

Painting Title	Artist		Date of Acquisition	Metropolitan Museum Notes
		Column 1 Column 2		
La Prairie Fleurie (Meadow in Bloom) 1935	Pierre Bonnard		July 2, 1969	This landscape of about 1935 may depict a corner of the artist's beloved garden at Le Cannet on the French Riviera.
Sur La Plage, Dieppe (On the Beach) 1864	Eugene Boudin		March 15, 1961	The changing skies of France's Channel coast and the fashionable crowds on the resort beaches were Boudin's lifelong subjects. These pictures were avidly collected, ensuring the artist's success. In 1863 he commented: "They love my little ladies on the beach, and some people say that there's a thread of gold to exploit there."
Sur La Plage, Au Soleil Couchant (On the Beach, Sunset) 1865	Eugene Boudin		October 26, 1965	Boudin's masterful and convincing representation of light effects, such as the sunset in this picture of 1865, profoundly influenced the young Claude Monet. The two artists worked together on the Normandy coast the previous summer.
Princess Metternich on the Beach 1865-67	Eugene Boudin		December 1, 1983	The wife of the Austrian ambassador to France and one of the more noteworthy women at the court of Napoleon III, Princess Metternich—the famously homely yet chic style icon known for her sense of wit—referred to herself as "the fashionable monkey." Here, Boudin took her at her word, devoting a scrap of cardboard to capturing the effect of her voluminous skirts billowing in the wind at the Normandy shore. Boudin achieved success with his scenes of fashionably dressed families taking the sea air at Trouville and other beach resorts, and apart from Empress Eugénie, no woman would have aroused more interest on the beach than Princess Metternich. A close
L'Estaque (Boats on the Beach at L'Estaque) 1906	Georges Braque		December 1, 1983	After seeing the Salon d'Automne of 1905, Braque adopted the vivid style called Fauvism, as practiced by Matisse, Derain, and Vlaminck. This work, painted a year later, shows his quick mastery of the expressive possibilities of the new style of painting.

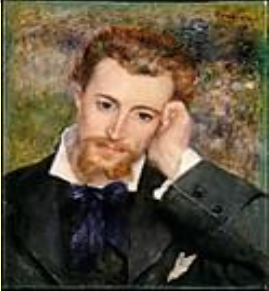
Portrait of Uncle Dominique as a Monk 1866	Paul Cezanne		12/1/83	In the fall of 1866 Cézanne painted nine portraits of his maternal uncle, Dominique Aubert. The forty-nine-year-old bailiff indulged his nephew with multiple sittings and agreed to pose in various costumes. Whereas he is shown here in the habit of a Dominican monk, in another likeness of this date, also in the Metropolitan's collection (53.140.1), he wears a tassled cap and robe.
La Plat De Pommes (Dish of Apples) 1876-1877	Paul Cezanne		7/69	In the mid-1860s the young Cézanne applied paint thickly with a palette knife in order to emulate the paintings of his hero Courbet.
The Bathers 1890-92	Paul Cezanne		5/6/55	Watercolor and graphite on woven paper
The House with Cracked Walls 1892-94	Paul Cezanne		12/83	Cézanne often painted abandoned sites near his studio outside Aix, but he depicted this house, with its sinister crevice, only once.
Paysan (Seated Peasant) 1892-96	Paul Cezanne		5/74	The mood and palette of this pensive figure study relate it to Cézanne's celebrated series of paintings showing men playing cards. This particular individual does not appear in any of those pictures, but there can be no doubt that he, like the models for the card players, was one of the workers at the Cézanne family house in Aix-en-Provence.

