Monet, (Oscar-)Claude

(*b* Paris, Nov 14, 1840; *d* Giverny, Dec 6, 1926).

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French painter. He was the leader of the Impressionist movement in France; indeed the movement's name, Impressionism, is derived from his Impression, Sunrise (1873; Paris, Mus. Marmottan). Throughout his long career, and especially in his series from the 1890s onwards, he explored the constantly changing quality of light and colour in different atmospheric conditions and at various times of the day.

1. Life and work.

(i) The 1850s and 1860s.

Although born in Paris, Monet grew up on the Normandy coast in Le Havre, where his father was a wholesale grocer serving the maritime industry. His mother died in 1857, whereupon his aunt, Marie-Jeanne Lecadre, supported his efforts to become an artist and encouraged him during his early career. By *c*. 1856 Monet had attained a local reputation as a caricaturist, attracting the interest of the landscape painter Eugène Boudin, who succeeded in turning Monet's attention to *plein-air* painting. After a year of military service in Algeria in 1861–2 he was released due to illness. In the autumn of 1862 he obtained his father's permission to study art in Paris, where he entered the atelier of the academician Charles Gleyre, studying with him intermittently until *c*. 1864. Of greater consequence for Monet's development was the friendship and informal tutelage of the Dutch landscape painter Johann Barthold Jongkind, whom Monet met in 1862. The combined teaching of Boudin and Jongkind proved formative for Monet's future direction as a landscape painter.

Two landscapes, deriving from his first year of active production in 1864 and worked up on a large scale, earned him, on his first attempt, admission to the Salon of 1865: the *Seine Estuary at Honfleur* (1865; Pasadena, CA, Norton Simon Mus., see Wildenstein, no. 51) and *Pointe de la Hève at Low Tide* (1865; Fort Worth, TX, Kimbell A. Mus., W51). Monet's work appeared again at the Salon in 1866 and 1868, but, having been rejected in the intervening year and with further rejections in 1869 and 1870, he did not submit works thereafter except once, in 1880.

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Claude Monet: The Bodmer Oak, Fontainebleau Forest, oil on canvas, 37 7/8 x 50 7/8 in. (96.2 x 129.2 cm), 1865 (New York, Metropolitan Museum of Art, Gift of Sam Salz and Bequest of Julia W. Emmons, by exchange, 1964, Accession ID: 64.210); photo © The Metropolitan Museum of Art http://www.metmuseum.org/Collections/search-the-collections/110001579

During the second half of the 1860s Monet became the key figure among a group of colleagues whom he had first met at Gleyre's atelier: Jean-Frédéric Bazille, Auguste Renoir and Alfred Sisley. They occasionally made painting trips to Fontainebleau Forest (see fig.), where in 1865 Monet began a daring project, his *Déjeuner sur l'herbe*, attempting to bring the freshness of outdoor painting to a canvas of life-size figures gathered at a picnic in the forest setting. The painting was intended to make his mark in dramatic fashion at the Salon of 1866, but, working in his Paris studio, he failed to complete the monumental (*c*. 4.5×6.0 m) canvas in time and was forced to send two other, less challenging, works, both of which were accepted: *Camille* (1866; Bremen, Ksthalle, W 65) and the *Pavé de Chailly* (*c*. 1865; Switzerland, priv. col., W 19). The canvas was rolled up and put aside and later partly ruined by moisture; two fragments of the final painting (both Paris, Mus. d'Orsay, W 63a–b) and a large (1.30×1.81 m) final sketch (Moscow, Pushkin Mus. F.A., W 62) are all that remain of this ambitious project.

In his next major painting, Women in the Garden (1866–7; Paris, Mus. d'Orsay, W 67), Monet sought to approach a contemporary subject on a large but more manageable scale (2.56×2.08 m), a canvas that would be executed from start to finish out of doors. Despite his efforts he failed to complete the work at the site, not finishing it until the following winter. Consistent with the shift from *plein-air* to studio, the finished painting demonstrates a flattened, decorative treatment of figures and space, aided by the introduction of delicately coloured blue shadows in a system of close-valued hue relationships that deviate from the traditional form-defining technique of chiaroscuro. It was probably such innovations that resulted in his first rejection when he submitted the painting to the Salon of 1867.

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Claude Monet: Terrace at Sainte-Adresse (or Garden at Sainte-Adresse), oil on canvas, 38 5/8 x 51 1/8 in. (98.1 x 129.9 cm), 1867 (New York, Metropolitan Museum of Art, Purchase, special contributions and funds given or bequeathed by friends of the Museum, 1967, Accession ID:67.241); photo © The Metropolitan Museum of Art http://www.metmuseum.org/Collections/search-the-collections/110001581

In addition to his professional setback at the Salon, Monet suffered grave personal problems during that year. His mistress, Camille Doncieux, whom he had met about 1865, was pregnant; his father, who disapproved of the relationship, refused to help financially, and Monet, all but penniless, was forced to leave Camille in Paris, while he accepted the shelter offered to him alone by his family in Le Havre. In July, as the birth approached, he suffered a partial loss of sight, preventing him temporarily from working out of doors and clearly a sign of his anxious state. But it was also a period of restless probing and experimentation in his art. Following the completion of *Women in the Garden* early in 1867, he pursued his interest in contemporary subject-matter, painting three views of Paris from the east balcony of the Louvre (e.g. *St Germain-l'Auxerrois*; Berlin, Neue N.G.; W 84) in which he further explored the nature of Realism as embodied in *plein-air* painting. In Normandy, despite the temporary problem with his sight, his work ranged from the powerful artifice of his Terrace at Sainte-Adresse (New York, Met., W 95), inspired in part by the style of Japanese prints, to the open, atmospheric naturalism of the *Beach at Sainte-Adresse* (Chicago, IL, A. Inst., W 92).

