

# ANNOTATED BIBLIOGRAPHY

## PRIMARY SOURCES

### **Newspaper Articles**

“Claude Monet at the Lotos. A Remarkable Exhibition of His Paintings.” *New York Journal and Advertiser*, 29 Jan. 1899, p. 21,  
[www.loc.gov/resource/sn83030180/1899-01-29/ed-1/?sp=21&q=claudemonet&r=-0.04,0.327,0.665,0.329,0](http://www.loc.gov/resource/sn83030180/1899-01-29/ed-1/?sp=21&q=claudemonet&r=-0.04,0.327,0.665,0.329,0).

This primary source newspaper article describes in detail an exhibition of Claude Monet’s paintings. Information from this was used on our “How Impressionism Affected the Art World” and “Legacy” pages. The article is a very positive analysis of Monet’s art and his life’s work. It was important for our group to understand both the negative critics of Impressionism, or the resistance, and the positive, or the allies, to understand our topic to its greatest extent.

Du Bois, Henri Pene. “Bridgman Paints with Docility and Writes Harshly against the Art of Monet.” *New York Journal and Advertiser*, 22 Feb. 1899, p. 6,  
[www.loc.gov/resource/sn83030180/1899-02-22/ed-1/?sp=6&q=claudemonet&r=0.583,0.37,0.368,0.159,0](http://www.loc.gov/resource/sn83030180/1899-02-22/ed-1/?sp=6&q=claudemonet&r=0.583,0.37,0.368,0.159,0).

This newspaper is a primary source. It contains criticism of Impressionism, and specifically, Monet’s artwork. This source is included in our “Critical Reception of Impressionism” page. Quotes from this newspaper are included in our “How Impressionism Affected the Art World” page. Our group chose this source to display on that page because we thought it encompassed a lot of criticism that Impressionism received and conveyed said criticism in the most understandable and straightforward way.

“From Rembrandt to Monet. An Important Art Display at the Union League Club.” *The New York Herald*, 13 Feb. 1891, p. 8,  
[www.loc.gov/resource/sn83030313/1891-02-13/ed-1/?sp=8&q=ClaudeMonet&r=-0.016,-0.015,0.558,0.276,0](http://www.loc.gov/resource/sn83030313/1891-02-13/ed-1/?sp=8&q=ClaudeMonet&r=-0.016,-0.015,0.558,0.276,0).

This newspaper, a primary source, is a summary of a display that involved Monet. This source can be found on our “Critical Reception of Impressionism” page. This article represents a common negative criticism of Monet’s work (the “unfinished” style) but also contains some positive comments. We thought that this source would be good to include on our website because it conveyed, in understandable terminology, the pros and cons that the public saw with the work of Claude Monet and Impressionism.

National Endowment for the Humanities. "Evening Star. [Volume] (Washington, D.C.) 1854-1972, December 09, 1926, Image 8." *Chroniclingamerica.Loc.Gov*, 9 Dec. 1926, p. 8, [chroniclingamerica.loc.gov/lccn/sn83045462/1926-12-09/ed-1/seq-8/#date1=1789&index=7&rows=20&words=Claude+Monet&searchType=basic&sequence=0&state=&date2=1963&proxtext=claud+monet&y=0&x=0&dateFilterType=yearRange&page=1](https://chroniclingamerica.loc.gov/lccn/sn83045462/1926-12-09/ed-1/seq-8/#date1=1789&index=7&rows=20&words=Claude+Monet&searchType=basic&sequence=0&state=&date2=1963&proxtext=claud+monet&y=0&x=0&dateFilterType=yearRange&page=1). Accessed 17 Feb. 2020.

This primary source newspaper includes an obituary for Claude Monet, written by Leila Mechlin. We have quotes from this source on our "Home" and "Legacy" pages. Our group found it very important to include these quotes because they are a great representation of Monet's late success and his general character. A quote from this source is included at the beginning of our project because we thought it clearly stated what we were trying to convey throughout our project. Claude Monet's massive effect on the art world throughout history and as we know it today.

### **Personal Correspondence**

Monet, Claude. Received by J. Bernheim Jeune, 11 Aug. 1922.

This letter is a primary source. Monet sent this to his friend, J. Bernheim Jeune, in 1922. We used information we gathered from reading this source for our "Monet's Influence" page. Our group thought that this source was important because it told us more about how Monet's cataracts affected his life and his mental wellness.

Monet, Claude. Received by Charles Coutela, 22 June 1923.

This primary source is a letter sent by Monet to his doctor, Charles Coutela. We used a quote from this letter in our "Monet's Influence" page. This source was useful to our group because it gave us insight into how Monet felt about his declining vision and treatments for cataracts. We included a quote from the letter on our page to enhance the information we had already written to show how cataracts affected Monet's career.

## Films and Videos

Guitry, Sacha. *Ceux De Chex Nous*. 1914.

This documentary by Sacha Guitry is a primary source. A section of it shows Claude Monet painting at his home in Giverny. We used a clip of this source on our “Later Career” page. This documentary was useful to our project because not only is it the only video we could find of Claude Monet online, but it also gave us a glimpse into his everyday life at Giverny. It was exciting to be able to see Claude Monet painting and his gardens in Giverny. Our group thought that adding a clip to our website would provide that same interest to the viewer. Media like this is included to invest the viewer in our topic and our website and further their understanding.

## Images

Andre Leclercq, Pierre. *Musee Marmottan Monet*, 31 May 2014, [www.marmottan.fr/en/](http://www.marmottan.fr/en/).

This primary source image was used on our “Legacy” page. It depicts the Musee Marmottan Monet, where a good majority of Claude Monet’s paintings are housed. The image was useful to our project because it supports an interesting detail on the “Legacy” page and makes the page more presentable, separating our text and making the page more readable.

“Camille Pissarro - French Artist by Camille Pissarro.” *Cultured.Com*, [cultured.com/image/7443/Camille\\_Pissarro\\_French\\_artist/#.XsfKfxNKgqJ](http://cultured.com/image/7443/Camille_Pissarro_French_artist/#.XsfKfxNKgqJ). Accessed 20 May 2020.

This primary source image is a picture of Camille Pissarro in 1900. It was used on our “The Inception of Impressionism” page. Camille Pissarro was essential to include in our project because he was one of the participants in the first Impressionist exhibition, alongside Monet. Pissarro is considered one of Monet’s allies. Our group wanted to represent those who did not agree with Monet and those whose artistic views were similar to him.

Carjat, Étienne. *Picture of Monet in 1860*, 1860, [arthive.com](http://arthive.com).

This image is a primary source. It shows Claude Monet in his younger years. This image was used at the top of our “The Man Behind the Art” page. It was useful to include on this page because it creates a visual of younger Monet, while most of the photos in the rest of our website are of Monet in his later years. It also adds interest to the top of the page.

Castiglione, Giuseppe. *Le Salon Carre*, 1861,  
[www.louvre.fr/en/mediaimages/giuseppe-castiglione-salon-carre-musee-du-louvre-musee-du-louvre-rf-3734](http://www.louvre.fr/en/mediaimages/giuseppe-castiglione-salon-carre-musee-du-louvre-musee-du-louvre-rf-3734).

This image, a primary source, can be seen on our “Paris Art Scene” page. It is a painting by Giuseppe Castiglione that depicts an exhibition at The Salon. This is a good image to pair with our text in this section because it gives the reader an idea of what The Salon looks like rather than what it was and therefore supports the text. It also serves as a way to separate the two different sections of text on the page and creates a better visual by doing so.

Cezanne, Paul. *Bouilloire et Fruits*, 1890,  
[www.artnet.com/artists/paul-c%C3%A9zanne/bouilloire-et-fruits-AXWZK5xlpCH\\_pk9DDeykOw2](http://www.artnet.com/artists/paul-c%C3%A9zanne/bouilloire-et-fruits-AXWZK5xlpCH_pk9DDeykOw2).

This primary source image is a painting by Paul Cezanne. Paul Cezanne was a Post-Impressionist artist mentioned on our “How Impressionism Affected the Art World” page, which is also where this image is located. This source was necessary on this page because it helps the viewer understand what kind of art followed Impressionism by giving a clear example. It also breaks up the top and bottom half of the page, which is a good indicator of the contrast in ideas between the sections.

Cezanne, Paul. *Bouquet of Flowers*, 1880, [art-cezanne.com/cezanne\\_1880\\_4.html](http://art-cezanne.com/cezanne_1880_4.html).  
Accessed 19 May 2020.

