

The Monets in the Metropolitan Museum

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THE GROUP OF PAINTINGS by Claude Monet belonging to the Metropolitan Museum—thirty-five in all—is not only its largest holding of a single Impressionist painter, but also the largest group of works by this artist in any American museum. Those which come next to it in importance are the thirty-three works in the Boston Museum of Fine Arts, the twenty-nine works in The Art Institute of Chicago, and the thirteen works in the Philadelphia Museum of Art. But though each of these other groups contains some major examples, none can be said to have the range or masterly distinction of the group owned by the Metropolitan.

For the sake of clarity, and because four additional paintings by Monet have come into the Metropolitan's possession since the publication in 1967 of *French Paintings, A Catalogue of the Collection of The Metropolitan Museum of Art, III, XIX–XX Centuries*, by Charles Sterling and Margaretta M. Salinger, I have included an up-to-date checklist of the Metropolitan's Monets as an appendix to my article. This list reveals at once where the strength of the Metropolitan's collection of Monets lies, just as it allows us to discover its weaknesses, and I propose to discuss it first of all on this basis.

The first decade of Monet's career (1860–1870) is, for example, represented by six works, four of them of outstanding importance, but unfortunately there is not one of the great figure compositions of the period. Such

figures as appear in the early works here are always of secondary importance in relation to the painting of landscape and sky. The earliest, the portrait of Leclenché (Figure 1), a friend of the artist and his doctor, is an interesting and charming small work painted at the end of what we may call Monet's years of apprenticeship. It is sensitive, is thoughtfully composed, and has the charm of informality, but it is more of a snapshot than a character study and reveals the awkwardness of a young man's work. Nevertheless, it is interesting because it shows Monet feeling his way, with the help of photographs by Nadar and a recently kindled enthusiasm for the painting of Manet, toward naturalism, a credible handling of light, and a loose type of brushwork. However, this painting is of minor significance in comparison with the four bigger and truly spectacular canvases of these years which the Metropolitan owns, namely, *The Bodmer Oak*, *Terrace at Sainte-Adresse*, *The Beach at Sainte-Adresse*, and *La Grenouillère*. These land- and waterscapes are not merely milestones along the path of Monet's rapid artistic development between the ages of twenty-five and thirty; they also reveal how easily this virtually self-taught artist mastered the technique of brushwork and how brilliantly he could handle paint. All are works of such importance that no student of early Monet can afford to overlook them, and except for the *Beach* they are in their several ways unique. Through-

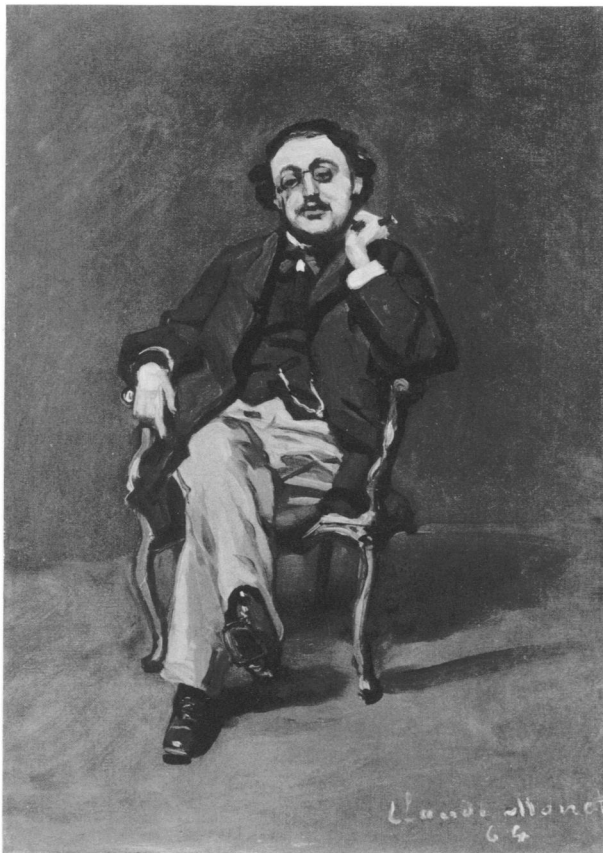


FIGURE 1
Dr. Leclenché, by Claude Monet, dated 1864.
18 × 12¼ in. The Metropolitan Museum of Art,
gift of Mr. and Mrs. Edwin C. Vogel, 51.32

out his life Monet, who grew up beside the sea on the Normandy coast, was to be a great painter of watery subjects. It is fascinating, therefore, to discover that in this group of early paintings one can observe his rapid progress from the labored handling of a rough sea, which evokes primarily a physical sensation, in *The Green Wave* of 1865 (Figure 2), still much indebted to Manet, to the brilliant visual evocation of a watery surface with its ripples and reflections in the three later works, ending with *La Grenouillère* of 1869.

The earliest of the major works of this first group is a sparkling, sun-dappled woodland scene painted in the heart of the forest of Fontainebleau, probably in 1865–1866, and hitherto bearing the somewhat in-

appropriate title, since no road is visible, of *The Chailly Road* (Figure 3). Another and certainly earlier painting which bears this same title is in the Ordrupgaard Collection in Denmark, yet there is no similarity between the two motifs; moreover, this latter painting shows a view which is almost identical with the motif entitled *The Bas-Bréau Road* (1865) in the Louvre.

These titles seem to have become confused through a misreading of the Durand-Ruel archives.¹ Mr. C. M. Mount in *Monet: A Biography* (New York, 1966, p. 226) published a list of seventeen paintings said to have been bought from Monet by Durand-Ruel in March 1873. At the head of this list figured:

Le Bodenier [*sic*], Arbre de la Forêt de Fontainebleau
600 frs.
Pavé de Chailly 700 frs.

Since the word *Bodenier* does not exist in French, Mlle Marie-Thérèse de Forges, a curator in the Department of Paintings in the Louvre, put forward the clever and intelligent suggestion that it was a misreading of Bodmer and offered a logical explanation for the use of this title. Emile Michel in his volume *La Forêt de Fontainebleau* (Paris, 1929, pp. 220 ff.) writes that the artist Karl Bodmer (1809–1893), famous for his engravings and paintings of the forest of Fontainebleau, had a favorite tree in the Bas-Bréau section which he painted and drew so often that it came to be generally referred to as “the Bodmer oak.” Inspired by Bodmer, many other young artists working in Fontainebleau, as well as Corot, used this tree as a motif. A recent examination of the Durand-Ruel stock books confirms Mlle de Forges’s conjecture; an entry there reveals that on March 1, 1873, Durand-Ruel bought from Monet “Le Bodemer (arbre de la Forêt de Fontainebleau) Frs. 600.” Indeed, comparison of the tree which appears in Bodmer’s engravings, and especially in his then famous *La Forêt en Hiver*, with the large oak which dominates Monet’s painting in the Metropolitan reveals that it is almost certainly the same tree. I propose, therefore, with the concurrence of the curatorial staff of the Metropolitan Museum’s European Paintings Department, to change the title of Monet’s big painting back

1. The information that follows is the result of research and enquiry by Margareta Salinger and myself, and I wish to record my gratitude to her for allowing it to be published here.

FIGURE 2

The Green Wave, by Claude Monet, dated 1865. 19 1/8 x 25 1/2 in. The Metropolitan Museum of Art, The H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 29.100.111

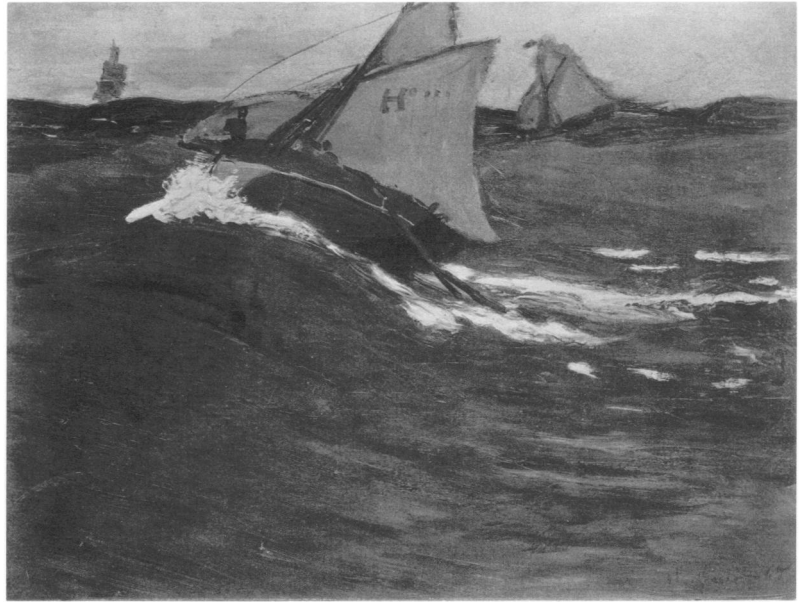


FIGURE 3

The Bodmer Oak, Fontainebleau Forest (formerly called The Chailly Road), by Claude Monet, 1865-1866. 37 7/8 x 50 7/8 in. The Metropolitan Museum of Art, bequest of Julia W. Emmons and gift of Sam Salz, 64.210



to its original form and call it *The Bodmer Oak*, Fontainebleau Forest, instead of *The Chailly Road*. And this change of title makes it possible to identify the Metropolitan's painting with the canvas referred to by Arsène Alexandre, a good friend of the artist, in his book *Claude Monet* (Paris, 1921, pp. 51–52) as “Un Chêne au Bas-Bréau.” Alexandre asserts that this was one of the canvases lacerated by Monet in despair in 1866, and in fact a recent examination of *The Bodmer Oak* in the Metropolitan has brought to light a long vertical cut on the left side of the canvas, which has been repaired.

