



## From Monet to Van Gogh: A History of Impressionism

### Part II

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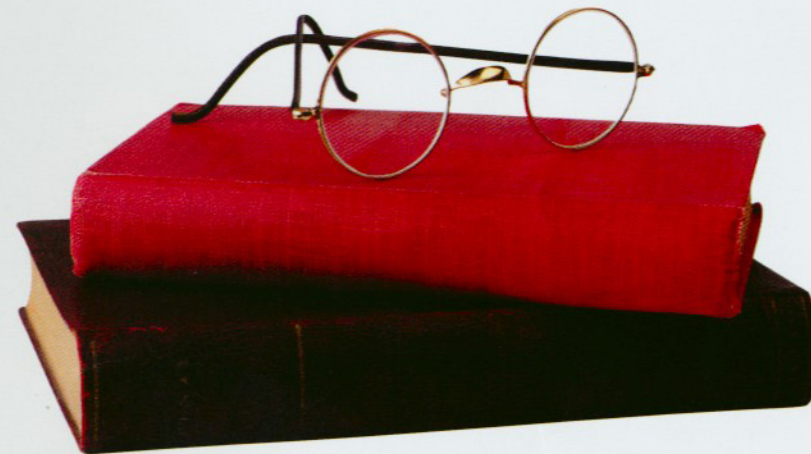
From Monet to Van Gogh:  
A History of Impressionism, Part II  
Professor Richard Brettell



## From Monet to Van Gogh: A History of Impressionism

### Part II

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*The titles of the works of art in this course have changed often over time and between languages. During this lecture series, Dr. Brettell often refers to paintings by their original titles or by their commonly known historical titles. In order to honor copyright laws and reproduction agreements, we have chosen to title the works according to the wishes of the current copyright holder.*

## From Monet to Van Gogh: A History of Impressionism

### Scope:

This course of twenty-four lectures will analyze an era within the history of art that, with the help of contemporary events, philosophies, and ideas, launched the birth of modernity and changed the way we see the world. We begin with a look at the troubled state of art in France in the 1850s. At this time, French art was reliant on the governance of the Academy of Fine Arts and the government-sponsored art exhibitions known as “the Salons.” At mid-century, there was a strong rivalry between two competing traditions—the Classical, lead by Jean-Dominique Ingres, which was rooted in idealized, Greco-Roman culture, and the Romantic, lead by Eugène Delacroix, which was influenced by the painterly style and vivid colors of the northern European Baroque movement. To further complicate matters was the inception of Realism, which had a strong interest in a realistic treatment of the lives and experiences of ordinary people.

It was with these tensions that the stage was set for a new artistic movement. Before delving into the development of Impressionism, the course first examines the city of Paris during the Second Empire, the reign of Napoleon III, and its emergence as a modern metropolis. The birth of the modern city brought with it the birth of modern thought from such people as poet and art critic Charles Baudelaire. His ideas were illustrated in such works as *The Painter of Modern Life* and were embodied by the painter Edouard Manet, who applied a number of aesthetic and representational strategies put forth by Baudelaire.

The course closely examines Manet, both his works and his influence on a group of young painters wanting to push painting further and further into modern life, a group that will come to be known as the Impressionists. We will take a chronological, and often times biographical, approach to studying the artists rather than looking at each career separately. This is due in large part to the fact that there was a certain amount of collectivity among them, visible not only in the Impressionist exhibitions, but in the artistic tours/retreats that pairs of painters took in order to study modern life and its environs. A major focus will be on the key painters of the Impressionist Movement: Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, Paul Cézanne, Berthe Morisot, Gustave Caillebotte, Mary Cassatt, and Edgar Degas. We will also look at those artists whose work came out of the Impressionist Movement: Paul Gauguin, Vincent van Gogh, Henri de Toulouse-Lautrec, and the Nabis.

As the life and career of each painter unfolds, we are introduced to their families, friends, and colleagues, all of whom become subjects in and influences on their work. The careers of many of the artists are discussed from their early exposure to art, their teachers, travels, and later stylistic influences.

It is worth noting that two of the prominent Impressionist painters happen to be women. Both Berthe Morisot and Mary Cassatt will be discussed in their own right, first as artists and also as women—a fact which affected their approach to painting and subject matter. Their presence in the Impressionist group added much to its reputation as a thoroughly modern movement.

A lecture is devoted to each of the major exhibitions of works by the Société Anonyme des Artistes (The Anonymous Society of Painters, Sculptors, and Printmakers), from the first one at Nadar's studio on the Boulevard des Capucines in 1874 to the final one in 1886. We will view some of the paintings that were shown at each and hear the various responses of critics to the exhibitions, which would come to be known as the exhibitions of "impressionists." This term may have derived from a painting by Monet in the first exhibition entitled *Impression: Sunrise*, which was executed in a painterly, "impressionistic" fashion. It will become apparent that many of the Impressionist artists worked within the realm of both the avant-garde and mainstream society, showing works at both the above-named exhibitions and at the official Salon.

When the artists were not involved in the formality of exhibitions, they were often working collectively in the outskirts of Paris, where several artists would paint the same subject, and individual artists returned again and again to capture the ever-changing effects. We will spend several lectures examining these country retreats, from Manet, Monet, and Renoir in Argenteuil to Pissarro and Cézanne at Pontoise to Gauguin and van Gogh at the "Studio of the South." And while many of these artists spent time studying nature in bucolic settings, an equal number were attracted to the modernity and urbanism of the city. Attention will be given to the street scenes of Gustave Caillebotte and the night life to which Toulouse-Lautrec was so attracted.

Over time the group began to dismantle, some favoring a more academic treatment of painting, while others grew old or disabled. Ironically, the Impressionist movement was simultaneously gaining popularity on the Continent, in Great Britain, and overseas in America, a popularity that lasted into the 20<sup>th</sup> Century and is still seen today in the tremendous interest Impressionist exhibitions generate.

## Lecture Thirteen

### The Third Exhibition

**Scope :** In 1877, a relative newcomer to the group, Gustave Caillebotte (1848–1894), organized the third Impressionist exhibition. He solicited the help of Edouard Manet and may actually have come close to persuading the reluctant painter to exhibit. Unfortunately, Manet didn't choose to do so, and one of his greatest canvases of the 1870s, *Nana*, was rejected by the Salon jury and, thus, went unexhibited that year.

#### Outline

- I. Caillebotte had recently finished a series of very large canvases describing the landscape around the Pont de l'Europe just north and a little east of the St. Lazare Train Station, then being painted in series by Monet.
  - A. *Paris Street, Rainy Day* (1877) is representative of these paintings, showing urban, bourgeois Parisians as they go about their business in the modern city.
  - B. Such modern and thoroughly urban works anchored the exhibition that can now be called the single most important of all eight Impressionist exhibitions. The third exhibition was also the first one in which the artists called themselves "Impressionists."
  - C. The painters contributing to the exhibition were reduced to the bare minimum of outstanding artists, each of whom submitted a greater number of works than in earlier exhibitions. The goal was to give viewers a greater sense of the artists by showing a large number of their works.
  - D. The artists also arranged publicity and secured an "insider" critic, Georges Rivière, to produce a booklet that described the rooms of the exhibition and outlined the artists' concepts for it.
- II. The exhibition was hung in a series of rooms in a new, empty apartment in a middle-class neighborhood in Paris. Each of the rooms seems to have had a kind of "theme."
  - A. One room dealt with summer "leisure" in the gardens and sailing landscapes designed for the wealthy bourgeois urbanites and nouveaux riches that the artists hoped to solicit for clients. This room included Renoir's *The Bar at the Moulin de la Galette* (1877), a daytime scene of the urban working class at play and a hallmark of Impressionism.
  - B. Some of the rooms showed large-scale "decorations" designed to be hung into paneling like eighteenth-century paintings. Monet's *The Turkeys* (1877), showing a large country house and a delicate gathering of turkeys, was one such "decoration."

- C. Another “theme” was the relationship between older and younger painters—with Renoir acting as the mentor of Morisot, and Pissarro acting as that for Cézanne.
- D. One large room contained paintings by Caillebotte and Monet that immersed the viewer in the ever-changing, ever-moving world of the city just outside the apartment’s doors.
- E. Degas was the only artist given his own room, in which exquisite pastel and gouache paintings outnumbered oil paintings on canvas. His imagery was equally modern as that of Caillebotte or Monet but contained a whiff of scandal, of low-life, and of the night.

III. The exhibition received a number of critical notices—many of them supportive of the aims of the painters. It launched the movement finally, defining the major artists for the next several generations.

#### Paintings Discussed:

- Paris Street, Rainy Day*, 1877 by Gustave Caillebotte, The Art Institute of Chicago
- Nana*, 1877 by Edouard Manet, Kunsthalle, Hamburg
- The Bar at the Moulin de la Galette*, 1877 by Pierre-Auguste Renoir, Musée d’Orsay
- In a Villa at the Seaside*, 1874 by Berthe Morisot, The Norton Simon Foundation
- The Côte des Boeufs at l’Hermitage near Pontoise*, 1877 by Camille Pissarro, National Gallery, London
- Still Life with a Dessert*, 1877 by Paul Cézanne, Philadelphia Museum of Art
- The Bathers*, 1877 by Paul Cézanne, The Barnes Foundation
- The Garden at Pontoise*, 1877 by Camille Pissarro, Private Collection
- The Turkeys*, 1877 by Claude Monet, Musée d’Orsay
- The Gare Saint-Lazare: Arrival of a Train*, 1877 by Claude Monet, Fogg Art Museum, Harvard University
- The Arrival of the Normandy Train, Gare Saint-Lazare*, 1877 by Claude Monet, The Art Institute of Chicago
- Women on the terrace of a café in the evening*, 1877 by Edgar Degas, Musée d’Orsay
- Sea Bathing: A young girl and her maid*, 1876-77 by Edgar Degas, National Gallery, London

#### Essential Reading:

- Varnedoe, Kirk. *Gustave Caillebotte*. Yale University Press, 1987.
- Distel, Anne, Douglas Druick, Gloria Groom, and Rodolphe Rapetti. *Gustave Caillebotte: Urban Impressionism*. Abbeville Publishers, 1995.
- Wittmer, Pierre. *Caillebotte and His Gardens at Yerres*. Abrams, 1990.

Moffett, Charles et al. *The New Painting: Impressionism, 1874–1886*. Fine Arts Museums of San Francisco, 1986.

Ruther, Berson. *The New Painting: Impressionism, 1874–1886*. Fine Arts Museums of San Francisco, 1996, 2 volumes.

#### Questions to Consider:

1. How was the third exhibition different from the two that preceded it?
2. What were the artists’ aims in the various themed rooms of the exhibition?

## Lecture Fourteen

### Edgar Degas

**Scope:** One artist more than any other represented the modern urban condition as a psychological, as well as a social, condition. Edgar Degas exhibited in the Impressionist exhibitions throughout the 1870s, often in his own space, creating a body of work in various mediums that define Parisian modernism through the interaction of figures in their settings.

#### Outline

- I. Degas was born into a wealthy and important family of French and Italian origins. He was deeply educated about art and was rebellious and somewhat eccentric.
  - A. During the 1870s and 1880s, Degas was closely involved with the Impressionists, bringing such young artists as Cassatt and Caillebotte into the group.
  - B. He also believed strongly that if an artist exhibited with the Impressionists, he or she could not exhibit at the Salon.
- II. Like Morisot, Degas began his investigations of human interaction using his family, then his friends, as models.
  - A. Even in paintings made for the Salon from classical subjects, Degas challenged norms.
    1. A prime example of this artificial atmosphere is seen in *Young Spartans Exercising* (c. 1860).
    2. This painting is somewhat subversive, because it is classical in style, but its subject matter is not a great moment in history. Instead, it depicts a group of pubescent girls taunting a group of boys.
    3. The viewer is forced to ask what the painting means and to think about the connections between the lives of the ancients and those of the moderns.
  - B. Such works are part of a larger collective examination of the modern individual in society, not unlike those of Balzac, Flaubert, and Zola.
  - C. Degas's project was to create a total portrait of his country, to depict the anxieties, hopes, fears, and habits of French people of all ages and types and both genders.
    1. For example, he painted bourgeois women amidst their possessions with a haunting combination of precision and ambiguity, as we see in *Madame Camus* (1869-70).

2. He also painted bankers, factory owners, gentlemen farmers, and intellectuals in their appropriate settings. His portrait of Diego Martelli shows us an art critic in the throes of writer's block.
3. Degas was fascinated by the urban working classes. He never painted factory workers; rather, he preferred to paint women in the "entertainment industry," which came to be a dominating economic force in Third Republic Paris.
  - a. He was among the first artists to look seriously into the realm of urban prostitution for modern subjects that raised powerful moral and psychological issues for his viewers.
  - b. His depiction of *A Woman Ironing* (1873) makes connections between the work of Degas and Zola and between the manual labor of the laundress and that of the painter.
4. Finally, Degas depicted the "down and out," sometimes using his friends as models for low-life characters, as we see in *L'Absinthe* (1876).

