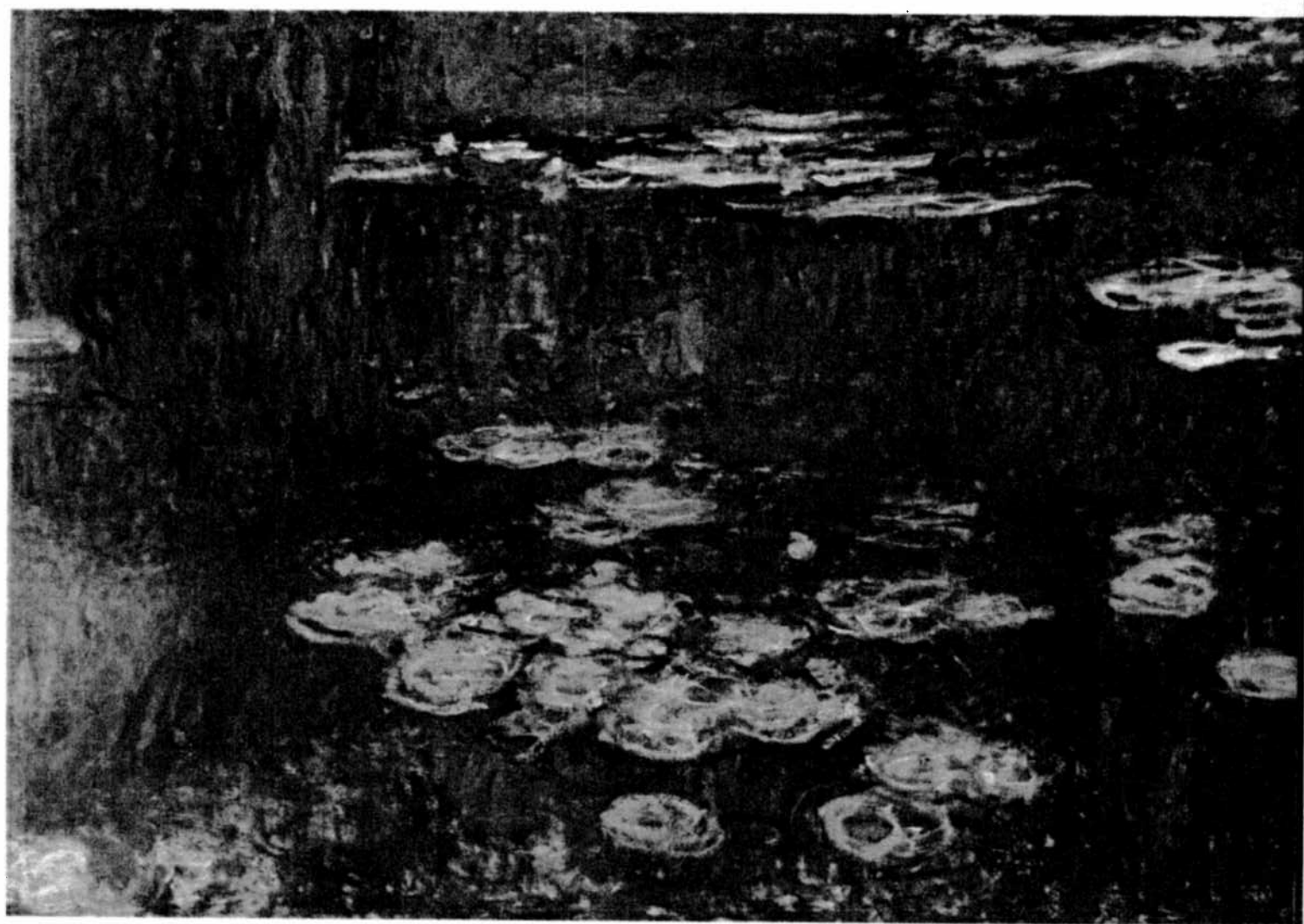


CLAUDE MONET



Richard L. Feigen & Co.

CLAUDE MONET

October 15—November 15, 1969

For the Benefit of The Metropolitan Museum of Art

Richard L. Feigen & Co.
27 East 79th Street, New York City 10021

Cover

Water Lilies, (c. 1921)

Oil on canvas, 79" x 237"

Lent by the Museum of Art, Carnegie Institute,
Pittsburgh, Pennsylvania. Purchased through
the generosity of Mrs. Alan M. Scaife.

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Richard L. Feigen & Co.

27 East 79th Street, New York, N. Y. 10021

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FOREWARD

Our building is finally completed. Now we can begin our work. People will ask why we chose a Monet exhibition to inaugurate—celebrate—a building by a 35 year old vanguard architect. If we have a role as art dealers, it is to bring these things together and give the artist, of whatever period, a proper forum and an audience.

The artist makes. We look. He is really interested only in what he is about to do. Anything already done is old. It doesn't matter how old. So why should we say that a work of art becomes "old" at age 20 or 70 or 170? Why not five minutes? Why not never?

The formal concerns of Rothko, Riley and Poons were, after all, the tradition of Sassetta and Poussin and Seurat. Dubuffet's and Cornell's and Oldenburg's problems of content were analogous to El Greco's, van Gogh's, Picasso's. A few, like Piero della Francesca, Beckmann and Roy Lichtenstein were almost equally concerned with form and content. Michelangelo and Monet and Rosenquist were all involved in enveloping us in the total environment of their work. Which ones are "old" and which ones are "new"? Who really cares?

Can all of these artists' work be seen in a "new" building instead of one constructed in the style of their own "period"? Can their work be seen together from time to time instead of always being segregated by "period"? These are the questions we have equipped ourselves to ask.

The artist has always been in the process of obliterating for us the barriers between life and art, between environment and objects, between art and technology—and between painting, sculpture, architecture, poetry, dance and the theater. It is only necessary that we forget from what "period" or country he comes, that we forget the words "contemporary," "impressionist," "old master," "American," "European."

It is to the extent that art and life become increasingly indistinguishable that we have a chance of survival. Our curiosity has taken us to the moon, just as it took Monet to Venice. Curiosity is necessary both to technology and to art. But it is not enough. It is what we make on the moon that matters. Centuries of artists made Venice, and Monet painted it. Technology has now developed machines whose fumes are destroying it.

The artist can see what is happening, proclaim it to us, perhaps sensitize us to the results of what we are doing. He can show us to what we can aspire. If he gets very old and wise and perhaps blind, he may be able to show us, as Monet did in his huge *Nymphéas*, his personal eternity.

Perhaps it will be from a young architect's building that a dead "contemporary," from a quieter time, can reach out to us and calm our fears and give us hope.

September 28, 1969

R.L.F.

CONCURRENTS

“Techniques vary, art stays the same...”

Claude Monet to Gustave Geffroy, quoted in Geffroy,
Claude Monet, sa vie, son temps, son oeuvre, 1922

“Sometimes I think our paintings *are* a little bit different but on the other hand, it seems that they’re still dealing with the same old problems of making art.”

Frank Stella in an interview with Bruce Glaser, WBAI,
February, 1964

“I have always had a horror of theories, and have only the merit of having painted directly from nature...”

Monet to Evan Charteris, letter of June 21, 1926

“I am for an art that takes its form from the lines of life, that twists and extends impossibly and accumulates and spits and drips, and is sweet and stupid as life itself.”

Claes Oldenburg, statement in exhibition catalogue,
Environments Situations Spaces, Martha Jackson
Gallery, 1961

“Move into the land, the people, the sky, and you will see that what you thought was most important in your life is nothing compared to what it could be.”

John Van Saun in
John Van Saun, Richard Feigen Gallery,
New York, 1969

“And I am desolated to have been the cause of a name given to a group of which the larger part were not Impressionists.”

Monet to Evan Charteris, letter of June 21, 1926

“You are with a group or movement because you cannot help it.”

Willem de Kooning, statement from a paper delivered
in February, 1949, reprinted in exhibition catalogue,
Willem de Kooning, Arts Council of Great Britain, 1968

“I’m not a Pop artist! Once a term is set, everybody tries to relate anybody they can to it because there are so few terms in the art world. Labeling is a popular way of dealing with things.”

Jasper Johns in an interview with Gene R. Swenson,
Art News, February, 1964

“The picture does not go, and decidedly I no longer count on glory. I am like a man going down the third time. In sum, I have done absolutely nothing since leaving you. I have become completely lazy, everything disturbs me the moment I want to work: I see everything black.”

Monet to Frédéric Bazille, letter of 1868

“Art never seems to make me peaceful or pure. . . . I do not think . . . of art as a situation of comfort. . . . I know there is a terrific idea there somewhere, but whenever I want to get into it, I get a feeling of apathy and want to lie down and go to sleep.”

Willem de Kooning, statement (1951) reprinted in exhibition catalogue, *The New American Painting*, Museum of Modern Art, New York, 1958

He “wished he had been born blind and then had suddenly gained his sight so that he could have begun to paint without knowing what the objects were that he saw before him.”

Monet quoted by Lilla Cabot Perry in “Reminiscences of Claude Monet from 1889 to 1909”, *American Magazine of Art*, March, 1927

“I try to eliminate knowing from my seeing, try to forget the name of the thing or what it may be used for.”

Claes Oldenburg, revised notes on visits to Chicago from 1967 to 1969, published in exhibition catalogue, *Claes Oldenburg: constructions, models, and drawings*, Richard Feigen Gallery, Chicago, May, 1969

“I am striving to work in materials and shapes that have no memory or history....”

Phillip King, statement in exhibition catalogue, *Primary Structures*, The Jewish Museum, New York, April, 1966

“My desire would really be to remain always in a little corner of nature as quiet as this. Really, I do not envy you being in Paris. . . . One is too preoccupied by what one sees in Paris, no matter what one wishes. . . .”

Monet to Frédéric Bazille, letter written from Fécamp, 1868

“I found New York terribly depressing after my show—and nearly impossible—but am coming out of it now. . . . I really hit an all time low—with depression and drinking—NYC is brutal. . . .”

Jackson Pollock to Alfonso Ossorio, letter of January, 1951

“Having lived in Manhattan for many years the rude Spanish switch-blade almost plunged into my back the shaky evening of the Warhol shooting prompted my moving from the city one hour away to an old white farm house with a Joseph Cornell attic half a mile from a Sound. . . . This nothingsville will help my future work I won’t be doing much of it during August.”

Ray Johnson to Richard Feigen, letter of July 26, 1968

“I had to buy the poplars in order to finish painting them. . . . The township of Limetz had put them up for auction. . . . Then I had the idea of appealing to a lumber dealer who wanted the wood. I asked him how high he intended to bid, and agreed to provide the surplus if the bidding went above his figure on the condition that he buy in my place and leave the trees standing for a few more months. It was done that way, but not without damage to my purse.”

Monet to Marc Elder, quoted in Elder, *A Giverny Chez Claude Monet*, 1924

“[Tinguely] wanted old bicycle wheels from junk yards. But no junk yard in the U.S. deals in such trivialities. I stumbled onto a dealer in Plainfield who was clearing out his basement and carried away 35 old rusty wheels. . . . He called anxiously for the insides of an old piano and a radio. I was lucky. A piano dealer in the neighborhood of the museum had an old piano. ‘Ten dollars if you come and get it.’ ”

Billy Kluver, *The Garden Party*, notes made on the installation of Jean Tinguely’s *Hommage à New York*, March 17, 1960

“... Finding myself at the death-bed of a woman who had been and still was very dear to me, I caught myself in the act of focusing on her temples and automatically analysing the succession of appropriately graded colors which death was imposing on her motionless face....”

Monet to Georges Clemenceau, quoted in Clemenceau,
Claude Monet: The Water Lilies, 1928

“When people see an object they think: ‘What is it used for?’
Whereas I think: ‘What does it look like?’ ”

Claes Oldenburg quoted by Grace Glueck
The New York Times, September 21, 1969

“But it is of no importance whether my cathedrals, my London,
and other canvases are made after nature or not. . . .”

Monet to Paul Durand-Ruel, letter of February, 1905

“Artists have never worked with the model—just with the
painting . . . [Cézanne is] working with paint, not nature. . . .”

Roy Lichtenstein in an interview with Gene R. Swenson,
Art News, November, 1963

Rouen Cathedral, Early Morning
Rouen Cathedral, The Facade in Sunlight
Rouen Cathedral, The Facade at Sunset

Three titles from Monet's *Rouen Cathedral* series of
over thirty paintings, executed 1892 to 1894

"My stay here advances, but that does not mean that I grow close to
finishing my cathedrals. Alas! I can do nothing but repeat myself...."

Monet to Gustave Geffroy, letter of March 28, 1893

"The one direction in fine or abstract art today is in the painting
of the same one form over and over again. The one intensity and the
one perfection comes only from long and lone routine attention
and repetition."

Ad Reinhardt, "Art-As-Art", *Art International*,
December, 1962

Midnight, March 20/21—1 flash photograph showing the tide
level of the River Avon at Hotwells.

6 A.M.—Photograph of the dawn from Bristol Suspension Bridge.

6:30 P.M.—Photograph of the dusk from Severn Bridge.

Midnight, March 21/22—1 flash photograph showing the tide
level of the River Avon at Hotwells.

"Work" by Richard Long in "One Month", organized
by Seth Siegelaub, New York, 1969

"I have reached a point where I fear my own criticism more than those of the most qualified eyes."

Monet to Georges Clemenceau around 1922, quoted in Clemenceau, *Claude Monet: The Water Lilies*, 1928

Kenneth Koch: "Has any critic influenced the way you paint?"
Jim Dine: "NO"

Jim Dine in an interview with Kenneth Koch,
Art News, November, 1963

"Color is my day-long obsession, joy and torment."

Monet to Georges Clemenceau, quoted in Clemenceau,
Claude Monet: The Water Lilies, 1928

"I would also like to use color with more presence, as though it were a thing in itself pervading the whole work, so that one is left with a feeling about color as much as anything else."

Phillip King, statement in exhibition catalogue, *Primary Structures*, The Jewish Museum, New York, April, 1966

Jean Baptiste Faure: "But that will not do at all, my dear boy. If I buy your pictures without bargaining, they must have some paint on them. You've forgotten, obviously. Nothing but canvas."

Monet: "... I was out early in my little rowboat, waiting for the effect of the light. The sun appeared, and I—at the risk of your displeasure—I painted what I saw. This is perhaps why you do not like it."

Faure: "... Just the same, there is not enough paint on it. Put a little more paint on it and I might very well buy it."

An interview quoted by Georges Clemenceau in
Claude Monet: The Water Lilies, 1928

"If my work is reductionist, it's because it doesn't have the elements that people thought should be there. But it has other elements that I like."

Don Judd in an interview with Bruce Glaser, WBAI,
February, 1964

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“I am passionately fond of this work on large canvases, last year I tried to paint on small canvases, and not very small: impossible; I cannot do it any more because today I am used to painting broadly and with large brushes.”

Monet to René Gimpel, February 1, 1920, quoted in Gimpel, *Journal d'un collectionneur*, 1963

“... The direction that painting seems to be taking here—is—away from the easel—into some kind of wall—wall painting. ... Well, yes, they’re an impractical size, 9 x 18 feet. But I enjoy working big and whenever I have a chance, I do it whether it’s practical or not. ... I’m just more at ease in a big area than I am on something 2 x 2; I feel more at home in a big area.”

Jackson Pollock in an interview with William Wright, 1950, reprinted in exhibition catalogue, *Jackson Pollock*, The Museum of Modern Art, New York, 1967

“... Carried along the walls, its unity, enhancing the panels would give the illusion of an endless *whole*, of water without horizon or bank.”

