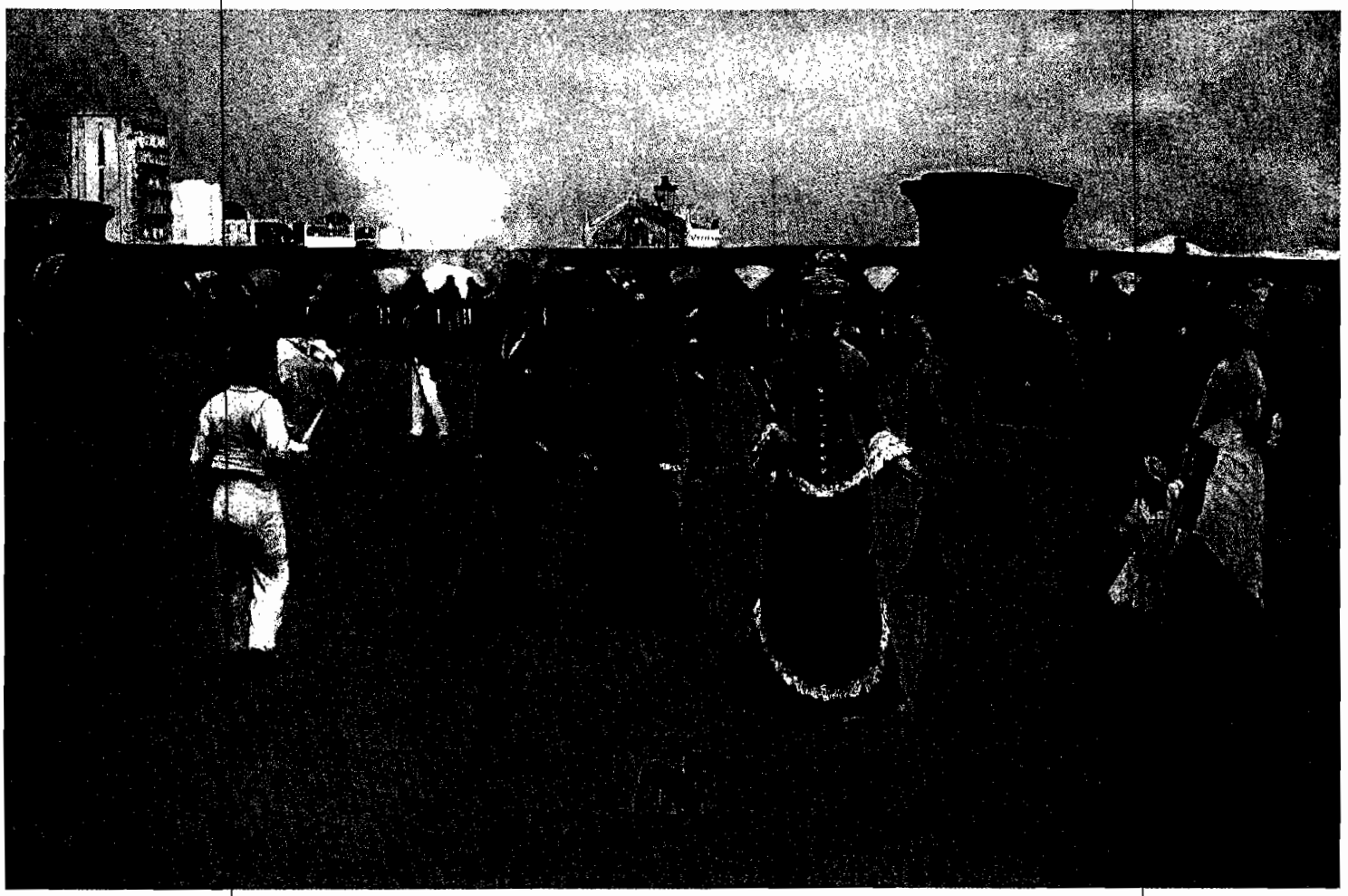
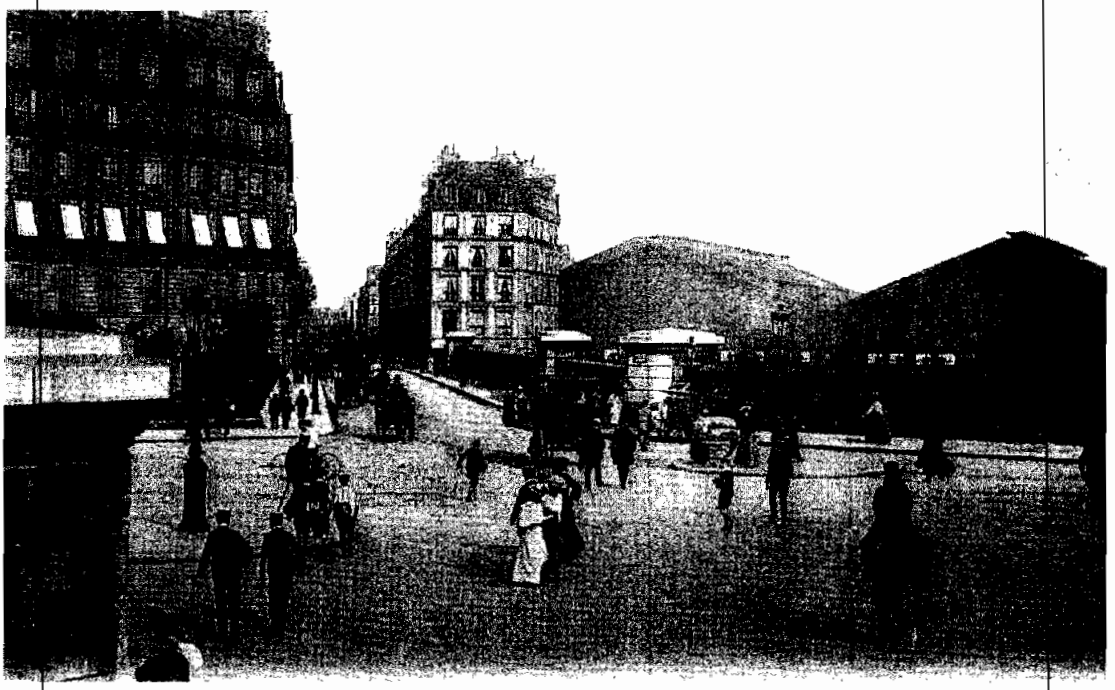


84 Jean Béraud, *The Place and Pont de l'Europe*, signed, c. 1876–1878, 48.3 × 73.7 cm, private collection (cat. 1).

85 Norbert Goeneutte, *The Boulevard de Clichy on a Snowy Day*, etching, 1876, after the painting in the Salon of 1876 (National Gallery, London), Bibliothèque nationale de France, Estampes, Paris.

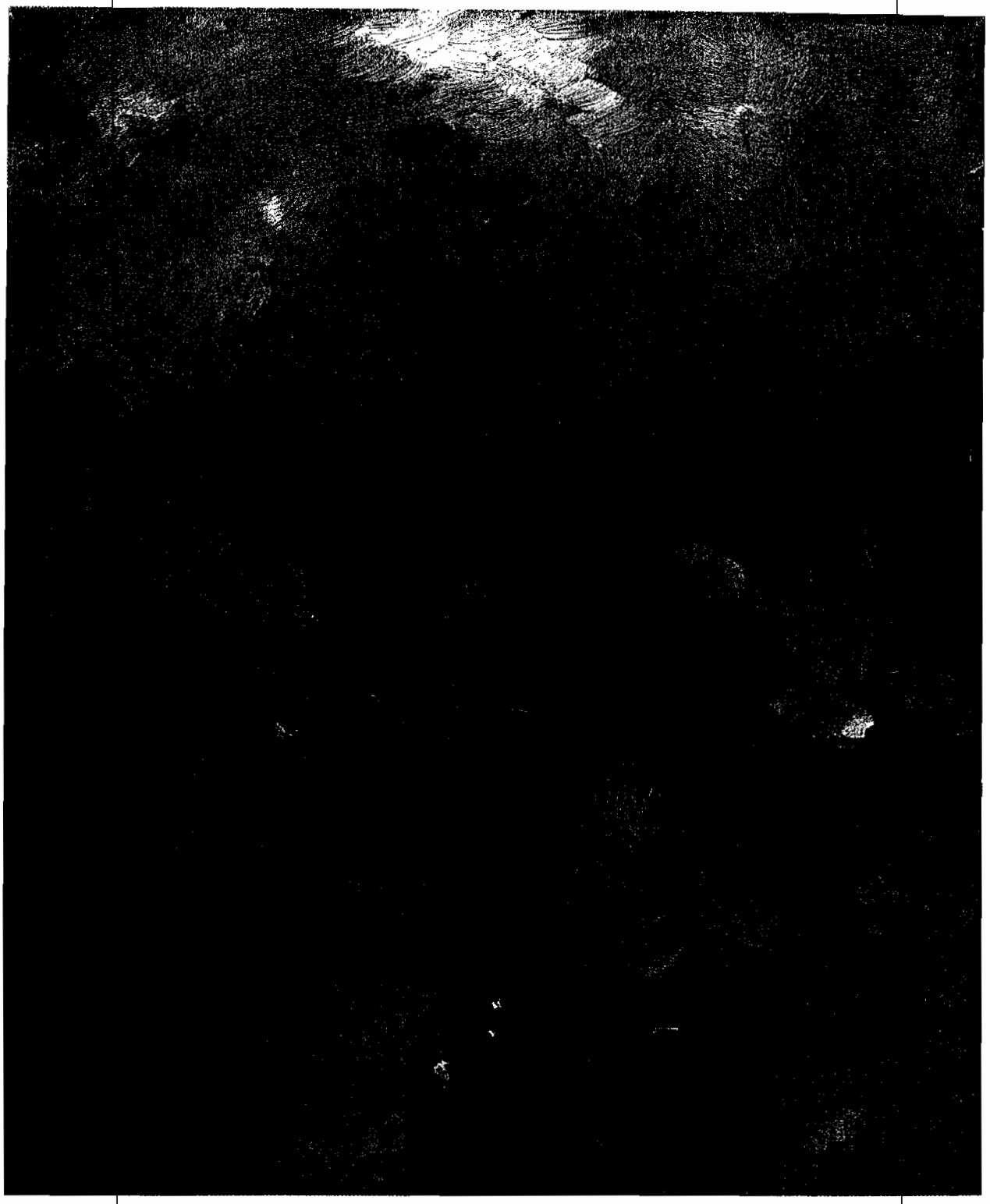
painter of Parisian scenes. He was one of a younger generation of artists, many of whom were friends of Manet, who were sometimes accused of achieving success by marketing a modified, more palatable adaptation of his style. In an undated picture (fig. 84),[69] Béraud takes the pont de l'Europe as his theme and offers a decorative, amusingly anecdotal version of Caillebotte's views. Béraud shows the bridge from across the wide expanse of the place de l'Europe, which he peoples with an array of carefully selected "types" that could have been culled from the pages of a fashion magazine. The slightly unsure relationships of scale and placement suggest that Béraud picked them out of his sketchbooks and "collaged" them onto his canvas: the young delivery boy, the well-dressed, presumably married couple, the provocatively unveiled woman at whom the