III. Degas's two favorite subjects were the racecourse and the ballet.

- A. He used the racecourse to make a statement about temporal instability.
- B. We see horses moving at various rates of speed and a train rushing by in the background. The paintings are "about" motion and speed.

IV. Even when he was "slumming," Degas was admired by critics for his extremely skillful compositions and effects of light. Among the most detailed and "artificial" of the Impressionists, he created "natural" worlds with such skill and control of his medium that everyone seems to have marveled at his confections.

- A. In 1881, Degas exhibited the single work of sculpture he allowed to be publicly displayed in his long lifetime. *The Little Dancer of Fourteen Years* was among the most perplexing works of sculpture ever shown.
- B. Made of colored waxes with real clothing, hair ribbon, and ballet shoes, it looked more like a scientific specimen or a study in "natural history" than a work of art, and had it not been slightly reduced in scale, many viewers might well have thought that the young girl was "real." Degas's only work of sculpture was, thus, more radical than any of his paintings, drawings, or pastels.

#### Paintings Discussed:

--*Young Spartans Exercising*, c.1860 by Edgar Degas, National Gallery, London

--*Madame Camus*, 1869-70 by Edgar Degas, National Gallery of Art, Washington, D.C.

--*Portrait of Diego Martelli* by Edgar Degas, National Gallery of Scotland

--*A Woman Ironing*, 1873 by Edgar Degas, The Metropolitan Museum of Art

- L'Absinthe*, 1876 by Edgar Degas, Musée d'Orsay
- The Racecourse: Amateur Jockeys Near a Carriage*, 1876-1887 by Edgar Degas, Musée d'Orsay
- Miss Lala at the Cirque Fernando*, 1879 by Edgar Degas, National Gallery, London
- Little Dancer of Fourteen Years* by Edgar Degas, Philadelphia Museum of Art
- The Millinery Shop*, 1884-90 by Edgar Degas, The Art Institute of Chicago

#### Essential Reading:

- Armstrong, Carol. *Odd Man Out: Readings of the Work and Reputation of Edgar Degas*. University of Chicago Press, 1991.
- Boggs, Jean Sutherland. *Degas at the Races*. National Gallery of Art, Washington, 1998.
- Callen, Anthea. *The Spectacular Body: Science, Method, and Meaning in the Work of Degas*. Yale University Press, 1995.
- Kendall, Richard. *Degas by Himself*. New York Graphic Society, 1987.
- . *Degas and the Little Dancer*. Yale University Press, 1998.
- Reff, Theodore. *Degas: The Artist's Mind*. Harvard University Press, 1987 (reprint of 1976 edition).

#### Recommended Reading:

- Dumas, Ann, and David A. Brenneman. *Degas and America: The Early Collectors*. Rizzoli International, 2001.

#### Questions to Consider:

1. How was Degas's project similar to that of Zola, Balzac, and other nineteenth-century novelists? In what ways must his paintings be "read" like novels?
2. How does Degas reveal the process of making art in his paintings? How does he connect himself with his subjects?

## Lecture Fifteen

### Gustave Caillebotte

**Scope:** Gustave Caillebotte was the wealthiest of all the artists associated with Impressionism. Long known as a collector and patron of the group, Caillebotte was recognized as a painter in his own right only after World War II, when works from the family collection began to be acquired by major museums.

#### Outline

- I. Born into a family with landholdings in both country and city, Caillebotte was trained as an engineer. His fascination with technical drafting and machinery was, therefore, greater than that of any other artist of the group.
  - A. Caillebotte was brought into the movement in 1876 by Edgar Degas, whose motivations for doing so are unknown, but who must have recognized that Caillebotte could play an important role in financing the group's projects.
  - B. The paintings by Caillebotte in the 1876 exhibition included works that dealt with male urban workers—a subject unassayed by his fellow Impressionists to that date—and wealthy bourgeois families. His use of the window both as a metaphor for the picture and as a psychological device is remarkable.
  - C. Caillebotte's works figured largely in one of the most important critical essays about Impressionism ever written, Edmund Duranty's "The New Painting."
  - D. Although Caillebotte never finished the Kimbell Museum's *On the Europe Bridge* in time for the 1877 exhibition, it is the boldest and most powerful representation of modernism and technology painted by any of the artists.
  - E. Caillebotte's paintings were considered to be "academic" in many ways by critics—their smooth surfaces, clear perspectival space, and careful compositions were unlike the roughly finished, quickly painted, and informal works by Monet, Renoir, Morisot, and Pissarro.
- II. Throughout the remainder of his active career as an Impressionist, Caillebotte concentrated on figural compositions that dealt primarily with upper-class life and, with few exceptions, the world of men.
  - A. His rare nudes—more men than women—seem not to have been exhibited. But their frankness—he included female pubic hair and male scrotums when no other Impressionists dared—remains shocking to this day.

- B. He painted important “views from above” in the newly created boulevard neighborhoods of Second Empire and Third Republic Paris, creating a body of urban “landscapes” that were the most modern and the most experimental of any Impressionists.
- C. He also created what might be called “commercial” still lifes, representing fruits, meats, and poultry *not* as they were arranged by the painter in his studio, but as they were displayed in the food shops of Paris.
- D. Caillebotte also painted the world of male *bonhomie*. His male sitters sail, row, play cards, drink, walk dogs, and stroll through landscapes they appear to own.

III. Perhaps his most startlingly original painting is a study of a single male figure in a relatively new Parisian café. Completed in 1880, the work was shown in the Impressionist exhibition of that year. It is perhaps the first great French painting to deal with the mirror, both as a metaphor for the picture and as a powerfully ambiguous psychological device.

#### Paintings Discussed:

- Paris Street, Rainy Day*, 1877 by Gustave Caillebotte, The Art Institute of Chicago
- Young Man at his Window*, 1875 by Gustave Caillebotte, Private Collection
- The Floor Scrapers*, 1876 by Gustave Caillebotte, Musée d'Orsay
- On the Europe Bridge*, 1876-77 by Gustave Caillebotte, Kimbell Art Museum
- Rue Halévy, Sixth Floor View*, 1878 by Gustave Caillebotte, Private Collection
- A Man Docking his Skiff*, 1878 by Gustave Caillebotte, The Virginia Museum of Fine Arts
- In a Café*, 1880 by Gustave Caillebotte, Musée des Beaux-Arts, Rouen
- Fruit Displayed on a Stand*, c.1881-82 by Gustave Caillebotte, Museum of Fine Arts, Boston
- Reclining Nude*, 1882 by Gustave Caillebotte, The Minneapolis Institute of Arts
- Portrait of M. Richard Gallo*, 1884 by Gustave Caillebotte, Private Collection

#### Essential Reading:

- Varnedoe, Kirk. *Gustave Caillebotte*. Yale University Press, 1987.
- Distel, Anne, Douglas Druick, Gloria Groom, and Rodolphe Rapetti. *Gustave Caillebotte: Urban Impressionism*. Abbeville Publishers, 1995.
- Wittmer, Pierre. *Caillebotte and His Gardens at Yerres*. Abrams, 1990.
- Moffett, Charles et al. *The New Painting: Impressionism, 1874–1886*. Fine Arts Museums of San Francisco, 1986.
- Ruther, Berson. *The New Painting: Impressionism, 1874–1886*. Fine Arts Museums of San Francisco, 1996, 2 volumes.

#### Questions to Consider:

1. How did Caillebotte’s Paris landscapes differ from those of his predecessors?
2. How did Caillebotte’s background affect his role in the Impressionist group?

## Lecture Sixteen

### Mary Cassatt

**Scope:** Mary Cassatt was a well-born American painter who had worked extensively in Europe before she met Edgar Degas in 1876. He introduced her into the Impressionist circle, into which only one other American, J. A. M. Whistler, had ties, and she became the only American painter who became a major force in the movement. Because Cassatt was an American, most of her works were purchased by American clients and can be found today in American museums. The Musée d'Orsay has a paltry collection of her works, in spite of the fact that she was, in effect, a Parisian painter.

#### Outline

- I. Cassatt added the second "t" to her surname, perhaps in an effort to make it seem more "French," but she never altered the decidedly Anglo-American spelling of her first name, Mary. Thus, her nationality and her gender were not disguised.
  - A. She was born into a wealthy family in Pennsylvania and was trained at the Pennsylvania Academy of Fine Arts.
  - B. She eventually went to Europe to continue her education and work as an artist. She lived first in Spain, where she studied Old Masters and painted "exotic" contemporary Spanish life.
  - C. In the 1870s, she moved to Paris, a wealthy and sophisticated woman, as we see in the one self-portrait we have. The portrait looks somewhat unfinished and unresolved, as if Cassatt wanted people to think about the process of making art.
- II. Through her friendship with Degas, she began to paint modern life and to concentrate on the world that she new best—the life of wealthy expatriates and their French friends.
  - A. Cassatt was very interested in fashion and its use as a form of disguise or armor for women. She passed this interest along to Degas, as we see in his painting of a young milliner making a hat.
    1. Again, we note that Degas's piece is a work of art about the process of making a work of art, similar to Cassatt's self-portrait.
    2. Degas and Cassatt were a powerful duo, highlighting the cross-influences that were so much a part of Impressionism.
  - B. Cassatt's first important painting, *Little Girl in a Blue Armchair* (1878), has often been considered to be a collaborative work in which Degas actively participated.

1. Its sweep of floor, eccentric placement of furniture, and asymmetrical composition all have affinities with Degas's earlier work.
    2. Yet it is fully signed and looks in facture and palette like a painting by Cassatt.
  - C. Cassatt's "debut" in the Impressionist exhibition of 1879 was as important and auspicious as had been Caillebotte's in 1876. And, like Caillebotte, she brought new financial resources into play for the artists.
- III. Many of Cassatt's paintings represent wealthy women (there are few men, and, in this, she is the opposite of Caillebotte and comparable to Morisot).
  - A. Her portraits show women who are intelligent, self-confident, and alone. They make a powerful political statement that these modern, upper-class women are self-sufficient.
  - B. Her paintings are gendered in terms of both their subjects and their maker. Male Impressionist artists treated similar subjects but in different ways. Cassatt was able to document the drama, beauty, and intimacy of private moments of women in ways that male artists never could. She was the first artist who treated women's bodies and minds equally in her painting.
  - C. Cassatt's world was also colored by her identification as an expatriate American. *A Cup of Tea* (1880), for example, is a visual analysis of upper-class expatriate life in the international artistic capital of Paris.
  - D. Although she did paint children in the 1870s and early 1880s, she did not hit on the "mother and child" theme that dominates her work until the 1890s, after the Impressionist movement was largely dead as a collective phenomenon.
- IV. One of Cassatt's most moving and difficult projects was the patient documentation of the last years in the life of her sister, Lydia, who died in her twenties in 1882.
  - A. We see earlier portraits of Lydia while she is still healthy, again as a beautiful, independent, and self-aware young woman.
  - B. Later, we see Lydia's decline in such paintings as *Lydia Crocheting in the Garden at Marly*, a work that is suffused with color and was lauded by critics.

#### Paintings Discussed:

- Self-portrait*, c.1878 by Mary Cassatt, The Metropolitan Museum of Art
- The Millinery Shop*, 1884-90 by Edgar Degas, The Art Institute of Chicago
- Little Girl in a Blue Armchair*, 1878 by Mary Cassatt, National Gallery of Art, Washington, D.C.



- Young Woman in Black (Portrait of Madame J)*, 1883 by Mary Cassatt, Courtesy of the Maryland Commission on Artistic Property of the Maryland State Archives, on loan to the Baltimore Museum of Art
- At the Opera*, 1879 by Mary Cassatt, Museum of Fine Arts, Boston
- In the Box*, 1879 by Mary Cassatt
- Lydia in a Loge Wearing a Pearl Necklace*, 1879 by Mary Cassatt, Philadelphia Museum of Art
- A Cup of Tea*, 1880 by Mary Cassatt, Museum of Fine Arts, Boston
- Lydia Crocheting in the Garden at Marly*, 1880 by Mary Cassatt, The Metropolitan Museum of Art
- Young Girl in a Green House* by Berthe Morisot
- Children Playing on the Beach*, 1884 by Mary Cassatt, National Gallery of Art, Washington, D.C.
- Girl Arranging Her Hair*, 1886 by Mary Cassatt, National Gallery of Art, Washington, D.C.

