

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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Claude Monet, *Water Lilies*, ca. 1915–1926

Artist	Claude Monet, French, 1840–1926
Title	<i>Water Lilies</i>
Object Date	ca. 1915–1926
Alternate and Variant Titles	<i>Nymphéas; The Agapanthus Triptych; Les Grandes Décorations; “large machines”</i>
Medium	Oil on canvas
Dimensions (Unframed)	79 x 167 3/4 in. (200.7 x 426.9 cm)
Signature	Estate stamp, lower left corner: Claude Monet
Credit Line	The Nelson-Atkins Museum of Art. Purchase: William Rockhill Nelson Trust, 57-26

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Catalogue Entry

Citation

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Kelly, Simon. “Claude Monet, *Water Lilies*, ca. 1915–1926,” catalogue entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2025. doi: 10.37764/78973.5.632.5407.

Water Lilies is the right-hand panel of a triptych, titled *Agapanthus* by the artist after the flowers originally visible in the left-hand panel (Fig. 1). The central panel is

at the Saint Louis Art Museum and the left-hand panel at the Cleveland Museum of Art.¹ The picture forms part of a body of forty-one large-scale panels that represents the culmination of Claude Monet’s painterly practice, summing up his lifelong fascination with the rendering of water and light effects.² Today, twenty-two of these panels are installed in the Musée de l’Orangerie in Paris.³

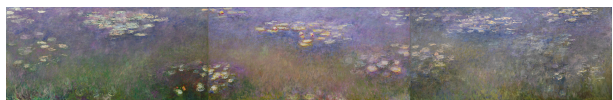


Fig. 1. Claude Monet, *Agapanthus*, ca. 1915–26, oil on canvas, 79 1/4 x 502 7/8 in. (201.3 x 1277.3 cm) overall, composite image of panels now at the Cleveland Museum of Art, Saint Louis Art Museum, and Nelson-Atkins Museum of Art

Water Lilies depicts the surface of the pond that Monet constructed at his home in Giverny in 1893 and subsequently tripled in size in 1901. The painting is divided broadly into horizontal bands, with the upper third dominated by blue and violet tonalities and the lower two-thirds by yellow-green. Monet’s complex

surface defies easy reading, but the upper section seems to show the reflection of the sky, while the lower section suggests the pond's depths animated by swaying, grassy fronds. Scattered across the canvas are rafts of water lilies, with a multicolored bloom in yellow, white, pink, and red forming a color accent at the upper right. Monet chose not to include a horizon line, creating an overall sense of flatness and abstraction that signaled a break with earlier schools of landscape painting. The artist used slashing and crisscrossing brushstrokes most evidently in the rendering of his lily pads. His paint application retains a freshness and vibrance that belie the fact that the canvas was the subject of extensive revisions over the course of almost a decade. *Water Lilies* exemplifies Monet's late process of obsessive reworking that departs from the persona of the spontaneous plein-air painter that the artist himself cultivated.

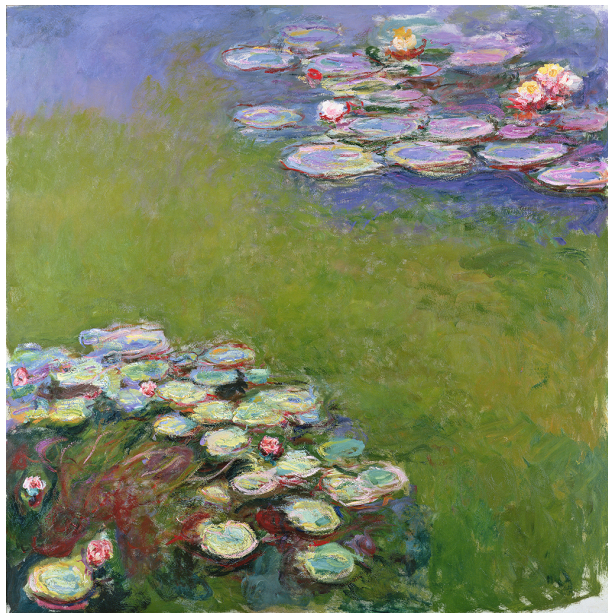


Fig. 2. Claude Monet, *Water Lilies, Harmony in Blue*, 1914–17, oil on canvas, 78 3/4 x 78 3/4 in. (200 x 200 cm), Musée Marmottan Monet, Paris. Photo: Bridgeman Images

