



Claude Monet
(1840–1926)

A Tribute to Daniel Wildenstein and Katia Granoff

WILDENSTEIN

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CHRONOLOGICAL AND PICTORIAL SURVEY OF THE LIFE AND CAREER OF CLAUDE MONET

Joseph Baillio and Cora Michael

1835

The parents of Claude Monet, Claude-Adolphe Monet (1800–1871) and Louise-Justine Aubrée (1805–1857), are wed in Paris on May 20. A member in good standing of Louis-Philippe's *juste milieu* society who will ultimately rally to the cause of Louis-Napoléon Bonaparte (Napoléon III), Claude-Adolphe is the son of Léon Pascal Monet (1761–1851), a tradesman (*agent de commerce*) born in Avignon, whose ancestors purportedly originated in the old French province of the Dauphiné. His mother, Catherine Chaumerat (1772–1855), is a native of Lyon, and by a previous husband, Isidore Gaillard, she has a daughter christened Marie-Jeanne (1790–1870). Monet's mother, who is well versed in music, literature, and the art of drawing, is the daughter of François-Léonard Aubrée (d. 1844), an employee in the Ministry of Finance, and Marie-Françoise Toffard. At the time of her marriage to Claude-Adolphe Monet, the thirty-year-old woman is the widow of Emmanuel-Cleriadus-François Despaux.

1836

The couple have their first child, a son named for his paternal grandfather, Léon-Pascal Monet (1836–1917).

1840

On November 14, Louise-Justine gives birth in Paris at 45 rue Lafitte to the future Impressionist painter, Oscar-Claude Monet.

1841

The infant is baptized on May 20 in the neighborhood church of Notre-Dame-de-Lorette.



Fig. 1 Claude Monet. *View of Sainte-Adresse from Ingouville* (DW 22c and 97), c. 1864. Private collection

c. 1845

The Monet family leaves Paris and moves to a house on the rue Fontaine des Gobelins in Ingouville on the outskirts of the seaport city of Le Havre (Seine-Maritime), which is located on the right bank of the Seine estuary in Upper Normandy. Claude-Adolphe goes to work in the shipping supplies and retail grocery business of Jacques Lecadre, the husband of his older half-sister Marie-Jeanne Gaillard. Both of Oscar-Claude's paternal grandparents reside nearby in the town of Sainte-Adresse (fig. 1).



Fig. 2 Photograph of Claude-Adolphe Monet and his wife Louise-Justine Aubrée, parents of Claude Monet, c. 1855. Private collection, France

1851

Oscar-Claude Monet is enrolled by his parents (fig. 2) as a day student in the *collège communal* of Le Havre, where his drawing instructor is the future curator of the museum of Le Havre, Jacques-François Ochard (1800–1870), a pupil of Jacques Louis David. Both Claude-Oscar and his older brother Léon work in their uncle Lecadre's business as *garçons épiciers* or *commis*.

1857

Upon the death of Monet's mother on January 28, 1857, his family moves into the Lecadre house in Le Havre, at 15 rue Fontenelle. Marie-Jeanne Gaillard Lecadre (fig. 3), an amateur painter with connections in the Parisian art world, assumes the roles of guardian and benefactress to her talented young nephew. In class, the boy makes drawings in the margins of his exercise books, and during walking excursions alone or with his childhood friend Théophile Beguin Billecocq, he fills at least two sketchbooks with landscape and figural



Fig. 3 Photograph of Monet's paternal aunt, Madame Jacques Lecadre, née Marie-Jeanne Gaillard, c. 1865. Private collection, France



Fig. 4 Claude Monet. *Caricature of a Man with a Snuff Box* (DW D488), c. 1858. Charcoal heightened with white chalk. Sterling and Francine Clark Institute, Williamstown, Massachusetts

thies in the manner of Paul Hadol, Étienne Carjat, and especially Gaspard-Félix Tournachon (Nadar), and eventually he manages to sell some of his *portraits-charges* (fig. 4), making a tidy profit of some 2,000 francs. Through a local frame shop owner, he meets and befriends Eugène Boudin (1824–1898), who over an extended period of time will instruct him in the art of *plein-air* painting in oils and pastel (fig. 5) and persuades him to specialize in landscapes, seascapes, and harbor scenes which, although popular, are considered as minor art forms in the hierarchy of genres prevalent in the



Fig. 5 Claude Monet. *Yport and the Falaise d'Aval* (DW P4), c. 1861. Pastel. Private collection

motifs (Musée Marmottan Monet, Paris; DW D1-104).

1858
Oscar-Claude Monet participates in an exhibition sponsored by the Société des amis des arts in Le Havre, where his first recorded oil painting, a view of a landscape in the village of Rouelles near Le Havre (DW 1), today on loan to the Museum of Modern Art, Saitama, Japan, is shown. After the death of Jacques Lecadre that September, Adolphe Monet takes over the management of his brother-in-law's business, which he will administer until 1860.

1859–1860
In his spare time, Oscar Monet makes caricatures local worthies

in the manner of Paul Hadol, Étienne Carjat, and especially Gaspard-Félix Tournachon (Nadar), and eventually he manages to sell some of his *portraits-charges* (fig. 4), making a tidy profit of some 2,000 francs. Through a local frame shop owner, he meets and befriends Eugène Boudin (1824–1898), who over an extended period of time will instruct him in the art of *plein-air* painting in oils and pastel (fig. 5) and persuades him to specialize in landscapes, seascapes, and harbor scenes which, although popular, are considered as minor art forms in the hierarchy of genres prevalent in the French art establishment. Oscar fails to win an art scholarship sponsored by the municipal government of Le Havre. With the financial backing of his family, however, he leaves for Paris where, introduced by Boudin and his aunt Lecadre's friend, Armand-Désiré Gautier (1825–1894), he meets the landscape painter Constant Troyon (1810–1865) and other artists of the Realist school. He studies for a time on the Île de la Cité, at the drawing academy run by Charles Suisse, where in all likelihood he first befriends Camille Pissarro (1830–1903) and Armand Guillaumin (1841–1927). He is one of a group of Bohemian artists and writers who frequent the Brasserie on the rue des Martyrs near Notre-Dame-de-Lorette, the church in which he had been baptized. In 1860, his illegitimate half-sister Marie, Adolphe Monet's child by a servant named Armande-Célestine Vatine, is born at Le Havre.

1861–1863
Monet is conscripted into the French army for a duration of seven years and is assigned to a cavalry regiment (the 1st Chasseurs d'Afrique) billeted at Mustapha in Algeria (fig. 6). In 1862, having fallen ill, possibly from a form of anemia, he is repatriated. While convalescing in Le Havre, he encounters the Dutch painter Johan Barthold Jongkind (1819–1891), whose work makes a decisive impression on him. His aunt agrees to pay a considerable sum to release him from his military obligation. In the second half of 1862, with his father's permission he goes to Paris and joins the studio of the Swiss-born academic painter, Charles Gleyre (1808–1874). Among his fellow students are Frédéric Bazille (1841–1870; fig. 7), Pierre-Auguste Renoir (1841–1919), and Alfred Sisley (1839–1899). Attracted to the artist colony of the School of Barbizon, in the spring of 1863 Monet and Bazille stay at the Hôtel du Cheval Blanc at Chailly-en-Bière, on the edge of the forest of Fontainebleau. There they paint a number of landscapes. On orders from Napoléon III, the



Fig. 6 Charles-Marie Lhotz (1824–1898). *Claude Monet in Uniform*, 1861. Musée Marmottan Monet, Paris

Oscar-Claude the m
Paris on the rue de E

1864
Oscar-Claude Monet and now consistently spring to Chailly-en-Bière with Bazille and Boudin (figure) along the coast of Honfleur and Trouville. He encounters stiff resistance to pursue a career as an artist to sell much of his work for many years and e

1865
Claude Monet (fig. 9) Museum of Art, Pasadena (DW 51 and 52) in the press coverage, with the Auberge du Cheval, monumental *Luncheon* by Gustave Courbet, which survives in the preparation of a cow (DW 62, fig. 10) in the Musée d'Orsay, his ambitions at this era, two bust-length studie

1866
Bazille vacates his lodgings and moves to a new stud

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Fig. 6 Charles-Marie Lhuillier (1814–1898). *Claude Monet in Military Uniform*, 1861. Musée Marmottan Monet, Paris

Oscar-Claude the money he needs to rent a studio with Bazille in Paris on the rue de Furstenberg, near Saint-Germain-des-Prés.

1864

Oscar-Claude Monet (fig. 8), who discards his first given name and now consistently signs his works "Claude Monet," returns that spring to Chailly-en-Bière. Monet also spends time in Normandy with Bazille and Boudin painting *sur le motif* (directly from nature) along the coast near Honfleur (cat. no. 1) and inland between Honfleur and Trouville at the Ferme Saint-Siméon. He once again encounters stiff resistance within his family regarding his intention to pursue a career as an artist. Lacking financial support and unable to sell much of his work, he endures hardships that will plague him for many years and eventually bring him to the brink of suicide.

1865

Claude Monet (fig. 9) shows marinescapes now in the Norton Simon Museum of Art, Pasadena and the Kimbell Art Museum, Fort Worth (DW 51 and 52) in the official Salon; both are favorably reviewed in the press coverage, which allows them to be sold. While staying at the Auberge du Cheval-Blanc in Chailly, Monet begins painting his monumental *Luncheon on the Grass*, which was praised by his friend Gustave Courbet, who posed for one of the figures. The composition survives in the preparatory oil study in the Pushkin Museum, Moscow (DW 62, fig. 10) and two large fragments of the painting itself in the Musée d'Orsay, Paris (DW 63/1 and 2) remain as testaments to his ambitions at this early stage of his career. That year, Monet paints two bust-length studies of his father (DW 53 and 53a).

1866

Bazille vacates his lodgings on the rue de Furstenberg, and Monet moves to a new studio at 1, place Pigalle, near an area of Paris

Salon des Refusés is held during the second half of May that year in an annex of the Palais de l'Industrie on the Champs-Élysées; the exhibition includes the controversial *Luncheon on the Grass* (Musée d'Orsay, Paris) by Édouard Manet (1832–1883). At the official Salon that year, Monet is most impressed by the landscapes of Charles-François Daubigny (1817–1878). On visits to Le Havre, he quarrels with his father, who strongly disapproves of his younger son's artistic ambitions and Bohemian life style and refuses to grant him his allowance. A temporary truce intervenes, and Adolphe agrees to provide

known as the Batignolles. As his *Luncheon on the Grass* was not finished, he sends two other works to the Salon; one is the superb full-length *Woman in a Green Dress* (DW 65, Kunsthalle, Bremen), the model for which is his mistress and future wife, Camille-Léonie Doncieux (1847–1879), who lives nearby with her family. The painting is highly commended by the novelist Émile Zola. Living near Ville-d'Avray and Sèvres, in mid-April Monet undertakes another oversized *plein-air* composition, *Women in the Garden* (DW 67, Musée d'Orsay, Paris, fig. 11), which will be completed later that year in Normandy. In ever worsening financial straits, he makes a short stay in Honfleur. Deeply in debt, he reportedly avoids a forced sale of a number of his paintings by destroying them. Family members must once again come to his rescue.

1867

During the winter Monet paints a suite of wintery scenes depicting the road at Saint-Siméon (see cat. no. 3). In late March, his contributions to the Paris Salon—including *Women in the Garden*—were rejected by the jury, as were those of his comrades Bazille, Pissarro, Renoir, and Sisley. In April and May, Monet executes several views of Paris, notably cat. no. 4. With Camille pregnant in Paris and his father urging him to abandon her, Monet is forced to take up residence at Le Coreau, his aunt's house in the resort town of Sainte-Adresse, a fashionable suburb of Le Havre. While there he paints seascapes, regatta and garden pictures (among them cat. no. 5 and the famous *Terrace at Sainte-Adresse* (DW 95) in The Metropolitan Museum of Art, New York). The serene atmosphere that characterizes most of the works done at this time belies the desperate circumstances in which he and Camille are forced to live, often separated from each other. On August 8 she gives birth in Paris to the first of their two children, Jean-Armand-Claude Monet (1867–1914). Monet makes intermittent visits to the capital to see mother and infant, who are living in the Impasse Saint-Louis in the Batignolles district. The artist's portrait is painted by Carolus-Duran (fig. 12).