This primary source image painting by Paul Cezanne is located on our "Monet's Influence" page. We used this painting to showcase how Monet inspired other artists. Paul Cezanne's work is based on Impressionism, and this 1880 piece represents the considerable effect that Monet had on other artists very well. Like Monet, Cezanne's work was harshly criticized by the Salon.

*Claude Monet and Georges Clemenceau in the Garden of the House in Giverny*. 1921,  
[www.franceinter.fr/emissions/la-marche-de-l-histoire/la-marche-de-l-histoire-14-novembre-2017](http://www.franceinter.fr/emissions/la-marche-de-l-histoire/la-marche-de-l-histoire-14-novembre-2017).

This image, a primary source, is a picture of Claude Monet and former French Prime Minister Georges Clemenceau at Monet's house in Giverny. This image is seen on the “Thesis” page of our website. It was useful because it is a part of a large group of visuals shown at the beginning of our website, introducing Monet. Monet never directly involved himself in French politics but had a long friendship with Clemenceau spanning more than 30 years. Following WWI, Monet expressed his gratitude to Clemenceau for getting France through the war by donating a portrait to the State.

“Claude Monet’s Funeral.” *Bibliothèque Nationale de France*, 1926, [gallica.bnf.fr](http://gallica.bnf.fr).

This primary source image depicts the funeral of Claude Monet. It was used on our “Later Career” page. This source was used here because it adds to our student composed text by creating a visual. This photograph was also interesting because it shows the entire crowd attending Monet’s funeral and is a good representation of his success in his later years.

Dalaunay, Robert. *Eiffel Tower*, 1910, [www.guggenheim.org/artwork/1022](http://www.guggenheim.org/artwork/1022).

This primary source image is a painting by Robert Dalaunay done in 1910. We used this image on our “Monet’s Influence” page. We chose this specific work because we felt that it represented how the art world was different after Monet very well and helped us get our point across on that page. It also was a good example of the kinds of paintings that were done in the 1910s.

David, Jacques-Louis. *Portrait of Madame de Verninac*, 1799, [www.louvre.fr/en](http://www.louvre.fr/en). Accessed 14 Feb. 2020.

This image, a primary source, is a painting by Jacques-Louis David done in 1799. It was used on our “Paris Art Scene” page. This image was chosen for this page because it represents the kind of art that was popular before Monet, which is what our text on this page describes. On the page, it is shown alongside two other paintings of that era to display their similarities. This series of paintings is meant to illustrate part of our topic’s “barrier”.

Derain, Andre. *Waterloo Bridge*, 1906, [www.museothyssen.org/en/collection/artists/derain-andre/waterloo-bridge](http://www.museothyssen.org/en/collection/artists/derain-andre/waterloo-bridge). Accessed 19 May 2020.

This image is a primary source. *Waterloo Bridge* is a painting by Andre Derain, done in 1906. We used it on our “Monet’s Influence” page. We chose this painting specifically because we felt that Derain’s usage of color and general style represented the time period of the 1900s well and showed how certain aspects were derived by Monet, such as the “sloppy” dashes or the usage of vibrant color. It also shows how significantly the art world changed after the birth of Impressionism, especially when contrasted to artworks before the 1870s.

“Edgar Degas.” <https://www.Sartle.Com/Artist/Edgar-Degas>, 1855.

This image is a primary source. This source is a photograph of Edgar Degas, an Impressionist painter, in 1855. It was used on our “The Inception of Impressionism” page. It was useful because we felt it was important to add images of each of the participants of the first Impressionist exhibition. These people would be considered allies of Claude Monet, so it was good to include them in our project to connect to this year’s theme.

Fine Art America. *Claude Monet Sitting on Park Bench*, 1910, [fineartamerica.com/art/photographs/claude+monet](http://fineartamerica.com/art/photographs/claude+monet).

This image, a primary source, shows Claude Monet sitting on a bench and is found on our “Thesis” page. This image was a good fit to have on that page because it was a part of the series of images we used to introduce the viewer to Monet. This was important for transitioning into the rest of our project after the “Thesis” page.

French National Library. *Claude Monet Painting in His Atelier*, 1920, [www.bnf.fr/en](http://www.bnf.fr/en).

This is a collection of primary source images of Claude Monet that can be seen on our “Thesis” page. These images were essential to leading the viewer into our project, alongside the others on that page, and added visual interest to the page. This series of images also gives the viewer an idea of who Monet was in preparation for our “The Man Behind the Art” page.

Kauffman, Angelica. *Ariadne Abandoned by Theseus*, 1774, <https://artsandculture.google.com/asset/ariadne-abandoned-by-theseus/bAEFIdBhasJ4Ng?hl=en>. Accessed 17 Feb. 2020.

This image is a primary source. It is a painting by Angelica Kauffman done in 1774. We used this image on our “Paris Art Scene” page. This image helped us represent what art was like before Monet, and to show the drastic change that followed the Impressionist era. Alongside two other paintings from its time period, it was also meant to display how most artists painted in a similar fashion to one another before Monet.

Monet, Claude. *Alice Hodschede in the Garden*, 1881,  
[arthive.com/claudemonet/works/324018~Alice\\_Hosched\\_in\\_the\\_garden](http://arthive.com/claudemonet/works/324018~Alice_Hosched_in_the_garden).  
Accessed 17 Feb. 2020.

This image, a primary source, is a painting done by Claude Monet in 1881. The subject is his second wife, Alice Hodschede. This image can be seen on our “The Man Behind the Art” page. It was important to include images like this in our project to give the viewer an idea of not only the effects of Monet’s art but what it looked like and the subjects he painted.

Monet, Claude. *Boulevard de Capucines*, 1873,  
[art.nelson-atkins.org/objects/17852/boulevard-des-capucines?ctx=5437212f-7ff1-48cc-92ba-7ecfe1b19a65&idx=4](http://art.nelson-atkins.org/objects/17852/boulevard-des-capucines?ctx=5437212f-7ff1-48cc-92ba-7ecfe1b19a65&idx=4). Accessed 14 Feb. 2020.

This is a primary source image. It is a painting of the *Boulevard de Capucines* by Monet. It was used on our “The Inception of Impressionism” page. The Boulevard de Capucines is where the first Impressionist exhibition took place, so we wanted to give an image of that place. The fact that Claude Monet painted it was a good way to tie the image back to our topic and be sure it isn’t out of place. It also is an example of Monet’s art.

Monet, Claude. *Camille and Jean Monet at the Garden in Argenteuil*, 1873,  
[www.wikiart.org/en/claude-monet/camille-and-jean-monet-in-the-garden-at-argenteuil](http://www.wikiart.org/en/claude-monet/camille-and-jean-monet-in-the-garden-at-argenteuil). Accessed 17 Feb. 2020.

This image, a primary source, is a painting by Claude Monet. It shows Camille Donecieux, Monet’s first wife, and their son, Jean. We used this image on our “The Man Behind the Art” page, nearby a paragraph including information about Monet’s personal life and family. Paintings like this were included in our website because they were a good way to tie together both the personal and professional aspects of Monet’s life.

Monet, Claude. *Caricature of Teachers*, 1855,  
[vsmart.com/why-claude-monet-destroyed-his-paintings/at-the-lessons-monet-entertained-himself-by-portraying-his-teachers-in-caricatures/](http://vsmart.com/why-claude-monet-destroyed-his-paintings/at-the-lessons-monet-entertained-himself-by-portraying-his-teachers-in-caricatures/). Accessed 17 Feb. 2020.

This primary source image is a page of caricatures done by Monet in 1855. It was used on our “Early Resistance” page. This image is useful to our project because it shows how Monet got his start as an artist, and what interested him in his younger years (during his education).

Monet, Claude. *Collection by Monet - Auguste Vacquerie*, 1854, *Impression Sunrise*, 1872, *Mario Uchar*, 1855, *Self-Portrait with a Beret*, 1886, *The Artist's Garden at Vétheuil*, 1880, *The Japanese Footbridge*, 1922, [monetexperts.com/monet-bio.html](http://monetexperts.com/monet-bio.html). Accessed 14 Feb. 2020.