In January 1915, Monet wrote that he was working on his large-scale panels: "I'm pursuing my idea of *grande décoration*. It's really an enormous task that I've undertaken, especially at my age, but I am not unhopeful of achieving it if I stay healthy."⁴ In order to facilitate his work on such large paintings, Monet initiated construction of a new, expansive studio at Giverny, completed in the spring of 1916.⁵ At some point around this time, he embarked on the *Agapanthus*

triptych. The right-hand side of *Water Lilies* was based on a large study that Monet probably produced outdoors, looking down into his Giverny pond (Fig. 2). This study appears in a photograph of Monet's new studio from around 1920, where it is visible in front of the Nelson-Atkins panel (Fig. 3). Also pictured are Monet and his close friend Georges Clemenceau, the two-time prime minister of France; they stand in front of the other two panels of the *Agapanthus* triptych. Monet's richly colored study includes several water lily blooms in pink, yellow, red, and white as well as twisting stems emerging from crimson-red depths. At first, Monet very closely translated the configuration of lily pads and blooms into the composition of the Nelson-Atkins panel, as is evident from radiographs.⁶ He also appears to have initially transferred the intense colors of his study into the Nelson-Atkins panel.



Fig. 3. Photographer Unknown, *Claude Monet and Georges Clemenceau in the large studio at Giverny*, ca. 1920, photograph. © Collection Philippe Piguët, Paris

Monet worked on *Water Lilies* in the midst of World War I. The railroad passed through his property at Giverny, and he saw young soldiers being transported to the front lines, only thirty miles away, and may even have heard the guns firing there. His son, Michel, fought at the battle of Verdun in 1916, in which more than two hundred and fifty thousand soldiers perished. On September 11, 1916, he wrote that Michel had survived "three terrible weeks" of conflict.⁷ Within this context, *Water Lilies* can be seen as affirming the regenerative power of nature in the face of such carnage and slaughter. As early as 1909, Monet had envisaged his *Water Lilies* works as inspiring meditative reflection, offering "a refuge of peaceful meditation"—a kind of "flowering aquarium"—amid the turmoil and the

problems of everyday life.⁸ In 1918, Monet provided further insight into his motivation for painting the Water Lilies series when he declared:

*The water flowers are far from being the whole spectacle; indeed, they are only its accompaniment. The basic element of the motif is the mirror of water, whose appearance changes at every instant because of the way bits of the sky are reflected in it, giving it life and movement. The passing cloud, the fresh breeze, the threat or arrival of a rainstorm, the sudden fierce gust of wind, the fading or suddenly refulgent light—all these things, unnoticed by the untutored eye, create changes in color and alter the surface of the water.*⁹

Monet's fascination with water can be traced back to his upbringing on the Normandy coast and to his early marine paintings; he had first made his name at the Paris Salon of 1865 as a painter of the sea. But Monet, an accomplished gardener, was just as interested in the water lily blooms on his pond. He subscribed to many horticultural journals and corresponded with Joseph Bory Latour-Marliac, a horticulturalist who created a wide range of exotically colored hybrid water lilies at his nursery in Bordeaux. Monet visited this nursery in 1904 and was invested in the choice of blooms for his garden. His correspondence with Latour-Marliac reveals that he ordered a range of hybrid water lily blooms (as well as lotuses) in 1894, 1901, and 1904.¹⁰