The Metropolitan's *Bodmer Oak* is one of five or six undated but related works in which Monet's debt to landscape painters of the preceding generation, in particular, Millet, Théodore Rousseau, Corot, and Courbet, is unmistakable. They may all be described as open-air studies of light, shadow, and foliage which accompanied his work on, and served Monet as preparation for, his first great outdoor figure composition, *Un Déjeuner sur l'herbe* (1865–1866). However, the Metropolitan's painting looks as though it were the latest, for by comparison with the others it is more loosely painted in a much lighter palette of pinks, greens, and blues, and comes close in many ways to the airy setting and daring tonalities of the great woodland

Picnic (Pouchkine Museum, Moscow; fragments surviving from the large final canvas in the Louvre and coll. Eknayan, Paris).

The next three paintings in this first group show Monet asserting himself as a daring, individualistic artist and as a master with a new vision and a new method of evoking light through color, which a few years later came to be called Impressionism. Between 1863 and 1865 Monet lived and worked in close association with his friends Renoir, Bazille, and Sisley, whom he had just met in Gleyre's studio and with whom he shared many ideas about a new style of open-air painting. But by 1866 Monet was already outstripping the others by the brilliance of his execution and had begun to dominate his friends by his example. This vital moment in Monet's evolution toward Impressionism is gloriously documented in the Metropolitan. First of all we have—it is the Museum's most recent purchase—the palpitating, colorful, and lively, yet serene, *Terrace at Sainte-Adresse* (Figure 4), painted in the fall of 1866 at a seaside village on the outskirts of Le Havre. Monet himself, showing a photograph of the painting to René Gimpel and Georges Bernheim in October 1920, told the two dealers how much he loved it and added that he would be very happy to buy it back from Durand-Ruel, in whose hands it then was.

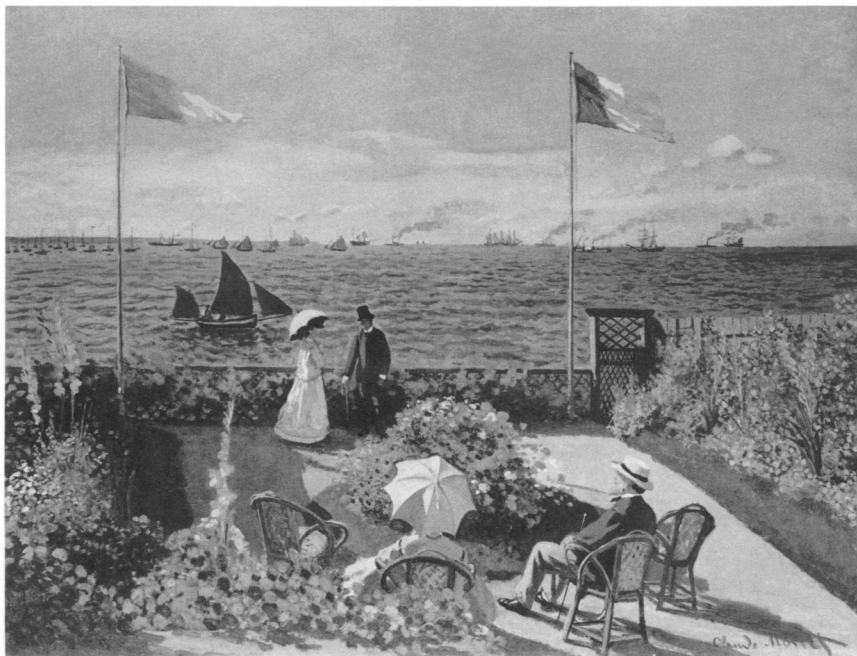


FIGURE 4
Terrace at Sainte-Adresse, by
 Claude Monet, 1866. 38 $\frac{3}{8}$ ×
 51 $\frac{1}{8}$ in. The Metropolitan
 Museum of Art, purchased
 with special contributions
 and purchase funds given or
 bequeathed by friends of
 the Museum, 67.241

Then, pointing out the poles with flags on either side of the composition, Monet remarked that he was “very fond of flags” and that at the time he painted it “this composition was considered very daring.” But it is not only the composition that deserves to be called daring, for its effect of atmospheric freshness and the frank rendering of sunlight, obtained through high-keyed tonalities and broken brushwork, are two boldly new factors with which Monet and his friends were to be increasingly preoccupied from now on. This is not yet a truly Impressionist work, for the shadows are still treated as masses and not broken down into their component hues. But in the generalization of forms and the dabs of bright red, yellow, and white, which evoke both vibrations of light and variations of texture, we see Monet moving away from Manet and Courbet toward his mature idiom.

The subject matter of this picture, too, has a special interest, not only for what it tells us in the most unaffected way about life in those days, but more particularly because it gives us almost the only insight in Monet’s whole work into his family background. Monet’s parents, who were relatively well-to-do bourgeois, had moved in 1845 from Paris to Le Havre to go into partnership with their brother-in-law, M. Lecadre, in a successful business as ship chandlers. Monet *père*, seated in the right foreground of this picture with his back turned, was by now a prosperous *commerçant*, an autocrat in the home and a man as conventional in his principles as any other self-made bourgeois. He therefore expected his younger son Claude to “follow a good road” and “arrive at a result that is honorable and advantageous in every respect,” as he wrote in a letter of 1866 to Bazille. Monet *père* would allow Claude to be a painter if that was really his bent, and was willing to provide financial support while his son was establishing his reputation. But the “good road” that he expected Claude to follow inevitably involved conscientious study at the Beaux-Arts, yearly success at the Salon, a steady income from sales, and a progressive rise in status within the artistic hierarchy. The fact that young Monet—who once said to Gustave Geffroy, “I paint as a bird sings”—failed to follow this pattern and insisted on studying and working in his own way soon led to trouble with his father, who repeatedly tried to oblige his son to “march down the path of hard work and methodical application” by reducing or cutting off his

financial support. In the spring of 1866, two paintings by Monet—A Road in Fontainebleau Forest and Woman in a Green Dress—had been accepted at the Salon, where they received very favorable notices from Zola and other critics. As a result he had sold a picture, and this had given his father such satisfaction that he had restored the allowance which he had reduced only a few months previously. But during the summer, Monet ran heavily into debt, could not pay his rent, slashed and abandoned a number of finished canvases, fled from his creditors, and, penniless, found himself obliged in the early fall to seek refuge at his father’s house in Le Havre. It was at this moment of private humiliation that he painted the radiant Terrace at Sainte-Adresse. Surely it cannot have been without a certain irony that young Claude Monet excelled himself in this painting, which shows a seemingly carefree family group exuding an air of wealth, ease, and self-satisfaction, although his father turns his back on the artist, who has shamelessly indulged, with luscious paint and bright colors, his own visual delight in the spectacle.

The second canvas, The Beach at Sainte-Adresse (Figure 5), was painted rather less than a year later in the summer of 1867. Yet while the Terrace was colorful and serene, the Beach is somber and melancholy. In the interval Monet had suffered further misfortunes: he had left Le Havre to try and escape from frustration, his big new figure composition Women in a Garden had been refused for the Salon, he had sold nothing, his mistress (about whom his father had been kept in ignorance) had become pregnant, he was again penniless and, seeing no way out, had once more to throw himself on his father’s mercy. The outcome of this second surrender was a temporary separation of Monet from his mistress, who in his absence gave birth to a son in Paris in August 1867, and a family arrangement by which Monet was provided with food, a bed, and just enough money to live on each day in the house of his father’s sister, Mme Lecadre, at Sainte-Adresse. Mme Lecadre had some understanding of art and had already helped and encouraged her nephew in the past. But we can imagine the strain under which he must have been working now from the tone of his father’s letter to Bazille, in which he wrote: “. . . it will be for him a good place of refuge, but he must understand that he must do serious and sustained work while

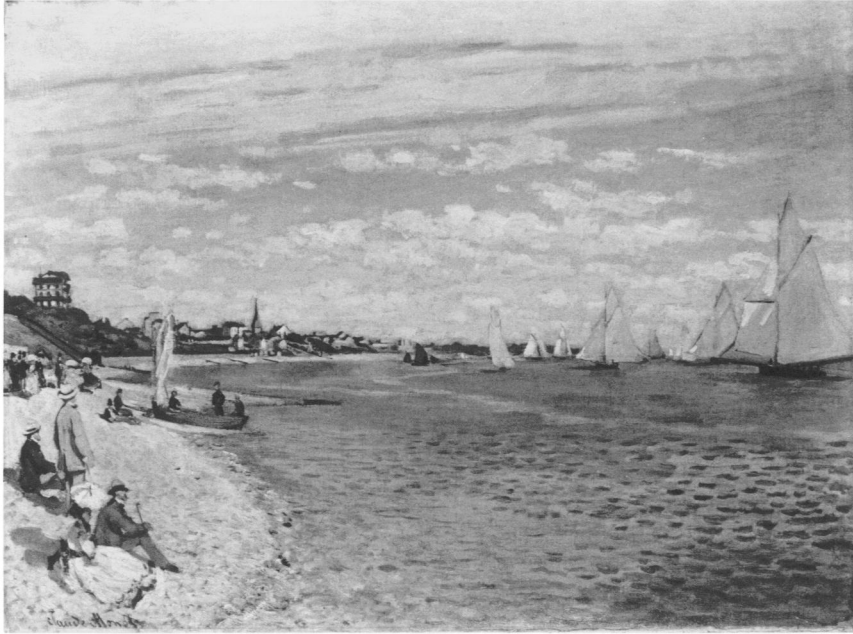


FIGURE 5
 The Beach at Sainte-Adresse,
 by Claude Monet, 1867. 29 5/8 x
 40 in. The Metropolitan Mu-
 seum of Art, bequest of
 William Church Osborn,
 51.30.4

there, as much to advance on the path of progress as to produce pecuniary results, to which he has not up to the present paid enough attention, although he knows full well the importance and usefulness of money.” The Metropolitan’s *Beach at Sainte-Adresse* is one of a considerable group of similar paintings done by Monet during this summer of 1867, which bear witness to his seriousness of purpose as well as to his continued progress in his own naturalistic manner of painting. Tonally, nature is rendered in this picture almost with the exactitude of a photograph. But it was not the sort of painting which found favor with the jury of the Salon or with amateurs, and another year was to go by before Monet made a sale. Then it was Louis Gaudibert, a shipowner of Le Havre (and no doubt a friend of his father’s), who came to his rescue.

