

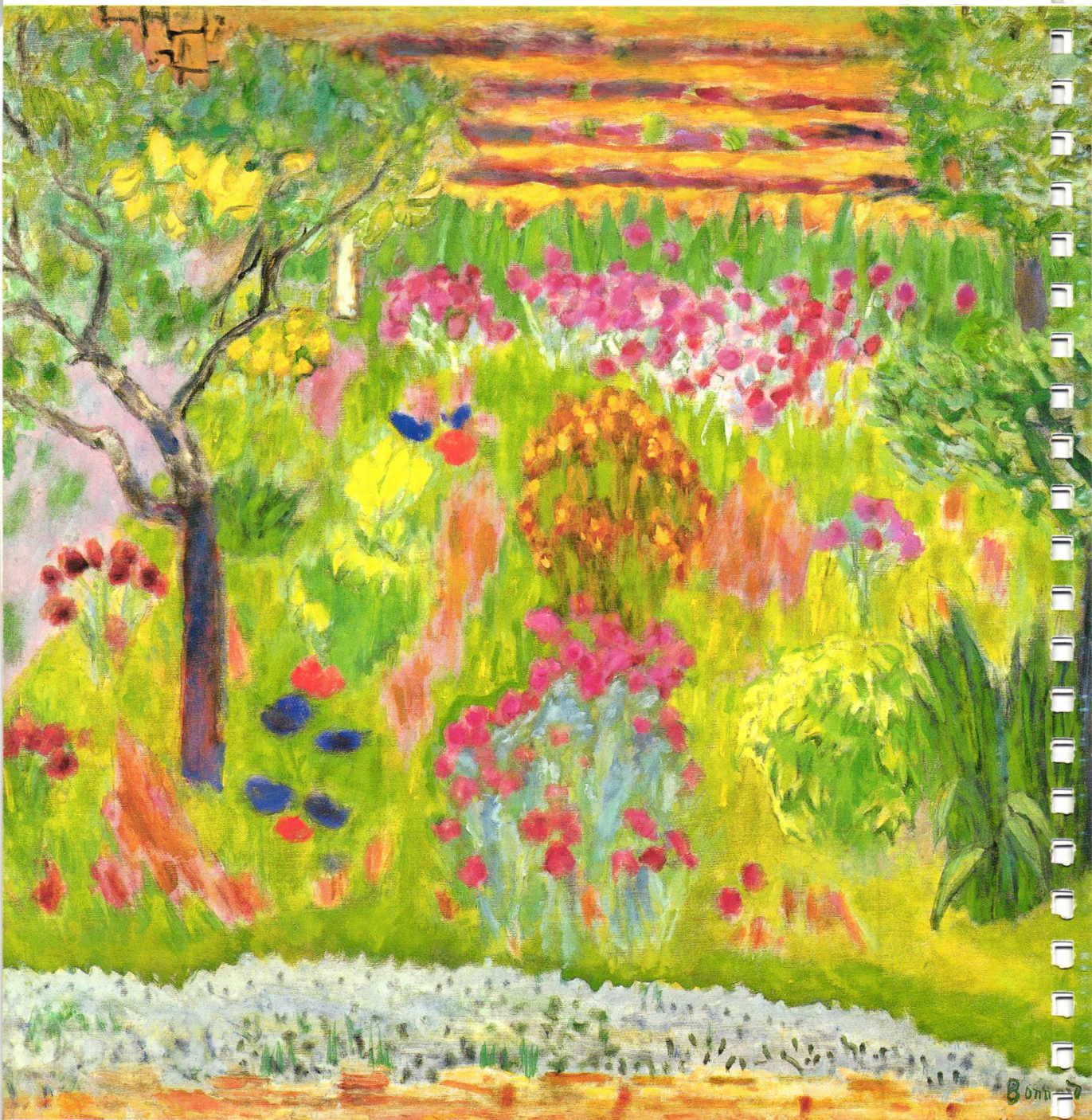
MONET^{TO}MATISSE



AN ART BOOK AND ENGAGEMENT BOOK
2002

EDITED WITH AN INTRODUCTION BY
SUSAN ALYSON STEIN
ASSOCIATE CURATOR, DEPARTMENT OF EUROPEAN PAINTINGS

THE METROPOLITAN MUSEUM OF ART



MEADOW IN BLOOM

Pierre Bonnard

French, 1867–1947

Oil on canvas, 35½ x 35½ in.,
ca. 1935

From the Collection of Walter H.
and Leonore Annenberg

“The picture is a series of blotches which are joined together and finally form the object, the finished piece, over which the eye may wander completely unhindered.... In every landscape there must be a certain amount of sky and earth, water and greenery, a proportion that you cannot always establish at the beginning.”

—Pierre Bonnard,
interview with E. Tériade, 1942

INTRODUCTION

“Together with Seurat, Signac is perhaps the strongest link between the generation of Monet and the generation of Matisse.” So observed Scofield Thayer (1890–1982), the influential editor of *The Dial* and passionate collector who bequeathed to the Metropolitan Museum some five hundred works, ranging from watercolors by Signac to paintings by Bonnard and Matisse (see the weeks of September 29 and December 29). Without discounting the pivotal role of other artists — Cézanne, Van Gogh, Gauguin, or Seurat — the observation has particular resonance for Signac. A self-taught artist, who sought guidance from Monet in the early 1880s and encouraged the efforts of the talented young Matisse in 1904–05, Signac was, in fact, a living link between the two generations. Indeed, not only did he appreciate the achievements of all the artists represented in this calendar but, over the course of a fifty-year-long career, he came to know most of them firsthand.

To a great extent Signac, whose work is prominently featured in this calendar, is shown in the company of friends. Beyond his closest associates, fellow Neoimpressionists Seurat and Cross, this circle includes his illustrious predecessors Monet, Guillaumin, and Pissarro (“glorious painters of fleeting effects and swift impressions”), his contemporary Van Gogh, and those “triumphant colorist[s]” who followed in his stead: Bonnard, Vuillard, and Matisse. Some sense of the close and decisive relationships that Signac enjoyed with his colleagues — and they with one another — may be gleaned from the pages of this calendar.

The selection of works, which includes loans from the 2001 retrospective *Paul Signac: 1863–1935* and paintings from the Museum’s permanent collection, highlights the efforts of those who championed an art of color, light, and harmony during a period that extends from the heyday of Impressionism, in the 1870s, to the emergence of Fauvism, at the dawn of the twentieth century. The pairing of related images, accompanied by quotes from the artists themselves, is designed to evoke the rich dialogue of artistic influence and interchange that shaped and, ultimately, redefined art in the late nineteenth and early twentieth century.

DECEMBER • JANUARY

30 SUNDAY

31 MONDAY

1 TUESDAY New Year's Day

2 WEDNESDAY

9:30
Daniel

Jodie

3 THURSDAY

4 FRIDAY

5 SATURDAY

CYPRESSES

Vincent van Gogh

Dutch, 1853–1890

Oil on canvas, 36 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in., 1889
Rogers Fund, 1949 49.30

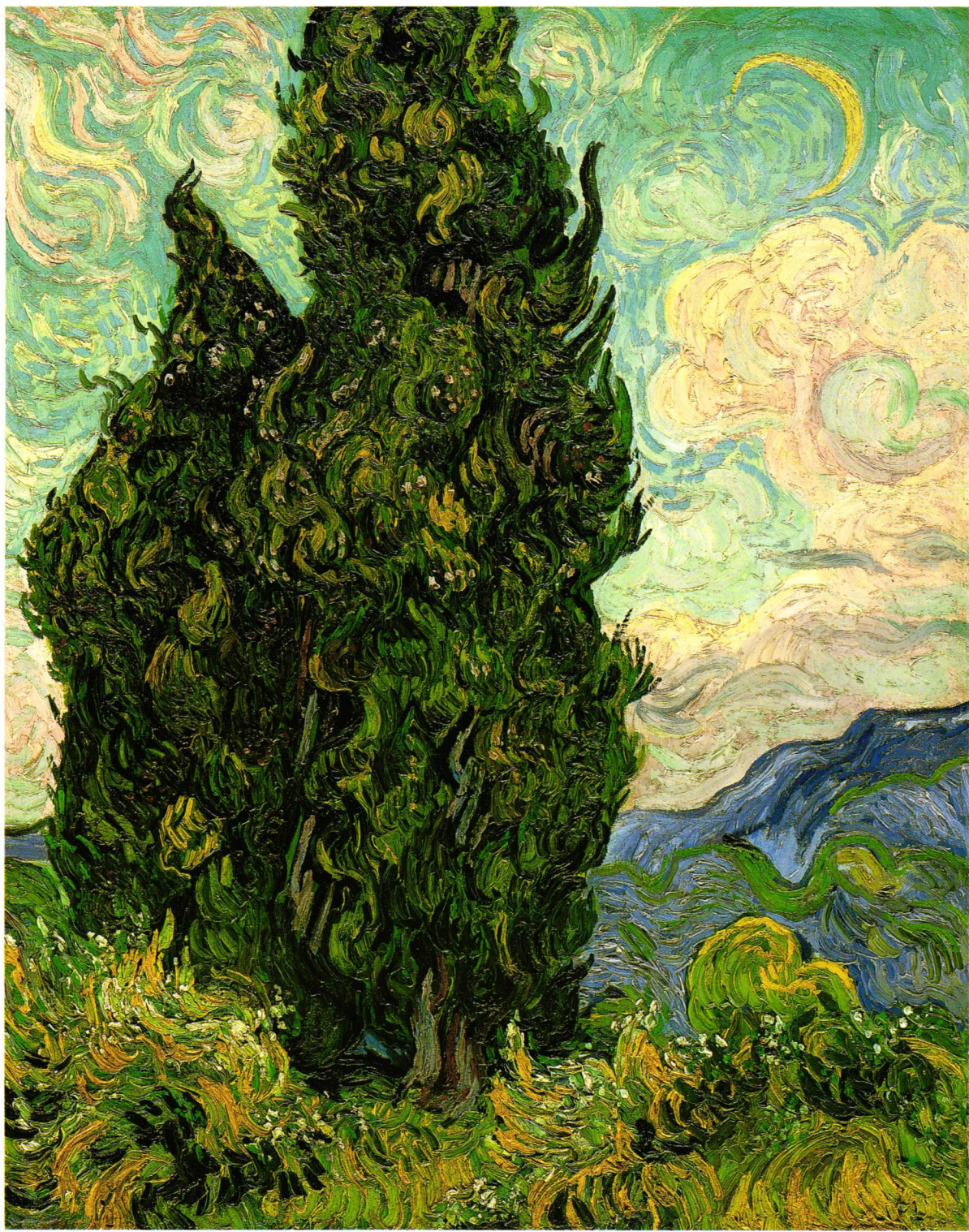
“The cypresses are always occupying my thoughts.... It is as beautiful of line and proportion as an Egyptian obelisk. And the green has a quality of such distinction. It is a splash of *black* in a sunny landscape, but it is one of the most interesting black notes, and the most difficult to hit off that I can imagine.”

—Vincent van Gogh,
letter to his brother Theo,
June 25, 1889

JANUARY

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

CCCCCC



Water

Aerobic Water Exercise (13-Adult)

This excellent cardiovascular workout will also increase muscle tone, strength and endurance.

- FA1K 33--55 MINUTE--\$216
- FA1G 22--55 MINUTE--\$148
- FA1C 11--55 MINUTE--\$80

12-6-01 by phone
100
10
95

Location	Day	Time	Code	Begin	Instructor	\$
OakMarREC	M/W/F	9am	142 118 2502	01/07	TBA	FA1K
OakMarREC	M/W/F	10:05am	142 118 2503	01/07	TBA	FA1K
OakMarREC	M/W	6pm	142 118 2501	01/07	TBA	FA1G
OakMarREC	T/Th	8am	142 118 2504	01/08	TBA	FA1G
OakMarREC	T/Th	9am	142 118 2505	01/08	TBA	FA1G
OakMarREC	T/Th	7pm	142 118 2506	01/08	TBA	FA1G
ProvREC	Sa	9am	159 118 2505	01/05	TBA	FA1C
ProvREC	Su	10:05am	159 118 2506	01/06	TBA	FA1C
ProvREC	Su	11am	159 118 2507	01/06	TBA	FA1C
ProvREC	M/W/F	7:30am	159 118 2501	01/07	TBA	FA1K
ProvREC	M/W/F	10:35am	159 118 2502	01/07	TBA	FA1K
ProvREC	M/W	5:55pm	159 118 2503	01/07	TBA	FA1G
ProvREC	M/W	7pm	159 118 2504	01/07	TBA	FA1G
ProvREC	T/Th	8:25am	159 118 2508	01/08	TBA	FA1G
ProvREC	T/Th	10:25am	159 118 2509	01/08	TBA	FA1G
ProvREC	T/Th	6:30pm	159 118 2510	01/08	TBA	FA1G
SoRunREC	M/W/F	9:05am	167 118 2501	01/07	TBA	FA1K
SoRunREC	M/W	6:05pm	167 118 2502	01/07	TBA	FA1G
SoRunREC	T/Th	8am	167 118 2503	01/08	TBA	FA1G
SoRunREC	T/Th	9am	167 118 2504	01/08	TBA	FA1G
SoRunREC	T/Th	7:30pm	167 118 2505	01/08	TBA	FA1G
SpHillREC	M/W/F	7:10am	175 118 2501	01/07	TBA	FA1K
SpHillREC	M/W/F	8:20am	175 118 2502	01/07	TBA	FA1K
SpHillREC	M/W	7pm	175 118 2503	01/07	TBA	FA1G
SpHillREC	T/Th	7:05am	175 118 2504	01/08	TBA	FA1G
SpHillREC	T/Th	9:10am	175 118 2505	01/08	TBA	FA1G
WakefldREC	M/W/F	7:35am	183 118 2501	01/07	TBA	FA1K



**TWO CYPRESSES, MISTRAL,
OPUS 241**

Paul Signac

French, 1863–1935

Oil on canvas, 31½ x 25¼ in., 1893
Kröller-Müller Museum, Otterlo

“...neither charm of impasto nor the savor of soft tones can tempt me or stay me from my path. For seven years now I have set myself against their easy and enticing promises. I am certain that the definitively ‘neoimpressionist’ technique, when completely disburdened of certain obscure and obstructing elements...can alone lead to harmony, light, coloration.”

—Paul Signac,
letter to Camille Pissarro,
January 25, 1894

*Water
deschies*

JANUARY

SUNDAY 6

MONDAY 7

TUESDAY 8

WEDNESDAY 9

THURSDAY 10

FRIDAY 11

SATURDAY 12

JANUARY

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

JANUARY

13 SUNDAY

14 MONDAY

15 TUESDAY Martin Luther King, Jr.'s Birthday

16 WEDNESDAY

17 THURSDAY

18 FRIDAY

19 SATURDAY

STILL LIFE WITH PEACHES

Pierre-Auguste Renoir

French, 1841–1919

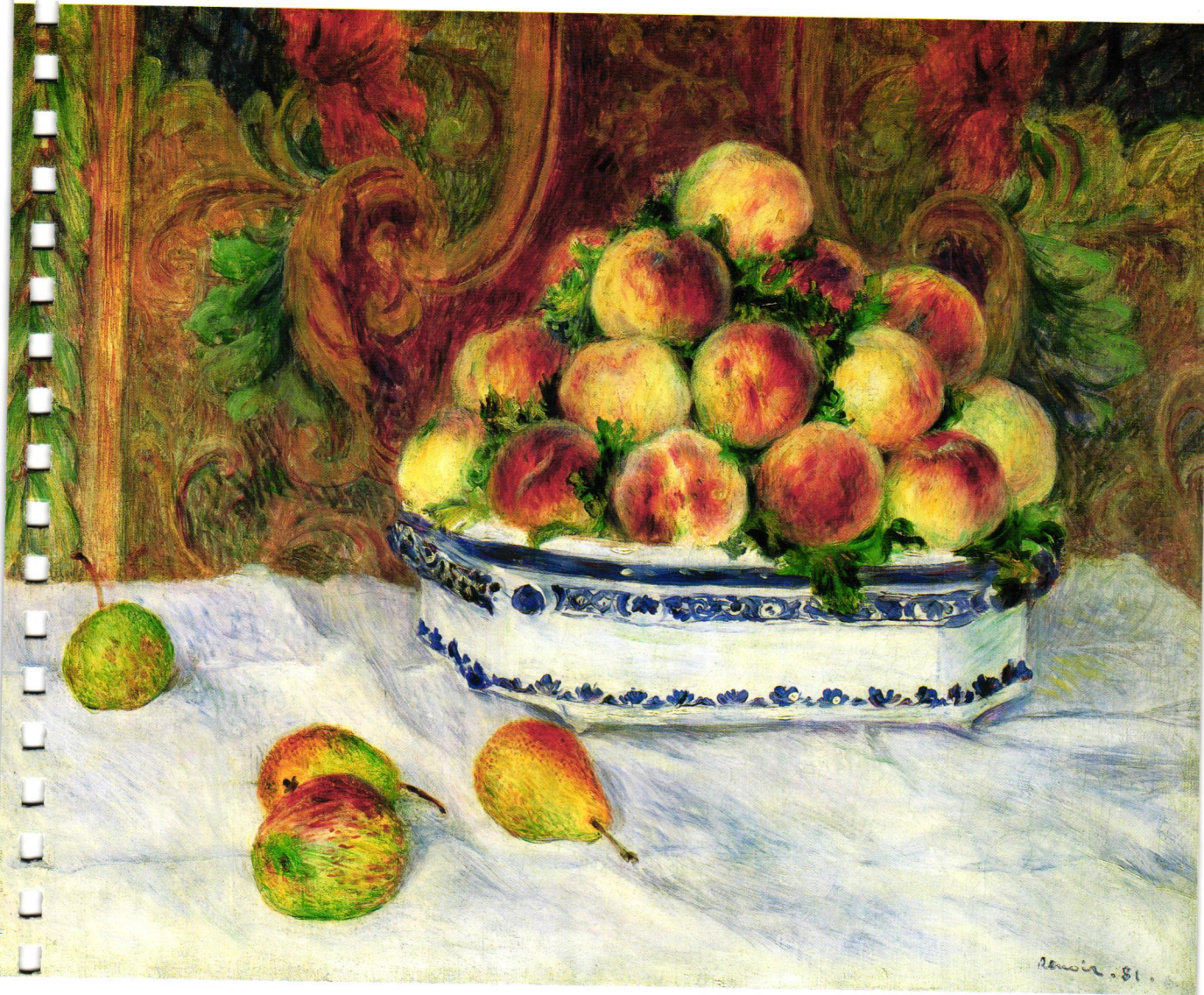
Oil on canvas, 21 x 25½ in., 1881
Bequest of Stephen C. Clark, 1960
61.101.12