### Essential Reading:

- Mathews, Nancy Mowll. *Mary Cassatt: A Life*. New York, 1994.
- . *Mary Cassatt: A Retrospective*. New York, 1996.
- Pollock, Griselda. *Mary Cassatt: Painter of Modern Women*. Thames and Hudson, 1998.

### Questions to Consider:

1. How did Cassatt depict the private world of women?
2. What evidence do we see in Cassatt's work of the restrictions of her gender? How was her work enriched by her gender?

## Lecture Seventeen

### Manet's Later Works

**Scope:** Edouard Manet is chiefly known today as a painter of major Salon paintings in the 1860s and as the creator of a late masterpiece, *A Bar at the Folies Bergère* (1882). This view is incorrect and undervalues the importance of his Impressionist experiments. In fact, he is among the few "great painters" in the history of art who adapted his style to that of younger artists as a mature painter.

### Outline

- I. After Manet's summer with Monet and Renoir in 1874, he worked increasingly with the young artists, sharing many friends and clients and introducing them to a higher level of French society.
  - A. Manet's career during this period is often characterized as a lackluster denouement to his early and middle career.
  - B. In fact, his later career seems to have been falsely underrated precisely because he painted smaller pictures that were more aligned with the Impressionists and not for the Salon.
  - C. His later career was also deeply affected by the pictorial experiments of the younger artists with whom he worked in the 1870s and 1880s.
- II. His last major Salon painting of the 1860s, *The Balcony* (1868-69), approximates urban life and its physical interpenetrations and social inequalities more fully than any painting to that date.
  - A. *The Balcony* depicts a group of people on a balcony in an upper-class Parisian apartment. The central figure, whom we know to be Morisot, seems to be bored and is looking to the viewer to be amused.
  - B. This picture would have been hung in the gallery at almost the height of a real balcony, transforming the interior of the museum into the exterior of the city. As viewers, we get the sense that the painting is viewing us, rather than the other way around.
- III. In the 1870s, Manet's works range widely in subject and style, but are, in the main, faithful to Parisian genre and portraiture. We begin to see an energy and a quickness in his work that prompts us to think about the process of painting.
  - A. *La Dame aux éventails: Nina de Callias (The Woman with Fans)* (1873-74) shows us a middle-aged woman in a Spanish costume. She is not glamorous, but she is in control of herself. Her pose seems to provoke the viewer into participating in the painting, to activate the viewer.

- B. Manet's portraits also include major writers and political figures in startlingly diverse situations and poses.
1. Manet was close to the poet Stéphane Mallarmé, who wrote that the Impressionist movement used art as a means of democratizing France and carrying the country into a newer realm.
  2. Manet's portrait of Mallarmé shows the relaxed intimacy of French intellectual life.
  3. Manet also painted Mallarmé's mistress in a genre scene of the feminine boudoir, similar to those assayed by Morisot and Degas. This work is a sensuous, immediate, and playful look at the artifice of women.
  4. We see this same immediacy in a painting of a singer at an outdoor café. She is holding her hand out to invite applause, and we get the sense that Manet is also inviting our applause for his performance.
  5. Finally, Manet conveys his own political views in his somewhat mysterious portraits of political figures. We see, for example, Rochefort painted as he escapes in a rowboat from Devil's Island. We feel that this scene, of a lone man trying to escape authority, is a personal emblem for Manet.
- C. At this time, Manet became obsessed with the public café, where people meet both habitually and occasionally without any invasion of privacy. Manet explored the relationship between social classes and between servers and served in these subtle works. He also explored the nature of sexual desire in a public place, as we see in his picture of a prostitute waiting to initiate an encounter in a café.
- IV. In the early 1880s Manet began work on his final masterpiece, *A Bar at the Folies Bergère*, sent to the Salon of 1883, the year of his death.
- A. The work deals with the impossibilities of human desire across class divides—a familiar theme in French literature of the Realist and Naturalist schools. It also deals with the “impossibility of the picture” accurately to represent the world. This is achieved through the device of the mirror with its “skewed” reflection.
  - B. The themes of isolation in a public place, loneliness, and repressed desire are major ones in this painting.
- V. Manet became wracked by tertiary syphilis in 1882 and spent a good deal of the last months of his life in bed. Here, he created a series of fresh, rapidly painted, and small still lifes of the fresh flowers brought to him by his friends and admirers, including Berthe Morisot, who was with him almost continuously in the final days.

#### Paintings Discussed:

--*The Railway*, 1873 by Edouard Manet, National Gallery of Art, Washington, D.C.

--*Nana*, 1877 by Edouard Manet, Hamburg Kunsthalle  
 --*The Balcony*, 1868-69 by Edouard Manet, Musée d'Orsay  
 --*La Dame aux éventails: Nina de Callias*, 1873-74 by Edouard Manet, Musée d'Orsay  
 --*Portrait of Stéphane Mallarmé*, 1876 by Edouard Manet, Musée d'Orsay  
 --*Before the Mirror*, 1876 by Edouard Manet, Solomon R. Guggenheim Museum, New York  
 --*Café Concert*, 1879 by Edouard Manet, Private Collection  
 --*Escape of Rochefort*, 1880-81 by Edouard Manet  
 --*Plum Brandy*, c.1877 by Edouard Manet, National Gallery of Art, Washington, D.C.  
 --*A Bar at the Folies-Bergère*, 1882 by Edouard Manet, Courtauld Institute Galleries  
 --*Vase of White Lilacs and Roses*, 1883 by Edouard Manet, Dallas Museum of Art

#### Essential Reading:

Brettell, Richard. *Impression: Painting Quickly in France, 1860–1890*. Yale University Press, 2000.

Brombert, Beth Archer. *Edouard Manet: Rebel in a Frock Coat*. New York, 1996.

Cachin, Françoise, and Charles Moffett. *Edouard Manet, 1832–1883*. New York, 1983.

Collins, Bradford R. *12 Views of Manet's Bar*. Princeton University Press, 1996.

Hanson, Anne Coffin. *Manet and the Modern Tradition*. Yale University Press, 1977.

Rand, Harry. *Manet's Contemplation at the Gare St.Lazare*. University of California at Berkeley, 1987.

Reff, Theodore. *Manet and Modern Paris*. National Gallery of Art, Washington, 1982.

### Questions to Consider:

1. In what ways does Manet bring the viewer into his paintings? What is the point of our participation?
2. How does Manet's obsession with café life relate to one of the larger aims of the Impressionist movement, to democratize art?

## Lecture Eighteen

### Departures

**Scope:** August Renoir and Claude Monet became increasingly successful as artists in the early 1880s and, perhaps as a result, increasingly dissatisfied with the group dynamics and politics of the Impressionists. They also became restive about Paris and its suburbs as the sole subject of their art.

### Outline

- I. Renoir started his rebellion from the rebels by submitting a major portrait of the wife, children, and dogs of the great publisher Gustave Charpentier to the Salon of 1879. It was accepted and created a public sensation, both because of its pictorial brilliance and because of the power and media-savvy of the Charpentier family.
  - A. Degas wanted to maintain a rule that no artist could be in both the Salon and the Impressionist exhibition, effectively disqualifying Renoir. Renoir was upset by Degas's willingness to include minor urban realists, such as de Nittis, Forain, and Raphaelli, in the Impressionist group. Both lost and both won.
  - B. Renoir came to look away from the group for his impetus and actually took the first major trip away from Paris in 1881, when he went to Provence (France), Italy, and Algeria—the landscapes of “great art” in the case of Italy and of his hero Delacroix in the case of Algeria.
  - C. These trips resulted in a new style of painting, smoother, more fully accepting of the physical integrity of the body, and more classically composed than his earlier art. The signal for this new style is *Luncheon of the Boating Party* (1880-81).
- II. Monet's wife, Camille, died a painful death at a young age late in 1879, and the painter's entire life and mode of working changed simultaneously.
  - A. Rather than sticking close to home and painting peopled suburban landscapes, Monet began to range further and further on his houseboat, preferring isolated spots even on the Seine and weather effects that tended toward the extremes.
  - B. He also experienced symptoms of a psychological condition that Freud was later to call a *fugue state*, in which the sufferer repeats and repeats a theme in various places in search of a break from trauma. Monet fled “home” and sought motifs in remote landscapes—first in Normandy, where he had grown up, and later, through Renoir's urgings, in the south of France and the Italian Riviera.

- C. His works came increasingly to be wild, distant, and late Romantic in their *sturm und drang*.

#### Paintings Discussed:

- Madame Georges Charpentier and her Children*, 1878 by Pierre-Auguste Renoir, The Metropolitan Museum of Art
- The Seine at Lavacourt*, 1880 by Claude Monet, Dallas Museum of Art
- Setting Sun over the Seine at Lavacourt, Winter Effect*, 1880 by Claude Monet, Musée du Petit Palais
- The Bar at the Moulin de la Galette*, 1877 by Pierre-Auguste Renoir, Musée d'Orsay
- Blonde Bather*, 1881 by Pierre-Auguste Renoir, Sterling and Francine Clark Art Institute
- The Mosque (Arab Holiday)*, 1881 by Pierre-Auguste Renoir, Musée d'Orsay
- Luncheon of the Boating Party*, 1880-1881 by Pierre-Auguste Renoir, The Phillips Collection
- The Regatta at Argenteuil*, c. 1872 by Claude Monet, Musée d'Orsay
- The Manneporte (Étretat)*, 1883 by Claude Monet, The Metropolitan Museum of Art
- Bordighera*, 1884 by Claude Monet, The Art Institute of Chicago

#### Essential Reading:

- Isaacson, Joel. *The Crisis of Impressionism, 1878–1882*. University of Michigan Press, 1979.
- House, John. *Monet: Art into Nature*. Yale University Press, 1986.
- Distel, Anne. *Renoir*. London, 1985.
- White, Barbara Ehrlich. *Renoir: His Life, Art, and Letters*. Abrams, 1984.

#### Questions to Consider:

1. How did the work of Renoir and Monet change as they became more successful?
2. How did travel affect the Impressionist movement, and how did it begin to change toward the end of the century?

## Lecture Nineteen

### Paul Gauguin

**Scope:** A young banker-stockbroker named Paul Gauguin (1848–1903) met Camille Pissarro in the late 1870s and became, thereafter, a major collector of Impressionism. He also embarked on a career as an amateur painter and sculptor and exhibited with the Impressionists in their last four exhibitions.

#### Outline

- I. Gauguin's teacher in painting was Pissarro, who was himself beginning an adventure in painting in which he came increasingly to paint the human figure. Yet, in contrast to Renoir, Degas, and Manet, who painted modern, urban subjects, Pissarro painted thoroughly "modern" paintings of traditional rural workers. His fascination with pre-modern populations had a great effect on the subsequent career of Gauguin.
  - A. Pissarro's figures were designed to compete with those of Renoir and Degas in the Impressionist exhibitions of the early 1880s.
  - B. Pissarro's landscapes increasingly became tightly controlled compositions with geometric substructures and carefully placed figures. Gone, for him, was the informality of 1870s Impressionism. He came to prefer various systems of order to the casual pictorial aesthetic that had dominated the earlier decade.
- II. Gauguin painted frequently with Pissarro and Degas in the years around 1879–1883 and finally stopped working in the financial sector to devote himself full time to painting in 1883.
  - A. His submissions to the Impressionist exhibition of 1880 included a major painting of a nude that stirred extraordinary criticism. The sheer ugliness of the woman's body and the fact that she seems to be sewing while posing gave the painting a distinctly un-idealized air, separating it from the esthetic of Salon painting.
  - B. Gauguin's sculptural submission was equally surprising. He chose a Renaissance *tondo*, or circular shape, for his representation of a café singer, similar to those that had been portrayed in paint and pastel by Degas and Manet, but he carved her in wood, very much like a northern Renaissance or even a "primitive" object.
  - C. Just before and definitively after the breakup with his wife in 1883, Gauguin made a series of works of art that deal forthrightly with his own marital discords and with the anxieties of modern bourgeois life. Perhaps the strongest of these is *Still Life With Flowers, Interior of the Artist's Apartment, Rue Carcel, Paris* of 1881, in which Gauguin's wife

is cut off in the act of playing the piano and his friend, the painter Emile Schuffenecker, watches. Gauguin's own absence from the painting is overt—expressed by the empty chair and the strange spaces of the room.

- D. Gauguin also used fables and other literary texts, such as La Fontaine's *Iron Pot and Clay Pot*, as the subject matter of certain of his works of art. For him, the visionary came to replace vision.