1868

While in Le Havre, the painter completes maritime scenes intended for the Salon. In Paris, he uses Bazille's studio on the rue de la Paix (soon to be renamed rue de la Condamine). Monet, Camille, and the newborn Jean are reunited, and the family moves in succession to Bonnières-sur-Seine, Fécamp, and Étretat where the artist executes *The Luncheon* (DW 132; fig. 13), today in the Städtisches Kunstinsti-

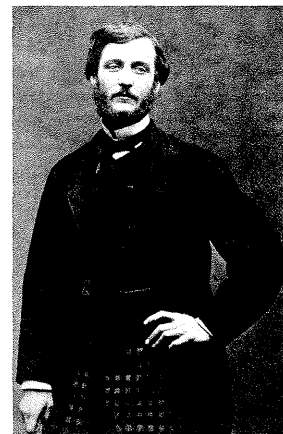


Fig. 7 Étienne Carjat (1828–1906). Photograph of Jean-Frédéric Bazille, c. 1864–65



Fig. 9 Gilbert-Alexandre de Sévrac (1834–1897). *Portrait of Claude Monet*, 1865. Musée Marmottan Monet, Paris

tut und Städtische Galerie, Frankfurt am Main. Monet receives a commission for a large, elegant, full-length portrait of the wife of a patron from Le Havre, Louis-Joachim Gaudibert (DW 121), a work now in the Musée d'Orsay, Paris. One of his contributions to the Salon—*The Jetty at Le Havre* (DW 109, present whereabouts unknown)—was rejected; the now-lost *Ships Leaving the Port of Le Havre* (DW 89), was shown but was heavily lampooned. Zola heaps praise on Monet in his review, while the critic Zacharie Astruc mentions the painter in an article on Japonisme in French art. In October, Monet sends five works to the *Exposition maritime internationale du Havre*, among them the aforementioned *Woman in a Green Dress* of 1866 and a lost or destroyed work for which he had painted a study shown here as cat. no. 2, *The Port of Honfleur* (DW 77; fig. 14).

1869

Both of Monet's submissions to the Salon—*Fishing Boats at Sea* (DW 126) in the Hill-Stead Museum, Farmington, Connecticut and *The Magpie* (DW 133) in the Musée d'Orsay, Paris—are rejected. He moves with his family to the tiny hamlet of Saint-Michel near Bougival, a town located on the Seine just north of Paris. He and Renoir, who is living at his parents' house in nearby Voisins-Louveciennes, work side by side at the boating and bathing resort

of La Grenouillère at Croissy-sur-Seine. In preparation for large paintings they are hoping to present at the next Salon, they execute a number of oil sketches that have long been treated as seminal masterpieces of early French Impressionism. Monet's spirited depictions of La Grenouillère (DW 134 and 135), today preserved in The Metropolitan Museum of Art, New York and the National Gallery, London (fig. 15), give rise to a larger picture (DW 136) formerly in the collection of the Berlin industrialist Eduard Arnhold that appears to have been destroyed during World War II. Later in the year, he paints snowscapes and views of roads in or near the village of Louveciennes, where Pissarro was residing on the Route de Versailles. Among the masterpieces he paints this year is the J. Paul Getty Museum's *Still Life with Flowers and Fruit* (cat. no. 8).

1870

Claude Monet is one of the small confraternity of avant-garde painters and writers who, between 1869 and 1875, meet at the Café Guerbois on the rue de Clichy to discuss the art of the burgeoning school that is taking its lead from Édouard Manet, whose studio is located in close proximity on the rue Guyot. Their goal is to emancipate themselves from the constraints imposed by the academic system of studio training. Some of them, including the young Monet, are depicted in two collective portraits painted this year, Bazille's *Studio on the rue de la Condamine* (fig. 16) and Henri Fantin-Latour's *Studio in the Batignolles Quarters—Homage to Manet* (fig. 17), both of which are in the Musée d'Orsay, Paris. In April Monet's contributions to the Salon are once again eliminated from competition. In May he paints views of Bougival (including cat. nos. 9 and 10). In June, Claude Monet marries Camille Doncieux in Paris with Courbet serving as a witness. The widowed Madame Lecadre dies on July 7. Monet and his family vacation that August at the Hôtel Tivoli in the Norman coastal town of Trouville (cat. nos. 11 and 12). The Franco-Prussian War has just begun, and fearing conscription, in early October the painter flees with his family to England. Later that month, his ailing father marries his house



Fig. 10 Claude Monet. *Luncheon on the Grass* (DW 62), 1866. The Pushkin State Museum of Fine Arts, Moscow



Fig. 11 Claude Monet. *Women in the Garden* (DW 67), 1866. Musée d'Orsay, Paris

servant and mistress Armande-Célestine Vatine, and their daughter, Marie Monet, is thus legitimized. Bazille is killed in combat at the end of November. While in London, Monet spends time with Pissarro and makes the acquaintance of a providential figure in his life, Paul Durand-Ruel (1831–1922; fig. 18), an exile from France in whose German Gallery Monet's work is showcased in the exhibitions of the "Society of French Artists." For many years, he will be Monet's exclusive dealer.

1871

Adolphe Monet dies on January 17, leaving virtually no inheritance to his sons Léon and Claude. The disastrous war comes to an end with the armies of Napoléon III having suffered a total and humiliating defeat and an enormous number of casualties. In late May, the uprisings of the Paris Commune, with which Monet and some of his Impressionist friends are in sympathy, are brutally repressed by the troops of the Maréchal de Mac-Mahon. In June Claude Monet and his family leave England and travel to the Dutch Netherlands, possibly on the recommendation of Daubigny, who is also in London during the war. They settle in the small river town of Zaandam. The Monet couple are photographed by A. Greiner (figs. 19 and 20). The artist paints landscapes and views of the town, its waterways, and the surrounding countryside (cat. no. 13 and fig. 21). When Monet finally returns to Paris in November, he rents a hotel room and takes a studio near the Gare Saint-Lazare.

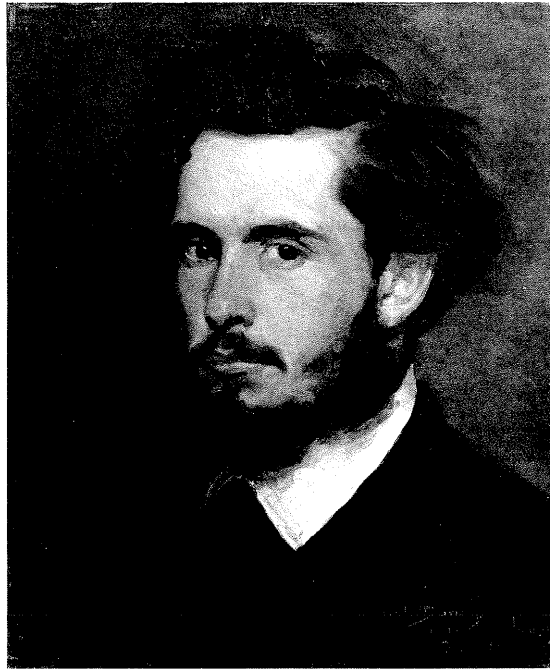


Fig. 12 Charles-Émile-Auguste Durand, called Carolus-Duran (1837–1917). *Portrait of Claude Monet*, 1867. Musée Marmottan Monet, Paris

In late December he moves with his wife and son to the suburban town of Argenteuil, on the right bank of the Seine. There, at the corner of the rue Pierre Guienne and the Voie des Bans, he rents the Maison Aubry, a house and garden belonging to a friend of Manet which had been previously occupied by the Realist painter Théodule Ribot. Over the next seven years, Argenteuil and its immediate environs provide him with the subjects of some of his most memorable paintings, those specifically in which Impressionism becomes fully developed thanks to the interaction between various artists of the Batignolles group, many of whom live and work in the area (cat. nos. 14–19).

1872–1873

On a fairly regular basis Monet sells the works he is painting in Argenteuil to Durand-Ruel, who continues to promote his pictures in the German Gallery exhibitions in London. In the summer of 1872, Renoir paints two bust-length likenesses of his friend (Musée Marmottan Monet, Paris and National Gallery of Art, Washington, D.C.), one of a number of portraits and garden scenes by that artist for which Monet will serve as the model. That year the painter begins recording business transactions in his *livres de comptes* (fig. 22), all of which are in the Musée Marmottan Monet, Paris. At last he gets a taste of success and achieves a relative, but short-lived, financial independence. During the winter of 1872 and the spring of 1873, Monet and Alfred Sisley paint scenes of the Île-de-

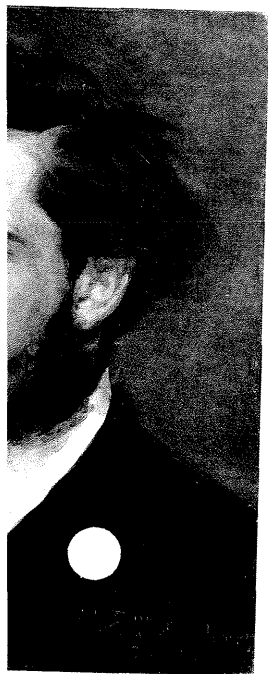
France (fig. 23). Monet's work is shown in London along the Seine. In Paris, Daubigny's so-called "Salon des Tasseurs" is the tastemakers of the time. Other aficionados of the Impressionist style include a well-off official in the Ministry of Agriculture, the physician Georges de Bellisle. An economic crisis causes Monet to stop for years his purchases of art from their exclusion from the rue Saint-Georges to the independent exhibition

1874

Early in the year, Monet and his family move to a dozen views of Argenteuil. On May 15, the first of the Batignolles school, the studio of the photographer Paul Cézanne and the Capucines. Paul Cézanne



Fig. 13 Claude Monet. *The Artist's Studio*, 1874. Kunstinstitut, Frankfurt am Main



Carolus-Duran (1837–1917).
Portrait of Claude Monet, Paris

...wife and son to the suburban
...of the Seine. There, at the
...the Voie des Bans, he rents
...en belonging to a friend of
...upied by the Realist painter
...years, Argenteuil and its im-
...subjects of some of his most
...ly in which Impressionism
...interaction between various
...f whom live and work in the

...he works he is painting in
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...nesses of his friend (Musée
...l Gallery of Art, Washing-
...s and garden scenes by that
...model. That year the paint-
...ns in his *livres de comptes*
...Marmottan Monet, Paris.
...ieves a ...e, but short-
...he winter of 1872 and the
...paint scenes of the Île-de-

France (fig. 23). Monet often finds his motifs while exploring the land along the Seine and its tributaries in a studio boat inspired by Daubigny's so-called *botin*. Monet enjoys the patronage of one of the tastemakers of the period, the opera singer, Jean-Baptiste Faure. Other aficionados of his work are Victor Chocquet, a relatively well-off official in the French Customs Office, the Rumanian physician Georges de Bellio, and the fabric merchant Ernest Hoschedé. An economic crisis causes Durand-Ruel to curtail for a number of years his purchases of by Monet. He and others who are smarting from their exclusion from the Salon meet in Renoir's studio on the rue Saint-Georges to lay the groundwork for the creation of an independent exhibition society.