Monet “quoted” by Roger Marx in an imaginary interview written after seeing the *Water Lily* series of 1903-1908 exhibited at Durand-Ruel in 1909

“Monet exhibited his *Water Lilies* for the first time—it was at Durand-Ruel. Degas went to see them. As Monet came in with Vollard, he found him about to leave and Degas said to him, ‘I cannot stay a second longer at your exhibition, your paintings give me vertigo.’”

René Gimpel, *Journal d'un collectionneur*, quoting Jean-Louis Forain, October 12, 1920

“...A strange artistic spectacle: a dozen canvases placed in a circle on the floor, one beside the other... a panorama made up of water and lilies, of light and sky. In that infinitude, water and sky have neither beginning nor end. We seem to be present at one of the first hours in the birth of the world. It is mysterious, poetic, delightfully unreal; the sensation is strange; it is a discomfort and a pleasure to see oneself surrounded by water on all sides.”

René Gimpel, *Journal d'un collectionneur*, describing his visit to Monet's studio, August 19, 1918

“There was a reviewer a while back who wrote that my pictures didn't have any beginning or any end. He didn't mean it as a compliment, but it was. It was a fine compliment.”

Jackson Pollock in an article in *The New Yorker*, 1950

“The picture surface, with no depth of recognizable space or sequence of known time, gives us the never ending present. We are presented with a visualization of that remorseless consolation—in the end is the beginning.”

Alfonso Ossorio writing on Jackson Pollock's exhibition at the Betty Parsons Gallery, 1951

“The *F-111* was enclosed—four walls of a room in a gallery. My idea was to make an extension of ways of showing art in a gallery, instead of showing single pictures with wall space that usually gives your eye a relief... You couldn't shut it out...”

James Rosenquist in an interview with Gene R. Swenson, *Art News*, November, 1963

“I'll tell you what I'm involved in now. I'm involved in thinking of peripheral vision. Because if I gaze at something from sun-up to sun-down, I become almost blind. My peripheral vision swims around. To look at something directly is almost a paradox, because of its reflection and contradiction, and its question. So I have a hard time confronting it as I confront myself. Therefore I want to escape. So when I seek a specific study in a space—for instance like a star—as I get near that star the next star teases me to its direction... that's where I really want to go. Monet putting water lilies in a circle on the floor all around him... then if you put the canvases around on the floor where you are is a confrontation of yourself... what you look at is periphery... very far-out... a very far-out idea to think about... man a perpendicular in the center...”

James Rosenquist to Richard Feigen in conversation, September 28, 1969

Note concerning the illustrations:
Dates enclosed in parentheses
do not appear on the paintings.



1 *The Beach at Honfleur*, (1864)
Oil on canvas, 22 $\frac{5}{8}$ " x 32"
Signed, lower left: "Claude Monet"
Lent by a private collection, New York



2 *The Road to the Farm of Saint-Siméon, Honfleur*, (c. 1867)
Oil on canvas, 19" x 25"
Signed, lower left: "Claude Monet"
Lent by Mr. and Mrs. Alexander M. Lewyt, New York



3 *Portrait of Monsieur Calade*, 1867

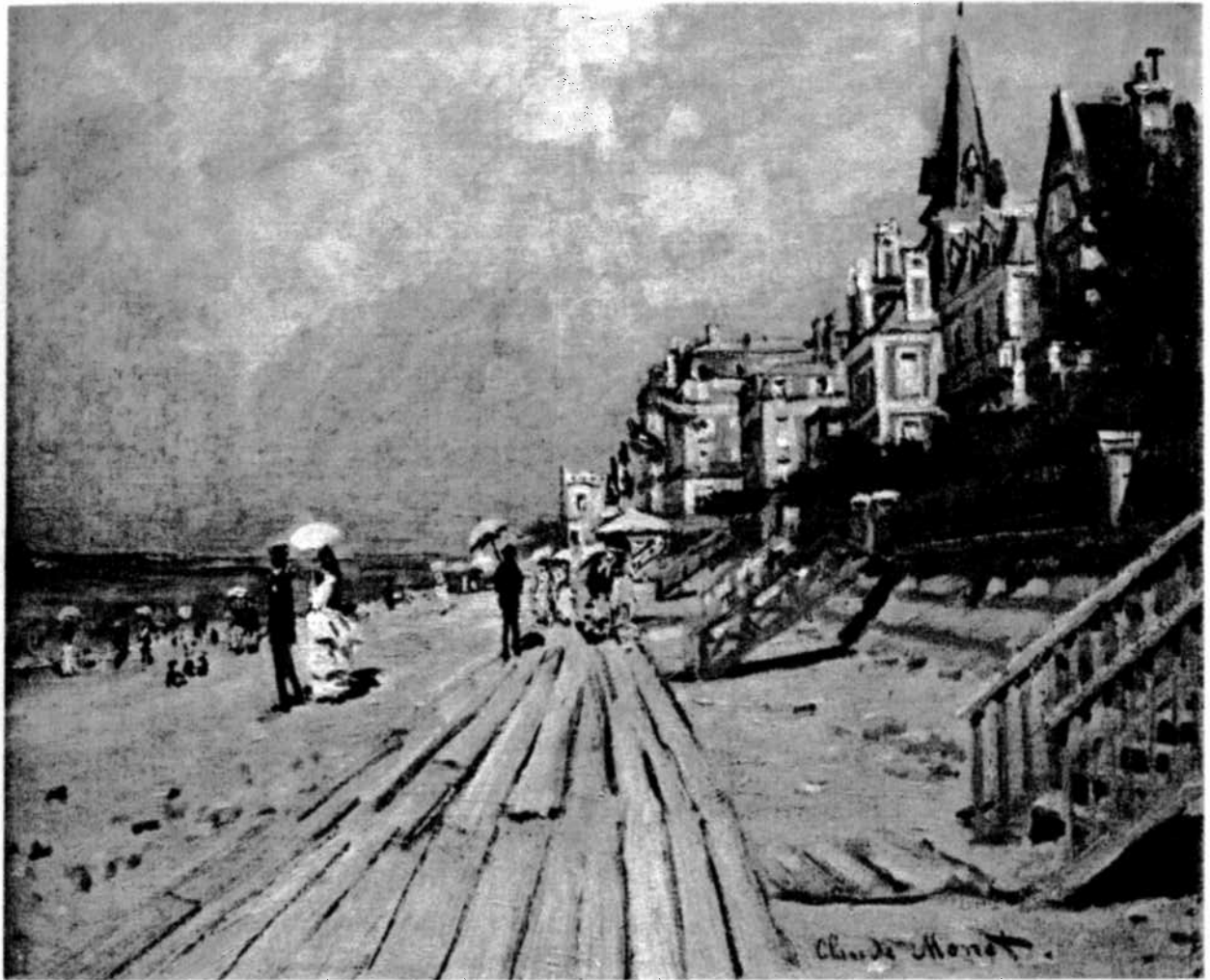
Oil on canvas, 23" x 17"

Inscribed, lower right: "A mon ami Calade, Claude Monet 1867"

Lent by Dr. and Mrs. A. K. Solomon, Cambridge, Massachusetts



4 *Portrait of Jean Monet as a Child*, (c. 1870)
Oil on canvas, 16¼" x 13¼"
Signed, upper right: "C. M."
Lent by Mr. Michael F. Drinkhouse, New York



5 *The Beach at Trouville (Hôtel des Roches Noires)*, (1870)

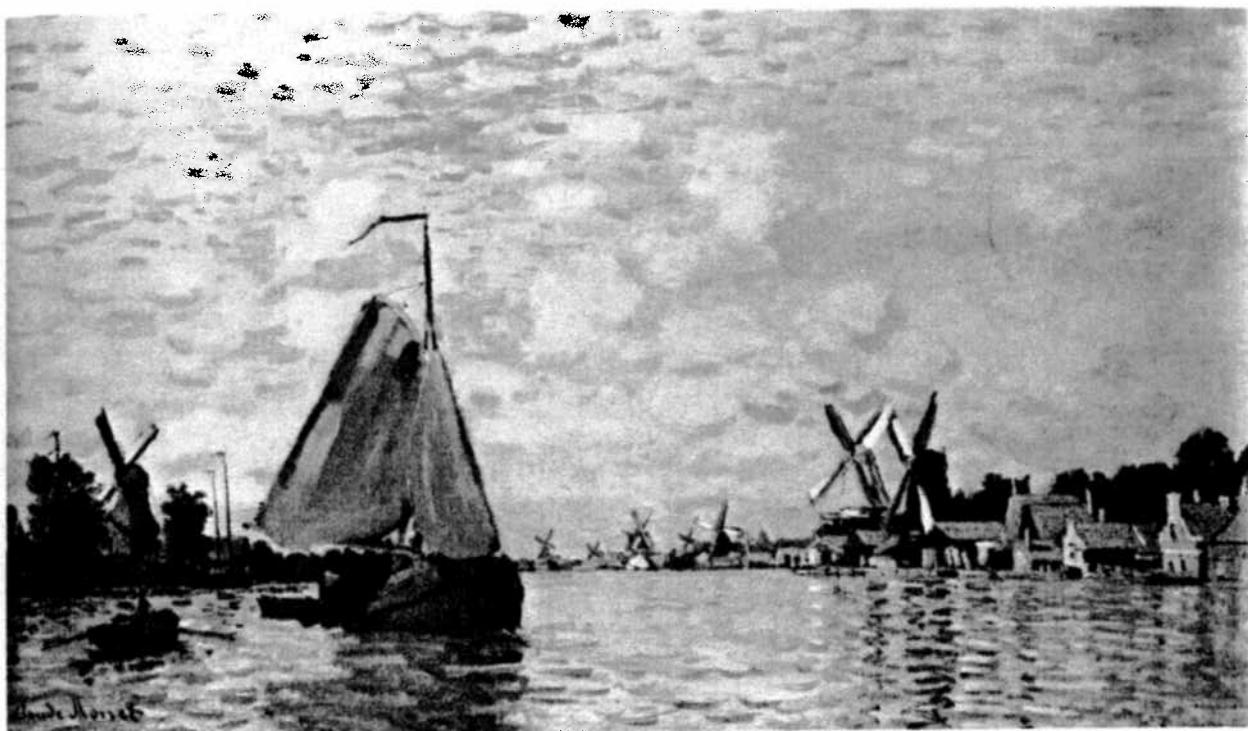
Oil on canvas, 20 $\frac{3}{8}$ " x 25 $\frac{1}{16}$ "

Signed, lower right: "Claude Monet"

Lent by the Wadsworth Atheneum, Hartford,
Connecticut. The Ella Gallup Sumner and
Mary Catlin Sumner Collection.



6 *Green Park, London*, (1870-1871)
Oil on canvas, 13½" x 28⅝"
Signed, lower left: "Claude Monet"
Lent by the Commissioners of Fairmount Park,
W. P. Wiltach Collection, Courtesy of the
Philadelphia Museum of Art



7 *Canal at Zaandam*, (1871-1872)
Oil on canvas, 16½" x 29½"
Signed, lower left: "Claude Monet"
Lent by Mrs. Frances Spitzer, New York



8 *Madame Monet in a Garden*, (1875)
Oil on canvas, 19" x 25½"
Signed, lower right: "Claude Monet"
Lent by The Ritter Foundation, Inc., New York



9 *Winter at Argenteuil*, (1875-1876)
Oil on canvas, 24¼" x 40"
Signed, lower right: "Claude Monet"
Lent by a private collection, Boston