This is a collection of primary source images. The first image is a caricature by Claude Monet titled *Auguste Vacquerie*. It can be found on our “Early Resistance” page. This image was useful to have on that page because it shows Monet’s roots as an artist. Monet’s caricatures were some of his earliest works, and we wanted to show his progression as an artist and how he began his career. The second image is *Impression, Sunrise*, a painting by Monet. It was used on our header image on each page and our “The Inception of Impressionism” page. This painting was very important to include in our website because it is Monet’s most famous piece, if not the most famous Impressionist painting ever done. It was shown at the first Impressionist exhibition, which is the main topic of the page we included it on. The third image is another caricature by Monet titled *Mario Uchar*. This image was used on our “Early Resistance” page. Showing Monet’s caricatures were important in communicating an understanding of his early artwork. The fifth image is a painting by Monet titled *The Artist's Garden at Vétheuil*. This painting can be seen on our “Critical Reception of Impressionism” page. This image was meant to display the style of Impressionism in comparison to the criticism received, which is meant to improve the impact of the newspapers and quotes we included on our page. The final image in this bundle was used on our “Monet’s Influence” page. This image is a painting done by Monet in 1922, titled *The Japanese Footbridge*. This is one of three paintings we used on that page in order to display why Monet’s cataracts changed his art. This painting was done very late into the progression of his cataracts and is very different from what he usually painted. It’s interesting to see how Monet went from making clear pictures using blues and greens to painting blurry landscapes using muddy reds and browns because of his declining vision.

Monet, Claude. *Collection by Monet - View at Roulles Le Harve*, 1858, *A Corner of The Studio*, 1861, *Camille on the Beach at Trouville*, 1870, *Breakup of Ice*, 1880, *The Cote Sauvate*, 1890, *The Artist's House at Giverny*, 1913, *The Japanese Footbridge*, 1922, [art-monet.com/index.html](http://art-monet.com/index.html). Accessed 21 May 2020

These images are a collection of primary sources used on our “Monet’s Influence” page. This group includes eight paintings by Monet, ranging from his works in the 1850s to those of the 1920s. First, *View at Roulles Le Harve* was painted in 1858. It showcases how Monet’s style is more classical earlier in his career or during his traditional education. However, we also chose it because it is a landscape painting. It is used to show how Monet was interested in different subjects than traditional artists. The second painting in this group is *A Corner of The Studio*, painted in 1861. We chose this painting because it again showcases how Monet’s earlier works are a stark contrast to those he does in the wake of the Impressionist



movement. The third painting is *Camille on the Beach at Trouville*. This 1870 painting is featured on our website because it shows how Monet's style begins developing into what we know as "Impressionism." *Breakup of Ice*, painted in 1880, is the fourth painting featured. This painting is a full-on Impressionist style painting by Monet. It was painted near the peak of the Impressionist movement and during the rise of Monet as a famous artist. The fifth painting is *The Cote Sauvate*. Monet painted this in 1890. It once again is used to show the development of Monet's style, even as Impressionism peaks, and the movement comes to an end, liberating the art world and making way for new artistic movements. *The Japanese Bridge*, painted in 1905, is the sixth painting from this collection. We chose this painting because it shows the slow progression of Monet's cataracts as he moves into his older years. He begins to use more red tones in this painting. The seventh painting was painted in 1913. It is titled *The Artist's House at Giverny*. We wanted to use this painting because, although Monet's lines are still distinct, you can see a visible difference in color from the others we used on the page. While Monet uses blue tones in his earlier work, this painting is almost entirely orange, yellow, and red, due to his cataracts. The overall purpose of these paintings on our website is to help bring the point to light that Claude Monet both inspired and liberated other artists. You can see the similarities between Monet's work and the work of those that came after him. After he had developed Impressionism in the 1870s and the movement began, artwork began to change rapidly because artists had become free from the Salon restrictions due to the Impressionist movement. We felt this was a critical point to convey in our project because we wanted to recognize that Monet broke a barrier and that the elimination of that barrier and Monet's artwork had a profound effect on other artists.

Monet, Claude. *The Cliff Walk at Pourville*, 1882, [www.artic.edu/artworks/14620/cliff-walk-at-pourville](http://www.artic.edu/artworks/14620/cliff-walk-at-pourville). Accessed 17 Feb. 2020.

This image is a primary source used in our project. It is a landscape painting by Claude Monet. It was used in our header, which means it was included on every page of our project. We thought that this painting should be used for our header image because it complements the others well, is a good example of Claude Monet's artistic style, and is one of his more popular pieces.

Monet, Claude. *Water Lilies*, 1906, [www.artic.edu/artworks/16568/water-lilies](http://www.artic.edu/artworks/16568/water-lilies). Accessed 18 Feb. 2020.

This primary source image is used in our header. We used this Claude Monet painting because it is part of a well-known series, *Water Lilies*. This painting enhances the visuals of each of our pages and draws attention to our header. This image brings a sense of familiarity to our topic, which helps the readers relate to our topic.

Monet, Claude. *Water Lilies*, 1915, [www.wikiart.org/en/claude-monet/water-lilies-1915](http://www.wikiart.org/en/claude-monet/water-lilies-1915). Accessed 18 Feb. 2020.

This is a primary source image. This painting by Claude Monet can be found on our “Later Career” page. We added this painting because it goes along with our section about his last art pieces. This piece is also one of four *Water Lilies* paintings that we have on this page.

Monet, Claude. *Water Lilies*, 1916, [www.metmuseum.org/art/collection/search/438008](http://www.metmuseum.org/art/collection/search/438008). Accessed 17 Feb. 2020.

This primary source image is a painting by Claude Monet of his water garden in Giverny. This source was used on our “Later Career” page. Our group wanted to include this image because it correlates with our text about Monet’s art in his later years. It also adds visual interest to the section and compliments the other photos nearby to it.

Monet, Claude. *Water Lilies Agapanthus, 1914-1917*, [www.claude-monet.com/waterlilies.jsp](http://www.claude-monet.com/waterlilies.jsp). Accessed 17 Feb. 2020.

This image, a primary source, was used on our “Later Career” page. It is a painting by Monet of his water garden. This image was included because our group wanted to display some of Monet’s works in his *Water Lilies* series alongside text about his art in his later life. The graphics on this page were useful for adding more interest to the text and therefore conveying our idea better.

Monet, Claude. *Water Lilies Nympheas*, 1916, [www.1000museums.com/art\\_works/claude-monet-nympheas-water-lilies](http://www.1000museums.com/art_works/claude-monet-nympheas-water-lilies). Accessed 17 Feb. 2020.

This image is a primary source. It is a painting in Monet’s *Water Lilies* series. This source can be seen on our “Later Career” page. We used this image and other images like it to enhance the impact of our text and split up our page better. This image was important because it represented Monet’s later works mentioned in our student composed text.

Monet, Claude. *Woman with Parasol - Madame Monet and Her Son*, 1875, [www.nga.gov/collection/art-object-page.61379.html](http://www.nga.gov/collection/art-object-page.61379.html). Accessed 17 Feb. 2020.

This primary source image is a painting by Claude Monet of Camille and Jean Monet. It was used on our header image, which is on all of our website pages. This image was chosen to be a part of our header image because its colors complement the others used in our header image, and it is a good representation of Claude Monet’s art.

Munch, Edvard. *The Scream*, 1893,  
[www.nasjonalmuseet.no/en/stories/explore-the-collection/edvard-munch-and-the-scream-in-the-national-museum/](http://www.nasjonalmuseet.no/en/stories/explore-the-collection/edvard-munch-and-the-scream-in-the-national-museum/). Accessed 17 Feb. 2020.

This image, a primary source, is a painting by Edvard Munch titled *The Scream*. It was used in our “Legacy” section. This picture was important because it shows the kind of art that Monet and the Impressionist era influenced. *The Scream* is a popular piece, so it should give the viewer a good idea of the massive effects that Claude Monet had on the art world.

Musee Clemenceau. *George Clemenceau and Claude Monet*, 1921,  
[clemenceau.armadillo.fr/app/photopro.sk/clemenceau/doclist?rtype=rebound&tbname=ICONO&psearch=Personnalites%20%3A%20Monet%2C%20Claude](http://clemenceau.armadillo.fr/app/photopro.sk/clemenceau/doclist?rtype=rebound&tbname=ICONO&psearch=Personnalites%20%3A%20Monet%2C%20Claude).

This image is a primary source. It shows Claude Monet alongside his friend, George Clemenceau, who was the former Prime Minister of France. This source can be seen on our “Later Career” page. We wanted to include this photo because it emphasizes a detail we thought was interesting in our description of Claude Monet’s funeral. George Clemenceau reportedly became distressed over the fact that Monet’s casket had a black cloth over it, and replaced it with a colorful one. This was important to include in our project because we thought that it said a lot about the character of Monet and how other people viewed him.