86 *Paris. – Place and Pont de l'Europe*, c. 1905–1908, postcard, Musée Carnavalet, Paris; the view along the rue de Londres shows the tall building that lacks a façade in the paintings by Béraud and Monet (figs. 84, 106, 107) and that appears complete in those by Goeneutte (figs. 87–89).

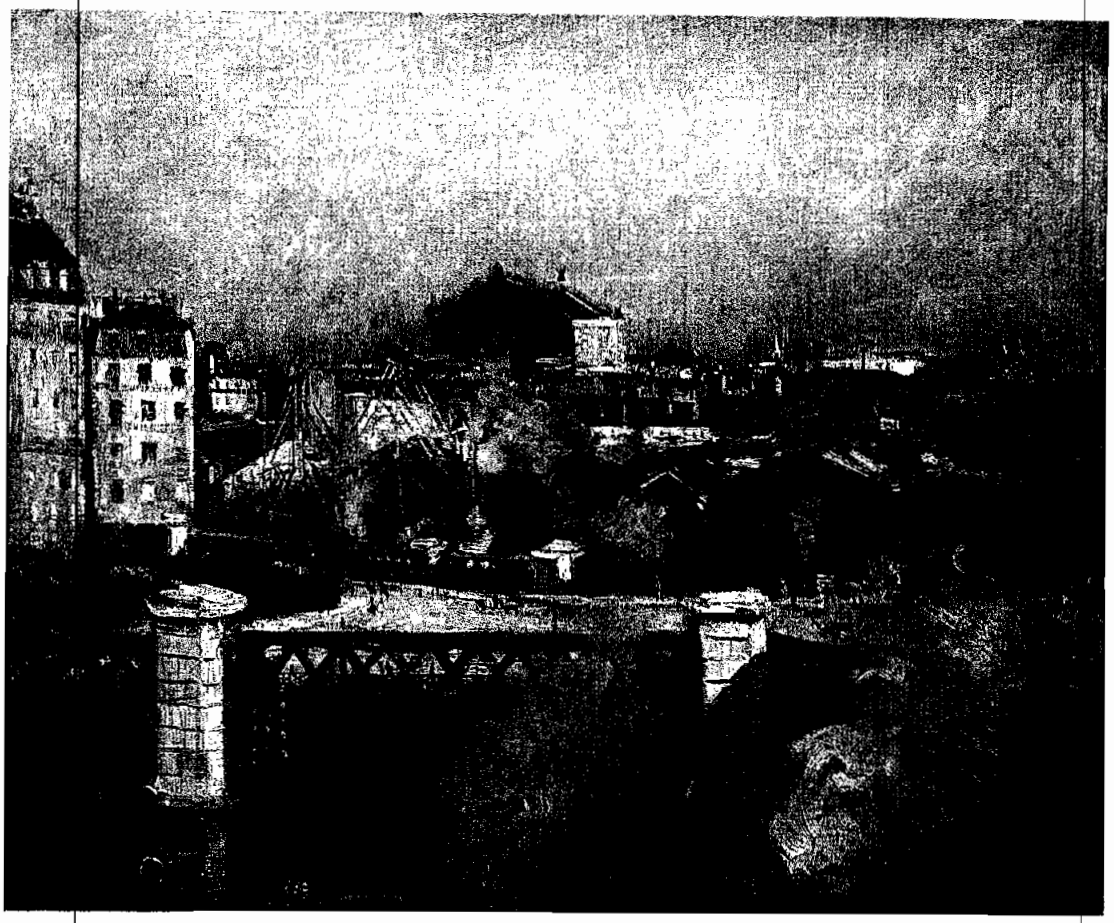
"husband" appears to glance, the pretty young woman leading a child, and in the distance the red-trousered soldier. The buildings beyond, in the panorama that seems to have become obligatory, appear to be lit by the late afternoon sun, but the action in the fore- and middle ground takes place in a strange half light, and the elegant yet insubstantial figures cast almost no shadows. Caillebotte, whose manipulations of visual space are based on close and precise observation, had taken the slope of the rue de Vienne into account when he rendered the horizontal trellis of the bridge (figs. 68, 74). Béraud, more interested in the overall decorative effect than in the detail of his scene, allows the trellis to slant like the street. He was evidently unaware of this relatively insignificant error which throws into relief the rigorously truthful perception that guided the work of such colleagues as Manet, Monet and Caillebotte, when they applied themselves to a motif.

Béraud's picture is more or less contemporary with those by Caillebotte but it is also related to several views of the pont de l'Europe by Norbert Goeneutte. Most of these



87 Norbert Goeneutte, *The Pont de l'Europe at Night*, dated 1887, 46 × 37.5 cm, Mr and Mrs Julian Sofaer (cat. 11).

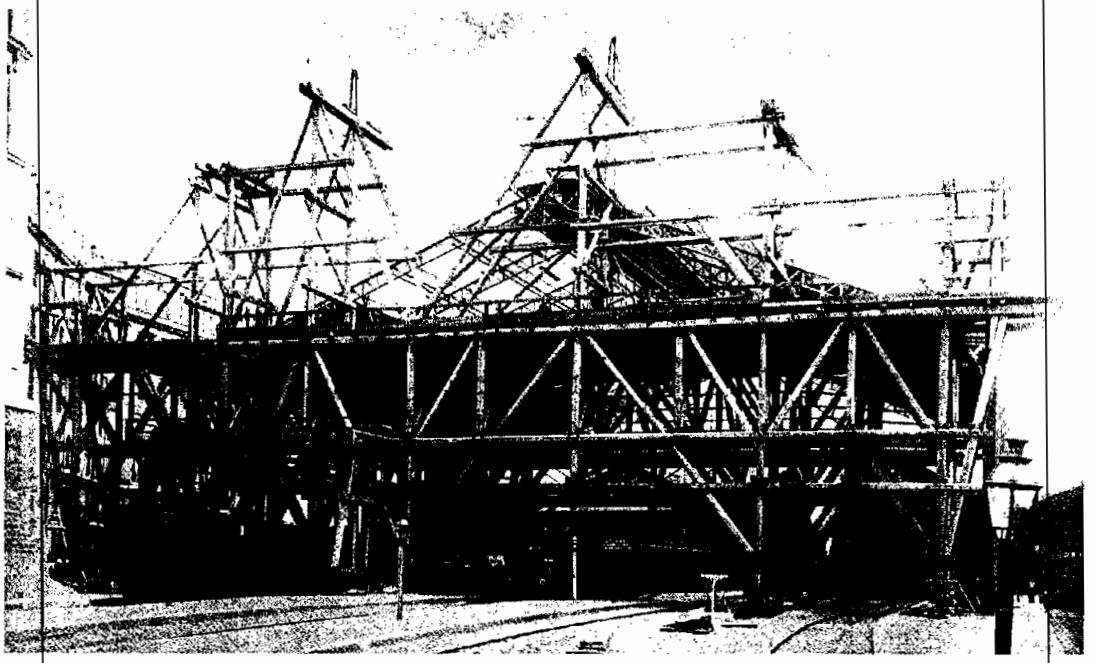
88 Norbert Goeneutte, *The Pont de l'Europe and Gare Saint-Lazare*, dated 1888(?), 45.7 × 55.5 cm, probably Salon of 1888 as *Nightfall*, Baltimore Museum of Art, George A. Lucas Collection (cat. 12).