Aided by his first patron, Louis-Joachim Gaudibert of Le Havre, Monet was able to resume his life with Camille and his infant son Jean in 1868; *The Luncheon* (1868; Frankfurt am Main, Städel. Kunstinst. & Städt. Gal., W 132) depicts mother and child at table in their rented house near Etretat in Normandy. Camille also appears in the foreground of *On the Bank of the Seine, Bennecourt (The River)* (1868; Chicago, IL, A. Inst., W 110), a work that offers a major statement of Monet's attempt to integrate *plein-air* investigation and stylistic experiment in the last years of the decade.

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In 1869 Monet worked alongside Renoir at La Grenouillère, a popular boating and bathing spot on the Seine near Paris. Both artists were aiming once again towards the Salon, at which they hoped (as had Monet in 1865 with *Déjeuner sur l'herbe*) to make an impact with a large-scale depiction of a contemporary subject. Neither artist succeeded in producing such a painting, Monet ruefully referring to the 'bad sketches' with which he had to be content (letter to Bazille, 25 Sept). These sketches, however, became the hallmark of a new style of painting. In such works as Monet's version of La Grenouillère (London, N.G., W 135) the traditional academic sketch was in effect reinvented and converted into the Impressionist *tableau*. The fragmented, varied brushwork of this painting suggests the ephemeral character of the subject and reveals the means by which the illusion of the scene was created.

Claude Monet: La Grenouillère, oil on canvas, 730×920 mm, 1869 (London, National Gallery); Photo credit: Art Resource, NY

(ii) The 1870s and 1880s.

Monet and Camille were married on 28 June 1870. During that summer the Franco-Prussian War broke out, and Monet fled with his young family to London in the autumn, in order to avoid conscription. There he renewed ties with Camille Pissarro, with whom he had painted in the Paris suburbs during 1869, and was introduced to Paul Durand-Ruel, who became his first dealer soon thereafter. During a

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stay of approximately nine months he painted numerous views of the Thames (e.g. the *Thames below Westminster*, London, N.G., W 166), *Hyde Park* (Providence, RI Sch. Des., Mus. A., W 164) and *Green Park* (Philadelphia, PA, Mus. A., W 165). Having spent the summer of 1871 in Holland, where he painted several splendid pictures in the style of La Grenouillère, he returned to a war-torn France further depleted by the bloody civil war over the Paris Commune. Late that year he settled at Argenteuil, a growing industrial town and boating centre on the Seine to the west of Paris, which was to be his home until 1878.

From 1872 to 1876 Argenteuil became the hub of Impressionist painting. Renoir, Sisley, Pissarro, Edouard Manet and Gustave Caillebotte were each drawn there in turn by the magnetic presence of Monet, whose paintings of the Seine, the interior of the town and the garden settings of his house placed their powerful stamp on the movement's evolution (see fig.). During the first two years at Argenteuil, Monet profited from the support of Durand-Ruel, who began to purchase the paintings of Monet and his friends. When declining fortunes led Durand-Ruel to suspend his purchases towards the end of 1873, the painters revived the idea of holding an independent exhibition that they had first considered in the mid-1860s. Monet was one of the leading figures in the formation of the Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs etc, which held its first exhibition in April 1874 at the recently vacated galleries of the photographer Nadar on the Boulevard des Capucines in the centre of Paris. Monet's views of Paris painted from the premises late in 1873 include the *Boulevard des Capucines* (Moscow, Pushkin Mus. F.A., W 292), which was shown at the exhibition at Nadar's. One of Monet's exhibited pictures, Impression, Sunrise (1873; Paris, Mus. Marmottan, W 263), a sketchy view of the harbour at Le Havre under morning fog, became the occasion for the naming of the group because of its title: they emerged from the exhibition dubbed by the critics the Impressionists. Although *Impression, Sunrise* was not typical of Monet's work at the time, it seems fitting that it played the role it did, for Monet was clearly the most powerful figure among the landscape and *plein-air* painters who dominated the group. His views of the Seine, such as the two versions of the *Bridge at Argenteuil* (1874; Paris, Mus. d'Orsay; Washington, DC, N.G.A.; W 311–12), have come to epitomize the Impressionist effort in the popular imagination just as they influenced his friends.