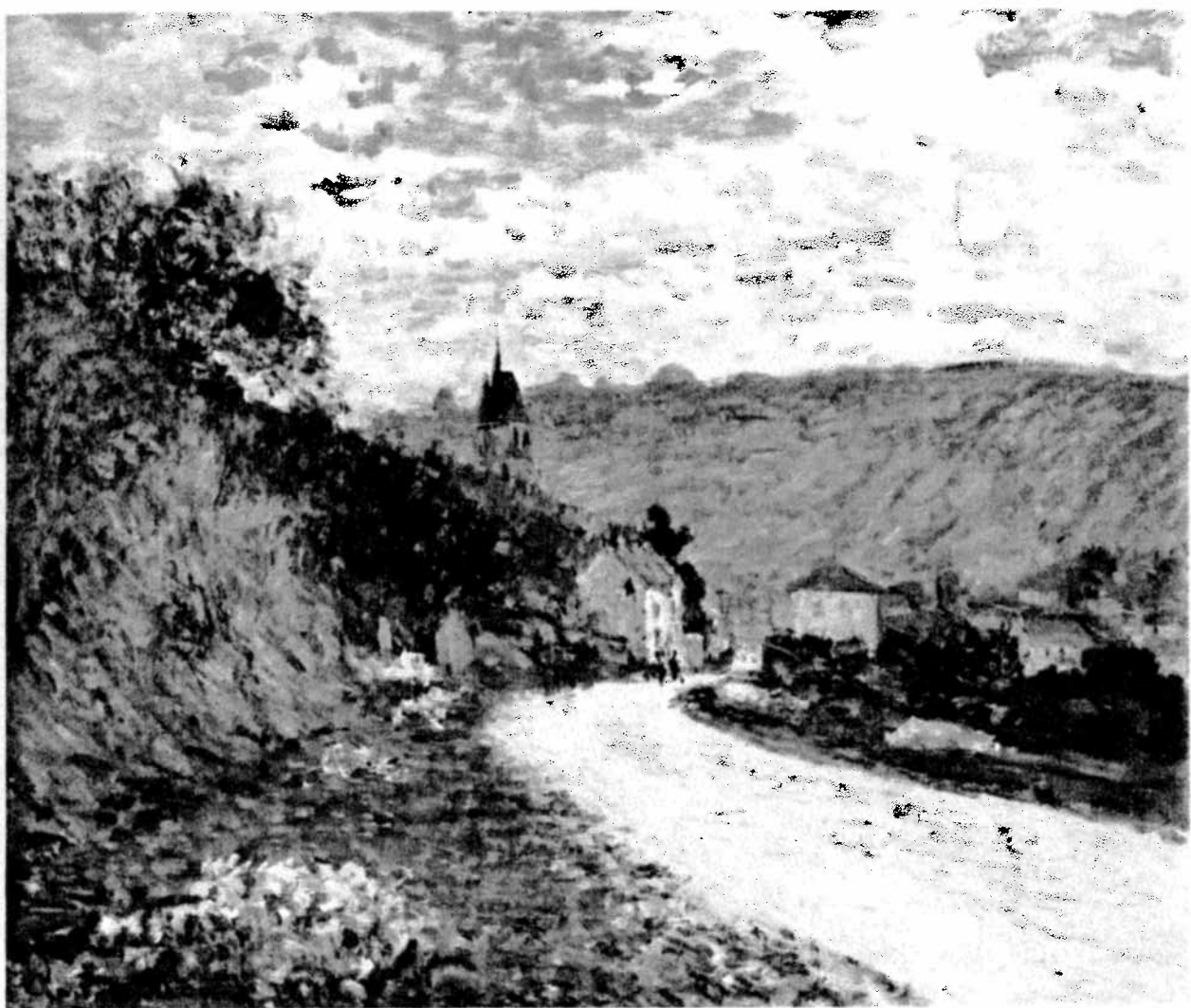


10 *View of Argenteuil*, 1877

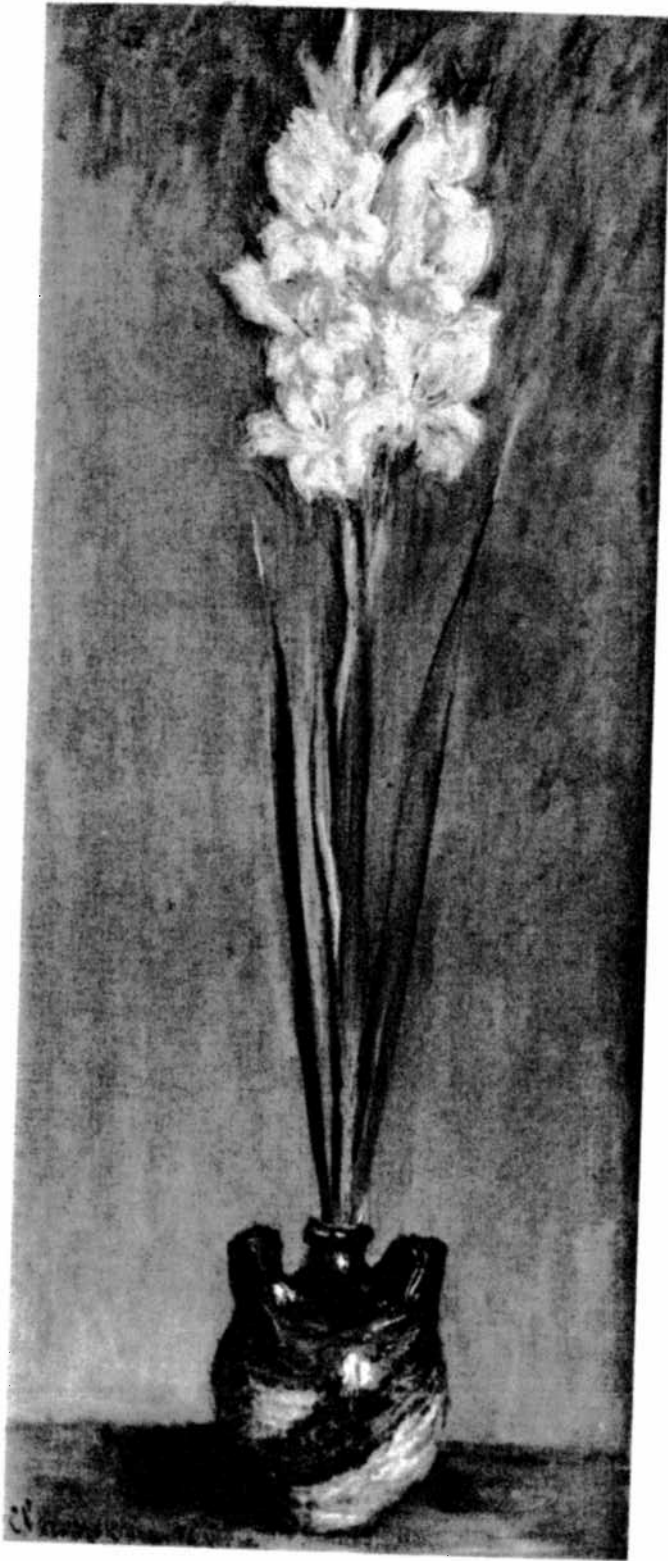
Oil on canvas, 21¼" x 25¾"

Signed, lower right: "Claude Monet 1877"

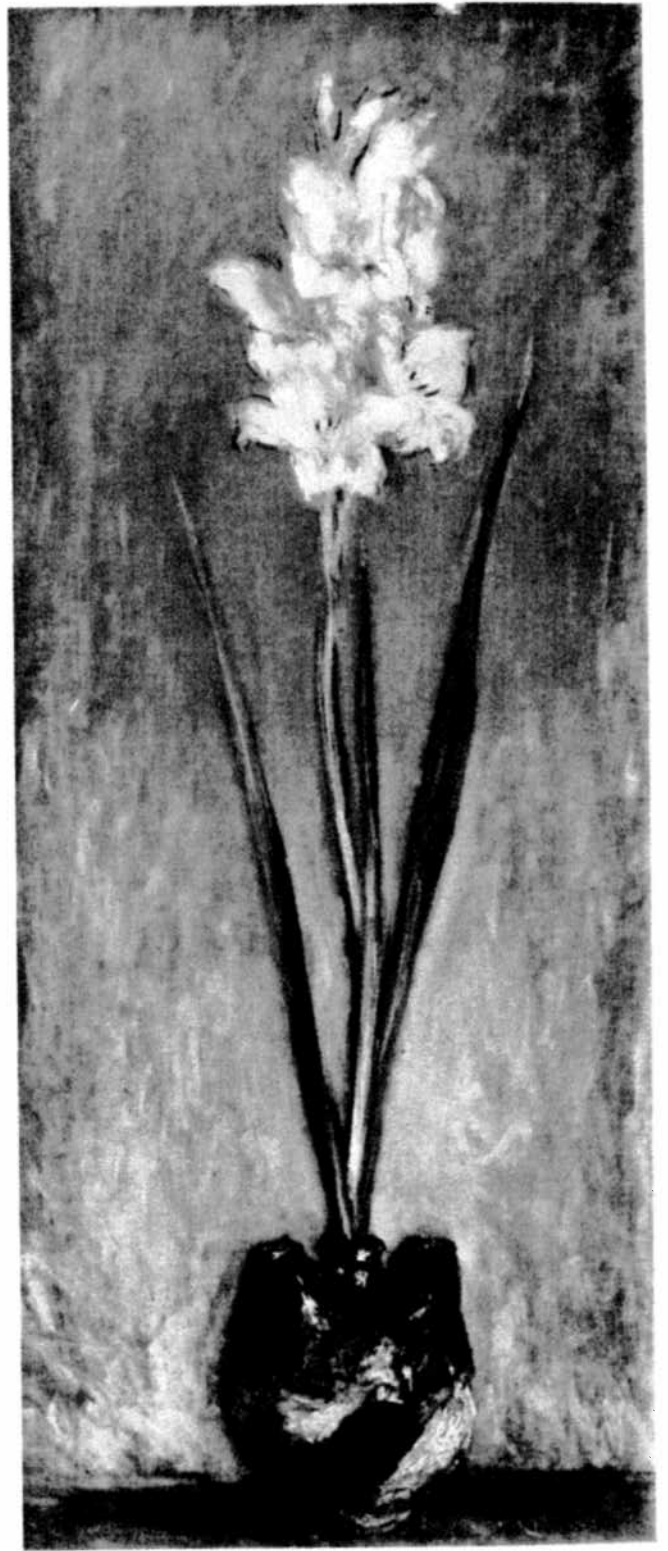
Lent by The Bernhard Foundation, Inc., New York



11 *Entrance to the Village of Vétheuil*, 1878
Oil on canvas, 19½" x 24"
Signed, lower left: "Claude Monet 1878"
Lent by Kathryn and Arthur Murray, Honolulu



12 *The Vase of Gladioli*, (1881)
Oil on canvas, 39 $\frac{3}{8}$ " x 16 $\frac{5}{8}$ "
Signed, lower left: "Claude Monet"



13 *The Vase of Gladioli*, (1881)
Oil on canvas, 39 $\frac{3}{8}$ " x 16 $\frac{3}{8}$ "
Signed, lower right: "Claude Monet"

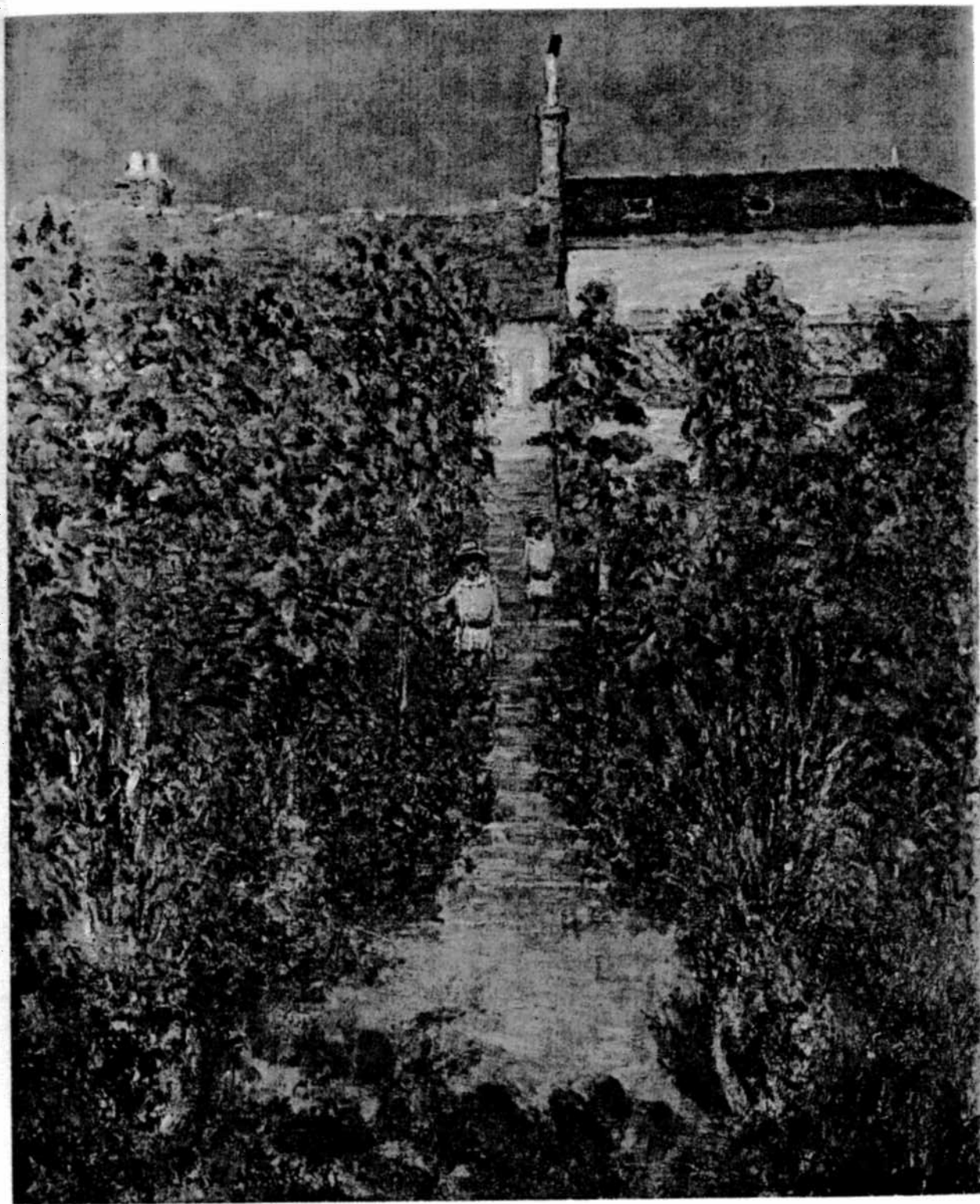


14 *The Artist's Garden at Vétheuil*, 1880

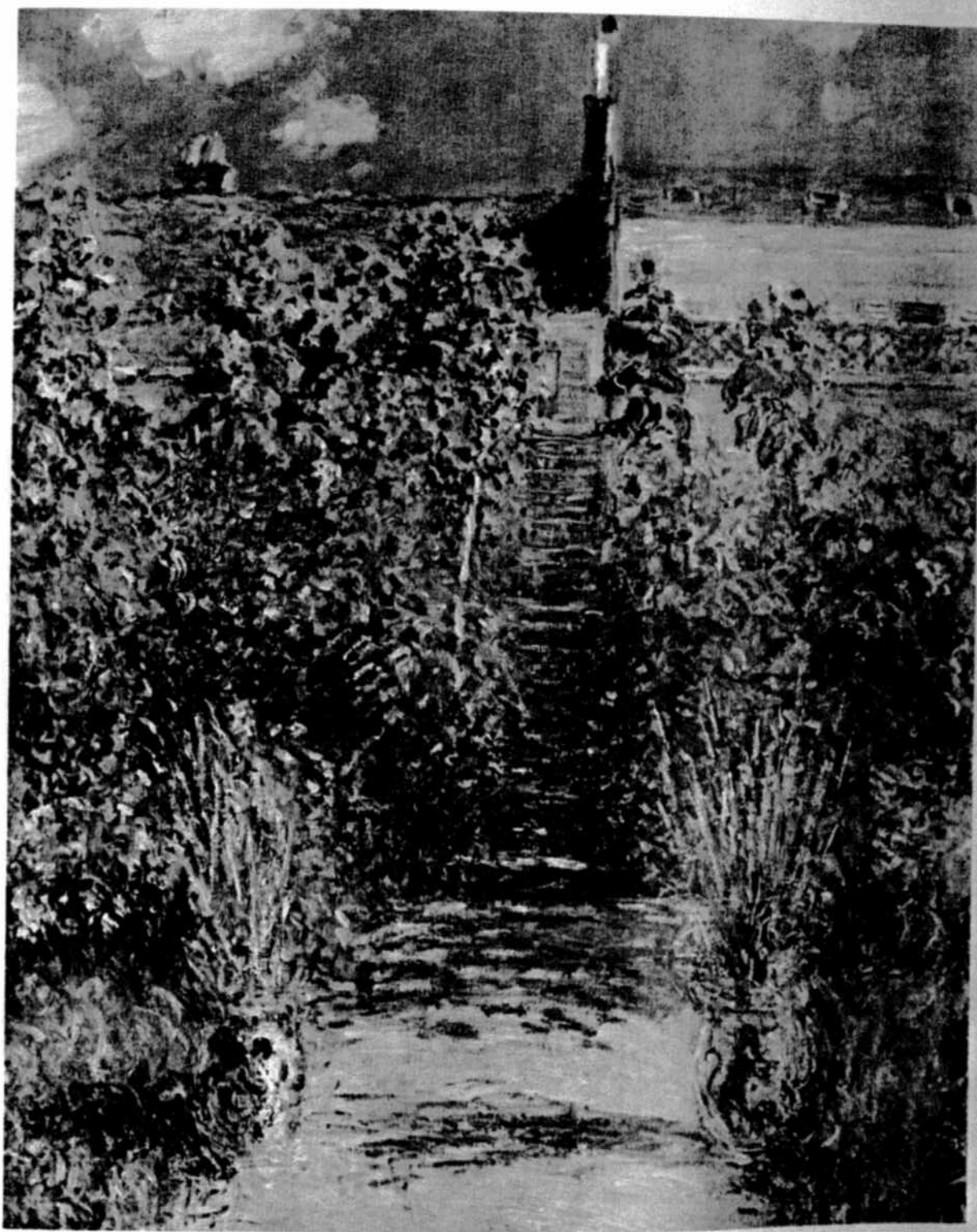
Oil on canvas, 59¼" x 47¾"

Signed, lower right: "Claude Monet 80"

Reproduced by courtesy of the Estate of Mrs. Ailsa Mellon Bruce
(painting not in present exhibition)



15 *The Artist's Garden at Vétheuil*, 1881
Oil on canvas, 39 $\frac{3}{8}$ " x 31 $\frac{7}{8}$ "
Signed, lower left: "Claude Monet 81"
Lent by Mr. and Mrs. Charles W. Engelhard,
Far Hills, New Jersey