### Paintings Discussed:

- Study of a Nude*, 1880 by Paul Gauguin, Ny Carlsberg Glyptotek
- Still Life with Flowers: Interior of the Artist's Apartment, Rue Carcel, Paris*, 1881 by Paul Gauguin, National Gallery, Oslo
- Clay Jug and Iron Jug*, 1880 by Paul Gauguin, The Art Institute of Chicago
- Peasant Woman*, 1880 by Camille Pissarro, National Gallery of Art, Washington, D.C.
- Young Peasant Woman Drinking her Café au Lait*, 1881 by Camille Pissarro, The Art Institute of Chicago
- Landscape at Chaponval (Val d'Oise)*, 1880 by Camille Pissarro, Musée d'Orsay

### Essential Reading:

- Brettell, Richard, et al. *The Art of Paul Gauguin*. National Gallery of Art, Washington, 1988.
- Sweetman, David. *Paul Gauguin: A Complete Life*. London, 1995.
- Mathews, Nancy Mowll. *Paul Gauguin: An Erotic Life*. Yale University Press, 2001.

### Recommended Reading:

- Merles, Victor. *Correspondance de Paul Gauguin, 1873–1888*. Paris, 1984.

### Questions to Consider:

1. How was Gauguin affected by the mentorship of Pissarro?
2. In what ways did Gauguin's early career differ from that of most of the Impressionists?

## Lecture Twenty

### The Final Exhibition

**Scope:** In 1885, Camille Pissarro went to visit a young, academically trained painter named Georges Seurat (1859–1891). This meeting changed both men's careers and the subsequent history of art, bringing a scientific rigor into the conception, composition, and execution of the modern work of art. Their collaboration finally brought an end to the Impressionist experiment when they dominated the critical discourse around what was to become the final Impressionist exhibition in April of 1886.

### Outline

- I. Pissarro's *Landscape at Chaponval: (Val d'Oise)* (1880) signals a new tendency in painting: the creation of an abstract pictorial language to represent the real world in a new way.
  - A. In the real world, we don't see form; we see light. This painting is structured to reflect that concept.
  - B. This notion, combined with the idea that artists had to fix the field of vision—give it structure—so that it could become art, formed the basis of a new idea of Impressionism in the 1880s.
- II. These two ideas came together in Georges Seurat, an academically trained artist who treated modern Parisian life, but in a new and highly structured manner.
  - A. Seurat had inaugurated his career through the public exhibition in 1884 of a monumental painting called *Bathers at Asnières* (1883).
    1. The painting represents working-class men on the beach, posed in a deliberate manner reminiscent of Egyptian art. Seurat was fascinated with injecting into modernity the time-tested art of Egypt.
    2. This hieratic work, with its carefully considered and geometrically ordered composition and neatly painted surface, seemed antithetical to the working-class subject.
    3. Seurat, like the older Impressionist Renoir, began to paint in opposition to the informality of Impressionism.
  - B. In 1884, Seurat began a work that, when completed in the spring of 1886, was a "pair" to the earlier *Bathers at Asnières*. This work, *A Sunday Afternoon on the Island of La Grand Jatte*, (1884-86) represents the island in the Seine opposite the shores of Asnières; the same boat race in the Seine is seen in both paintings.

1. This very large painting again reveals the rigorous rules of Egyptian art applied to modern subjects.
  2. The men in the painting are “types”; their costumes tell us their identities, and they are interesting to us only in their interactions with the women. In contrast, women are represented in all stages of life. The scene is a gendered drama in which men play subsidiary roles.
- C. While working on this painting, Seurat learned more about color theory and met Pissarro. He repainted the work with many small dots to get brilliant new colors into his representation of bright sunshine. Most of these colors were chemically unstable, and the painting dulled from yellows to dull greens and from brilliant orange to browns shortly after it was exhibited.
- D. The work uses a thoroughly “scientific” theory of light, color, and composition derived from Seurat’s systematic reading of texts in physics, optics, light and color theory, and psychology. This resulted in a new kind of painting called “Scientific Impressionism” by certain artists and “Neo-Impressionism” by others. The style was never referred to as “pointillism” by its makers or their critics.
- E. Seurat’s painting appeared between two others in the final Impressionist exhibition, one by Pissarro and the other by their young friend Paul Signac, each of which dealt with distinctly separate social realms—rural workers for Pissarro and urban workers for Signac. All three of the paintings show an equal obsession with female figures and the role of women in modern society.
1. The painting caused a major split in the Impressionist movement. Gauguin hated it; Monet and Renoir refused to exhibit with Seurat.
  2. Seurat’s work came to be thought of as having replaced the Impressionist experiment with art that was more rigorous and structured and conveyed reverberations from the entire history of art.
- III. A young writer, Felix Fénéon, became the strongest critical voice for the Neo-Impressionists. Using clear and simple prose, he created verbal equivalents for their complex ideas and their systematic technique.
- A. Yet the death of Seurat in 1891 was a blow to the movement—its strongest practitioner was no longer at the center of its practice and theorizing.

### Paintings Discussed:

- Landscape at Chaponval (Val d’Oise)*, 1880 by Camille Pissarro, Musée d’Orsay
- The Bathers*, 1887 by Pierre-Auguste Renoir, Philadelphia Museum of Art
- Bathers at Asnières*, 1883 by Georges Seurat, National Gallery, London
- A Sunday Afternoon on the Island of La Grande Jatte*, 1884-86 by Georges Seurat, The Art Institute of Chicago
- La Cueillette des pommes (The Apple Harvest)*, 1886 by Camille Pissarro, Ohara Museum of Art, Kurashiki, Japan
- Les modistes*, 1885 by Paul Signac, Sammlungen E.G. Buhle, Zurich
- Portrait of Felix Fénéon, against the Enamel of Background Rhythmic with Beats and Angles, Tones and Colours*, 1890 by Paul Signac, Private Collection

### Essential Reading:

- Herbert, Robert L. *Seurat Paintings and Drawings*. Yale University Press, 2001.
- Ratliff, Floyd. *Paul Signac and Color in Neo-Impressionism*. New York, 1992.
- Thomson, Richard. *Seurat*. Phaidon, Oxford, 1985.
- Ward, Martha. *Pissarro: Neo-Impressionism and the Spaces of the Avant-Garde*. University of Chicago Press, 1996.
- Zimmermann, Michael F. *Seurat and the Art Theory of His Time*. Antwerp, 1991.
- Cachin, Françoise. *Paul Signac*. New York, 1971.
- Hutton, John. *Neo-Impressionism and the Search for Solid Ground*. University of Louisiana Press, 1994.

### Questions to Consider:

1. What statements about women were the Neo-Impressionists attempting to make in their work?
2. What new ideas and techniques did Seurat bring to Impressionism that caused a split in the movement?

## Lecture Twenty-One

### The Studio of the South: Van Gogh and Gauguin

**Scope:** A young Dutch painter, Vincent van Gogh, came to Paris in February of 1886 and was in the city to see the final Impressionist exhibition. With his art dealer and brother, Theo van Gogh, as his guide, he befriended many of the artists but came increasingly under the spell of Paul Gauguin.

#### Outline

- I. Gauguin's contributions to the Impressionist exhibition of 1886 were so overshadowed by the painting of the Neo-Impressionists that he was forced completely to reconsider his career. Never systematic and always interested in literary subjects and the exotic, Gauguin fled Paris for the remote and culturally complex landscapes of Brittany in the summer of 1886 and, henceforth, sought an anti-modern and anti-urban world as the subject for his art.
- II. By 1888, Gauguin had created a "school" of artists, all much younger than himself, in the town of Pont Aven in Brittany. These artists sought to exaggerate color, to create highly decorative compositions, and to take art further and further from the realm of sight or optical reality. Hence, they became anti-Impressionist and anti-Neo-Impressionist at once.
- III. Early in 1888, van Gogh moved to the south of France in Arles and succeeded in convincing Gauguin to join him in the creation of an artistic brotherhood in what he called the "Studio of the South." Far from Paris and far from the theorizing and gossip of the metropolis, they worked in a sun-drenched landscape with brilliant hues and radically simple compositions to give added vigor to art.
  - A. The brotherhood began with an exchange of self-portraits—Gauguin portraying himself as Jean Valjean from Hugo's *Les Misérables* and van Gogh representing himself as a "brother" or ascetic monk.
  - B. At Arles, van Gogh rented and decorated a small house that he christened the "Yellow House." Here, Gauguin and he had adjacent bedrooms and shared cooking and cleaning.
  - C. Van Gogh also painted the "hell" of the Night Café, where he ate and drank late into the night. All these works used Seurat's complementary colors, but for expressive rather than optical reasons.
  - D. Both men entered the same landscapes and parks, but their styles were so divergent that it is easy to tell who painted which work.
  - E. After van Gogh sustained a breakdown—whose nature seems to have been both physical and psychological—Gauguin fled to the north.

- IV. Gauguin's subsequent work, before his departure to Tahiti late in 1890, dealt with the one area of subject matter that had been effectively banished from modernist painting in France for more than a generation—religion.
  - A. His famous *The Vision after the Sermon* (1888) was painted for the parish church in Pont Aven and rejected by the priest.
  - B. His extraordinary *Self-portrait* (1889), representing the artist as both Eve and Christ in a world of pure color, was one of a pair of cupboard doors in the inn where Gauguin stayed. The paired door had another painting by Gauguin with copies of two books, Milton's *Paradise Lost* and Thomas Carlyle's *Sartor Resartus*.

#### Paintings Discussed:

- Self-portrait (Les Misérables)*, 1888 by Paul Gauguin, Van Gogh Museum
- Self-portrait*, 1888 by Vincent van Gogh, The Fogg Art Museum, Harvard University Art Museums
- The Harvest*, 1888 by Vincent van Gogh, Van Gogh Museum
- The Bedroom at Arles*, 1888 by Vincent van Gogh, The Art Institute of Chicago
- The Night Café (Le café de nuit)*, detail, 1888 by Vincent van Gogh, Yale University Art Gallery
- Landscape near Arles*, 1888 by Paul Gauguin, Indianapolis Museum of Art
- The Arlésiennes (Mistral)*, 1888 by Paul Gauguin, The Art Institute of Chicago
- Self-portrait*, 1889 by Paul Gauguin, National Gallery of Art, Washington, D.C.
- The Vision after the Sermon (Jacob Wrestling with the Angel)*, 1888 by Paul Gauguin, National Gallery of Scotland

#### Essential Reading:

- Anderson, Wayne. *Gauguin's Paradise Lost*. New York, 1971.
- Druick, Douglas, and Peter Zegers. *Gauguin/van Gogh*. The Art Institute of Chicago, 2001.

#### Questions to Consider:

1. How did the collaboration in the Studio of the South differ from the Impressionist partnerships in northern France?
2. In what ways did Gauguin rebel against the Impressionist esthetic?

## Lecture Twenty-Two

### Henri de Toulouse-Lautrec

**Scope:** Henri de Toulouse-Lautrec (1864–1901), the only son of the Comte de Toulouse, was the wealthiest and most nobly born painter in the history of French art. Because he had a hereditary bone disease (his parents were first cousins), he suffered ill health all his life and was, thus, allowed to become a painter. Following in the manner of Edgar Degas, he investigated the city of Paris at night with a single-minded devotion unprecedented in French art.

#### Outline

- I. Lautrec started his career with an independent studio in Montmartre, the Parisian neighborhood with the highest concentration of both artists and cafés and nightclubs
- II. Toulouse-Lautrec had drawn since he was a young child and used the medium as a mode of understanding his environment, which, when he was able to conquer the night world of Montmartre, came into full flower.
- III. All of Toulouse-Lautrec's early subjects have their origins in the art of Manet and Edgar Degas, with whom Lautrec had a distant relationship. Hence, Lautrec can be considered a "second-generation" Impressionist.
  - A. His earliest investigations of the circus used the compositional devices of Japanese prints and of the posters of such artists as Jules Chéret (1836–1932) to impart a legibility and rhythmic urgency to the subject.
  - B. By 1889, he began to deal systematically with the Moulin de la Galette and the Moulin Rouge, both within an easy walk of his homes and studios. These places push Degas's esthetics further into what one might call the underbelly of Paris at night, with portraits of individuals, either profoundly alone in a public place or gathered in gaiety. These works are the heirs of Manet's last work and of Degas.
- IV. Lautrec's oeuvre, like that of Degas, contains a high percentage of portraits, many of which he set in the public realm, rather than in the private spaces of the sitters.
- V. Lautrec also followed Degas into the brothels, many of which he visited and some of which he actually inhabited for longer periods, developing a complex sense of intimacy with prostitutes that was unknown to Degas.
  - A. The *Elles* series of lithographs is perhaps the first sympathetic investigation of the life of the prostitute in the history of art.
  - B. The paintings, pastels, and gouaches of prostitutes continue this theme, sometimes with fascinating uses of materials—in certain cases, Lautrec

represented the softness of a woman's skin in sandpaper, forcing the viewer's own sense of touch into wrenching contradictions.