Monet included the *Agapanthus* triptych in the group of works that he described as his "four best series."¹¹ He planned to give these to the French State, following a meeting in the fall of 1920 with the French minister of fine arts, Paul Léon. Monet wanted to install these series—twelve panels in total—in an Art Nouveau-inspired building designed by Louis-Bernard Bonnier (1856–1946) and built on the grounds of the Hôtel Biron in Paris, which had just opened as a museum for the work of Auguste Rodin (1840–1917).¹² Monet's panels were to be placed in a naturally lit, circular space with the warm yellows of *Agapanthus* opposite a triptych titled *Clouds*, offsetting its cooler blues (Fig. 4). The space would also contain the four-panel *Three Willows* (1914–1926) and the diptych *Green Reflections* (1914–1926; Musée de l'Orangerie).¹³ In the fall of 1920, the critic Arsène Alexandre affirmed that, in the presence of Monet's panels, "we are in the domain of pure color"; he wrote that *Agapanthus* was painted as if in "molten gold."¹⁴ Alexandre evoked the placement of the works: "These decorations, placed very low, will seem to rise from the earth, and the spectator will be, so to speak, placed not only in the midst of the water lily pond . . . but even

plunged right into the great artist's passion for color and his hundredfold dreams."¹⁵ However, the Bonnier building never came to fruition and, by January 1922, Monet had shifted his attention to the different space of the Orangerie. He now considered installing *Agapanthus* as a diptych rather than a triptych, probably intending to remove the Nelson-Atkins panel.¹⁶ Soon after, he chose not to install the diptych in his final plan of April 1922.



Fig. 4. Claude Monet, *Clouds*, ca. 1915–26, oil on canvas, 79 x 502 in. (200.7 x 1275.1 cm), Musée de l'Orangerie, Paris. Photo: Michel Urtado. © RMN-Grand Palais / Art Resource, NY

The *Agapanthus* triptych was photographed in February 1921 by André Marty for a book on Monet published by the dealer Bernheim-Jeune (Fig. 5). At this stage, the configuration of the Nelson-Atkins panel remained very close to the Marmottan study (see Fig. 2).¹⁷ From 1921 until his death in 1926, however, Monet revised the panel significantly, painting over discrete groups of water lilies to create a far more diffuse effect. Many blooms and pads were eliminated from the composition, notably the large raft of water lilies at the picture's right. Monet altered his palette significantly, adding nuanced veils of color in lavenders, yellows, and pinks that softened the earlier, more intense colors, such as the area of crimson lily stems. Monet's changes created an overall effect of abstraction in contrast to the more naturalistic and precise rendering in the earlier configuration of the panel, which was grounded in plein-air study. It is possible that Monet's changes here may have been affected by his deteriorating eyesight in his final years. It has been argued recently that his cataracts prevented him from seeing color as clearly and intensely in his final years.¹⁸



Fig. 5. André Marty, *Agapanthus triptych, first state*, February 14–16, 1921, photograph, Galerie Bernheim-Jeune, Paris. Photo: Robert Gordon archives

Water Lilies remained in Monet's studio at his death, along with the other two panels of *Agapanthus*. It

appears to be signed at the bottom left, but this is in fact a studio stamp that was added after his death. Although the panel was not installed in the Orangerie, it did acquire posthumous fame during the revival of interest in Monet's late work in the 1950s. In 1955, it was acquired by poet and dealer Katia Granoff and may have been exhibited in Paris in 1956.¹⁹ Soon after, it was purchased by the Knoedler Company and shown in New York, where it attracted praise.²⁰ The critic Emily Genauer wrote that the triptych filled the gallery "with the effulgent glow of violet, pink, blue, and yellow stained glass."²¹ The picture was connected to developments in contemporary painting, notably the allover painterly effect of the American Abstract Expressionists, thus highlighting Monet's foundational role in the rise of modern art.