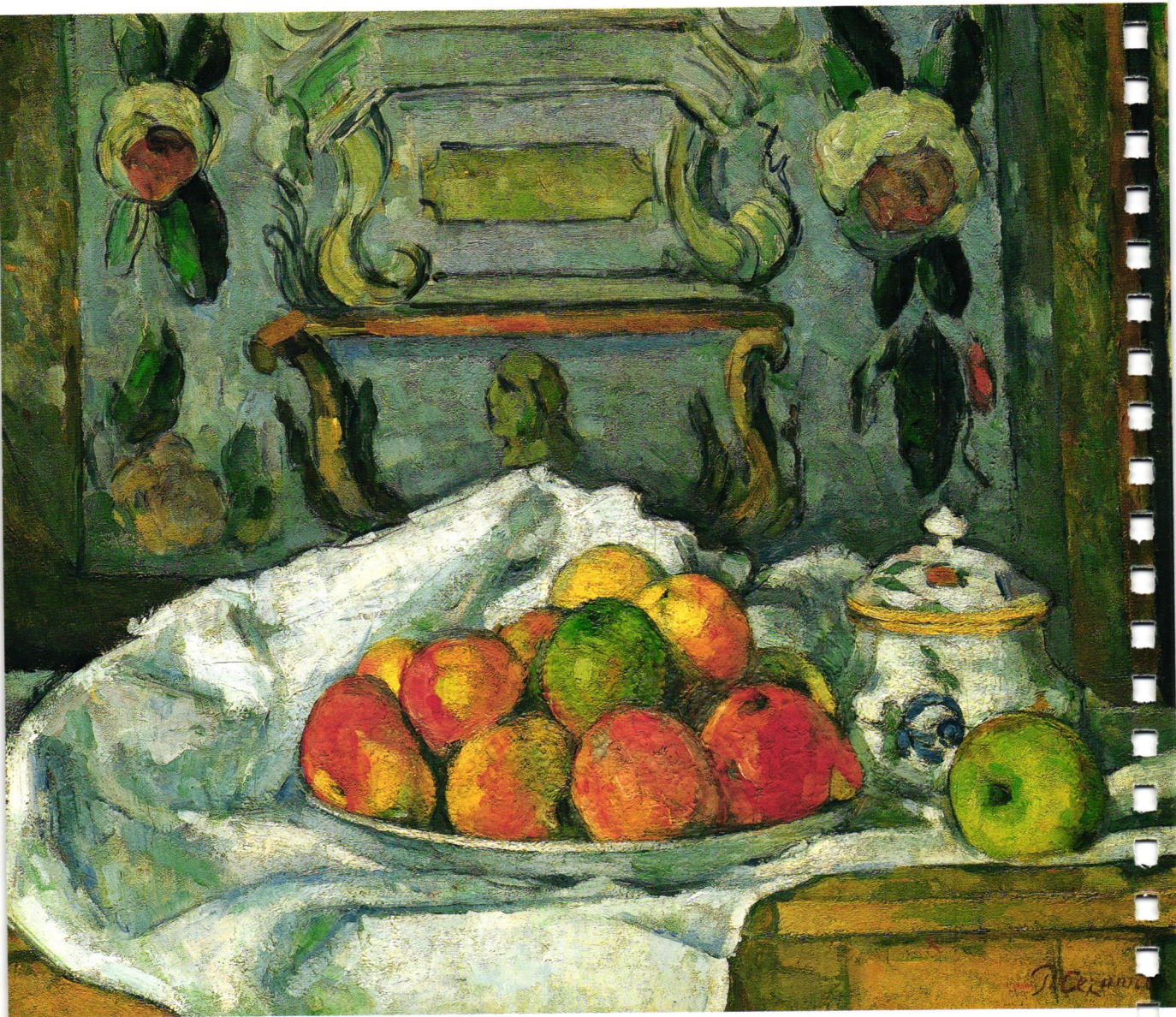
“I arrange my subject as I want it, then I go ahead and paint it, like a child. I want a red to be sonorous, to sound like a bell; if it doesn't turn out that way, I put more reds or other colors till I get it. I am no cleverer than that. I have no rules and no methods; anyone can look at my materials or watch how I paint—he will see that I have no secrets.”

—Pierre-Auguste Renoir,
interview with Walter Pach, 1908

JANUARY

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		





JANUARY

DISH OF APPLES

Paul Cézanne

French, 1839–1906

Oil on canvas, 18 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in.,
ca. 1875–77

The Walter H. and Leonore
Annenberg Collection, Partial Gift
of Walter H. and Leonore
Annenberg, 1997 1997.60.1

“The painting of Cézanne
is literally the essential art...
it imitates objects without
any exactitude and without
any accessory interest of
sentiment or thought....

He is the man who paints.
Renoir said to me one day:
'How on earth does he do it?
He cannot put two touches
of color onto a canvas with-
out it being already an
achievement.'”

—Maurice Denis, “Cézanne,” 1910

SUNDAY 20

Martin Luther King, Jr.'s Birthday observed MONDAY 21

TUESDAY 22

WEDNESDAY 23

THURSDAY 24

FRIDAY 25

JANUARY

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

SATURDAY 26

JANUARY • FEBRUARY

27 SUNDAY

28 MONDAY

29 TUESDAY

30 WEDNESDAY

12:00
Dinner

31 THURSDAY

1 FRIDAY

oil
change

2 SATURDAY

7:30
surgery

THE HOUSE WITH THE CRACKED WALLS

Paul Cézanne

French, 1839–1906

Oil on canvas, 31½ x 25¼ in.,

ca. 1892–94

The Walter H. and Leonore
Annenberg Collection, Partial Gift
of Walter H. and Leonore
Annenberg, 1993 1993.400.2

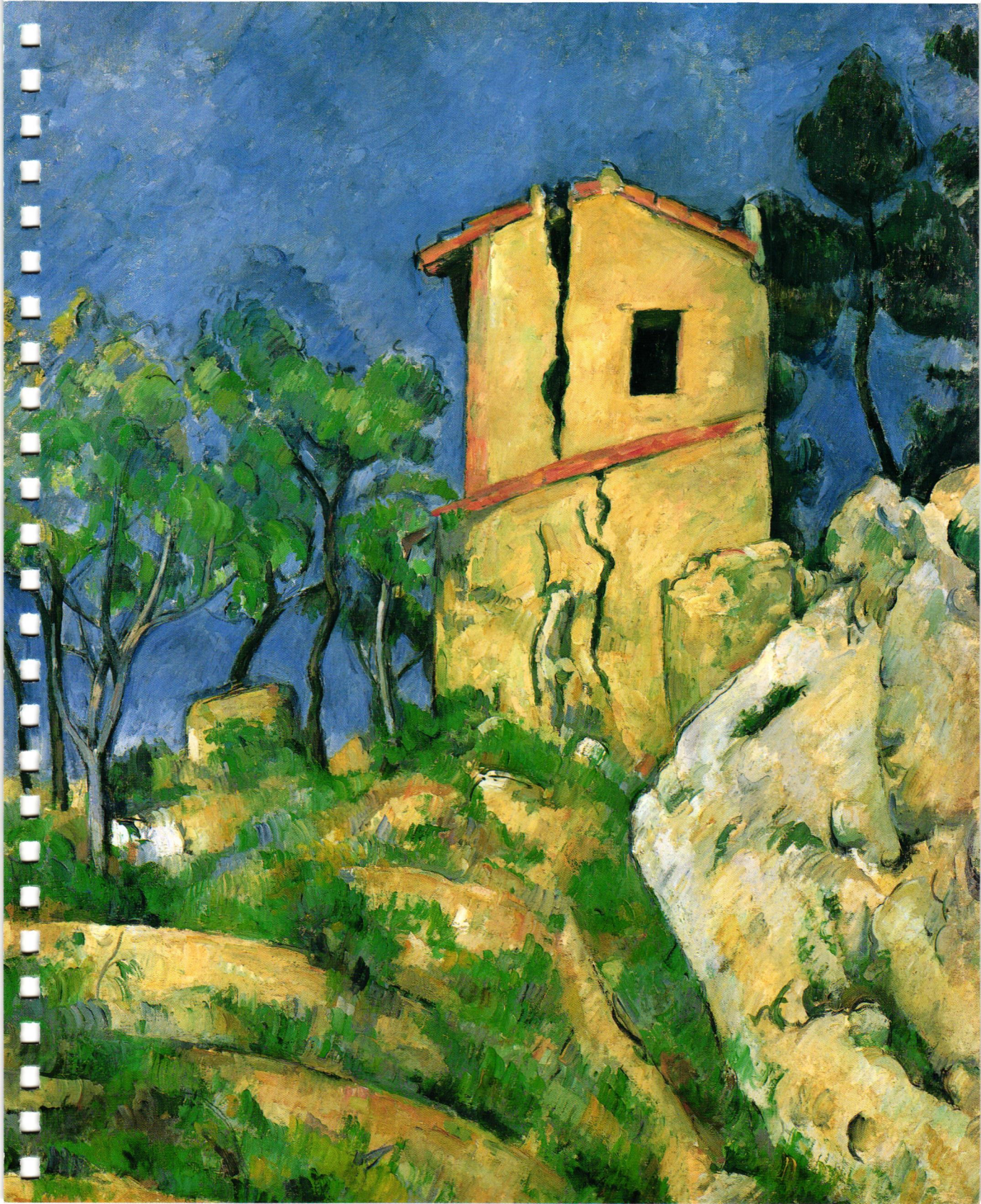
“But to give splendor to a simple wall, a poor tuft of grass by observation, by execution, by shading, and by contrast, these are the noble pictorial researches where patient ones like Cézanne and Seurat triumph.”

—Paul Signac,

Le sujet en peinture, 1935

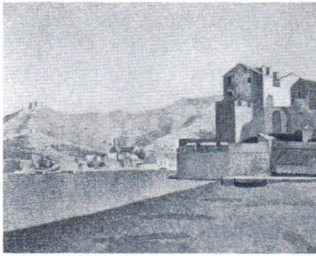
FEBRUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		





FEBRUARY



VIEW OF COLLIOURE (detail)

Paul Signac

French, 1863–1935

Oil on canvas, 24¾ x 31½ in., 1887

Robert Lehman Collection, 1975

1975.1.208

“One is astonished not to see here [at Collioure] the accentuated blues that ordinary painters of southern landscapes are so proud of. These men fail to see that the orange light of the sun, reflected everywhere, de-colors the shadows, tones down the local colors, and pales the purest skies.”

—Paul Signac,
letter to Paul Alexis,
March 29, 1889

SUNDAY 3

MONDAY 4

TUESDAY 5

WEDNESDAY 6

THURSDAY 7

FRIDAY 8

SATURDAY 9

FEBRUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

*Jane
Ming.*

*7:30 Laura
H.S. BK.*

FEBRUARY

10 SUNDAY

11 MONDAY

12 TUESDAY Lincoln's Birthday

negotiate for water analysis

13 WEDNESDAY Ash Wednesday

14 THURSDAY St. Valentine's Day

make for 20

15 FRIDAY

16 SATURDAY



**LA BERCEUSE (WOMAN
ROCKING A CRADLE)**
(AUGUSTINE-ALIX PELLICOT
ROULIN, 1851–1930)
(detail)

Vincent van Gogh
Dutch, 1853–1890

Oil on canvas, 36½ x 29 in., 1889
The Walter H. and Leonore
Annenberg Collection, Partial Gift
of Walter H. and Leonore
Annenberg, 1996 1996.435

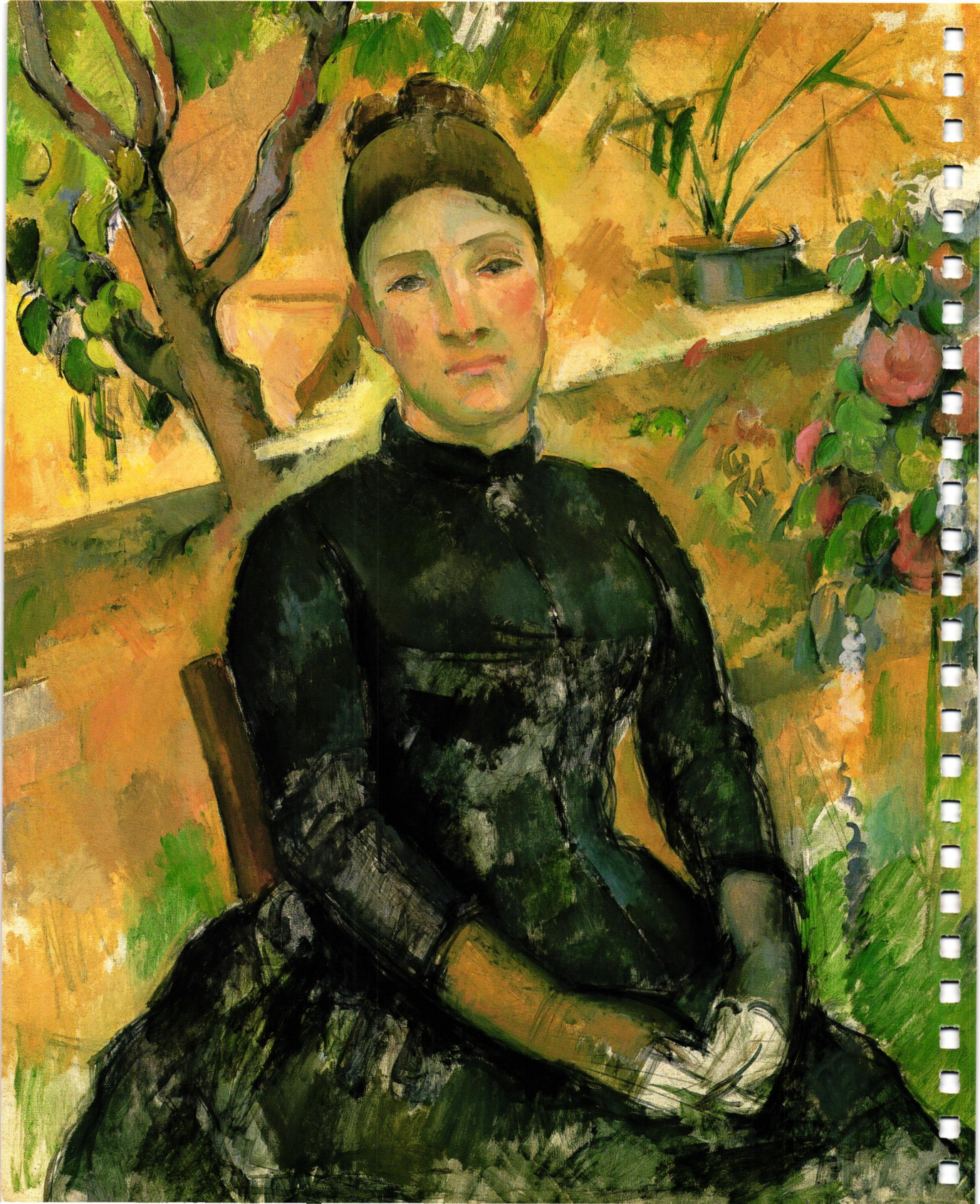
“And in a picture I want
to say something comfort-
ing, as music is comforting.
I want to paint men and
women with that something
of the eternal which the
halo used to symbolize, and
which we seek to convey by
the actual radiance and
vibration of our coloring.”