Musée de l’Orangerie. *Renoir in His Studio*, 1910,  
[www.musee-orangerie.fr/en/artist/auguste-renoir](http://www.musee-orangerie.fr/en/artist/auguste-renoir).

This primary source image shows Impressionist painter Pierre-Auguste Renoir in his studio. It was used for the slideshow in our “The Inception of Impressionism” page. Renoir was one of the main artists in the first Impressionist exhibition. We wanted to include this image and others like it to show the allies of Monet during the beginning of Impressionism, instead of just those who were against him.

National Gallery of Art. *Eugene Boudin at Deauville-Trouville*, 1896,  
[www.nga.gov/index.html](http://www.nga.gov/index.html).

This image is a primary source. It shows Eugene Boudin, one of Monet’s main inspirations as an up and coming artist. We used this source on our “Early Resistance” page. A picture of Eugene Boudin needed to be included in our project because he was one of Monet’s most important allies and supporting figures throughout his life. We also wanted to show the steps it took to develop Impressionism, starting from Monet’s education all the way up until the first exhibition. Monet’s interactions with Eugene Boudin were a very important step in between these two events that we felt that we couldn’t skip over.

New York Times. "Monet in Garden," *New York Times*, 1922.

We used this primary source image on our "Early Resistance" page. It is a picture of Monet in his garden. We wanted to include this image because we wanted to illustrate Monet's daily life, but we were unsure where we could fit it in the student composed texts. We utilized images to get this point across, instead, and we thought this one was particularly interesting.

Picasso, Pablo. *The Old Guitarist*, 1903, [www.artic.edu/artworks/28067/the-old-guitarist](http://www.artic.edu/artworks/28067/the-old-guitarist). Accessed 17 Feb. 2020.

This image, a primary source, is a painting by Pablo Picasso titled *The Old Guitarist*. We used this source on our "How Impressionism Affected the Art World" page. This image was important because Pablo Picasso is a well-known artist who was part of the Post-Impressionism era, which came as a result of Impressionism. We wanted to show the effects of Impressionism in a way that someone who didn't know much about art would recognize by choosing well-known artworks that resulted from Impressionist work. This source is one of the artworks that we chose to complete this goal.

Renoir, Pierre-Auguste. *Bal Du Moulin de La Galette*, 1876, [www.musee-orsay.fr/en/accueil.html](http://www.musee-orsay.fr/en/accueil.html). Accessed 19 May 2020.

This primary source image, a painting by Pierre-August Renoir, was used on our "Monet's Influence" page. We used this painting to show how other artists were inspired by Monet and the Impressionist movement in the 1870s, and to visually represent the contrast between art before Monet and art during/after the peak of his popularity and the Impressionist movement.

Renoir, Pierre-Auguste. *Portrait of Claude Monet*, 1875, [m.musee-orsay.fr/en/home.html](http://m.musee-orsay.fr/en/home.html). Accessed 17 Feb. 2020.

This primary source image was used on our "The Man Behind the Art" page. It is a portrait of Monet done by Pierre-Auguste Renoir in 1875. We included this image because we wanted to both include pictures and portraits of Monet himself, the works of Monet, and other images that were relevant to each respective page. "The Man Behind the Art" was the best place to include portraits or pictures of a younger Claude Monet. Placing them here was good because it fits with the content of the page, which is supposed to describe his life outside of his work.

Reutlinger, Charles. *Berthe Morisot*, 1875,  
[www.van-gogh.fr/images/berthe-morisot/berthe-morisot-en-1875.jpg](http://www.van-gogh.fr/images/berthe-morisot/berthe-morisot-en-1875.jpg). Accessed  
14 Feb. 2020.

This image is a primary source. It depicts Berthe Morisot, an Impressionist artist who participated in the first Impressionist exhibition. We used this photo in a slideshow on our “The Inception of Impressionism” page. We wanted to include this photo because Berthe Morisot worked alongside Monet during the beginning of his career (and the beginning of Impressionism) and would be considered one of our topic’s allies. To fully analyze our topic, we needed to learn both about the critics and opposition of Claude Monet, and the supporters. We also wanted to convey both sides on our website.

Schaarwächter, Julius. *Claude Monet*, 1879, [art-monet.com/index.html](http://art-monet.com/index.html).

This primary source image was used on our “Man Behind the Art” page. It is a photo of Monet in the late 1870s. We wanted to include this source in our website because we felt it was important to both include information about Monet and pictures of him. We used this image specifically because there aren’t many photos of Monet, and this one was from a time period when there were next to none, so our group found it interesting.

Seurat, Georges. *A Sunday on La Grande Jatte*, 1886,  
[www.artic.edu/artworks/27992/a-sunday-on-la-grande-jatte-1884](http://www.artic.edu/artworks/27992/a-sunday-on-la-grande-jatte-1884). Accessed 13  
Feb. 2020.

This primary source image is a painting by Georges Seurat. We used it on our “Legacy” page. We used this source to convey the full extent of Claude Monet’s influence. To show this long-term effect, we included some art pieces that came after Impressionism. *A Sunday on La Grande Jatte*, in particular, was included because it is a generally well-known painting. We wanted to analyze and explain our topic in a way that was non-exclusive to people who were not already knowledgeable about Impressionism, its effects, and other artistic histories. Utilizing more popular works of art helped us achieve that.

Sotheby’s. *Claude and Alice Monet in Piazza San Marco, Feeding the Pigeons.*, 1908,  
[www.sothebys.com/en/auctions/ecatalogue/2015/impressionist-modern-art-evening-sale-115002/lot.15.html](http://www.sothebys.com/en/auctions/ecatalogue/2015/impressionist-modern-art-evening-sale-115002/lot.15.html).

This image is a primary source. It shows Claude Monet and his second wife, Alice Hoschede, feeding pigeons together. This image was used on our “Thesis” page. Our group wanted to include this source because it gives the reader a good idea of Monet’s everyday personal life before we move into our “The Man Behind the Art” page and serves as a fitting introduction to our topic by placing it into a real-world situation, such as feeding pigeons.

Tissot, James. *Faust et Marguerite Au Jardin*, 1861,  
[www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire\\_id/faust-and-marguerite-17306.html?tx\\_commentaire\\_pi1%5BpidLi%5D=509&tx\\_commentaire\\_pi1%5Bfrom%5D=841&cHash=75926ce044](http://www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire_id/faust-and-marguerite-17306.html?tx_commentaire_pi1%5BpidLi%5D=509&tx_commentaire_pi1%5Bfrom%5D=841&cHash=75926ce044). Accessed 19 May 2020.

This image is a primary source. *Faust et Marguerite Au Jardin* was painted by James Tissot in 1861, a decade before the Impressionist movement. We felt that this painting should be included on our “Monet’s Influence” page because it is a good representation of art in the 1860s, just before Impressionism would take the art world by storm. It is also a good example of how the conservative painting establishment affected artists. We showcase this piece both alongside other artworks before Impressionism, which all look very similar to the piece itself, and next to art after Impressionism, none of which look the same. This visualizes and puts the restrictions that artists experienced into simplest terms.

Tournachon, Gaspard-Félix. *Claude Monet*, 1899,  
[www.getty.edu/art/collection/artists/1587/nadar-gaspard-felix-tournachon-french-1820-1910/](http://www.getty.edu/art/collection/artists/1587/nadar-gaspard-felix-tournachon-french-1820-1910/).

This image, a primary source, is a portrait-style photo of Claude Monet. We used this photo on our “Thesis” page. This is one of the most popular photos of Claude Monet. We wanted to include this photo in this website because it’s a very good general visual of Claude Monet. We included it early on for that same reason. We also wanted to put a lot of our photos of Monet himself on our “Thesis”, so this image fits well as a central point on that page.

van Gogh, Vincent. *Cafe Terrace at Night*, 1888,  
[krollermuller.nl/en/unique-in-every-season](http://krollermuller.nl/en/unique-in-every-season). Accessed 15 Feb. 2020.

This primary source image is a painting by Vincent van Gogh. It was used on our “Legacy” page. This source was used in our project because we wanted to visually display the effects that Impressionism and the art that came after. We thought that using the art of Vincent van Gogh would convey that idea well, especially since he is a well-known Post-Impressionist artist.

van Gogh, Vincent. *The Starry Night*, 1889,  
[artsandculture.google.com/asset/the-starry-night/bgEuwDxeI93-Pg?hl=en](http://artsandculture.google.com/asset/the-starry-night/bgEuwDxeI93-Pg?hl=en).  
Accessed 17 Feb. 2020.