89 Norbert Goeneutte, *The Pont de l'Europe and the Gare Saint-Lazare with Scaffolding*, 1888, 38 × 46 cm, formerly Whitford Gallery, London.

were painted a decade later, from a studio window at 62 rue de Rome (figs. 87–89). In 1874, Béraud and Goeneutte both had studios off the boulevard de Clichy, near the place Pigalle. They both sent views of this old, as yet unmodernized boulevard, as seen from near the place Clichy, to the Salon of 1876 (fig. 85).[70] Caillebotte's monumental *Pont de l'Europe* (fig. 68), painted the same year, can be seen almost as a reponse to their picturesque interpretations.

In February 1887, Goeneutte took a studio in a building that had been specifically designed for artists. The property at 62 rue de Rome, just two doors away from Alphonse Hirsch's studio, was built and owned by a contractor who worked for the city of Paris



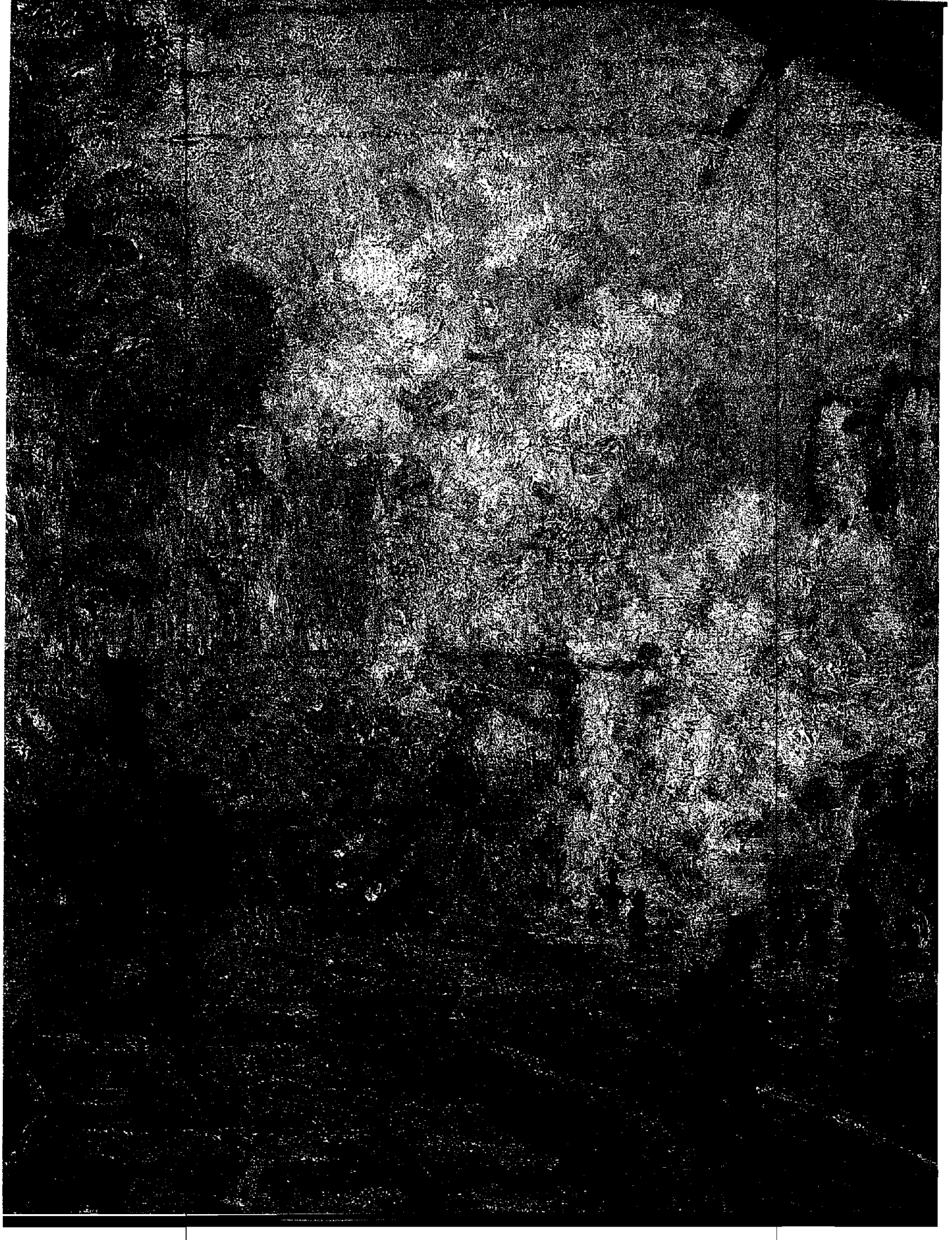
90 Scaffolding on the roofing extension of the Gare Saint-Lazare, photograph dated July 1888, *La Vie du Rail* (Falaise Collection), Paris.

and had constructed the great masonry pillars of the pont de l'Europe.[71] Georges Clairin, son of the builder, became one of the most fashionable artists and decorators of his day, and his father provided him with studio spaces in the building at the rear of the property, overlooking the railway tracks. When Norbert Goeneutte moved into a studio on the third floor, he commanded a superb view of the pont de l'Europe, the Gare Saint-Lazare, and the panorama south toward Paris (fig. 87). Oil paintings and etchings reveal his fascination with this motif, which he depicted at different times of day. He had already shown a pastel of *The Pont de l'Europe* at the 1884 Salon. During his first year at 62 rue de Rome Goeneutte painted the view from his window and also made an etching that recalls views of the bridge by Béraud and Caillebotte.[72] A small poetic canvas (fig. 87), and a larger, freely brushed painting of a similar scene (fig. 88), both signed and dated 1887, may be related to pictures that he exhibited at the Salon: *Dusk in Paris* in 1887 and *Nightfall* in 1888.[73] A much more precisely rendered view and a small etching show wooden scaffolding that was erected for alterations to the station roofs in 1888–1889 figs. 89, 90).[74] When Louis Anquetin moved into the studio below Goeneutte's in 1889,

91 Louis Anquetin, *The Pont de l'Europe*, dated 1889, pastel, private collection.

his dated pastel depicts a similar view in the radically simplified style that the young Nabi artists had just adopted (fig. 91).[75]

The move of a group of young artists from the older areas of Clichy, Montmartre, and Pigalle to new studios in the Europe district illustrates the close connections between their lives and their living and working spaces and draws attention to the extent to which an artist's physical habitat can be reflected in his or her work. Goeneutte's studies of the pont de l'Europe were painted in the years after Manet's death in 1883. Well within Manet's lifetime, Claude Monet became interested in the same motifs and painted not just one or two but a dozen pictures of the Gare Saint-Lazare and the pont de l'Europe.



Monet at The Gare Saint-Lazare

Of all the artists of the Batignolles school who had looked to Manet as their leader in the 1860s (fig. 8), Claude Monet was the one whose painting style was the closest to that of Manet. Indeed, when Monet's work first appeared at the Salon in 1865, the year of *Olympia*, the public mistook his signature for that of the older and by then notorious artist, to Manet's considerable annoyance. To some extent, Monet followed in Manet's footsteps, with seascapes and single figures, but he was committed above all to landscape painting in a way that Manet, the inveterate urban *flâneur* and man-about-town, could never be.

Like many others in artistic and literary circles, including the dealer Paul Durand-Ruel, Monet had escaped to London on the outbreak of war in 1870. On his return to France in fall 1871, Monet stayed with his family at a hotel opposite the Gare Saint-Lazare and rented a studio on the nearby rue de l'Isly.[76] At the end of 1871, he moved with Camille and their son Jean, then four, to Argenteuil, just outside Paris, where they lived until 1877. From his new home, Monet traveled the short distance to and from Paris by train. One of the first pictures painted after his move, in 1872, was a view of the *Gare d'Argenteuil* (fig. 93), in which the locomotives—those in the distance dark, only their lamps glowing; one in the foreground blue-grey and brass-trimmed—confront each other across a wide space bounded by twin hills beneath a luminous wind-blown sky, racing clouds, and plumes of smoke and steam.[77]

Monet continued to live and paint in Argenteuil,[78] but he regularly came to Paris to visit friends and colleagues, meet dealers and patrons, and generally attend to his affairs as a practising artist. In spring 1874, two important events preoccupied artists, critics, and public: the Salon at which Manet's *Railway* was shown, and the first Impressionist exhibition that immediately preceded it, at which Monet exhibited his famous *Impression, Sunrise*, a harbor scene at Le Havre (Musée Marmottan, Paris), and a view of the *Boulevard des Capucines* (Pushkin State Museum, Moscow).[79] During the summer, both Manet and Renoir visited Monet in Argenteuil and painted with him in his garden and on the banks of the Seine, an experience reflected in Manet's large canvas *Argenteuil* (Musée des Beaux-Arts, Tournai), exhibited at the Salon of 1875.

By 1877, Monet was detaching himself from Argenteuil. He had already begun to paint views of Paris again, albeit "landscape" views of the Tuileries gardens and of the

92 Detail, fig. 94

93 Claude Monet, *The Gare d'Argenteuil*, 1872, 47.5 × 71 cm, Conseil général du Val d'Oise, Musée de Luzarches (cat. 42).