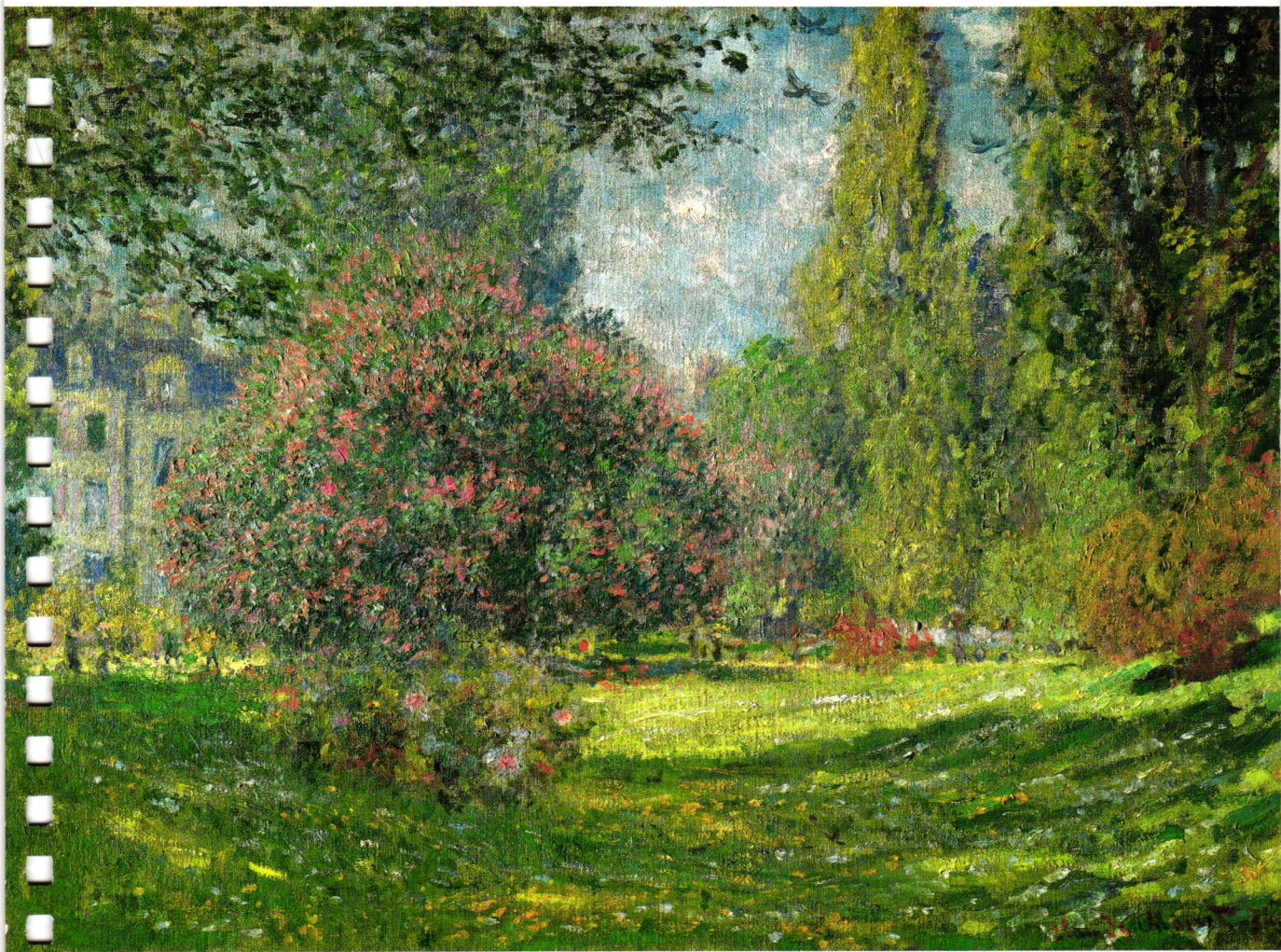
—Vincent van Gogh,
letter to his brother Theo,
September 3, 1888

FEBRUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		









OLIVE ORCHARD

Vincent van Gogh

Dutch, 1853-1890

Oil on canvas, 28 1/2 x 36 1/2 in., 1889

The Walter H. and Leonore Annenberg Collection, Partial Gift of Walter H. and Leonore Annenberg, 1998 1998.325.1

MARCH

SUNDAY 3

"The olive trees are very characteristic, and I am struggling to capture them. They are old silver, sometimes with more blue in them, sometimes greenish, bronzed, fading white above a soil which is yellow, pink, violet-tinted or orange, to dull red ocher. Very difficult, though, very difficult... perhaps one day I shall do a personal impression of them like what the sunflowers were for the yellows."

—Vincent van Gogh, letter to his brother Theo, September 28, 1889

Call Show

MONDAY 4

TUESDAY 5

6:30 Permit Library WEDNESDAY 6
9584 Leeburg, Va. pe

Mr. Show

10:00 Daniel Concha

THURSDAY 7

*peo
and
4:00*

FRIDAY 8

MARCH

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
²⁴ ₃₁	25	26	27	28	29	30

SATURDAY 9

MARCH

10 SUNDAY



LANDSCAPE WITH PINE TREES
(detail)

Henri-Edmond Cross
French, 1856–1910

Oil on canvas, 21¼ x 25¼ in., 1896
Robert Lehman Collection, 1975

11 MONDAY

*1 wk before procedure
No aspirin OK Tylenol*

12 TUESDAY

*# 69 12:25 Atlanta
219 2:12 La Atlanta
3:10 Air Orlando
4:35*

13 WEDNESDAY

*Stena
Home*

14 THURSDAY

15 FRIDAY

16 SATURDAY

*Stena
Home
Rest,*

“What does nature offer us? Disorder, chance, gaps. Nevertheless we go into ecstasies before this chaos and cry: ‘How beautiful it is!’ The work of art must be drawn from this. It is here that one must ‘organize his sensations.’... Make a choice of fragments, of details of the beautiful which are offered us. Harmonize these fragments in an orderly way... [then] we are doing the work of an artist.”

—Henri-Edmond Cross,
notebook entry, 1908

MARCH

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24 ₃₁	25	26	27	28	29	30

Isabel
Conf # MGE7LF

Air Iran

Dulles 3-12

69

12:25

2:12 Atlanta

219

3:10 Lv Atlanta

4:35 Arr. Isl.

3-21 # 854

10:15

11:40 Atlanta

68

3:25 Lv Atl

5:09 Arr. Isl.

And results. They go



Henri Matisse

VIEW OF COLLIOURE
AND THE SEA

Henri Matisse

French, 1869–1954

Oil on canvas, 36¼ x 25¼ in., 1907

Jacques and Natasha Gelman

Collection, 1998 1999.363.42

MARCH

St. Patrick's Day SUNDAY 17

“What I always sought was to arrive at an ordered ensemble, using only the strict means of painting. At Collioure in 1905, before a landscape already exalted by him [Cézanne], I attempted to establish a vast composition with several of my drawings, to put them into a general arabesque and to find an accord with my colors brought to their maximum force and luminosity.”

—Henri Matisse,
conversation with Gaston Diehl,
June 12, 1943

*9:30
J. Diehl
M. G.*

MONDAY 18

TUESDAY 19

WEDNESDAY 20

*# 854 10:15
11:40 AL
68 3:25 h.v. AL
5:09 Duller*

THURSDAY 21

*11:30
Daniel*

FRIDAY 22

MARCH

S	M	T	W	T	F	S
				1	2	
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
²⁴ ₃₁	25	26	27	28	29	30

SATURDAY 23

MARCH

24 SUNDAY Palm Sunday

25 MONDAY

26 TUESDAY

*Card
P. J. J.*

27 WEDNESDAY Passover (sundown)

28 THURSDAY

29 FRIDAY Good Friday

*1-4
Emily
Jane*

30 SATURDAY

*1-4
Emily
Jane
10:00*



A FARM IN BRITTANY (detail)

Paul Gauguin

French, 1848–1903

Oil on canvas, 28½ x 35½ in.,
probably 1894

Bequest of Margaret Seligman
Lewisohn, in memory of her
husband, Sam A. Lewisohn, 1954
54.143.2

“I drift along and silently
contemplate nature, com-
pletely absorbed in my art....
The country life is for me. I
like Brittany; here I find a
savage, primitive quality.
When my wooden shoes
echo on this granite ground,
I hear the dull, muted, pow-
erful sound I am looking for
in painting.”

—Paul Gauguin,
letter to Émile Schuffenecker,
February 1888

MARCH

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24 ₃₁	25	26	27	28	29	30



Blender 10

Adults

MCD	2
H	1
Z & J	2
J & C	2
J & D	2
J & L	2
J & D	2
S	1
AH	1

15 A

Lamia	5
Stri.	20 A
Mich	
Matth (Cael)	

Total of
24
plates

20
35
10
6
4
7

Alipi
Will
Luz
Carl

4
under
10

MARCH · APRIL



A COWHERD ON THE ROUTE DU CHOU, PONTOISE (detail)

Camille Pissarro

French, 1830–1903

Oil on canvas, 21 $\frac{1}{2}$ x 36 $\frac{1}{4}$ in., 1874
Gift of Edna H. Sachs, 1956
56.182

“If we look at Pissarro’s art as a whole...we find not only an enormous artistic determination which never wavers but, in addition, an essentially thoroughbred art. No matter how far away the haystack is, over there on the slope, Pissarro takes the trouble of going there, walking around it, examining it. He has looked at everyone, you say! Why not? Everyone has looked at him too....He was one of my masters.”

—Paul Gauguin,
“Racontars de Rapin”
 (“Dauber’s Gossip”), 1902

Easter Sunday SUNDAY 31

Easter Monday (Canada) MONDAY 1

*new
airline
class
call for
49 Ballet
tickets*

TUESDAY 2

*golf
8:30
shotgun*

WEDNESDAY 3

*8:00
yoga tang
mat*

THURSDAY 4

*Dolby sit
Joey*

*10:30
yoga*

FRIDAY 5

APRIL

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

SATURDAY 6

*Car of
Return*

APRIL

7 SUNDAY

8 MONDAY

9 TUESDAY

april

10 WEDNESDAY

*6:00
greek
schneider*

11 THURSDAY

*Shamb
9:15
Elden*

Schneider

*6:30
yoga*

12 FRIDAY

13 SATURDAY

*gpa
6:30*

PLACE VINTIMILLE, PARIS

Édouard Vuillard

French, 1868–1940

Distemper on canvas, 64 x 90 in.,
1916

Promised Gift of an Anonymous
Donor

“...as I have confidence only
in ideas and reasoning when
they are controlled by direct
impressions from nature, I
must be nourished with new
observations from real life. I
have tried this and I’m sur-
prised by the possibilities for
discovery revealed to me.”

—Édouard Vuillard,
journal entry, July 27, 1894

APRIL

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				





THE GARDEN OF THE
TUILERIES ON A SPRING
MORNING

Camille Pissarro

French, 1830–1903

Oil on canvas, 28 3/4 x 36 3/4 in., 1899
Partial and Promised Gift of
Mr. and Mrs. Douglas Dillon, 1992
1992.103.3

“We have engaged an apartment at 204 rue de Rivoli, facing the Tuileries, with a superb view of the Park, the Louvre to the left, in the background the houses on the quays behind the trees, to the right the Dôme des Invalides, the steeples of Ste. Clothilde behind the solid mass of chestnut trees. It is very beautiful. I shall paint a fine series.”

—Camille Pissarro,
letter to his son Lucien,
December 4, 1898

APRIL

SUNDAY 14

no aspen

*my event
Holland*

MONDAY

15

TUESDAY 16

*g
Holland
Walk*

WEDNESDAY 17

THURSDAY 18

Jeune 9:00

FRIDAY 19

*10:00
Laws*

APRIL

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

SATURDAY 20

APRIL

21 SUNDAY

22 MONDAY

23 TUESDAY

8 a. 40

24 WEDNESDAY

~~Montclair~~

Montclair
Arford

—Vincent van Gogh,
letters to his brother Theo,
ca. May 11–13, 1889

17:15
Lady

25 THURSDAY

KGD
Fairfax
Hospital
10:30

26 FRIDAY

Delaware
P. S. S. S.

27 SATURDAY

VASE OF ROSES

Vincent van Gogh

Dutch, 1853–1890

Oil on canvas, 36 x 29 in., 1890

The Walter H. and Leonore
Annenberg Collection, Partial Gift
of Walter H. and Leonore
Annenberg, 1993 1993.400.5

“I am doing a canvas of roses with a light green background and two canvases representing big bunches of violet irises.... I tell you, I feel my head is absolutely calm for my work, and the brush strokes come to me and follow each other logically.”

“I have just finished another canvas of pink roses against a yellow-green background in a green vase.”

APRIL

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				





PEONIES

Édouard Manet

French, 1832–1883

Oil on canvas, 23 3/4 x 13 3/4 in.,
1864–65

Bequest of Joan Whitney Payson,
1975 1976.201.16

“Do you remember that one day we saw a very extraordinary Manet at the Hôtel Drouot, some huge pink peonies with their green leaves against a light background? As free in the open air and as much a flower as anything could be, and yet painted in a perfectly solid impasto.... That’s what I’d call simplicity of technique.”

—Vincent van Gogh,
letter to his brother Theo,
ca. August 26, 1888

APRIL • MAY

SUNDAY 28

H.P. Jank

MONDAY 29

TUESDAY 30

1716

WEDNESDAY 1

~~*P. 20*~~
~~*Donald*~~

THURSDAY 2

Leah

United

1716
arr 1:50

FRIDAY 3

14:11
11:10

sale mt Person

MAY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

SATURDAY 4

MAY

5 SUNDAY

6 MONDAY

Judith
1411
1:10

7 TUESDAY

C. Emory

8 WEDNESDAY

~~10:15~~
~~Shenk~~
~~Eden St.~~
~~Conrad~~

9 THURSDAY

10:15
Shenk
Eden St.
Conrad
12:30
Dance

10 FRIDAY

~~11:30~~
~~Shenk~~

11 SATURDAY

HOUSES OF PARLIAMENT AT NIGHT

André Derain

French, 1880–1954

Oil on canvas, 31 x 39 in., 1905–06
Robert Lehman Collection, 1975
1975.1.168

“I am in London where I am working like a horse. England truly has a certain charm for a very short time.”

“As for Claude Monet, despite everything, I adore him.... isn't he right to render with his fugitive and not very durable color, the natural impression which is only an impression and which doesn't last.... I was looking for something else; that which, in nature... possesses the permanent, the eternal, the complex.”

—André Derain,
letters to Maurice Vlaminck,
ca. late March–early April 1906

MAY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	





THE HOUSES OF PARLIAMENT
(EFFECT OF FOG)

MAY

Claude Monet

French, 1840-1926

Oil on canvas, 32 x 36 1/2 in., 1903
Bequest of Julia W. Emmons, 1956
56.135.6

Mother's Day SUNDAY 12

"I adore London, it is a mass, an ensemble, and it is so simple. What I like most of all in London is the fog... It is the fog which gives [the city] its marvelous breadth. Its regular, massive blocks become grandiose in this mysterious cloak."

MONDAY 13

—Claude Monet,
conversation with René Gimpe

J No Daily

TUESDAY 14

*Byrd
Window
cleaning
8:00*

WEDNESDAY 15

*10:15
Le Blanc*

THURSDAY 16

FRIDAY 17

MAY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

*3:30
Jungay. ~~12~~*

SATURDAY 18

MAY

19 SUNDAY

20 MONDAY Victoria Day (Canada)

21 TUESDAY
Shamrock

22 WEDNESDAY

~~Hester~~
Carol Lukas

23 THURSDAY

*Robert
Wia*

24 FRIDAY

25 SATURDAY

*1:45
Pedicure
arm*



THE GULF OF MARSEILLES
SEEN FROM L'ESTAQUE
(detail)

Paul Cézanne

French, 1839–1906

Oil on canvas, 28 $\frac{1}{2}$ x 39 $\frac{1}{2}$ in.,
ca. 1885

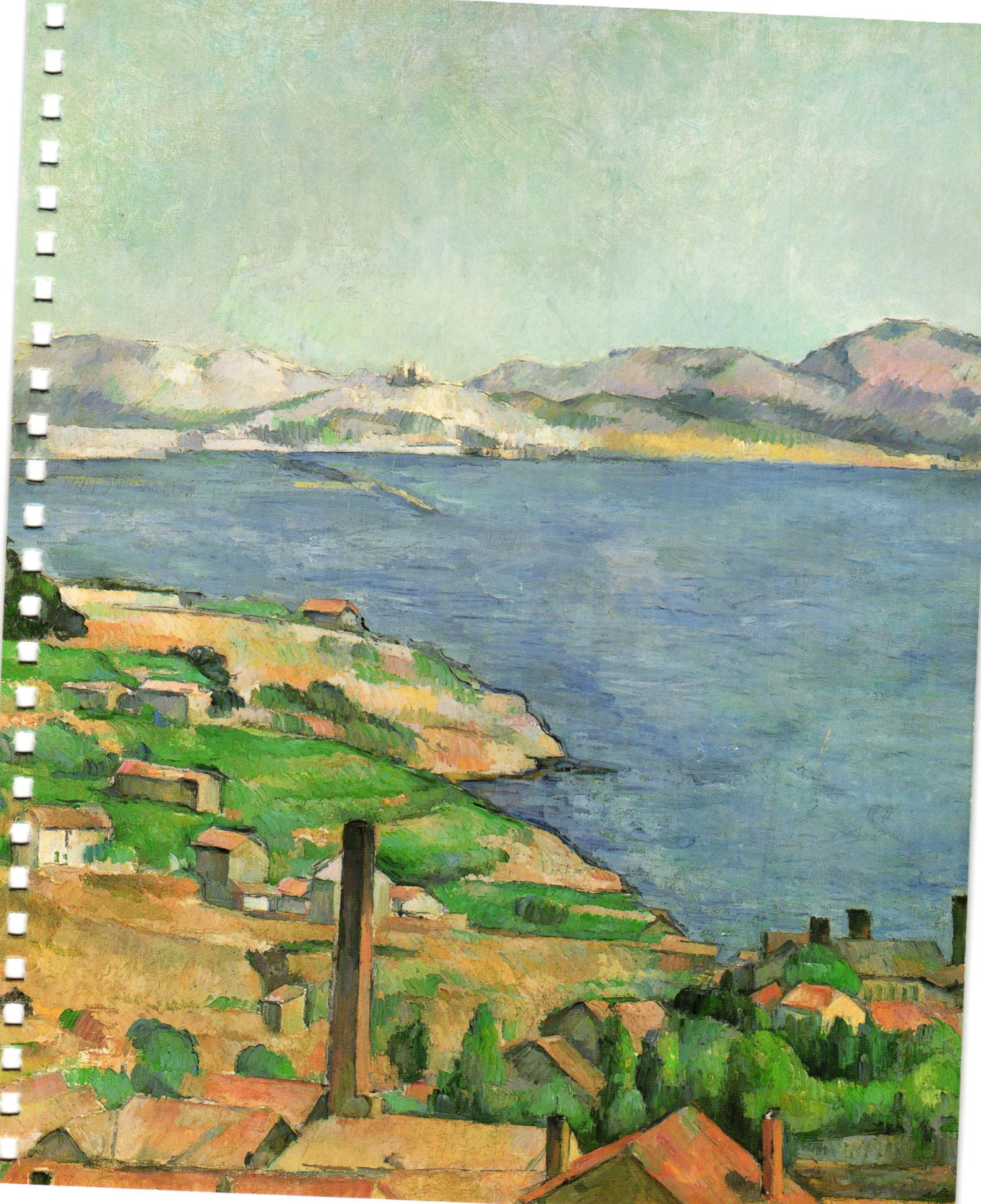
H. O. Havemeyer Collection,
Bequest of Mrs. H. O. Havemeyer,
1929 29.100.67