Still Life with Watermelon and Pomegranates 1900-1906	Paul Cezanne		5/55	Watercolor over graphite on laid paper
Mont Sainte-Victoire (Watercolor) 1936	Paul Cezanne — Emile Bernard [Formerly attributed to Paul Cézanne; 2009 research led to change (see catalogue)]		5/55	Inscription: verso, in two tones of brown ink: annee 1904 / [word(s) rubbed out] de Paul Cezanne / Emile Bernard / mars 1936; inscribed (verso, in blue-gray ink): Cette aquarelle de Paul Cezanne a appartenu à la collection de mon / père le peintre Emile Bernard / Michel-Ange Bernard.
Mont Sainte-Victoire (Oil) 1902-06	Paul Cezanne		5/64	Cézanne worked on this, one of the grandest pictures of Mont Sainte-Victoire, over a considerable length of time, enlarging the canvas in order to extend the view at the right and in the foreground.
La Petite Curieuse (The Little Curious Girl) 1860-1864	Camille Corot		10/65	In 1881, six years after Corot's death, Vincent van Gogh wrote: "Corot's figures are not as well known as his landscapes, but it cannot be denied that he has done them. Besides, Corot modeled every tree trunk with the same devotion and love as if it were a figure." Perhaps it would be better to say that Corot painted people with the same devotion as trees, for in his figures one also finds the quiet absorption and unaffected grace—what the French critics called "naïveté"—with which he imbued his landscapes. Although Corot had always made figure studies, at the end of his life he painted a large number of genre scenes for eager collectors. His friends recalled that he looked forward to them as a refreshing holiday from routine. The girl here closely resembles Emma Dobigny, who later became a favorite model.
Italian Woman 1856-57	Attributed to: Edgar Degas		12/83	Inscription: Verso, indecipherable inscription in graphite. (See infrared photographs taken in Paper Conservation, April 2008, in paper files.) Marking: Verso, stamped in red ink with the mark of the Degas atelier (Lugt 657) [although this drawing, specifically, is not listed in the posthumous sales of Degas's work]

Salle De Danse (The Dancer), ca. 1880	Edgar Degas		4/2/74	Signature: in charcoal, lower right: Degas
Chevaux De Courses (Race Horses) 1885-88	Edgar Degas		10/65	Degas undertook racing scenes throughout his career, stepping up their production in the 1880s. He manipulated his horses and jockeys from one picture to the next—enlarging, reversing, or reducing them to fit the background. Indeed, all the figures here appear in earlier works, and some of the poses have pedigrees even more distinguished than the horses: the prancing mount and rider at the center derive from Benozzo Gozzoli's "Journey of the Magi" (1459; Palazzo Medici-Riccardi, Florence), which Degas copied in Florence in 1859. This picture is nevertheless unusual for its medium—pastel on a plain, unvarnished panel. With skillful economy of means, Degas allowed the wood to color the sky and distant landscape, which suggests a village in
Chez La Modiste (At the Milliner's) 1881	Edgar Degas		3/22/56	This work is perhaps the earliest of Degas's pastels of scenes in milliners' shops. It may have been conceived as a picture of a shopgirl (at left) adjusting a hat on a stand. However, once Degas drew the woman underneath the hat at the right and added the back of the sofa, the identity of the figure at the left was transformed, as shopgirls were not allowed to sit. Thus the picture became one of two friends or sisters.
Roses in a Bowl 1883	Henri Fantin-Latour		4/1/64	Small, exquisite flower paintings such as this were destined for England, where this genre had many admirers.
Roses and Lillies 1888	Henri Fantin-Latour		5/68	This canvas, in excellent condition, shows Fantin's virtuosic manipulation of paint—not only with brushes, but also with the butt of the brush and scrapers.