1874

Early in the year, Monet visits the Netherlands, where he paints a dozen views of Amsterdam (DW 298–309). Between April 15 and May 15, the first group show of the independent painters of the Batignolles school and their allies takes place in the former studio of the photographer Nadar (fig. 24) on the boulevard des Capucines. Paul Cézanne (1839–1906), Edgar Degas (1834–1917),

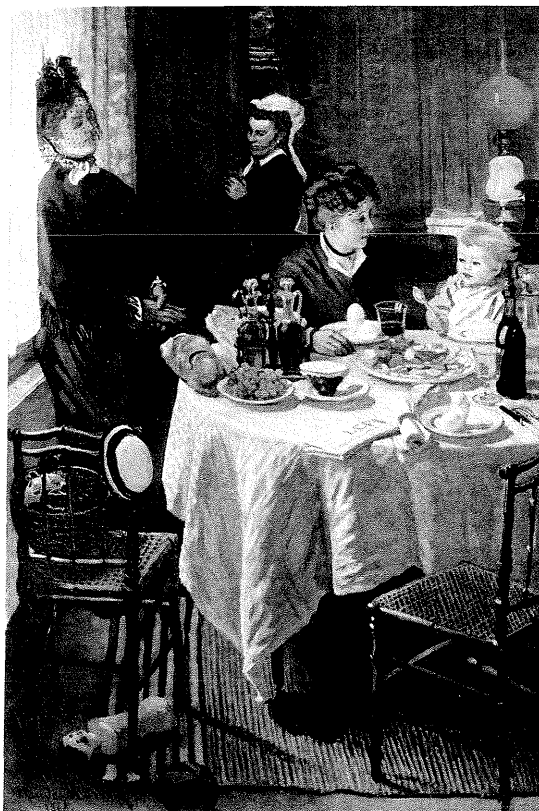


Fig. 13 Claude Monet. *The Luncheon* (DW 132), 1868–69. Städelsches Kunstinstitut, Frankfurt am Main

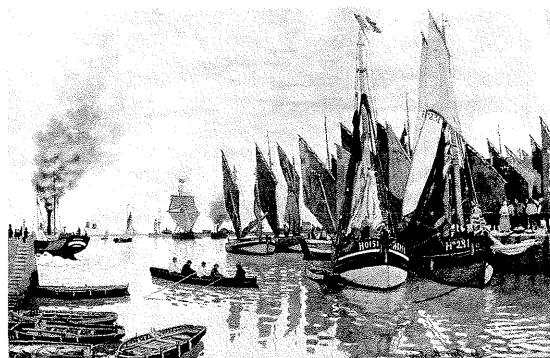


Fig. 14 Claude Monet. *The Port of Honfleur* (DW 77), 1866–67. Presumably destroyed during World War II (cat. no. 2 is a study for this important painting)

Berthe Morisot (1841–1895), Pissarro, Renoir, and Sisley are all exhibitors. Monet shows seven pastels and five paintings, including *Impression, Sunrise* (DW 263, Musée Marmottan Monet, Paris), the title of which inspires Jules Castagnary to call the painters in the group "Impressionists." The exhibition receives mixed notices, some reviewers supporting this revolutionary type of painting liberated from academic strictures but most heaping scorn on it. Manet and Renoir paint members of the Monet family in their garden at Argenteuil (see pp. 190 and 192, figs. 7 and 8), and Manet executes a picture in which Claude Monet is shown painting in his studio boat with Camille observing him (fig. 25). In October, he moves to a house on the boulevard Saint-Denis in Argenteuil, just opposite the railway station. Among his most memorable works that year are depictions of the bridge (Pont Routier) at Argenteuil (fig. 26). That year, Renoir paints his finest portrait of Claude Monet (fig. 27) and another in which he depicts his friend painting in his garden (see Eric Zafran's essay, fig. 53).

1875

Four of the Impressionists, including Monet, try to sell their works at an auction held in late March at the Hôtel Drouot, but the paintings are considered so provocative that the police are called in to avoid a public disturbance. The proceeds of the sale are catastrophically low, and many pictures are simply bought in. Monet is once more chronically strapped for cash and heavily in debt, and must rely on the assistance of friends such as the independently wealthy Édouard Manet to provide for him and his family. Monet paints a group of Argenteuil winterscapes (fig. 28). That year he paints his sublime *Woman with a Parasol* (DW 381) today in the National Gallery of Art, Washington, D.C., for which the models are Camille and Jean, a work purchased by Georges de Bellio.

1876

In April and May, the artist shows eighteen works at the 2nd Impressionist exhibition, which is held in Paris at the



Fig. 15 Claude Monet. *Bathers at La Grenouillère* (DW 135), 1869. National Gallery, London

Galerie Durand-Ruel on the rue Le Peletier. The show is fairly well attended, but most critics remain openly hostile to the painters of the new school. Berthe Morisot (who is now married to Manet's brother Eugène) and Gustave Caillebotte (1848–1894) assist Monet with loans and purchases of his works. Monet paints a series of views of the Tuileries Gardens (cat. no. 20) from a window of a building on the rue de Rivoli in which his patron Victor Chocquet lives. In September he travels to Ernest Hoschedé's country estate at Montgeron (Essonne) and begins work on a set of four large decorative panels (DW 416, 418, 420, and 433) for the château's *grand salon*. This sojourn may well mark the inception of Monet's amorous entanglement with Madame Hoschedé (1844–1911), née Alice Raingo.

1877

With the help of Caillebotte, Claude Monet (fig. 29) rents a ground-floor studio at 17, rue Moncey, near the Gare Saint-Lazare. He convinces the railway's management to allow him free access to the station and inaugurates a group of twelve paintings depicting the intense activity he witnesses there. In April, he exhibits thirty works at the 3rd Impressionist Exhibition, among them seven depicting the Gare Saint-Lazare and its environs (DW 438–449; see cat. no. 21). Monet takes a position on one of the banks of the Île de la Grande Jatte in order to paint a series of views of the Seine as it passes Courbevoie (DW 454–458; among them cat. no. 22). A string of financial blunders and extravagant overspending cause Ernest Hoschedé to declare bankruptcy. On August 20, in a train between Paris and Biarritz, Alice Hoschedé gives birth to her youngest child, Jean-Pierre Hoschedé (fig. 30), who later in life will claim that he was Monet's son. Later that year, Camille Monet is once again pregnant and is diagnosed with a tumor of the uterus that may be the result of a cancer or a botched abortion.

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1878

In late January, the Monets leave Argenteuil for an apartment on the rue d'Édimbourg in Paris's Quartier de l'Europe. On March 17 Michel-Jacques Monet (1878–1966) is born, but his mother remains gravely ill. In early June, Ernest Hoschedé is obliged to liquidate much of his paintings collection in an auction at the Hôtel Drouot; low bids for Monet's work, some of which are acquired by the auctioneer and dealer Georges Petit (1856–1920), testify to the continuing depressed state of the market for avant-garde art. June 30 is designated a French national holiday to celebrate the country's recovery from the disastrous Franco-Prussian War, and Monet paints spectacular depictions of the rue Montorgueil and the rue Saint-Denis bedecked with tricolor flags (DW 469 and 470), masterpieces that are today in the Musée d'Orsay, Paris and the Musée des Beaux-Arts et de la Céramique, Rouen. In late summer, Monet rents a house with the entire Hoschedé clan in the village of Vétheuil, located in the Val d'Oise some 60 kilometers down the Seine from Paris. He executes landscapes and river views from the opposite shore at Lavacourt or from his studio boat (cat. nos. 23 and 24).

1879

Throughout the year, Monet paints in or near Vétheuil. After initial hesitation, he is persuaded by Caillebotte to send twenty-nine canvases (among them, perhaps cat. no. 8) to the 4th Impressionist exhibition, held in a new building at 28, avenue de l'Opéra. His works are greeted harshly by members of the press, particularly Albert Wolff and Émile Zola, both of whom decry the sketchy, unfinished quality of his style. Camille Monet dies on September 5 of tuberculosis at thirty-two years of age. The perilous state of Ernest Hoschedé's affairs induces him to spend more time in Paris, leaving Monet financially responsible for the entire household, which includes his two sons by Camille, Alice Hoschedé and her brood of six children (fig. 31), as well as domestic servants. During the extremely

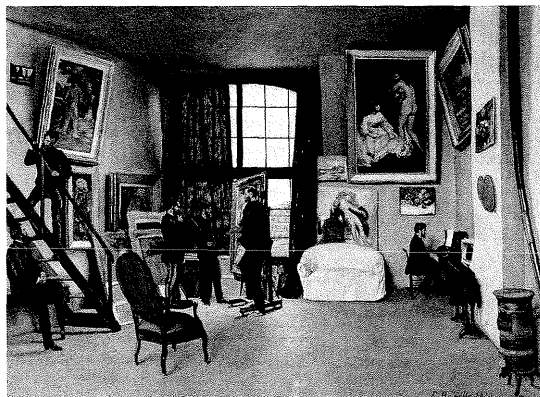


Fig. 16 Frédéric Bazille. *The Artist's Studio on the rue de la Condamine* (from left to right, two unidentified figures, Claude Monet [possibly], Édouard Manet, Frédéric Bazille, and Edmond Maître), 1870. Musée d'Orsay, Paris



Fig. 17 Henri Fantin-Latour. *The Artist's Studio on the rue de la Condamine* (detail), 1870. Musée d'Orsay, Paris

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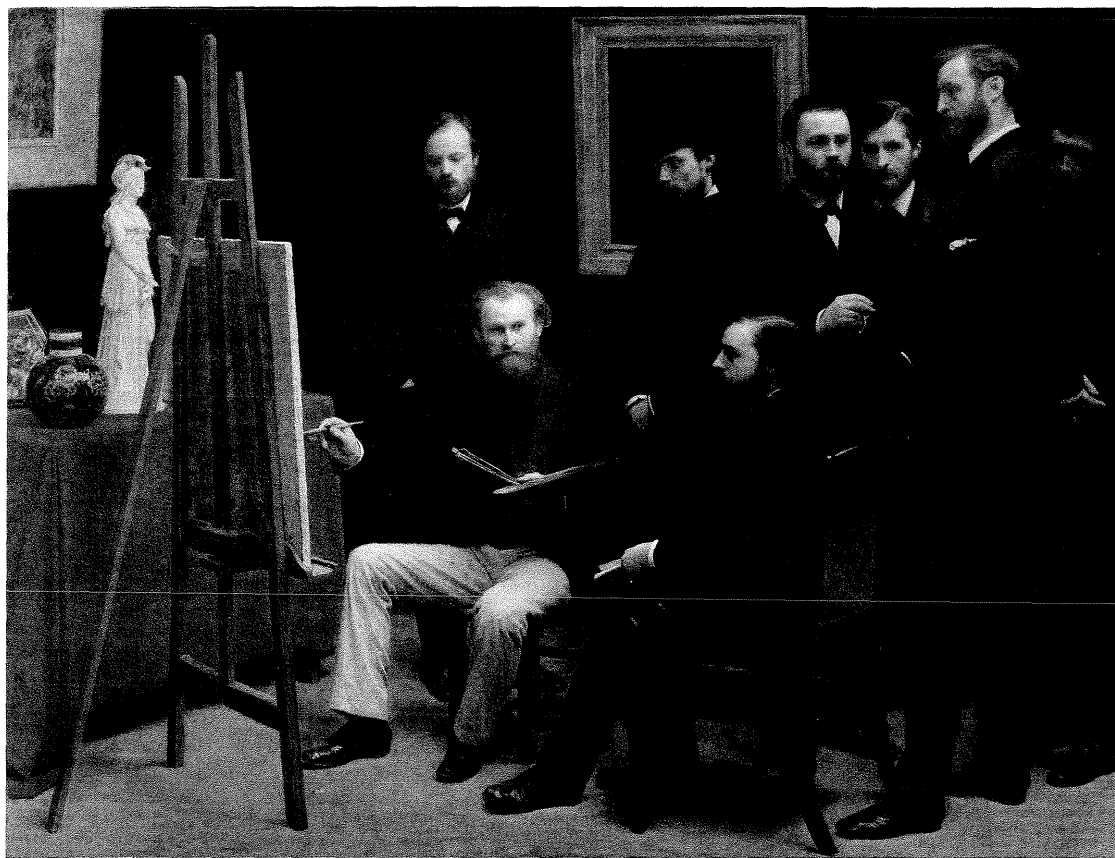


Fig. 17 Henri Fantin-Latour (1836–1904). *A Studio in the Batignolles District* (from left to right, Otto Franc Scholderer, Édouard Manet, Zacharie Astruc, Pierre-Auguste Renoir, Émile Zola, Edmond Maitre, Frédéric Bazille, and Claude Monet). Musée d'Orsay, Paris



Fig. 18 Eugène Pitou. Photograph of Paul Durand-Ruel, c. 1910

harsh winter, Claude paints a number of riverscapes documenting the frozen surface of the Seine.