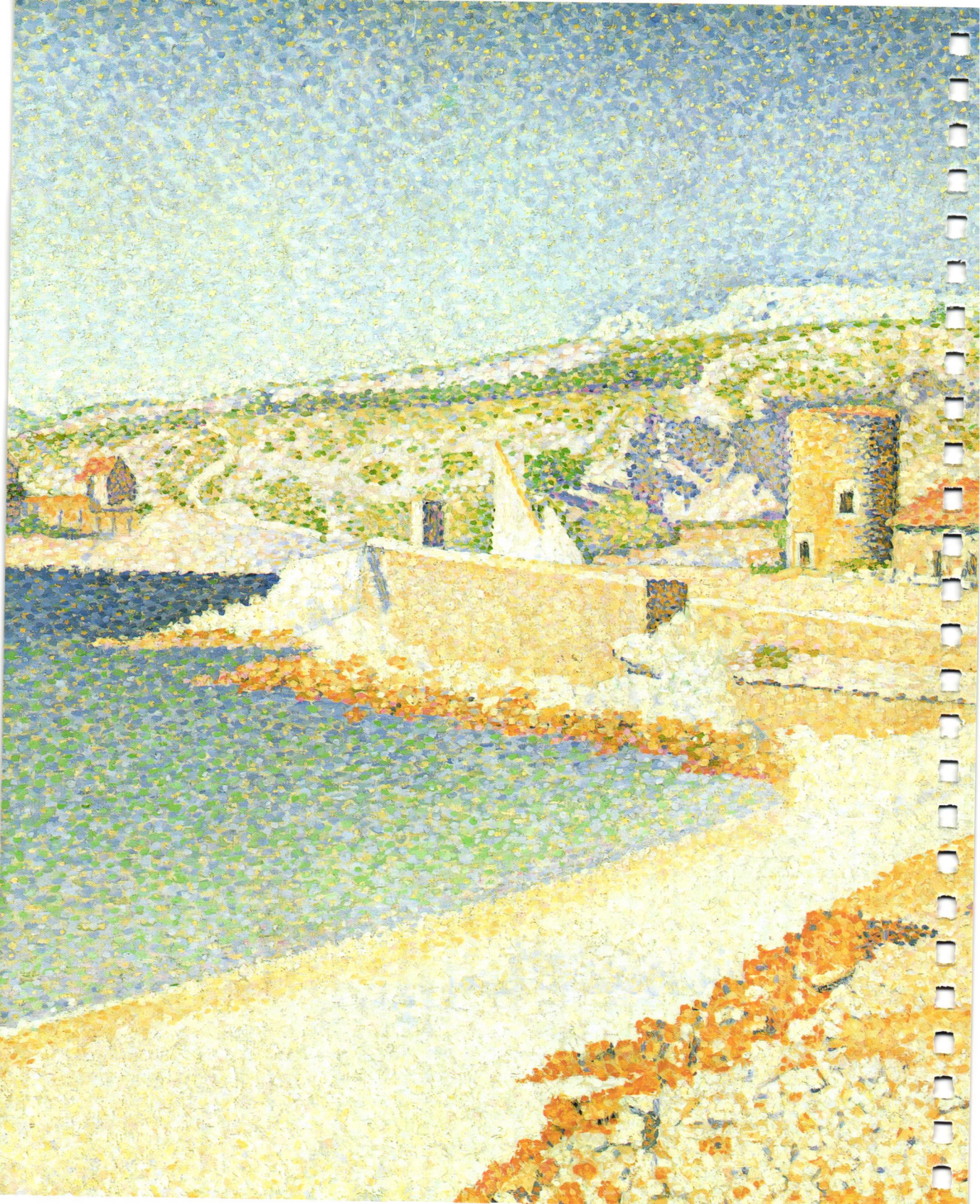
“At Estaque... I’ve started two motifs with a view of the sea... It’s like a playing card. Red roofs over the blue sea... The sun is so terrific here that it seems to me as if the objects were silhouetted not only in black and white, but in blue, red, brown, and violet. I may be mistaken, but this seems to me to be the opposite of modeling.”

—Paul Cézanne,
letter to Camille Pissarro,
July 2, 1876

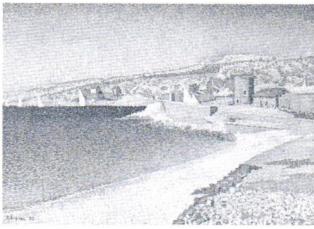
MAY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	





MAY · JUNE



THE JETTY AT CASSIS (detail)

Paul Signac

French, 1863–1935

Oil on canvas, 18¼ x 25½ in., 1889
Bequest of Joan Whitney Payson,
1975 1976.201.19

“I have now settled in Cassis, a pretty little seaport an hour from Marseilles. White, blue, and orange, harmoniously spread over the beautiful rise and fall of the land. All around mountains with rhythmic curves. I am taking a great deal of trouble. If I succeed in rendering only a tenth of what I see, I shall be quite contented.”

—Paul Signac,
letter to Vincent van Gogh,
April 12, 1889

SUNDAY 26

Memorial Day observed MONDAY 27

TUESDAY 28

WEDNESDAY 29

Memorial Day THURSDAY 30

FRIDAY 31

JUNE

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
²³ ₃₀	24	25	26	27	28	29

SATURDAY 1

JUNE

2 SUNDAY



SPRING (FRUIT TREES IN BLOOM) (detail)

Claude Monet

French, 1840–1926

Oil on canvas, 24½ x 39½ in., 1873
Bequest of Mary Livingston Willard,
1926 26.186.1

“When you go out to paint, try to forget what objects you have before you — a tree, a house, a field, or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it gives you your own impression of the scene before you.”

—Claude Monet,
conversation with Lilla Cabot Perry

3 MONDAY

4 TUESDAY

8

2:30
Crowe

5 WEDNESDAY

Frank
John
Myron

7-9
Carle
oil

6 THURSDAY

Mgs

10:45
Aberdon
Shank

6:30
Ches
Romeo's

Kempt
1:15

7 FRIDAY

Mgs

8 SATURDAY

Mgs

JUNE

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23 ₃₀	24	25	26	27	28	29

APPOINTMENT

For me member

Phillip W. Kempf, M.D.

Melissa T. Hocate, M.D.

1635 N. George Mason Drive, Suite 220
Arlington, VA 22205

Telephone (703) 525-3069 • Fax (703) 525-3850

Mon. June 24 at 9A
Tues. June 6 at 1:15
Wed. _____ at _____
Thur. _____ at _____
Fri. _____ at _____

Claude Monet



JUNE



WOMEN PICKING OLIVES
(detail)

VINCENT VAN GOGH

Dutch, 1853–1890

Oil on canvas, 28 3/4 x 36 in., 1889–90

The Walter H. and Leonore
Annenberg Collection, Partial Gift
of Walter H. and Leonore
Annenberg, 1995 1995.535

Me got 3:30 - 14th Sec

SUNDAY 9

MONDAY 10

"...in the South I have been trying to paint some olive groves. You surely know the existing pictures of olive trees. It seems to me that there are such in Monet's and Renoir's work. But apart from this...not much has been made of olive trees.... The effect of daylight, of the sky, makes it possible to extract an infinity of subjects from the olive tree.

—Vincent van Gogh,
letter to J. J. Isaacsen,
May 24–25, 1890

~~Me got~~

2:30 Crowe

TUESDAY 11

+ 5.00 golf

~~Car~~

11:00 Kay graduation

WEDNESDAY 12

Bolshoi

THURSDAY 13

FRIDAY 14

JUNE

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23 ₃₀	24	25	26	27	28	29

SATURDAY 15

JUNE

16 SUNDAY Father's Day



STILL LIFE WITH APPLES AND A POT OF PRIMROSES (detail)

Paul Cézanne

French, 1839-1906

Oil on canvas, 28 3/4 x 36 3/4 in., early 1890s

Bequest of Sam A. Lewisohn, 1951 51.112.1

17 MONDAY

Jeffrey
Hoop
Goy

18 TUESDAY

mln 9:00
Ballet
Hispanic

19 WEDNESDAY

Laura

20 THURSDAY

~~*Joe*~~
~~*Antonia*~~
~~*9:10*~~
Evergreen
9:00

21 FRIDAY

~~*7:30*~~
~~*Antonia*~~
~~*9:30*~~
~~*Antonia*~~
9:10⁹

22 SATURDAY

St. Hub

has an appointment on

Joe McManis

June 20th AT 4:00 PM

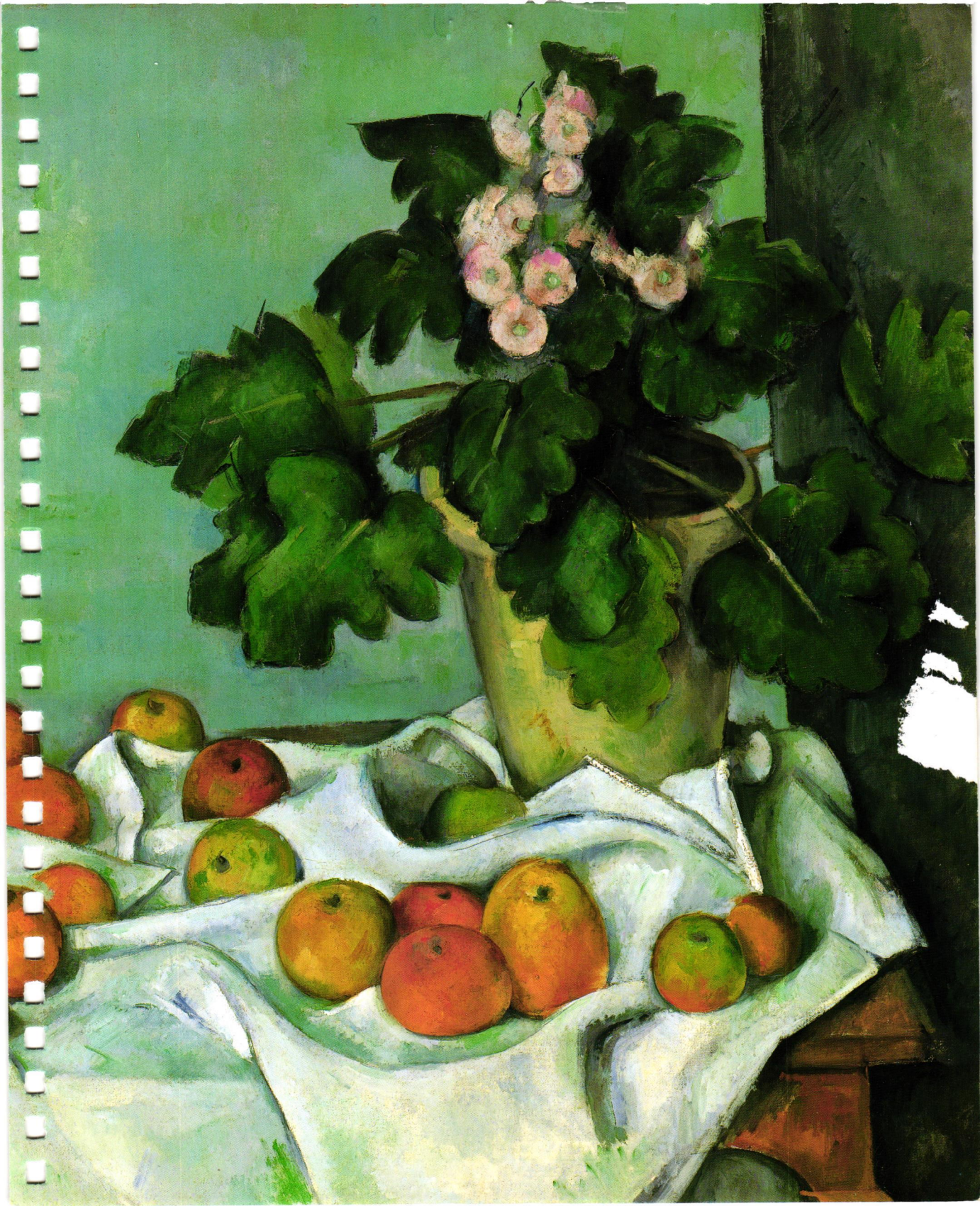
MON. TUES. WED. THURS. FRI. SAT.

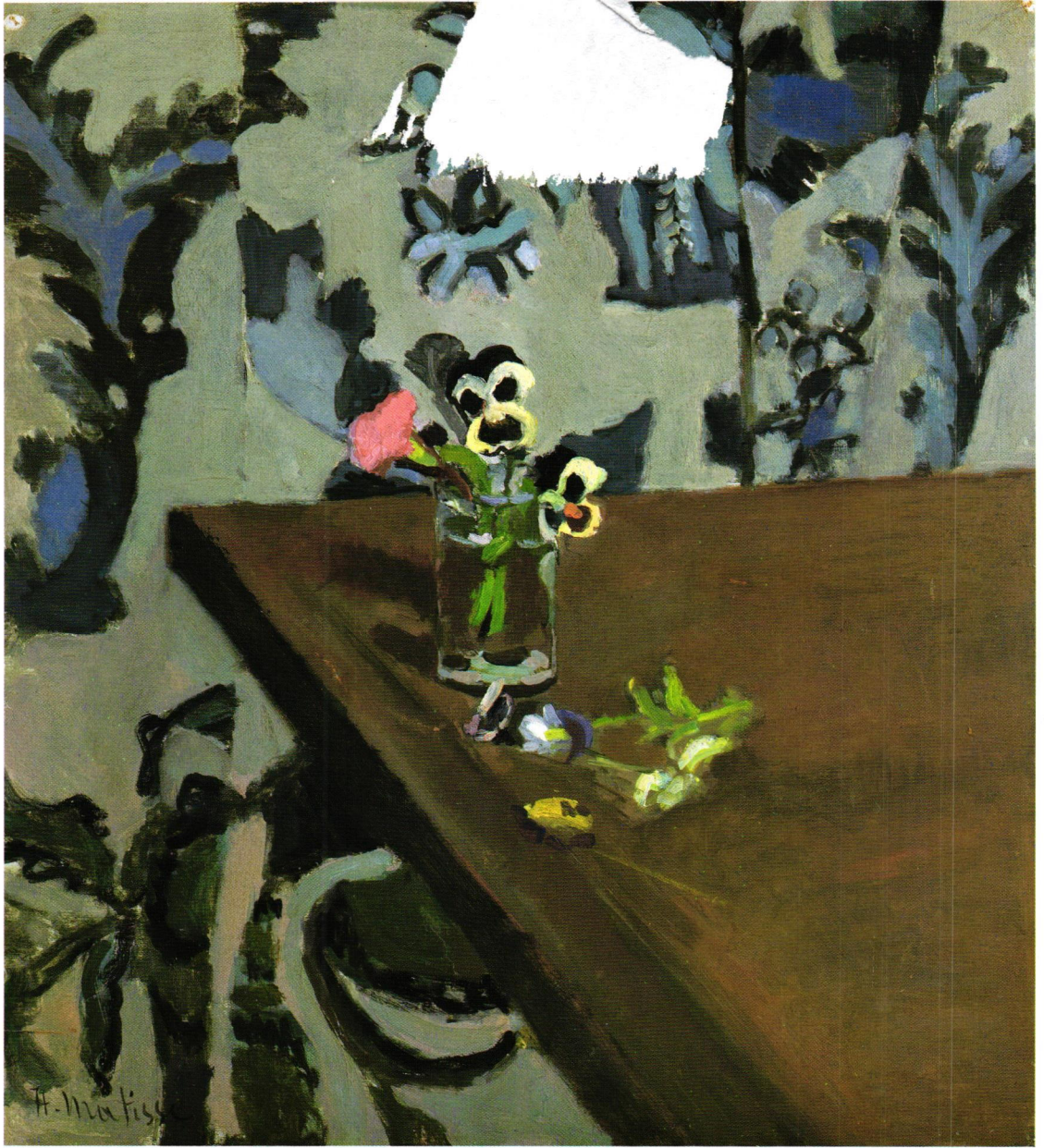
9:10 at 2:10

If unable to keep appointment, kindly give 24 hrs. notice.

JUNE

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23 ³⁰	24	25	26	27	28	29





PANSIES ON A TABLE

Henri Matisse

French, 1869-1954

Oil on paper, mounted on wood,
19 1/4 x 17 1/2 in., ca. 1918-19
Bequest of Joan Whitney Payson,
1975 1976.201.22

*Mary
Event.*

JUNE

SUNDAY 23

"If it were just a matter of
arranging some flowers, for
example, in a vase, in order
to make a motif for drawing
or painting, art would be
quite an easy thing. In reality
there is a much more impor-
tant question to resolve...it is
a question of choice. But it is
always necessary to choose
and to compose in order to
express oneself."

—Henri Matisse,
conversation with Gaston Diehl,
1945

~~the Kempf 9:00~~

MONDAY 24

[Red scribble]

*8:40
golf*

TUESDAY 25

*4:30
shop
mtg.*

WEDNESDAY 26

*8:30
golf rez K-Mile*

THURSDAY 27

~~*[Red scribble]*~~

FRIDAY 28

JUNE

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
²³ ₃₀	24	25	26	27	28	29

SATURDAY 29

JUNE · JULY

30 SUNDAY

1 MONDAY Canada Day (Canada)

2 TUESDAY
9-18

3 WEDNESDAY

*Lucy
A-B* *Andrew
Julio
938 7807*

4 THURSDAY Independence Day

5 FRIDAY

6 SATURDAY

Symphony / 10:00
Daniel
Nicholas
Rose
White
Flax
Plange
52 27
Nicholas
Sam

FLOOD, PONT ROYAL, PARIS

Paul Signac

French, 1863-1935

Oil on canvas, 35 x 45½ in., 1926

Private collection

“I confess that it now seems to me impossible to go and sit down in front of a corner of landscape with the aim of covering a size thirty canvas. I much prefer to go to nature as to a library, to take from it what I need and carefully to leave aside the mass of things that are useless or harmful.... Moreover, breadth of brush-stroke forces me to simplify, which I do willingly, but it’s a hard choice!”