Simon Kelly
January 2018

Notes

1. See Simon Kelly, *Monet's Water Lilies: The Agapanthus Triptych*, exh. cat. (Saint Louis: Saint Louis Art Museum, 2011).
2. For an overview of these works, see Daniel Wildenstein, *Monet: Catalogue Raisonné; Werkverzeichnis*, vol. 4, Nos. 1596–1983 et *Les Grandes Décorations* (Cologne: Taschen, 1996), 944–79; the three panels are W. nos. 1975, 1976, and 1977. See also Pierre Georgel, *Monet: Le cycle des Nymphéas*, exh. cat. (Paris: Éditions de la Réunion des musées nationaux, 1999). For an examination of the left-hand panel, see Roger Diederer in Louise d'Argencourt, *European Paintings of the Nineteenth Century* (Cleveland: Cleveland Museum of Art, 1999), 2:458–62.
3. With the exception of *Agapanthus*, the only other triptych in the United States is *Water Lilies* (1914–26) at the Museum of Modern Art, New York. Other notable examples of Monet's late panels are *The Water Lily Pond in the Evening* diptych (1916/1922; Kunsthaus Zürich) and *Water Lilies* (after 1916; National Gallery, London).
4. "Je poursuis mon idée de grande décoration. C'est une bien grosse chose que j'aie entreprise, surtout à mon âge, mais je ne désespère pas d'y arriver, si je conserve la santé." Monet to Raymond Koechlin, January 15, 1915, in Georgel, *Monet*, 222. All translations are by Simon Kelly, unless otherwise noted. The artist generally described his panels in the plural thereafter as his "grandes décorations."
5. See François Thiébaud-Sisson, "Un nouveau musée parisien: Les nymphéas de Claude Monet à l'Orangerie de Tuileries," *Revue de l'art ancien et moderne* 52 (June 1927): 49.
6. See technical notes by Mary Schafer, NAMA paintings conservator, June 21, 2010, NAMA conservation files.
7. Monet to Gustave Geffroy, September 11, 1916, in Daniel Wildenstein, *Claude Monet: Biographie et catalogue raisonné* (Lausanne: Bibliothèque des Arts, 1986), 4:394, letter 2193.
8. Roger Marx, "Les Nymphéas de M. Claude Monet," *Gazette des Beaux-Arts* 4, no. 1 (June 1909): 529.
9. "Les fleurs d'eau sont loin d'être tout le spectacle; elles n'en sont, à vrai dire, que l'accompagnement. L'essentiel du motif est le miroir d'eau dont l'aspect, à tout instant, se modifie grâce aux pans de ciel qui s'y reflètent, et qui y répandent la vie et le mouvement. Le nuage qui passe, la brise qui fraîchit, le grain qui menace et qui tombe, le vent qui souffle et s'abat brusquement, la lumière qui décroît et qui renaît, autant de causes, insaisissables pour l'œil des profanes, qui transforment la teinte et défigurent les plans de l'eau." See Thiébaud-Sisson, "Nouveau musée parisien," 44; translated in Charles F. Stuckey, ed., *Monet: A Retrospective* (New York: Hugh Lauter Levin Associates, 1985), 289.