This image is a primary source. It is a painting by Vincent van Gogh, titled *The Starry Night*. This source can be found on our “How Impressionism Affected the Art World”. Using this image improved that page because it connected a very popular piece that is well admired with our topic, and helped us display the kind of monumental importance that Impressionism had in building the art world that we know today.

van Gogh, Vincent. *Undergrowth with Two Figures*, 1890, [artsandculture.google.com/asset/undergrowth-with-two-figures-vincent-van-gogh-dutch-b-1853-d-1890/PgGaehoXTiERQQ](https://artsandculture.google.com/asset/undergrowth-with-two-figures-vincent-van-gogh-dutch-b-1853-d-1890/PgGaehoXTiERQQ). Accessed 17 Feb. 2020.

This image, a primary source, is a piece by Vincent van Gogh titled *Undergrowth with Two Figures*. We used this source on our “Legacy” page. We wanted to include this on that page because it was a good display of the long-term effect that Impressionism had on modern art and other art histories. We wanted to use images not only to portray Claude Monet’s art and life but also what resulted in his work.

van Gogh, Vincent. *Wheatfield with Crows*, 1890, [www.vangoghmuseum.nl/en](http://www.vangoghmuseum.nl/en). Accessed 19 May 2020.

This image is a primary source. We used it on our “Monet’s Influence” page. This painting by Vincent van Gogh is a good example of how artists were inspired by Claude Moent and Impressionism. Post-Impressionists, like Van Gogh, use some Impressionist tactics, like the streaks of paint or vibrant colors. We also chose this image to represent how Impressionism brought rapid change to the art world, as it is a sharp contrast from the other paintings around it (that also came from after Impressionism).

Vigee Le Brun, Elisabeth. *Princess Eudocia Ivanovna Galitzine as Flora*, 1799, [umfa.utah.edu/](http://umfa.utah.edu/). Accessed 17 Feb. 2020.

This primary source image is a painting by Elisabeth Vigee Le Brun in 1799. This image can be found on our “Paris Art Scene” page. This image was an important source because our group wanted to include examples of what came before the Impressionist era in order to convey an understanding of and analyze the barriers that Claude Monet faced.

Winterhalter, Franz Xaver. *Empress Eugenie Surrounded by Her Ladies in Waiting*, 1855, [en.palaisdecompiegne.fr/](http://en.palaisdecompiegne.fr/). Accessed 19 May 2020.

This image, a primary source, is a painting by Franz Xaver Winterhalter, finished in 1855. We used this on our “Monet’s Influence” page in order to show how paintings before the Impressionist era followed very specific standards put in place by the artistic establishment in Paris. It looks very similar to the other two paintings surrounding it, both of which came from separate decades before the Impressionist era. This proves our point through obvious evidence that the reader cannot deny and therefore strengthens the argument presented by our website, that Claude Monet changed the art world for the better and broke a barrier.

## SECONDARY SOURCES

### **Books**

Danneberg, Julie, et al. *Monet Paints a Day*. Watertown, Ma, Charlesbridge, 2012.

This secondary source book tells about how Monet would paint outside (en plein air) and, sometimes, pay children to help carry his belongings to the beach. We used this information to write our “The Man Behind the Art” page. It was important because it gave us an insight into Monet’s personal life. This was helpful because it was a children's book, so it gave us the information in a fast, efficient way.

House, John. *Nature into Art*. New Haven, Yale University Press, 1988.

This book is a secondary source. We used it for our “Early Resistance” page. It helped us learn about how Monet’s time in Algeria inspired him and how he became infatuated with light and color. Reading sections of this book provided quotes and helped us to expand our knowledge on how different factors in Monet’s life, like his service in Algeria, led to the creation of Impressionism.

King, Ross. *The Judgment of Paris : The Revolutionary Decade That Gave the World Impressionism*. New York, Bloomsbury, 2007,  
[www.google.com/books/edition/The\\_Judgment\\_of\\_Paris/UbIJZUVzXN4C?hl=en&gbpv=0](http://www.google.com/books/edition/The_Judgment_of_Paris/UbIJZUVzXN4C?hl=en&gbpv=0). Accessed 5 May 2020.

This book, a secondary source, helped us draw the connection between the unstable politics of France and the birth of Impressionism. Information we gathered from this book was used in our Thesis text and Inception of Impressionism page. The connection between the politics of France and Impressionism was important in developing our project and giving historical context.

McAuliffe, Mary. *Dawn of the Belle Epoque: The Paris of Monet, Zola, Bernhardt, Eiffel, Debussy, Clemenceau, and Their Friends*. 1st ed., Rowman & Littlefield Publishers, 11 June 2011.

This book is a secondary source. We used information from it in our “Inception of Impressionism” page. This source was valuable to our understanding of how the birth of Impressionism fit into the political and cultural landscape of France. It helped us achieve wider levels of research and to strengthen the historical context element of our project.



Monet, Claude, and Charles F Stuckey. *Monet : A Retrospective*. New York, Park Lane, 1986.

This is a secondary source book. This book gives a detailed description of Monet's life work. The information from this book can be found in our "Inception of Impressionism" and "Critical Reception of Impressionism" pages. We used this source because we needed more information about Impressionism. This source was helpful in assisting us in finding the difference between Impressionism and other art styles.

Mühlberger, Richard, and Art New. *What Makes a Monet a Monet?*. New York, Metropolitan Museum of Art, 2002.

This secondary source book gave us an analysis of Monet's paintings and described Monet's working environment. We used this information in our "Inception of Impressionism" and "Critical Reception of Impressionism" pages. This source is important because it helped us understand what Monet painted and why he did so. We wanted to know this so we could better explain our topic.

Pappworth, Sara, et al. *The Life and Art of Claude Monet*. New York, Rosen Publishing, 2017.

This is a secondary source book. This book tells about Monet's personal background. This information can be found on our "Man Behind the Art" page. This source was helpful because it was a reliable source that disproved some conflicting sources. This source also gave us insight into his family life, such as his relationship with his father and aunt.

Paul Hayes Tucker. *Claude Monet: Life and Art*. New Haven; London, Yale University Press, 1997.

This secondary source book gives information on Monet's achievements and legacy. We found this source to be helpful in explaining in detail why Monet mattered in art history. We used this source on our "Early Resistance", "Inception of Impressionism", "Later Career", "How Impressionism Affected the Art World", and "Legacy" pages. This source is important because it accurately described what we needed to know about Monet's achievements.

Venezia, Mike. *Claude Monet*. New York, Children's Press, an Imprint of Scholastic, 2015.

This is a secondary source book. This source gave us information on Monet's relationship with his father. We used this information on our "The Man Behind the Art" page. This information was helpful with giving us a specific person to represent the resistance section of our project, especially early on, as opposed to the broad idea of "critics".

Welton, Jude. *Monet*. London, Dorling Kindersley, 2000.

This secondary source book gives a detailed description of Impressionism and the history of different art styles and materials. We used this source in our "Paris Art Scene" and "Inception of Impressionism" pages. This was an important source because it helped us understand how Monet was able to do what he did. This source explained how Painters before Monet had to paint versus how painters after did.

Whiting, Jim, and Claude Monet. *Claude Monet*. Hockessin, Del., Mitchell Lane Publishers, 2008.

This book, a secondary source, is a summary of Monet's life and work. Information from this source was used on our "The Man Behind the Art", "Early Resistance", "The Inception of Impressionism", "Critical Reception of Impressionism", and "Later Career" pages. This book was useful to our group because it gave us information early on and created a basic understanding of our topic.

### **Films and Videos**

Biography. "Claude Monet - Founder of French Impressionist Painting | Mini Bio | BIO." *YouTube*, 16 Jan. 2014, [www.youtube.com/watch?v=iGoGshNbFew](http://www.youtube.com/watch?v=iGoGshNbFew). Accessed 5 Apr. 2020.

This secondary source video explains in detail Monet's life and work. We used a clip from it on our "Critical Reception of Impressionism" page. This video was used on our website to clearly explain the style of Impressionism and what parts of it caused backlash and criticism. The clip we chose best completed that purpose because it came from a professional standpoint and was still easy to understand. It also included some very impactful comments about Monet's work and helped emphasize how important Impressionism was and still is to the art world today.

jardinjardinier. "Garden in Normandy : Claude Monet's Garden at Giverny by James Priest." *YouTube*, 2 Mar. 2013, [www.youtube.com/watch?v=6b\\_-uHsDf4c](http://www.youtube.com/watch?v=6b_-uHsDf4c). Accessed 5 Apr. 2020.