Gaudibert was Monet’s first real patron, and it was as a result of money coming in from his purchases of paintings in 1868–1869 that Monet was able to escape from the clutches of his father and his aunt and create his own family life with his mistress and baby son. He was still drawn, above all, to working on the Normandy coast which he knew so well (Fécamp, Etretat). But now he started to paint more frequently on the banks of the Seine near Paris, where he hoped to find a market

for his canvases; in 1868 he stayed at Bonnières and in 1869, with money provided by Gaudibert, he was installed at Saint-Michel near Bougival. Renoir, no less impoverished, was living nearby, and in August–September 1869, the two young artists worked for a while together at Bougival making paintings of the bathing establishment La Grenouillère, run by Père Fournaise.

There is reason to think, if we interpret correctly a passage in a letter written in late September to Bazille, where Monet says that he has already done “some bad sketches” and goes on to mention another picture which is still “a dream,” that he may have envisaged working up a more finished composition, like *Women in a Garden*, from the scene. Supporting evidence for this idea could perhaps be adduced from the fact that when the Metropolitan’s painting (Figure 6) is brought together with another in an English private collection they add up to the more panoramic view of the establishment which occurs in a third (formerly in a German private collection); furthermore, since all three are executed in the same type of broad, brilliantly evocative brushwork, none is more obviously definitive than the others. But can the Metropolitan’s *La Grenouillère*, with its virtuoso painting, really be one

of the “bad sketches?” Here at last, with his masterly handling of the play of light on the surface of the water, his use of broken colors, his ability to simplify and generalize forms to a degree that his friends had still to learn, and above all his capacity for creating an overall effect without sacrificing veracity, Monet reached the starting point from which Impressionism proper was to be developed during the 1870s.

There is a considerable gap in the Metropolitan’s collection during this next spectacular phase of Monet’s artistic development. The Museum owns no paintings of English or Dutch subjects (1870–1872), nor any of his breathtaking snow scenes, nor those Im-

pressionist river paintings done at Argenteuil (1872–1876) which constitute one of the summits of his art. Indeed the only record here of these immensely fruitful years is the orchard motif painted in the spring of 1873, *Apple Trees in Bloom* (Figure 7), which is fresh, airy, and charming but in no sense a major or characteristically personal work. At best it may be said to illustrate the much shorter brushstroke that Monet came to use after *La Grenouillère* and to typify his unsophisticated delight in any natural scene. It is, however, worth pointing out additionally the parallel between this unusual picture and the series of *Orchards in Bloom* painted by Van Gogh soon after his arrival in

FIGURE 6

La Grenouillère, by Claude Monet, 1869. 29 $\frac{3}{8}$ \times 39 $\frac{1}{4}$ in. The Metropolitan Museum of Art, The H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 29.100.112



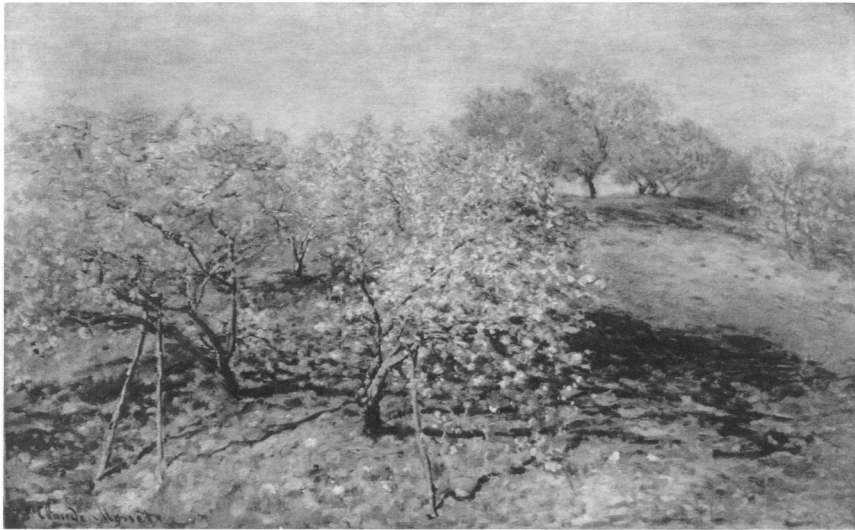


FIGURE 7
Apple Trees in Bloom, by
 Claude Monet, dated 1873.
 24½ × 39 ⅝ in. The Metropolitan
 Museum of Art, bequest of
 Mary Livingston Willard,
 26.186.1



FIGURE 8
The Parc Monceau, Paris, by
 Claude Monet, dated 1876.
 23½ × 32½ in. The Metropolitan
 Museum of Art, bequest of
 Loula D. Lasker, New York,
 59.206

the *midi* in March-April 1888, for in a letter (August 15, 1888) he speaks of being deeply touched by Monet's landscapes, which he calls rich and daring "à la Guy de Maupassant." This single canvas is complemented by two slightly later works which are more elaborately Impressionist in handling: the scintillating study of light, flowering shrubs, and foliage entitled *The Parc Monceau, Paris* (Figure 8), painted in 1876, and the richer, more striking genre scene *Parisians Enjoying*

the Parc Monceau (Figure 9), of two years later. In the latter, both the general conception and the bold dappled sunlight effects are reminiscent of numerous outdoor scenes painted by Renoir between 1876 and 1879 (e.g., *The Swing*, in the Louvre). Thus, in addition to having a special beauty as a painting, it stands as a reminder of the continual fraternal interchange of subjects and ways of rendering them that occurred during these years between the close-knit fellowship of



major Impressionist painters. Yet particularly in this picture one is reminded of how each managed to preserve his separate personality by his way of seeing and his choice of paintable subjects. For where Renoir always liked to focus on a delectable human situation, Monet saw people as an additional colorful element amid the profusion of growth and light effects which made up the natural scene. And he did not hesitate to treat both with a comparable degree of generalization. No one would deny that each of these three paintings by Monet is worthy of a place in the Metropolitan, but it would be exaggerated to claim either that they represent the best of which he was capable during the great years of Impressionism, or that they rank beside his greatest and most personal achievements of the period (e.g., *Le Déjeuner* [1873], the decorative panels for *Hoschédé* [1877], the *Gare St. Lazare* [1877–1878]).

After 1878, Monet's approach to painting nature underwent a subtle modification, and for the next twelve years he was involved in what we may call an exploratory post-Impressionist phase. During these years he traveled extensively, was attracted by many new kinds of subjects, and was continually varying and simplifying his technique. Monet obviously sensed—he was the first to do so—that the naturalistic Impressionism of the 1870s had been carried to a point at which it threatened to become a commonplace. For over ten years his eye had served him like a marvelous photographic lens through which were transmitted effects of light and color sensations; now he was ready to let the creative artist within himself play a greater part and exercise a certain pictorial control. His eye was alert to the slightest variations in tone or hue, and he knew exactly how to translate them onto canvas. But he could not help asking himself where the significance as art, as painting even, lay in what he was doing. Manet and Renoir, who were not in the same degree pure nature painters, probably carried on untroubled because they were more concerned with human beings. Even Pissarro had a Millet-like penchant for the life of the peasantry. Yet a few years later all of them were to have the same kind of doubts as Monet.

Monet, never a calculating or intellectual artist, was throughout his life to remain true to his own vision; he looked only to sources within himself for guidance and, unlike Renoir and Pissarro, always relied on

intuition to lead him to the best solution of his own problems. Thus, when he sensed that he had to discipline his complex color sensations and organize them otherwise within a meaningful pictorial design, he came to accept, for the first time, the need to take liberties with natural appearances. From that moment on—and the process was progressive—Monet allowed his inventive faculty to play an increasing role in the conception of every picture.

This change of emphasis in Monet's work began after his move to Vétheuil, northwest of Paris on the banks of the Seine, in the spring of 1878. And he was able to carry it through without any noticeable break in his work, partly perhaps because at the same time as he felt impelled to change and expand, he was fortunately able at last to put financial worries behind him and begin to reap the benefits of growing prosperity and fame.

What were the new characteristics of Monet's handling? He painted more broadly and with more deliberate variations of texture, indulged in freer generalizations of forms, increased our awareness that his moment of vision was transient, and yet did nothing to conceal an element of conscious artistic arrangement. Between 1878 and 1890 Monet was more knowingly painting pictures: not, as before, pictures of different motifs, but pictures in which the essential subject now became light, which the magic of his brush revealed as infinitely variable. During this great exploratory phase, Monet traveled the length and breadth of France—up and down the Seine valley, to the coasts of Normandy and Brittany, to the Mediterranean seaboard, to the Creuse valley, and again to Holland to paint the tulip fields—in search of new and more challenging experiences to sharpen his visual understanding and revivify his powers as a painter and artist. He was fearless in his pursuit, often enduring physical discomfort and suffering in order to capture a specific effect. Monet would rise before dawn, sit and wait in his floating studio-boat for the sun to rise over the water, set up his easel on the ice, or work in a snow-storm or a gale, all, as he told Octave Mirbeau, in order to catch “something which I had not done before; a sensation which my painting had not yet given.” Yet despite this obsession with light—and by means of color alone Monet could capture with infinite subtlety the exact differences in tone between morning, noon, and evening, between the light of the north and that of the

south, between different types of weather and the different seasons—we must not overlook his unique ability to capture also the essence of the *genius loci*. There is no mistaking a Vétheuil for a Giverny motif, an Antibes for a Pourville. Indeed, one of the extraordinary qualities of Monet's painting is that he could evoke the mood of a place and pin down its individuality without recourse to dramatic effects or precise definition. Monet's secret seems to have resided in his genius for daring simplifications—he had begun his career making caricatures—so that almost instinctively he was able to extract from the dominant elements of a scene some characterizing pattern or rhythm around which he could weave a tissue of colors. Typical examples of this procedure can be found in the rhythmic lines of the cliffs in the Pourville and Varengeville views (cf. Renoir's less meaningful treatment in Pourville: The Cliffs, of 1879), in the fantastic rock structures of the Etretat and the Belle-Isle views, and in the formal

variations of the Poplars of 1891. This type of simplification, which he practiced so brilliantly, was Monet's personal invention—it was subsequently taken over and stylized by Seurat, Gauguin, the Nabis, and art nouveau—but it led to his work's being scornfully underrated by an old friend and highly intelligent artist like Degas, who remarked that it was no better than the art of a "very skillful but short-lived decorator."