La Siesta (The Siseta) 1892-94	Paul Gauguin		12/83	Gauguin considered the unself-conscious ease of native Tahitian women one of the great attractions of life in the South Seas. Here he made their unaffected grace, as one art historian aptly put it, the subject of a picture. Close examination of the canvas reveals that he labored over the arrangement of the women, correcting their profiles, eliminating another figure at the far left, and painting the basket of fruit where there once was a dog. He also changed the sarong of the dramatically foreshortened woman at the center from bright red to
Still Life with Teapot and Fruit 1896	Paul Gauguin		3/22/56	One of Gauguin's most treasured possessions was a still life by Cézanne, whose work he emulates in this picture.
Three Tahitian Women 1896	Paul Gauguin		12/83	This panel once carried a note by the artist: "To the unknown collector of my works, Greetings— That he may excuse the barbarity of this little picture: the state of my soul is probably the cause. I recommend a modest frame and if possible one with a glass, so that while it ages it can retain its freshness. . . ."
Portrait of Women (Mother and Daughter) 1901 or 1902	Paul Gauguin		4/25/55	Gauguin based this formidable composition on a photograph of two women seated side by side on the stoop of a house. He painted it just before or after his 1901 departure from Tahiti for the Marquesas Islands.
Portrait of Madame Manet At Bellevue 1880	Edouard Manet		4/10/71	Despite the seemingly rapid brushwork and the summary treatment of detail, this painting was preceded by at least two drawings and an oil sketch. Manet's Impressionist style was always founded on careful study and planning. This is Manet's last portrait of his wife; it was painted at Bellevue, a suburb of Paris, where they spent the summer of 1880.
Odalisque with Gray Trousers 1927	Henri Matisse		12/1/83	The harem pictures Matisse made in Nice, such as this odalisque (a female slave in a harem) of 1927, had a more practical basis. As Matisse explained: "I paint odalisques in order to paint the nude. Otherwise, how is the nude to be painted without being artificial? But also, I know they exist. I was in Morocco. I saw them."

Le Banc (The Bench - Camille Monet on a Garden Bench) 1873	Claude Monet		9/2/74	Monet's art depends on observation of his environment, and to that extent it is always autobiographical. In his pictures, one can chart the seasons, the weather, or as here, the look of women's fashion in 1873. Monet's wife, Camille Doncieux, is as easily recognizable as are the mounds of geraniums in the garden of the couple's rented house in Argenteuil. "Camille Monet on a Garden Bench" is the most enigmatic of Monet's rare genre pictures. Numerous interpretations have been offered, yet nothing has been found in the literature or theater of Monet's time that corresponds to this scene. The most telling clue may be biographical: the death of Camille's father in September 1873. Camille was an impassive model, but here she telegraphs sadness, while holding a note in her gloved hand. Later, Monet identified the gentleman as a neighbor—perhaps one who had called to offer his
Les Coquelicots, Argenteuil (Poppy Field) 1875	Claude Monet		12/1/83	This work is one of four similar views of the plain of Gennevilliers, just southeast of Argenteuil, which Monet executed in summer 1875. He first painted the subject two years earlier in the celebrated "Poppies near Argenteuil" (Musée d'Orsay, Paris).
Camille Monet Dans Le Jardin (In the Garden at the House in Argenteuil) 1876	Claude Monet		4/1/64	Madame Monet seems incidental in comparison to the impressive stand of hollyhocks in the middle of the composition. The artist's Impressionist technique is at its most dazzling here: flickering brushstrokes of brightly colored paint make the canvas pulsate with light. This work belongs to a group of related paintings from summer 1876.
Suzanne Hoschede A Giverny (The Stroller) 1887	Claude Monet		05/07/54	This view of Suzanne Hoschedé in the meadows just south of Le Pressoir, Monet's home at Giverny, was probably painted in the summer of 1887. She became Monet's preferred model in the period after the death of his first wife, Camille, in 1879, and before 1890, when he gave up plein-air figure painting. The model was the daughter of Alice Hoschedé, whom Monet married in 1892.