1880

In January, as the thick sheet of ice on the Seine at Vétheuil breaks up into drifting patches of ice, from his studio boat Monet executes views of this awesome spectacle (DW 556-571). It is obvious that



Fig. 19 A. Greiner. Photograph of Claude Monet, 1871

serial interpretations of a particular landscape motif are becoming more and more of an obsession for him, and these *Débâcles*, as they are called, prefigure his later depictions of water lilies floating on the pond at Giverny. Among them is the magnificent picture shown here as cat. no. 27 (see full-page color detail, p. 216). Having declined to participate in the 5th Impressionist exhibit, at the end of April he submits two canvases to the state-run Salon, one of which (cat. no. 26) is accepted. Although the picture is hung too high, the former head of the fine arts administration, Philippe de Chennevières, states that it is so luminous that nearby landscapes appear black by comparison. Zola laments once again that Monet's facture is too sketch-like, but he predicts that his genius will soon be recognized. In May, the painter rents a studio in Paris on the rue de Vintimille. Monet's first single-artist show is held in June in the art gallery of the periodical *La Vie Moderne* on the boulevard des Capucines, and Théodore Duret (1838-1927) drafts the introduction to the catalogue. None of his works sell. In early fall, Monet stays at the holiday villa of his brother Léon at Les Petites-Dalles, and from there he stops along the coast to execute paintings that anticipate later dramatic studies of cliffs and the turbulent sea.

1881

Once again solvent, thanks to loans made to him by Jules Fédér of the Banque de l'Union Générale, Paul Durand-Ruel is in a position to resume his patronage of the Impressionists, and over a



Fig. 20 A. Greiner. Photograph of Camille Monet, 1871



Fig. 21 Claude Monet. W

number of months he and commissions of allows him to pay so extent the dire finan

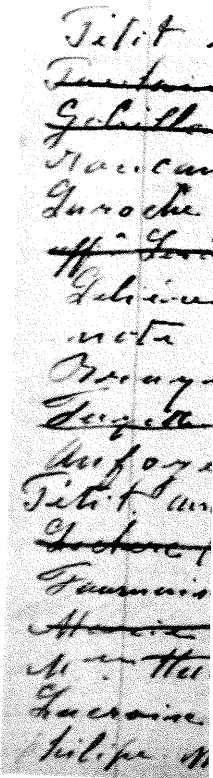


Fig. 22 Page from one of Mo

landscape motif are becoming for him, and these *Débâcles*, as pictures of water lilies floating in them is the magnificent picture of the age color detail, p. 216). Having the Impressionist exhibit, at the Salon, to the state-run Salon, one of the rough the picture is hung too much administration, Philippe de France, it is obvious that nearby landscapes are monuments once again that Monet's work predicts that his genius will soon establish a studio in Paris on the rue de Valenciennes. The first show is held in June in the *Salon Moderne* on the boulevard des Capucines (1873-1927) drafts the introductory works sell. In early fall, Monet travels near Léon at Les Petites-Dalles, on the coast to execute paintings that reflect a turbulent sea.



Fig. 21 Claude Monet. *Windmills at Zaandam* (DW 181), 1871. Private collection

number of months he buys a good number of Monet's recent works and commissions others. The dealer's purchases are a boon that allows him to pay some of his creditors and alleviates to a certain extent the dire financial predicament in which he repeatedly finds

himself. From then on, as the years progress his income will rise at a more or less pace. In March and April, Monet paints a group of seascapes, beach scenes, and views of cliffs near the fishing village of Fécamp and Les Petites-Dalles (DW 644-665b). In October, he begins work on a set of four paintings depicting the steps of his house at Vétheuil (see cat. no. 28). In mid-December, he, his sons, and Alice Hoschedé and her children leave Vétheuil and settle in a large house at Poissy, on the left bank of the Seine, while keeping a Paris studio on the rue de Vintimille.

1882

Monet travels to Dieppe and then to Pourville, another fishing village on the Normandy coast, in February. He reluctantly agrees to lend more than thirty paintings to the 7th group exhibition of the *Indépendants*—among them, perhaps, cat. no. 24—which takes place in March in the former Salle Valentino, a rotunda located at 251, rue Saint-Honoré. He then returns to Pourville and Varengeville, where he paints a prodigious number of works representing the customs officer's cottage and other picturesque sites he discovers as he trudges back and forth along the coast

made to him by Jules Féder. Paul Durand-Ruel is in a position to help the Impressionists, and over a

Janvier 1871

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Gabilla succ. Titit	7
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Guroche (généraliste)	34.40
Delivier menuiserie	8.75

Fig. 22 Page from one of Monet's account books. Musée Marmottan Monet, Paris

h of Camille Monet, 1871



Fig. 23 Claude Monet. *Flood at Argenteuil* (DW 252), winter of 1872–73. Private collection

(DW 709–743 and 751–808). Viewing the seascapes, beach scenes, and views of cliffs and rocks shown in the Courbet retrospective at the École des Beaux-Arts reinforces Monet's commitment to painting coastal scenes in series. He continues to sell paintings to Paul Durand-Ruel, who also commissions from him a large group of still lifes (cat. no. 32) as decorations for the doors of the sitting room of his Paris apartment on the rue de Rome (DW 919–958).

1883

Monet resides in Étretat on the Normandy coast for close to a month, working on studies of the same cliffs painted by Courbet in the 1860s. His second show at Durand-Ruel's new Paris gallery on the boulevard de la Madeleine, opens on February 28 and runs until March 27 (in it were shown cat. nos. 29 and 30). It is greeted by positive press reviews drafted by Philippe Burty, Gustave Geffroy, and Alfred de Lostalot. Bored with Poissy, Monet begins house hunting in the area off Vernon. With the financial support of Durand-Ruel, he rents a rather large property in the village of Giverny (fig. 32), to which he moves with Alice Hoschedé and their respective children. This will be his home until his death in 1926. He spends the summer boating, planting his garden,

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Fig. 24 Gaspard-Félix Tournachon, called Nadar (1820–1910). Photograph c. 1855 of the building at 35 boulevard des Capucines in which the First Impressionist Exhibition is held in 1874

and searching for new motifs. Monet completes part of his commission for Durand-Ruel's decorative panels. In late December Monet makes a trip with Renoir to the Mediterranean coastal regions of Provence and northern Italy, stopping along the way to visit Cézanne.

1884

Attending a memorial exhibition for Manet (who died on April 30, 1883) in Paris, Monet promises to paint a decorative painting with a Mediterranean subject for Berthe Morisot's new house (see Charles Stuckey's essay in the present catalogue). In January, the artist travels to Bordighera on the Italian Riviera, where he seeks out semi-tropical motifs for numerous paintings (see cat. nos. 33–35). He takes rooms in the Pension Anglaise and declares himself enchanted by the landscape with its glorious jewel tones. In addition to painting the garden of Francesco Moreno and views of the nearby villages of Borghetto, Sasso, Valbona, and Dolceacqua, Monet executes approximately three dozen landscapes and views of the Mediterranean (DW 852–885). In early April, Monet returns via Menton to Giverny and begins working on landscapes in the fields near his house (DW 969–1008).



Fig. 25 Édouard Manet. *Argenteuil* (Rouart-Wilden). Staatsgemäldesammlungen

1885

Monet works on depicting a master of self-promotion by selling recent works by Petit, whose gallery is Petit's fourth Exposition Giverny and paints Monet near a growth of trees London (Ormond-Kilmurray children travel to Étretat by the opera singer Jeanne works there throughout the cliffs and the sea and installs his so-called December a first serial

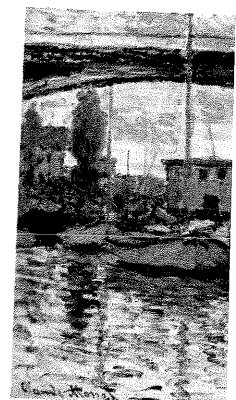
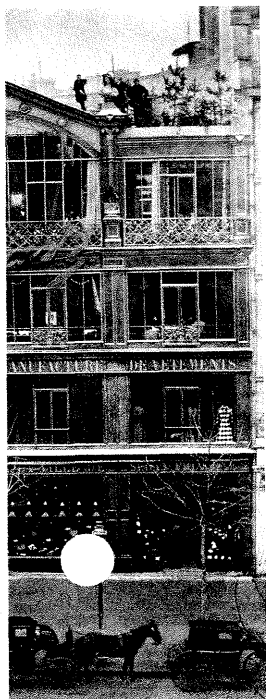


Fig. 26 Claude Monet. *The Port of Giverny*. Private collection



Argenteuil (1820–1910). Photograph c. 1855
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 1 early April, Monet returns via
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Fig. 25 Édouard Manet. *Claude and Camille Monet in the Studio Boat at Argenteuil* (Rouart-Wildenstein 219), 1874. Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich

1885

Monet works on depictions of the snow-covered road near Giverny. A master of self-promotion, he plays off one dealer against the other by selling recent works to both Paul Durand-Ruel and Georges Petit, whose gallery is on the rue de Sèze. He sends ten pictures to Petit's fourth Exposition internationale. John Singer Sargent visits Giverny and paints Monet working on a painting in a meadow near a growth of trees, a work now in the Tate Collection, London (Ormond-Kilmurray 153). Monet, Alice Hoschedé, and their children travel to Étretat, where they stay in a house lent to them by the opera singer Jean-Baptiste Faure and later in a hotel. Monet works there throughout the fall and winter on a group of paintings of cliffs and the sea (DW 1009–1053). He returns to Giverny and installs his so-called "first studio" in a room of his house. In December a first serial instalment of Émile Zola's novel *L'Oeuvre*

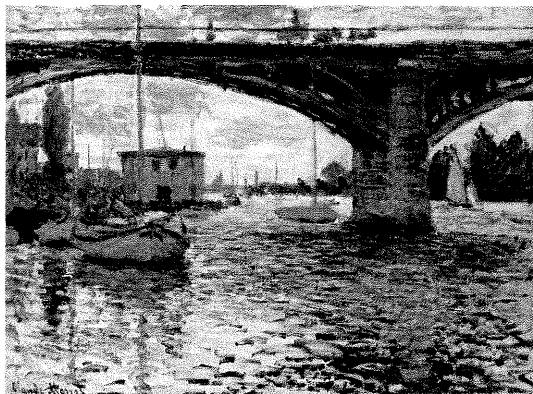


Fig. 26 Claude Monet. *The Pont Rouvier at Argenteuil* (DW 315), 1874. Private collection



Fig. 27 Pierre-Auguste Renoir. *Portrait of Claude Monet Painting* (Daulte 132), 1875. Musée d'Orsay, Paris

appears in the weekly illustrated newspaper *Gil Blas*. His negative portrayals of the Impressionists seriously disturb Monet, who will later complain to the author.

1886

Claude Monet sends works to the third exhibition of the Société des XX in Brussels. In April, more than forty works by him are presented in an exhibition of Impressionist art at the American Art Galleries on Madison Square in New York. (The show will be expanded with loans from private collections the following month, and Durand-Ruel will reap a considerable amount of money from the venture.) The market for the artist's paintings in the United States grows steadily in the late 1880s (Eric Zafran's essay in the present catalogue). In late April Monet leaves for the Netherlands, where he is a guest of Baron d'Estournelles de Constant de Rebecque (1852–1924), a French diplomat serving in The Hague. While there, he paints five canvases of the tulip fields near Leiden (one of them was cat. no. 38). In May, Monet opts out of the 8th and final Impressionist exhibition, preferring to show twelve of his most recent pictures at Georges Petit's fifth Exposition internationale, and nine of them are

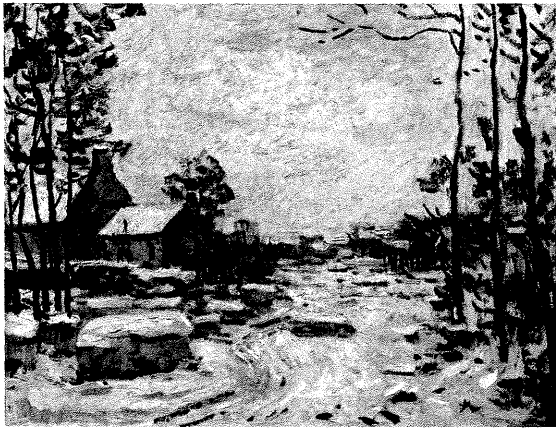


Fig. 28 Claude Monet. *Winter Effect at Argenteuil* (DW 353a). Private collection

sold. After painting his *Self Portrait with a Beret* (fig. 33), he spends most of the autumn in Belle-Île-en-Mer off the Breton coast, where he associates with the Australian painter John Peter Russell (1858–1930) and the journalist who is one of his most fervent and eloquent champions, Gustave Geffroy (1855–1926). Monet's Belle-Île marinescapes (DW 1084–1119) are among his most dramatic works.