Parc Monceau on the edge of the Europe district. He then decided to tackle a radically modern, urban theme, and sought official permission to paint inside the Gare Saint-Lazare.[80] Early in 1877, Monet attended a dinner party at Caillebotte's home on the rue de Miromesnil; Degas, Sisley, Renoir, and Manet were also present. They discussed what was to be the third Impressionist exhibition, which would be held in April and would include Caillebotte's two very large paintings, *The Pont de l'Europe* and *Paris Street, Rainy Day,* as well as at least seven of Monet's twelve canvases painted in and around the Gare Saint-Lazare.[81]

Monet no longer had a Paris studio at this date, and for a painting campaign in the railway station he needed a *pied à terre* for himself and a place to store his canvases and work on them when the weather conditions were unsuitable. Since as usual he was short of funds, Caillebotte paid the rent for him on a small ground floor apartment not far from the station. On 17 January, Monet informed Georges Charpentier, the publisher who was soon to become a major collector of the Impressionists' work, that he had "more or less moved in at 17 rue Moncey" and invited him to visit.[82] In spite of the problems hinted at in Monet's earlier letter, permission to paint in the station was granted, and by early March Monet was already selling his pictures to collectors.

When the third Impressionist exhibition opened in April, seven of the thirty catalogued works that Monet exhibited were views of the station; three of these were lent by their owners, Ernest Hoschedé and Georges de Bellio.[83] Many critics regarded Caillebotte's monumental urban views (figs. 68, 76) as the two most important pieces in the show, especially *Paris Street, Rainy Day*, "la *masterpiece* de l'exposition," according to a writer who, like many of his contemporaries, was anxious to show off his English.[84] While critics familiar with the Europe district appreciated the careful depiction of the urban landscape in *Rainy Day*, they complained about its arbitrary perspective, dull tints, and lack of vigor, and above all about the absence of rain. However, Monet's paintings of the Gare Saint-Lazare had a powerful impact on visitors to the Impressionist exhibition of 1877. It was one of Monet's Gare Saint-Lazare interiors that apparently greeted visitors to the exhibition (fig. 94), and the comments of critics—even those who hated them—were remarkably positive. Many of them cited Monet's ability to convey the sounds as well as the sights of his subject, and Emile Zola praised his "terrific views of train stations. You can hear the trains rumbling in, see the smoke billow up under the huge roofs." In Zola's view, "That is where painting is today . . . Our artists have to find

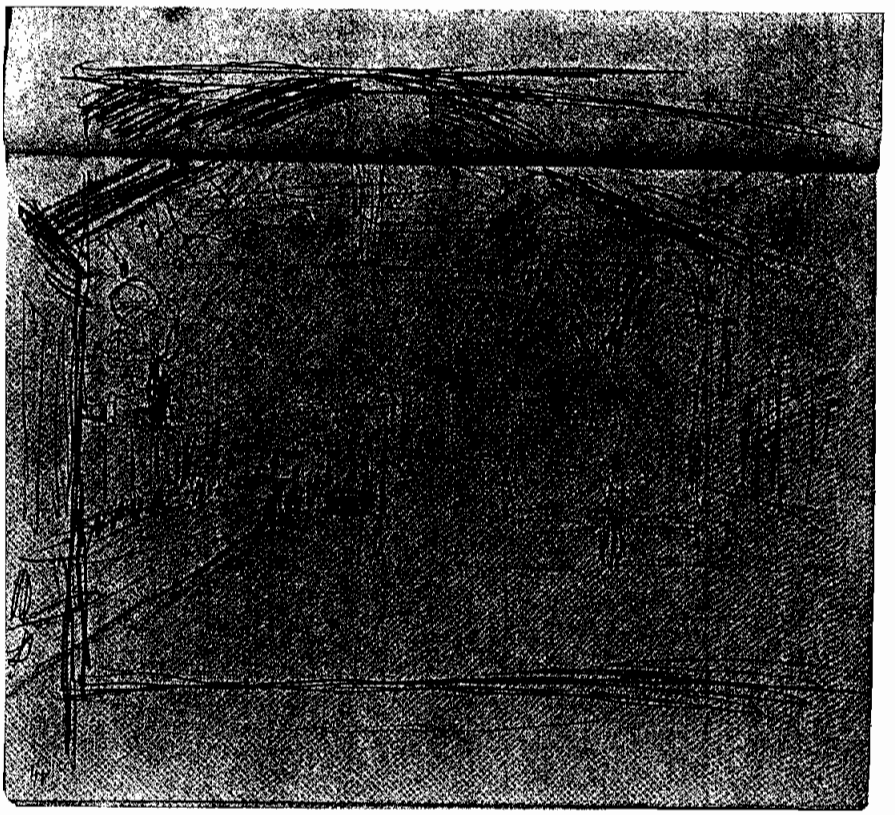
the poetry in train stations, the way their fathers found the poetry in forests and rivers."[85] Monet's imagery in these remarkable pictures parallels and may very possibly have inspired the writings of such realist novelists as Maupassant and Zola. In *La Bête humaine*, published over a decade later in 1889–1890, Zola celebrated in words the sights recorded by Monet's paintings, a sequence of uncompromisingly modern, urban views that challenged assumptions about the role of landscape painting.

Zola's *La Bête humaine* is a novel that takes the railway as its central theme and is set at the end of the Second Empire, soon after construction of the pont de l'Europe. It opens with a description of the Gare Saint-Lazare as seen from a window high up in the tall building that Monet depicts in several works (figs. 105–107), precisely at the time of year when those pictures were painted. The novelist's description is almost a paraphrase of Monet's views of the station and the railway cutting:

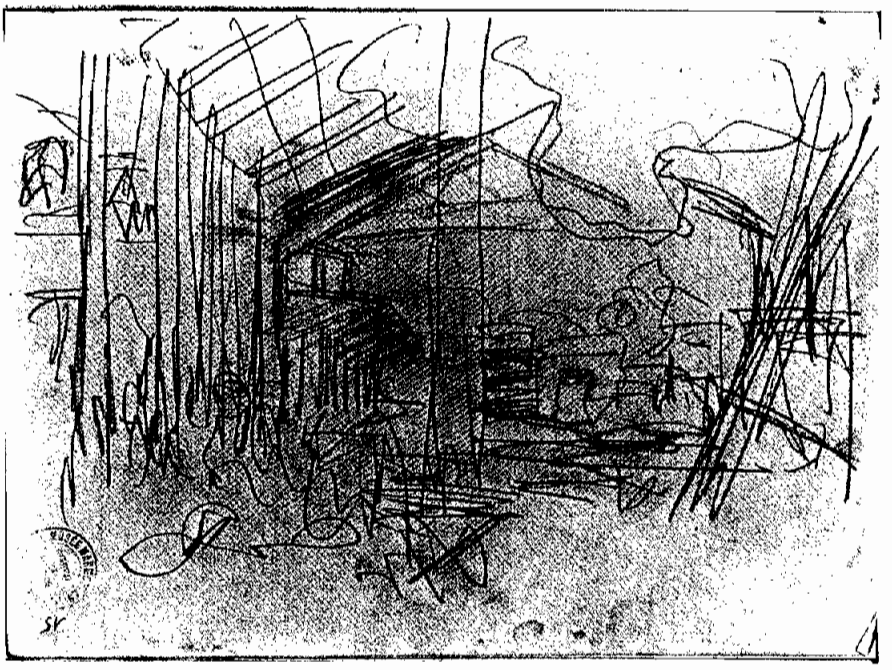
> It was the last house on the right along the impasse d'Amsterdam, a tall building used by the Compagnie de l'Ouest . . . The fifth-floor window . . . looked over the station, a wide trench cutting through the Europe district like a sudden broadening out of the view, an effect made the more striking that afternoon by a grey mid-February sky, a misty, warm greyness through which the sun was filtering. Opposite, in this vapoury sunshine, the buildings in the rue de Rome seemed hazy, as though fading into air. To the left yawned the huge roofs spanning the station with their sooty glass; the eye could see under the enormous main-line span, which was separated from the smaller ones, those of the Argenteuil, Versailles and Circle lines, by the buildings of the foot-warmer depot and the mails. To the right the Europe bridge straddled the cutting wih its star of girders, and the lines could be seen emerging beyond and going on as far as the Batignolles tunnel. And right below, filling the huge space, the three double lines from under the bridge fanned out into innumerable branches of steel and disappeared under the station roofs. In front of the bridge spans, scrubby little gardens were visible beside the three pointsmen's huts. Amid the confusion of carriages and engines crowding the lines, one big red signal shone through the thin daylight.[86]

Monet's twelve paintings of the Gare Saint-Lazare and its immediate vicinity are extraordinarily varied, both in their technique and in the views he chose to paint.[87] Several of them were executed on previously used canvases; some appear to be single-session sketches, painted entirely on the motif, others seem to hover on the boaderline between

