butler at the Bernheim-Jeune Gallery, Paris.

## 1910

**January 10–22** Cézanne exhibition at the Bernheim-Jeune Gallery, Paris, includes a painting lent by Monet, which, owing to floods, has to be returned to him by boat. During the next several weeks, flood waters submerge the water lily pond and reach halfway up the central garden path leading to the house. Afterward, Monet makes important modifications to the water garden, curving the contours of the banks.<sup>1</sup>

**Late February** Alice Monet falls gravely ill with spinal leukemia. She will need radiation therapy, but is in remission from late May through July.<sup>2</sup>



94. Edouard Vuillard, *Gaston Bernheim de Villers and Joseph (Josse) Bernheim-Jeune*, 1912. Oil on canvas; 157 × 159 cm, 61<sup>13</sup>/<sub>16</sub> × 62<sup>3</sup>/<sub>8</sub> in. Courtesy Galerie Bernheim-Jeune, Paris. The Bernheim brothers (Gaston is shown standing) are depicted in the office of their rue Richeplanche, Paris, gallery.

**May** Monet–Manet exhibition at the Miethke Gallery, Vienna, includes seventeen Monet paintings (see cat. no. 32).

**May 5** Lottery at the Georges Petit Gallery, Paris, to raise funds for flood victims. Monet donates a *Charing Cross Bridge* painting.<sup>3</sup>

**June 1–25** Seventeen Monet paintings are included in the Monet, Pissarro, Renoir, and Sisley group exhibition at the Durand-Ruel Gallery, Paris.

**June 22** Monet goes to Paris for medical consultation about his headaches.<sup>4</sup>

**July** The Worcester Art Museum, Massachusetts, buys two Monet paintings, becoming the first museum to acquire a *Water Lilies* painting (cat. no. 140).<sup>5</sup>

**Autumn** Nine Monet paintings are shown in an exhibition entitled "Paintings from the Collection of Mrs. Potter Palmer" at The Art Institute of Chicago (see cat. nos. 15, 77, and 96).

**Early November** Geffroy comes to Giverny with his friend Dr. Vasquez, who examines Alice.<sup>6</sup>

**November** Monet begins to pose for the sculptor Paul Paulin, who had already made busts of Degas and Renoir in 1883 and 1902, respectively. Paulin sends Monet a bronze cast on October 25, 1911.<sup>7</sup>

**November 11** Geffroy chooses two *Water Lilies* paintings (see cat. no. 129) to use as models

for the Gobelins commission proposed in 1908. Monet sends a third painting the following April.<sup>8</sup>

**Early December** Alice Monet's health deteriorates further.<sup>9</sup>

**December** Monet donates three paintings, including a *Water Lilies* (cat. no. 127), to the Le Havre Museum, asking for a token payment of only 3,000 francs.<sup>10</sup>

## 1911

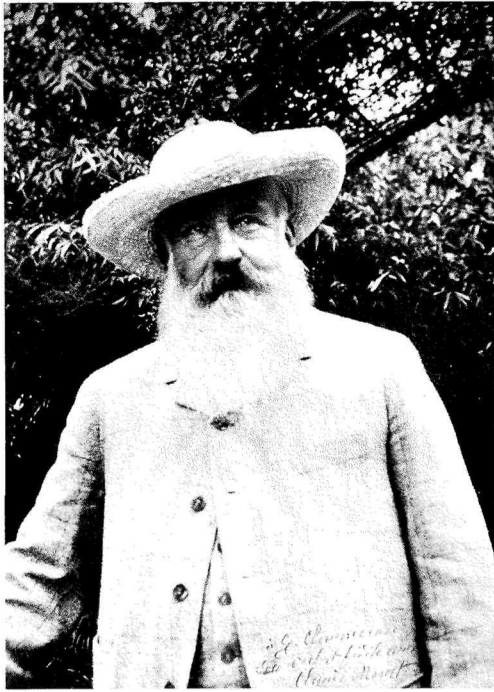
**February 8–25** The Durand-Ruel Gallery, New York, presents seventeen paintings in a show entitled "Exhibition of Paintings of Different Periods by Monet."<sup>11</sup>

**March 26** Durand-Ruel comes to Giverny and buys eight *Water Lilies* paintings for 113,000 francs (the 1909 price). Monet retouches two before sending them to Paris on March 28.<sup>12</sup>

**May 19** Alice Monet dies at 4 A.M. She is buried next to her first husband, Ernest Hoschedé, and her daughter Suzanne on May 22. Degas attends the funeral. After rereading Alice's letters, Monet burns them.<sup>13</sup>

**July 12** Clemenceau writes to the grieving Monet: "Remember the old Rembrandt in the Louvre. ... He clutches his palette, determined to stand fast to the end through terrible trials. That is the model."<sup>14</sup>





95. Monet in his garden, probably taken by Sacha Guitry in 1913.

**Late July** G. Jean-Aubry comes to Giverny to obtain information for his biography of Boudin. His interview with Monet about his early experiences as an artist is published in *Havre-Eclair* on August 1.<sup>15</sup>

**August** Forty-five paintings by Monet (see cat. nos. 43, 57, 103, and 128) are exhibited at the Museum of Fine Arts, Boston, in the first American museum exhibition devoted to the artist.