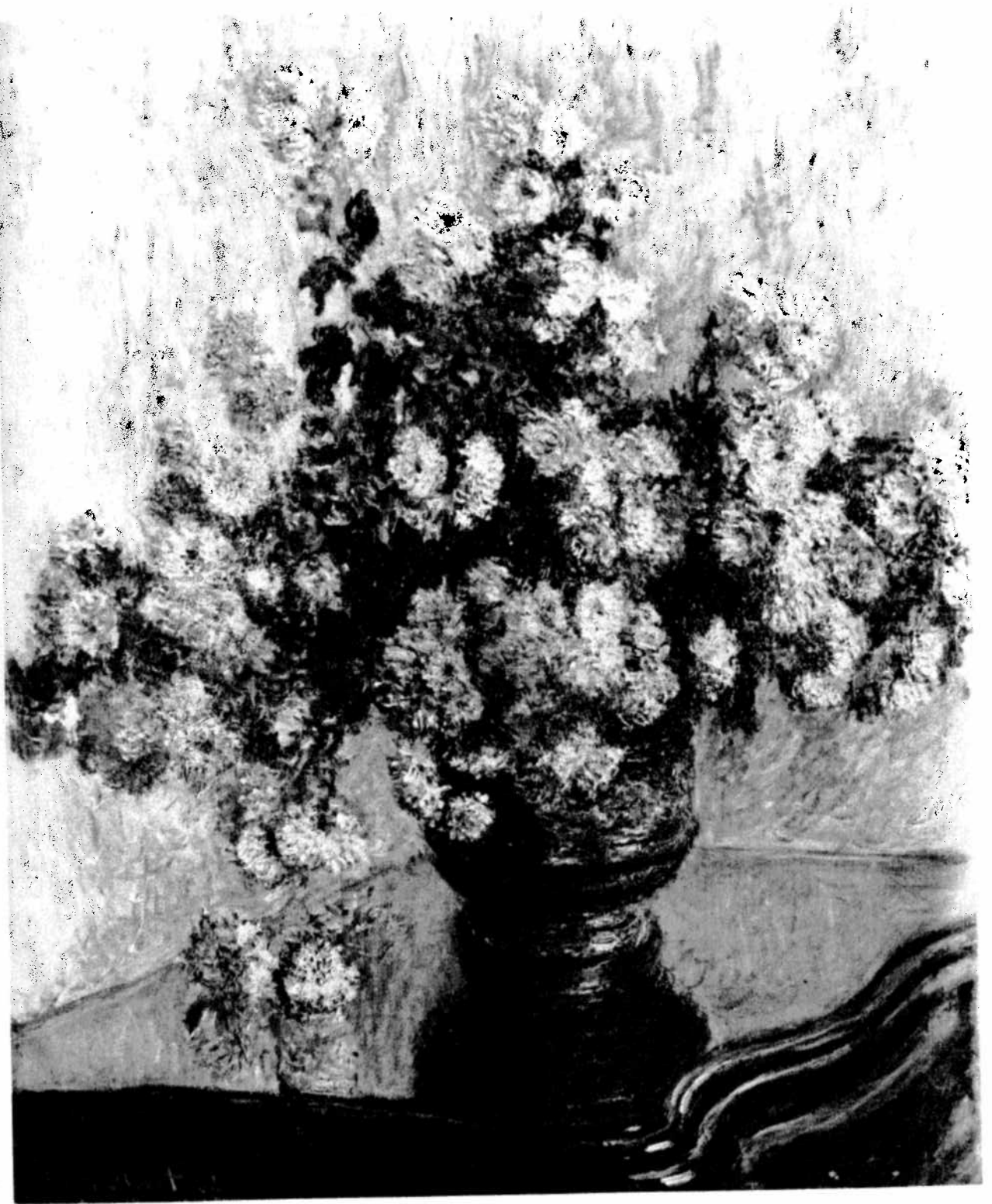


16 *The Artist's Garden at Vétheuil*, 1881
Oil on canvas, 39½" x 31½"
Signed, lower right: "Claude Monet 81"
Lent by Mr. and Mrs. B. E. Bensinger,
Chicago



17 *The Beached Boat*, 1881
 Oil on canvas, 32" x 23½"
 Signed, lower right: "Claude Monet 81"
 Lent by Mr. and Mrs. Burt Kleiner, Beverly Hills, California

18 *Chry*
 Oil o
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 Lent
 New



18 *Chrysanthemums*, 1882
Oil on canvas, 39½" x 32¼"
Signed, lower left: "Claude Monet 82"
Lent by The Metropolitan Museum of Art,
New York. Bequest of Mrs. H. O. Havemeyer, 1929.

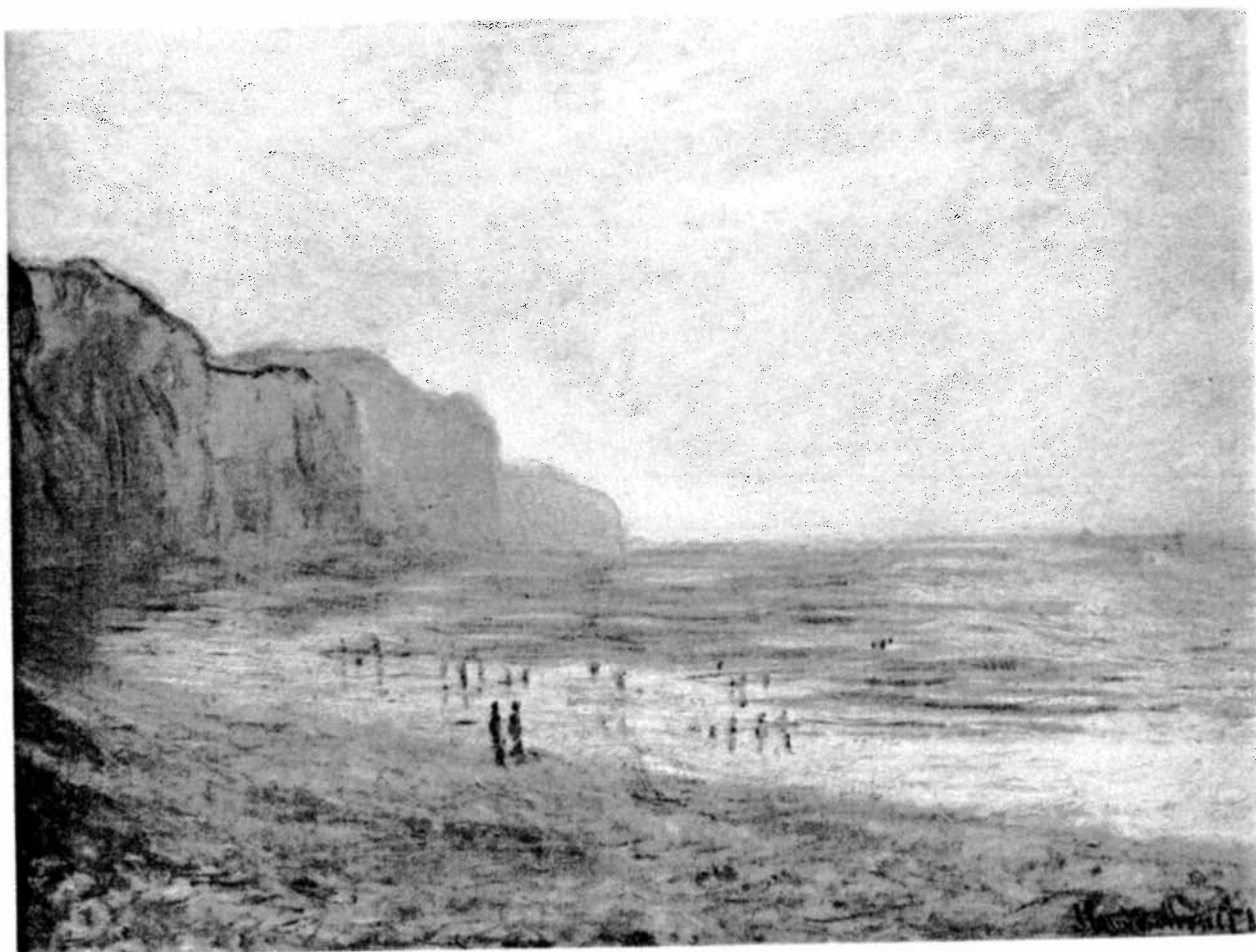


19 *The Cliffs near Pourville*, 1882

Oil on canvas, 21½" x 31"

Signed, lower right: "Claude Monet 82"

Lent by Mr. and Mrs. David Lloyd Kreeger,
Washington, D.C.



20 *The Cliffs at Low Tide, Pourville*, 1882
Oil on canvas, 23½" x 32¼"
Signed, lower right: "Claude Monet 82"

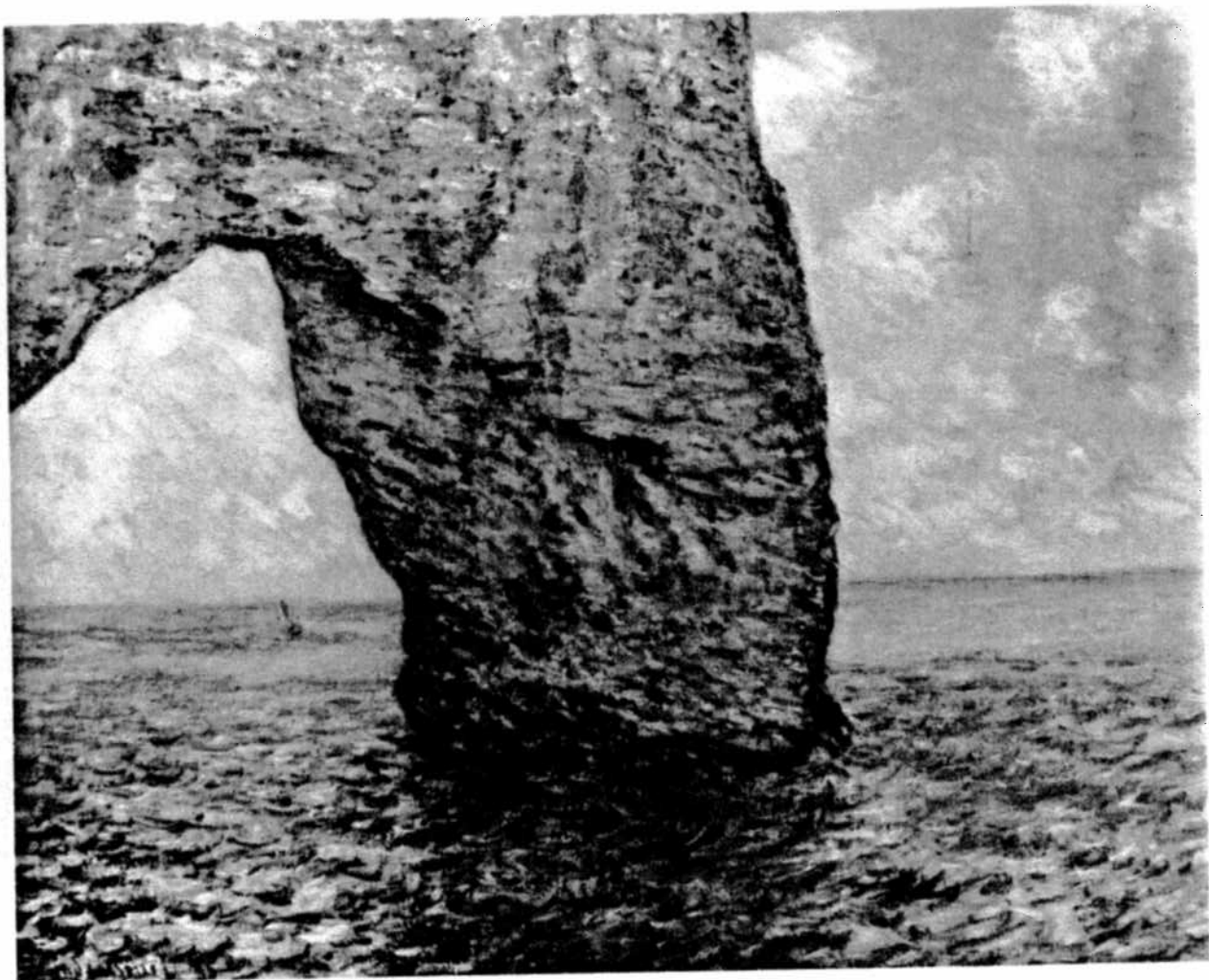


21 *Olive Trees in Bordighera*, (1884)

Oil on canvas, 25" x 31½"

Signed, lower right: "Claude Monet"

Lent by Mr. and Mrs. Eugene Haubert, Columbus, Ohio



22 *The Manneporte, Etretat*, 1885
Oil on canvas, 26" x 32¼"
Signed, lower left: "Claude Monet 85"
Lent by Mr. and Mrs. A. N. Pritzker, Chicago

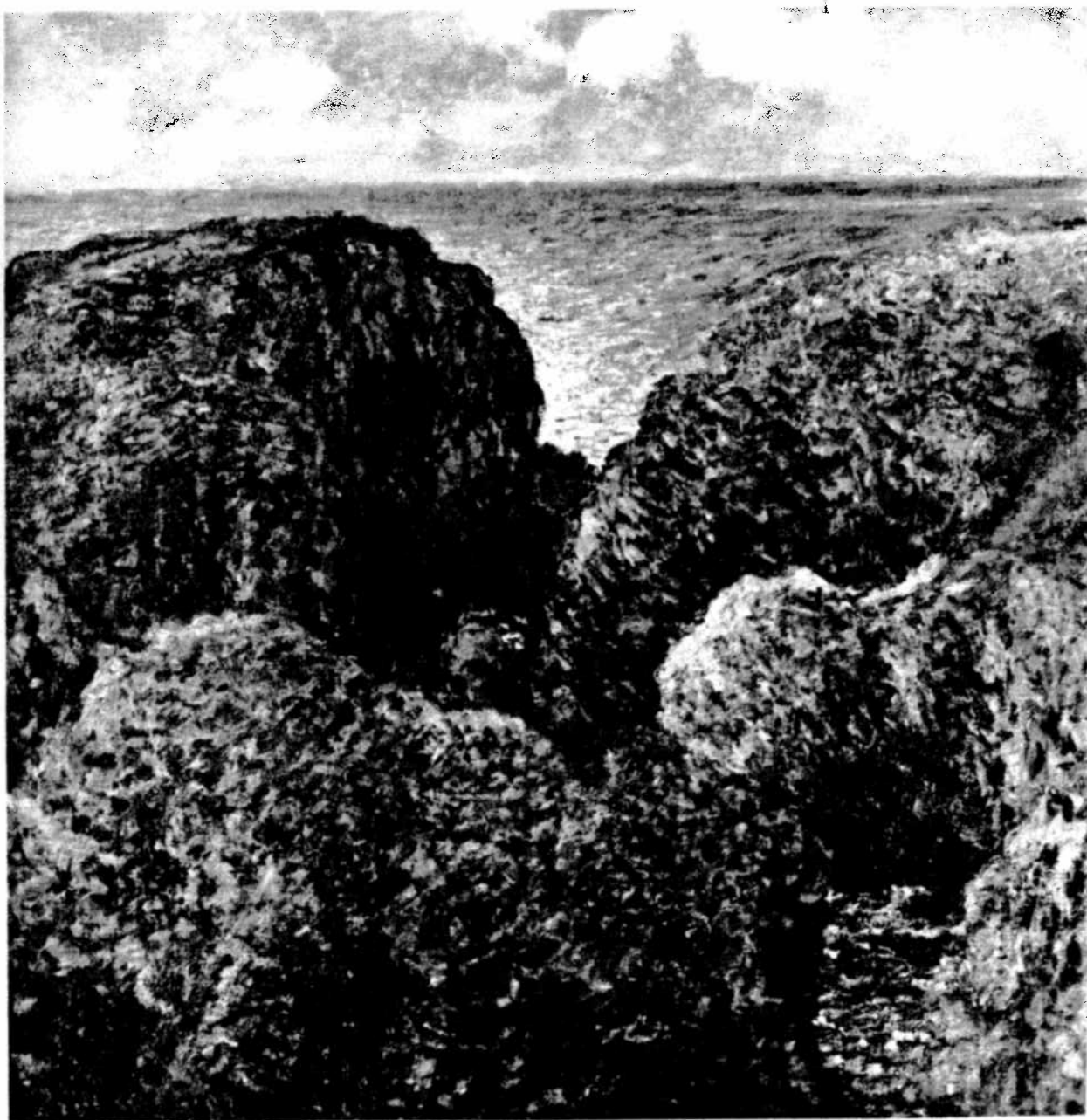


23 *The Artist's Family*, (1886)