Le Chemin Au Milieu Des Iris (The Path through the Irises) 1914-17	Claude Monet		05/17/74	Irises, among Monet's favorite flowers, lined the pathways leading up to the house and Japanese bridge on the artist's property at Giverny. This bird's-eye view of a garden path belongs to a series of monumental works painted during the First World War that capture the vital essence of these vivacious flowers with an intensity and breadth of vision that bear witness to Monet's genius and determination. Late in life, as his eyesight faltered, he dispensed with subtlety and "took in the motif in large masses," waiting "until the idea took shape, until the arrangement and composition inscribed themselves on the brain."
Nympheas (Water Lillies) 1919	Claude Monet		5 68	Monet left much of his late work unfinished and released few paintings for sale, reporting that he was not yet satisfied and was still working on them "with passion." This canvas is one of four water-lily pictures that, quite exceptionally, he did complete, sign, and sell in 1919.
La Robe Rose (The Pink Dress) 1870	Berthe Morisot (only female artist in this collection. She became the sister-in-law of her friend and colleague, Édouard Manet, when she married his brother, Eugène).		04/02/74	The fashionable portraitist Jacques-Emile Blanche, a friend of Berthe Morisot, recollected how and when this painting was made at the Villa Fodor, the family home of Marguerite Carré, the sitter: "One day, she [Morisot] painted before my eyes a charming portrait of Mlle Marguerite in a light pink dress; indeed, the entire canvas was light. Here Berthe Morisot was fully herself, already eliminating from nature both shadows and half-tones." But the painting required several sessions, since Morisot "constantly changed her mind and painted over what she had done once the session was at an end" "The Pink Dress" is one of the artist's few surviving early works.
Nini in the Garden 1876	Pierre-Auguste Renoir		10/11/54	Renoir's model, Nini Lopez, sits in the large garden adjacent to his Montmartre studio at 12 rue Cortot. The same technique—varied brushstrokes of colors mixed with white—and interest in dappled light and violet shadows are found in Renoir's masterpiece of this period, "Moulin de la Galette," 1876 (Musée d'Orsay, Paris).
Portrait of Eugene Murer 1877	Pierre-Auguste Renoir		12/01/83	Hyacinthe-Eugène Meunier, known as Murer, was a celebrated pastry cook, restaurateur, novelist, poet, and avid collector of works by his friends Pissarro, Guillaumin, Sisley, and Renoir. This portrait was painted toward the end of 1877.

Bouquet of Chrysanthemums 1881	Pierre-Auguste Renoir		04/01/64	Renoir felt that he had greater freedom to experiment in still lifes than in figure paintings. "When I paint flowers, I feel free to try out tones and values and worry less about destroying the canvas," he told the writer Georges Rivière. "I would not do this with a figure painting since there I would care about destroying the work."
Reclining Nude 1883	Pierre-Auguste Renoir		12/01/83	Nudes and the grand tradition of classical art preoccupied Renoir in the 1880s. In this painting, he paid homage to Ingres's "Grande Odalisque" (Musée du Louvre, Paris), although he transformed Ingres's cool courtesan into a healthy, pink-cheeked girl, and the harem into an Impressionist landscape reminiscent of the Channel coast.
The Daughters of Catulle Mendès 1888	Pierre-Auguste Renoir		05/16/66	Hoping to recapture the success he had achieved with "Madame Georges Charpentier and Her Children" (on view in an adjacent gallery) at the Salon of 1879, Renoir asked his friend Catulle Mendès for permission to paint his three daughters. Mendès was a well-known writer and publisher of Symbolist poetry; his companion, Augusta Holmès, a virtuoso pianist and composer, was the mother of these girls. Renoir sent the portrait to a group exhibition in 1888 that was a critical disaster; the painting was ignored again at the 1890 Salon. It has since emerged, however, as one of Renoir's most impressive works, realized in his new, aggressive coloristic style. In the fluid brushwork and treatment of theme, the portrait pays homage to Fragonard and other
Landscape with a path between trees 1886	Pierre-Auguste Renoir		12/01/83	Signature: Lower right in graphite: "R."