—Paul Signac,
letter to Félix Fénéon, 1894

JULY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			





MORNING, AN OVERCAST
DAY, ROUEN

Camille Pissarro

French, 1830-1903

Oil on canvas, 21 1/2 x 25 3/4 in., 1896
Bequest of Grégoire Tarnopol, 1979,
and Gift of Alexander Tarnopol,
1980 1980.21.1

"[In Rouen] I have effects
of fog and mist, of rain, of
the setting sun and of gray
weather, motifs of bridges
seen from every angle, quays
with boats; but what interests
me especially is a motif of the
iron bridge in the wet, with
much traffic, carriages, pedes-
trians, workers on the quays,
boats, smoke, mist in the dis-
tance, the whole scene fraught
with animation and life."

—Camille Pissarro,
letter to his son Lucien,
February 26, 1896

JULY

SUNDAY 7

MONDAY 8

TUESDAY 9

WEDNESDAY 10

THURSDAY 11

Dr Shenk - Fairfax Hosp 12:00

FRIDAY 12

SATURDAY 13

JULY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

*Robert
4-7:00
Crake*

JULY

14 SUNDAY

15 MONDAY

16 TUESDAY

8:30 shot gun

17 WEDNESDAY

8:00 La Alca

Anna
3:00 pedicure

18 THURSDAY

9:00
Kemp

4:45
Victoria
E.A. R...
↓

19 FRIDAY

4:00
Victoria
R... social
Les Arden

JULY

20 SATURDAY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

THE FOUR TREES

Claude Monet

French, 1840-1926

Oil on canvas, 32 1/4 x 32 1/2 in., 1891
H. O. Havemeyer Collection,
Bequest of Mrs. H. O. Havemeyer,
1929 29.100.110

“But no, M. Monet, you are not a naturalist... Bastien-Lepage is much closer to nature than you! Trees in nature are not blue, people are not violet...and your great merit is precisely that you painted them like this, as you feel them [*comme vous les sentez*], and not just as they are.”

—Paul Signac,
journal entry, August 23, 1894

APPOINTMENT

For Joseph

Phillip W. Kempf, M.D.
Melissa T. Hocate, M.D.

1635 N. George Mason Drive, Suite 220
Arlington, VA 22205

Telephone (703) 525-3069 • Fax (703) 525-3850

Mon 7/29/02 at 10:30AM

Tues. _____ at _____

Wed. _____ at _____

Thur. 9:00 - 18th

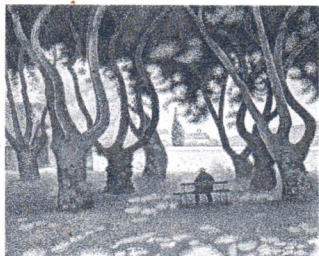
Fri. _____ at _____

Carroll 8/1/02



JULY

SUNDAY 21



PLANE TREES, OPUS 242
(PLACE DES LICES, SAINT-TROPEZ) (detail)

Paul Signac

French, 1863–1935

Oil on canvas, 25% x 32% in., 1893
Carnegie Museum of Art,
Pittsburgh; Acquired through the
generosity of the Sarah Mellon
Scaife family

“It is from nature that the painter will derive all the elements that he needs in order to express himself. Nature alone will guarantee him renewal and variety, for one never invents anything: the wildest compositions only present nature more or less distorted.”

—Paul Signac,
Le sujet en peinture, 1935

11:45
Kempf

MONDAY 22

ch

TUESDAY 23

ch

WEDNESDAY 24

ch

Charitely

THURSDAY 25

French
Neighbors

FRIDAY 26

JULY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

P. Hordless

SATURDAY 27

JULY · AUGUST

28 SUNDAY

*My
Event
Havemeyer*

29 MONDAY

*Havemeyer
de Kemp 10.30
Emily*

30 TUESDAY

M. got

31 WEDNESDAY

1 THURSDAY

2 FRIDAY

3 SATURDAY



**MONT SAINTE-VICTOIRE
AND THE VIADUCT OF THE
ARC RIVER VALLEY (detail)**

Paul Cézanne

French, 1839–1906

Oil on canvas, 25 $\frac{1}{2}$ x 32 $\frac{1}{2}$ in.,
1882–85

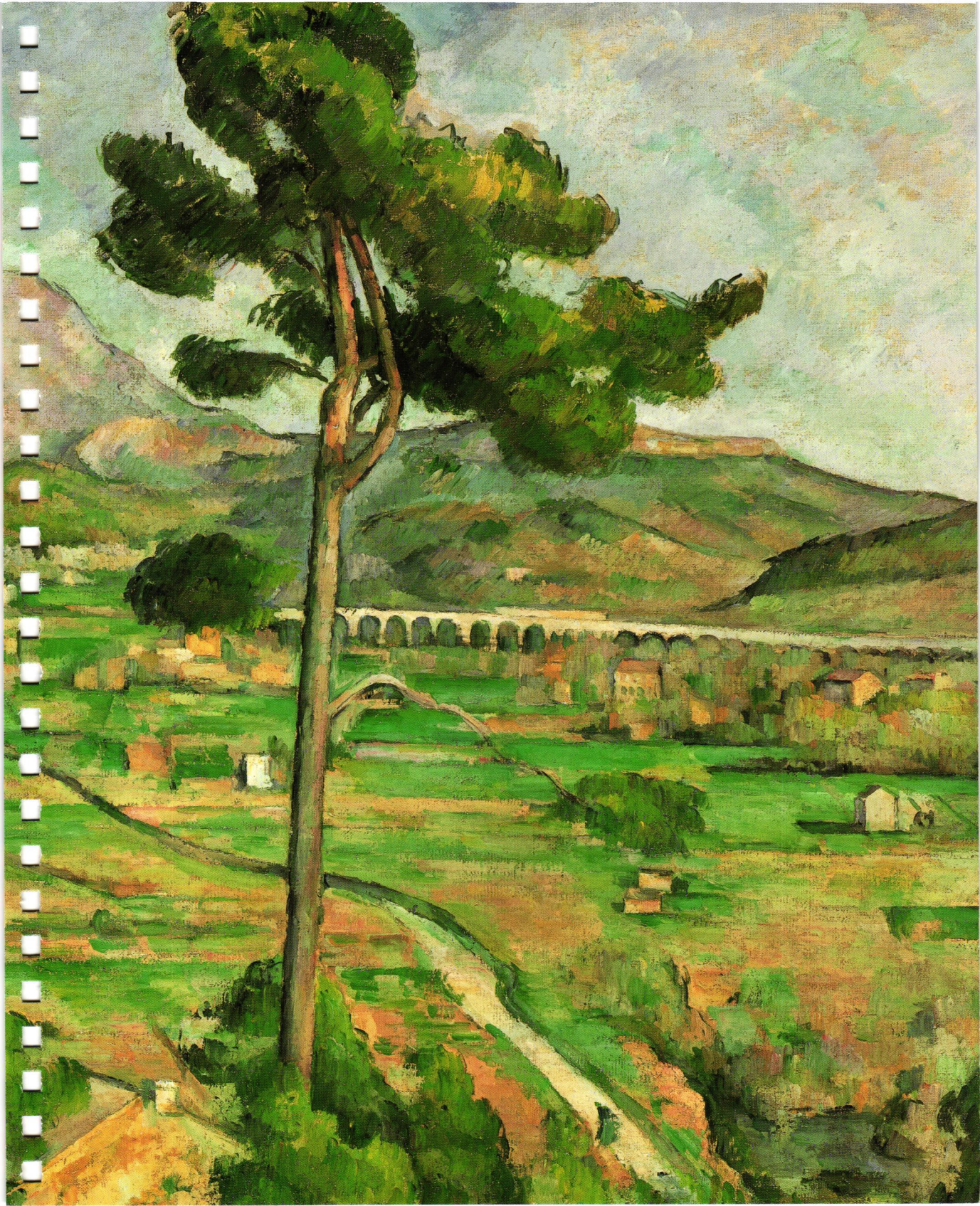
H. O. Havemeyer Collection,
Bequest of Mrs. H. O. Havemeyer,
1929 29.100.64

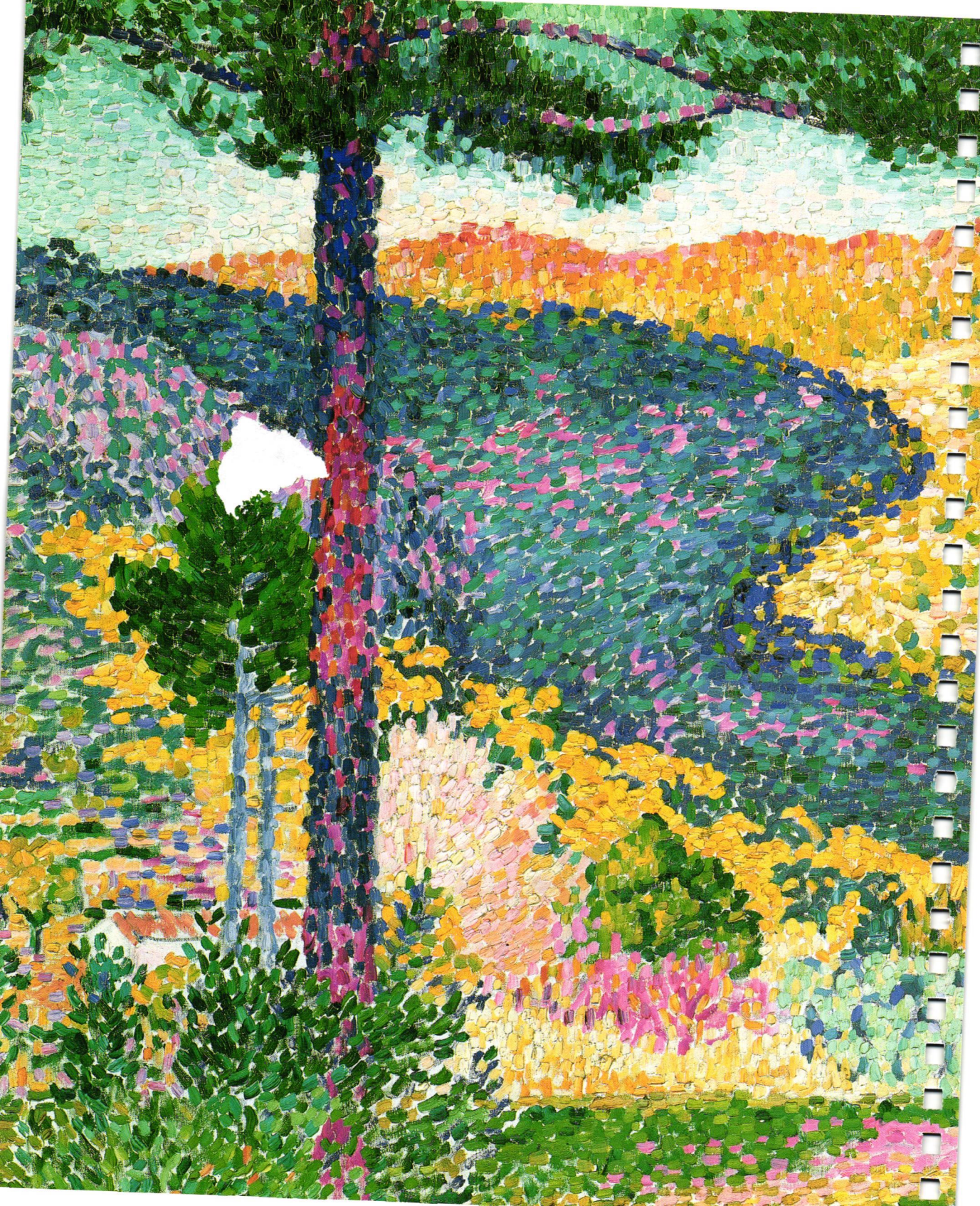
“Cézanne arrives at the motif knowing what he wants, in quest of volume.... In front of a tree trunk, Cézanne discovers elements of beauty that escape so many others. All these lines that intertwine, that caress and envelop one another, all these colored elements that overlap, that diminish or oppose one another, he takes hold of them and disposes of them.”

—Paul Signac,
*From Eugène Delacroix to
Neo-Impressionism*, 1899

AUGUST

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31





AUGUST



LANDSCAPE WITH FIR TREES
(detail)

Henri-Edmond Cross

French, 1856–1910

Oil on canvas, 29 x 35½ in., 1909

Robert Lehman Collection, 1975

1975.1.163

“In his [Cross’s] last canvases, through the benefit of his original qualities, one feels... the softness of harmonies and the logic of equilibrium.... One also feels in him the joy of painting, the love for delicate harmonies, something indefinably hesitant and mysterious and unexpected. He is both a cold and methodical thinker and a dreamer, strange and troubled.”

—Paul Signac,
journal entry, December 14, 1894

SUNDAY 4

Civic Holiday (Canada) MONDAY 5

TUESDAY 6

g
10:45
Dinner
Joe

WEDNESDAY 7

THURSDAY 8

Over
Dinner
9:00

FRIDAY 9

AUGUST

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

SATURDAY 10

6:50
Hotel
Rensselaer

AUGUST

11 SUNDAY

*my
Even*

12 MONDAY

Shenk

12145

Fairfax

13 TUESDAY

*12:54
Delta
2488*

14 WEDNESDAY

*Collet
for
Whister
16*

15 THURSDAY

16 FRIDAY

17 SATURDAY

[Handwritten scribbles]

STILL LIFE WITH APPLES AND PITCHER

Camille Pissarro

French, 1830–1903

Oil on canvas, 18 $\frac{1}{4}$ x 22 $\frac{1}{4}$ in., 1872
Purchase, Mr. and Mrs. Richard J.
Bernhard Gift, by exchange, 1983
1983.166

"[Cézanne] was influenced by me at Pontoise, and I by him.... Naturally, we were always together! But what cannot be denied is that each of us kept the only thing that counts, the unique 'sensation'! – This could easily be shown."

—Camille Pissarro,
letter to his son Lucien,
November 22, 1895

AUGUST

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31





STILL LIFE WITH JAR,
CUP, AND APPLES

Paul Cézanne

French, 1839-1906

Oil on canvas, 23 1/2 x 29 in.,
ca. 1877

H. O. Havemeyer Collection,
Bequest of Mrs. H. O. Havemeyer,
1929 29.100.66

Photograph by Malcolm Varon

AUGUST

SUNDAY 18

Christening

"I also thought of Cézanne's
show in which there were
exquisite things, still lifes of
irreproachable perfection,
others *much worked on* and
yet unfinished, of even
greater beauty, landscapes,
nudes, and heads that are
unfinished but yet grandiose,
and *so painted*, so supple....
Why? Sensation is there!"

—Camille Pissarro,
letter to his son Lucien,
November 21, 1895

~~Christening~~
Maria Burnett
2-4
Jan 1.5m
Jo Bog.

MONDAY 19

York
hu 1:35
2445

9 PM

TUESDAY 20

WEDNESDAY 21

THURSDAY 22

FRIDAY 23

AUGUST

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

10:30
Daniel

SATURDAY 24

AUGUST

25 SUNDAY

VIEW OF THE PORT OF MARSEILLES

Paul Signac

French, 1863–1935

Oil on canvas, 35 x 45½ in., 1905
Gift of Robert Lehman, 1955
55.220.1

“We must start from this principle: we wish to produce paintings that are light and bright: a brushstroke is perfect only if it is set down right the first time and if the white light of the ground shows through it.... From the outset one must note and even exaggerate all the elements, light, local color, shadow, contrast, and so on.”