**September** Many of Monet's closest friends, including Clemenceau, Geffroy, Mirbeau, and Renoir, visit Giverny this month, clearly to distract the bereaved painter from his lingering grief.<sup>16</sup>

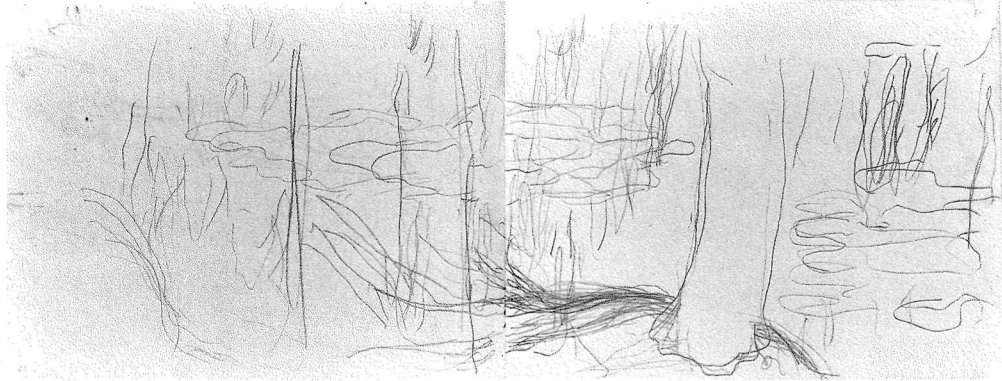
**October 14** Durand-Ruel comes to Giverny and buys seven paintings for 95,000 francs, bringing Monet's art sales for 1911 to 208,000 francs.<sup>17</sup>

**October–December** Monet finishes some Venice paintings.<sup>18</sup>

**October 1911–January 1912** Six paintings by Monet (see cat. no. 130) are in a Durand-Ruel exhibition that travels to St. Louis, Chicago, and Cincinnati. Durand-Ruel arranges exhibitions in midwestern cities again in 1912 and yearly from 1914 to 1918. In Chicago these take place in lobby galleries at the Auditorium, Stratford, and Blackstone hotels.

**December 2–23** Exhibition of twelve Monet paintings (see cat. nos. 28, 50, and 126) at the Durand-Ruel Gallery, New York.

**December 20** Monet writes to Rodin's close friend and biographer Judith Cladel that he ap-



96. Claude Monet, *Weeping Willow*, preliminary drawing for the *Water Lilies* decorations, probably 1913–14. Pencil on paper, bound in a sketchbook; two sheets, each sheet 25.5 × 34 cm, 10 × 13 $\frac{3}{8}$  in. Musée Marmottan, Paris (carnet I, folios 21 verso–22 recto) (5128) [WD 123].

proves of a projected Rodin museum at the Hôtel Biron, Paris, where the sculptor had rented rooms since September 1908.<sup>19</sup>

## 1912

**January 28** Nine paintings by Monet are included in the centennial exhibition of French art at the French Institute, St. Petersburg, Russia.<sup>20</sup>

**February 12** Monet writes to the Bernheim brothers that he is ready to exhibit his Venice paintings and asks them to come to Giverny on February 19.<sup>21</sup>

**February 18** Monet asks Clemenceau to help Albert Salerou obtain a vacant deputy sheriff's post in Mantes so that Germaine and her children can be close to Giverny, but Clemenceau is unable to help.<sup>22</sup>

**February 24** Monet acquires an 1867 portrait of himself by Charles-Emile-Auguste Durand, known as Carolus-Duran (Musée Marmottan, Paris). Meanwhile, Jacques Hoschedé is threatening to sue Monet for items he believes to be part of his mother's estate, including a portrait by Manet. This suit will provoke Monet to break off relations with Jacques in July.<sup>23</sup>

**February 29** Monet lunches with Vuillard and Mirbeau. On June 13 Monet will see Vuillard again at the Bernheims'.<sup>24</sup>

**March 29** Monet sends off fifteen Venice paintings (one still wet), which had been purchased by the Bernheim-Jeune Gallery, Paris, for 166,000 francs. Durand-Ruel arranges with the Bernheim brothers to buy half of them two weeks later. "You know that I am attached to my frames and recommend them to you," Monet reminds them. A Vuillard portrait of the brothers in their office with a Venice painting on the wall (fig. no. 94) indicates that they did use Monet's frames for the exhibition.<sup>25</sup>

**April 15** Monet now packs fourteen additional Venice paintings to send to Paris, but he evidently unpacks them and undertakes another

month's refinements, driving himself to despair with fears that they are not up to his standards.<sup>26</sup>

**May 3** The Metropolitan Museum of Art, New York, opens its Rodin Gallery with forty sculptures—including *The Thinker*—donated by the French State, millionaire Thomas F. Ryan, and Rodin himself. The walls are lined with Rodin drawings and watercolors.<sup>27</sup>

**May 12** Durand-Ruel comes to Giverny to calm Monet, who has been considering calling off his Venice exhibition.<sup>28</sup>

**May 15** Monet sends off the final fourteen Venice paintings, reserving the right to remove any works when he sees them together in Paris. Among the group are three large ones, just finished, that will cost between 14,000 and 15,000 francs each. This year his art income will be 369,000 francs.<sup>29</sup>

**May 22** Monet writes to the Bernheim brothers that he will leave the installation of the Venice exhibition to them. "But I would be relieved to know, if having tried the other frames, you took care to mark mine in order that each of the canvases might be framed as I wished, which would be a satisfaction for me."<sup>30</sup>

**May 28–June 8** Exhibition of twenty-nine paintings (see cat. no. 143) under the title "Monet Venise" at the Bernheim-Jeune Gallery, Paris. The catalogue preface is written by Mirbeau, who had studied the works at Giverny on April 7. Monet's usual supporters respond with enthusiasm, as do some other critics, among them Guillaume Apollinaire. Signac writes to Monet that the Venice paintings are his best in three decades.<sup>31</sup>

**June 5–July 6** Twenty-one Monet paintings are included in an *Art moderne* exhibition organized by Joyant and Manzi at the newspaper's gallery at 15, rue de la Ville-l'Évêque, Paris.<sup>32</sup>

**July 6** Monet learns that his son Jean has had a serious stroke.<sup>33</sup>