- VI. Lautrec was much better known to the Parisian public as a graphic artist—of posters, theater programs, illustrations in the press, and other "public" art—than he was as a painter. His works in the traditional mediums became better known after his death in 1900.

#### Paintings Discussed:

- Equestrienne (At the Cirque Fernando)*, 1887/88 by Henri Toulouse-Lautrec, The Art Institute of Chicago
- Moulin de la Galette*, 1889 by Henri Toulouse-Lautrec, The Art Institute of Chicago
- At the Moulin Rouge*, 1892-93 by Henri Toulouse-Lautrec, The Art Institute of Chicago
- Training of the New Girls by Valentin at the Moulin Rouge*, 1889-90 by Henri Toulouse-Lautrec, Philadelphia Museum of Art
- Monsieur Boileau at the Café*, 1893 by Henri Toulouse-Lautrec, The Cleveland Museum of Art
- The Sofa*, 1894-95 by Henri Toulouse-Lautrec, The Metropolitan Museum of Art
- Prostitutes (Femmes de Maison)*, c.1894 by Henri Toulouse-Lautrec, Dallas Museum of Art

#### Essential Reading:

- Frey, Julia. *Toulouse-Lautrec: A Life*. New York, 1994.
- Thompson, Richard. *Toulouse-Lautrec*. London, 1977.
- Heller, Reinhold. *Toulouse-Lautrec: The Soul of Montmartre*. Munich and New York, 1997.
- Sweetman, David. *Explosive Acts: Toulouse-Lautrec, Oscar Wilde, Felix Fénéon and the Art and Anarchy of the Fin de Siècle*. New York, 1999.

#### Questions to Consider:

1. How does Toulouse-Lautrec's version of "Paris by night" both resemble and differ from Degas's?
2. What is today's popular stereotype of Toulouse-Lautrec's work and how does it differ from his actual oeuvre?



## Lecture Twenty-Three

### The Nabis

**Scope:** In the last years of the 1880s, a small group of young men joined together to form a “brotherhood” of artists called *Nabis* (the Hebrew word for “prophet”). Edouard Vuillard and Pierre Bonnard, the most important artists of the group, took the informal art of Impressionism into the interiors of 1890s Paris—a realm relatively unexplored by the Impressionists themselves.

#### Outline

- I. The esthetic impetus for Nabis was Paul Gauguin, who with his own brotherhood of young artists in Pont Aven, had stressed the artificiality of art. The signal painting for this teacher was Paul Serusier’s *The Talisman* (1888), which was a representation of a pond near Pont Aven in a way that would have been foreign to the Impressionists.
  - A. Serusier exaggerated all the colors according to principles he received from Gauguin. The idea was that to capture the power of reality on canvas, the artist must exaggerate it. Approximating the colors of nature in a painting will not recreate the original experience of nature.
  - B. Serusier also organized the composition into slabs of color or patches of color rather than representational forms; the art of painting was seen as *fundamentally* abstract.
  - C. Maurice Denis took this idea one step further by asserting that before becoming a battle scene, a portrait, or a still life, a painting is an arrangement of color on a flat surface. In other words, the subject is secondary to the success of the painting.
- II. Pierre Bonnard began to apply this theory to earlier Impressionist subjects, as we see in *Dusk, or a Game of Croquet* (1892).
  - A. This painting shows us an upper-class group of figures at a lawn party playing the new game of croquet.
  - B. The leaves on the trees in the garden are tapestry-like. They appear to have been pieced together from fabric. In the same way, the clothes of the figures are absolutely planar, as if they were cut out of fabric and “collapsed” to the picture surface.
- III. Following the principals of Gauguin, another Nabis artist, Edouard Vuillard, worked in the realm of the domestic or private interior, describing with a single-minded obsession the apartments of his family and close friends.
  - A. These works are often painted on panels or pieces of cardboard and show a fascination with pattern and color. Vuillard’s mother was a

seamstress, and he had lived in a world of abstract color, created by the fabrics with which he was surrounded, from childhood.

- B. Vuillard’s work is a deeply personal record of his own environment, and it is completely abstract, emphasizing color, arrangement, and form. The style was called “Intimism.”
- IV. Pierre Bonnard tended to turn his “Nabis eye” on the public and outdoor realms of Paris, painting the neighborhoods of the Batignolles and Montmartre like a truffle-snuffer of the city’s byways. He also painted gardens and parks.
    - A. These paintings are “big” scenes of Paris, similar to those of the earlier Impressionists, but they seem to show just a slice of the larger Parisian life, as if even the outdoors or the city could be made intimate.
    - B. The Swiss Protestant Félix Vallotton also painted these slices of life, allowing the viewer to reimagine Paris through the eyes of an artist trained in Gauguin’s principles of exaggerated color.
    - C. Both Vuillard and Bonnard joined together in a project to produce large-scale paintings that were intended to be hung as “panels” in domestic interiors. These often represent other interiors or the country properties of their friends and families.
      1. Vuillard made two huge paintings of the house of his brother-in-law and fellow Nabis, Ker-Xavier-Roussel, for the house of Adam Natanson, the father of Thadee Natanson and publisher of *La Revue Blanche* (“*The White Journal*”).
      2. Bonnard created a kind of “Eden” from the home and garden of his grandmother in a large series of green decorations that were probably intended to be grouped in a single room.
  - V. Baudelaire had “given permission” to artists to paint the streets and the out-of-doors, and the Nabis celebrated the artificiality of that act. After a little more than a decade of interaction, however, the group fell into disarray, as the Impressionists had done before them.

#### Paintings Discussed:

- The Talisman*, 1888 by Paul Serusier, Musée d’Orsay
- Sunlight on the Terrace*, 1890 by Maurice Denis, Musée d’Orsay
- Dusk, or a Game of Croquet*, 1892 by Pierre Bonnard, Musée d’Orsay
- *The Suitor*, 1893 by Edouard Vuillard, Smith College Art Museum
- Large Interior with Six Figures* by Edouard Vuillard, Kunsthaus, Zurich
- The Cab Horse*, c.1895 by Pierre Bonnard, National Gallery of Art, Washington, D.C.
- Street Scene in Paris*, 1895 by Félix Vallotton, The Metropolitan Museum of Art

--*Landscape: Window Overlooking the Woods*, 1899 by Edouard Vuillard, The Art Institute of Chicago

--*The Big Enclosed Garden* by Pierre Bonnard, Musée d'Orsay

### Essential Reading:

Easton, Elizabeth Wynne. *The Intimate Interiors of Edouard Vuillard*. Smithsonian Institution Press, Washington, 1989.

Freches-Thory, Claire and Antoine Terrasse. *The Nabis*. Harry Abrams, 1991.

Groom, Gloria. *Edouard Vuillard: Painter/Decorator*. Yale University Press, 1994.

Groom, Gloria, et al. *Beyond the Easel: Decorative Paintings of Vuillard, Bonnard, Roussel and Denis*. Yale, 2001.

Terrasse, Antoine. *Bonnard*. Gallimard, Paris, 1994.

### Questions to Consider:

1. What characteristics distinguish Nabis paintings from those of the earlier Impressionists?
2. What principles of working with color did the Nabis learn from Gauguin, and how were these applied in their painting?

## Lecture Twenty-Four

### La Fin

**Scope:** After their final group exhibition, which was boycotted by Renoir and Monet, the Impressionists worked more or less independently. The sense of radicalism and social experimentation that had been associated with the movement began to wane as the artists aged and became successful. Each of the men and women tended their later careers with great care, often playing dealers off against one another and flirting with critics and writers. Most of them worked assiduously with Paul Durand-Ruel, the most important and internationally savvy dealer of the late nineteenth and early twentieth centuries.

### Outline

- I. Monet devoted a large part of the 1890s to the development of his own house and garden in Giverny.
  - A. The growth of the farmhouse garden and the development of the water garden were as much obsessions of the painter in the 1890s as were his paintings.
  - B. In focusing on home, Monet began to look at the same subjects over and over again, rather than always painting new things and trying new tricks. In doing so, he observed the transformation of these subjects in light and time. The stability of his motifs enabled him to perceive change in relative stability.
  - C. Monet first exhibited his new and emotionally satisfying extension of Impressionism in 1891. The exhibition was the first in the history of art in which all the paintings represented the same subject.
    1. In this series of paintings, we see haystacks in a field near Giverny. The haystacks remain fixed, but color and light shift around them.
    2. Monet was not painting form, but the "envelope of light" that surrounds form.
  - D. Monet's pictorial production of the 1890s was dominated by the concept of "series" paintings.
    1. In his series of poplar trees (1892) and Rouen Cathedral façades (1894), Monet made "subject" and "composition" a constant and varied color and facture to recreate the sensations of short moments of time and light.
    2. These paintings were initially perceived by Monet's competitors (including Pissarro) as a marketing device akin to industrial production.

- II. Pissarro spent the first years of the 1890s working out his Neo-Impressionist experiment, but in 1894, he began a project of series painting based loosely on the example of Monet.
- Because of persistent eye problems, Pissarro was unable to paint directly out-of-doors, as he had in the past. This meant that his “through the window” pictures, both urban and rural, have a detachment lacking in the tactile and intimate paintings of the previous decades.
  - The most successful of these paintings represent cities, and Pissarro painted more urban views than any other Impressionist between 1894 and his death in 1903. These represent Paris, Rouen, and the port cities of Normandy. In his painting of the Avenue de l’Opéra, for example, we see the light shifting, as in the series by Monet, but the world is one of movement and traffic; the subject is not fixed.
- III. Renoir and Morisot kept in close touch throughout the 1890s, before Morisot’s death in 1895. They worked to develop a late style based on mellifluous linear contours, rounded forms, and relatively smoothed and thinned facture.
- Renoir continued to paint pictures that are rooted in the figure; he was thought to be the greatest figural artist of the late nineteenth century.
  - Renoir was the executor of Caillebotte’s will, in which Caillebotte bequeathed to the French government a number of Impressionist masterpieces from the 1870s and 1880s. Renoir was also involved in the estate of Morisot.
- IV. Degas devoted the 1890s, his last intensely productive decade, to series of his own.
- Degas preferred the human figure—and the female nude—to landscapes and began to work concertedly on a series of bather compositions in pastel. These were based on his 1886 *Suite of Nudes* but with dramatically enlarged figures, arranged and rearranged using tracing paper as a support.
  - Degas also experimented with powdered pastels painted on paper with ether and with layered effects using fixatives that create color sensations not unlike the oil surfaces of Monet. He wanted to be remembered as a great classical artist and colorist, and his late work is suffused with color.
  - Because of Degas’s increasing anti-Semitism and irascibility, he had less and less to do with his former friends and colleagues among the Impressionists. Eventually, his sight deteriorated and he could no longer make art.
  - He began a serious vocation as a collector, building up a massive collection of paintings, drawings, and prints by Ingres, Delacroix, Goya, El Greco, and others. He also owned major works by Gauguin.

- Cézanne, the last of the initial Impressionist group, worked in the south of France alone, away from his fellow artists.
- After Gustave Caillebotte’s death in 1894, the French government received the first major bequest of Impressionist paintings. After some delay and negotiations with the artist’s heirs, a group of these works was installed at the Musée du Luxembourg, France’s museum of contemporary art. Here, the Impressionists were enshrined with their long-time adversaries, the academic painters that the state had collected throughout the nineteenth century.

#### Paintings Discussed:

- *Stack of Wheat (End of Summer)*, 1890-91 by Claude Monet, The Art Institute of Chicago
- *Stacks of Wheat (End of Day, Autumn)*, 1890-91 by Claude Monet, The Art Institute of Chicago
- *Stacks of Wheat (Sunset, Snow Effect)*, 1890-91 by Claude Monet, The Art Institute of Chicago
- *Stack of Wheat (Snow Effect, Overcast Day)*, 1890-91 by Claude Monet, The Art Institute of Chicago
- *Stack of Wheat (Thaw, Sunset)*, 1890-91 by Claude Monet, The Art Institute of Chicago
- *Stack of Wheat*, 1890-91 by Claude Monet, The Art Institute of Chicago
- *The Four Trees*, 1892 by Claude Monet, The Metropolitan Museum of Art
- *Rouen Cathedral, Sunlight*, 1894 by Claude Monet, Sterling and Francine Clark Art Institute
- *Avenue de l’Opéra, Paris*, 1898 by Camille Pissarro
- *La Place du Théâtre Français*, 1898 by Camille Pissarro, Los Angeles County Museum of Art
- *The Louvre: Morning*, 1901 by Camille Pissarro, St. Louis Art Museum
- *Girls at the Piano*, 1892 by Pierre-Auguste Renoir, Musée d’Orsay
- *After the Bath*, c.1893 by Edgar Degas, The Norton Simon Foundation
- *A Maid Combing a Young Woman’s Hair*, 1892-95 by Edgar Degas, National Gallery, London
- *Mont Sainte-Victoire seen from Les Laves*, c.1900 by Paul Cézanne, Philadelphia Museum of Art

#### Essential Reading:

- Brettell, Richard, and Joachim Pissarro. *The Impressionist and the City: Pissarro’s Series Paintings*. Yale University Press, 1993.
- Kendall, Richard. *Degas Beyond Impressionism*. Yale University Press, 1997.
- . *Degas Landscapes*. Yale University Press, 1993.
- Tucker, Paul Hayes. *Monet in the 90’s: The Series Paintings*. Yale University Press, 1990.