Two further points need to be made, I think, in connection with Monet's exploratory post-Impressionist phase. Monet was the first painter who was really successful in conveying a sensation of flux—the flow of water, the undulation of weeds beneath its surface, the perpetual surge of the sea, the fluctuations of light, the passage of a breeze or a gust of wind over grasses or through the branches of trees, even the passage of time. We can only measure the difficulties he must have had to overcome by the frequent references in his letters to the impossibility of going on working because nature

FIGURE 10

Vétheuil in Summer, by Claude Monet, dated 1880. 23 $\frac{5}{8}$ × 39 $\frac{1}{4}$ in. The Metropolitan Museum of Art, bequest of William Church Osborn, 51.30.3



itself has changed in front of his eyes. As a result, he came to work less and less in later years in front of the motif. Indeed, after 1880 he was so sure of his eye and hand that he could carry on working in the studio on pictures of a motif which might be hundreds of miles away. And still these paintings are as fresh and convincing as if they had been painted *in situ*. Therein lies another of the mysteries of Monet's infinitely subtle art.

One would not expect this many-sided evolution in Monet's art to be completely represented in the Metropolitan's collection, but in fact the splendid (and numerically largest) group of fourteen works dating between 1880 and 1890 that the Museum owns goes a long way toward illustrating most of the points I have been trying to make. After 1870, up to which time Monet had been inclined to think and work in the spirit of a Salon aspirant, it is difficult to single out individual works as masterpieces—except of course *Le Déjeuner* (1873) and *La Japonaise* (1876, Boston, Museum of Fine Arts)—if one understands by “masterpiece” a picture which is a summing-up of what has preceded it, a painting which by its excellence and completeness surpasses all the others around it. Monet gave up working in that way: for him, a moment in time, a type of weather, a motif, a season, the next canvas, was different but of equal value with any other. So his masterpieces are groups like the *Hoschédé* decorations, the *Gare St. Lazare*, *Rouen Cathedral*, or the *Water Lilies* in the *Orangerie* considered collectively. Of course, each of us inevitably feels (as did Monet) that within any group or series some individual works are finer and more successful than others, but this we can best indicate by referring to them as “first class,” “exceptional,” or “outstanding.” Considered in this way, and bearing in mind the fact that unlike the Louvre, which owns five versions of *Rouen Cathedral*, or The Art Institute of Chicago, which owns three versions of *Haystacks*, the Metropolitan has no group of works of any one subject, we can unhesitatingly single out *Vétheuil in Summer* (Figure 10), *The Ile aux Fleurs* (Figure 11), *The Petite Creuse at Fresselines* (Figure 12), and *Sunflowers* (Figure 13) as first-class examples, while noting the really exceptional quality of the two contrasting versions of *The Manneporte, Etretat* (Figures 14, 15). All of these canvases represent the work of the mature Monet at its finest and most exemplary. But they do not represent

FIGURE 11

The Ile aux Fleurs, by Claude Monet, 1880. 26 × 32 in. The Metropolitan Museum of Art, bequest of Julia W. Emmons, 56.135.5

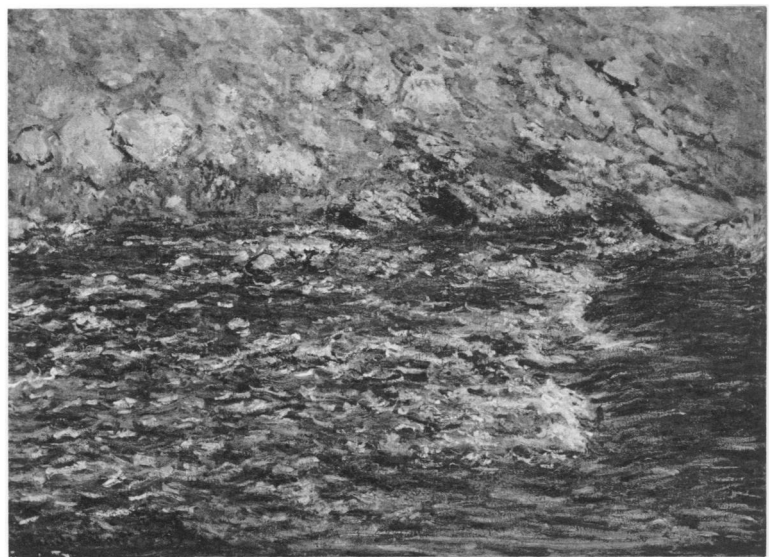
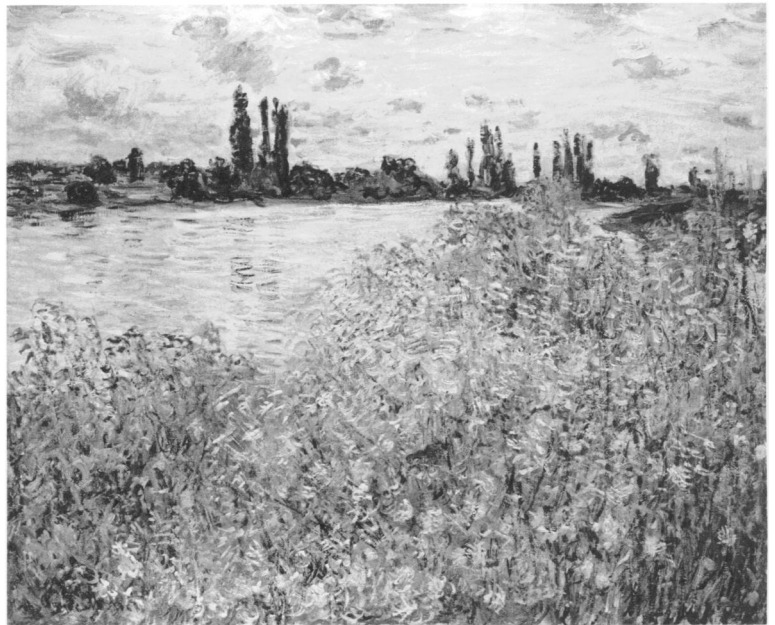


FIGURE 12

The Petite Creuse at Fresselines, by Claude Monet, dated 1889. 25 3/4 × 36 1/2 in. The Metropolitan Museum of Art, bequest of Adelaide Milton de Groot (1876–1967), 67.187.188



FIGURE 13
Sunflowers, by Claude Monet, dated 1881. 39 $\frac{3}{4}$ × 32 in. The Metropolitan Museum of Art, The H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 29.100.107

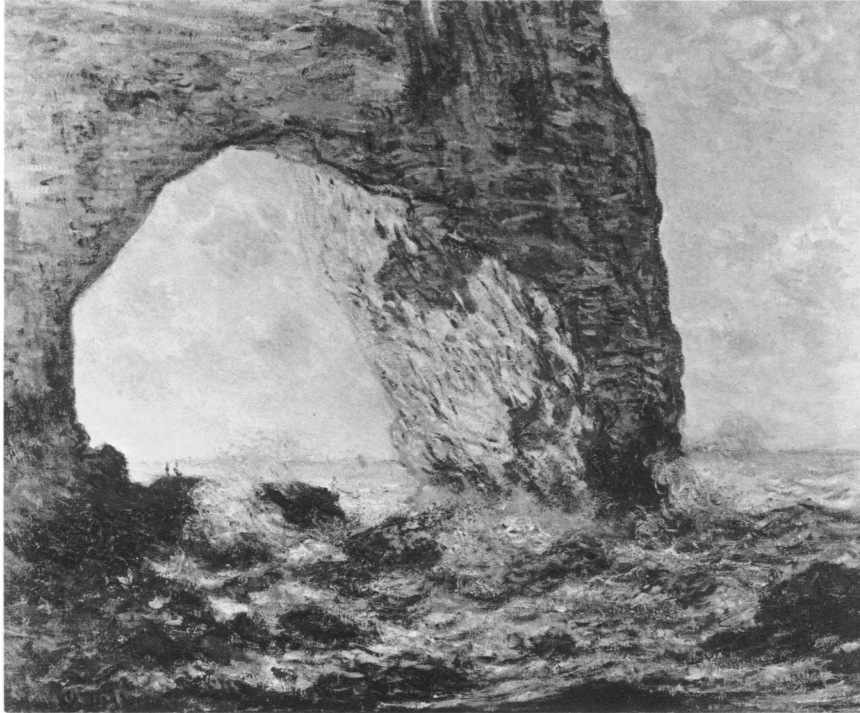


FIGURE 14
The Manneporte, Etretat, I,
by Claude Monet, dated 1883.
25 $\frac{3}{4}$ \times 32 in. The Metropolitan
Museum of Art, bequest of
William Church Osborn,
51.30.5