—Paul Signac,
letter to Henri-Edmond Cross,
July 1892

26 MONDAY

*Ring on
Joa*

27 TUESDAY

*Warena
Jemma*

28 WEDNESDAY

29 THURSDAY

*Call re bk 703 937 640
H Bent
Ch. Eren
Pamela
Westwood*

30 FRIDAY

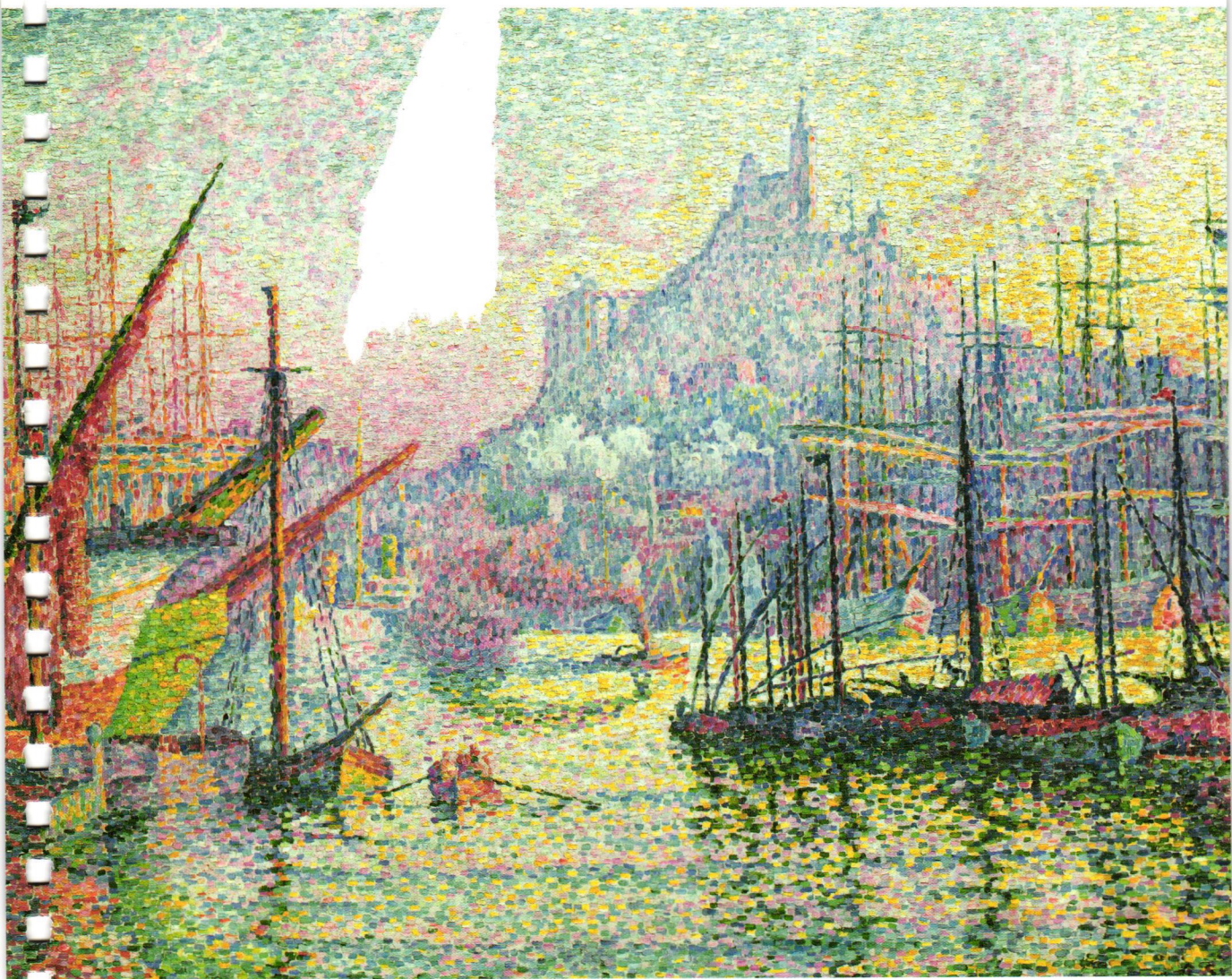
*Buy about contacts
Karlina
11:30
Bartha*

31 SATURDAY

*10:15
Suzzy*

AUGUST

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31





THE BAY OF NAPLES

Pierre-Auguste Renoir

French, 1841-1919

Oil on canvas, 23½ x 32 in., 1881
Bequest of Julia W. Emmons, 1956
56.135.8

"I am staying in the sun... while warming myself and observing a great deal, I shall, I believe, have acquired the simplicity and grandeur of the old masters. Raphael, who did not work out-of-doors, nevertheless studies sunlight, for his frescoes are full of it. Thus as a result of seeing the out-of-doors, I have finished by not bothering any more with the small details that extinguish sunlight instead of making it blaze."

—Pierre-Auguste Renoir,
letter to Mme Georges Charpentier,
Naples, early 1882

SEPTEMBER

SUNDAY 1

Labor Day MONDAY 2

TUESDAY 3

WEDNESDAY 4

THURSDAY 5

Rosh Hashanah (sundown) FRIDAY 6

SATURDAY 7

~~8~~
2:45 Dinning
Joe

8:20
Dinner

Memorial
service

Shine audita meety
at club at 2:00

Dinner

— 2-5
T. T.

SEPTEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

SEPTEMBER

8 SUNDAY

Red skin game

9 MONDAY

*golf tournament
River creek
Leesburg
Emily*

10 TUESDAY

8.40

11 WEDNESDAY

*MP
S-B
D-K
340 740 3181
Sher Walker
New Market
S. J.*

12 THURSDAY

golf 6:30

13 FRIDAY

14 SATURDAY



**THE BRIDGE AT
VILLENEUVE-LA-GARENNE**
(detail)

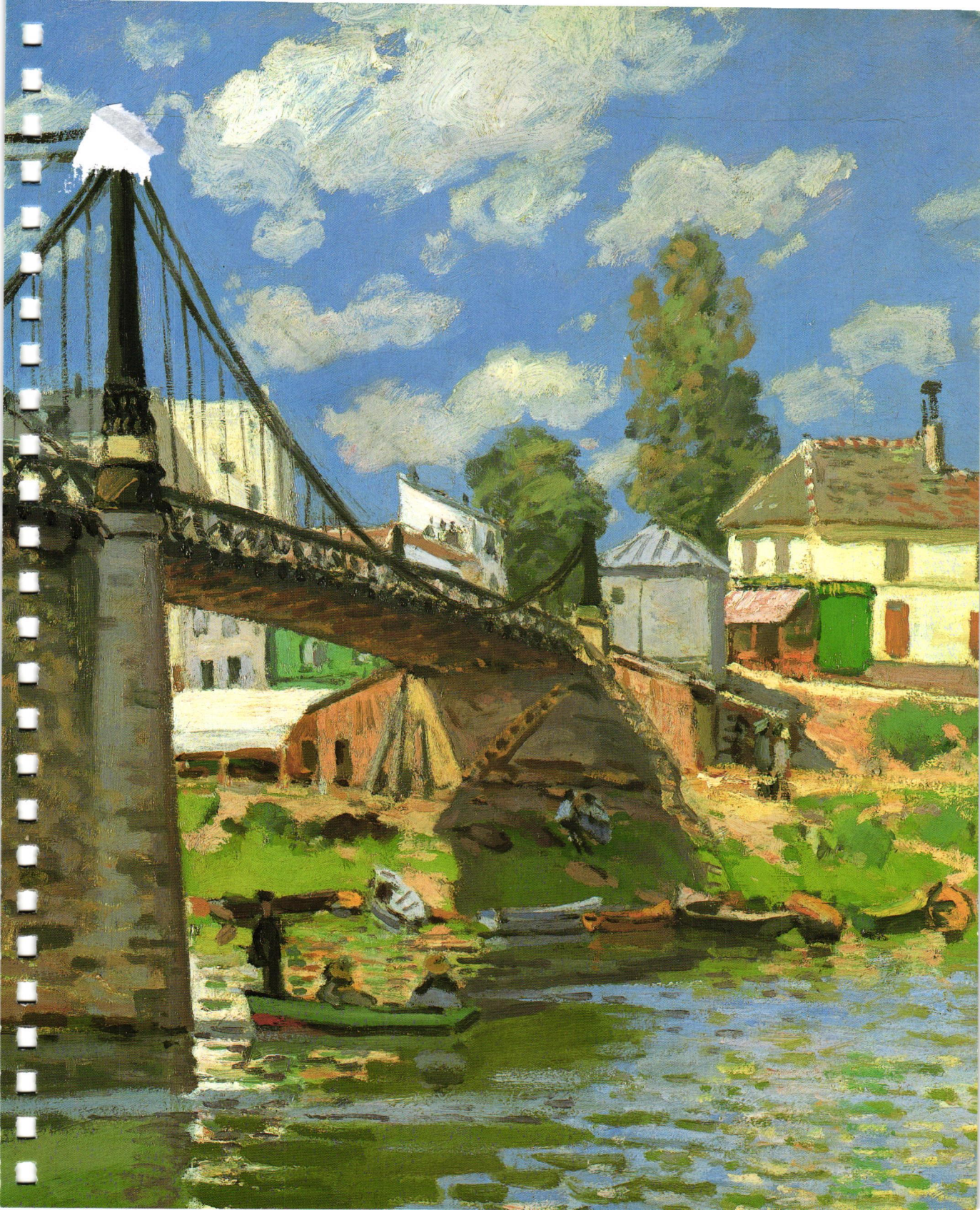
Alfred Sisley
British, 1839-1899
Oil on canvas, 19 1/4 x 25 1/2 in., 1872
Gift of Mr. and Mrs. Henry Ittleson
Jr., 1964. 64.287

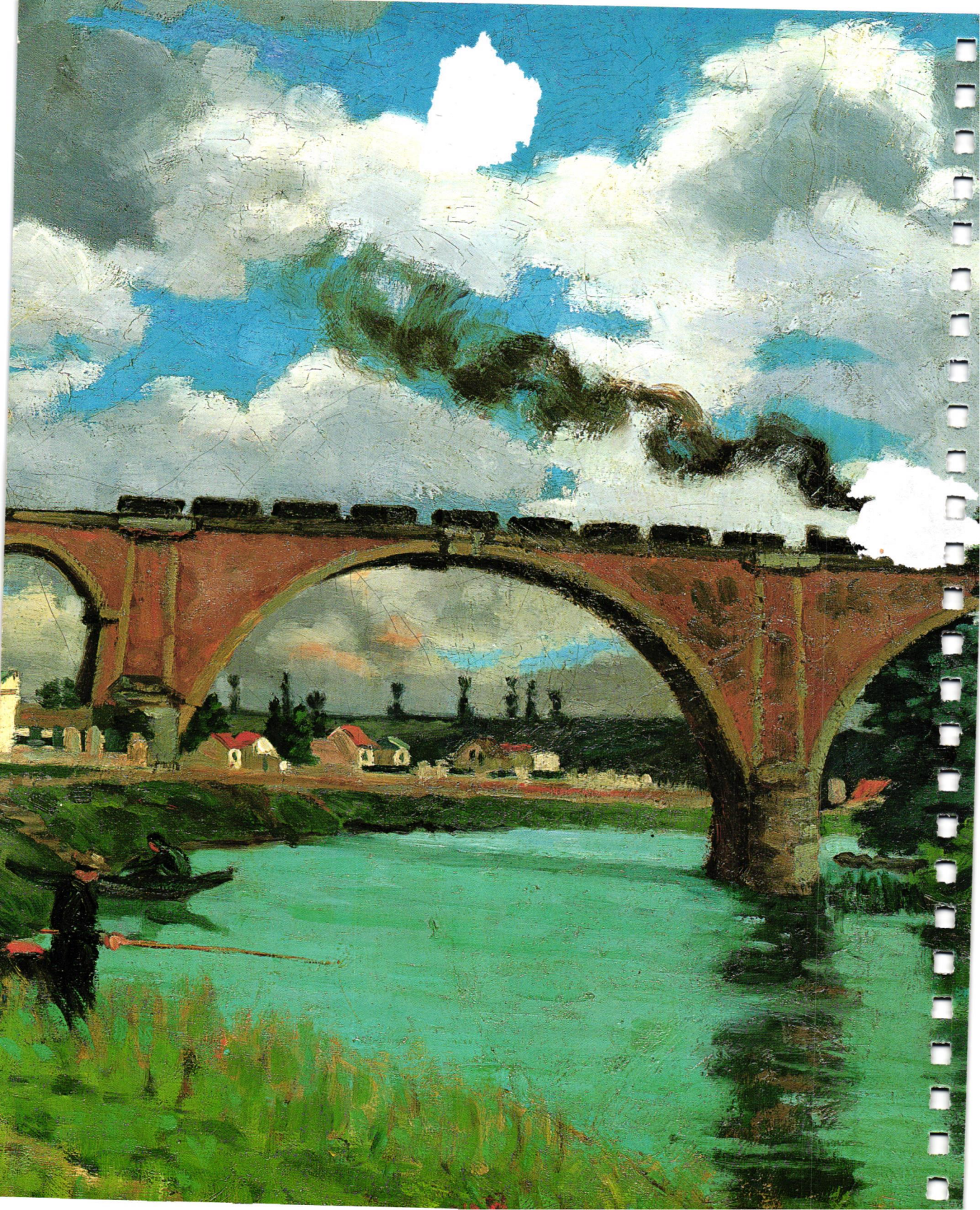
"Is there anything more splendid or thrilling than that which is frequently found in summer, I mean the blue sky with beautiful clouds, white and drifting. What movement, what allure they have! It has the effect of a wave at sea; it exalts you and carries you along.... I always start a painting with the sky."

Alfred Sisley,
letter to Adolphe Tavernier,
January 19, 1892

SEPTEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					





SEPTEMBER



RAILWAY BRIDGE AT NOGENT-SUR-MARNE (detail)

Jean-Baptiste-Armand Guillaumin

French, 1841-1927
Oil on canvas, 23 3/4 x 28 1/2 in., 1871
Robert Lehman Collection, 1975
1975.1.180

“Guillaumin remains the majestic painter of the old impressionism, in love with the triumphant strokes of the brush and the fierce coloration, but rebellious of the delicacies of contrast and the harmonies of complementary tones.”

—Paul Signac,
letter to Trublot (Paul Alexis),
February 6, 1888

Yom Kippur (sundown) SUNDAY 15

MONDAY 16

*Water
Acrylics
reg 8.7*

TUESDAY 17

*Selected
golf
landscapes
7.30*

WEDNESDAY 18

THURSDAY 19

*1:00
George
Craig*

FRIDAY 20

*8:40
Neli*

SEPTEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

SATURDAY 21

*11:00
football
2:00
none*

*8:00
Cap. slip*

SEPTEMBER

22 SUNDAY

23 MONDAY

*Henry
Clark*

24 TUESDAY

*Chuck's
funeral*

*John
Adrian*

25 WEDNESDAY

*7:00
12:00
11:30*

26 THURSDAY

*god
Loren
Lupol
Stonewall*

27 FRIDAY

Loren

28 SATURDAY

*~~John
Adrian
Loren
Lupol
Stonewall~~*



CAPO DI NOLI (detail)

Paul Signac

French, 1863–1935

Oil on canvas, 36 x 28 1/2 in., 1898

Fondation Corboud, on permanent loan to the Wallraf-Richartz-Museum, Cologne, Inv. Nr. Dep. 682
Photograph © Rheinisches Bildarchiv, Cologne

"[Signac] represents the great producer of colored architecture and of magnificent arrangements, in reaction against the base realism and unconscious realism of the Impressionists."

—Pierre Bonnard,
L'Humanité, May 3, 1938

SEPTEMBER

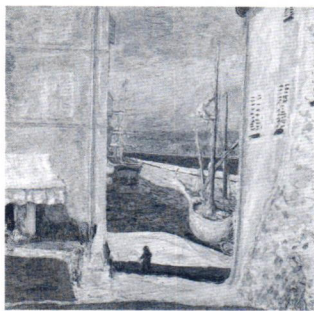
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Adrian





SEPTEMBER · OCTOBER



**THE OLD PORT,
SAINT-TROPEZ (detail)**

Pierre Bonnard

French, 1867–1947

Oil on canvas, 33 x 34 in., 1911
Bequest of Scofield Thayer, 1982
1984.433.1

“...when my friends and I adopted the Impressionist color program in order to build on it we wanted to go beyond naturalistic color impressions. Art after all is not nature. We wanted a more rigorous composition. There is also so much more to extract from color as a means of expression.”

—Pierre Bonnard,
interview with Ingrid Rydbeck,
1937

SUNDAY 29

Riviera Festival

port lunch

MONDAY 30

P. Cron

TUESDAY 1

~~*de Lanta 9:50*~~

de Lunning 9:30

*2:30
Jean-Pol
St. Paul*

WEDNESDAY 2

~~*D. Virginia Oncology*~~

THURSDAY 3

*10:00
Daniel*

~~*10:30
Daniel*~~

FRIDAY 4

*10:30
Buan Stewart
memorial*

OCTOBER

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

SATURDAY 5

~~*10:00
Daniel*~~

Atlantic City

OCTOBER

6 SUNDAY

7 MONDAY

8 TUESDAY

*Pop
down*

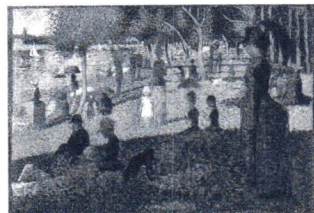
9 WEDNESDAY

10 THURSDAY

11 FRIDAY

*Rainy
days*

12 SATURDAY Columbus Day



**STUDY FOR A SUNDAY ON
LA GRANDE JATTE** (detail)

Georges Seurat

French, 1859–1891

Oil on canvas, 27 $\frac{1}{2}$ x 41 in., 1884–85
Bequest of Sam A. Lewisohn, 1951
51.112.6

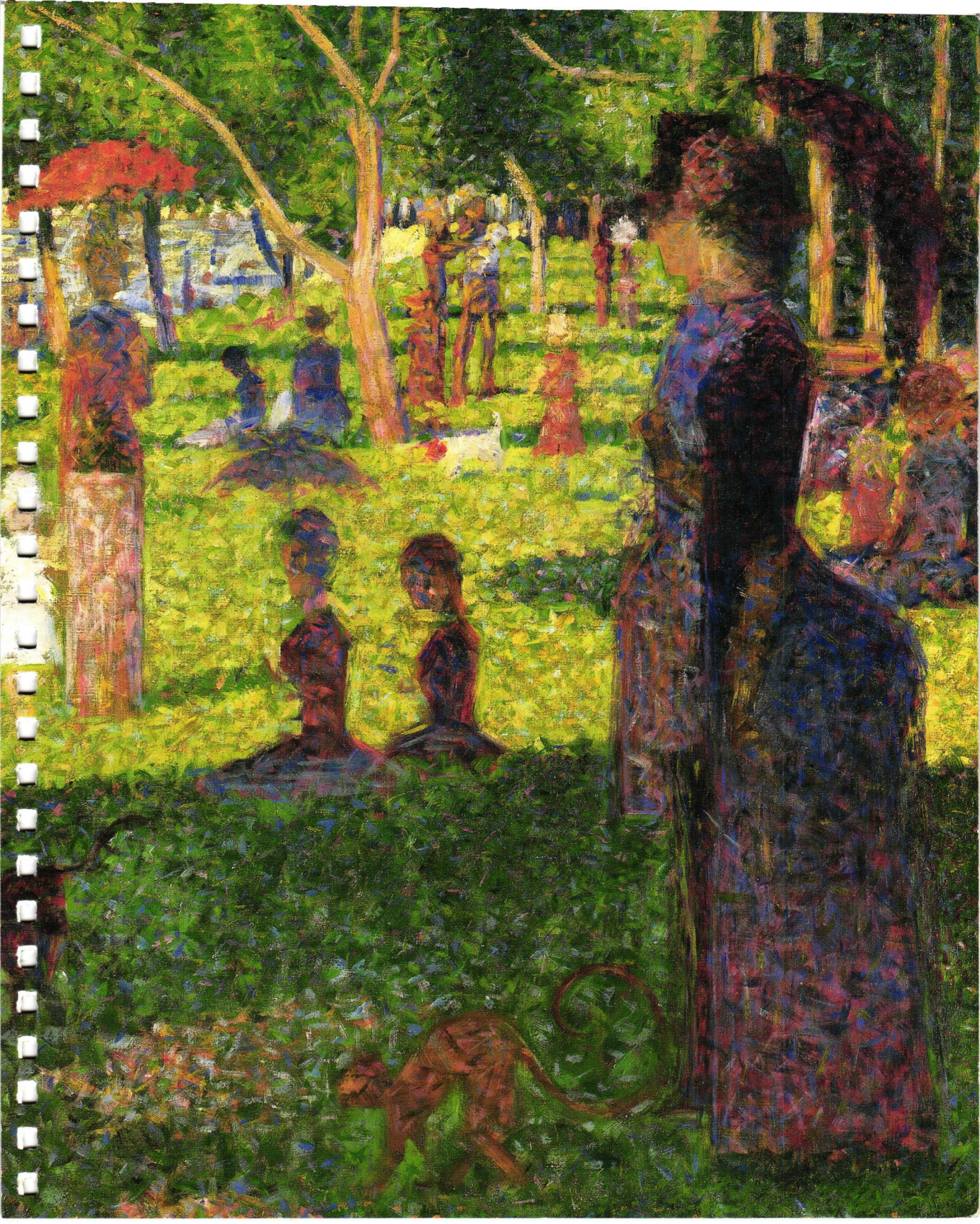
“As for stippling and making halos and other things, I think they are real discoveries, but we must already see to it that this technique does not become a universal dogma any more than any other.