## Questions to Consider:

1. How did the Impressionist movement evolve as the artists grew older?
2. Which Impressionists developed distinct late styles in their painting, and which extended the work they had done in the earlier Impressionist heyday?

## Credit Lines for Paintings Discussed

### Lecture Thirteen

—Gustave Caillebotte, *Paris Street, Rainy Day*, 1877, The Art Institute of Chicago © Burstein Collection/CORBIS

—Edouard Manet, *Nana*, 1877, Kunsthalle, Hamburg Photo: AKG London

—Pierre-Auguste Renoir, *The Bar at the Moulin de la Galette*, 1877, Musée d'Orsay © Wood River Gallery

—Berthe Morisot, *In a Villa at the Seaside*, 1874, oil on canvas, 19 ¾ x 24 1/8 in, Norton Simon Art Foundation, Pasadena, CA

—Camille Pissarro, *The Côte des Boeufs at l'Hermitage near Pontoise*, 1877, National Gallery, London © National Gallery Collection; By kind permission of the Trustees of the National Gallery, London/CORBIS

—Paul Cézanne, *Still Life with a Dessert*, 1877, Philadelphia Museum of Art: The Mr. and Mrs. Carroll S. Tyson, Jr. Collection, 1963-116-5

—Paul Cézanne, *The Bathers*, 1877 The Barnes Foundation, © Reproduced with the Permission of The Barnes Foundation™ All Rights Reserved

—Camille Pissarro, *The Garden at Pontoise*, 1877, Private Collection, courtesy of The Wildenstein Institute

—Claude Monet, *The Turkeys*, 1877, Musée d'Orsay © Archivo Iconografico, S.A./CORBIS

—Claude Monet, *The Gare Saint-Lazare: Arrival of a Train*, 1877, Fogg Art Museum, Harvard University © Fogg Art Museum, Harvard University Art Museums, USA/Bequest from the Collection of Maurice Wertheim, Class of 1906/Bridgeman Art Library

—Claude Monet, *The Arrival of the Normandy Train, Gare Saint-Lazare*, 1877, oil on canvas, 59.6 x 80.2 cm, Mr. And Mrs. Martin A. Ryerson Collection, 1933.1158 © The Art Institute of Chicago, All Rights Reserved

—Edgar Degas, *Women on the terrace of a café in the evening*, 1877, Musée d'Orsay © Archivo Iconografico, S.A./CORBIS

—Edgar Degas, *Sea Bathing: A young girl and her maid*, 1876-77, National Gallery, London © National Gallery Collection; By kind permission of the Trustees of the National Gallery, London/CORBIS

## Lecture Fourteen

—Edgar Degas, *Young Spartans Exercising*, c.1860, National Gallery, London © National Gallery Collection; By kind permission of the Trustees of the National Gallery, London/CORBIS

—Edgar Degas, *Madame Camus*, 1869-70, oil on canvas, 72.7 x 92.1 cm, Chester Dale Collection, 1963.10.121, Photograph © 2001 Board of Trustees, National Gallery of Art, Washington

—Edgar Degas, *Portrait of Diego Martelli*. The National Gallery of Scotland

—Edgar Degas, *A Woman Ironing*, 1873, The Metropolitan Museum of Art, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929 (29.100.46). Photograph © 1985 The Metropolitan Museum of Art

—Edgar Degas, *L'Absinthe*, 1876, Musée d'Orsay © Francis G. Mayer/CORBIS

—Edgar Degas, *The Racecourse: Amateur Jockeys near a Carriage*, 1876-1887, Musée d'Orsay © Erich Lessing / Art Resource, NY

—Edgar Degas, *Miss Lala at the Cirque Fernando*, 1879, National Gallery, London © National Gallery Collection; By kind permission of the Trustees of the National Gallery, London/CORBIS

—Edgar Degas, *Little Dancer of Fourteen Years*, Philadelphia Museum of Art © Philadelphia Museum of Art/CORBIS

—Edgar Degas, *The Millinery Shop*, 1884-90, The Art Institute of Chicago © Francis G. Mayer/CORBIS

## Lecture Fifteen

—Gustave Caillebotte, *Paris Street, Rainy Day*, 1877, The Art Institute of Chicago © Burstein Collection/CORBIS

—Gustave Caillebotte, *Young Man at his Window*, 1875, Private Collection

—Gustave Caillebotte, *The Floor Scrapers*, 1876, Musée d'Orsay © Erich Lessing / Art Resource, NY

—Gustave Caillebotte, *On the Europe Bridge*, 1876-77, oil on canvas, 105.7 x 130.8 cm, Kimbell Art Museum, Fort Worth, Texas

—Gustave Caillebotte, *Rue Halévy, Sixth Floor View*, 1878, Anonymous Collection, Dallas, Texas

—Gustave Caillebotte, *In a Café*, 1880, Musée des Beaux-Arts, Rouen © Réunion des Musées Nationaux / Art Resource, NY

—Gustave Caillebotte, *Fruit Displayed on a Stand*, 1881-82, oil on canvas, 76.5 x 100.5 cm, Fanny P. Mason Fund in Memory of Alice Thevin, 1979.196.

Courtesy, Museum of Fine Arts, Boston. Reproduced with permission. © 2000 Museum of Fine Arts, Boston. All Rights Reserved

—Gustave Caillebotte, *A Man Docking his Skiff (Canotier ramenant sa périssoire)*, 1878, oil on canvas, 73.7 x 92.7 cm., Virginia Museum of Fine Arts, Richmond. Collection of Mr. and Mrs. Paul Mellon. © Virginia Museum of Fine Arts

—Gustave Caillebotte, *Reclining Nude*, 1882 © The Minneapolis Institute of Arts

—Gustave Caillebotte, *Portrait of M. Richard Gallo*, 1884, Private Collection

## Lecture Sixteen

—Mary Cassatt, *Self-portrait*, c.1878, The Metropolitan Museum of Art © Geoffrey Clements/CORBIS

—Edgar Degas, *The Millinery Shop*, 1884-90, The Art Institute of Chicago © Francis G. Mayer/CORBIS

—Mary Cassatt, *Little Girl in a Blue Armchair*, 1878, oil on canvas, 89.5 x 129.8 cm, Collection of Mr. and Mrs. Paul Mellon, 1983.1.18, Photograph © 2001 Board of Trustees, National Gallery of Art, Washington

—Mary Cassatt, *Young Woman in Black (Portrait of Madame J)*, 1883, oil on canvas, 80.8 x 64.8 cm. Courtesy of the Maryland Commission on Artistic Property of the Maryland State Archives, on loan to the Baltimore Museum of Art, The Peabody Art Collection, MSA SC 4680-10-0010, BMA L. 1964.018

—Mary Cassatt, *At the Opera*, 1879, Museum of Fine Arts, Boston © Burstein Collection/CORBIS

—Mary Cassatt, *In the Box*, 1879 © Francis G. Mayer/CORBIS

—Mary Cassatt, *Lydia in a Loge Wearing a Pearl Necklace*, 1879, Philadelphia Museum of Art © Philadelphia Museum of Art/CORBIS

—Mary Cassatt, *A Cup of Tea*, 1880, Museum of Fine Arts, Boston © Burstein Collection/CORBIS

—Mary Cassatt, *Lydia Crocheting in the Garden at Marly*, 1880, The Metropolitan Museum of Art, Gift of Mrs. Gardener Cassatt, 1965 (65.184). Photograph © 1993 The Metropolitan Museum of Art

—Berthe Morisot, *Young Girl in a Green House* © Corel Stock Photo Library

—Mary Cassatt, *Children Playing on the Beach*, 1884, oil on canvas, 97.4 x 74.2 cm, Ailsa Mellon Bruce Collection, 1970.17.19, Photograph © 2001 Board of Trustees, National Gallery of Art, Washington

—Mary Cassatt, *Girl Arranging her Hair*, 1886, oil on canvas, 75.1 x 62.5 cm, Chester Dale Collection, 1963.10.97, Photograph © 2001 Board of Trustees, National Gallery of Art, Washington

### Lecture Seventeen

—Edouard Manet, *The Railway*, 1873, oil on canvas, 113 x 132.7 cm, Gift of Horace Havemeyer in memory of his mother, Louisine W. Havemeyer, 1956.10.1, Photograph © 2001 Board of Trustees, National Gallery of Art, Washington

—Edouard Manet, *Nana*, 1877, Kunsthalle, Hamburg Photo: AKG London

—Edouard Manet, *The Balcony*, 1868-69, Musée d'Orsay © Francis G. Mayer/CORBIS

—Edouard Manet, *La Dame aux Eventails: Nina de Callias*, 1873-74, Musée d'Orsay © Réunion des Musées Nationaux / Art Resource, NY

—Edouard Manet, *Portrait of Stéphane Mallarmé*, 1876, Musée d'Orsay © Edimédia/CORBIS

—Edouard Manet, *Before the Mirror*, 1876, oil on canvas, 92.1 x 71.4 cm, Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser, 1978, 78.2514.27, Photograph by David Heald © The Solomon R. Guggenheim Foundation, New York

—Edouard Manet, *Café Concert*, 1879, Private Collection © Giraudon / Art Resource, NY

—Edouard Manet, *Escape of Rochefort*, 1880-81 Photo: AKG London

—Edouard Manet, *Plum Brandy*, c.1877, oil on canvas, 73.6 x 50.2 cm, Collection of Mr. and Mrs. Paul Mellon, 1971.85.1, Photograph © 2001 Board of Trustees, National Gallery of Art, Washington

—Edouard Manet, *A Bar at the Folies-Bergère*, 1882, Courtauld Institute Galleries © Wood River Gallery

—Edouard Manet, *Vase of White Lilacs and Roses*, 1883, oil on canvas © The Dallas Museum of Art

### Lecture Eighteen

—Pierre-Auguste Renoir, *Madame Georges Charpentier and her Children*, 1878, The Metropolitan Museum of Art © Metropolitan Museum of Art, New York, USA/Bridgeman Art Library

—Claude Monet, *The Seine at Lavacourt*, 1880, Dallas Museum of Art © Dallas Museum of Art, Texas, USA/Bridgeman Art Library

—Claude Monet, *Setting Sun over the Seine at Lavacourt, Winter Effect*, 1880, Musée du Petit Palais © Réunion des Musées Nationaux / Art Resource, NY

—Pierre-Auguste Renoir, *The Bar at the Moulin de la Galette*, 1877, Musée d'Orsay © Wood River Gallery

—Pierre-Auguste Renoir, *Blonde Bather*, 1881, oil on canvas, 1955.609, © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

—Pierre-Auguste Renoir, *The Mosque (Arab Holiday)*, 1881, Musée d'Orsay © Réunion des Musées Nationaux / Art Resource, NY

—Pierre-Auguste Renoir, *Luncheon of the Boating Party*, 1880-1881, The Phillips Collection © Francis G. Mayér/CORBIS

—Claude Monet, *The Regatta at Argenteuil*, c. 1872, Musée d'Orsay © Corel Stock Photo Library

—Claude Monet, *The Manneporte (Étretat)*, 1883, The Metropolitan Museum of Art, Bequest of William Church Osborn, 1951 (51.30.5). Photograph © 1989 The Metropolitan Museum of Art

—Claude Monet, *Bordighera*, 1884, oil on canvas, 64.8 x 81.3 cm, Potter Palmer Collection, 1922.426 © The Art Institute of Chicago, All Rights Reserved

### Lecture Nineteen

—Paul Gauguin, *Study of a Nude*, 1880, Ny Carlsberg Glyptotek © Erich Lessing / Art Resource, NY

—Paul Gauguin, *Still Life with Flowers: Interior of the Artist's Apartment, Rue Carcel, Paris*, 1881, National Gallery, Oslo © Erich Lessing / Art Resource, NY

—Paul Gauguin, *Clay Jug and Iron Jug*, 1880, oil on canvas, 82.6 x 94 cm, A Millennium Gift of Sara Lee Corporation, 1999.362 © The Art Institute of Chicago, All Rights Reserved