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Claude Monet: *The Luncheon: Monet’s Garden at Argenteuil*, oil on canvas, 1.6o×2.01 m, 1873–4 (Paris, Musée d’Orsay); photo credit: Erich Lessing/Art Resource, NY

By 1876 Monet had begun to look for new subject-matter outside Argenteuil. Seeking new patrons and collectors, he accepted the commission of Ernest Hoschedé in 1876 to produce four decorative paintings for the grand salon of the Château de Rottembourg, Hoschedé’s country home at Montgeron: *Turkeys* (Paris, Mus. d’Orsay, W 416), *The Hunt* (Paris,, Mus. de la Chasse et de la Nature, W 433), *Corner of the Garden at Montgeron* and *Pond at Montgeron* (both St Petersburg, Hermitage, W 418, 420). In January 1877, turning his attention to Paris, he took up a subject that had attracted Manet and Caillebotte in the immediately preceding years; he obtained permission to paint at St-Lazare Station (at the Paris end of the line from Argenteuil), where he produced a dozen views of the station and its surroundings, several of which appeared at the Third Impressionist Exhibition in the spring, for example *La Gare St-Lazare* (Paris, Mus. Marmottan, W 442).

In 1878 the fortunes of Monet and the Impressionists declined sharply. An auction sale of Jean-Baptiste Faure’s collection of Impressionist paintings brought low prices, as did the forced sale of Hoschedé’s pictures following his declaration of bankruptcy the previous year. In the autumn Monet and Camille, along with Jean and their infant son, Michel, born in March, set up a joint household with the Hoschedés at Vétheuil on the Seine, about 65 km from Paris. Camille died in September 1879, and, as Ernest Hoschedé soon began to spend most of his time in Paris attempting to renew his fortunes, Monet was left as the head of a household including Ernest Hoschedé’s wife Alice (his unacknowledged

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lover) and eight children. Harassed by a combination of personal loss and commitments and acutely beset by financial worries, Monet separated himself from his Impressionist colleagues, his work appearing at the fourth group show in 1879 only through the intercession of Caillebotte. In 1880 Monet followed the course taken by Renoir, Paul Cézanne and Sisley and approached the Salon once more in the hope of reaping financial benefits; one of his two submissions, *Lavacourt* (Dallas Mus. A, W 578), was accepted and displayed.

Following three years at Vétheuil and a short stay in Poissy, Monet, Alice Hoschedé and the children moved to a rented house in Giverny in 1883, achieving, despite the irregularity of their arrangement, a degree of domestic stability that he had never known before. Giverny was to be his home for the rest of his life; he was able to purchase the house in 1890, and in 1892 Alice became his second wife, following the death of Ernest the preceding year.

Claude Monet: On the Cliff at Pourville, oil on canvas, 23 3/4 x 32 in. (60.3 x 81.3 cm), 1882 (New York, Metropolitan Museum of Art, Bequest of Julia W. Emmons, 1956, Accession ID: 56.135.2); photo © The Metropolitan Museum of Art http://www.metmuseum.org/Collections/search-the-collections/110001563

Even before settling at Giverny, Monet had begun a pattern of activity that he pursued throughout the 1880s. During the decade he made several painting trips to the Normandy coast, working at Fécamp in 1881, at Pourville (see fig.) and Varengeville in 1882 and at Etretat in 1883, 1885 and 1886 (see fig.). In 1886 he spent part of the autumn at Belle-Ile, off the south coast of Brittany, and in 1889 worked during the winter in the Creuse Valley of central France. Between these journeys, in which he engaged with rugged and dramatic scenery in the most changeable of weathers, he visited the Mediterranean, where he was challenged by the clear light and intense colour of the south at Bordighera on the French–Italian border in 1884 (see fig.) and at Antibes and Juan-les-Pins in 1888. These trips were designed to sharpen his sensibilities as a painter and to enlarge the range and appeal of his paintings

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for prospective buyers. At other times he concentrated on the landscape around Giverny and, during the second half of the 1880s, executed a number of outdoor paintings for which the Monet and Hoschedé children posed, for example *Woman with a Parasol, Turned to the Left* (1886; Paris, Mus. d’Orsay, W 1077).

(iii) The 1890s and after.

(a) The series paintings.

At the beginning of the 1890s Monet began to elaborate and refine a process that he had begun during his journeys of the 1880s, when he had sought to develop extended groups of canvases devoted to specific sites under differing conditions of light and weather. On a given day, moving with the light and changing position as the weather shifted, he would work on perhaps as many as eight canvases, devoting an hour or less to each one (as he indicated, in an early instance, in a letter to Alice Hoschedé, 7 April 1882). By the end of the decade, working in the Creuse Valley, the programme of the series was all but fully elaborated.