10. See “Ce que Monet nous a commandé,” Latour-Marliac website (www.latour-marliac.com), via Internet Archive Wayback Machine, captured February 13, 2018, <https://web.archive.org/web/20180213073814/http://latour-marliac.com/fr/content/category/4-histoire>. For Monet as a gardener, see William H. Robinson et al., *Painting the Modern Garden: Monet to Matisse*, exh. cat. (London: Royal Academy of Arts, 2015). See bills of delivery from Latour-Marliac to Monet, May 15, 1894, and May 27, 1904, and a reminder, November 4, 1908, transcribed in Christoph Becker, ed., *Monet's Garden* (Zurich: Hatje Cantz, 2004), 133–38.
11. “Je lègue mes quatre meilleures series à l'État français, lequel n'en fera rien!” (I am leaving my four best series to the French State, which will do nothing about it!) Quoted in [Duc Édouard de] Trévisé, “Le Pèlerinage de Giverny,” *La Revue de l'art ancien et modern* 51, no. 282 (January 1927): 131.
12. See Simon Kelly, “‘My four best series’: Monet’s Panorama at the Hôtel Biron,” in George T. M. Shackelford, ed., *Monet: The Late Years*, exh. cat. (Fort Worth: Kimbell Art Museum, 2019), 46–61.
13. *Three Willows* was divided by Monet at some point after February 1921, when it was photographed by André Marty. At that time, it comprised the left panel of the triptych *Morning with Willows* (1914–26; Musée de l’Orangerie) and the full triptych *Clear Morning with Willows* (1914–26; Musée de l’Orangerie).
14. “Mais quoique nous soyons dans ce pur domaine de la couleur . . .,” in Arsène Alexandre, *Claude Monet* (Paris: Les Editions Bernheim-Jeune, 1921), 120. For “l’or en fusion,” see Arsène Alexandre, “L’Epopée des Nymphéas,” *Le Figaro*, October 21, 1920, 1.
15. “Ces décorations, placées très bas, sembleront surgir du sol, et le spectateur sera pour ainsi dire placé non pas seulement au milieu du bassin aux nymphéas . . . mais encore plongé en plein dans la passion de couleur et dans le rêve centuplé du grand artiste.” Alexandre, “L’Epopée des Nymphéas.”
16. Monet retained the title *Agapanthus*, and since this bloom appeared in the left-hand panel, it is probable that he retained the left and center panels in the diptych.
17. Monet had, however, already painted over a few lily pads and blooms that he had initially translated from the lower left of the study. These are visible in the x-radiograph of the panel. See Mary Schafer and Johanna Bernstein, “The Evolution of Monet’s Water Lilies: A Technical Study,” in Kelly, *Monet’s Water Lilies*, 52–59.
18. Michael F. Marmor, “‘Les rouges m’apparaissent boueux’: Ce que voyait Monet à travers sa cataracte,” in Sarah Houssin-Dreyfuss, ed., *Monet, l’œil impressionniste*, exh. cat. (Paris: Hazan, 2008), 116–31.
19. Twenty-eight water lily paintings appeared in Granoff’s exhibition *Les grandes évasions poétiques de Cl. Monet*, June 1–30, 1956. Although it is probable that *Water Lilies*, one of Granoff’s most significant purchases, appeared in this show, this cannot be confirmed.
20. The exhibition *Claude Monet: Les Nymphéas, Série de paysages d’eau* was on view at Knoedler in New York October 8–27, 1956. The content of the exhibition is listed in Hiroo Yasui, “The European Monet Revival of the 1950s and 1960s and the Role of Katia Granoff,” in *Monet, Later Works: Homage to Katia Granoff*, exh. cat. (Morioka: Iwate Museum of Art, 2001), 129n24.
21. Emily Genauer, “Today’s Artists Give Old Monets New Life,” *New York Herald Tribune*, October 14, 1956, 13.

Technical Entry

Technical entry forthcoming.

Documentation

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Provenance

Inherited by the artist's son, Michel Monet (1878-1966), Giverny, France, December 5, 1926–1956;

Purchased from Michel Monet by Galerie Katia Granoff, Paris, June 1–July 20, 1956 [1];

Purchased from Galerie Katia Granoff by Knoedler and Company, New York, stock book 10, no. A6418, as *Nymphéas*, July 20, 1956–March 20, 1957 [2];

Purchased from Knoedler by The Nelson-Atkins Museum of Art, Kansas City, MO, 1957.

Notes

[1] The painting was probably part of Granoff's handwritten IOU, dated June 1, 1956, Archives of the Galerie Larock Granoff; first published in Marianne Mathieu, "The *Grandes Décorations* from Claude to Michel Monet (1914–1966)," in George T. M. Shackelford, ed., *Monet: The Late Years*, exh. cat. (Fort Worth: Kimbell Art Museum, 2019), 89, 206n83.

[2] See "Knoedler Book 10, Stock No. A6418, Page 181, Row 30," July 20, 1956–March 20, 1957, The Getty Research Institute, Los Angeles, Dealer Stock Books, as *Nymphéas*. Knoedler and Company sent the painting to The Nelson-Atkins Museum of Art in November 1956 so it could be considered for purchase. See letter from Day and Meyer-Murray and Young Corp. to the Nelson-Atkins, November 19, 1956, NAMA curatorial files. Before the purchase was finalized on March 20, 1957, Knoedler also lent the painting to a small exhibition organized by Patrick J. Kelleher, NAMA curator: *Some Points of View in Modern Painting* (February 10–March 10, 1957). The Trustees' decision to purchase Monet's *Water Lilies* was assisted by both Kelleher's input and a petition from 90 students and staff of the Kansas City Art Institute urging

its purchase. See copy of petition, January 7, 1957, NAMA curatorial files.