Oil on canvas, 41" x 30"

Estate stamp, lower right: "Claude Monet"

Lent by a private collection, New York

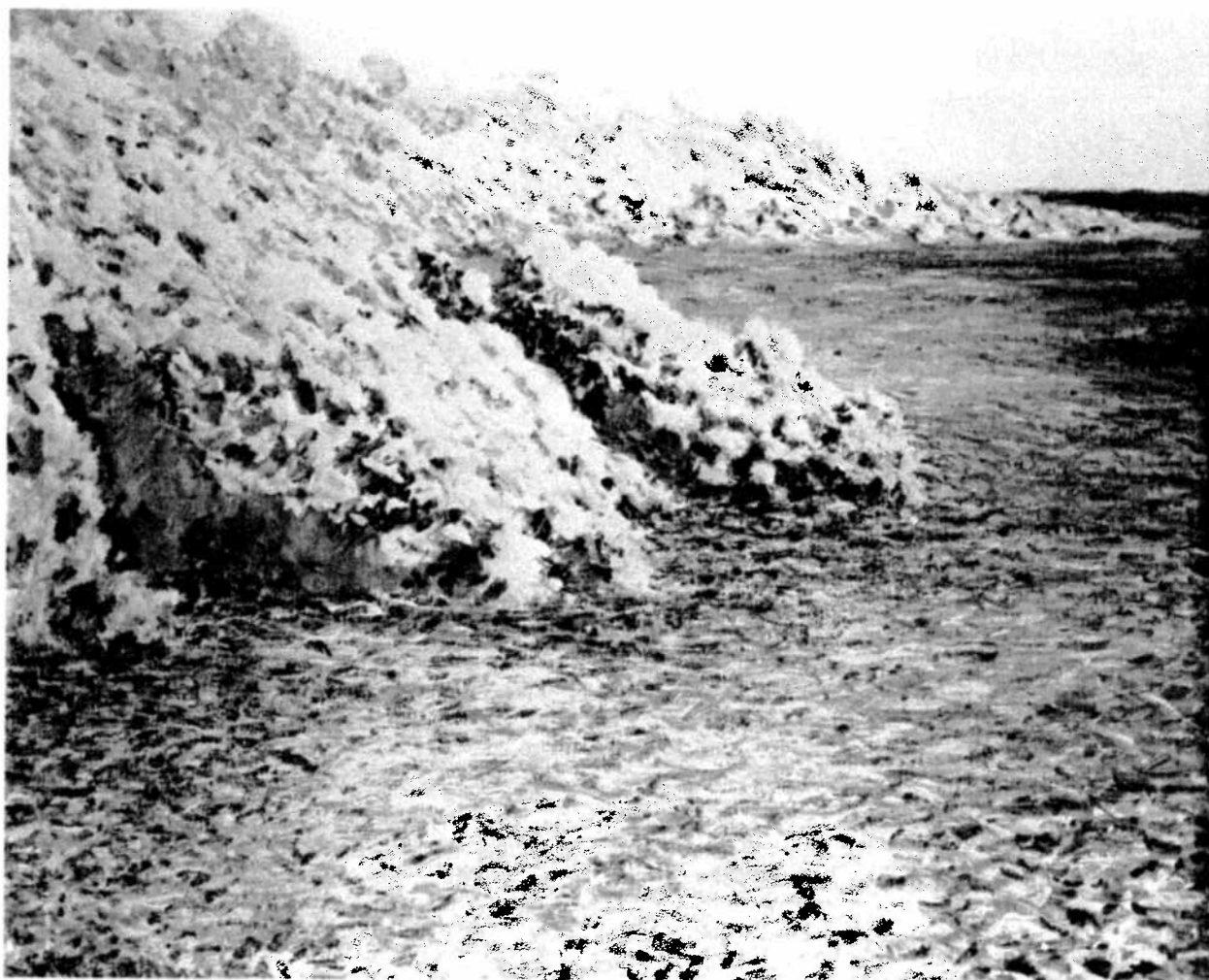


24 *Port Goulphar, Belle-Ile-en-Mer, 1887*

Oil on canvas, 26½" x 25¼"

Signed, lower left: "Claude Monet 87"

Lent by Dr. and Mrs. Richard W. Levy, New Orleans

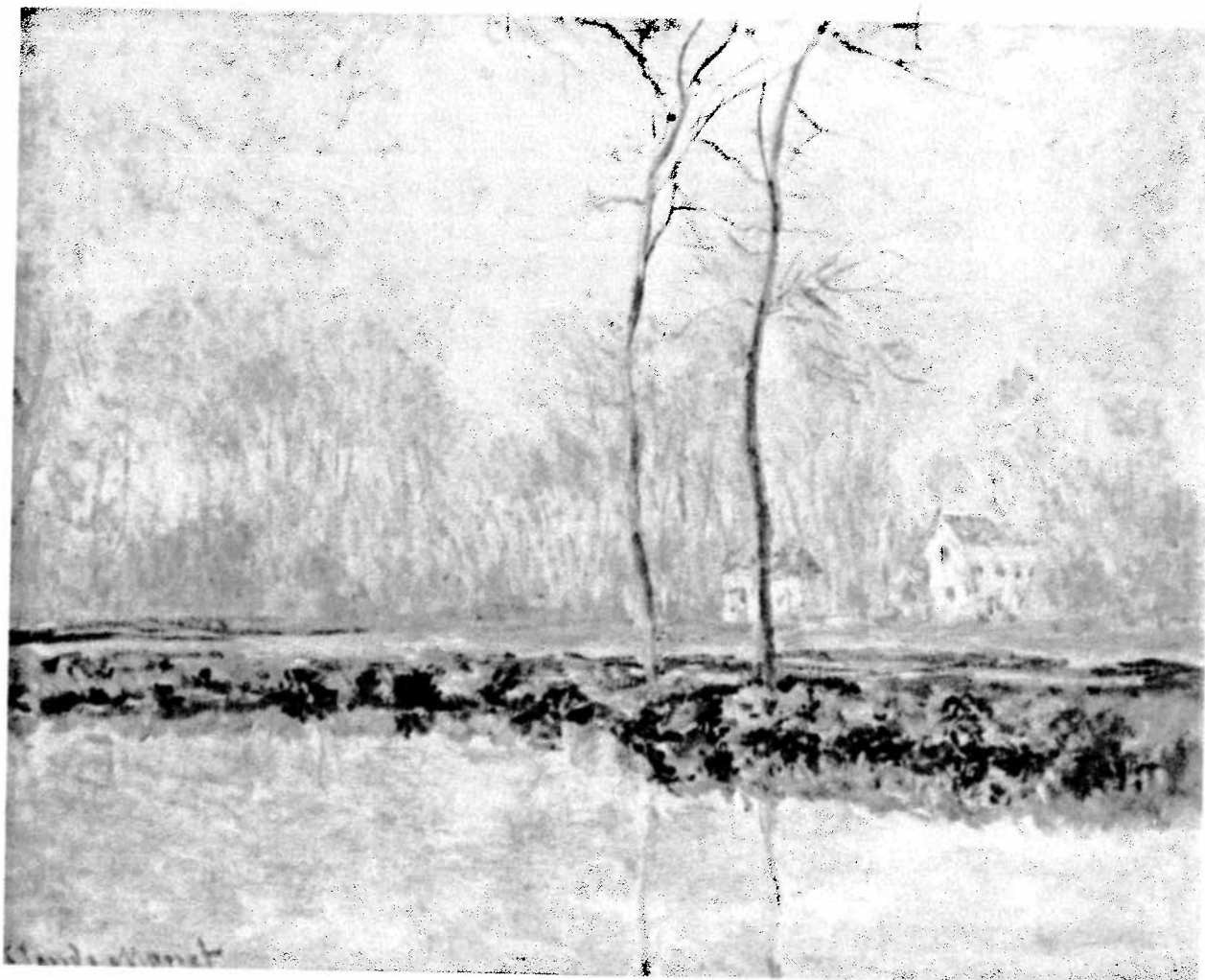


25 *Cap d'Antibes*, 1888

Oil on canvas, 25 $\frac{1}{4}$ " x 32"

Signed, lower left: "Claude Monet 88"

Lent by The Columbus Gallery of Fine Arts,
Columbus, Ohio. Gift of Frederick W.
Schumacher.



26 *The Banks of the Epte*, (1888)

Oil on canvas, 25" x 31½"

Signed, lower left: "Claude Monet"

Lent by Mr. and Mrs. Eugene Haubert, Columbus,
Ohio

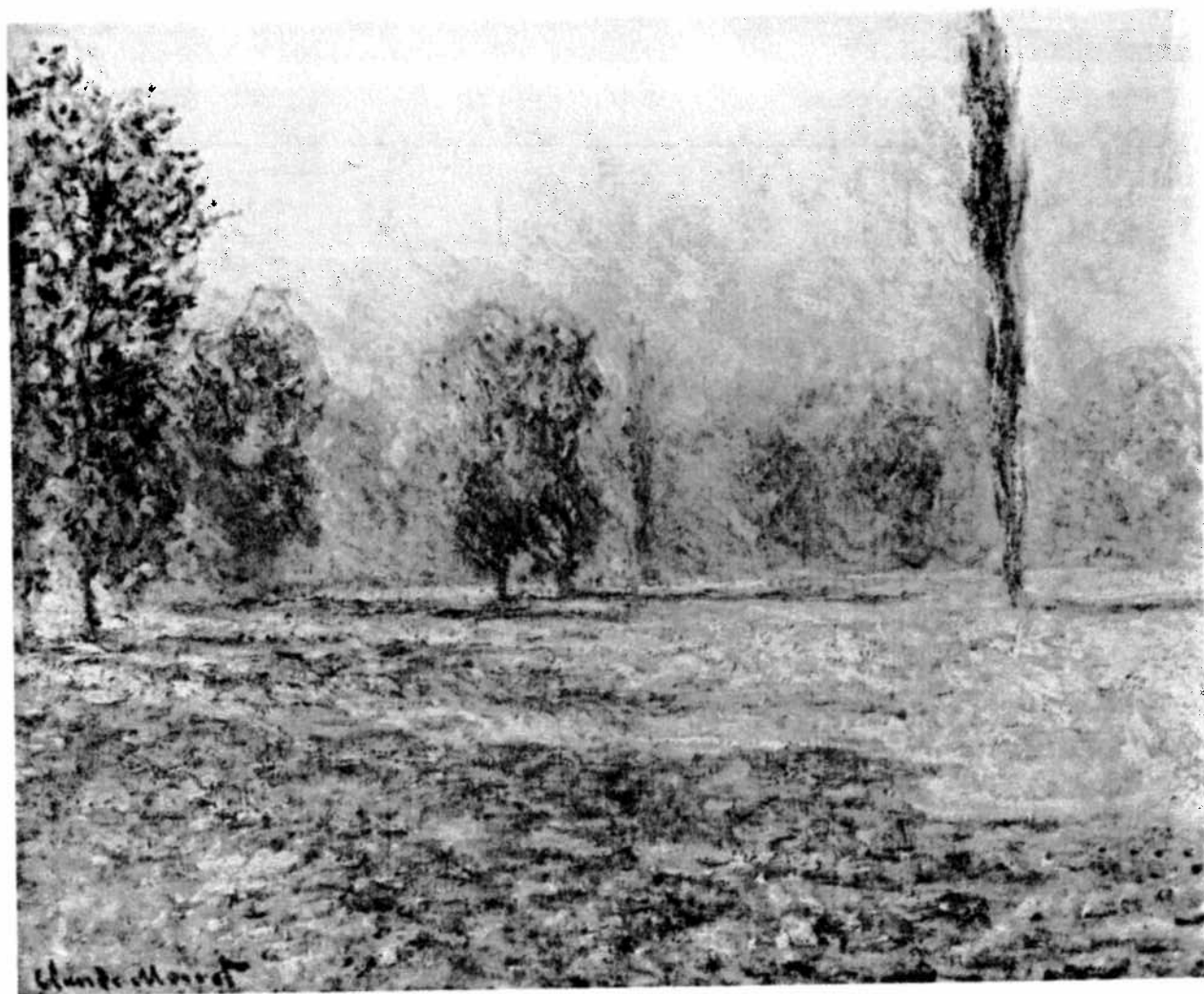


27 *Rocks, the Creuse*, 1889

Oil on canvas, 25½" x 32"

Signed, lower left: "Claude Monet 89"

Lent by Mr. W. M. Bollenbach, Jr., St. Paul,
Minnesota



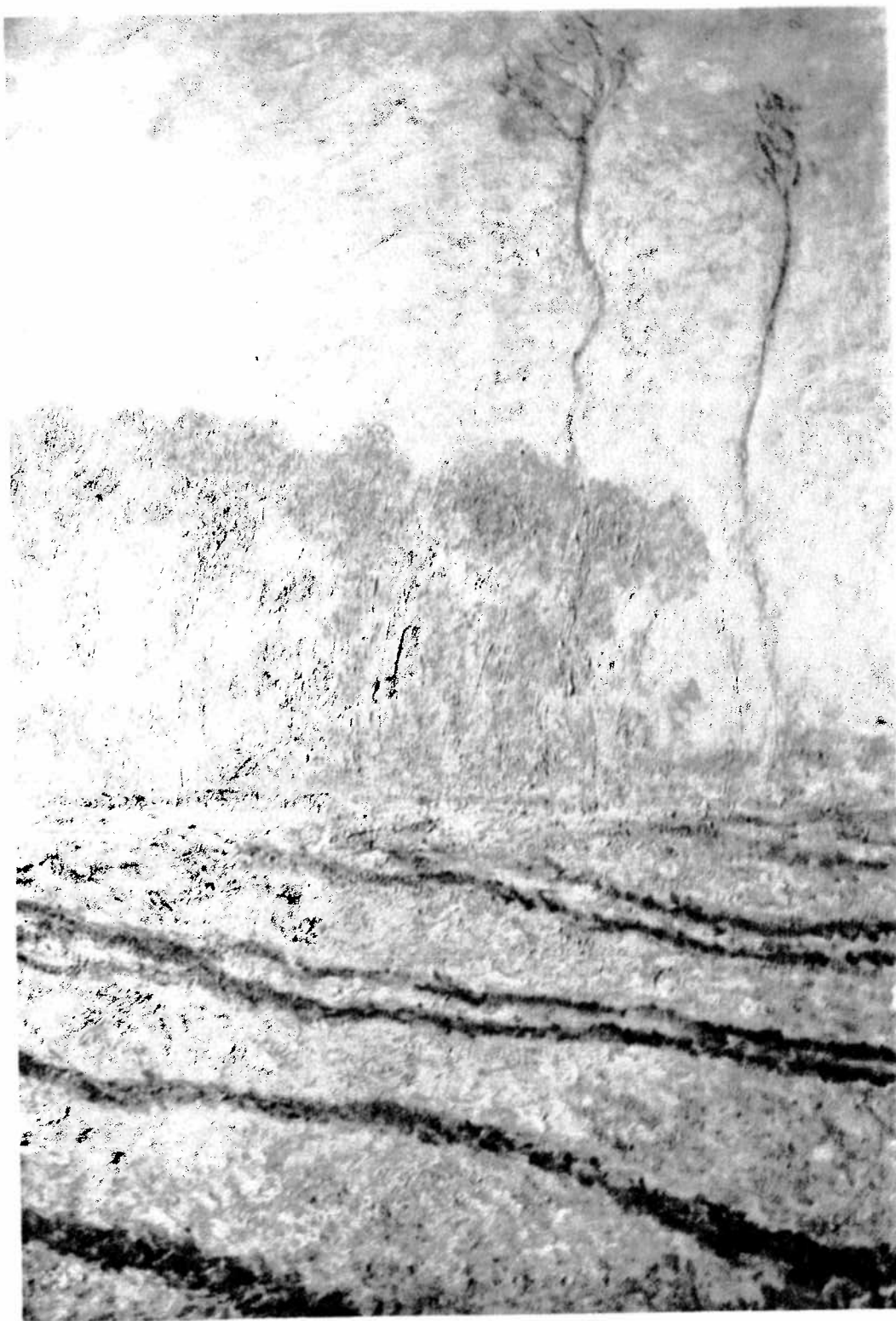
28 *In the Morning, Giverny*, (1890)
Oil on canvas, 25 $\frac{3}{4}$ " x 32"
Signed, lower left: "Claude Monet"
Lent by Mr. and Mrs. Joseph L. Mailman,
New York



29 *Meadow at Giverny*, (c. 1890).