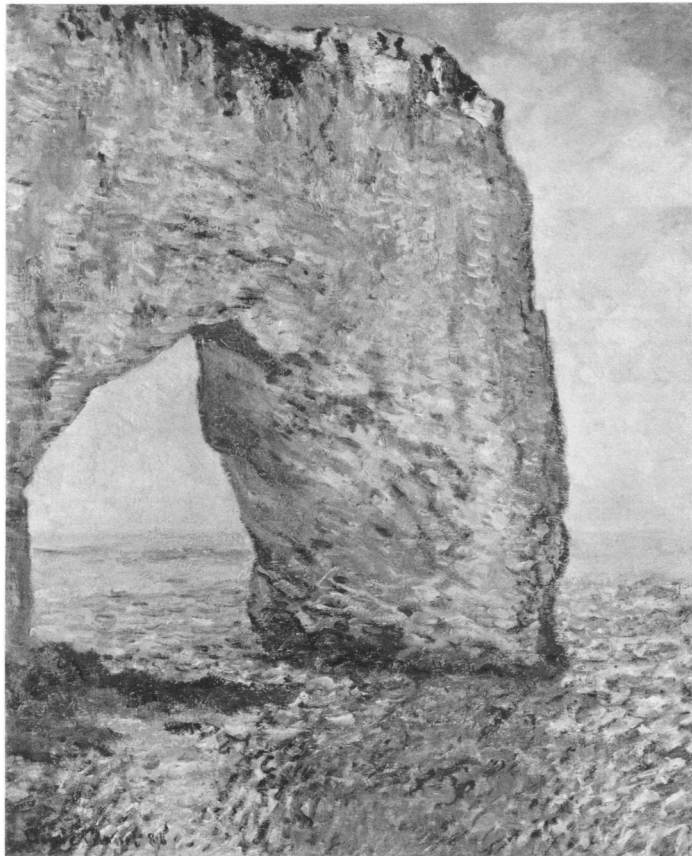


FIGURE 17 (right)
The Sea at Pourville, by
Claude Monet, dated 1882.
23 $\frac{3}{4}$ \times 32 in. The Metropolitan
Museum of Art, bequest of
Julia W. Emmons, 56.135.2

FIGURE 15
The Manneporte, Etretat, II,
by Claude Monet, dated 1886.
32 \times 25 $\frac{3}{4}$ in. The Metropolitan
Museum of Art, bequest of
Lizzie P. Bliss, 31.67.11



FIGURE 16

The Thaw (formerly called The Ice Floe), by Claude Monet, dated 1893. 26 × 39 ½ in. The Metropolitan Museum of Art, The H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 29.100.108

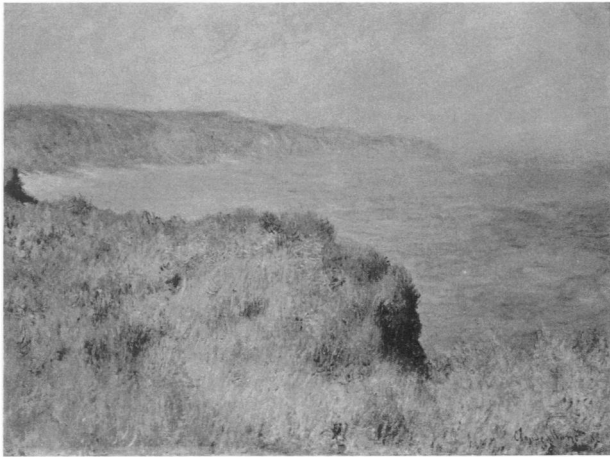


FIGURE 18

The Cabin of the Customs Watch, Varengeville, by Claude Monet, dated 1882. 23 × 27 ½ in. The Metropolitan Museum of Art, gift of Mr. and Mrs. Charles S. McVeigh, subject to a life estate in the donors, 59.188.2

the full extent of his range. The Metropolitan has no example of Monet's most personal and extraordinary achievements in painting during the period, for instance, the melancholy and biting chill wintry landscapes and ice-floe scenes painted around Vétheuil in 1879–1881—The Thaw (Figure 16), painted nostalgically at Giverny in 1893, is no substitute because it is much less crisp—the weird rock formations and wild sea of Belle-Isle (1866), the colorful springtime confrontation of sun, lushness, aridity, and snow-capped mountains beside the Mediterranean painted around Cap Martin and Antibes in 1884 and 1888, or the placidly aqueous boating scene on the Epte (1887–1888). As a whole, the fourteen paintings in the Metropolitan show nature in a calm and radiant mood, whereas in much of Monet's post-Impressionist work it appears boisterous and unfriendly. However, it is instructive to compare them with equivalent land-





FIGURE 19
The Cliffs at Pourville, I, by Claude Monet, dated 1896. $25\frac{3}{4} \times 39\frac{3}{4}$ in. The Metropolitan Museum of Art, gift of Mr. and Mrs. Charles S. McVeigh, subject to a life estate in the donors, 61.250

cuted in 1882, with reprises of these motifs done from a slightly different viewpoint in 1896 (Figures 19–21), where the scene is softened and generalized to a point at which it appears otherworldly. A further interesting feature about the group of 1880–1890 paintings is the inclusion of three remarkable still-life subjects, painted in 1880, 1881, and 1882 (Figures 22, 13, 23), for still life occupies only a tiny place in the voluminous catalogue of Monet's oeuvre. Monet, essentially an outdoor man, really only enjoyed feasting his eyes on such fortuitous groupings as he came across in fields

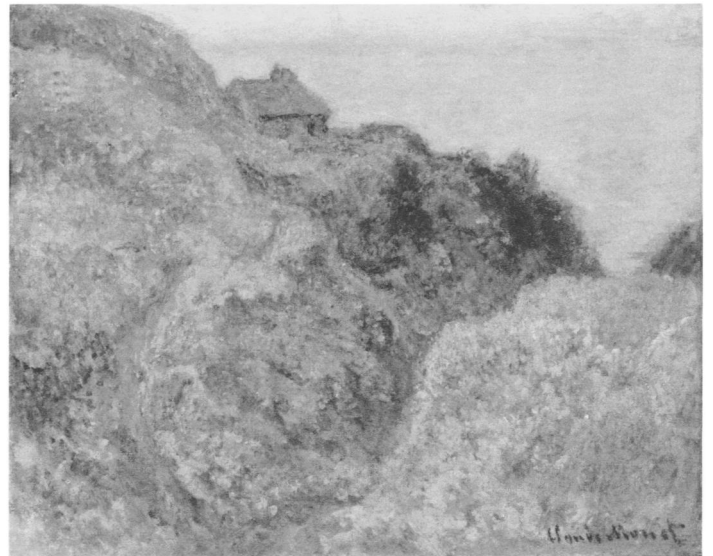


FIGURE 20
The Cliffs at Pourville, II, by Claude Monet, dated 1896. $25\frac{3}{4} \times 36\frac{3}{8}$ in. The Metropolitan Museum of Art, Gift of Mary V. T. Eberstadt, subject to a life estate in the donor, 64.149.1

FIGURE 21
The Cabin of the Customs Watch, Varengeville, by Claude Monet, 1896. $25\frac{3}{4} \times 32$ in. The Metropolitan Museum of Art, gift of Mr. and Mrs. Richard Rodgers, 65.21

and gardens. He had an instinctive dislike of going against nature by composing arrangements of cut flowers, dead birds, or fruit in order to keep himself busy painting in his studio when he could not go out. True, he had painted an occasional still life in the 1860s and was to paint a very few more in 1885, 1890, and 1896. But between 1880 and 1882, he suddenly developed a considerable interest in still life, the reasons for which are unknown, unless we like to attribute it either to a



FIGURE 22

Apples and Grapes, by Claude Monet, 1880.
26 $\frac{3}{8}$ × 35 $\frac{1}{2}$ in. The Metropolitan Museum of Art,
gift of Henry R. Luce, 57.183

desire to experiment, or to commercial considerations, or perhaps to the example of his close friend Renoir, who also painted many at this same time. At all events, the three examples in the Metropolitan show how in this field, too, Monet could vary his handling to suit the subject, going from the more tactile and texturally differentiated handling of the fruits to the luminous, feathery, and virile handling of the flowers. Moreover, the glowing golden orange Sunflowers, which anticipates by seven years and opens the door to Van Gogh, stands out both as one of his major achievements in the genre and as one of the most spectacular Monets in the Metropolitan's collection.

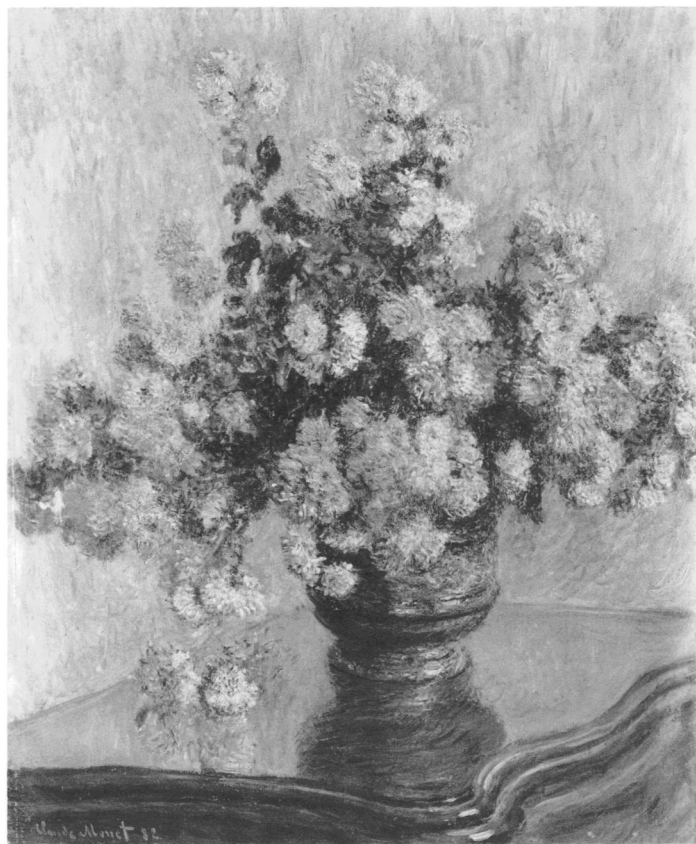
After 1890, with the series of Poplars, Rouen Cathedral, Mount Kolsaas in Norway, Mornings on the Seine, The Japanese Bridge, and London and Venice views, and the long succession of flower-garden motifs and Water Lilies, we enter an increasingly poetic and esoteric phase of Monet's post-Impressionism. During the last thirty-five years of his life (1891–1926), Monet not only envisaged but painted things which no earlier artist had attempted. He judged correctly that his eye, his hand, and his imagination were at last sufficiently attuned to work together in unison and braced himself to put them to a supreme test. That is to say, he began to apply himself in all simplicity "to catching the greatest number of appearances, in close correlation with unknown realities," as he told Clemenceau. From then on his vision became progressively more profound as it became more questioning. Where is reality and of what does it consist? Where does illusion begin? What do we actually see? Such were the thoughts that inspired him. And as he pushed on with his discovery of "unknown realities," Monet ac-