—Camille Pissarro, *Peasant Woman*, 1880, oil on canvas, 73 x 60.4 cm, Chester Dale Collection, 1963.10.199, Photograph © 2001 Board of Trustees, National Gallery of Art, Washington

—Camille Pissarro, *Young Peasant Woman Drinking her Café au Lait*, 1881, oil on canvas, 65.3x 54.8 cm, Potter Palmer Collection, 1922.433 © The Art Institute of Chicago, All Rights Reserved

—Camille Pissarro, *Landscape at Chaponval (Val d'Oise)*, 1880, Musée d'Orsay © Erich Lessing / Art Resource, NY

## Lecture Twenty

—Camille Pissarro, *Landscape at Chaponval (Val d'Oise)*, 1880, Musée d'Orsay  
© Erich Lessing / Art Resource, NY

—Pierre-Auguste Renoir, *The Bathers*, 1887, Philadelphia Museum of Art  
© Philadelphia Museum of Art/CORBIS

—Georges Seurat, *Bathers at Asnières*, 1883, National Gallery, London  
© National Gallery Collection; By kind permission of the Trustees of the  
National Gallery, London/CORBIS

—Georges Seurat, *A Sunday Afternoon on the Island of La Grande Jatte*, 1884-  
86, The Art Institute of Chicago © Bettmann/CORBIS

—Camille Pissarro, *La Cueillette des pommes (The Apple Harvest)*, 1886, Ohara  
Museum of Art, Kurashiki, Japan © Giraudon / Art Resource, NY

—Paul Signac, *Les modistes*, 1885, oil on canvas. © The Foundation E.G.  
Buhle Collection, Zurich © 2002 Artists Rights Society (ARS), New York /  
ADAGP, Paris

—Paul Signac, *Portrait of Félix Fénéon, against the Enamel of Background  
Rhythmic with Beats and Angles, Tones and Colours*, 1890, Private Collection ©  
Private Collection/Giraudon-Bridgeman Art Library; © 2002 Artists Rights  
Society (ARS), New York / ADAGP, Paris

## Lecture Twenty-One

—Paul Gauguin, *Self-portrait (Les Misérables)*, 1888, oil on canvas,  
Amsterdam, Van Gogh Museum (Vincent Van Gogh Foundation), s0224  
V/1962.

—Vincent van Gogh, *Self-portrait*, 1888, The Fogg Art Museum, Harvard  
University Art Museums © Burstein Collection/CORBIS

—Vincent van Gogh, *The Harvest*, 1888, oil on canvas, Amsterdam, Van Gogh  
Museum (Vincent Van Gogh Foundation), s0030 V/1962

—Vincent van Gogh, *The Bedroom at Arles*, 1888, The Art Institute of Chicago  
© Francis G. Mayer/CORBIS

—Vincent van Gogh, *Night Café (Le café de nuit)*, detail, Yale University Art  
Gallery, Bequest of Stephen Carlton Clark, B.A. 1903

—Paul Gauguin, *Landscape near Arles*, 1888, oil on canvas, 36 x 28 ½ in.,  
Indianapolis Museum of Art, Gift in memory of William Ray Adams, IMA44.10

—Paul Gauguin, *The Arlésiennes (Mistral)*, 1888, The Art Institute of Chicago  
© Francis G. Mayer/CORBIS

—Claude Monet, *Setting Sun over the Seine at Lavacourt, Winter Effect*, 1880,  
Musée du Petit Palais © Réunion des Musées Nationaux / Art Resource, NY

—Paul Gauguin, *Self-portrait*, 1889, oil on canvas, 79.2 x 51.3 cm, Chester Dale  
Collection, 1963.10.150, Photograph © 2001 Board of Trustees, National  
Gallery of Art, Washington

—Paul Gauguin, *The Vision after the Sermon (Jacob wrestling with the Angel)*,  
1888, National Gallery of Scotland © National Gallery of Scotland, Edinburgh,  
Scotland/Bridgeman Art Library

## Lecture Twenty-Two

—Henri Toulouse-Lautrec, *Equestrienne (At the Cirque Fernando)*, 1887/88, oil  
on canvas, 100.3 x 161.3 cm, Joseph Winterbotham Collection, 1925.523  
© The Art Institute of Chicago, All Rights Reserved

—Henri Toulouse-Lautrec, *Moulin de la Galette*, 1889, oil on canvas, 88.5 x  
101.3 cm, Mr. and Mrs. Lewis Larned Coburn Memorial Collection, 1933.458 ©  
The Art Institute of Chicago, All Rights Reserved

—Henri Toulouse-Lautrec, *At the Moulin Rouge*, 1892-93, The Art Institute of  
Chicago © Francis G. Mayer/CORBIS

—Henri Toulouse-Lautrec, *Training of the New Girls by Valentin at the Moulin  
Rouge*, 1889-90, Philadelphia Museum of Art © Philadelphia Museum of  
Art/CORBIS

—Henri Toulouse-Lautrec, *Monsieur Boileau at the Café*, 1893, The Cleveland  
Museum of Art © Francis G. Mayer/CORBIS

—Henri Toulouse-Lautrec, *The Sofa*, 1894-95, The Metropolitan Museum of  
Art, Rogers Fund, 1951 (51.33.2). Photograph by Malcolm Varon. Photograph  
© 1984 The Metropolitan Museum of Art

—Henri Toulouse-Lautrec, *Prostitutes (Femmes de Maison)*, c.1894, oil on  
canvas © The Dallas Museum of Art

## Lecture Twenty-Three

—Paul Serusier, *The Talisman*, 1888, Musée d'Orsay © Réunion des Musées  
Nationaux / Art Resource, NY

—Maurice Denis, *Sunlight on the Terrace*, 1890, Musée d'Orsay © Réunion  
des Musées Nationaux / Art Resource, NY; © 2002 Artists Rights Society  
(ARS), New York / ADAGP, Paris

—Pierre Bonnard, *Dusk, or a Game of Croquet*, 1892, Musée d'Orsay  
© Erich Lessing / Art Resource, NY; © 2002 Artists Rights Society (ARS), New  
York / ADAGP, Paris

—Edouard Vuillard, *The Suitor*, (also called *The Workshop*; formerly *Interior at  
l'Etang-la-Ville*), 1893, oil on millboard panel, 31.8 x 37.9 cm, Smith College  
Museum of Art, Northampton, Massachusetts, Purchased, Drayton Hillyer Fund,  
1938; © 2002 Artists Rights Society (ARS), New York / ADAGP, Paris.

—Edouard Vuillard, *Large Interior with Six Figures*, Kunsthau, Zurich  
© Erich Lessing / Art Resource, NY ; © 2002 Artists Rights Society (ARS),  
New York / ADAGP, Paris

—Pierre Bonnard, *The Cab Horse*, c.1895, oil on canvas, 29.7 x 40 cm, Ailsa  
Mellon Bruce Collection, 1970.17.4, Photograph © 2001 Board of Trustees,  
National Gallery of Art, Washington; © 2002 Artists Rights Society (ARS), New  
York / ADAGP, Paris

—Felix Vallotton, *Street Scene in Paris*, 1895, The Metropolitan Museum of  
Art, Robert Lehman Collection, 1975 (1975.1.736). Photograph © 1985 The  
Metropolitan Museum of Art

—Edouard Vuillard, *Landscape: Window Overlooking the Woods*, 1899, oil on  
canvas, 249.2 x 378.5 cm, L.L. and A.S. Coburn, Martha E. Leverone, and  
Charles Norton Owen funds, restricted gift of an anonymous donor, 1981.77 ©  
The Art Institute of Chicago, All Rights Reserved; © 2002 Artists Rights Society  
(ARS), New York / ADAGP, Paris

—Pierre Bonnard, *The Big Enclosed Garden*, Musée d'Orsay © Erich Lessing /  
Art Resource, NY; © 2002 Artists Rights Society (ARS), New York / ADAGP,  
Paris

#### Lecture Twenty-Four

—Claude Monet, *Stack of Wheat (End of Summer)*, 1890-91, oil on canvas, 60 x  
100 cm, Gift of Arthur M. Wood in memory of Pauline Palmer Wood,  
1985.1103 © The Art Institute of Chicago, All Rights Reserved

—Claude Monet, *Stack of Wheat (End of Day, Autumn)*, 1890-91, oil on canvas,  
65.8 x 101 cm, Mr. and Mrs. Lewis Larned Coburn Memorial Collection,  
1933.444 © The Art Institute of Chicago, All Rights Reserved

—Claude Monet, *Stack of Wheat (Sunset, Snow Effect)*, 1890-91, oil on canvas,  
65.3 x 100.4 cm, Potter Palmer Collection, 1922.431 © The Art Institute of  
Chicago, All Rights Reserved

—Claude Monet, *Stack of Wheat (Snow Effect, Overcast Day)*, 1890-91, oil on  
canvas, 66 x 93 cm, Mr. and Mrs. Martin A. Ryerson Collection, 1933.1155  
© The Art Institute of Chicago, All Rights Reserved

—Claude Monet, *Stack of Wheat (Thaw, Sunset)*, 1890-91, oil on canvas, 64.9 x  
92.3 cm, Gift of Mr. and Mrs. Daniel C. Searle, 1983.166 © The Art Institute of  
Chicago, All Rights Reserved

—Claude Monet, *Stack of Wheat*, 1890-91, oil on canvas, 65.6 x 92 cm,  
Restricted gift of the Searle Family Trust; Major Acquisitions Centennial  
Endowment; through prior acquisitions of the Mr. and Mrs. Martin A. Ryerson  
and Potter Palmer collections; through prior bequest of Jerome Friedman,  
1983.29 © The Art Institute of Chicago, All Rights Reserved

—Claude Monet, *The Four Trees*, 1892, The Metropolitan Museum of Art, H.O.  
Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929 (29.100.110).  
Photograph by Malcolm Varon. Photograph © 1984 The Metropolitan Museum  
of Art

—Claude Monet, *Rouen Cathedral, Sunlight*, 1894, Sterling and Francine Clark  
Art Institute © Clark Institute, Williamstown, MA, USA/Bridgeman Art Library

—Camille Pissarro, *Avenue de l'Opéra, Paris*, 1898 © Alexander  
Burkatowski/CORBIS

—Camille Pissarro, *La Place du Théâtre Français*, 1898, oil on canvas, 72.39 x  
92.71 cm, Los Angeles County Museum of Art, Mr. and Mrs. George Gard De  
Sylva Collection, M.46.3.2 Photograph © 2002 Museum Associates/LACMA

—Camille Pissarro, *The Louvre: Morning*, 1901, oil on canvas, 73.7 x 92.7 cm,  
The Saint Louis Art Museum, Purchase

—Pierre-Auguste Renoir, *Girls at the Piano*, 1892, Musée d'Orsay © Archivo  
Iconografico, S.A./CORBIS

—Edgar Degas, *After the Bath*, c.1890-93 (dated in error by another hand:  
1885), pastel on paper, 26 x 20 3/4 in, Norton Simon Art Foundation, Pasadena,  
CA

—Edgar Degas, *A Maid Combing a Young Woman's Hair*, 1892-95 by Edgar  
Degas, National Gallery, London © National Gallery Collection; By kind  
permission of the Trustees of the National Gallery, London/CORBIS

—Paul Cézanne, *Mont Sainte-Victoire seen from Les Laves*, c.1900,  
Philadelphia Museum of Art © Philadelphia Museum of Art/CORBIS



## Timeline

### 1874

#### Contemporary Events:

First group exhibition of Impressionists, at Nadar's on Boulevard des Capucines  
Exhibitors include Degas, Pissarro, Cézanne, Monet, Renoir, Sisley, and Morisot

#### Manet:

Rejects idea of participating in group show

#### Degas:

Exhibits ten works at group show  
Death of his father in Naples

#### Pissarro:

Refuses to exhibit at Salon  
Daughter Jeanne dies; son Félix is born

#### Cézanne:

At Pissarro's behest, exhibits in group show; landscapes and *Modern Olympia* greeted with derision

#### Monet:

Shows *Impression: Sunrise*, among 12 works exhibited at group show  
Works with Manet and Renoir in Argenteuil

#### Renoir:

Establishes friendship with Caillebotte  
Death of his father

#### Morisot:

Father dies; marries Eugène Manet, Edouard's brother

#### Gauguin:

Birth of Emil, his first child

#### Caillebotte:

Death of his father, Martial

#### Cassatt:

Settles in Paris

#### Other Artists:

Seurat makes his first drawing  
Sisley visits England

### 1875

#### Contemporary Events:

Death of Corot and Millet

#### Manet:

Scandalizes Salon with Argenteuil painting

#### Degas:

Lives in Montmartre

#### Pissarro:

Lives and works in Pontoise

With Cézanne and Guillaumin, founds artists' association, *L'Union*

#### Cézanne:

Joins *L'Union*

#### Monet:

In financial straits, asks Manet for help; wife falls ill

#### Renoir:

Rejected at Salon; sells paintings for pittance

#### Morisot:

Works in England and on the Isle of Wight; obtains higher prices at auction for her works than Monet, Renoir, and Sisley