Oil on canvas, 32" x 36¼"

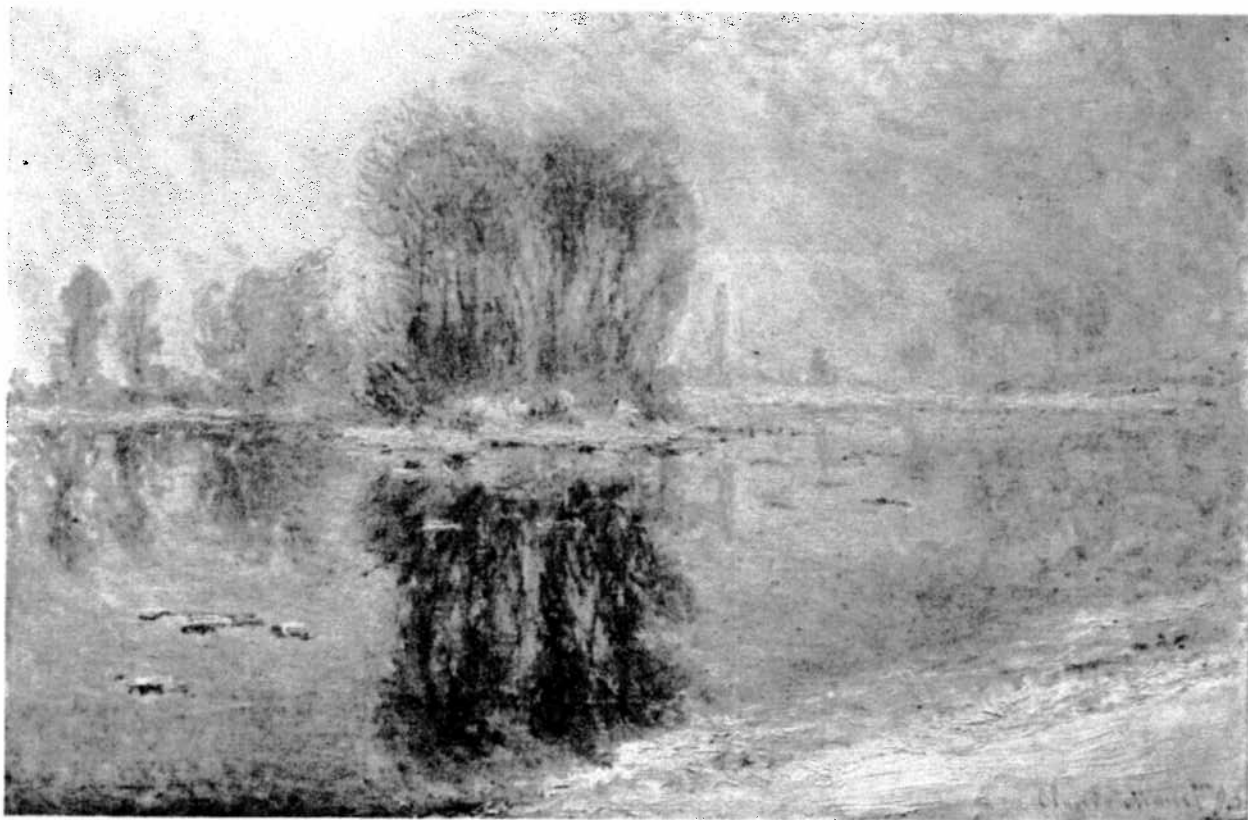
Estate stamp, lower right and on reverse: "Claude Monet"



30 *The Poplars*, 1891
Oil on canvas, 36¼" x 26"
Signed, lower right: "Claude Monet 91"
Lent by a private collection, Boston



31 *Haystacks in the Snow*, 1891
Oil on canvas, 25 $\frac{3}{4}$ " x 36 $\frac{1}{4}$ "
Signed, lower left: "Claude Monet 91"
Lent by The Metropolitan Museum of Art,
New York. Bequest of Mrs. H. O. Havemeyer, 1929.

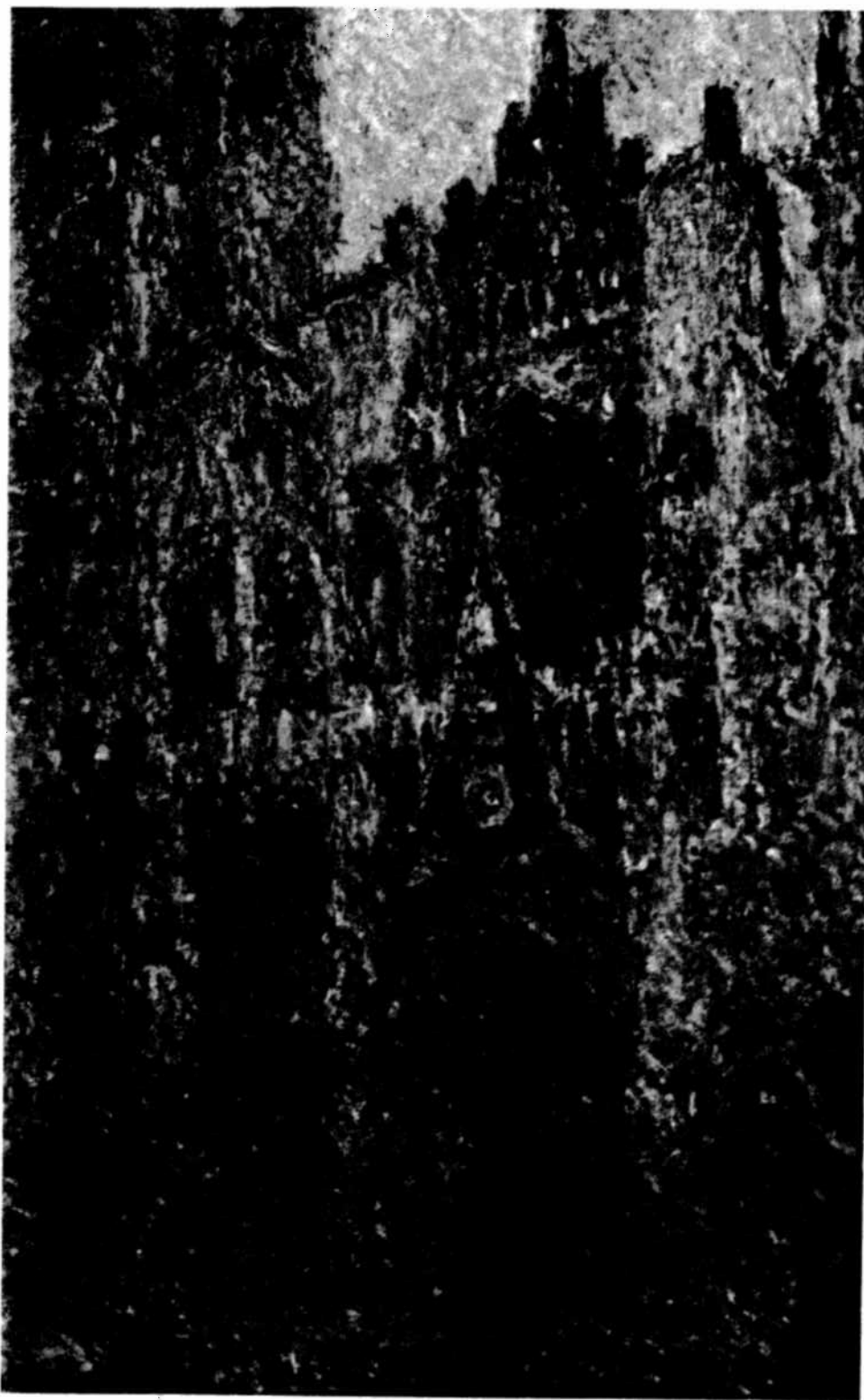


32 *The Ice Floe*, 1893

Oil on canvas, 26" x 39½"

Signed, lower right: "Claude Monet 93"

Lent by The Metropolitan Museum of Art,
New York. Bequest of Mrs. H. O. Havemeyer, 1929.



33 *Rouen Cathedral*, 1894

Oil on canvas, 39" x 25½"

Signed, lower left: "Claude Monet 94"

Lent by Mr. Potter Palmer, Lake Forest, Illinois

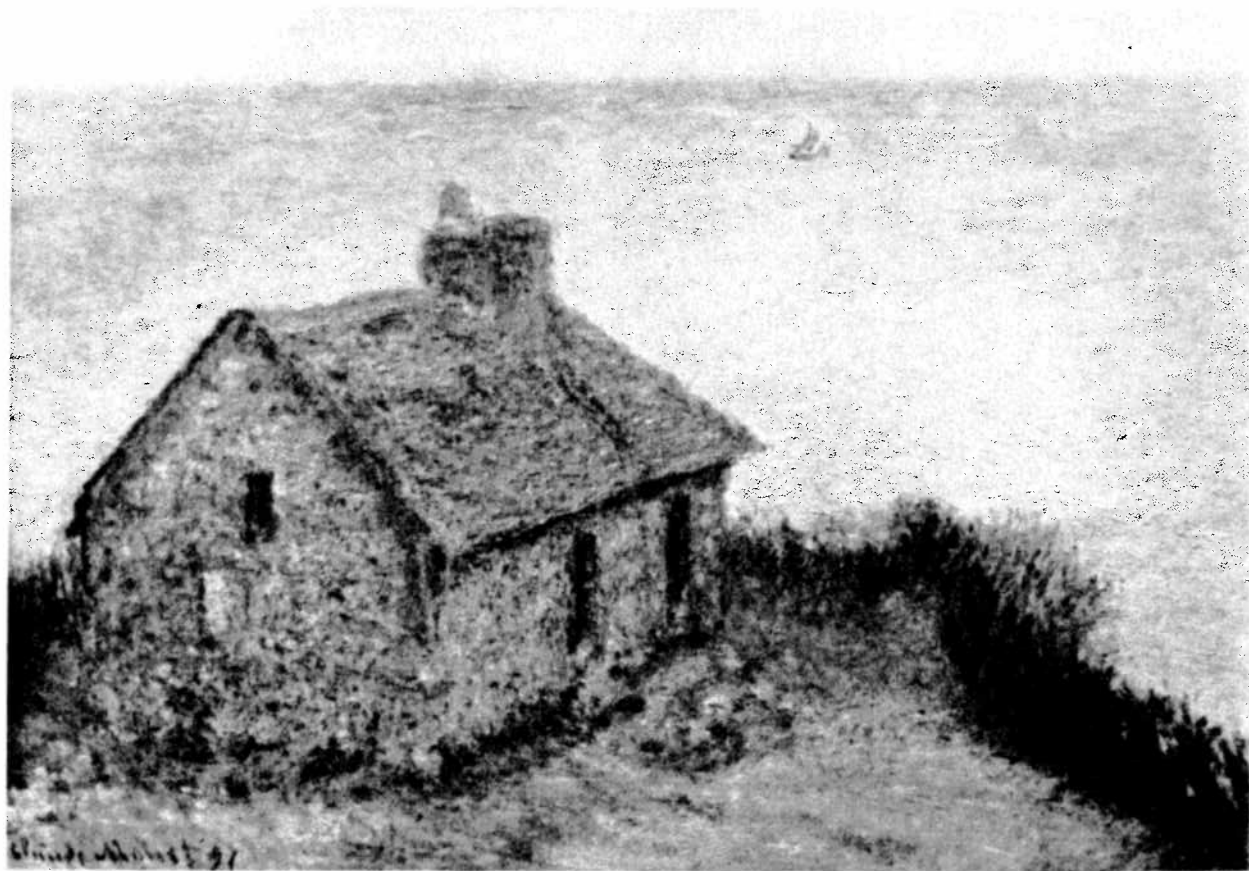
34 *Mount Kolsaas, Norway*, 1895

(not reproduced)

Oil on canvas, 25½" x 39"

Signed, lower left: "Claude Monet 95"

Lent by Mr. and Mrs. Nathan Cummings, New York



35 *The Douanier's Cabin, Pourville*, 1897

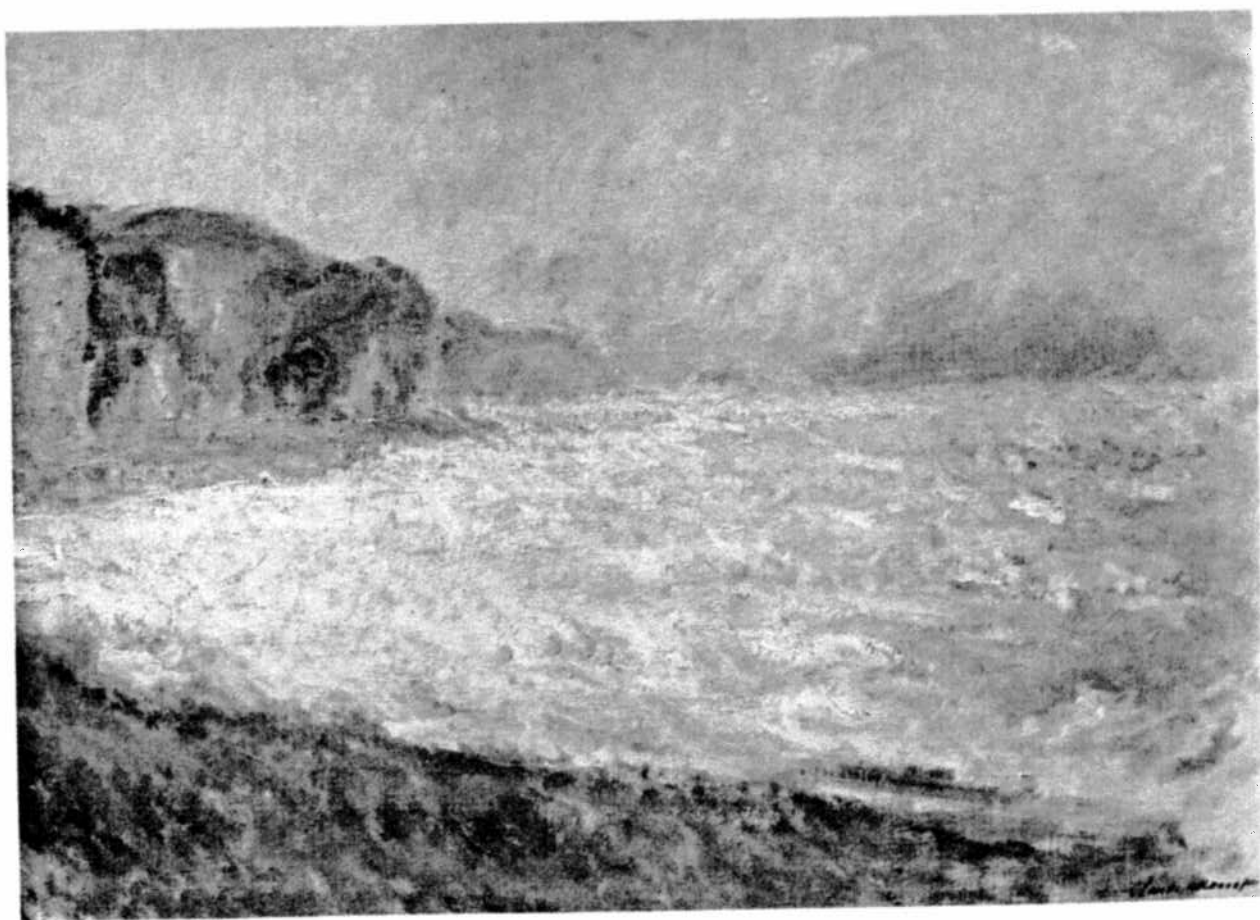
Oil on canvas, 26" x 36½"