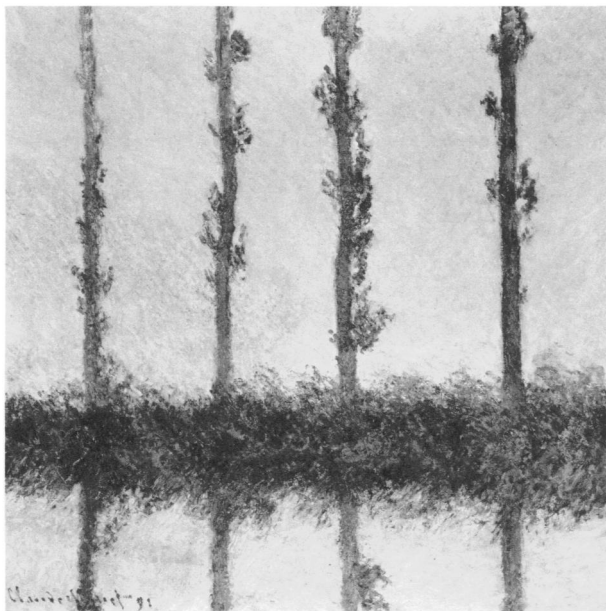
commodated himself to accepting a smaller number of motifs, so that he could get to know each more intimately. Thus he made more than twenty paintings of the poplar trees, about twenty of the façade of Rouen

FIGURE 23

Chrysanthemums, by Claude Monet, dated 1882.
39 $\frac{1}{2}$ × 32 $\frac{1}{4}$ in. The Metropolitan Museum of Art,
The H. O. Havemeyer Collection, bequest of
Mrs. H. O. Havemeyer, 29.100.106



Cathedral and of Mornings on the Seine, some sixty-five in the three series of London views, another thirty of Venice, and at least one hundred of his water-lily pool. Working in this manner, Monet was constantly faced with the challenge of having to find a new set of tonal nuances corresponding to the moment, so that each canvas became subtly distinguishable from all the others. But this was not the only form of variation that Monet allowed himself in his painting. For, characteristically, his choice fell upon motifs wholly different from one another in their physical nature and distinctive light: tall poplars rising in dead-straight lines and spreading their springtime foliage in subtly undulating curves against a blue sky with scudding clouds; haystacks standing in a summery landscape, or enveloped in mist, or covered with snow; the ornate architecture, stone tracery, and hollowing out of the façade of a great Gothic cathedral observed in the varying light of all times of the day; bridges over the Thames as well as the Palace of Westminster in London shrouded in mist or fog, their blurred forms becoming dimly apparent in the rays of a watery, wintry sun; the elaborate palaces and churches of Venice bathed in a multi-colored light, which gives them an otherworldly appearance as they float on the waters of the lagoon; and finally the floral profusion and watery expanses of his own man-made garden.



With the series of Poplars, Haystacks, Rouen Cathedral, and their successors, Monet consciously attempted to create through the medium of oil paint an equivalent of our highly complex visual and temporal sensations by recording the same motif in different lights and weathers at different times of the day and year. However, he was to go on pursuing this philosophico-visual line of post-Impressionist development until his sight—and hence his precise perception of tonalities—ultimately failed him.

Throughout this late phase the “artist” in Monet appears to predominate over the “eye.” But in fact his “eye” remained to the end the ultimate arbiter of success or failure and caused Monet to destroy a great many canvases with which he was dissatisfied. In these astonishing and glorious late works, Monet was pitting himself against fate. He knew that perhaps he was attempting more than painting can give, more than his eyesight would allow, more than he had strength to achieve. Yet the demon in him demanded to be satisfied, and the measure of his incomparable success is now no longer open to question.

The unending sequence of water-garden motifs on which Monet worked for over twenty years in a succession of related series, beginning with that of *The Japanese Bridge* in 1899–1900, was the greatest test of all. He had started to move toward these in the hazy, soundless, contemplative *Mornings on the Seine* (1897), where reality and its reflection are rhythmically interlocked and compounded in the placid surface of a sluggish arm of the great river. But in the later water-garden paintings, Monet was to dispense with direct light and look down from above into the watery mirror of the pool, whose tranquil surface was broken here and there only by groups of flowering water lilies or an occasional ripple. Day after day he would watch the patterns of light and color created around and enveloping the elements of reality which floated there amid reflections of sunlight, the sky and clouds, and the

FIGURE 24
 Poplars (*The Four Trees*), by Claude Monet, dated 1891. $32\frac{1}{4} \times 32\frac{1}{8}$ in. The Metropolitan Museum of Art, The H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 29.100.110



FIGURE 25

Haystacks in the Snow, by Claude Monet, dated 1891. 25 ¼ × 36 ¼ in. The Metropolitan Museum of Art, The H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 29.100.109

The group of twelve paintings in the Metropolitan belonging to this late phase of Monet's work includes six works of outstanding quality, each of which represents magnificently one of the famous series: Poplars, Haystacks in the Snow, Rouen Cathedral, Morning on the Seine, near Giverny, The Japanese Bridge, and The Houses of Parliament (Figures 24–29). All are

colorful, luxuriant foliage surrounding and overhanging the waters of the pool. And as he strained his eyes to meditate on the constant changes of appearance in this small corner of nature in a garden, a private microcosm was transformed into a symbol of the universe, with growth and decay, spring, summer, and autumn, calm and commotion, and reality and reverie all in turns inspiring his rhapsodic outpouring of color. Monet put into these paintings the accumulated experience and understanding of a lifetime, and I know no better summary of what he sought to do than his own words in a letter to Geffroy of 1912: "All I know is that I do as I think I should to express what I experience in front of nature, and that more often than not I can only render what I feel by completely forgetting about the most elementary rules of painting. . . . In short, pinning down my sensations obliges me to leave many an error unconcealed." To the end, therefore, Monet was struggling to satisfy his "eye" and maintain the link with tangible reality. And it is for this reason that we have come to regard him today as the most original, most creative, and most insatiable of all the Impressionists.

FIGURE 26

Rouen Cathedral, by Claude Monet, dated 1894. 39 ¼ × 25 ¾ in. The Metropolitan Museum of Art, The Theodore M. Davis Collection, bequest of Theodore M. Davis, 30.95.250



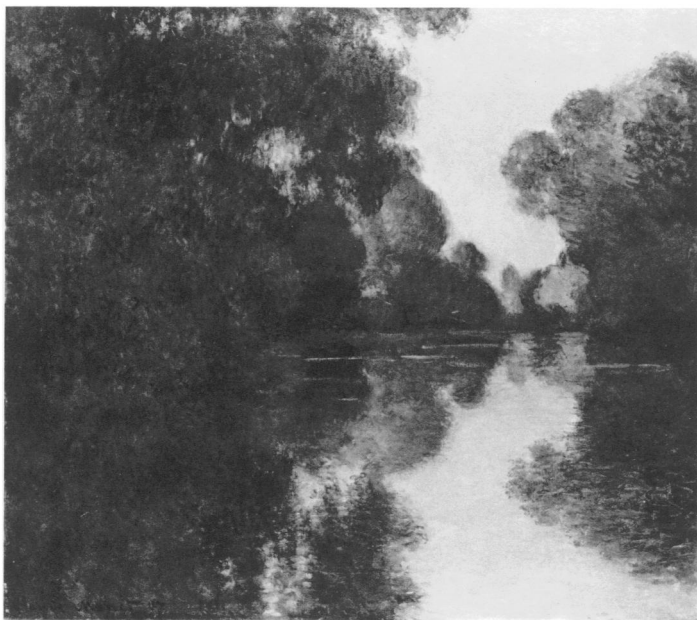


FIGURE 27

Morning on the Seine, near Giverny, by Claude Monet, dated 1897. $32\frac{1}{8} \times 36\frac{1}{8}$ in. The Metropolitan Museum of Art, bequest of Julia W. Emmons, 56.135.4

strong and wholly characteristic canvases—their like cannot be seen in any other American museum—which as a group carry on the pictorial story in noble style from the sequence of outstanding works of the 1880s while providing an excellent balance to the four outstanding works of the 1860s with which the collection begins. The other paintings dating from the 1890s are not, on the other hand, comparable either in importance or in quality. Equally, *The Doge's Palace* (Figure 30), it seems to me, is one of the least successful canvases of the very uneven Venetian series, with which Monet himself was dissatisfied because he did not work there long enough, could not go back, and found himself left with a series of sketches that he was obliged to elaborate on “from memory” in his studio at Giverny. *The Doge's Palace* of 1908 is the latest painting in date by which Monet is represented in the Metropolitan. It is to be hoped that before long this very remarkable and broadly representative collection

of Monets will be handsomely rounded off with fine examples of the flower-garden and water-lily series, because these series constitute Monet's crowning achievement.

The story of the growth of the Metropolitan's collection of paintings by Monet—the number of which has more than doubled since the publication of *A Concise Catalogue of the European Paintings in The Metropolitan Museum of Art* in 1954—is no less fascinating than is the study of the paintings themselves. With two exceptions, *Terrace at Sainte-Adresse* and *Parisians Enjoying the Parc Monceau*, both purchased with the help of specially donated funds, all have come to the Museum by private gift or bequest, which is a remarkable memorial to the generosity of its benefactors.