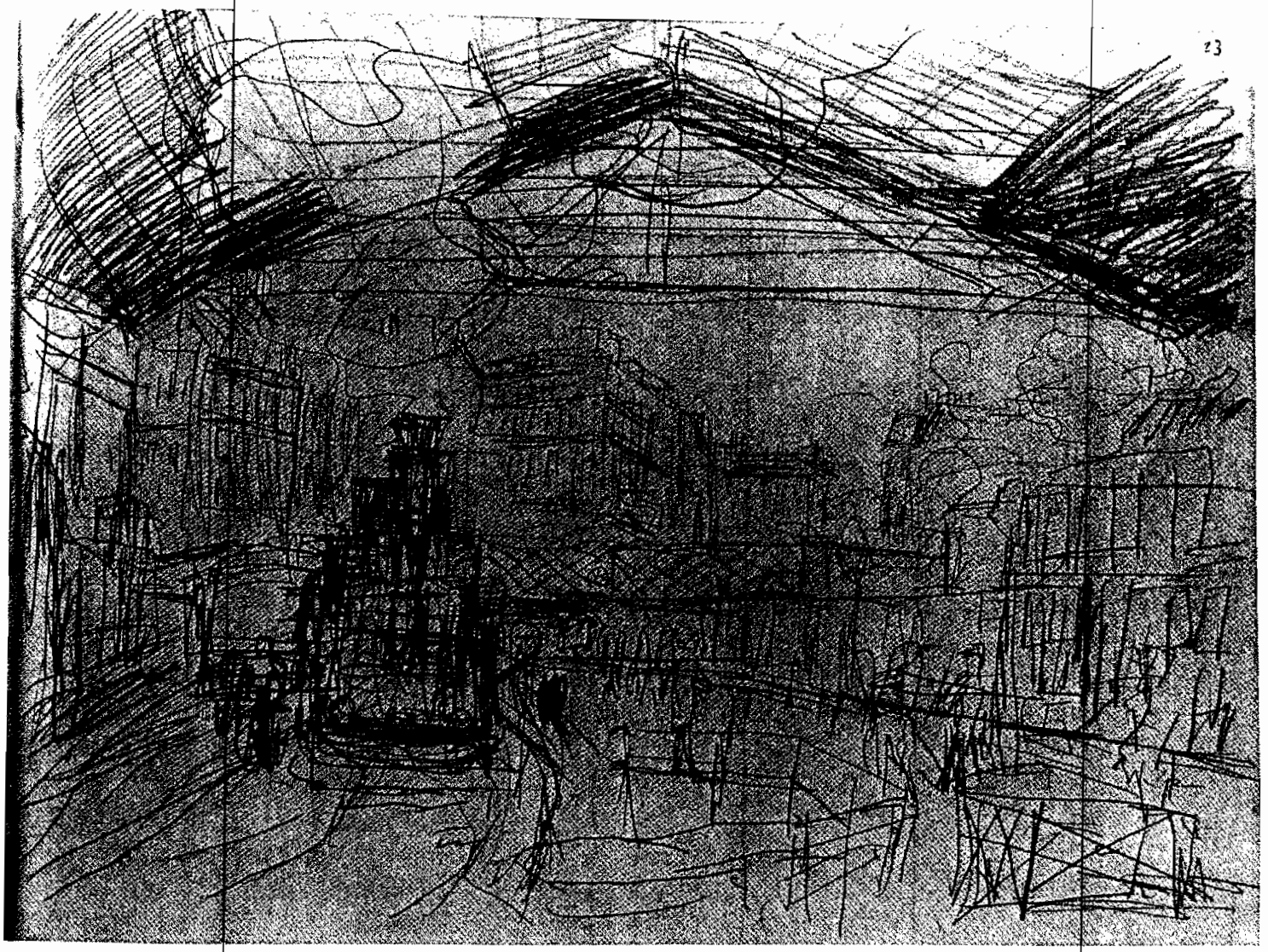
94 Claude Monet, *Interior View of the Gare Saint-Lazare: the Auteuil line*, dated 1877, third Impressionist exhibition 1877 (102?), 75 × 104 cm, Musée d'Orsay, Paris (cat. 45).



95 Claude Monet, *Within the Gare Saint-Lazare: View of the Normandy Line*, (see figs. 99, 100) graphite on sketchbook pages (carnet 2, 14), 1877, Musée Marmottan – Claude Monet, Paris (cat. 44).



96 Claude Monet, *Within the Gare Saint-Lazare: View of the Auteuil Line*, graphite on sketchbook pages (carnet 2, 15), 1877, Musée Marmottan – Claude Monet, Paris (cat. 44).



97 Claude Monet, *Within the Gare Saint-Lazare: View of the Auteuil Line*, graphite on sketchbook page (carnet 1, 23v), 1877?, Musée Marmottan – Claude Monet, Paris (cat. 43).

initial sketch and a work-in-progress, while one or two are very fully worked and were undoubtedly completed in Monet's studio-cum-apartment on the rue Moncey. There are no objective criteria for establishing a chronology within the series,[88] and the pictures are probably best approached as a sequence of views of the station and its surroundings, some more fully worked up than others. Possibly at an early stage in his

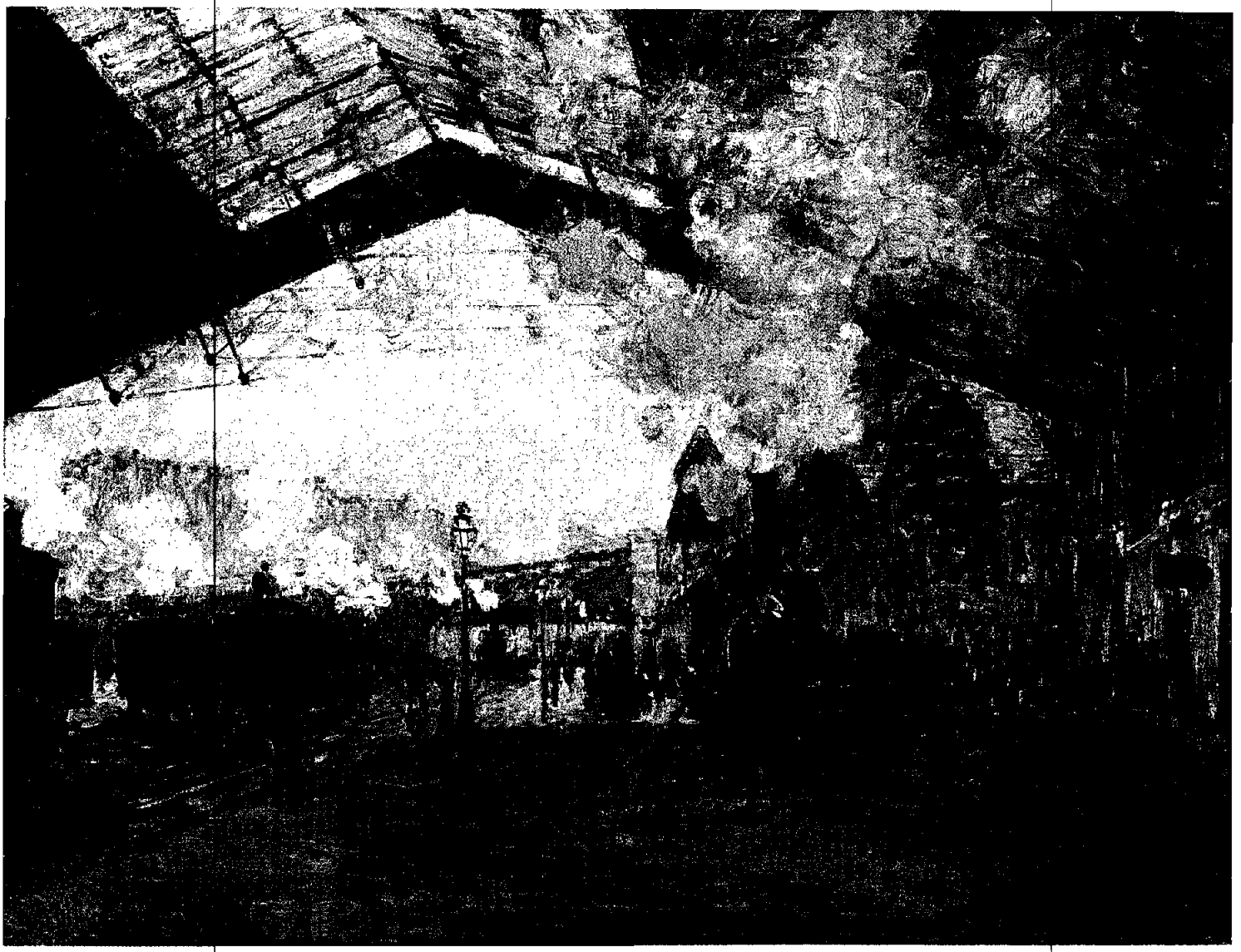
98 Claude Monet, *Gare Saint-Lazare: Arrival of a Train*, dated [18]77, third Impressionist exhibition 1877 (100), 82 × 101 cm, Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts (cat. 46).

project or in the course of developing ideas for it, Monet made a number of bold pencil studies in two large sketchbooks (figs. 95–97). They show his search for interesting views and sometimes indicate the framing of a composition. However, while a few drawings are very close to particular paintings, they probably all served the same purpose, that is, as general preparatory material for the canvases and as rapid notations of possible motifs.[89]

The Gare Saint-Lazare had been enlarged in 1851–1853 to designs by Eugène Flachat (fig. 61). Flachat added the so-called Auteuil station, a set of covered tracks for the trains serving that destination. Beyond it, toward the future rue de Rome, tracks for the lines to Versailles and the west were laid, and Flachat covered them with a single forty-meter span roof. All these structures, as well as the earlier roofs over the tracks beside the rue de Londres, still exist, supported on the original cast-iron columns, within the present-day Gare Saint-Lazare. The station was further enlarged and modified when the pont de l'Europe replaced the place de l'Europe with its two tunnels in 1867–1868 (fig. 60). It was this version of the station that is reflected in Monet's paintings executed in the early months of 1877.[90]