1887

Monet begins selling works through Théo van Gogh at the Galerie Boussod & Valadon on the boulevard Montmartre. With three dealers now aggressively marketing his works (Durand-Ruel, Petit, and van Gogh), Monet's financial success is insured. Petit's 6th Exposition internationale de peinture et de sculpture opens in May, with approximately a dozen works by Monet on view, including The Art Institute of Chicago's *Gare Saint-Lazare* (cat. no. 21, shown in 1887 *hors catalogue*) and a group of ten Belle-Île pictures. The reviews are for the most part enthusiastically positive. Many visitors descend upon Giverny in the summer months, including the American painter John Leslie Breck



Fig. 29 Photograph of Ernest Hoschedé

(see Charles Stuckey's essay published in this catalogue). One of them is the Vermont-born painter Theodore Robinson (1852–1896), who will become a close friend and will settle in a nearby house. Robinson is one of a number of American artists who will become acolytes of the now venerable Claude Monet. Robinson's diary entries over the next few years constitutes one of the most reliable sources

of information on Monet's activities at this stage of his life. Amidst the distractions, Monet manages to paint landscapes peopled with family members and floral compositions.

1888

At the start of the year Monet heads south again, this time to Antibes, where he stays until March at the Château de la Pinède. Thanks to Jules Castagnary, then Director of the École des Beaux-Arts, Monet obtains permission from the military authorities to paint within the fortified town. Captivated by the climate at all times of day, he completes a large body of work comprised of both landscapes and seascapes (DW 1158–1193). The intensity of the light affects his sight, and he complains of having trouble reading at night. The paintings produced during this campaign are variations on themes he had treated in his earlier stays in southern France. In June, Theo van Gogh buys ten Antibes pictures which are subsequently exhibited at the Galerie Boussod & Valadon. Working in the Clos Morin (fig. 34) at Giverny, Monet undertakes his great *Grainstack* series, which he will paint in several campaigns between late 1888 and the spring of 1891 (DW 1213–1217a and 1266–1290).

1889

Early in the year at Fresselines, a town in the Limousin, he frequents the company of the poet Maurice Rollinat and his wife. At



Fig. 30 Photograph of Madame Hoschedé, née Angélique-Émilie-Alice Raingo, and her youngest son Jean-Pierre, 1878



Fig. 31 Photograph of M. Jacques, and Blanche H.

and his efforts will to Giverny by the E (1848–1933) occurs in will be one of Monet States and in Japan. major exhibitions: in the spring at the six May and October in the Exposition Univer Georges Petit present which, among the ne pictions of Fresselines

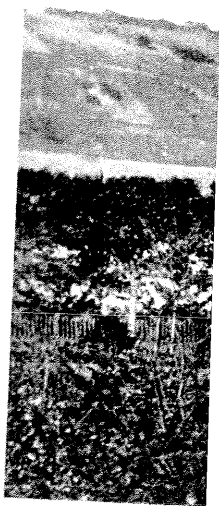


Fig. 32 Photograph of Clau

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Fig. 31 Photograph of Marthe, Suzanne,
 Jacques, and Blanche Hoschedé, c. 1873

the mercy of the often inclem-
 ent weather, he predicts that his
 Fresselines canvases (DW 1218-
 1240), many of which depict the
 confluence of the two branches
 of the Creuse river, will in the
 end form "a lugubrious series."
Olympia (today in the Musée
 d'Orsay, Paris), which in May
 is shown with some of Monet's
 works at the Exposition Uni-
 verselle, is scheduled to be sold
 by Manet's widow to an Ameri-
 can collector. Monet spear-
 heads a fund-raising drive to
 acquire the famous painting for
 the French national museums,
 and his efforts will be successful. The first of eight summer visits
 to Giverny by the Boston painter and socialite Lilla Cabot Perry
 (1848-1933) occurs in June. The two become fast friends, and Perry
 will be one of Monet's most active supporters, both in the United
 States and in Japan. That year, Monet's works are featured in several
 major exhibitions: in February at the Boussod, Valadon & C^o; in
 the spring at the sixth exhibition of Les XX in Brussels; between
 May and October in the *Exposition centennale de l'art français*
 at the Exposition Universelle; and especially in June and July, when
 Georges Petit presents the famous Monet-Rodin retrospective, in
 which, among the nearly 150 paintings by Monet were several depic-
 tions of Fresselines (perhaps cat. nos. 39 and 40).

1890

Monet spends most of the year at Giverny, preoccupied by the pop-
 py fields of Les Essarts in summer (DW 1251-1260), a subject he had
 already treated in 1885, and the grainstacks of the Clos Morin in the
 colder months. In November, with an advance from Durand-Ruel,
 the painter is finally able to purchase the Giverny houses and the
 ninety-six acres of adjoining land where he and his family have
 resided since 1883.

1891

In February, works by the French artist are shown at the Union
 League Club in New York. Ernest Hoschedé dies on March 19
 and is buried in the family plot at Giverny. A single-artist ex-
 hibition at the Durand-Ruel gallery in Paris, includes fifteen
 recent Grainstack canvases (see cat. nos. 41 and 42), and Gus-
 tave Geffroy writes the preface of the catalogue. There is a huge
 demand for these works, particularly on the part of American
 collectors. The critical appraisals are overwhelmingly positive,
 and the paintings are all sold within days of the opening. Monet
 makes it clear, however, that they can best be appreciated as a
 complete series rather than independently of each other. In the
 spring, he begins his Poplar series (DW 1291-1313), working from
 his studio boat on the river Epte. His annual income is by now
 very considerable, and he that summer, he engages the services
 of a Japanese nurseryman to help him redesign his gardens. On
 December 20, Marie Monet dies, and her half brothers, Claude
 and Léon Monet (fig. 35), divide between them what remains of
 their late father's estate.

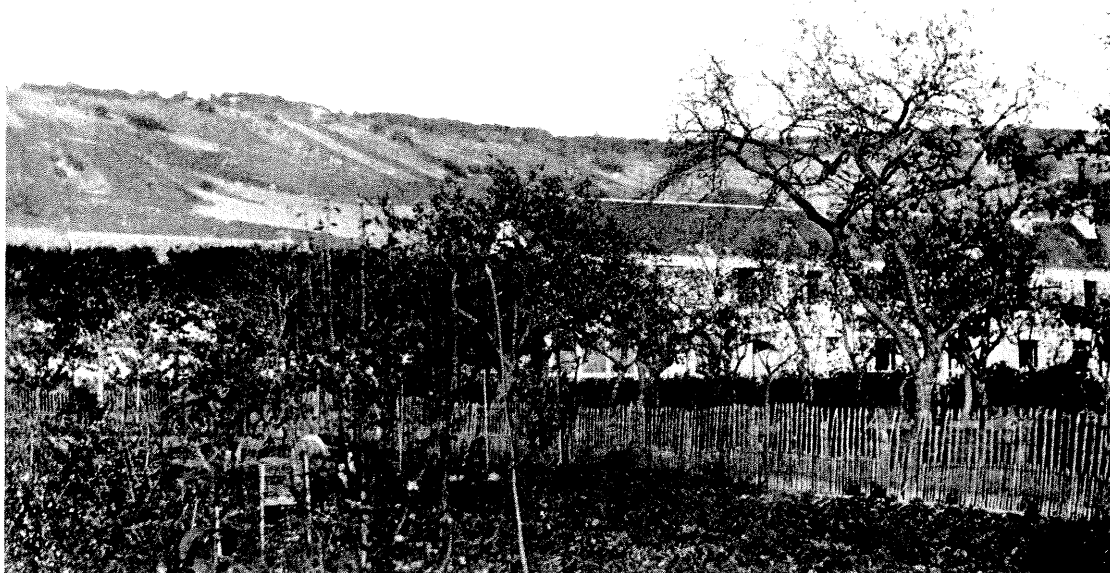


Fig. 32 Photograph of Claude Monet's house at Giverny, c. 1885



Fig. 33 Claude Monet. *Self Portrait with a Beret* (DW 1078), 1886. Private collection

1892

In early February, Monet moves rents rooms in the Hôtel d'Angleterre in Rouen overlooking the Cathédrale Notre-Dame (fig. 36). In rented rooms, he inaugurates one of his most celebrated series, the Rouen Cathedrals; DW 1319-1329 were begun late winter and early spring, a time during which he works frenziedly on as many as a dozen canvases in a single session. In February, he returns to Paris for an exhibition at the Galerie Durand-Ruel in which the recently finished *Poplars* (cat. no. 43) were presented to the public. On July 16, he and Alice Raingo Hoschedé are wed at Giverny in a civil ceremony, and four days later, Alice's daughter Suzanne marries the American painter, Theodore Butler (1861-1936). Visiting the Normandy coast again, the Monets visit Monet's brother at Les Petites-Dalles. Monet does not paint for a six-month period while waiting for the construction of his greenhouse and the laying out of the original water lily pond at Giverny to be completed. He hires Félix Breuil to direct a team of five gardeners.

1893

During the cold months, Monet applies himself to earlier motifs such as the ice floes on the Seine (fig. 37). In February, he visits an exhibition of Utamaro and Hiroshige prints at the Galerie Durand-Ruel,

and in them he finds ideas for the embellishment of his gardens. From mid-February to mid-April he resumes work on the Cathedral paintings in Rouen (DW 1345-1361), visiting Giverny on weekends. After purchasing an additional plot of land across the railroad line that passes in front of his house, Monet lays out his plans for the water lily pond to be fed by the diverted waters of a stream called the Ru and spanned by two footbridges in the Japanese style. The project entails petitioning the local authorities and winning the approval of his neighbors, procedures that exasperate him, but by July the first of a series of negotiations are successfully terminated.

1894

Monet puts the finishing touches on many of his views of Rouen Cathedral. After the death of Caillebotte in February, his important art collection, which contains sixteen works by Claude Monet, is allocated to the French state. Monet begins working on more canvases depicting poplar trees (among them cat. nos. 45 and 46) and the reflective waters near Port-Villez as seen from the studio boat. Durand-Ruel balks at Monet's unprecedented pricing of his new works and is worried that the market for them will be affected. The painter's demands are met, however, by a consortium of dealers (the Durand-Ruels, Isidore Montaignac, and Pierre Valadon) and private collectors such as Isaac de Camondo. By this time, Monet's annual income is soaring and more and more exhibitions of his work take place in countries other than France, especially in the United States.

1895

In early February, Monet travels to Norway, where he remains until April, and his stepson Jacques Hoschedé joins him there. Still committed to working in series, the artist produces more than twenty snowscapes near the village of Sandvika (DW 1393-1418), a number of which are inspired by the polychrome prints depicting Mount Fuji that Hokusai produced around 1835. Berthe Morisot dies in early March. Between May 10 and June 8, Durand-Ruel hosts a popular Monet exhibition featuring twenty Rouen Cathedrals,



Fig. 34 Photograph of grainstacks in the Clos Marin, to the west of Monet's house. Postcard, c. 1900

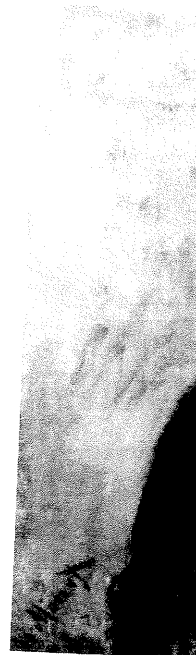


Fig. 35 Claude Monet. *Portrait of a Woman* (DW 1079), 1886. Private collection

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Marin, to the west of Monet's



Fig. 35 Claude Monet. *Portrait of Léon Monet* (DW 297a), 1874. Private collection

views of Vernon and Norway, as well as sundry other pictures (cat. no. 45 and, perhaps, cat. no. 46). In a review in his newspaper *La Justice*, the artist's old friend and advocate Georges Clemenceau (1841-1929) recommends that the Cathedrals on display be bought with public or private monies and presented to the French state. In June Monet and members of his family take a holiday in the Pyrenees.