FIGURE 28

A Bridge over a Pool of Water Lilies, or The Japanese Bridge, dated 1899. $36\frac{1}{2} \times 29$ in. The Metropolitan Museum of Art, The H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 29.100.113



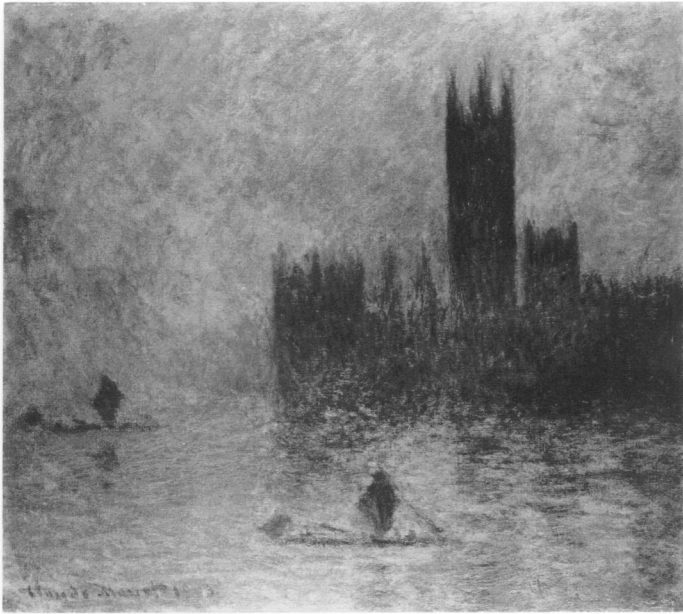
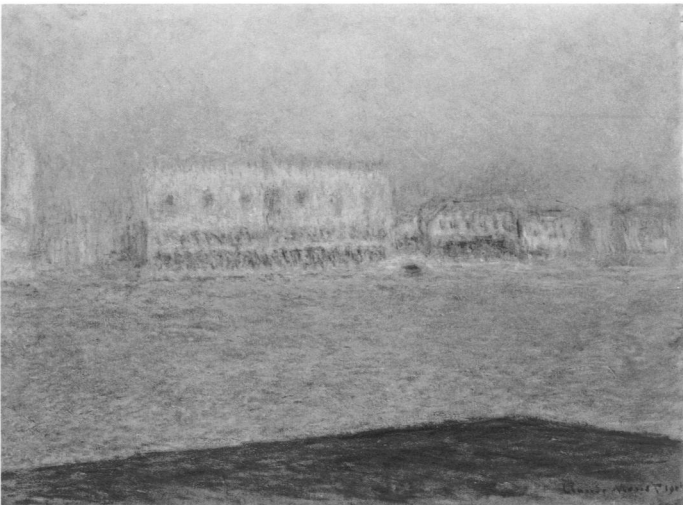


FIGURE 29
The Houses of Parliament, London, by Claude Monet, dated 1903. 32 × 36 $\frac{3}{8}$ in. The Metropolitan Museum of Art, bequest of Julia W. Emmons, 56.135.6

FIGURE 30
The Doge's Palace, Venice, Seen from San Giorgio Maggiore, by Claude Monet, dated 1908. 25 $\frac{3}{4}$ × 36 $\frac{1}{2}$ in. The Metropolitan Museum of Art, gift of Mr. and Mrs. Charles S. McVeigh, 59.188.1



The first paintings by Monet to be acquired by the Metropolitan were the three works bequeathed by Theodore M. Davis in 1915: *The Seine at Vétheuil* (Figure 31), *The Valley of the Nervia* (Figure 32), and *Rouen Cathedral* (Figure 26). At this time hardly any Monets were owned by museums in America: three had been bequeathed to the Boston Museum of Fine Arts in 1906 by Denman Ross, but the earliest acquisition by the Philadelphia Museum dates from 1921, when three paintings were purchased for the Wilstach Collection, while it was not until 1922 that the six paintings from the Potter Palmer Collection entered The Art Institute of Chicago. Monet was not, however, the first of the great French painters of the second half of the nineteenth century to find a place in the Metropolitan's collection, for the Museum had received two great

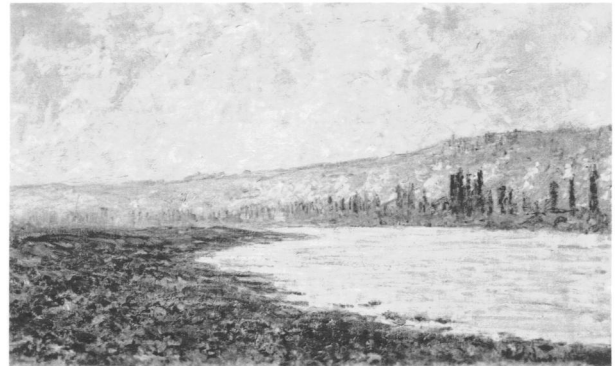


FIGURE 31
The Seine at Vétheuil, by Claude Monet, dated 1880. 23 $\frac{3}{4}$ × 39 $\frac{1}{2}$ in. The Metropolitan Museum of Art, The Theodore M. Davis Collection, bequest of Theodore M. Davis, 30.95.271

Manets from Erwin Davis in 1889 and had purchased Renoir's *Madame Charpentier and her Children* (1878) in 1907 and Cézanne's *La Colline des Pauvres* (c. 1895) at the Armory Show in 1913. Nor, on the other hand, was Monet the last. The first Degas only came to the Museum in 1929, when the Havemeyer Bequest brought fourteen examples, along with the first Pissarro; the first Gauguin came as a gift in 1939; the first Van Gogh came by purchase in 1949; and the first Sisley as a gift only in 1964.

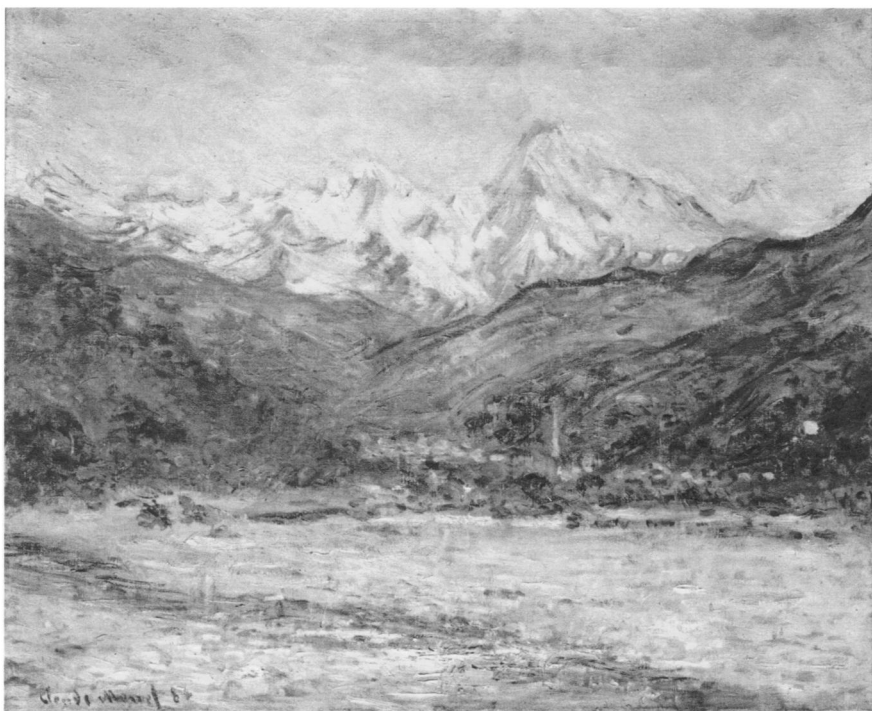


FIGURE 32
The Valley of the Nervia, by
Claude Monet, dated 1884.
26 × 32 in. The Metropolitan
Museum of Art, The Theo-
dore M. Davis Collection,
bequest of Theodore M.
Davis, 30.95.251

In 1926, Monet's *Apple Trees in Bloom* passed to the Metropolitan following the death of Mary Livingston Willard. But the great enrichment of the collection occurred when eight Monets were included in the munificent Havemeyer Bequest of 1929, because in this way the Metropolitan acquired such exceptional canvases as *La Grenouillère*, *Sunflowers*, *Poplars*, *Haystacks in the Snow*, and *The Japanese Bridge*. Two years after this the later version of *The Manneporte* came to the Museum through the bequest of Lizzie P. Bliss. But then twenty years were to pass before any further Monets were added to the Metropolitan's collection, that is to say, until in 1951 it acquired, through the bequest of William Church Osborn, *The Beach at Sainte-Adresse*, *Vétheuil in Summer*, and the earlier version of *The Manneporte*. Then in 1956, with the bequest of Julia W. Emmons, it received five more splendid paintings of the years 1882–1903. Thus, so far as acquiring Monets was concerned, the Metropolitan seems to have played a waiting game—obviously knowing the wealth of fine examples which had entered American private collections before 1930—instead of

spending its funds on purchases, even at a time when great paintings by Monet could be had at very reasonable prices. But during the past ten years the European Paintings Department has shown a new awareness that this earlier policy had resulted in some regrettable omissions and weaknesses in the collection, for by securing *The Bodmer Oak and Terrace at Sainte-Adresse* it extended the range and gave much greater importance to the group of early works by Monet, while with the accession of *Bordighera* (Figure 33) and *The Petite Creuse at Fresselines*, bequeathed by Adelaide Milton de Groot in 1967, it has enlarged and given added interest to the group of works of the 1880s. However, it would be foolish to pretend that the collection is now as balanced or representative as it might be, so the Department must face the inexorable task of attracting and acquiring in the future just those few paintings of the highest quality which are still lacking.