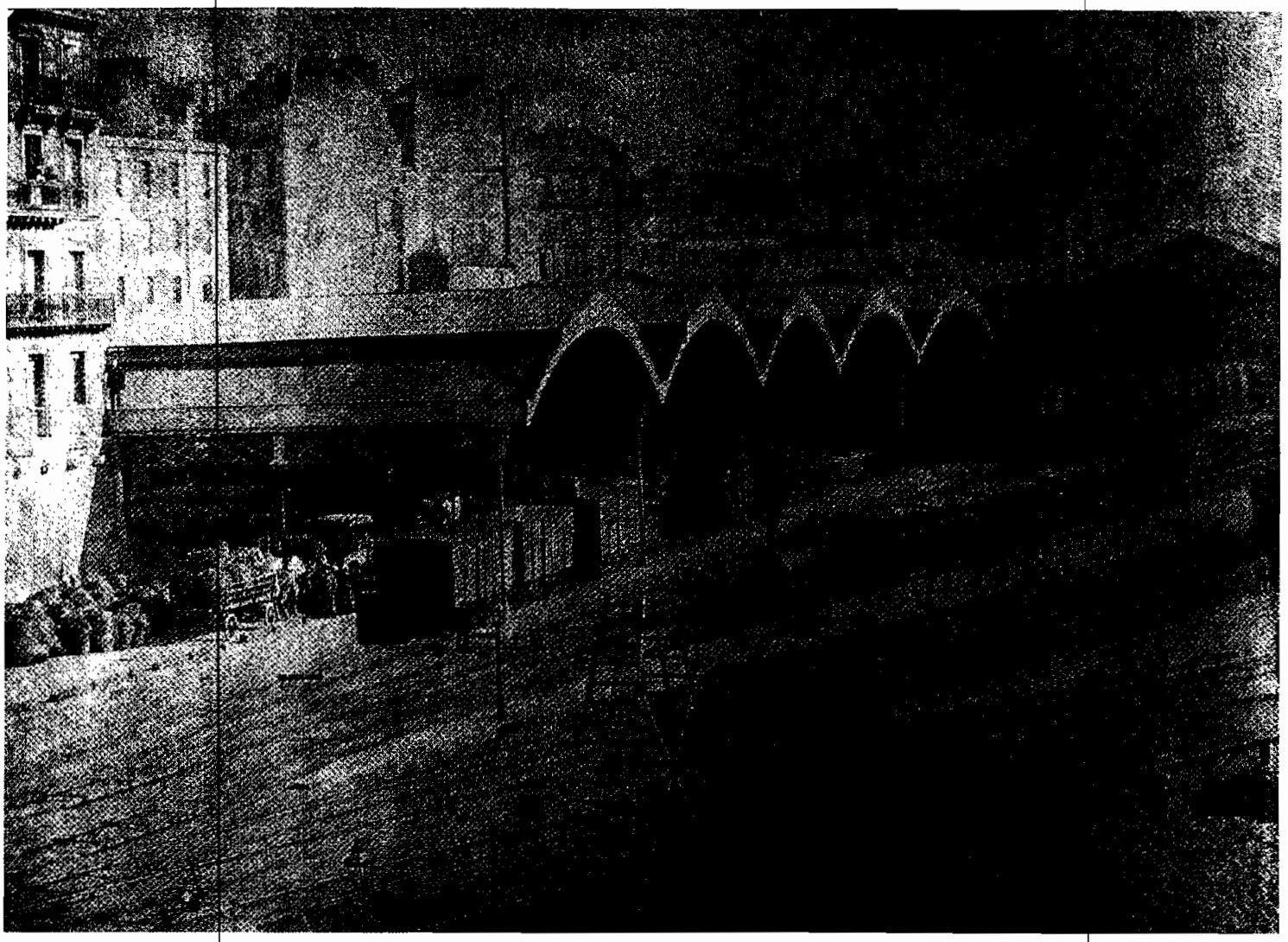
The Auteuil platform was Monet's viewpoint for a preparatory drawing in one of his sketchbooks and for the two most highly finished pictures in the series (figs.94, 96, 98). Both pictures appear to show the same stationary train alongside Flachat's extension on the left. A locomotive, which has probably just been detached from the train and switched to another set of tracks by means of a turntable out of sight in the foreground, heads off in the middle distance toward the pont de l'Europe. Beyond the bridge to the left, the buildings on the rue de Rome are balanced in the more open view (fig. 94) by the backs of the houses on the rue Mosnier to the right, including the end house with its reddish-brown advertisement for the Belle Jardinière department store (figs. 66, 119, 122). The corresponding element in the other painting (fig. 98) is the exceptionally detailed rendering of a huge locomotive that fills the air with clouds of bluish smoke, its *facture* echoed in an unusually detailed drawing made on a page of a different album (fig. 97).

Monet painted two versions of a view of the oldest tracks, which were used by the Normandy lines (figs. 99, 100). One set ended at a massive buffer placed in front of a building halfway down the roofed platform area. The other ran the full length of the platform and ended at the station concourse. The paintings, one fully signed and dated,



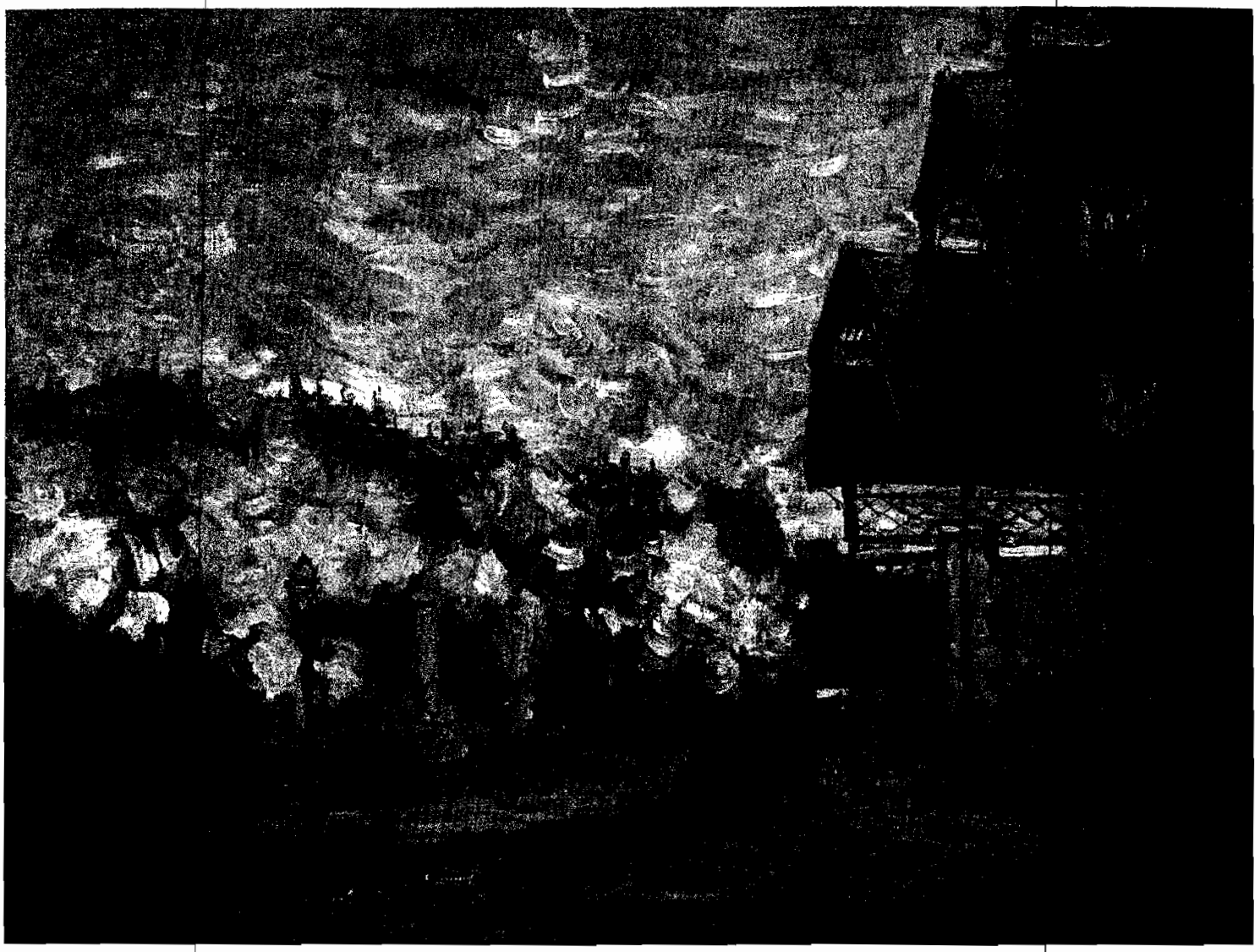
99 Claude Monet, *Arrival of the Normandy Train, Gare Saint-Lazare*, dated [18]77, third Impressionist exhibition 1877 (97), 59.6 × 80.2 cm, Art Institute of Chicago (cat. 47).

100 Claude Monet, *Gare Saint-Lazare: View of the Normandy Line*, 1877, third Impressionist exhibition 1877?, 54.3 × 73.6 cm, National Gallery, London (cat. 48).



101 View of the Western Region Goods Sheds, c. 1858–1864, photograph, *La Vie du Rail*, Paris.

the other more of a sketch—an *esquisse* that may have been signed later—offer striking impressions of the bustle and activity in the station. Closely related to the most vivid of the sketchbook drawings (fig. 95), they are painted in a much freer, less finished style than those already described. Both paintings show the arched bays of the parcels depot beyond the station roof, which can be seen in a contemporary photograph (fig. 101).