1896

Monet helps organize a memorial exhibition of works by Berthe Morisot. In February Monet travels again to Pourville to vacation and to paint, but bad weather deters his progress. Monet's Rouen Cathedrals are shown in New York at the American Art Galleries. During the summer the artist initiates his *Mornings on the Seine* series (DW 1472-1488, 1499-1500), painting many of them in his studio boat. (He will complete and sign them the following year.) In November he paints in different formats large clusters of colorful chrysanthemum blossoms (DW 1495-1498).

1897

Monet returns to Dieppe, Pourville, and Varengeville to continue working on motifs of cliffs and sea inlets (DW 1440-1471). The paintings in Caillebotte Bequest, the number of which has been seriously diminished, are officially installed in an annex of the Musée du Luxembourg. The painter's works are featured in exhibitions

in Venice, Dresden, and Stockholm. In June, Jean Monet marries Blanche Hoschedé. It is during this year that Claude Monet conceives the idea of a monumental decoration depicting the motifs of his water gardens.

1898

Unlike Degas and Renoir, Claude Monet (fig. 38) consistently defends Émile Zola following the publication of writings supporting the Jewish army officer, Captain Alfred Dreyfus, who had been falsely accused of treason, court martialed, and then deported to French Guyana in 1894; after the appearance of Zola's earthshaking article "J'Accuse" in the January 13 edition of *L'Aurore*, he offers to sign a petition in Zola's favor. Jean Monet and Blanche Hoschedé are married in June. Claude Monet participates in a group show at the Galerie Durand-Ruel, and his work is the subject of a major monographic exhibition of sixty-one works (mostly serial pictures) organized by Georges Petit. *Le Gaulois* devotes a tribute to him and his works of the preceding decade. In September, the artist agrees to exhibit his work periodically in the gallery of the Berlin dealer Paul Cassirer (1871-1926). Monet makes a quick trip to London in November to visit his son, Michel, who is studying English there and recovering from an illness. 1898 marks the birth of the idea for a monumental aquatic garden series that will occupy Monet until his death, the "Grandes Décorations."

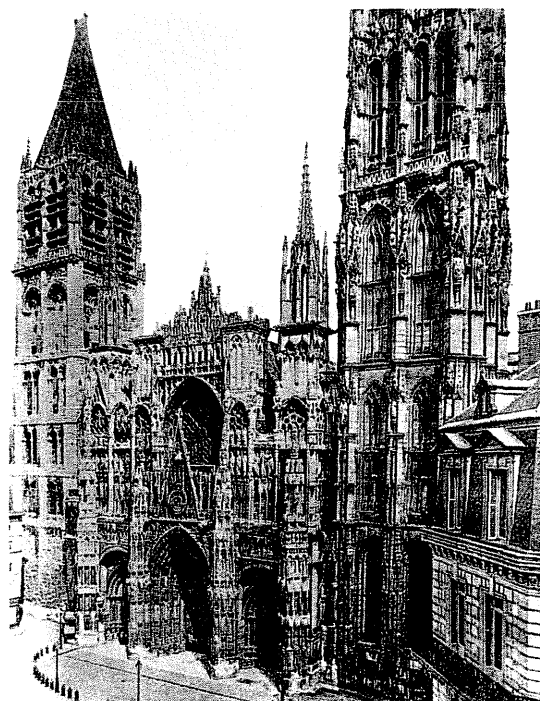


Fig. 36 Photograph of the façade of the Cathédrale Notre-Dame de Rouen, 1900

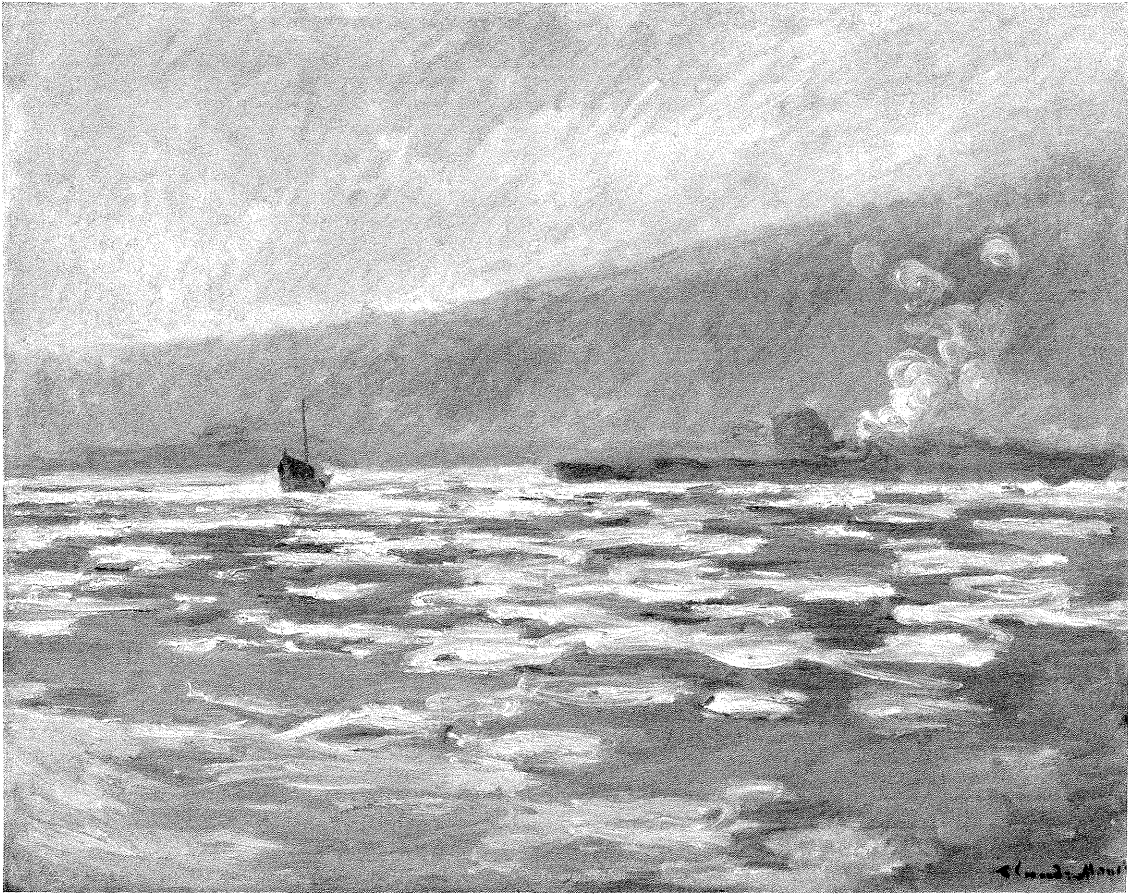


Fig. 37 Claude Monet. *Ice Floes at Port Villez* (DW 1342), 1893. Private collection

1899

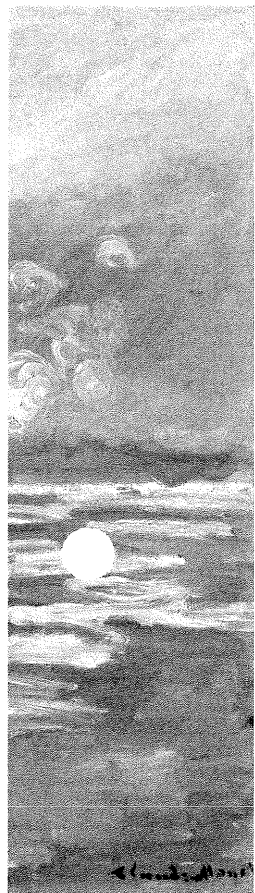
Monet shows works in several international venues, including Moscow and St. Petersburg, New York (the Lotos Club), and Dresden. Following the death of Alfred Sisley, Monet helps organize an auction to benefit the deceased artist's children at Petit's gallery. Suzanne Hoschedé-Butler dies in February. In the summer, Monet begins working on the first major series of paintings devoted to his water lily pond and the Japanese bridge (DW 1509-1520). The artist's "second studio" is erected on the grounds of Giverny. In September Monet, accompanied by Alice and her daughter Germaine Hoschedé, goes once again to London to see Michel, and he begins painting his series of views of Charing Cross Bridge and Waterloo Bridge (DW 1521-1595; see cat. nos. 47 and 50) from a window of his suite of rooms at the Savoy Hotel. The couple leave London in late October.

170

1900

In the second week of February, Monet travels again to London to pursue his work on his Thames riverscapes and inaugurates a third group of pictures representing The Houses of Parliament as seen from St. Thomas's Hospital (DW 1596-1614). The three series will be brought to completion only in 1901. While there, he socializes with John Singer Sargent, and receives visits from Clemenceau, Durand-Ruel, and the Irish writer and critic George Moore. He returns to France in early April and takes up again his water lily paintings begun the previous year (DW 1628-1633) and attacks a new subject, the lushly planted and richly colored flowerbeds and orchards in his garden (DW 1620-1627). The sixty-year-old Monet is given pride of place in the gallery of the modern French school at the Exposition Universelle held in the Grand Palais in Paris. At the end of October, Theodore Butler marries his late wife's sister, Marthe Hoschedé. In November, an exhibition of recent works by Monet, including a good number of the water lily garden pictures, takes place at the

Fig. 38 Paul Nadar (1856-



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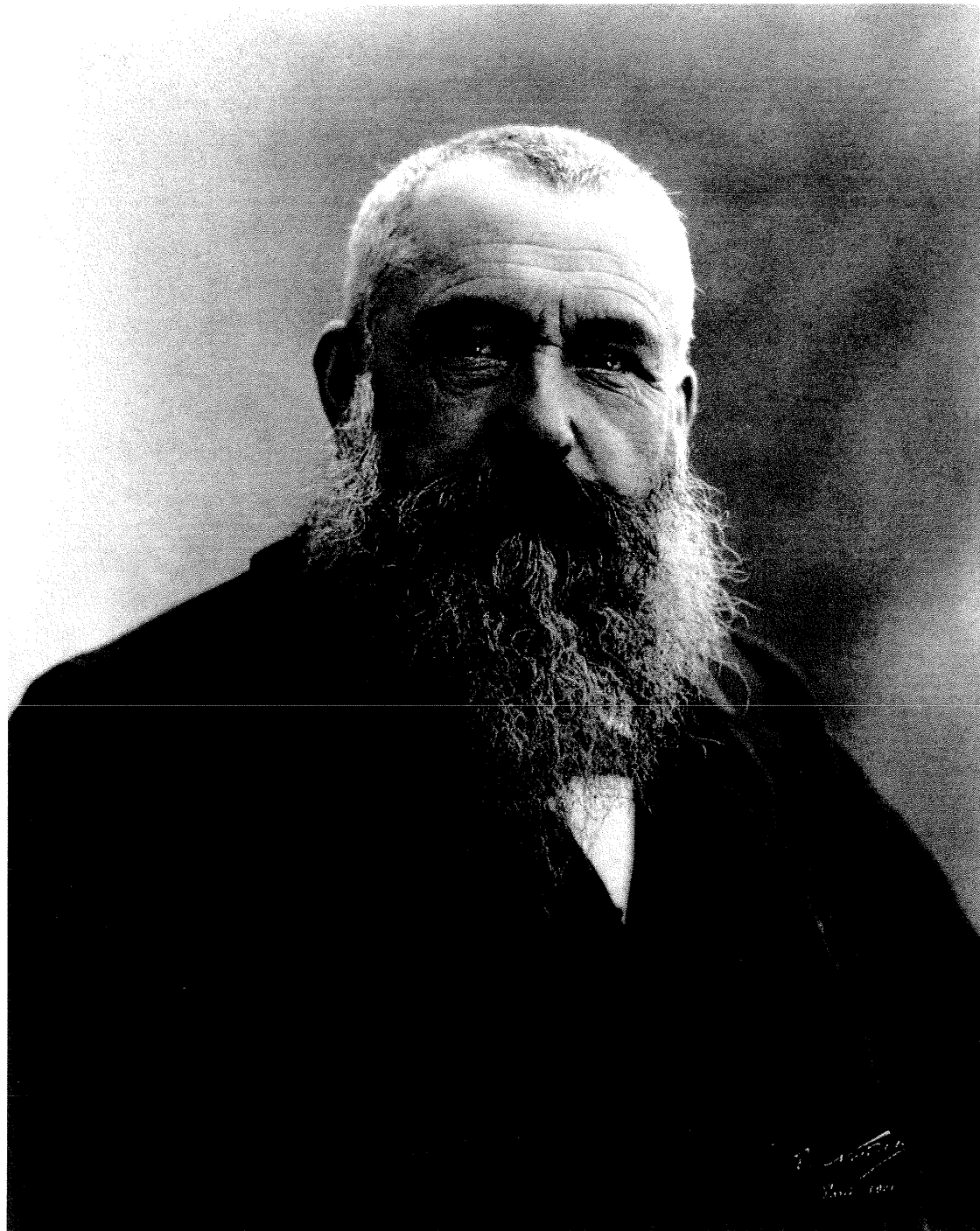