Temps Gris, Grande-Jatte (Gray Weather) 1886-88	Georges Seurat		01/24/72	Seurat's tranquil and luminous view extends from the island of La Grande Jatte, framed by trees, to the red-roofed houses of the Parisian suburb of Asnières, or Courbevoie, across the Seine. The work, along with two related paintings of 1886–88, may be seen as a glorious postscript to the artist's ambitious compositions celebrating this stretch of the Seine: the "Bathers at Asnières" (1883–84, The National Gallery, London) and "A Sunday on La Grande Jatte" (1884–86, The Art Institute of Chicago). Returning to the riverbanks to paint landscape motifs, Seurat sought "to transcribe most exactly the vivid outdoor clarity [of nature] in all its nuances" using a technique known as Divisionism (also called Pointillism). The overall effect was enhanced by the painted border, added shortly before the picture was first exhibited in 1889.
Casque D'Or or La Pierreuse (The Streetwalker) 1890-91	Henri De Toulouse-Lautrec		02/01/57	As early as 1901 the woman in this painting was identified as a streetwalker. Her name, however, has been lost to history; only the nickname La Casque d'Or (Golden Helmet), which refers to her wig, has survived. She sits in the garden of Lautrec's Montmartre neighbor Monsieur Forest.
Portrait of Henri-Gabriel Ibels 1892-93	Henri De Toulouse-Lautrec		11 58	Henri Ibels, a close friend and collaborator of Lautrec, was one of the founding members of the Nabi brotherhood, a group of artists that included Bonnard and Vuillard. This oil study was adapted for the portrait of Ibels published in the journal "La Plume" in January 1893.
Dame De Maison (Woman before a Mirror) 1897	Henri De Toulouse-Lautrec		12 83	In this work of 1897 a woman frankly confronts her reflection, as in Degas's many pictures of women dressing and bathing. Unlike Degas, however, Lautrec makes the brothel setting evident, whereas Degas left his settings ambiguous.

Les Fleurs En Vase (The Bouquet) 1890	Vincent Van Gogh		05/17/54	This still life is not mentioned in Van Gogh's letters and has puzzled scholars as to its place in his artistic production. Ostensibly, it is closest to the mixed bouquets of summer flowers that he produced in quantity in Paris (1886–87). However, it was not until later, in Saint-Rémy and Auvers (1889–90), when he painted a few still lifes which were of an entirely different character, that Van Gogh's work evinced the same intensity, vigorous handling, and peculiarities of style. This "Bouquet" seems to be a singular instance when Van Gogh applied the rigors of his mature landscape style to a still-life subject. It is most certainly a late work, made just shortly before his death, on July 20, 1890, in Auvers.
La Berceuse (Woman Rocking a Cradle) 1889	Vincent Van Gogh		10/04/67	Of the five versions of Van Gogh's portrait of Augustine Roulin, wife of his friend the postmaster of Arles, the present canvas is the one the sitter chose for herself. Van Gogh remarked that "she had a good eye and took the best." He began the portraits just before his breakdown in Arles, in December 1888, and completed them in early 1889. As he worked on the successive versions, the composition (which he titled "La Berceuse," meaning "lullaby, or woman who rocks the cradle," indicated by the rope the sitter holds) took on added meaning. As he revealed in his letters, the maternal image became the locus of literary and symbolic associations, ranging from the writings of Dutch and French novelists to the consoling music of Berlioz and Wagner. Van Gogh envisioned "La Berceuse" as the center of a triptych, flanked by "Sunflowers," like candelabra.
Les Oliviers, St. Remy (Olive Trees: Pale Blue Sky) 1889	Vincent Van Gogh		05/15/54	Upon Van Gogh's arrival at the asylum of Saint-Rémy in spring 1889, the olive trees that grew in cultivated groves near the walls of the sanitarium took on great significance for him.
Les Oliviers (Women Picking Olives) 1889	Vincent Van Gogh		12 83	At the end of 1889, Van Gogh painted three versions of this picture of women gathering olives. He described the first as an on-the-spot study "in deeper tones from nature" (private collection) and distinguished the second as a studio rendition in a "very discreet color scheme" (National Gallery of Art, Washington, D.C.). The present work, the most resolved and stylized of the three, was intended for his sister and mother, to whom Van Gogh wrote: "I hope that the picture of the women in the orchard of olive trees will be a little to your liking—I sent a drawing of it to Gauguin, . . . and he thinks it good. . . ."