102 Claude Monet, *Gare Saint-Lazare: The Western Region Goods Sheds*, 1877, third Impressionist exhibition 1877?, 60 × 80 cm, private collection, (cat. 49).

103 Claude Monet, *Le Pont de l'Europe (Gare Saint-Lazare)*, dated [18]77, third Impressionist exhibition 1877 (98, *Le Pont de Rome*), 64 × 80 cm, Musée Marmottan – Claude Monet, Paris (cat. 50).

104 *Paris VIIIe. – Pont de l'Europe. – Rue de Constantinople*, 1905, postcard, Bibliothèque nationale de France, Estampes, Paris.

Monet took these curiously shaped structures as the main motif in a dramatic, swiftly brushed sketch (fig. 102) that he signed and dated.[91] Moving beyond the parcels depot, Monet painted his most striking view of the bridge (fig. 103). Its title in the 1877 exhibition catalogue, *The Pont de Rome (Gare Saint-Lazare)*, identifies the buildings depicted as those that front onto the rue de Rome, behind their visible elevations on the place de l'Europe and beyond the gap that marks the rue de Constantinople (fig. 104). Although

105 Claude Monet, *Beside the Pont de l'Europe: View Toward the Normandy Line*, 1877, graphite on sketchbook page (carnet 2, 11), Musée Marmottan – Claude Monet, Paris (cat. 44).

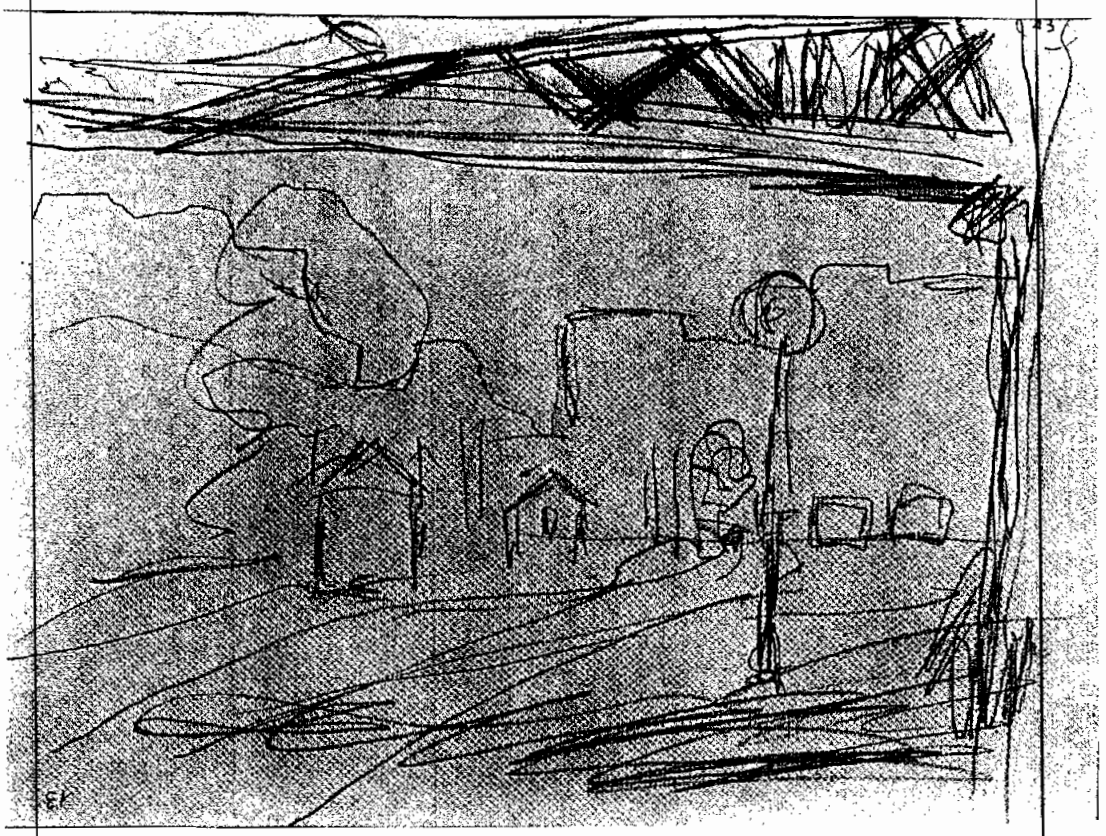
the buildings seem precisely defined, the canvas is freely and very thinly painted. Clouds of smoke and steam brushed over areas of bare, primed canvas animate the foreground, and an engine with gleaming steel and brass fittings acts as a *repoussoir*, a foil to the distant view, and anchors the scene on the left.

From the end of the bridge closest the rue de Rome, Monet captured the view as he looked back across the tracks toward the tall building on the impasse Amsterdam, the one from which Zola would later describe the station (figs. 105–107). From a dramatic vantage point beneath the bridge, Monet swiftly brushed over a previously used canvas to produce a subtly colored view (fig. 106). The other, similar view (fig. 107), dominated by the disks of two signals, is the least resolved though one of the most remarkable of the series, linked by its astonishing technique with twentieth-century

106 Claude Monet, *Gare Saint-Lazare: The Normandy Line Viewed from a Vantage Point Under the Pont de l'Europe*, 1877, 64 × 81 cm, third Impressionist exhibition 1877, private collection, courtesy Galerie Brame et Lorenceau, Paris (cat. 51).

107 Claude Monet, *Gare Saint-Lazare: View Toward the Normandy Line, with Track Signals*, 1877, third Impressionist Exhibition 1877, 65.5 × 81.5 cm, Niedersächsisches Landesmuseum, Hannover (cat. 52).

108 Claude Monet, *Gare Saint-Lazare: Tracks and a Signal in Front of the Station Roofs*, dated [18]77, third Impressionist exhibition 1877?, 60 × 80 cm, private collection, Japan (cat. 53).



109 Claude Monet, *View from Beneath the Pont de l'Europe Toward the Batignolles Tunnels*, 1877, graphite on sketchbook page (carnet 2, 13), Musée Marmottan – Claude Monet, Paris (cat. 44).

art. In an only slightly less freely handled canvas, sold to Hoschedé in March 1877 (fig. 110), agitated clouds of smoke and steam from several locomotives billow and swirl around the baleful red "eye" of a signal and are set against the stable forms of the station roofs.[92]

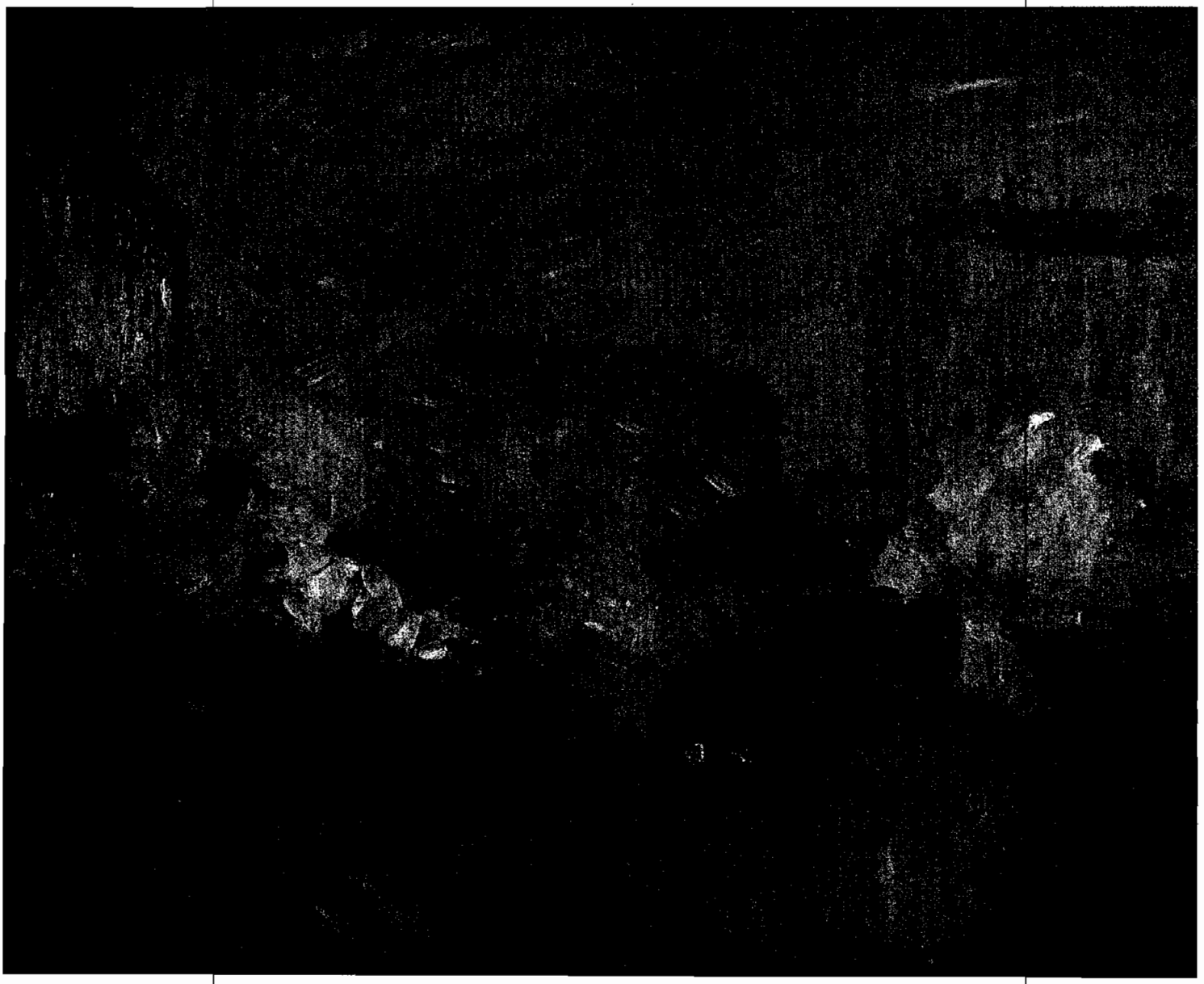
From almost the same vantage point on the tracks, Monet captured in his sketchbook a view from beneath the bridge, looking away from the station toward the buildings on the boulevard des Batignolles (fig. 109). Moving in the same direction beyond the bridge, he also drew (fig. 110) and painted the part of the railway cutting beside the rue de Rome that appears in Manet's *Railway*. One of the two paintings that resulted (fig. 111), a brilliantly evocative sketch, suggests a scene swiftly brushed on a raw day early in the year. The other (fig. 112), closely linked with the sketchbook drawing, is