Claude Monet: The Doge’s Palace Seen from S Giorgio Maggiore, oil on canvas, 25 3/4 x 36 1/2 in. (65.4 x 92.7 cm), 1908 (New York, Metropolitan Museum of Art, Gift of Mr. and Mrs. Charles S. McVeigh, 1959, Accession ID: 59.188.1); photo © The Metropolitan Museum of Art http://www.metmuseum.org/Collections/search-the-collections/110001577

The development of the series was Monet’s great effort of the 1890s: they were a factor in all of his exhibitions during the decade. In 1891 *The Grainstacks* appeared at Durand-Ruel’s gallery in Paris; in 1892, also at Durand-Ruel’s, he presented his first exhibition devoted exclusively to a single series, the

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Poplars on the Epte. Later that year and again in 1893 he worked in Rouen; 20 of the 50 paintings shown at Durand-Ruel’s in 1895 depicted the façade of Rouen Cathedral seen under varying conditions of light, weather and atmosphere (e.g. Rouen Cathedral: Harmony in Blue; Paris, Mus. d’Orsay, W 1355); the remainder of the works at that exhibition included a new series of snow scenes done in Norway during the preceding winter months. In *Rouen Cathedral, the Façade in Sunlight*; Williamstown, MA, Clark A. Inst., W 1358; see fig.). 1896–7, he returned to sites painted earlier in the 1880s at Pourville and Varengeville and undertook a major series of *Mornings on the Seine* (e.g. *Early Morning on the Seine, Morning Mists*; Raleigh, NC Mus. A., W 1474), representing the dawn hours on the river at Giverny. Both groups were shown in a major exhibition at the Galerie Georges Petit, Paris, in 1898. Three trips to London (where his son Michel was studying) from 1899 to 1901 yielded an extended series of *Views of the Thames*, including *Charing Cross Bridge and Westminster* (1902; Baltimore, MD, Mus. A., W 1532), the *Houses of Parliament, Stormy Sky* (1904; Lille, Mus. B.-A., W 1605) and *Waterloo Bridge, London* (1903; Pittsburgh, PA, Carnegie Mus. A., W 1588). After three years of reworking in Giverny they were exhibited at Durand-Ruel’s gallery in 1904. A last journey was undertaken with Alice in 1908 to Venice, although the resulting pictures were not exhibited until 1912, a year after Alice’s death, at the Galerie Bernheim-Jeune (see fig.).

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Claude Monet: Rouen Cathedral: Harmony in Blue, oil on canvas, 1.07×0.73 m, 1894 (Paris, Musée d’Orsay); Photo credit: Réunion des Musées Nationaux/Art Resource, NYS

At Giverny, during the 1890s, Monet began to develop a large flower-garden in front of his house; in 1893 he acquired another parcel of land, just across the road and single-track railway that fronted the property, which included a small pond and a stream. He built an arched bridge, based on Japanese designs, across one end of the pond and received permission to control the flow of water entering from the stream, thus creating a receptive environment for the introduction of exotic species of waterlily. He enlarged the pond in 1901 and 1910. The house and water gardens became his dominant subjects for the rest of his life; they were designed mainly to fulfil his dream that painting out of doors should be equivalent to working in a studio. He set up easels around the pond to enable him to work from different vantage-points and devoted himself to a continuous series of waterlily paintings from the late 1890s to 1910.

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In 1900 Monet exhibited his first group of pictures of the garden, devoted primarily to the Japanese bridge (e.g. the Japanese Bridge and the Waterlily Pool—Giverny (*Le Bassin aux nymphéas*), 1899; Philadelphia, PA, Mus. A., W 1512). From 1903 to 1908 he concentrated on the enlarged pond with its floating pads and blossoms set in orderly clusters against the reflections of trees and sky within its depths. The results were seen in the largest and most unified series to date, a suite of 48 canvases known as *Waterlilies, a Series of Waterscapes* shown at Durand-Ruel's gallery in May 1909 and subsequently dispersed (e.g. Bridge over a Pool of Waterlilies, 1899; New York, Met. W 1518).

Claude Monet: Japanese Bridge and the Waterlily Pool—Giverny (Le Bassin et nymphéas), oil on canvas, 892×934 mm, 1899 (Philadelphia, PA, Museum of Art); photo credit: The Philadelphia Museum of Art/Art Resource, NY

(b) The waterlilies decoration.

During the 1890s Monet had begun to plan a decorative cycle of paintings devoted to the water garden and apparently made some first attempts in that direction. But it was only after a period of 15 years or so, after the final enlargement of the pond in 1910 and the death of Alice, that the plan was renewed. In 1914, encouraged by his close friend the politician Georges Clemenceau to overcome the weariness and depression that had persisted since Alice's death and the shock of his son Jean's death in February,

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Monet made plans to construct a new, large studio in which he could carry out the project on a grand scale. He persisted despite suffering increasingly from cataracts, which necessitated three operations on his right eye in 1923 and continual, variably successful, experiments with corrective lenses thereafter. Most of the work was done *c*. 1916–21, following completion of the studio, in which he installed his large canvases on moving easels to approximate the oval shape of the scheme he envisaged, a continuous band of paintings of the pond that would entirely surround the viewer.