It is now time to say something about the provenance and early history of some of the Monets in the Metropolitan. Certain paintings may have been included in

one or other of the Impressionist Exhibitions, as the following checklist, whose titles might correspond, will indicate:

- 1876 Second Exhibition
 Les Bains de la Grenouillère
 La Plage, Sainte-Adresse Coll. M. Faure
- 1877 Third Exhibition
 Le Parc Monceau Coll. M. de Bellio
- 1879 Fourth Exhibition
 Le Parc Monceau Coll. M. de Bellio
- 1882 Seventh Exhibition
 Chrysanthèmes² Coll. M. C.
 Bouquet de Soleils
 Sentier dans l'Île St. Martin

In the absence of more conclusive evidence it is not possible to make any definitive identifications, except for Bouquet de Soleils, of which the canvas in the Metropolitan is the only example, and the 1876 canvas of Le Parc Monceau, which is known to have been acquired at the Third Impressionist Exhibition by Dr. Georges de Bellio, a Roumanian homeopathic doctor who bought actively from the Impressionists at this time and was for a few years (1876–1880) one of Monet's most appreciative patrons (thirty-five to forty works in all). Had he not disliked Monet's post-Impressionist stylistic development, de Bellio would no doubt have gone on buying his works. Most probably this painting of Le Parc Monceau of 1876 was exhibited a second time in 1879, for there is no trace of de Bellio's having owned a later one. We know that his brother-in-law, Jean Campineano, who lived in Bucharest, acted on de Bellio's advice and bought in Paris in 1878 a different view of the park dated 1875, and the family inventory made by his son-in-law, Donop de Monchy in the mid-1890s (where no second Parc Monceau is listed) shows that de Bellio seems eventually to have given or willed his painting of 1876 to his nephew Alexandre Bellio (also resident in Bucharest), for it must be identical with the entry that reads: "Un Coin du Parc Monceau avec Pelouse et Arbres Fleuris (1876)."³ Another early exhibition at which some of the Metropolitan's paintings may have been shown is

that of the Société des XX in Brussels in 1886, because among the paintings, which Monet himself chose to send there, we find the following titles: La Manneporte, Chrysanthèmes, Soleils, and Sur la Falaise à Pourville. Apart from these few interesting facts, it should be noted that Apples and Grapes was in the collection of Victor Chocquet from the time it was painted until the sale after his death in 1899.

It would be unfair not to pay tribute here also to those pioneer American collectors, and their immediate successors, who by their original ownership first established in an American home many of the Monets which today hang in the Metropolitan. The earliest of these purchases (I am referring only to paintings which eventually went to the Metropolitan Museum) date back to 1891, when P. A. B. Widener of Philadelphia acquired The Beach at Sainte-Adresse, W. H. Fuller of New York acquired Apple Trees in Bloom and The Sea at Pourville (which he lent that same year to an exhibition at the Union League Club, New York), Potter Palmer of Chicago acquired Haystacks in the Snow, which had been painted that very year, and Henry Sayles of Boston acquired The Cabin of the Customs Watch, Varengeville (1882), from an exhibi-

FIGURE 33

Bordighera, by Claude Monet, dated 1884. 25 ½ × 32 in. The Metropolitan Museum of Art, bequest of Adelaide Milton de Groot (1876–1967), 67.187.87



2. Chrysanthemums exists in two versions, one in the Metropolitan, the other in the Courtauld Institute Collection, London.

3. See Remus Niculescu, "Georges de Bellio, L'Ami des Impressionnistes," in *Revue Roumaine d'Histoire de l'Art* 1 (1964) pp. 209–278.

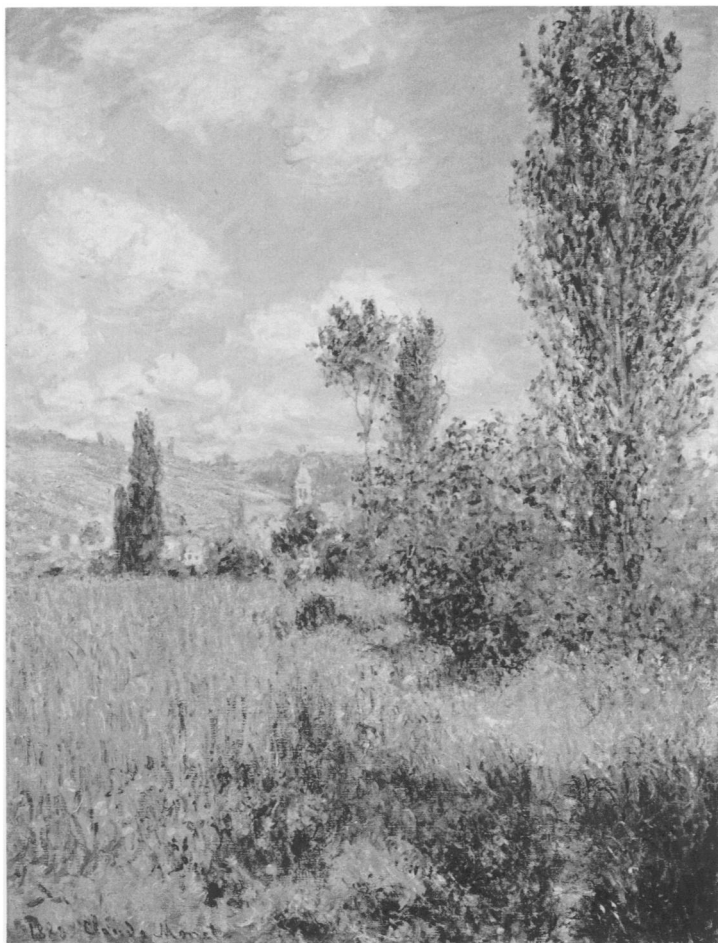


FIGURE 34

A Path in the Ile Saint-Martin, Vétheuil, by Claude Monet, dated 1880. $31\frac{1}{2} \times 23\frac{3}{4}$ in. The Metropolitan Museum of Art, bequest of Julia W. Emmons, 56.135.1

bition at Chase's Gallery in Boston (lent by Durand-Ruel). In 1892 Potter Palmer purchased the 1886 version of *The Manneporte*, which he was to sell back a year later to Durand-Ruel, from whom it was subsequently (1909) acquired by Cornelius Bliss of New York. In 1893 Potter Palmer also returned *Haystacks in the Snow* to Durand-Ruel, who sold it again the next year to Henry Havemeyer. The other seven paintings by Monet which were included in this famous bequest were acquired by the Havemeyers in the following years: in 1895 *Poplars*, in 1897 *La Grenouillère* and *The Thaw*, perhaps also *The Green Wave*, in 1899 *Chrysanthemums*, and in 1901 *The*

Japanese Bridge of 1899. Theodore Davis of New York acquired the following three paintings in 1895: *The Seine at Vétheuil*, *The Valley of the Nervia*, and *Rouen Cathedral*, which had been painted in the previous year. The next purchases were all made after the turn of the century, William Church Osborn of New York buying the 1883 version of *The Manneporte* in 1903, and *Vétheuil in Summer* in 1912, while Arthur Emmons, also of New York, purchased *The Ile aux Fleurs* in 1906, *Morning on the Seine* in 1907, *The Houses of Parliament* in 1911, and *A Path in the Ile Saint-Martin* (Figure 34) in 1912. To these must be added the purchase of *Cliffs at Pourville* (1896) by Elizabeth Perkins of Boston in 1904.

Thus the collection of Monets in the Metropolitan is not merely remarkable for its excellence but has great documentary value as a reflection (in many of its finest canvases) of a past era of American taste. One interesting feature that emerges is the frequency with which these American collectors bought paintings which had only been painted a few years previously, and sometimes even within a few months of their having left Monet's studio. For this reason it is important to bear in mind when considering the historic core of the Metropolitan's collection—in the last paragraph I recorded the purchase of twenty-two out of its thirty-five examples—that these purchases were virtually all made before the great *Water Lily Pond* series came on the market. But in recent years a very large number of Monet's late canvases, as well as some of the choicest of his works of the 1870s, have crossed the Atlantic to become the property of a new generation of American collectors. So perhaps we may hope to see some much-wanted additions to the collection of Monets in the Metropolitan coming as a celebratory tribute on the occasion of its hundredth anniversary.

Appendix: Paintings by Claude Monet in The Metropolitan Museum of Art

- | | | | |
|-----------|---|------|--|
| 1864 | Dr. Leclenché (Figure 1) | 1889 | The Petite Creuse at Fresselines (Figure 12) |
| 1865 | The Green Wave (Figure 2) | 1891 | Poplars (The Four Trees) (Figure 24)
Haystacks in the Snow (Figure 25) |
| 1865–1866 | The Bodmer Oak, Fontainebleau Forest
(formerly called The Chailly Road) (Figure 3) | 1893 | The Thaw (formerly called The Ice Floe)
(Figure 16) |
| 1866 | Terrace at Sainte-Adresse (Figure 4) | 1894 | Rouen Cathedral (Figure 26) |
| 1867 | The Beach at Sainte-Adresse (Figure 5) | 1896 | The Cliffs at Pourville, I (Figure 19)
The Cliffs at Pourville, II (Figure 20)
The Cabin of the Customs Watch, Varengeville
(Figure 21) |
| 1869 | La Grenouillère (Figure 6) | 1897 | Ile aux Orties, near Vernon (Figure 35)
Morning on the Seine, near Giverny
(Figure 27) |
| 1873 | Apple Trees in Bloom (Figure 7) | 1899 | A Bridge over a Pool of Water Lilies, or
The Japanese Bridge (Figure 28) |
| 1876 | The Parc Monceau, Paris (Figure 8) | 1903 | The Houses of Parliament, London (Figure 29) |
| 1878 | Parisians Enjoying the Parc Monceau
(Figure 9) | 1908 | The Doge's Palace, Venice,
Seen from San Giorgio Maggiore (Figure 30) |
| 1880 | Apples and Grapes (Figure 22)
Vétheuil in Summer (Figure 10)
The Ile aux Fleurs (Figure 11)
The Seine at Vétheuil (Figure 31)
A Path in the Ile Saint-Martin, Vétheuil
(Figure 34) | | |
| 1881 | Sunflowers (Figure 13) | | |
| 1882 | Chrysanthemums (Figure 23)
The Cabin of the Customs Watch, Varengeville
(Figure 18)
The Sea at Pourville (Figure 17) | | |
| 1883 | The Manneporte, Etretat, I (Figure 14) | | |
| 1884 | The Valley of the Nervia (Figure 32)
Bordighera (Figure 33) | | |
| 1886 | The Manneporte, Etretat, II (Figure 15) | | |

FIGURE 35

The Ile aux Orties, near Vernon, by Claude Monet, dated 1897. 28 7/8 × 36 1/2 in. The Metropolitan Museum of Art, gift of Mr. and Mrs. Charles S. McVeigh, subject to a life estate in the donors, 60.154