That is another reason why Seurat’s ‘Grande Jatte’ [and] the landscapes by Signac with broad stippling...will become in time even more personal and even more original.”

—Vincent van Gogh,
letter to his brother Theo,
ca. August 27, 1888

OCTOBER

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



OCTOBER

20 SUNDAY

my event

21 MONDAY

22 TUESDAY

g

*Hopkins - Dr FLYNN 1:00
Dr Kemp 9:30*

23 WEDNESDAY

*8:00
Albion
Theatre
Netherland*

24 THURSDAY

10:15 Dr Kemp

25 FRIDAY

26 SATURDAY

*Rel.
Joy
Clare*

*J.H.
Hoop.*

*Cosmo
Night*

BOUQUET OF SUNFLOWERS

Claude Monet

French, 1840-1926

Oil on canvas, 39 1/4 x 32 in., 1881

H. O. Havemeyer Collection,
Bequest of Mrs. H. O. Havemeyer,
1929 29.100.107

“Gauguin was telling me the other day that he had seen a picture by Claude Monet of sunflowers in a large Japanese vase, very fine, but—he likes mine better. I don't agree.”

—Vincent van Gogh,
letter to his brother Theo,
ca. November 23, 1888

OCTOBER

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

APPOINTMENT

For Joseph

Phillip W. Kempf, M.D.
Melissa T. Hocate, M.D.

1635 N. George Mason Drive, Suite 220
Arlington, VA 22205

Telephone (703) 525-3069 • Fax (703) 525-3850

Mon. _____ at _____

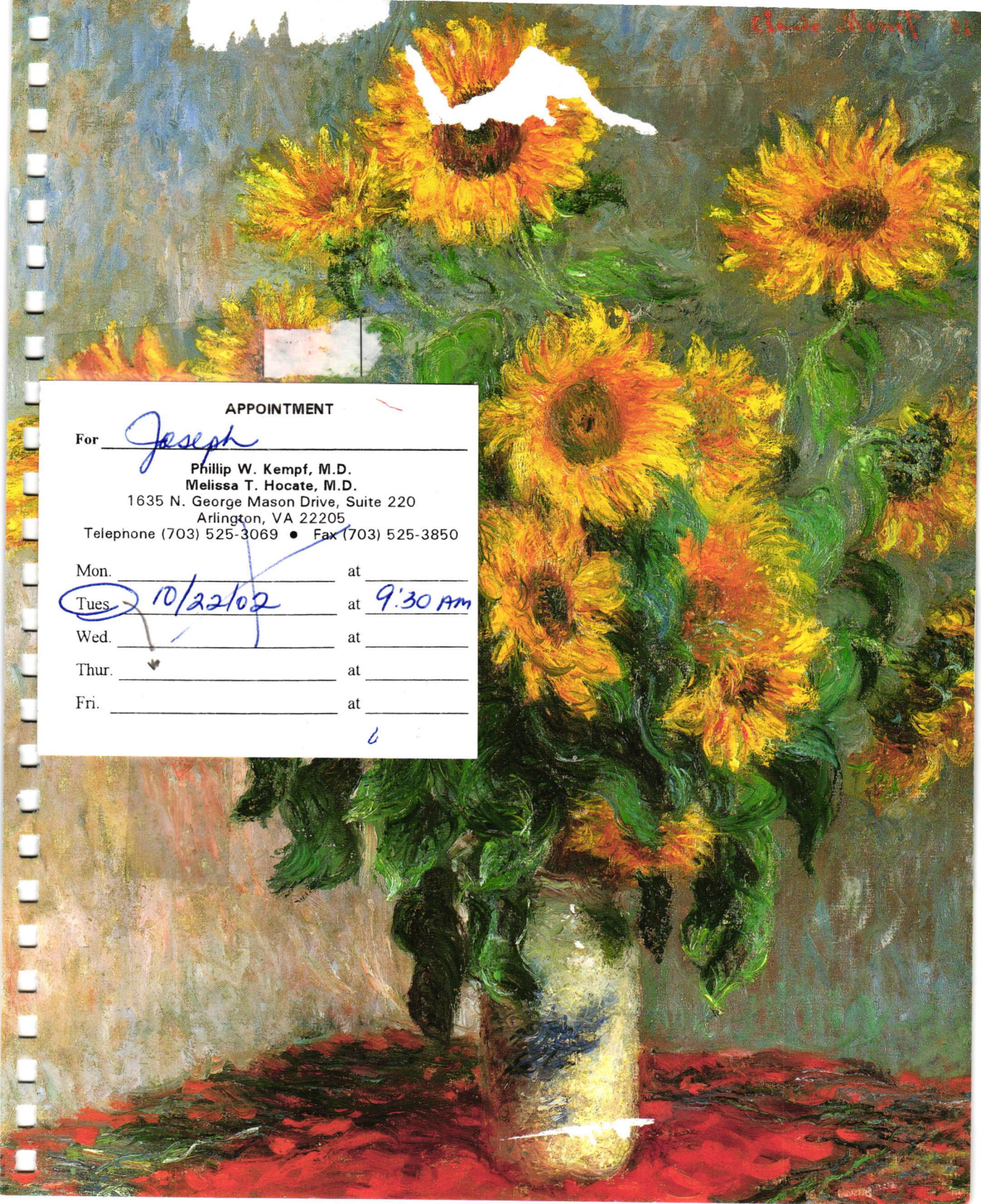
Tues. 10/22/02 at 9:30 AM

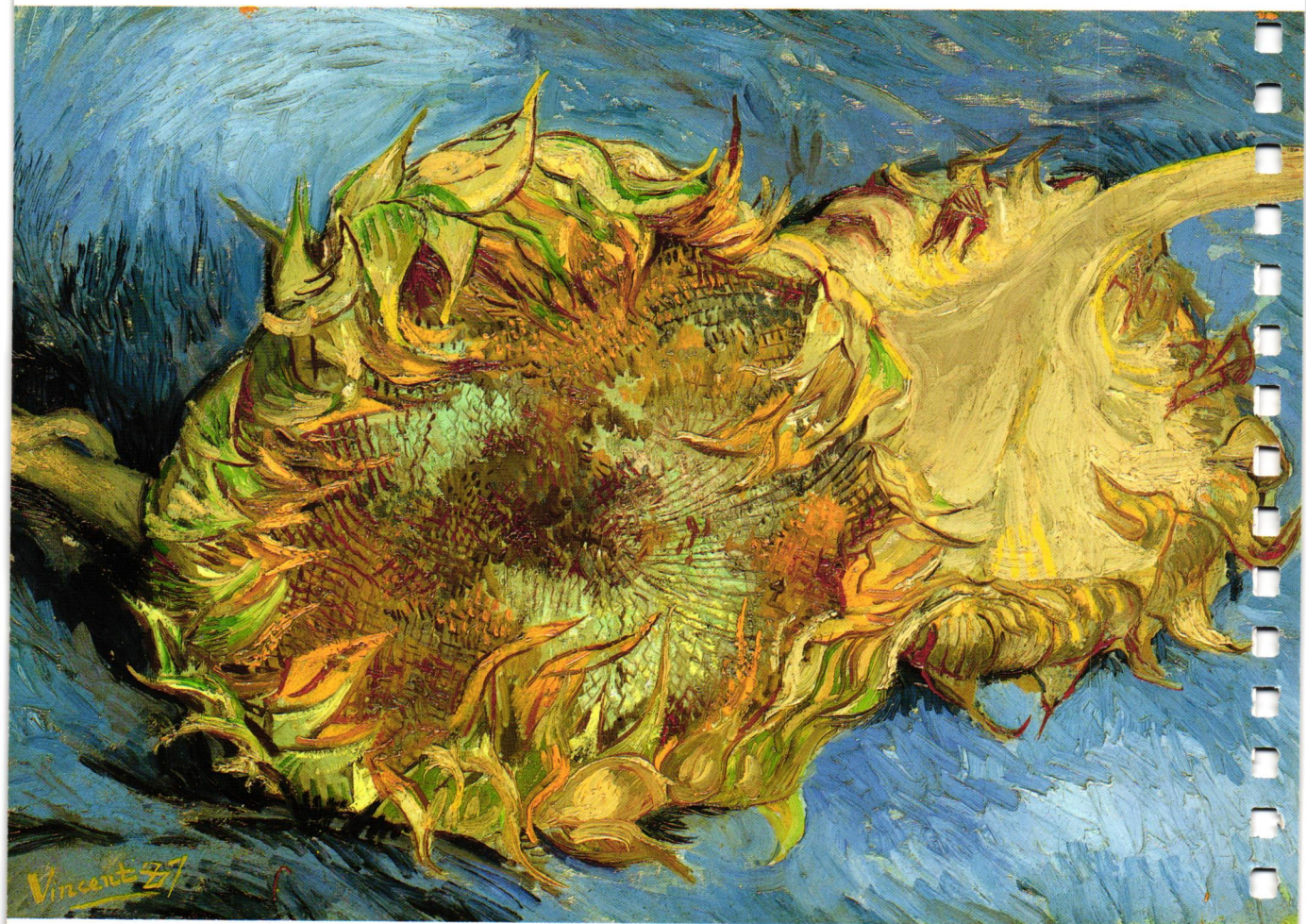
Wed. _____ at _____

Thur. ♥ at _____

Fri. _____ at _____

6





OCTOBER · NOVEMBER

SUNFLOWERS

Vincent van Gogh

Dutch, 1853-1890
Oil on canvas, 17 x 24 in., 1887
Rogers Fund, 1949 49.41

SUNDAY 27

“Oh yes! He loved yellow, did good Vincent, the painter from Holland, gleams of sunlight warming his soul, which detested fog. A craving for warmth.”

MONDAY 28

—Paul Gauguin,
“Diverses choses” (“Miscellaneous Things”), 1896-97

8
Ship A.M.
1:04
Bertha
2488

TUESDAY 29

WEDNESDAY 30

THURSDAY 31

FRIDAY 1

SATURDAY 2

Subj: **Your Ticket Purchase from Wolf Trap FRFW - 1923286T3556390**
Date: 4/6/2002 12:13:15 PM Eastern Standard Time
From: wolftrap@wolftrap.org
To: bigbabci1@aol.com

Dear Bertha McMahon,

Thank you for using Tickets.com

Please retain this email for your records. It confirms your purchase of tickets for:

Ballet Hispanico at Wolf Trap Filene Center on Tuesday, 6/18/02 at 8:30PM

Your Tickets.com reservation number is FRFW - 1923286T3556390

NOTE: All amounts for this event are in US Dollars (\$)

The tickets you have purchased are:

Type: ADULT Section: Z1 Row: Q Seat: 33 Seat Total: \$28.00
Type: ADULT Section: Z1 Row: Q Seat: 34 Seat Total: \$28.00

Transaction Charge: Service charge - \$7.00

Subtotal : \$63.00

Shipping : \$2.50

Total : \$65.50

NOVEMBER
S M
3 4
10 11
17 18
24 25

NOVEMBER

3 SUNDAY

Jul

4 MONDAY

Jul

5 TUESDAY Election Day

Jul

6 WEDNESDAY

Jul

7 THURSDAY

*9:30
Crown
cl. x x ray*

8 FRIDAY

9 SATURDAY

*9:30
Daniel
Lund
Bob
James
Bob*



THE PINK CLOUD, ANTIBES
(detail)

Paul Signac

French, 1863–1935

Oil on canvas, 28 3/4 x 36 1/4 in., 1916
Scott M. Black Collection, courtesy
Portland Museum of Art

“In *Manette Salomon* they are discussing modern art, and some artist...speaking of ‘what will last,’ says, ‘What will last is the landscape painters’—and that has been rather true...and when Corot on his deathbed said, ‘I saw in a dream landscapes with skies all pink,’ it was charming. Well then—in Monet, Pissarro, Renoir, we see those skies all pink, so it is the landscape painters who last. Very good, it was damn true.”

—Vincent van Gogh,
letter to his brother Theo,
ca. September 2–5, 1889

NOVEMBER

S	M	T	W	T	F	S
						1 2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Online: Bigbabe1

3556390

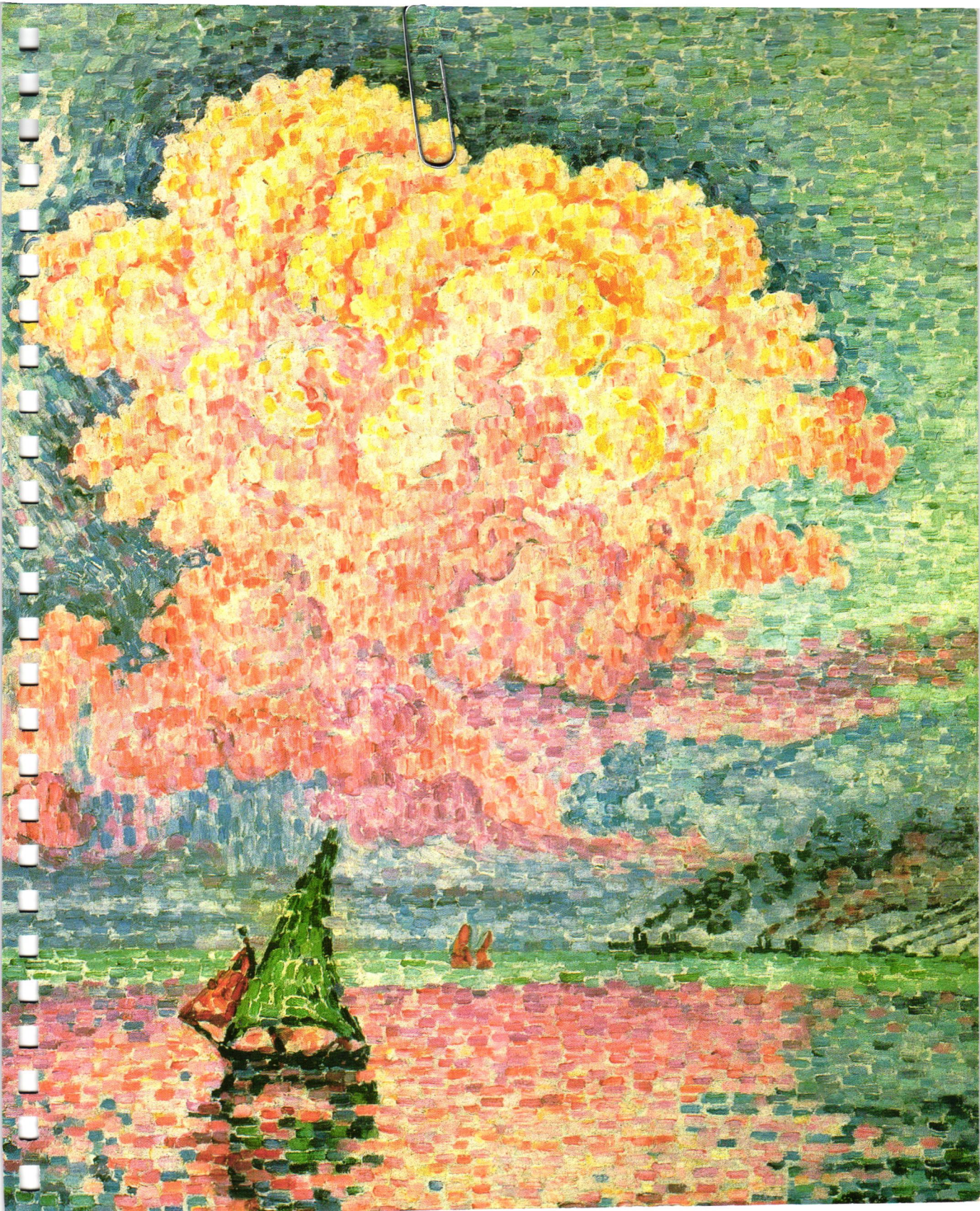
02-0000

500

02.mx.aol.com (v84.10) with ESMTP id

3.15-0500

31.36.981) by air-za03.mail.aol.com (v84.10)