In 1918 Monet announced plans to donate the decoration to the State, and in 1920 it was decided that the Government would build a pavilion in the grounds of the Hôtel Biron (now the Musée Rodin) in order to provide a permanent installation. Within a year the site was changed: in April 1921 a new announcement specified the Orangerie, at the far end of the Tuileries Gardens from the Musée du Louvre, as the intended home for the murals. The two oval rooms, situated at ground-level on the south side of the building, were designed by the architect Camille Lefèvre. On 16 May 1927, five months after Monet's death, the decoration was opened to the public for the first time. Here the changeable, fragile natural environment of Giverny, created and nurtured by Monet over a period of almost 50 years, is given its synoptic form in paint. The Musée Claude Monet, his house and gardens at Giverny, was refurbished and opened to the public in 1981.

2. Working methods and technique.

During the 1860s Monet was primarily interested in furthering the Realists' concerns with the contemporary in subject and the verifiable in nature by assuming *plein-air* painting as a fundamental principle of his art. He sought to combine his Realist investigation with an inquiry into the possibilities of creating a new style of painting, following the lead that Manet had offered early in the decade. In the paintings produced at La Grenouillère in 1869 he found a way to resolve the often contradictory claims of nature and style, establishing a provocative tension between appearances and painterly invention that proved sufficient basis for the developed Impressionist manner of the 1870s and thereafter.

During the 1870s Monet's touch became softer, his strokes smaller and more varied. His palette tended towards a pastel range, with a play of warm and cool colours; at times he also employed a muted scale of greys—for example in response to dull weather (*Bridge at Argenteuil, Grey Weather*, 1874; Washington, DC, N.G.A., W 316)—or a harsh staccato of reds and greens, as in many sunlit garden pictures of the mid-decade at Argenteuil (e.g. *Gladioli*, 1876; Detroit, MI, Inst. A., W 414). By the mid-1870s he had all but eliminated black from his palette and reduced the role of earth tones as he sought to restrict value contrasts and effects of modelled form. These experiments with colour were played off against and within a traditional spatial framework, essentially perspectival in nature (e.g. *Gare St-Lazare*, 1877; Paris, Mus. d'Orsay, W 438).

At the beginning of the 1880s there was an identifiable change in Monet's choice of subjects, palette and approach to space. Notably in his paintings of the Normandy and Brittany coasts, for example the *Coastguard's Cottage, Varengeville* (1882; Rotterdam, Boymans–van Beuningen, W 732), he coaxed the large forms of cliffs and sea into cursive formulations—arabesques and broad, arching shapes—that served as decorative fields for an ever more refined, minutely particulate application of coloured strokes. He became increasingly interested in harmonious distributions of warm and cool hues—varieties of pink, orange and mauve along with blues and greens (e.g. *Villas at Bordighera*, 1884; Santa

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Barbara, CA, Mus. A., W 856)—and in an overall organization based on the contrast of complementary colours, for example in *Field of Poppies* (1890; Northampton, MA, Smith Coll. Mus. A., W 1251), with its red meadow set before a row of green trees. His greatest challenge was the Mediterranean, at Bordighera in 1884 and Antibes in 1888, where he translated the brilliance of Mediterranean light into paintings such as the *Gardener's House, Antibes* (1888; Cleveland, OH, Mus. A., W 1165), which he feared would be sure to arouse the ire of 'the enemies of blue and pink' (letter to Durand-Ruel).

In the series of the 1890s and later he sought to convey the unifying effects of atmosphere (the *ambiance* and the *enveloppe*) and tended increasingly to reduce the identity of local colour in favour of decorative, chromatic harmonies, geared in part to natural effects but ultimately determined by the matching of canvas to canvas within the ensemble.

Early in his career, from about the mid-1860s, Monet began to work on canvases primed with a light-toned ground, most frequently a warm grey or light tan. He used a pure white priming only occasionally in the 1870s and then more frequently during the 1880s; after 1890, for the major series, he turned to white grounds almost exclusively. His method of building up his paintings was fairly consistent throughout his career, despite a gradual move towards a more complex microstructure and heavier texture after 1880 and in many of the series, most notably *The Grainstacks* and *Rouen Cathedral*. He would first lay down a preliminary *ébauche* (underpainting) in polychrome—the colours muted but matched to the basic tonalities of the subject, the strokes ranging from broad and contour-defining to a variety of quickly applied filler strokes for the main masses. From that base he would move (whether in a single day or over a period of days or even months) towards ever greater refinement, differentiation and definition of line, texture and palette, his colours becoming more complex and intense as he proceeded. The final product often provided a record of this process, as areas of the toned ground remained untouched to the end, as broad strokes from the early stages of the *ébauche* stayed visible alongside more elaborated applications, or as the texture of the brushwork from early stages made its presence felt in the final working, perhaps interrupting or affecting the adhesion of the later strokes and resulting in an unpremeditated chromatic and textural complexity of the finished painting.