#### Gauguin:

Paints in spare time

#### Caillebotte:

Rejected at Salon

#### Van Gogh:

Transfers to Goupil & Co.'s Paris office

#### Other Artists:

Seurat works in Municipal Art School

### 1876

#### Contemporary Events:

Nineteen participants exhibit at the second Impressionist exhibition, including Degas, Pissarro, Monet, Renoir, Sisley, and Morisot

Rivière writes first article on Impressionists

Duranty publishes *La Nouvelle Peinture*

#### Manet:

After Salon rejects two paintings, he displays them to public in his studio

#### Degas:

Exhibits 24 canvases at group show; sacrifices much of his fortune to help his brother financially

#### Pissarro:

Exhibits 12 paintings at group show; works in Pontoise

#### Monet:

Exhibits 18 paintings at group show; starts Gare St. Lazare series  
Has financial difficulties

#### Renoir:

Exhibits 15 paintings at group show; paints *Balancoire*, *Moulin de la Galette*

#### Morisot:

Her mother dies

#### Gauguin:

Exhibits landscape at the Salon; buys collection of Impressionist paintings

#### Caillebotte:

Exhibits eight works at group show; buys several paintings from Monet

**Van Gogh:**

Fired by Goupil & Co.; goes to England to teach

**Other Artists:**

Sisley exhibits eight landscapes and spends time in Louveciennes

Seurat works in Municipal Art School and makes his first painting

**1877****Contemporary Events:**

Eighteen participants in third Impressionist exhibition, including Degas,

Pissarro, Cézanne, Monet, Renoir, Sisley, Morisot, and Caillebotte

Death of Courbet

**Manet:**

One painting accepted, another rejected at Salon

**Degas:**

Exhibits 22 works at group show; invites Cassatt to join Impressionist group

**Pissarro:**

Resigns from *L'Union*; works with Cézanne in Pontoise; exhibits 22 works at group show

**Cézanne:**

Also resigns from *L'Union*; exhibits 16 works at group show

**Monet:**

Exhibits 30 paintings at group show; severely strapped financially

**Renoir:**

Exhibits 22 works at group show

**Morisot:**

Exhibits 19 works at group show

**Gauguin:**

Makes acquaintance of Pissarro

**Cassatt:**

Joins the Impressionists, no longer exhibits at Salon

Cassatt's parents and sister, Lydia, settle in Paris with the artist

**Caillebotte:**

Exhibits several works at group show

Takes part in auction of paintings at Hotel Drouot

**Van Gogh:**

Goes to Amsterdam to begin studies for the ministry

**Other Artists:**

Seurat copies great masters; reads de Goncourt's novels

Sisley exhibits 17 landscapes at group show

**1878****Contemporary Events:**

Paris World's Fair

Publication of Duret's *Les Impressionistes*

**Manet:**

Avoids Salon; assists Monet

**Degas:**

Paints circus scenes

**Cézanne:**

Receives financial help from Zola; rejected at Salon

**Monet:**

Son Michel is born; wife, Camille, falls ill again

**Renoir:**

Exhibits at Salon; paints portraits

**Caillebotte:**

Fails to exhibit at Paris Universal Exhibition

Finances Monet's move from Rue Moncey

Receives large distribution from family estate

**Van Gogh:**

Moves to Belgium, where he begins work as a lay preacher in mining community

**Other Artists:**

Seurat admitted to Ecole des Beaux Arts

Sisley, like Renoir, exhibits again at Salon

**1879****Contemporary Events:**

Fourth Impressionist group show in Paris

Exhibitors include Degas, Pissarro, Monet, Gauguin, and Cassatt

Death of Daumier, Couture

Zola criticizes Impressionists in Salon review

**Manet:**

Two paintings shown at Salon; exhibits *Execution of Maximilien* in America, with little success

**Degas:**

Exhibits fewer works at group show than promised; invites Mary Cassatt to participate in group show

**Pissarro:**

Exhibits 38 works at group show and invites Gauguin to participate

**Cézanne:**

Rejected at Salon

**Monet:**

Exhibits 29 paintings at group show; exhibits again at Salon

Wife, Camille, dies; beset by more financial problems

**Renoir:**

Finds success at Salon with *Mme. Charpentier and Her Children*

Meets wife-to-be Aline Charigot

**Morisot:**

Pregnant, she does not exhibit at group show

**Gauguin:**

Exhibits sculpture at group show; works with Pissarro in Pontoise

**Caillebotte:**

Exhibits at group show

Continues to underwrite Monet

**Cassatt:**

Makes public debut with Impressionists by exhibiting in group show

Begins modeling for Degas

**Van Gogh:**

Despondent at losing another job, makes pilgrimage to France to visit Jules

Breton

**Other Artists:**

Sisley rejected at Salon; evicted from apartment in Sèvres

Seurat admires group show; studies Renoir's work; leaves Ecole des Beaux Arts; begins military service

**1880**

**Contemporary Events:**

Fifth Impressionist group show

Exhibitors include Degas, Pissarro, Morisot, Gauguin, and Cassatt

Impressionists attacked by Huysmans

Economic crash

**Manet:**

Shows portrait of Proust at Salon, where his pupil Eva Gonzalès has success

First signs of fatal illness

**Degas:**

Exhibits eight paintings and pastels at group show; travels in Spain

**Pissarro:**

Shows paintings and etchings at group show

**Monet:**

Gives one-man show at *La Vie Moderne*

**Renoir:**

Shows two paintings at Salon, disputes their placement

**Morisot:**

Exhibits 15 paintings and watercolors at group show

**Gauguin:**

Exhibits seven paintings at group show, some of which were done in Pontoise

**Caillebotte:**

Exhibits 11 works at group show

**Toulouse-Lautrec:**

After several bone breaks, has become permanently crippled

**Other Artists:**

Seurat completes military service in Brest; returns to Paris

**1881**

**Contemporary Events:**

Sixth Impressionist group show

Exhibitors include Degas, Pissarro, Morisot, Gauguin, and Cassatt

*Société des Artistes Français* created

Clemenceau founds *La Justice*

**Manet:**

Two paintings accepted at Salon

Nominated for Legion of Honor by Proust; falls seriously ill

**Degas:**

Exhibits statuette of dancer and pastels at group show

**Pissarro:**

Exhibits 11 landscapes at group show

Daughter Jeanne is born; works in Pontoise

**Cézanne:**

Joins Pissarro and Gauguin in Pontoise

**Monet:**

Moves to Poissy; decides to forego Salon in future

**Renoir:**

Exhibits several portraits at Salon; travels to Italy

**Morisot:**

Exhibits seven works at group show; spends winter in Nice

**Gauguin:**

Exhibits eight paintings and two sculptures at group show

Summers in Pontoise; birth of fourth child

**Caillebotte:**

Performs military service

Buys property across from Argenteuil

**Van Gogh:**

Moves to Hague and studies art

**Other Artists:**

Sisley exhibits 14 paintings at *La Vie Moderne*; travels to Isle of Wight

Seurat draws, studies color theory, takes notes on Delacroix

## 1882

### Contemporary Events:

Seventh Impressionist group show

Exhibitors include Pissarro, Monet, Renoir, Morisot, Gauguin, Caillebotte, and Sisley

L'École des Beaux Arts hosts retrospective of Courbet

### Manet:

Exhibits *Bar aux Folies-Bergère* at Salon

### Pissarro:

Works in Pontoise; exhibits 36 paintings and gouaches at group show

### Cézanne:

Admitted to Salon; cares for Renoir

### Monet:

Exhibits 35 paintings at group show

### Renoir:

Exhibits 25 works at group show and one portrait at the Salon

Falls ill with pneumonia; returns to Algiers

### Morisot:

Exhibits nine paintings and pastels at group show

### Gauguin:

Exhibits bust of son and 12 paintings at group show

### Caillebotte:

Exhibits 17 works at group show

### Toulouse-Lautrec:

Moves to Paris to study painting

### Other Artists:

Sisley shows 27 landscapes at group show; resists Durand-Ruel's suggestion of one-man shows

Seurat works in Paris suburbs; draws laborers and peasants

## 1883

### Contemporary Events:

Boston exhibition includes Impressionists

*L'Art Moderne* of Huysmans appears

French economy recovers

### Manet:

Left leg amputated, he dies on April 30

His work appears in New York at Pedestal Exhibition

### Degas:

Shows seven paintings in London; shows in New York at Pedestal Exhibition

### Pissarro:

Does one-man show at Durand-Ruel's

### Cézanne:

Works near Aix; meets with Renoir and Monet

### Monet:

Does one-man show at Durand-Ruel's

### Renoir:

Exhibits at Salon; does one-man show at Durand-Ruel's

### Morisot:

Moves to Paris; prepares the Manet retrospective and settles his estate

### Gauguin:

Birth of son Pola; gives up bank job; works with Pissarro

### Caillebotte:

Summers and sails at Trouville

Draws up will giving his collection to the State

### Other Artists:

Sisley shows 70 paintings at Durand-Ruel's

Seurat exhibits one work at Salon; begins work on *Une Baignade*

## 1884

### Contemporary Events:

Founding of Groupe des Artistes Indépendants

Fénéon appointed editor of *Revue Indépendante*

### Manet:

Show in his memory at Ecole des Beaux Arts

Sale of his studio and over 100 works

### Pissarro:

Birth of son Paul-Emile

### Cézanne:

Rejected at Salon

### Monet:

Exhibits at Third Exposition Internationale

### Renoir:

Works in Paris, grows disenchanted with Impressionism

### Morisot:

Works in the Bois de Boulogne

### Gauguin:

Exhibits in Oslo

### Toulouse-Lautrec:

Moves into studio in Montmartre

### Other Artists:

Seurat is rejected at Salon; helps found *Société des Indépendants*; begins *La Grand Jatte*

## 1885

### Contemporary Events:

Ecole des Beaux Arts shows Delacroix retrospective

Zola publishes *Germinal*

**Degas:**

Travels in northern France; meets Gauguin

**Pissarro:**

Meets Theo Van Gogh and Seurat

**Monet:**

Works in Giverny; paints floral decorations; exhibits at Fourth Exposition Internationale

**Renoir:**

Works with Cézanne; marries Aline Charigot; birth of son Pierre

**Gauguin:**

Exhibition in Copenhagen fails; returns to Paris

**Caillebotte:**

Becomes godfather to Renoir's first son, Pierre

**Van Gogh:**

Paints *The Potato-eaters*

Moves to Antwerp to devote himself to drawing

**Other Artists:**

Seurat finishes *La Grand Jatte*; meets Pissarro

**1886**

**Contemporary Events:**

Eighth and final Impressionist group show

Exhibitors include Degas, Pissarro, Morisot, Gauguin, Cassatt, and Seurat

Durand-Ruel has success with American exhibition

Fénéon publishes *Les Impressionistes*

**Degas:**

Exhibits series of pastel nudes at group show

**Pissarro:**

Meets Van Gogh; exhibits 20 works at group show

**Cézanne:**

Marries Hortense Fiquet; inherits fortune from his father

**Monet:**

Shows at Fifth Exposition Internationale; shown by Durand-Ruel in New York

**Renoir:**

Exhibits in Brussels and at Fifth Exposition Internationale

**Morisot:**

Organizes Eighth Impressionist group show, where she exhibits 14 works; shows in New York

**Gauguin:**

Meets Van Gogh in Paris; exhibits 19 paintings at group show

**Caillebotte:**

Exhibits at Durand-Ruel's show in New York

**Toulouse-Lautrec:**

Exhibits at the Salon des Incohérents

Work goes on display at Montmartre cabaret Le Mirliton

**Van Gogh:**

Moves to Paris, where he shares an apartment with his brother Theo

**Other Artists:**

Seurat exhibits *La Grand Jatte* to scandal at group show; quarrels with Gauguin

Signac exhibits with Seurat; adopts divisionism

**1890**

Vincent van Gogh dies

**1891**

Georges Seurat dies

**1895**

Berthe Morisot dies

**1901**

Henri de Toulouse-Lautrec dies

**1903**

Camille Pissarro dies

**1906**

Paul Cézanne dies

**1917**

Edgar Degas dies

1919

Pierre-August Renoir dies

1926

Mary Cassatt and Claude Monet die

1935

Paul Signac dies

Sources: John Rewald, *The History of Impressionism*, New York: The Museum of Modern Art, 1973 (see Rewald for more detailed timeline); and *The Dictionary of Art*, ed., Jane Turner, Macmillan, 1996.

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