Related Works

Claude Monet, *Water Lilies (Agapanthus)*, ca. 1915–1926, oil on canvas, 79 1/4 x 167 9/16 in. (201.3 x 425.6 cm), Cleveland Museum of Art.

Claude Monet, *Water Lilies*, ca. 1915–1926, oil on canvas, 78 3/4 x 167 3/4 in. (200 x 426.1 cm), Saint Louis Art Museum.

Preparatory Works

Claude Monet, *Water Lilies, Harmony in Blue*, 1914–1917, oil on canvas, 78 1/4 x 78 3/4 in. (200 x 200 cm), Musée Marmottan Monet, Paris.

Claude Monet, *Agapanthus*, 1914–1917, oil on canvas, 78 11/16 x 59 1/8 in. (200 x 150 cm), Musée Marmottan Monet, Paris.

Claude Monet, *Water Lilies and Agapanthus*, 1914–1917, oil on canvas, 55 1/8 x 47 3/16 in. (140 x 120 cm), Musée Marmottan Monet, Paris.

Claude Monet, *Agapanthus*, 1914–1926, oil on canvas, 70 x 70 1/4 in. (198.2 x 178.4 cm), The Museum of Modern Art, New York.

Exhibitions

Probably *Les grandes évasions poétiques de Claude Monet*, Galerie Katia Granoff, Paris, June 1–30, 1956, no cat.

Claude Monet: Les Nymphéas, Série de paysages d'eau, Knoedler and Company, New York, October 8–27, 1956, no cat.

Some Points of View in Modern Painting, The Nelson-Atkins Museum of Art, Kansas City, MO, February 10–March 10, 1957, no. 1, as *Nymphéas (Water Lilies)*.

Claude Monet: a loan exhibition, City Art Museum of St. Louis, September 25–October 22, 1957; The Minneapolis Institute of Arts, November 1–December 1, 1957, no. 94, as *Water Lilies*.

The Logic of Modern Art: An Exhibition Tracing the Evolution of Modern Painting from Cezanne to 1960, The Nelson-Atkins Museum of Art, Kansas City, MO, January 19–February 26, 1961, no. 35, as *Nymphéas*.

The Road to Impressionism, Wichita Art Museum, KS, October 6–November 10, 1963, hors cat.

Monet's Years at Giverny: Beyond Impressionism, The Metropolitan Museum of Art, New York, April 19–July 9, 1978; Saint Louis Art Museum, August 1–October 8, 1978, no. 78, as *Water Lilies*.

Monet's Waterlilies Triptych, The Nelson-Atkins Museum of Art, Kansas City, MO, April 6–June 15, 1979; Cleveland Museum of Art, September 18, 1979–February 18, 1980; Saint Louis Art Museum, March 20–September 14, 1980, no cat.

Impressionism: Selections From Five American Museums, Carnegie Museum of Art, Pittsburgh, November 4–December 31, 1989; Minneapolis Institute of Arts, January 27–March 25, 1990; The Nelson-Atkins Museum of Art, Kansas City, MO, April 21–June 17, 1990; Saint Louis Art Museum, July 14–September 9, 1990; Toledo Museum of Art, OH, September 30–November 25, 1990, no. 56, as *Water Lilies*.

Monet's Water Lilies, The Nelson-Atkins Museum of Art, Kansas City, MO, April 9–August 7, 2011; Saint Louis Art Museum, October 2, 2011–January 22, 2012, as *Water Lilies* and *The Agapanthus Triptych*.

World War I and the Rise of Modernism, The Nelson-Atkins Museum of Art, Kansas City, MO, December 17, 2014–October 18, 2015, no cat., as *Water Lilies*.

Painting the Modern Garden: Monet to Matisse, Cleveland Museum of Art, October 11, 2015–January 5, 2016; Royal Academy of Arts, London, January 30–April 20, 2016, no. 141, as *Water Lilies (Agapanthus)*.

Monet's Water Lilies: From Dawn to Dusk, The Nelson-Atkins Museum of Art, Kansas City, MO, February 12, 2021–January 23, 2022, no cat.