Beginning in the 1880s, then more persistently and programmatically in the series after 1890, Monet brought more than one canvas to the site, the different canvases geared to differing conditions of light and weather; as the light changed he would put one canvas aside and pick up another, repeating the process when necessary. Perhaps the most deliberate use of this procedure was at Rouen in 1892–3 and in London in the years around 1900, when he painted from protected vantage-points, in the latter case from his window balcony at the Savoy Hotel, where he had perhaps as many as 100 canvases from which to choose. In later years he recalled that he would work on a single canvas 20 to 30 times. He did not, however, relinquish work in the studio. Although in interviews he insisted upon the primacy and even exclusivity of his activity outdoors, his letters to Durand-Ruel from the beginning of the 1880s clearly reveal his regular practice of reviewing and reworking his paintings once he returned from the site; the series, in particular, were completed and exhibited only after an often prolonged process, during which he continued to revise his canvases, comparing them with one another, seeking a unity of the ensemble of paintings before releasing them for exhibition.

Monet's drawings, notably the pencil drawings contained in eight sketchbooks at the Musée Marmottan, Paris, rarely played any part in the execution of individual paintings but were rather a means of quickly noting down subjects and motifs. He also made a small number of drawings from his

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paintings between 1880 and 1892 for publication in magazines such as *Vie Moderne* (e.g. *View of Rouen*, 1883, Williamstown, MA, Clark A. Inst.; after the painting of *c*. 1872, priv. col., W 217; see *Gaz. B.-A.*, n.s. 2, xxvii (1883), p. 344).

During his career Monet had no students, although an international colony of painters had gathered at Giverny by the late 1880s, including Lilla Cabot Perry and Theodore Earl Butler (*b* 1876). Closest to him, perhaps, was the American painter Theodore Robinson, who left a diary in which he described his contacts with Monet in the 1890s (MS., New York, Frick).

Monet's chief dealer throughout his career was the firm of Durand-Ruel. Although Paul Durand-Ruel's initial support in the early 1870s was soon halted due to financial difficulties, he resumed regular purchases of Monet's paintings in 1881, permitting Monet to begin his extended painting trips of the 1880s. Other dealers to whom Monet turned, usually against the wishes of Durand-Ruel, were Georges Petit, beginning in 1879, and, from 1887, Boussod Valadon, through their branch manager in Paris, Theo van Gogh. Thanks to their efforts and to Durand-Ruel's successful dealings in the USA from 1886, to which Monet was opposed, his prices rose impressively, permitting him to purchase the house at Giverny in 1890. From that time on his financial position was secured.

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Competition, §III, 1: Painting: Personal rivalry

Egypt, §VI: Museums and galleries

France, §III, 5(v): Painting graphic arts, c 1814–c 1914: Development and influence of Impressionism

France, §XIV, 5: Museum policy from the July Monarchy to the early years of the Third Republic

Paris, §III, 6: Art life and organization, 1870–1914

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Monet, Claude: The Grand Quai at Havre, 1872, Museo Nazionale del Bargello (St Petersburg) <http://www.hermitagemuseum.org/fcgi-bin/db2www/fullSize.mac/fullSize?selLang=English&dlViewId=ZN9CDQZQU%2B2360TQ7E&size=small&selCateg=picture&dlCategId=X109WD5PZ8%2B406YLW6&comeFrom=browse>

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Monet, Claude: The Garden, 1876, Museo Nazionale del Bargello (St Petersburg) <http://www.hermitagemuseum.org/fcgi-bin/db2www/fullSize.mac/fullSize?selLang=English&dlViewId=Q7X%2B40HERUF0IC85H%2B40&size=small&selCateg=picture&dlCategId=MYH0XQ2WP5XRJ9FS&comeFrom=browse>

Monet, Claude: Woman in a Garden, 1876, Museo Nazionale del Bargello (St Petersburg) <http://www.hermitagemuseum.org/fcgi-bin/db2www/fullSize.mac/fullSize?selLang=English&dlViewId=GBG9$62AB0RLEBRO&size=small&selCateg=picture&dlCategId=O9TC8LKEW6OIA0$A&comeFrom=browse>

Monet, Claude: La Berge Lavacourt (Riverbank at Lavacourt), 1879, Fred Jones Jr. Museum of Art, University of Oklahoma (Norman, OK) <http://www.ou.edu/fjjma/collections/european/pissaro_lapre.html>

Monet, Claude: Wheat Field, 1881, Cleveland Museum of Art (Cleveland, OH) <http://www.clevelandart.org/explore/searchlist.asp?searchText=monet+1947.197>

Monet, Claude: Gardener's House at Antibes, 1888, Cleveland Museum of Art (Cleveland, OH) <http://www.clevelandart.org/art/1916.1044>

Monet, Claude: Low Tide at Pourville, near Dieppe, 1882, Cleveland Museum of Art (Cleveland, OH) <http://www.clevelandart.org/art/1947.196>

Monet, Claude: Rocks at Belle-ile, Port-Dormois, 1886, Cincinnati Art Museum (Cincinnati, OH) <http://www.cincinnatiartmuseum.org/explore/collection/collections/?u=6038159>

Monet, Claude: Impression, Sunrise, 1873, Muse Marmottan (Paris) <http://www.marmottan.com/images/photo_monet/impression-soleil-levant2.jpg>

Monet, Claude: The Seine at Lavacourt, 1880, Dallas Museum of Art (Dallas, TX) <https://www.dma.org/collection/artwork/claude-monet/seine-lavacourt>