This video is a secondary source. It depicts James Priest, the head gardener and Claude Monet's garden in Giverny, showcasing Monet's garden and explaining its significance. We used a section from this video on our "Legacy" page. We wanted to include this video because it enhances our text and the purpose of the "Legacy" page. Monet's garden in Giverny was an important part of what he left behind both as an artist and as a person after his death, and it says a lot about who Monet was. This video explains that concept very well. We chose to use this video specifically because the speaker is someone who is personally connected to Monet's garden and who therefore is a very reliable source to explain how it is important.

"Monet: One Private Portrait [FULL DOCUMENTARY]." *YouTube*, 11 Dec. 2016, [www.youtube.com/watch?v=qKt-umFJMvs](http://www.youtube.com/watch?v=qKt-umFJMvs). Accessed 11 Jan. 2020.

This is a secondary source documentary. It gives a detailed description of Claude Monet's life and career. We used this information in our "The Man Behind the Art" and "Early Resistance" pages. It was important to have a reliable source to provide background information because some other sources had contradicting views.

## Websites

Art History, et al. "Which Artists Took Part in the First Impressionist Exhibition of 1874?" *ThoughtCo*, [www.thoughtco.com/the-first-impressionist-exhibition-183013](http://www.thoughtco.com/the-first-impressionist-exhibition-183013).

This is a secondary source website. We used it on our "The Inception of Impressionism" page. It extended upon pre-existing knowledge of the first Impressionist exhibition, explaining the exhibition, what happened there, and who participated. The first exhibition was a very important moment in Monet's life and in the history of Impressionism, so it was vital for us to thoroughly understand it and be able to describe it well in our project.

“Art History Timeline: Western Art Movements and Their Impact.” *Invaluable*, 13 Nov. 2018, [www.invaluable.com/blog/art-history-timeline/](http://www.invaluable.com/blog/art-history-timeline/).

This is a secondary source website. We used information from it in our “Thesis”, “How Impressionism Affected the Art World”, and “Legacy” pages. It helped us grasp the significance of our topic within the scheme of all the other events that came before and after it in the art world. Information from this source was also used on our “Paris Art Scene ” and “Early Resistance” pages since it provided information about the art world before Monet’s era.

“Art in the Late 1800’s - Google Arts & Culture.” *Google Arts & Culture*, Google Arts & Culture, 2009, [artsandculture.google.com/usergallery/art-in-the-late-1800-s/6gKCFZBPjpu6Jg](https://artsandculture.google.com/usergallery/art-in-the-late-1800-s/6gKCFZBPjpu6Jg).

Information from this secondary source website was used on our “Early Resistance”, “The Inception of Impressionism”, and “Critical Reception of Impressionism” pages. It provided contextual information about what was popular during Monet’s era and why exactly his art wasn’t popular. It also helped us think more in detail about what our barrier was.

“Art, Vision, & the Disordered Eye - Monet, Claude.” *Ucalgary.ca*, 2020, [psyc.ucalgary.ca/PACE/VA-Lab/AVDE-Website/Monet.html](http://psyc.ucalgary.ca/PACE/VA-Lab/AVDE-Website/Monet.html). Accessed 5 Feb. 2020.

This secondary source website was used on our “Monet’s Influence” page. It includes a lot of information about Monet’s cataracts and his procedures. It also detailed the impact that cataracts had on his artwork and his general well being, as well as providing quotes from his letters and images showing the change in his paintings. It helped us gather information for our original page about Monet’s cataracts, which was entitled “Vision Problems and Death”. We replaced this page with “Monet’s Influence”, but we felt the inclusion of how Monet struggled with Cataracts was still important to that page. This source helped us compose the text about Monet’s cataracts on our new page.

*Biography*, 28 Apr. 2017, [www.biography.com/artist/claude-monet](http://www.biography.com/artist/claude-monet).

This website is a secondary source that was used on our “The Man Behind the Art”, “Thesis”, and “Monet’s Influence” pages. It contains a biography about Claude Monet detailing his personal life, some of his career, and his death. Early in the creation of our project, this source helped us understand Monet’s personal life in some correlation with his career. It also contained quotes and was good for checking dates, since the website contained dates along with all of its information.

“Claude Monet.” *Sothebys.Com*, 2017, [www.sothebys.com/en/artists/claude-monet](http://www.sothebys.com/en/artists/claude-monet). Accessed 12 Jan. 2020.

This website, a secondary source, had information that we included on our “The Man Behind the Art”, “The Inception of Impressionism”, “Early Resistance”, and “Later Career” pages. It provided not only information about Claude Monet’s art and the style of Impressionism, but also information about his personal life in the form of a small biography. It also contained many images of his paintings. This website observed Monet’s art from a technical standpoint and helped our group better understand that side of things in a way that we couldn’t by just looking at Impressionist paintings.

“Claude MONET Biography.” *Giverny.Org*, 2020, [giverny.org/monet/biograph/](http://giverny.org/monet/biograph/). Accessed 12 Jan. 2020.

This secondary source website contained the information we used in “The Man Behind the Art”, “Monet’s Influence”, “Early Resistance”, and “Later Career” pages. This source was incredibly important. It provided a timeline of events that we built a lot of our research on. When we initially accessed the website, it had some information we hadn’t previously used. This allowed us to conduct new research and add a lot to our student composed text.

“Claude Monet Critical Reception.” *Artble*, 19 July 2017, [www.artble.com/artists/claude\\_monet/more\\_information/critical\\_reception](http://www.artble.com/artists/claude_monet/more_information/critical_reception). Accessed 18 Jan. 2020.

This website, a secondary source, was used on the “Critical Reception of Impressionism” page. The page talks about Monet’s critics. It showed us exactly what they thought about Monet and provided information about his life and art to tell why they thought that. This added to our understanding of the barrier part of our project and how Monet breaking that barrier would’ve had a positive effect on history.

“Claude Monet’s Life through His Letters and Paintings - Showing 21st February!” *Mature Times*, 21 Feb. 2017, [www.maturetimes.co.uk/claude-monets-life-letters-paintings-showing-21st-february/](http://www.maturetimes.co.uk/claude-monets-life-letters-paintings-showing-21st-february/).

This secondary source website provided letters and quotes for our "The Inception of Impressionism" page. It helped us provide examples of Monet's mood and disposition, giving the reader a deeper understanding of who Monet was and how he felt about everything around him, which we have already described in our student composed text. We tried to use Monet's own words whenever possible to convey his thoughts about the world around him.

“Claude MONET Paintings by Claude Oscar Monet.” *Intermonet.Com*, 2012, [intermonet.com/](http://intermonet.com/). Accessed 12 Jan. 2020.

This secondary source website was used on “Thesis”, “The Man Behind the Art”, “Early Resistance”, “Later Career”, and “Legacy” pages. It provided biographical information about Monet, timelines, background information about different aspects of Monet’s life and art, and some images. This was useful in filling gaps in our student composed text and helped us understand Monet’s life at a new level since most other sources simply focused on his art.

“Claude Monet Quotes.” *Claude-Monet.Com*, 2010, [www.claude-monet.com/quotes.jsp](http://www.claude-monet.com/quotes.jsp).

This website is a secondary source. It contains quotes used on our “Thesis”, “Paris Art Scene”, “Early Resistance”, “The Inception of Impressionism”, and “Critical Reception of Impressionism” pages. These quotes were not only useful as content in our project, but they also helped us understand Monet’s mentality and thought process throughout the stages of his life and work. Quotes helped us understand Monet as a person, instead of just understanding what he did and what happened to him.

Doyle, Nancy. “Artist Profile - Claude Monet, French Impressionist Painter, His Life and Work.” *Ndoylefineart.Com*, 2020, [www.ndoylefineart.com/monet.html](http://www.ndoylefineart.com/monet.html). Accessed 12 Jan. 2020.

This secondary source website is a very extensive account and analysis of Monet’s life and art. Information from this website was used on our “The Man Behind the Art”, “Early Resistance”, “The Inception of Impressionism”, “Later Career”, “How Impressionism Affected the Art World”, and “Legacy” pages. Reading through this website extended our original knowledge about Monet and helped a lot with fleshing out and making our text convey a clearer analysis and message.