110 Claude Monet, *Outside the Gare Saint-Lazare: View of the Batignolles Tunnels*, 1877, graphite on sketchbook page (Carnet 2, 12), Musée Marmottan – Claude Monet, Paris (cat. 44).

flooded with warm sunshine; patches of vivid green and pink on the embankment to the right, which may represent colorful advertisements (fig. 113), would otherwise suggest foliage more suited to a summer scene.[93]

Reviewing an exhibition of Monet's work in 1889, Hugues Le Roux recorded his memories of Monet painting in the Gare Saint-Lazare. As the only known eyewitness account, it is curious that Le Roux situates Monet's painting campaign in the Gare Saint-Lazare in midsummer. The documentary evidence proves that Monet painted his exhibition canvases between January and March, when he sold four pictures to collectors, or April, when the show opened. Le Roux described his encounter with the painter in these terms:

> I remember having noticed a man in the Gare Saint-Lazare perched with his easel on a pile of crates. It was a warm summer Sunday. Parisians were leaving town in droves.



111 Claude Monet, *Outside the Gare Saint-Lazare: View Toward the Batignolles Tunnels*, dated [18]77, third Impressionist exhibition 1877?, 60 × 72 cm, private collection, (cat. 54).

112 Claude Monet, *Outside the Gare Saint-Lazare: View of the Batignolles Tunnels in Sunshine*, 1877, signed (and misdated?) [18]78, 50 × 80 cm, private collection (cat. 55).

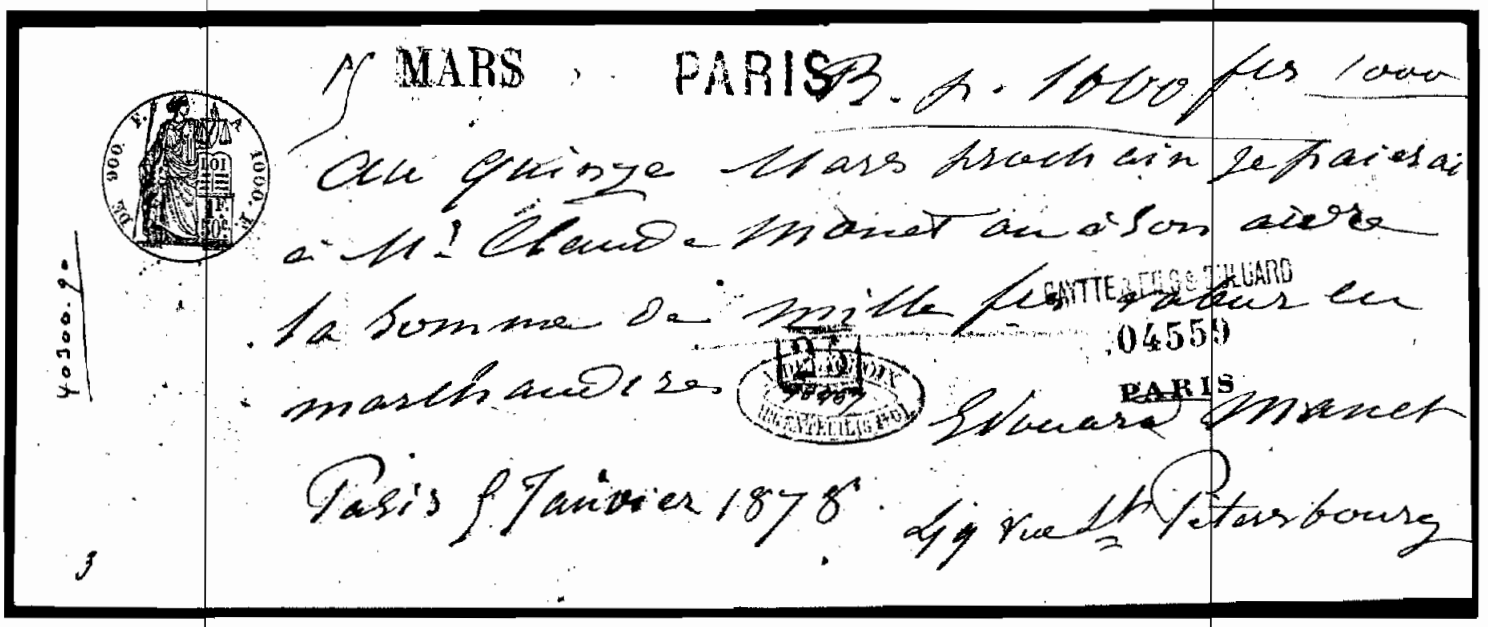
113 The cutting near the Batignolles tunnels, showing advertising hoardings beside the tracks, 1878, photograph, *La Vie du Rail*, Paris.

> I moved closer because I wanted to know who couldn't wait till he got to the first stop before hauling out his paints and putting up his umbrella. It was Claude Monet. He was doggedly painting the departing locomotives. He wanted to show how they looked as they moved through the hot air that shimmered around them. Though the station workers were in his way, he sat there patiently, like a hunter, brush at the ready, waiting for the moment when he could put paint to canvas. That's the way he always works: clouds aren't any more obliging sitters than locomotives.[94]

Monet's paintings of the Gare Saint-Lazare were his first major commitment to the exploration of a single, consistent theme, an idea to which he was increasingly drawn. In 1872, he had painted several versions of Camille alone or with other figures beneath

114 Claude Monet, *The Batignolles Cutting and Bridge at Rue Legendre*, c. 1877, location unknown (from a reproduction).

the lilac trees at Argenteuil, and groups of landscapes on similar motifs. His concentrated experience of picture making at the Gare Saint-Lazare in 1877 preceded the series of views of Vétheuil and Lavacourt painted two or three years later and clearly prefigured the later, famous "series" of grainstacks, poplars, and waterlilies. Monet's near dozen different views of the station and the tracks leading to and from it are painted in a wide variety of styles. Many canvases, including some of those he signed and dated, take the form of swiftly brushed studies, where the handling of the medium is a major element in the effect of the image.



115 Money order for 1000 francs from Edouard Manet to Claude Monet dated from Manet's home at 49 rue de Saint-Pétersbourg 5 January 1878, Pierpont Morgan Library, Tabarant collection, New York (cat. 89).

These characteristics underline the differences between Monet and Caillebotte, who set out to monumentalize and fix forever on a very large canvas (fig. 68) what had begun as a fleeting impression and perhaps as an "instantaneous" photographic image. They also mark the differences between Monet, the artist committed to setting down his "impressions" of a given scene in response to its particularities of motif, atmosphere, and light, and Manet, the artificer of complex Salon pictures. Manet's single allusion to the Gare Saint-Lazare in *The Railway* is oblique: a glimpse of railway tracks and of the pont de l'Europe, no train, no view of the station. His interests lie elsewhere. Moreover, in Monet's evocation of fleeting changes in light and atmosphere, of the static power and dynamic movement of great machines, the human figures remain undifferentiated, barely characterized.[95] Manet's view, a very different one, is illuminated by remarks he made in 1881, when requesting permission from the railway company to paint a locomotive with its driver and mechanic. He told his young friend Georges Jeanniot: "One day, on my way back from Versailles, I climbed into the locomotive beside the driver and the fireman. Those two men were a magnificent sight, so calm and collected, so staunch! It's an appalling job, and they and men like them are the real heroes of our

time."[96] For Manet, man is always at the center. For Monet, it is the spectacle, the visual experience itself.

However different their aims may have become over the years, Manet remained a friend and supporter of Monet. He owned some of his canvases and Antonin Proust recalled how Manet always promoted the younger artist's work, showing it to the Sunday visitors to his studio and expressing his admiration above all for Monet as a painter of water.[97] Manet followed the struggles of his younger colleagues, and he gave them practical and moral support. In Monet's case, Manet helped him many times financially, although his own situation was often strained. When Monet was in dire straits at the start of 1878, he received a money order for a thousand francs from the older artist (fig. 115), and he continued to count on Manet for help. In later years, long after Manet's death, Monet was able to repay his debt to the artist by ensuring that *Olympia* was acquired for the French nation.[98]