

## ใบงานที่ 4

### **CLAUDE MONET: MASTERPIECES OF ART**

#### Claude Monet : Evolution of a Master

##### **Hard Times**

Monet's two submissions to the 1869 Salon were rejected but, undeterred, he made plans to paint by the Seine that summer in the company of his friend, Renoir. The family took lodgings near Bougival but could barely afford food.

Monet had conceived a large, new painting of a boating, bathing and dining spot near Bougival -La Grenouillere ('The Froggery'). If any painting echoed the urging of the writer and poet Charles Baudelaire (1821-67) that the artist should be a passionate spectator of modern life, it is this one. In it, Monet painted ordinary people enjoying their leisure time at the floating restaurant.



*Bathers at La Grenouillere, 1869, Oil on canvas, 73 x 92 cm (28.25x 36 in) • The National Gallery, London*

By the September of 1869, Monet could not even afford to buy paints. Meanwhile, his lack of favour with the Salon continued. The jury of the 1870 Salon accepted work by his friends Renoir, Sisley, Camille Pissarro (1830-1903) and Bazille, but, to Monet's despair, rejected his.

## Escaping to London

Monet and Camille finally married in the summer of 1870, but it made little difference to his father and his aunt, who continued to ignore his new wife. But soon their lives were in turmoil. Fearing the military draft when France and Prussia went to war in July 1870, Monet fled to land, with Camille and Jean joining him later. Paintings such as *The Thames Below Westminster* show the beginnings of his fascination with the foggy River Thames. While there, however, he learned that his old friend and benefactor, Frederic Bazille, had been killed in battle.



*The Thames Below Westminster, 1871, Oil on canvas, 47 x 73 cm (18.50 x 28.75 in) • The National Gallery, London*

In London Monet met the Parisian art dealer Paul Durand-Ruel (1831- 1922) - one of the most important introductions of his career. Durand-Ruel bought several paintings from Monet and began to represent him. Monet might have expected his financial situation to be eased on the death of his father in January 1871, but Claude-Adolphe Monet had married his long-term mistress not long before he died and left the majority of his wealth to her and their daughter.



*Wild Poppies near Argenteuil, 1873, Oil on canvas, 50 x 65 cm (19.66x 25.5 in) • Musee d'Orsay, Paris*

## **Return to France**

In the autumn of 1871, Monet, Camille and Jean returned to France where they rented a little house near Argenteuil, a short train journey from Paris on the Seine. Monet built a floating studio and painted 46 pictures in his first year there. His work at Argenteuil could, indeed, be said to represent the essence of Impressionism, as is evident in paintings such as the famous *Wild Poppies, Near Argenteuil*, painted in 1873.

With Durand-Ruel's return to Paris, Monet's financial affairs improved greatly and for the first time he began to earn real money - as much as 25,000 francs in 1873. His contentment showed in his work, but this was to be short-lived as Durand-Ruel's business began to decline.

Constant rejection by the Salon made life difficult not only for Monet, who had not submitted anything since 1870, but also for other painters of the same artistic persuasion. These included his friends Sisley, Renoir and Pissarro, but also others such as Paul Cezanne (1839- 1906), Edgar Degas (1834-1917) and Berthe Morisot (1841-95) were being shunned, too, by the art establishment. In one of the most important moments in the history of modern art, this group of disgruntled artists decided to stage their own exhibition.