Fig. 38 Paul Nadar (1856–1939). Photograph of Claude Monet, 1901



Fig. 39 Jacques-Ernest Bulloz (1856–1942). Photograph of Monet standing near the water lily pond at Giverny, c. 1905

Galerie Durand-Ruel and is greeted with rave reviews in which his stature is compared to that of Victor Hugo. The Bernheim brothers, Josse Bernheim-Jeune (1870–1941) and Gaston Bernheim de Villers (1870–1953), sons of the art dealer Alexandre Bernheim (1839–1915), engage in their first transaction with Monet.

1901

On a third trip to London in late January, Monet resides in London to finish his three series from the rooms in The Savoy Hotel and St. Thomas's Hospital. In early March, he also tackles a new London motif, Leicester Square at night viewed from a window at the Green Room, St. Martin's Street (see cat. no. 48). When fog settles over the city, thwarting his progress, he extends his visit. Diagnosed with pleurisy, undoubtedly the result of his chain smoking and his exposure to the humid climate, he is deterred from painting for the rest of the month. Back at Giverny in April, he buys additional land near the Ru in order to extend the boundaries of his water garden. Arsène Alexandre (1859–1937) interviews him that summer for an article in *Le Figaro* on Monet as a horticulturist. During the late summer months, Monet rents a house at Lavacourt and paints

a series of views of Vétheuil (DW 1635–1649). He drives there daily from Giverny in his new automobile, a Panhard-Levassor.

1902

Excavation for a major enlargement of Monet's water lily pond begins in February and the horticultural embellishment of the gardens as a whole proceeds apace. That year, he continues his magnificent garden path series, which includes cat. no. 49, which he dates to 1900, when he painted other such views. Monet's London paintings are shown for the first time at the New York branch of Durand-Ruel Gallery. Monet's latest Vétheuil paintings are featured in a two-man show with Pissarro at the Galerie Bernheim-Jeune. Monet is trying to finish his London pictures for Durand-Ruel, but becomes frustrated and destroys a number of them, a practice that will become more and more pronounced as the years pass.

1903

The first Monet painting bought directly by an American museum—*Bad Weather, Pourville* (DW 1423) of 1896—enters the Art Institute of Chicago. Monet begins working on his first water lily paintings since the size of the pool was increased (DW 1654–1661), studies which he predicts will “bear fruit later.” In mid-November, he attends the funeral of Camille Pissarro in Paris. Monet will help organize a memorial exhibition in honor of the deceased Impressionist the following spring.

1904

Durand-Ruel begins gathering Monet's views of the Thames for exhibition at his Paris gallery, and Monet asks Octave Mirbeau (1848–1917) to write the catalogue essay. The London paintings (including cat. no. 50) go on view in May with Monet's suggested title for the exhibition, *Vues de la Tamise à Londres—1900–1904*, and it turns out to be the single most successful and profitable show of his career. In October the artist travels to Spain with Alice and Michel, visiting Madrid and Toledo. That winter, Monet also sends pictures from his London series to the one-man show held at Paul Cassirer's gallery in Berlin.

1905

More than fifty works by Monet are included in a show of Impressionist paintings at the



Fig. 40 Baron de Meyer. Photograph of Monet standing in the doorway of his “Second Studio” at Giverny, 1905

Fig. 41 Claude and

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Baron de ... Photograph of
standing in the doorway of his
and Studio" at Giverny, 1905



Fig. 41 Claude and Alice Monet in Venice, 1908



Fig. 42 Paul Paulin (1852–1937). *Bust of Claude Monet*, 1911. Bronze

Grafton Galleries, London, which is hosted by Paul Durand-Ruel. Two friends of Sargent, Sir William Rothenstein and Lawrence Alexander Harrison, claim that Monet relied on photographs when painting his Rouen Cathedrals and views of the Thames, and the artist dismisses their allegation as nonsense. An exhibition of Monet and Rodin opens in Boston's Copley Hall, and a Monet retrospective goes up at the Grossherzogliches Museum in Weimar, Germany. Louis Vauxcelles, the influential critic who later this year at the Salon d'Automne will dub the revolutionary artists in the ambit of Matisse and Derain "Les Fauves," visits Monet at Giverny (figs. 39 and 40) and interviews him for an article in *L'Art et les Artistes*. Monet's annual income is growing by leaps and bounds.

1906

The artist participates in the International Art Exhibition at Kunsthalle, Bremen, which acquires *Camille in a Green Dress* (DW 65). One of Durand-Ruel's clients, Denman Waldo Ross, presents three Monet paintings (DW 259, 621, and 1221) to The Museum of Fine Arts in Boston. Monet goes to Paris to view the Salon d'Automne, while there he poses for a portrait by Renoir. Paul Cézanne, an

artist Monet greatly admired and whose works he collected, dies in October. Monet's old friend and promoter, Georges Clemenceau, is named Prime Minister by President Clément-Armand Fallières.

1907

Monet convinces Clemenceau to have Manet's *Olympia* transferred from the Musée du Luxembourg to the Louvre. The artist paints two still-life compositions of eggs on a table (DW 1692-1693), his last works in this genre. He postpones his anticipated May exhibition of recent water lily paintings at Durand-Ruel's, adamant that the cycle be seen as a whole. That spring, he paints additional water lily pictures focusing exclusively on the blossoms floating on the water and reflections of the sky. Conceived in various formats—horizontal, nearly square, vertical, and circular (DW 1694-1715), the paintings comprising the various series had been inaugurated earlier and will be pursued well into the year 1908. Monet helps to pay for the cost for paving two nearby roads in Giverny in order to prevent dust from contaminating the lily pond. With encouragement from Clemenceau and the architect and critic Frantz Jourdain, the French National Museums purchase one of Monet's Rouen Cathedral paintings (DW 1319; Musée d'Orsay, Paris).

1908

Monet experiences blurred vision and dizziness. Struggling with self-doubt, he destroys more water lily pictures and postpones once again the Durand-Ruel exhibition of these works. By June, however, after a long hiatus he is once again absorbed in his work. At the end of September, Claude and Alice Monet travel to Venice by train where they stay at the Palazzo Barbaro on the Grand Canal as guests of Mrs. Daniel Curtis, a relative of the painter Sargent, and at the Grand Hotel Britannia. The painter and his wife tour the city (fig. 41) and admire large-scale paintings by Tintoretto then undergoing restoration. Over a period of two and a half months, Monet produces a considerable body of work devoted to several of the city's architectural monuments (see cat. nos. 52–54), among them the basilica of San Giorgio Maggiore and the Palazzo Ducale, often painting in a gondola with Alice by his side. The Monets return to Giverny in December by way of Genoa, with three dozen Venice pictures (DW 1736-1772), most of which are reserved by the Bernheim brothers.

1909

Both the artist and his wife are in ill health, Monet suffering from poor eyesight and recurrent headaches. However, he is feeling more confident, thanks in large part to his successful Venetian trip, and is finally ready to have his Water Lilies shown at Durand-Ruel's in May. Although he signs a large number of canvases, he obdurately destroys many others that he finds unsuccessful. The show, which includes forty-eight paintings hung in three rooms, runs from May 6 until June 12. Possibly inspired by Courbet's "Paysages de mer," Monet entitles the show, *Les Nymphéas, série de paysages d'eau*. The exhibition is an overwhelming success, and speaks of the Water

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Lilies as pictorial equivalents of poetry and music. The art critic
Roger Marx (1859-1913), devotes a remarkable article to the series
in the June issue of the *Gazette des Beaux-Arts*. Later in the summer,
Monet receives Vuillard and Bonnard at Giverny.

1910

Severe flooding of the Seine damages Monet's garden. Alice is di-
agnosed with a form of leukemia and requires radiation therapy.
A show of Manet and Monet's works is on view in Vienna during
the spring. Monet consults a doctor in Paris about his headaches.
He poses for a portrait by the sculptor Paul Paulin (fig. 42), who
also made plaster and bronze busts of Degas and Renoir. Gustave
Geffroy, appointed by Clemenceau as director of the Gobelins tap-
estry manufactory, selects three large-scale water lily paintings, two
rectangular canvases and a tondo (DW 1662, 1667, and 1724), to
serve as models for tapestries.

1911

Alice Monet dies on May 19 and is buried in the local cemetery
next to her former husband Ernest Hoschedé and her daughter
Suzanne. The grief-stricken widower, who for the next two years
is hardly able to work, receives consolation from old friends who
visit him at Giverny, such as Clemenceau, Geffroy, Mirbeau, and
Renoir. The first American museum exhibition devoted to Monet
opens in August at the Museum of Fine Arts in Boston. Later that
year Durand-Ruel arranges for a Monet exhibition to travel to vari-
ous major cities in the United States.

1912

A controversy involving Alice Monet's estate causes a rift between
Monet and Jacques Hoschedé, who sells her effects at auction. A
three-week exhibition of twenty-nine views of Venice by Claude
Monet, many of which were owned jointly by the Bernheims
and the Durand-Ruels, opens on May 28 in Paris at the Galerie
Bernheim-Jeune. Mirbeau writes the catalogue essay, and press cov-
erage is on the whole favorable. Monet also participates in the exhi-
bition organized in June by Michel Manzi (1849-1915) and Maurice
Joyant (1864-1930) on the premises of the journal *Art Moderne*. The
artist's oldest son Jean suffers a stroke; after the farm he and his wife
Blanche occupy at Beaumont-le-Roger is sold, Claude Monet buys
for them a house in Giverny. Monet, with little or no vision in his
right eye, consults the ophthalmologist Dr. Valude, who determines
that he is suffering from cataracts. Seven Venice pictures are shown
later in the year at Brooks Reed Gallery, soon to become one of the
main exhibition venues for Monet in Boston.