Signed, lower left: "Claude Monet 97"

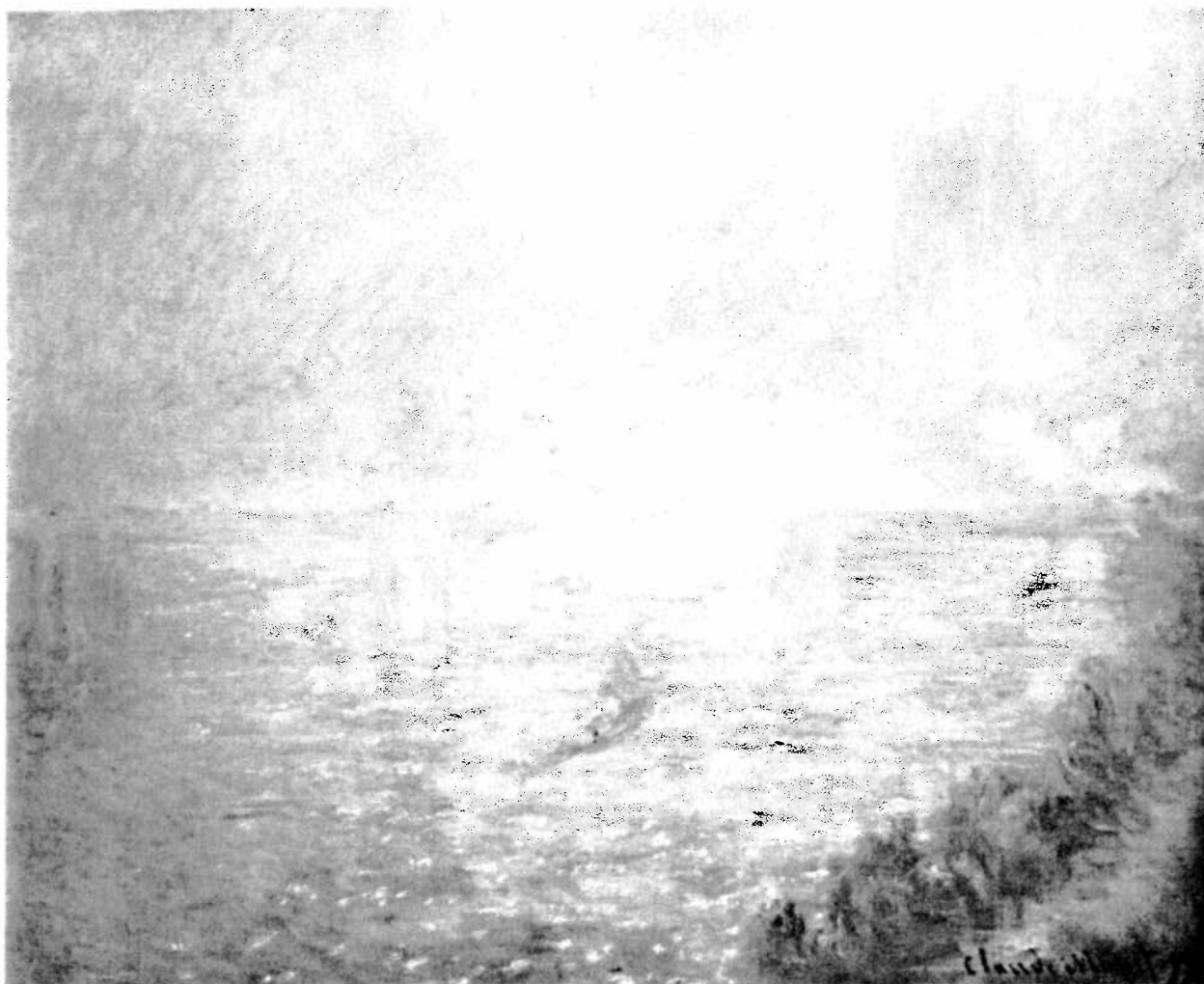
Lent by a private collection, New York



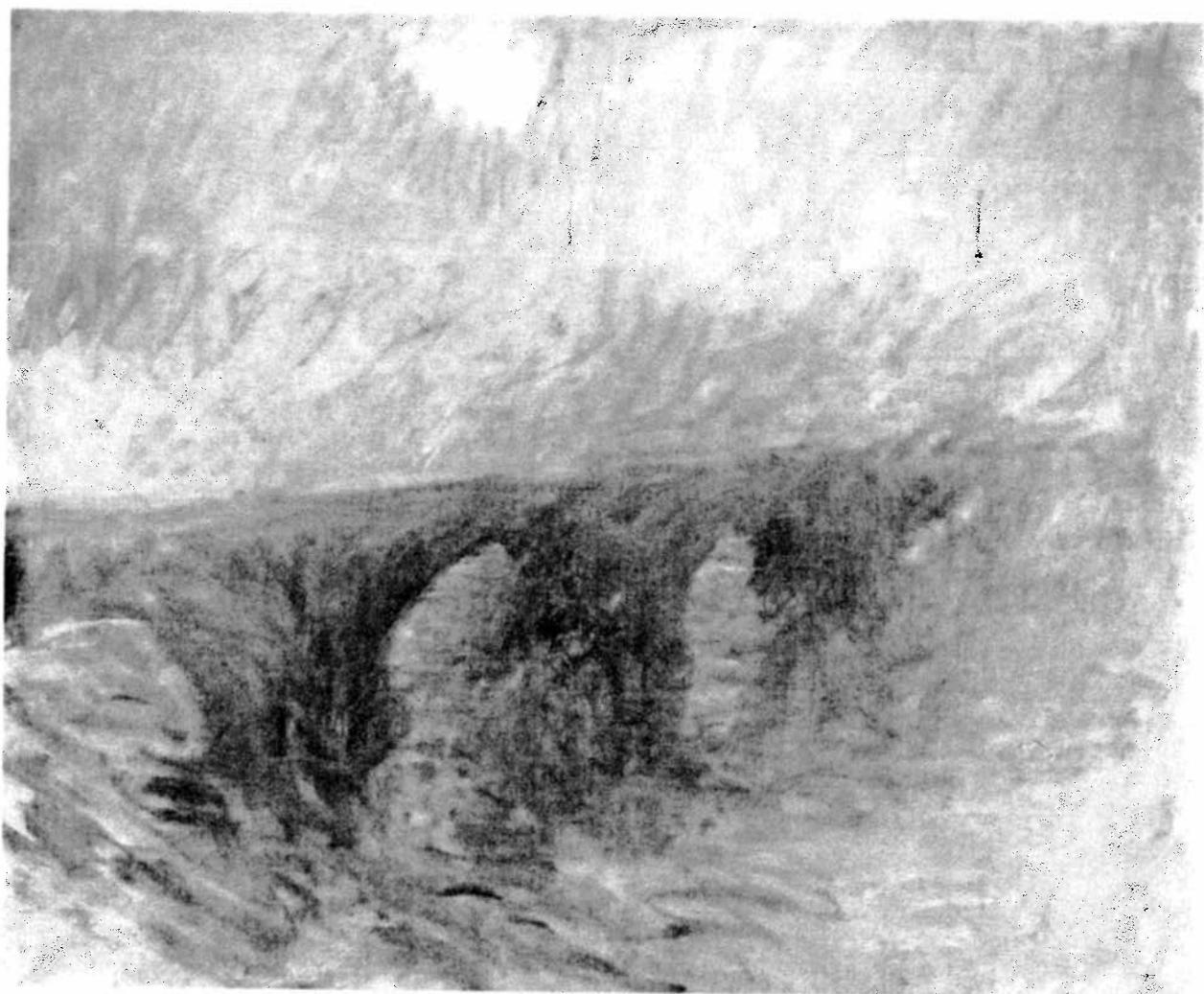
36 *The Cliff, Pourville*, 1897
Oil on canvas, 29" x 36"
Signed, lower left: "Claude Monet 97"
Lent by a private collection, New York



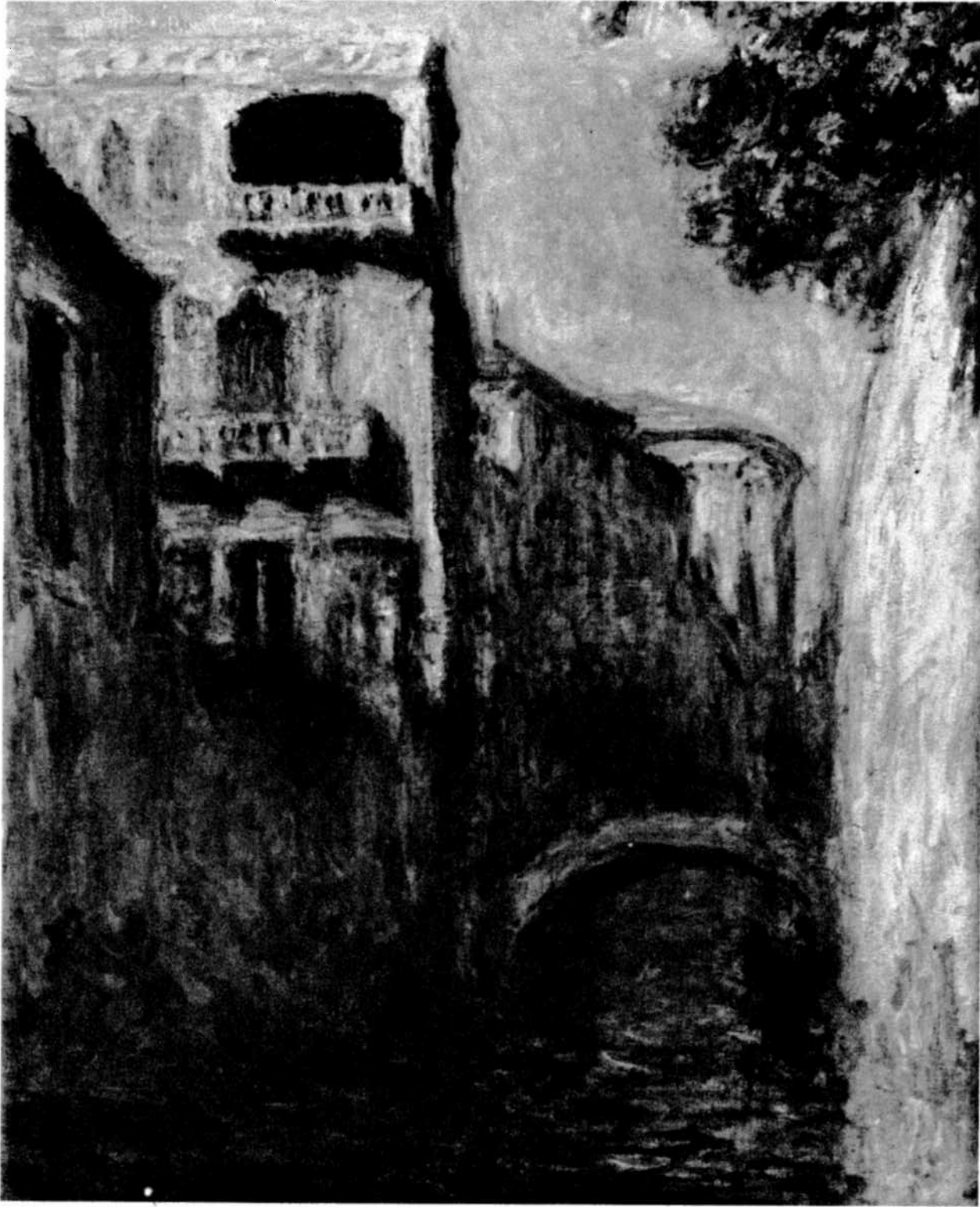
37 *The Cliffs at Pourville*, (1897)
Oil on canvas, 25" x 36"
Estate stamp, lower right: "Claude Monet"



38 *Charing Cross Bridge, Westminster*, 1899
Oil on canvas, 25½" x 32"
Signed, lower right: "Claude Monet 99"



39 *Waterloo Bridge*, (c. 1899-1904)
Oil on canvas, 25 $\frac{3}{4}$ " x 32"
Estate stamp, on reverse: "Claude Monet"



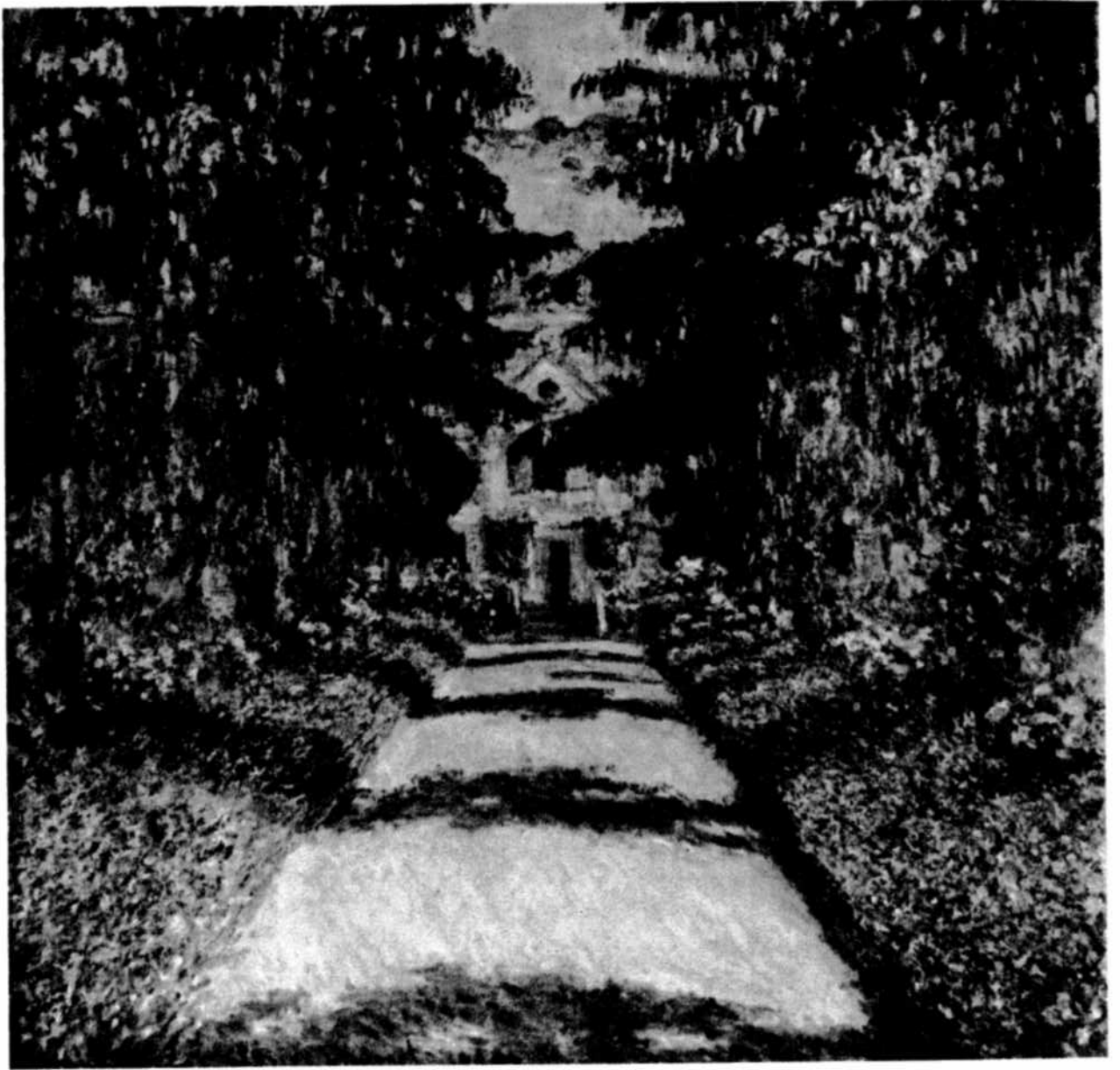
40 *Venice, Rio della Santa Salute*, 1908
Oil on canvas, 32" x 25½"
Signed, lower left: "Claude Monet 1908"
Lent by Mr. and Mrs. John Mosler, New York