Monet/Mitchell: Painting the French Landscape, Fondation Louis Vuitton, Paris, October 5, 2022–February 27, 2023, no. 52, as *L'Agapanthe*.

Monet and His Modern Legacy, The Nelson-Atkins Museum of Art, Kansas City, MO, October 28, 2023–March 10, 2024, no cat.

Monet in Conversation with Americans in Paris, The Nelson-Atkins Museum of Art, Kansas City, MO, March 30, 2024–March 23, 2025, no cat.

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François Thiébaud-Sisson, "Art et curiosité: Un don de M. Claude Monet à l'État," *Le Temps*, no. 21624 (October 14,

1920): 2, as *Nymphéas*.

Arsène Alexandre, "L'Épopée des Nymphéas," *Le Figaro*, no. 294 (October 21, 1920): 1.

Édouard Mortier, Duc de Trévise, *Chez Claude Monet: le pèlerinage de Giverny* (1920; repr. Paris: L'Échoppe, 2016), 25–29, 35, as *les nymphéas*.

[Édouard Mortier, duc de] Trévise, "Le Pèlerinage de Giverny," *La Revue de l'art ancien et moderne* 51, no. 282 (January 1927): 131.

[François] Thiébaud-Sisson, "Claude Monet's Water Lilies," *La Revue de l'art ancien et moderne* 52, no. 287 (June 1927): 49 [repr. in Martha Kapos, ed., *The Impressionists: A Retrospective* (New York: Hugh Lauter Levin Associates, 1991), 302, 317].

Georges Charensol, "Beaux-Arts," *Revue des Deux Mondes (1829–1971)* (July 15, 1956): 343, 346–48.

Thomas Hess, "Monet: Tithonus at Giverny," *ARTNews* 55, no. 6 (October 1956): 53.

Howard Devree, "Modern Pioneer: Monet Wrought a Magic In Color and Light," *New York Times* 106, no. 36,058 (October 14, 1956): X11.

Emily Genauer, "Today's Artists Give Old Monets New Life," *New York Herald Tribune* 116, no. 48,345 (October 14, 1956): 13, as *Nymphaeas*.

Hilton Kramer, "Month in Review," *Arts Magazine* 31, no. 2 (November 1956): 52–54, as *Les Nymphéas* and *Série de paysages d'eau*.

Henry Luce Robinson, "Rediscovered Modern," *Time* 69, no. 4 (January 28, 1957): 77, 79.

Ross E. Taggart, "Kansas City Art," *Library Journal* 82, no. 12 (June 15, 1957): 1596.

Frank Getlein, "Visitor Says We Have A 'Great' Art Collection," *Kansas City Star* 77, no. 290 (July 7, 1957): 4A, as *Water Lilies*.

Patrick J. Kelleher, *Some Points of View in Modern Painting*, exh. cat. (Kansas City, MO: Nelson-Atkins Museum of Art, 1957), 8, as *Nymphéas (Water Lilies)*.

William C. Seitz, *Claude Monet: a loan exhibition*, exh. cat. (St. Louis: City Art Museum, 1957), 38, 43, (repro.), as *Water Lilies*.

Jean Guichard-Meili, "Review: Claude Monet by Léon Degand and Denis Rouart," *Ésprit*, new series, no. 272

(April 1959): 702, as *Nymphéas*.

Sanka Knox, "Modern Museum Gets New Monet: 3-Part Water-Lily Canvas Replaces Picture of Same Subject Lost in Fire," *New York Times* 109, no. 37,172 (November 2, 1959): 33.

Ross E. Taggart, ed., *Handbook of the Collections in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts*, 4th ed. (Kansas City, MO: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1959), 122, (repro.), as *Nymphéas*.

Henry S. Francis, "Claude Monet Water Lilies," *Bulletin of the Cleveland Museum of Art* 47, no. 8 (October 1960): 196, 198.

Jan Dickerson, "Impressionist Art Purchases Shown at Gallery," *Kansas City Star* 81, no. 50 (November 6, 1960): 1F.

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