1913

Monet's Venice series is exhibited at Durand-Ruel Gallery in New
York. Five of his works are shown at the provocative Armory Show
in New York, where Duchamp's *Nude Descending a Staircase* creates
a controversy. Claude and Michel Monet and the Butlers travel to
Switzerland by automobile, visiting Lucerne and Saint-Moritz. At

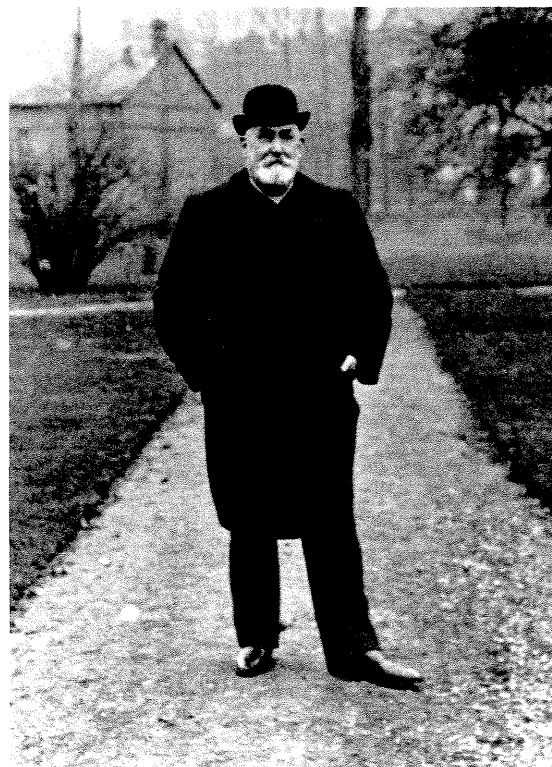
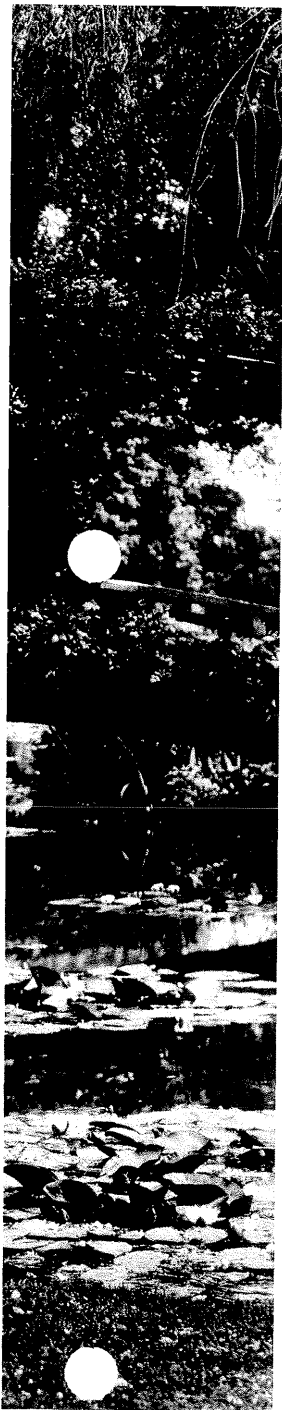


Fig. 43 Photograph of Léon Monet at an advanced age

the Gobelins tapestry works, Geffroy shows the artist the finished
Water Lily weavings, which are to be exhibited that December at the
École des Beaux-Arts. Monet seeks medical advice for his cataracts.
The Cleveland-born opera singer, Marguerite Namara (1888-1974),
and the French actor and playwright Sacha Guitry (1885-1957), visit
the artist at Giverny. Monet works on a series of "Flowered Arches"
(cat. no. 55). In mid-November he is photographed in his so-called
"First Studio" for the magazine *Je sais tout*.

1914

Jean Monet dies on February 9. Monet goes to Paris to visit his
son Michel, who is recovering from an operation. A large Monet
retrospective of fifty paintings is held at Durand-Ruel's gallery in
March. When his vision improves, Monet finally undertakes his
twelve-panel monumental water lily decorations he conceived
seven years earlier, waking at 4 a.m. and working the entire day.
Fourteen Monet paintings are exhibited at the Louvre as part of the
Camondo bequest, an unusual circumstance for a museum whose
policy is never to show works by living artists. World War I begins
in August, and Germany invades France. Jean-Pierre Hoschedé
is mobilized and dispatched to the front. Monet decides to stay



in Giverny, where neighboring American sculptors Frederick and Mary MacMonnies have set up a makeshift hospital for the wounded soldiers. Monet provides vegetables from his garden as food for the troops and finds distraction and solace in painting. During the war years, he executes numerous large aquatic garden canvas, including cat. nos. 56–58).

1915

In March, Michel Monet volunteers to fight with the French infantry, and departs for Orbel, leaving Blanche Hoschedé-Monet as the sole family member in residence at Giverny. Michel Monet volunteers for service in the infantry and will be present the following year at the battle of Verdun. Monet receives members of the Académie Goncourt, including Mirbeau and Geffroy, to view sections of the “Grandes Décorations” in progress. Monet arranges for a building with sky-lighting and central heating large enough to accommodate twenty huge canvases to be constructed in the northeast section of his newly expanded property. He moves into his new “Third Studio” in October. Sacha Guitry’s silent film *Ceux de chez nous* contains a sequence on Monet painting near his pond during the summer.

1916

Monet sends paintings to a benefit exhibition for prisoners of war staged in March and early April at the Galerie Bernheim-Jeune. He donates several works to be sold during the year to aid various war causes. He continues working on his monumental mural project.

1917

Monet’s works break records at an auction of James Sutton’s collection at the Plaza Hotel in New York. Monet makes several more donations for charitable purposes. He buys a painting by the Fauve painter Albert Marquet and invites him and Matisse to Giverny in May. Degas dies in September, and Monet attends his funeral. In October he goes to the Normandy coast to rest with Blanche. President Raymond Poincaré appoints Clemenceau as Prime Minister (Président du Conseil). That year Monet is brought low by the deaths of Octave Mirbeau, his older brother Léon (fig. 43), Edgar Degas, and Auguste Rodin.

1918

As he completes eight of the twelve large panels of his Décorations, Monet petitions Étienne Clémentel, the Minister of trade and industry, to exempt him from civilian rail freight restrictions so that desperately needed art supplies can be shipped to him. At work on the remaining four, in order to compensate for his faltering eyesight and achieve correct values, he has to rely on the labels affixed to his tubes of paint. As Paris is being shelled, Monet considers leaving Giverny. But he decides to stay and begins work on new series of Japanese Bridges (fig. 44), Weeping Willows, and various horticultural motifs. During the warmer months, he paints out of doors, and when cold weather sets in he moves into the



Fig. 45 Photograph of Claude Monet, Georges Clemenceau, and Madame Kuroki, née Matsukata, 1921

studio. In August he receives a visit from Georges Bernheim and René Gimpel, who in his journal describes his method of painting the large water lily pictures. The Armistice ending the war is signed on November 11. Monet announces to Clemenceau his intention to donate two paintings to the state in honor of the Allied victory for placement in the Musée des Arts Décoratifs. Clemenceau and Geffroy visit Giverny with a different proposal: the gift of twelve panels as a monument to peace.

1919

Clemenceau is defeated in the presidential election and resigns his ministerial posts. Monet shows recent works at the Galerie Bernheim-Jeune. The majority of the artist’s staff at Giverny, servants and gardeners alike, leave his employment. In March he is visited by Léonce Bénédicte, the curator of the Musée Rodin, who wishes to acquire paintings from him for the museum of the shipping magnate and art collector, Baron Kōjirō Matsukata (1865–1950), the son of a former Prime Minister of Japan. In June he receives a delegation of representatives of the Art Institute of Chicago who wish to commission a group of thirty large paintings at a price of \$3,000,000, a project that comes to nought. Monet begins to work on several series of Japanese Bridges in smaller formats and various tonal registers (cat. nos. 59–62), paintings that will occupy him until his death. After working on large-scale projects, the artist has difficulty making the transition back to easel painting. Clemenceau, who in February survived an assassination attempt, advises his friend to undergo cataract surgery, but Monet is fearful that he will go blind if the operation is unsuccessful. In November his sight is so poor that he is obliged to abandon the large Décorations. Renoir dies at his home in Cagnes in early December.

1920

The architect Louis Bonnier (1856–1946) is commissioned to design a special pavilion to house Monet’s “Grandes Décorations” in the gardens of the Hôtel Biron. The artist begins negotiations with

Paul Léon (1874–1962), France's Directeur des Beaux-Arts and an ally of Clemenceau, regarding his gift to the nation of twelve decorative panels, which is contingent upon the state's purchase of the *Women in the Garden* of 1866 for the sum of 200,000 francs; the monies will be allocated the following February. Monet turns eighty on November 14, and his birthday party is attended by one of the major collectors of his works, the Duc de Trévise (1883–1946).

1921

A large retrospective is held at the Galerie Bernheim-Jeune in Paris (see cat. no. 53). Monet is displeased with Bonnier's plan for a round building to house his decorative ensemble and expresses his preference for an elliptical design. The Orangerie in the Tuileries gardens overlooking the Place de la Concorde is chosen as a destination for the "Grandes Décorations," and the conversion of the building is at first entrusted to Bonnier. In June, Clemenceau visits Giverny with Count Sanji Kuroki and his wife, Matsukata's niece (fig. 45). In October, Monet goes to the seashore for a week and a half with Blanche and Michel. Later that fall, Matsukata purchases ten paintings by Monet. Bonnier is replaced by Camille Lefèvre (1876–1946) as architect of the Orangerie project, and Monet agrees to enlarge his donation if a second room is provided.

1922

On February 5, Paul Durand-Ruel dies. The official contract for the "Grandes Décorations" is signed on April 12. The donation now consists of nineteen panels, which when terminated, are to be divided into seven large ensembles to be displayed in two oval rooms of the Orangerie. The artist decides that other paintings initially executed as part of the series are to be removed. That year, his vision problems become more critical. Marguerite Namara returns to Giverny for a concert and performs in front of Monet's *Nymphéas*. Monet consults the ophthalmologist Charles Coutela, who prescribes eye drops that slightly improve his vision. However, he postpones the operation that could help him for fear that, if it is unsuccessful, he will remain totally blind. That year, he rips to shreds many large pictures that he feels are failures.

1923

In January Monet undergoes surgery twice on his right eye in Coutela's clinic at Neuilly-sur-Seine. He returns to Giverny and by March must wear dark corrective glasses that distort colors. A third operation is carried out at Giverny in July by Coutela and his assistant, Jean Rebière. The Durand-Ruel brothers visit Giverny in October to view Monet's most recent paintings, which they find dark and depressing.

1924

A benefit exhibition held at Galerie Georges Petit to aid earthquake victims in Japan features over sixty paintings by Monet, some from the Matsukata collection. Under the care of a new ophthalmologist, Monet tries several pairs of glasses recommended by the oculist

Jacques Mawas, a friend of the painters Maurice Denis and André Barbier, to correct his color vision. Monet exceeds the deadline for the completion of the Orangerie donation, feeling that they require more work. By October Clemenceau is irritated by the repeated delays, and writes to Monet that he must adhere to the contract.

1925

Monet writes to Paul Léon that he wishes to rescind his donation, and Clemenceau erupts in anger. The two friends reconcile their differences in late March. That May, Marthe Hoschedé Butler dies at Giverny. Monet informs André Barbier that his vision is finally improved, thanks to Meyrowitz lenses prescribed by Mawas, and he resumes painting with renewed vigor. By the end of the year, Monet has recommitted himself to finishing the Orangerie panels and honoring his contract with the state. The artist suffers from tracheitis during the winter.

1926

Geffroy dies in April. At the end of June Claude Monet (fig. 46) invites the Nabis painters Roussel and Vuillard to Giverny for lunch. In late August, the courageous but desperately ill Monet is diagnosed with pulmonary sclerosis and begins taking medication to relieve the symptoms. Claude Monet dies on December 5 with family members and Clemenceau at his side. He is buried in the family plot in the Giverny cemetery. A large gathering attends the funeral on December 8.

1927

The twenty-two panels constituting Claude Monet's greatest masterpiece, the *Nymphéas* or "Grandes Décorations," divided thematically as *The Clouds*, *Green Reflections*, *The Setting Sun*, *Reflections of Trees on the Pond*, *Bright Morning with Willows*, and *Morning with Willows*, are installed in the two rooms of the Orangerie. The donation is officially inaugurated on May 16 and the rooms are opened to the public three days later.

Much of the data provided herein were distilled from the introductions to the various volumes of Daniel Wildenstein's catalogue raisonné of Monet's works and from the admirable Chronology that Charles Stuckey and Sophia Shaw appended to the catalogue of their retrospective, Claude Monet, 1840–1926 (The Art Institute of Chicago, 1995, pp. 185–266).