Fine Art, Ackermans. “Eugene Boudin: The Man Who Showed Monet the Light | Ackerman’s Fine Art.” *Ackerman’s Fine Art*, 29 Sept. 2016, [ackermansfineart.com/eugene-boudin-man-showed-monet-light/](http://ackermansfineart.com/eugene-boudin-man-showed-monet-light/). Accessed 12 Jan. 2020.

This website, a secondary source, was used on our “Early Resistance” page. It contains info about Eugene Boudin, who worked with Monet while Impressionism was being developed. The introduction of Boudin was an interesting bit that enhanced our understanding of how Impressionism came to be and provided an interesting fact to add to our text. This makes our student composed text better by improving the reader’s understanding of the environment that Monet developed his art style and who helped Impressionism come to be. Boudin could be considered one of Monet’s allies.

“First Impressionist Exhibition: Contemporary Criticism.” *Artchive.Com*, 2020, [artchive.com/galleries/1874/74critic.htm](http://artchive.com/galleries/1874/74critic.htm). Accessed 18 Jan. 2020.

This website was used on our “The Inception of Impressionism” and “Critical Reception of Impressionism” pages. It is a secondary source. It has information about the critics of the first Impressionist exhibition and the event as a whole. This information proved critical in identifying our barrier and explaining the exhibition on the two pages mentioned previously.

“France - Cultural and Scientific Attainments.” *Encyclopedia Britannica*, [www.britannica.com/place/France/Cultural-and-scientific-attainments](http://www.britannica.com/place/France/Cultural-and-scientific-attainments). Accessed 19 May 2020.

We used this secondary source website for our “Thesis” and “Inception of Impressionism” pages. It helped us to gain an understanding about concepts like the French Third Republic and how art/culture in France fit into the unsteady political environment. It also described the philosophical ideology of Positivism. This helped us to connect the arts and culture of France, of which Impressionism was an important part of in the 1870s, to other fields and significant moments in history. We used this and other sources like it to broaden our research about Impressionism and it helped us take the next step in understanding our topic.

Grimes, William. “In Salon Revolution, Manet and the Impressionists Rule.” *The New York Times*, 10 Feb. 2006, [www.nytimes.com/2006/02/10/books/in-salon-revolution-manet-and-the-impressionists-rule.html](http://www.nytimes.com/2006/02/10/books/in-salon-revolution-manet-and-the-impressionists-rule.html). Accessed 5 May 2020.

This website, a secondary source, has information used on our “Thesis” and “How Impressionism Affected the Art World” pages. This source taught us more about the fall of the Salon and the overall impact of Monet and the Impressionist movement. We felt that it was important for our project not only to capitalize on what barrier Monet broke and how he broke it, but also how Monet’s breaking that barrier was incredibly beneficial to the art world and future artists. The Salon was an integral part of the artistic establishment before Impressionism, and the fall of the Salon was therefore one of the most significant outcomes of the Impressionist movement.

“How Did Monet Influence Later Artists? | ENotes.” *ENotes*, 9 Mar. 2011, [www.enotes.com/homework-help/how-did-monet-influence-later-artists-398548](http://www.enotes.com/homework-help/how-did-monet-influence-later-artists-398548). Accessed 5 Feb. 2020.

This website is a secondary source used in our project. We used it on the “How Impressionism Affected the Art World” and “Legacy” pages. This source explains in detail how Monet influenced today’s art world and the artists that came after him. It was a good extension to our knowledge of why Monet’s triumph over the barrier was a positive thing for art history and helped us develop the text in these pages.

“Impressionism - Biography of Claude MONET.” *Impressioniste.Net*, 2020, [impressioniste.net/monet\\_claude.htm](http://impressioniste.net/monet_claude.htm). Accessed 12 Jan. 2020.

This website was a secondary source. Information and images from it can be found on the pages, “The Man Behind the Art”, “Paris Art Scene”, “Early Resistance”, “The Inception of Impressionism”, “Later Career”, “Monet’s Influence” and “Legacy”. This source presents biographical information about Monet’s life and artistic experience. It also contains text about the Salon and ties Monet and Impressionism into that setting, which was useful to our understanding of art in Paris during Monet’s time.

“Impressionism: Early Criticism.” *USEUM*, 2011, [useum.org/exhibition/curated/Impressionism/Early-Criticism](http://useum.org/exhibition/curated/Impressionism/Early-Criticism).

Information from this secondary source website can be found on our “Critical Reception of Impressionism” page. It details the criticism of Impressionism and Impressionist artists. It also explains why Impressionism was different from other art styles at the time of its creation, which provided context as to why the style of Impressionism was so often criticized. This helped us develop and gain knowledge about the barrier to our topic.

Kennicott, Philip. “Monet’s Last, Desperate Effort to Create the World’s Most Beautiful Paintings.” *The Washington Post*, 2 Sept. 2016, [www.washingtonpost.com/entertainment/books/monets-last-desperate-effort-to-create-the-worlds-most-beautiful-paintings/2016/09/01/b9a805d2-6f8c-11e6-9705-23e51a2f424d\\_story.html](http://www.washingtonpost.com/entertainment/books/monets-last-desperate-effort-to-create-the-worlds-most-beautiful-paintings/2016/09/01/b9a805d2-6f8c-11e6-9705-23e51a2f424d_story.html). Accessed 18 Jan. 2020.

This website, a secondary source, explains Monet’s later work and the influences behind it. Information from this source was used on our “Later Career” page. This was one of few websites that went into detail about Monet’s later life and the art during that period, the good and the bad. It proved to be useful in adding more detail and analyzing that section of our project.



“Legacy of Claude Monet’s Impressionism.” *Visual-Arts-Cork.Com*, 2020, [www.visual-arts-cork.com/history-of-art/claude-monet-legacy-of-impressionism.htm](http://www.visual-arts-cork.com/history-of-art/claude-monet-legacy-of-impressionism.htm). Accessed 5 Feb. 2020.

This website is a secondary source. Information from this website was used on our “Later Career”, “Monet’s Influence”, “How Impressionism Affected the Art World, ” and “Legacy” pages. This source details Monet’s later life, including information about his artworks during that time and his personal life (i.e. cataracts). It also talks about the importance and long-lasting effects of Impressionism as an art form. This taught us more about why Monet’s life was significant in history and placed his later art pieces into context with his personal life at the time of their creation.

“Marmottan – Monet Museum — Musée Marmottan Monet.” *Musée Marmottan Monet*, Musée Marmottan – Monet, 2013, [www.marmottan.fr/en/](http://www.marmottan.fr/en/).

This is a secondary source website. It is the website for the Musée Marmottan Monet, a museum in Paris where most of Claude Monet’s artworks are kept today. It contains images and information used on our “The Man Behind the Art”, “Early Resistance”, “The Inception of Impressionism”, “Critical Reception of Impressionism”, “Later Career”, and “Monet’s Influence” pages. The Musée Marmottan Monet houses the largest collection of Monet paintings worldwide. It also has a digital archive of all the paintings kept there, photos of Monet, and some biographical information about Monet. They also exhibit and have a page about the art of Berthe Morisot, another painter during the era of Impressionism. This website helped us understand the technical aspects of Impressionism, provided general information about Monet’s life, and contained images that were useful to our project.

Meier, Allison. “Rare 1915 Films Show Rodin, Monet, Renoir, and Degas in Their Twilight Years.” *Hyperallergic*, Hyperallergic, 22 Sept. 2015, [hyperallergic.com/238615/rare-1915-films-show-rodin-monet-renoir-and-degas-in-their-twilight-years/](http://hyperallergic.com/238615/rare-1915-films-show-rodin-monet-renoir-and-degas-in-their-twilight-years/). Accessed 12 Jan. 2020.

This website, a secondary source, contains information about a film we used a clip of on our “Later Career” page. It describes *Ceux de Chez Nous*, or “Those of Our Land”, directed by Sacha Guitry. We did not previously have information about what the film was or where it came from before we came across this website. This film was the only video of Claude Monet that we could locate online, and it was useful to learn more about it so we could include it in our project.

“Modern Art - Modern Art Terms and Concepts.” *The Art Story*, 2015,  
[www.theartstory.org/definition/modern-art/](http://www.theartstory.org/definition/modern-art/).

This website is a secondary source used in our project for information about modern art. The information from this website can be found in our text on the “How Impressionism Affected the Art World” and “Legacy” pages. This source generally describes modern art, the most important pieces of modern art, and the smaller era’s within modern art, including Impressionism. This helped our group grasp the massive effect that Claude Monet and Impressionism had on the art world, from Post-Impressionism and artists like Vincent Van Gough to the art that we see today.