Monet, Claude: Arrival of the Normandy Train, Gare Saint-Lazare, 1877, Art Institute of Chicago (Chicago, IL) <http://www.artic.edu/aic/collections/artwork/16571>

Monet, Claude: Mills in the Westzijderveld near Zaandam, 1871, Rijksmuseum Vincent van Gogh (Amsterdam) <http://www3.vangoghmuseum.nl/vgm/index.jsp?page=4841&collection=454&lang=en>

Monet, Claude: View of the Bulb Fields and Windmills near Rijnsburg, 1886, Rijksmuseum Vincent van Gogh (Amsterdam) <http://www3.vangoghmuseum.nl/vgm/index.jsp?page=5007&collection=454&lang=en>

Monet, Claude: In the Woods at Giverny, 1887, Los Angeles County Museum of Art (Los Angeles, CA) <http://collections.lacma.org/node/229200>

Monet, Claude: Antibes, 1888, Courtauld Institute of Art (London) <http://www.artandarchitecture.org.uk/images/gallery/42eef67d.html>

Monet, Claude: Palazzo da Mula, Venice, 1908, National Gallery of Art (Washington, DC) <http://www.nga.gov/cgi-bin/pinfo?Object=46374+0+none>

Monet, Claude: Waterloo Bridge, London, at Sunset, 1904, National Gallery of Art (Washington, DC) <http://www.nga.gov/cgi-bin/pinfo?Object=61112+0+none>

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Monet, Claude: Waterloo Bridge, London, at Dusk, 1904, National Gallery of Art (Washington, DC) <http://www.nga.gov/cgi-bin/pinfo?Object=61111+0+none>

Monet, Claude: The Hay Ricks; Late Summer, Giverny, 1891, Muse d'Orsay (Paris) <http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=001178&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26zsz%3D9>

Monet, Claude: Rouen Cathedral, West Faade, Sunlight, 1894, National Gallery of Art (Washington, DC) <http://www.nga.gov/collection/gallery/gg85/gg85-46371.0.html>

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Monet, Claude: The Japanese Footbridge, 1899, National Gallery of Art (Washington, DC) <http://www.nga.gov/collection/gallery/gg85/gg85-73637.0.html>

Monet, Claude: Waterloo Bridge, Gray Day, 1903, National Gallery of Art (Washington, DC) <http://www.nga.gov/collection/gallery/gg85/gg85-46375.0.html>

Monet, Claude: The Houses of Parliament, Sunset, 1903, National Gallery of Art (Washington, DC) <http://www.nga.gov/collection/gallery/gg85/gg85-46240.0.html>

Monet, Claude: Weeping Willow, 1919, Kimbell Art Museum (Fort Worth, TX) <https://www.kimbellart.org/collection-object/weeping-willow>

Monet, Claude: Water Lilies, c. 1919-26, Cleveland Museum of Art (Cleveland, OH) <http://www.clevelandart.org/art/1960.81>

Monet, Claude: Poplars on the Epte, 1891, Tate (London) <http://www.tate.org.uk/servlet/AWork?id=9614>

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Monet, Claude: Water Lilies, 1916, National Museum of Western Art (Tokyo) <http://collection.nmwa.go.jp/en/P.1959-0151.html>

Monet, Claude: Rouen Cathedral. Harmony in Blue, 1893, Muse d'Orsay (Paris) <http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=001285&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26zsz%3D9>

Monet, Claude: The Seine at Giverny, Morning Mists, 1897, North Carolina Museum of Art (Raleigh, NC) <http://collection.ncartmuseum.org/collection11/view/objects/asitem/id/97>

Monet, Claude: A Boat on the Epte, c. 1890, Museu de Arte de So Paulo (So Paulo) <http://masp.uol.com.br/colecao/detalhesObra.php?cob=82>

Monet, Claude: Japanese Bridge, 1918-24, Museu de Arte de So Paulo (So Paulo) <http://masp.uol.com.br/colecao/detalhesObra.php?cob=83>

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Monet, Claude: Waterloo Bridge. Effect of Fog, 1903, Hermitage Museum (St Petersburg) *<http://www.hermitagemuseum.org/fcgi-bin/db2www/fullSize.mac/fullSize?selLang=English&dlViewId=PN%2B23HMTONU23XQIL%2B23&size=small&selCateg=picture&dlCategId=JNTJJWBQQFNH%2B400QP&comeFrom=browse>*

Monet, Claude: Poppy Field, c. 1890, Hermitage Museum (St Petersburg) *<http://www.hermitagemuseum.org/fcgi-bin/db2www/fullSize.mac/fullSize?selLang=English&dlViewId=FU1%2B23SQ7JWQUOHAXK&size=small&selCateg=picture&dlCategId=O$%2B40LZJFXSJKE9XQH&comeFrom=browse>*

Monet, Claude: Steep Cliffs near Dieppe, 1897, Hermitage Museum (St Petersburg) *<http://www.hermitagemuseum.org/fcgi-bin/db2www/fullSize.mac/fullSize?selLang=English&dlViewId=LYE8W4JIOW93WP$F&size=small&selCateg=picture&dlCategId=SQV5XVR3IUTNF6WZ&comeFrom=browse>*