White Roses (Vase of Roses) 1890	Vincent Van Gogh		04/01/78	In May 1890, just before his departure from the asylum in Saint-Rémy, Van Gogh painted an exceptional group of four still lifes. Striking in their facility of execution and elegant simplicity of design, these bouquets and their counterparts—an upright composition of irises (Van Gogh Museum, Amsterdam) and a horizontal composition of roses (National Gallery of Art, Washington, D.C.)—were conceived as a decorative ensemble, like the suite of sunflowers he had made earlier in Arles. Traces of pink along the tabletop and rose petals in the present painting, which have faded over time, offer a faint reminder of the formerly vivid "canvas of pink roses against a yellow green background in a green vase."
The Album 1895	Eouard Vuillard		01/01/73	In 1894–95, Thadée and Misia Natanson commissioned from Vuillard a series of five decorative panels known collectively as "The Album." The unusual character of these works matched that of the Natansons' Paris apartment, a large open space adjoined by several small alcove areas. Its unconventional decor reflected Misia's taste, which was inspired by the English Arts and Crafts movement. The apartment often served as an alternative office for Thadée's lively avant-garde journal, "La Revue blanche." Among the contributors to this influential publication were Claude Debussy, Léon Blum, Stéphane Mallarmé, and André Gide. The evocative Symbolist qualities of Mallarmé's poetry and Debussy's music find echoes in Vuillard's five panels, which take their name from this painting.
Romain Coolus and Madame Hessel 1900-1905	Eouard Vuillard		11/02/54	After the Natansons were divorced in 1904, Vuillard shifted his familial attachment from them to the art dealer Jos Hessel and his wife, Lucie, who received the artist every evening at six. The Hessels are seen here in their apartment on the rue de Rivoli, Paris.
At the Au Lapin Agile (the nimble rabbit) 1905	Pablo Picasso		01/11/90	Picasso depicts himself dressed as a Harlequin. He is accompanied by his recent lover Germaine Pichot. The painting was commissioned by Frédé Gérard—seen playing guitar in the background—for his Montmartre cabaret, Le Lapin Agile, (the nimble rabbit). The Annenbergs placed their Ming dynasty hare-form roof tiles under this painting aluding to the rabbit reference. A witty art placement juxtaposition.

The Studio 1939	Georges Braque		03/12/90	Georges Braque was born in Argenteuil near Paris, and raised in Le Havre. Initially apprenticed to a house painter, he studied art at the Académie Humbert in Paris from 1902 to 1904. His art underwent several stylistic changes during his life. About 1906 he, along with his friend Othon Friesz, briefly adopted Fauvism. After he attended the memorial exhibition for Paul Cézanne in 1907, his work reflected more geometric analysis. That year Braque met Pablo Picasso, with whom he collaborated closely on the development of Cubism (1907–14). Their intense relationship, however, did not continue after World War I. After being discharged from the army with a severe head injury in 1915, Braque resumed painting again in 1917. In this oil Braque presents a view of his studio, which he had built in 1931 at Varengeville, a small village on the Norman coast near Dieppe. Light from the central window streams into the room, illuminating the flower still life and the palette with brushes at the left and the wicker stool and easel holding a painting at the right. The colorful interior is a sea of merry patterns: floral wallpaper, wood grain, and the basket weave of the chair seat. The patterning continues to the exterior in the cloud-dappled sky. This oil and the series of large paintings of the same interior that Braque executed between 1946 and 1956 might be regarded as the artist's meditations on his works, both past and present, as well as his surroundings, both real and imagined.
Asters and Fruit on a Table 1868	Henri Fantin-Latour		3/12/90	Edwin and Ruth Edwards, the English patrons and dealers of Fantin's work, recommended that the artist always use simple vases and plain tabletops in his still lifes in order to show to advantage his great skill in rendering texture and color.