“Monet.” *Vic.Gov.Au*, 2020,  
[www.ngv.vic.gov.au/monet-timeline/lightboxesweb/29-2.php](http://www.ngv.vic.gov.au/monet-timeline/lightboxesweb/29-2.php). Accessed 5 Feb. 2020.

This is a secondary source website. It summarizes Monet’s death and his funeral. An image and information from this source was used on our “Monet’s Influence” page. It was useful to us to have a clear and easy to understand the idea of how Monet died and what happened at his funeral before we looked further into it. It also provided an image of Monet’s funeral, which is one of the most important images we used on the page.

“Monet at the Salon – Impressionism.Nl.” *Impressionism.Nl*, 2019,  
[www.impressionism.nl/monet-claude/monet-at-the-salon/](http://www.impressionism.nl/monet-claude/monet-at-the-salon/). Accessed 5 Feb. 2020.

This secondary source website describes Impressionism, the Impressionist exhibitions, and other interesting details about the art style, such as how it got its name. Information from this website was used on our “The Inception of Impressionism” and “How Impressionism Affected the Art World” pages. It has good baseline information about Impressionism as an art style and the art world during the Impressionist era. This information, along with the smaller details included in this source, proved useful in composing the text for our website and furthering our understanding of our topic.

“Monet: Color Is My Day-Long Obsession, Joy and Torment!” *Tutt’Art@ | Pittura • Scultura • Poesia • Musica*, 2015,  
[www.tuttartpitturascultrapoesiamusica.com/2015/05/Claude-Monet.html](http://www.tuttartpitturascultrapoesiamusica.com/2015/05/Claude-Monet.html). Accessed 6 May 2020.

This secondary source website contains translations of Claude Monet’s letters and quotes. We used it for our “Critical Reception of Impressionism” page. This was useful because it helped us convey an understanding of who Monet was outside of his career and how he reacted to everything happening around him.

“Monet, Khalo and Van Gogh, Their Art and Mental Illness.” *Bipolar Disorders*, vol. 20, Mar. 2018, pp. 37–38, 10.1111/bdi.25\_12616. Accessed 17 Nov. 2019.

This website is a secondary source. Information from it can be seen on our “The Man Behind the Art” and “Monet’s Influence” pages. It describes in detail Monet’s mental problems throughout his life. This was useful to our group’s understanding of how Monet’s surroundings and circumstances within his career affected his mindset, general outlook on life, and mental wellness.

“Monet Quotes - Famous Quotes by Claude Monet | C Monet Gallery.” *Cmonetgallery.Com*, 2020, [www.cmonetgallery.com/quotes.aspx](http://www.cmonetgallery.com/quotes.aspx). Accessed 5 Feb. 2020.

This secondary source website contains quotes and artworks created by Monet. Quotes from this source can be found on our “The Man Behind the Art”, “The Inception of Impressionism”, and “Critical Reception of Impressionism” pages. An artwork featured by this source can be found on our “Critical Reception of Impressionism” page. This content was useful to further the viewer’s understanding of Monet as a person and his artwork by giving historical examples on our website.

Of Art, National Gallery. “Artist Info.” *Nga.Gov*, 2018, [www.nga.gov/collection/artist-info.1726.html](http://www.nga.gov/collection/artist-info.1726.html).

This website is a secondary source. Images and information from this website was used on our “Thesis”, “The Man Behind the Art”, “Early Resistance”, “The Inception of Impressionism”, “Critical Reception of Impressionism”, and “Later Career” pages. It contains a page of text about Monet’s life and career, and a large archive of paintings by Monet. This source was useful for giving more substance to our project so we could convey the highlights of Monet’s life more clearly.

Rosenfield, Jason. “The Salon and the Royal Academy in the Nineteenth Century.” *Metmuseum.Org*, 2019, [www.metmuseum.org/toah/hd/sara/hd\\_sara.htm](http://www.metmuseum.org/toah/hd/sara/hd_sara.htm).

Information from this secondary source website can be found on our “Paris Art Scene” page. This source was useful because it contained info about The Salon and the art world during and before Monet’s time. It helped us develop an understanding of the barrier that Impressionism and Claude Monet faced when the style began, how they broke that barrier, and how Impressionism had an effect on the art world.

“Salon | French Art Exhibition | Britannica.” *Encyclopædia Britannica*, 2020, [www.britannica.com/art/Salon-French-art-exhibition](http://www.britannica.com/art/Salon-French-art-exhibition). Accessed 8 Jan. 2020.

This website, a secondary source, contains information about the French Salon. This source was used on our “Paris Art Scene” page. It was useful to our group because it provided a basic understanding of the Salon and what you had to do/be to be a part of it. That understanding helped us build the barrier part of our project and fully grasp a barrier that Monet faced as he created art against the norms of the Salon.

Smith, Colleen. “Monet’s Letters Paint a Picture of the Man Behind the Masterpieces.” *Art & Object*, 2020, [www.artandobject.com/articles/monets-letters-paint-picture-man-behind-masterpieces](http://www.artandobject.com/articles/monets-letters-paint-picture-man-behind-masterpieces). Accessed 5 May 2020.

This secondary source website was used for our “Later Career” and “Monet’s Influence” pages. It provided quotes from Monet and letters written by Monet that helped us understand how Monet felt about the world around him at a specific time. We felt that the best way to show our audience what Monet was feeling and thinking was by using his own words whenever possible.

“The Third Republic 1870-1914.” *www.Historyhome.Co.Uk*, [www.historyhome.co.uk/europe/3rd-rep.htm](http://www.historyhome.co.uk/europe/3rd-rep.htm).

This website is a secondary source. We used it for our “Thesis” and “How Impressionism Affected the Art World” pages. It helped us understand the political history/cultural context and climate of France during the onset of Impressionism. As we widened our research, we began to learn more about how Monet fit into a larger picture of an unstable political environment and how the stage was perfectly set for Impressionism to enter the art world in the 1870s as France began to break away from the past and move into a new future.

Times, Art. “How Impressionism Changed the Art World and Continues to Inspire Us Today - South African Art Times:” *South African Art Times*., 13 Nov. 2017, [arttimes.co.za/impressionism-changed-art-world-continues-inspire-us-today/](http://arttimes.co.za/impressionism-changed-art-world-continues-inspire-us-today/). Accessed 5 Feb. 2020.

This secondary source website describes how the Impressionist Era has impacted the world from its start-up through today. Information from this website was used on our “Thesis”, “How Impressionism Affected the Art World”, and “Legacy” pages. This source clearly states both the long and short term effects of Impressionism. It was useful to our project because it helped us illustrate the historical impact of our topic and why it was important.

Urtado, Michel. "The Set of the Orangerie | Musée de l'Orangerie." *Musee-Orangerie.Fr*, 2019, [www.musee-orangerie.fr/en/article/set-orangerie](http://www.musee-orangerie.fr/en/article/set-orangerie).

This is a secondary source website. This source is the website for the Musée de l'Orangerie, the art museum that is home to much of Claude Monet's Water Lilies series. Information and artworks from this website were used on our "Later Career" page. This source was interesting and useful to our group because the digital archive of artworks provided access to Claude Monet's paintings we had not had before, and it gave good information about the pieces, which helped us understand Monet's career after the beginning of Impressionism and into his later years.

"What Is Impressionism, History of Impressionism and Impressionists, Start of Impressionism Movement." *Impressionism.Org*, 2019, [www.impressionism.org/teachimpress/browse/aboutimpress.htm](http://www.impressionism.org/teachimpress/browse/aboutimpress.htm).

This website is a secondary source detailing the events before and during the beginning of Impressionism and what Impressionism is as a whole. Information from this website was used on our "Early Resistance", "The Inception of Impressionism", and "Critical Reception of Impressionism" pages. This source was useful to our group and our project because it helped us understand more in-depth what the Impressionist movement was and why it started. It also helped us understand why Impressionism was important, and its short term effects.

"Why Were the Eight Impressionist Exhibitions Significant?" *ThoughtCo*, 2019, [www.thoughtco.com/the-eight-impressionist-exhibitions-183266](http://www.thoughtco.com/the-eight-impressionist-exhibitions-183266).

This secondary source website contains information used in our text on our "Early Resistance," "The Inception of Impressionism," "Critical Reception of Impressionism," "How Impressionism Affected the Art World," and "Legacy" pages. The website describes each Impressionist exhibition and its importance in art history and the art world today. It helped us clearly analyze why and how Impressionism and Claude Monet are important in history.