41 *Eggs*, (c. 1910)
Oil on canvas, 29 $\frac{1}{8}$ " x 36 $\frac{3}{4}$ "
Signed, lower left: "Claude Monet"
Lent by Mr. Sheldon H. Solow, New York



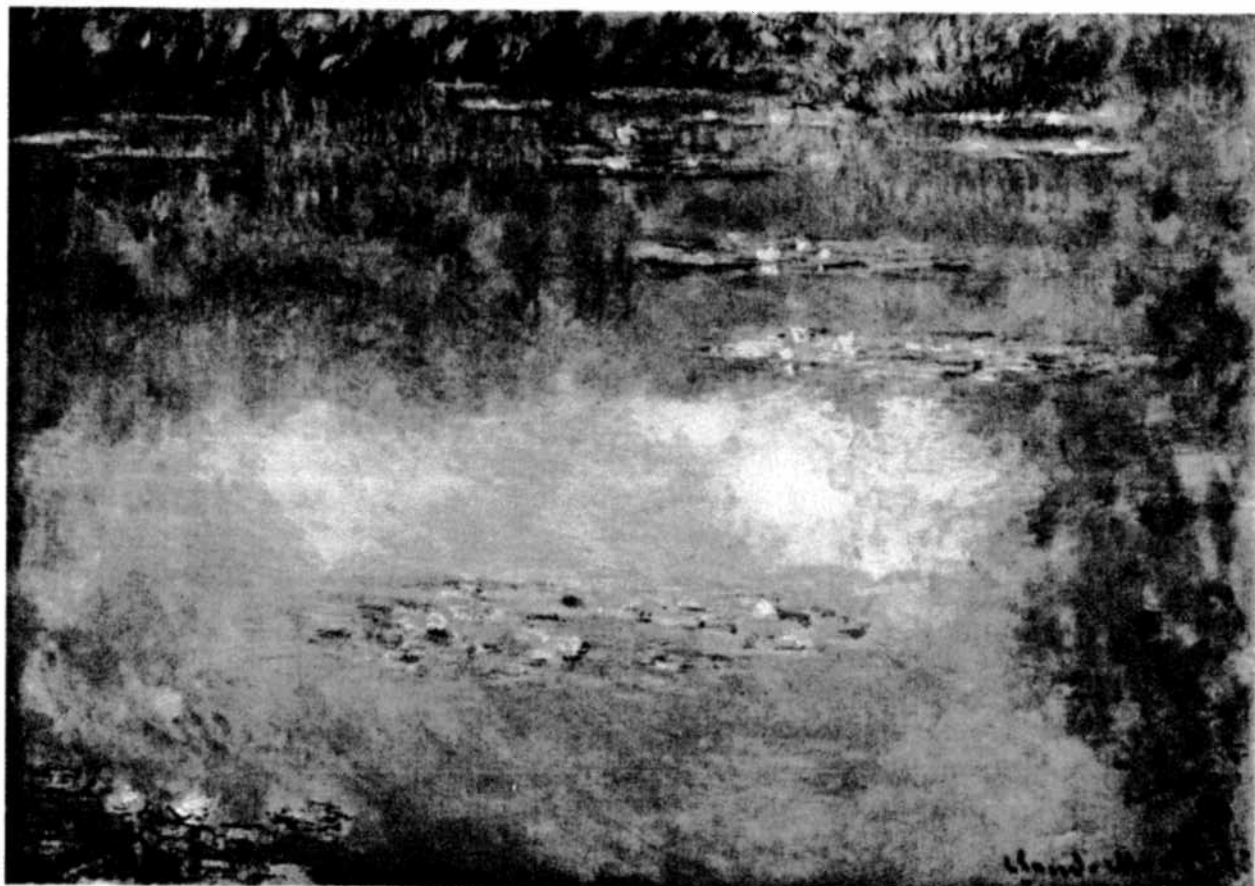
42 *The Japanese Footbridge and Water Garden, Giverny*, (c. 1899)
Oil on canvas, 35" x 36¼"
Signed, lower left: "Claude Monet"
Lent by Mr. and Mrs. B. E. Bensinger, Chicago



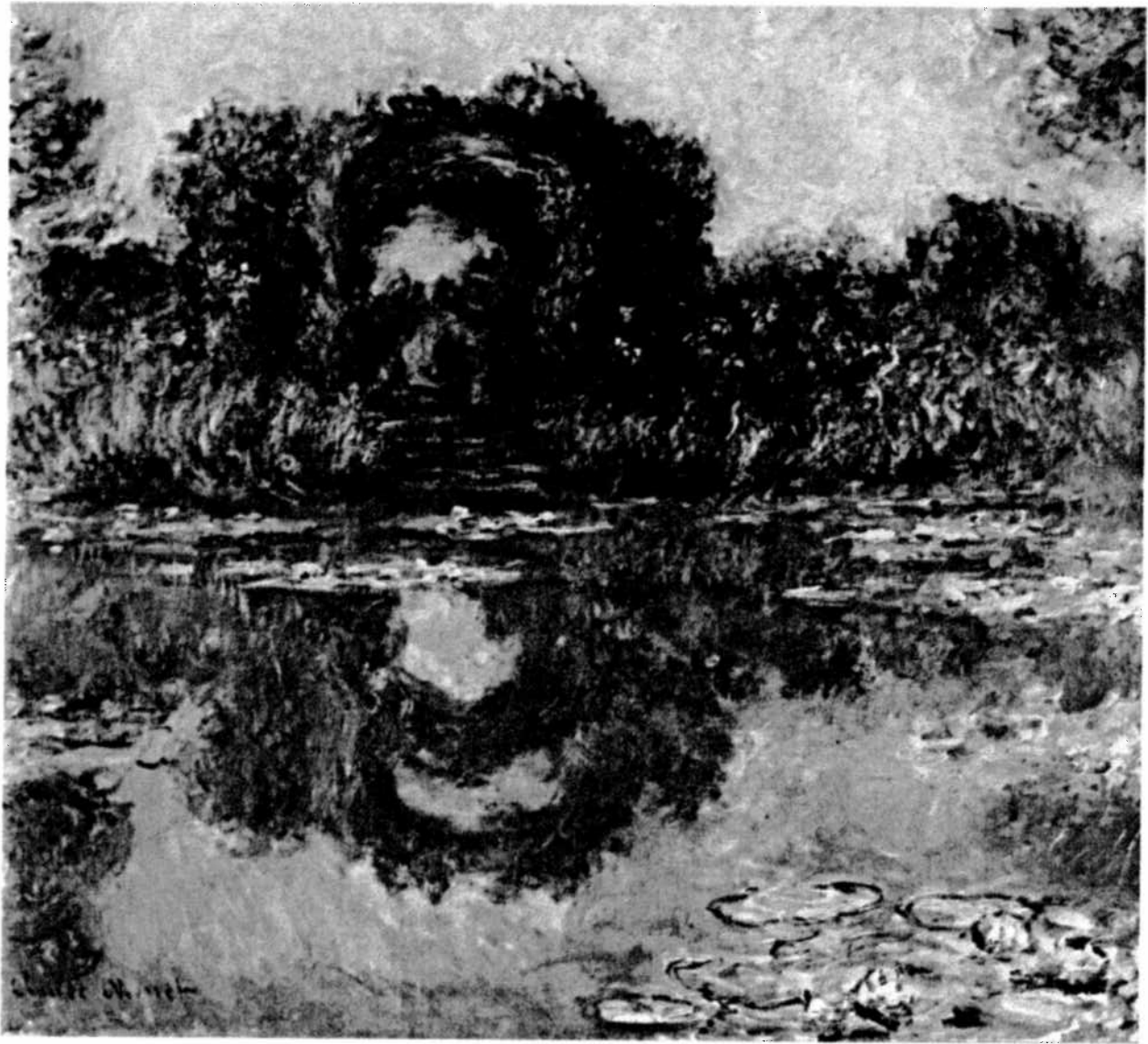
43 *The Garden, Giverny*, 1900
Oil on canvas, 34½" x 36"
Signed, lower left: "Claude Monet 1900"
Lent by the Estate of Alfred Jarislowsky



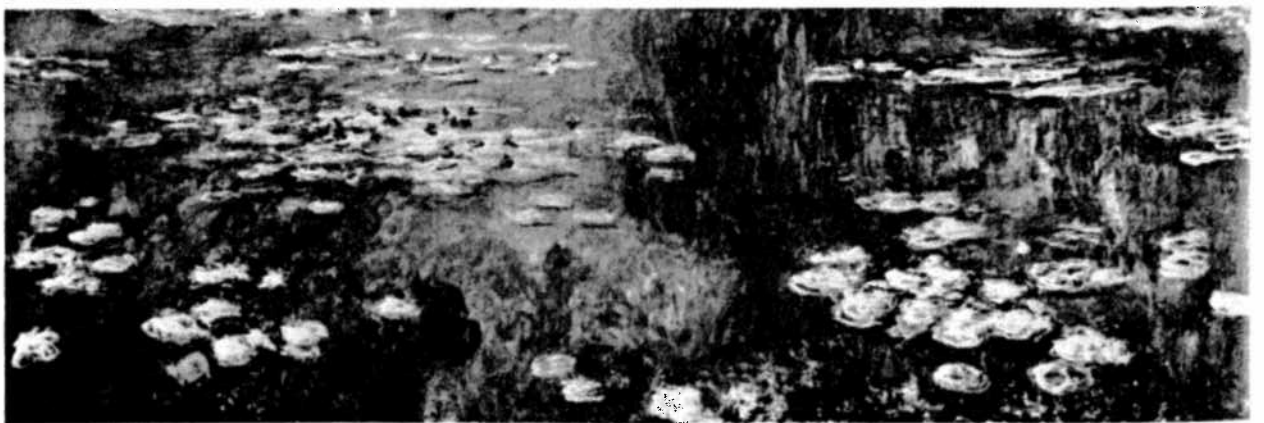
44 *The Garden, Giverny, 1900*
Oil on canvas, 32" x 36"
Signed, lower right: "Claude Monet 1900"
Lent by Mr. Ralph T. Coe, Kansas City, Missouri



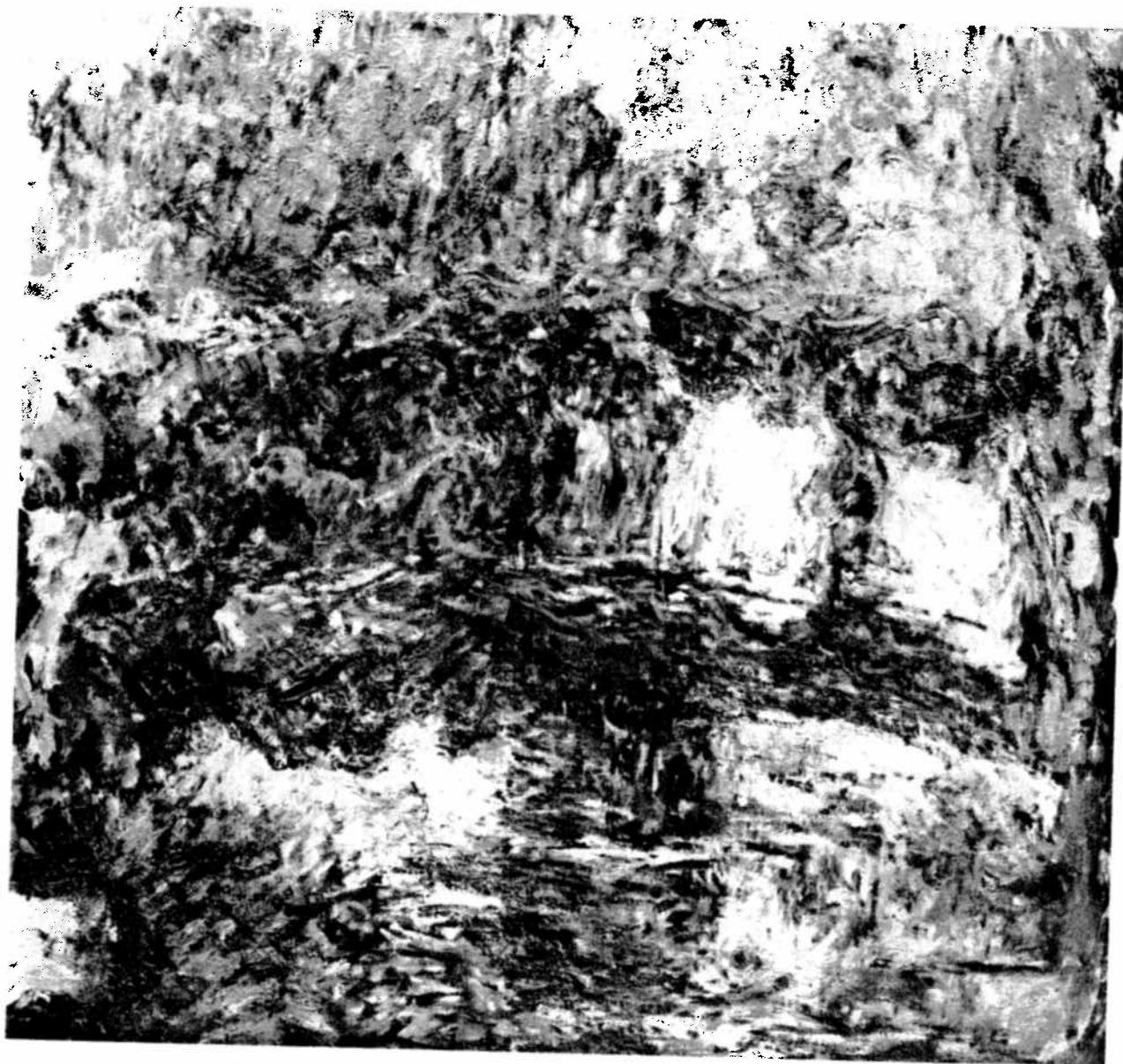
45 *The Water Lily Pool*, 1903
Oil on canvas, 29¼" x 42"
Signed, lower right: "Claude Monet 1903"
Lent by a private collection, Dallas



46 *The Flowering Arches*, (1913)
Oil on canvas, 32" x 36½"
Signed, lower left: "Claude Monet"
Lent by Mr. Milton E. Cassel, New York



47 *Water Lilies*, (c. 1921)
Oil on canvas, 79" x 237"
Lent by the Museum of Art, Carnegie Institute,
Pittsburgh, Pennsylvania. Purchased through
the generosity of Mrs. Alan M. Scaife.



48 *The Japanese Footbridge*, (c. 1922)
Oil on canvas, 35" x 36¾"
Estate stamp, upper left: "Claude Monet"
Lent by Mr. and Mrs. Walter Bareiss,
Greenwich, Connecticut

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