Monet, Claude: Waterlilies, 1903, Dayton Art Institute (Dayton, OH) *<http://www.daytonartinstitute.org/collection/eu_212_detail1.html>*

Monet, Claude: Monet's Garden at Giverny, 1895, Stiftung Sammlung E. G. Bhrle (Zurich) *<http://www.buehrle.ch/works_detail.php?lang=en&id_pic=71>*

Monet, Claude: Pool with Waterlilies, 1910, Stiftung Sammlung E. G. Bhrle (Zurich) *<http://www.buehrle.ch/works_detail.php?lang=en&id_pic=73>*

Monet, Claude: Waterloo Bridge, 1902, Stiftung Sammlung E. G. Bhrle (Zurich) *<http://www.buehrle.ch/works_detail.php?lang=en&id_pic=72>*

Monet, Claude: Ice Floes, 1893, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110001571>*

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Monet, Claude: Water Lilies, 1919, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110002464>*

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Monet, Claude: Wheatstacks, Snow Effect, Morning, 1891, J. Paul Getty Museum (Los Angeles, CA) *<http://www.getty.edu/art/collections/objects/o1088.html>*

Monet, Claude: Irises, c. 1914-17, National Gallery (London) *<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG6383>*

Monet, Claude: Flood Waters, c. 1896, National Gallery (London) *<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG6278>*

Monet, Claude: Water-Lilies, after 1916, National Gallery (London) *<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG6343>*

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Monet, Claude: The Water-Lily Pond, 1899, National Gallery (London) *<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG4240>*

Monet, Claude: Rouen Cathedral Faade and Tour d'Albane (Morning Effect), 1894, Museum of Fine Arts (Boston, MA) *<http://www.mfa.org/collections/object/rouen-cathedral-fa-ade-and-tour-d-albane-morning-effect-32103>*

Monet, Claude: Waterlilies, c. 1914-17, National Gallery of Australia (Canberra) *<http://www.nga.gov.au/International/Catalogue/Detail.cfm?IRN=64894&BioArtistIRN=13769&MnuID=2&GalID=2>*

Monet, Claude: Rouen Cathedral, The Façade in Sunlight, 1894, Clark Art Institute (Williamstown, MA) *<http://www.clarkart.edu/museum/collections/impressionist/content.cfm?ID=146&marker=1&start=1>*

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Monet, Claude: Wisteria (Glycines), c. 1919-20, Oberlin College, Allen Memorial Art Museum (Oberlin, OH) *<http://www.oberlin.edu/amam/Monet_Wisteria.htm>*

Monet, Claude: Willows of Vetheuil, c. 1885, Corcoran Gallery of Art (Washington, DC) *<http://collection.corcoran.org/collection/work/willows-vetheuil>*

Monet, Claude: Break-up of Ice on the Seine, c. 1890, Walker Art Gallery (Liverpool) *<http://www.liverpoolmuseums.org.uk/walker/collections/19c/Monet.asp>*

Monet, Claude: Rouen Cathedral, Faade, 1894, Museum of Fine Arts (Boston, MA) *<http://www.mfa.org/collections/object/rouen-cathedral-fa-ade-32700>*

Monet, Claude: Sandvika, Norway, 1895, Art Institute of Chicago (Chicago, IL) *<http://www.artic.edu/aic/collections/artwork/86998>*

Monet, Claude: Stacks of Wheat (End of Day, Autumn), 1890-91, Art Institute of Chicago (Chicago, IL) *<http://www.artic.edu/aic/collections/artwork/14624>*

Monet, Claude: Waterloo Bridge, Grey Weather, 1900, Art Institute of Chicago (Chicago, IL) *<http://www.artic.edu/aic/collections/artwork/103139>*

Monet, Claude: Vtheuil, 1901, Art Institute of Chicago (Chicago, IL) *<http://www.artic.edu/aic/collections/artwork/16579>*

Monet, Claude: Houses of Parliament, London, 1900-1, Art Institute of Chicago (Chicago, IL) *<http://www.artic.edu/aic/collections/artwork/16584>*

Monet, Claude: Poppy Field (Giverny), 1890-91, Art Institute of Chicago (Chicago, IL) *<http://www.artic.edu/aic/collections/artwork/4783>*

Monet, Claude: London, Houses of Parliament, 1904, Muse d'Orsay (Paris) *<http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5*

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Monet, Claude: Grainstack, Sun in the Mist, 1891, Minneapolis Institute of Arts (Minneapolis, MN) *<http://collections.artsmia.org/art/10436>*

Monet, Claude: The Japanese Bridge, c. 1923-5, Minneapolis Institute of Arts (Minneapolis, MN) *<http://collections.artsmia.org/art/1413>*

Monet, Claude: Nympheas, Water Lilies, 1904, Wadsworth Atheneum (Hartford, CT) *<http://www.wadsworthatheneum.org/view/european-paint-sculpture.php?art_work_index=6>*

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