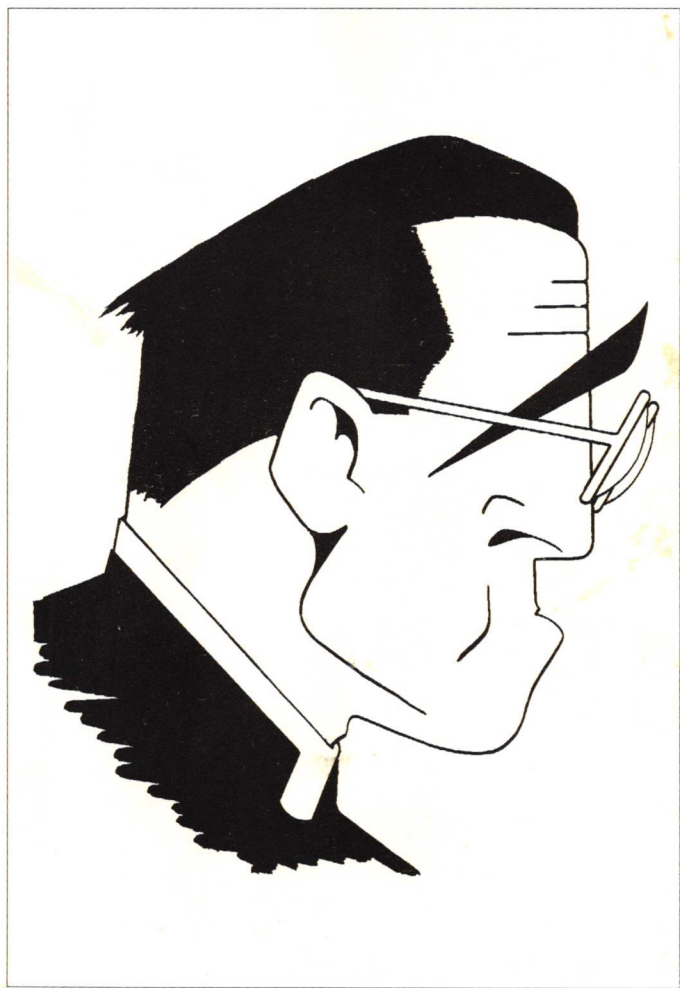




THE CATHOLIC DISTANCE UNIVERSITY

Life Long Learning in the Faith Through Distance Education

120 East Colonial Highway
Hamilton, Virginia 20158-9012
www.cdu.edu
Toll Free: 1-888-254-4CDU



NOVEMBER

SUNDAY 10

Natl Shrine Mtg 4:00

Veterans Day/Remembrance Day (Canada) MONDAY 11

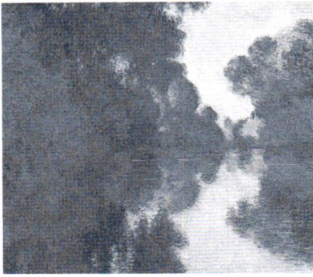
TUESDAY 12

WEDNESDAY 13

THURSDAY 14

FRIDAY 15

SATURDAY 16



**MORNING ON THE SEINE
NEAR GIVERNY (detail)**

Claude Monet

French, 1840–1926

Oil on canvas, 32 $\frac{1}{2}$ x 36 $\frac{1}{2}$ in., 1897
Bequest of Julia W. Emmons, 1956
56.135.4

“I have painted the Seine
all my life, at all hours of the
day, and in every season....I
have never been bored with it:
to me it is always different.”

—Claude Monet,
interview with Marc Elder, 1924

NOVEMBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

*Shrine
Poppy
Paul*

NOVEMBER

17 SUNDAY



LANDSCAPE AT ZAANDAM
(detail)

Claude Monet

French, 1840–1926

Oil on canvas, 18 x 26½ in., 1872
Robert Lehman Collection, 1975
1975.1.196

“Zaandam is particularly remarkable and there is enough to paint there for a lifetime.”

“It is marvelous for painting here; there are the most amusing things everywhere. Houses of every color, hundreds of windmills, and enchanting boats... Moreover, the weather is very fine, so that I have already started on several canvases.”

—Claude Monet,
letters to Camille Pissarro,
June 2 and 19, 1871

18 MONDAY

19 TUESDAY

9:10
Lanter
Me
Schull
Dr. Dunning 10:00

20 WEDNESDAY

8:00
Alden
Hester

21 THURSDAY

6:00 Joe
Serby
Sneed
11:10
Lanter 18^m

22 FRIDAY

10:00
Gemio
Roy

23 SATURDAY

NOVEMBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

OFFICE HOURS BY APPOINTMENT



TRACIE L. LANTER, M.D.

CERTIFIED AMERICAN BOARD
OF INTERNAL MEDICINE

1515 CHAIN BRIDGE RD., #312
MCLEAN, VA 22101

TELEPHONE: (703) 356-0600

FAX: (703) 821-3465

has an appointment

on

MON. TUES. WED. THURS. FRI. SAT.

11-21

AT

11:10

A.M.
P.M.

If unable to keep appointment, kindly give 24 hrs. notice.

Northern Virginia Oncology Group, P.C.

Joseph McMahon
YOUR NEXT APPOINTMENT IS

Tues Nov 19
DAY MONTH DATE

AT 10 A.M. _____ P.M.

3020 Hamaker Court, Suite 103 • Fairfax, Virginia 22031
(703) 560-3205 • Website: www.nvog.net

PLEASE TELEPHONE ONE DAY IN ADVANCE IF YOU WILL BE
UNABLE TO KEEP THE APPOINTMENT.

18th & M

DIS → 6:00

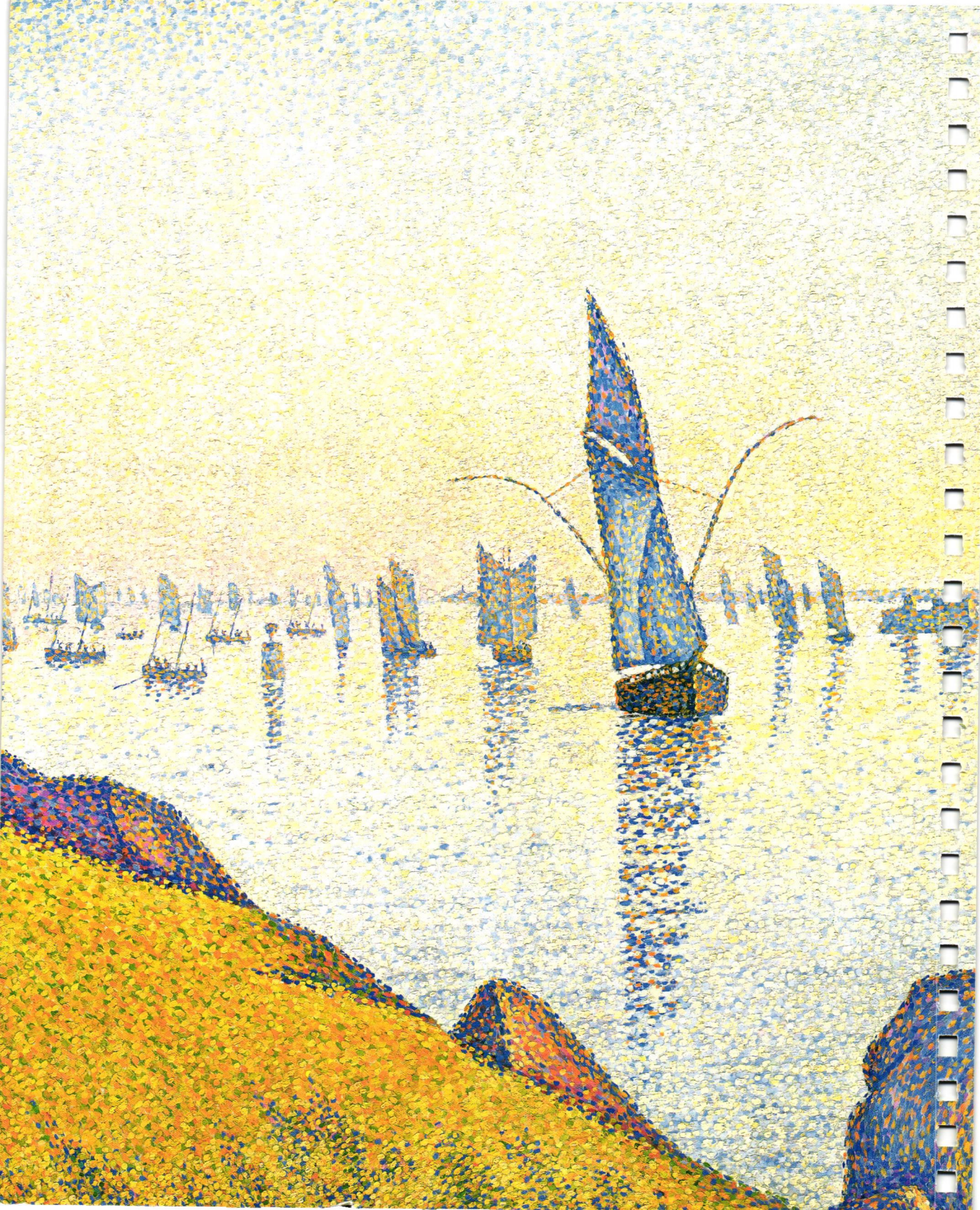
6:00

18th x M

1850 M St.
Suite 750

George West

George Dr Stans



NOVEMBER



CONCARNEAU: FISHING BOATS (detail)

Paul Signac

French, 1863–1935

Oil on canvas, 25½ x 32 in., 1891

Robert Lehman Collection, 1975

1975.1.209

“Guided by tradition and by science, the divisionist will harmonize the composition to his conception, that is, he will adapt his lines (directions and angles), the chiaroscuro (tones), the colors (hues), to the character he wants to prevail....

Subordinating this color and line to the deeply felt emotion that he wants to translate, the painter will make a poetic work, a creation.”

—Paul Signac,
From Eugène Delacroix to Neo-Impressionism, 1899

SUNDAY 24

MONDAY 25

TUESDAY 26

WEDNESDAY 27

Thanksgiving Day THURSDAY 28

Hanukkah (sundown) FRIDAY 29

SATURDAY 30

*Denon
2:00*



23-18547

2:00 Luna



NOVEMBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

DECEMBER

1 SUNDAY

2 MONDAY

3 TUESDAY

Dumpling
10:00 Joe

4:30 Joe
Judy

4 WEDNESDAY

8:00 Alden Hunter
8:00
8:15 Crown Joe & Burke

5 THURSDAY

9:00 McLean Day Jones

Peacock
7:00

12:30 Joe Judy

6 FRIDAY

7:00 Jensen

7 SATURDAY



ALLEÉ OF CHESTNUT TREES
(detail)

Alfred Sisley

British, 1839–1899

Oil on canvas, 19 $\frac{1}{2}$ x 24 in., 1878

Robert Lehman Collection, 1975
1975.1.211

“It is a pleasure to see once more... the pretty and crisp Sisleys of [about] 1877: the banks of the Seine, Louveciennes, Sèvres, Saint-Cloud. There we have jotted down with a quick stroke of the brush, reds, blues, greens, yellows, purples—all the singing gamut of the impressionist palette.”

—Paul Signac,
Journal entry, February 21, 1899

DECEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				





THE TOWN AT SUNSET,
SAINT-TROPEZ, OPUS 233

Paul Signac

French, 1863-1935

Oil on canvas, 25½ x 31¾ in., 1892
Miyazaki Prefectural Art Museum

“The painter should play on his keyboard of colors in the same way that a composer wields the diverse instruments for the orchestration of a symphony: he will modify to his taste the rhythms and the measures, paralyze or exalt this element, modulate to infinity that gradation of tone.”

—Paul Signac,
From Eugène Delacroix to
Neo-Impressionism, 1899

Les
Crenshaw

Joe
Dunning 10:00

Bucks
Lunch 11:30
R-B

2:30
Jery.

TUESDAY 10

Car

201 Lanta 8:30-9:00

Jodie

10:15
Joe Road
extraction

Daniel
11:30

WEDNESDAY 11

John
River
Penny

THURSDAY 12

1:30
Jery

FRIDAY 13

DECEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

DECEMBER

Lona 4:00
~~Jeff~~
1934
Byor ff
ESTEY
ESTEY La

SUNDAY 8

MONDAY 9

TUESDAY 10

WEDNESDAY 11

THURSDAY 12

FRIDAY 13

SATURDAY 14

DECEMBER

15 SUNDAY

16 MONDAY

17 TUESDAY

~~Renoir~~
~~Cézanne~~

10:00
Dunmore

21:30
8:00
W. Hill
Richard

18 WEDNESDAY

Kennedy
Antea

Jodie

19 THURSDAY

Le Canard 7:00

20 FRIDAY

21 SATURDAY

7:00
Surgay

SNOW, BOULEVARD DE
CLICHY, PARIS

Paul Signac

French, 1863–1935

Oil on canvas, 18 x 25½ in., 1886
Minneapolis Institute of Arts,
Bequest of Putnam Dana McMillan

“Neoimpressionism, which is characterized by this quest for total purity and complete harmony, is the logical extension of Impressionism. The adepts of the new technique have merely brought together, set in order, and developed the researches of their precursors. Is not *divisionism* ... comprised of the elements of Impressionism, combined into a system: brilliance (Claude Monet), contrast (which Renoir almost always respects), and the technique of small touches (Cézanne and Camille Pissarro)?”

—Paul Signac,

From *Eugène Delacroix to Neo-Impressionism*, 1899

DECEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				





Turner

Please Join Us For

Our Annual Holiday



Open House

December 22, 2002

4-8 pm

St. Roman's



RUE EUGÈNE MOUSSOIR
AT MORET: WINTER

Alfred Sisley

British, 1839–1899

Oil on canvas, 18 $\frac{1}{2}$ x 22 $\frac{1}{4}$ in.

Bequest of Ralph Friedman, 1992
1992.366

“So I have lived at Moret or nearby for nearly twelve years. It is at Moret—in this thickly wooded countryside with its tall poplars, the waters of the river Loing here, so beautiful, so translucent, so changeable; at Moret my art has undoubtedly developed most; especially the last three years. Although I certainly intend to extend my range of subjects, I will never leave this little place that is so picturesque.”

—Alfred Sisley,
letter to Adolphe Tavernier,
January 19, 1892

DECEMBER

SUNDAY 22

*Bismarck
4-8*

MONDAY 23

*Jack
1:12
Delta
#2416*

TUESDAY 24

Christmas Day WEDNESDAY 25

Boxing Day (Canada) THURSDAY 26

FRIDAY 27

SATURDAY 28

DECEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

DECEMBER · JANUARY

NASTURTIUMS WITH
THE PAINTING "DANCE"

Henri Matisse

French, 1869–1954

Oil on canvas, 75½ x 45½ in., 1912

Bequest of Scofield Thayer, 1982

1984.433.16

29 SUNDAY

30 MONDAY

9:45 Joe Kempf

2:00 Conference
Call - Shine

31 TUESDAY

9:15 Mamogram
Alden St

1 WEDNESDAY New Year's Day

2 THURSDAY

3 FRIDAY

4 SATURDAY

JANUARY 2003

S	M	T	W	T	F	S
		1	2	3	4	
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	



CCCCCCCCCC

2002

JANUARY

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

FEBRUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

MARCH

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
²⁴ ₃₁	25	26	27	28	29	30

APRIL

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

MAY

S	M	T	W	T	F	S
		1	2	3	4	
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

JUNE

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
²³ ₃₀	24	25	26	27	28	29

JULY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

AUGUST

S	M	T	W	T	F	S	
					1	2	3
4	5	6	7	8	9	10	
11	12	13	14	15	16	17	
18	19	20	21	22	23	24	
25	26	27	28	29	30	31	

SEPTEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

OCTOBER

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

NOVEMBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

DECEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

2003

JANUARY

S	M	T	W	T	F	S
		1	2	3	4	
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

FEBRUARY

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	

MARCH

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
²³ ₃₀	²⁴ ₃₁	25	26	27	28	29

APRIL

S	M	T	W	T	F	S
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

MAY

S	M	T	W	T	F	S
		1	2	3		
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

JUNE

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

JULY

S	M	T	W	T	F	S
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

AUGUST

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
²⁴ ₃₁	25	26	27	28	29	30

SEPTEMBER

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

OCTOBER

S	M	T	W	T	F	S
		1	2	3	4	
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

NOVEMBER

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
²³ ₃₀	24	25	26	27	28	29

DECEMBER

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

JANUARY 2003

1 New Year's Day

2

3

4

5

6

7

Bone

8

9

10

11

12

13

14

15 Martin Luther King, Jr.'s Birthday

JANUARY 2003

16

17

18

19

20 Martin Luther King, Jr.'s Birthday observed

21

22

23

24

25

26

27

28

29

30

31

Crowe

5/15/03 Thurs

9:30

~~Feb 11~~ - 3

~~Wed - Feb 12~~ 11:00 Mammogram - Fairfield
 Fairfield care
 11-26 - Radology

Jan 7, 2003

1:45

Tues, 7

Bone Density

NOTES

NOTES

NOTES

NOTES

Access # 703-883-2130

hit slow
key in
then pick
up pin

mail bot over #
if callers ^{at home} from home

Per last 4 digits of our # ~~9263~~

8

1658

Give
them
this

NOTES

NOTES

Handwritten notes in red ink:
New York
703 779 5262
PM 122

Handwritten notes in red ink:
Step 703 737 9500

Handwritten notes in red ink:
Safe
31 #
21 sq.
350 lbs

The works of art reproduced in this engagement calendar are from the collections of The Metropolitan Museum of Art unless otherwise noted.

Produced by the Department of Special Publications,
The Metropolitan Museum of Art

Designed by Miriam Berman

Printed in Japan, bound in China

If you would like to order another copy of this calendar, please call 1-888-4-MUSEUM. If you are interested in a Museum engagement calendar for the year 2003, please call the same number after June 15, 2002, for a description of the subjects and an opportunity to place an order. If you have suggestions or comments, please write to Engagement Calendar, The Metropolitan Museum of Art, 255 Gracie Station, New York, NY 10028-9998. All proceeds from the sale of reproductions and publications go directly to support The Metropolitan Museum of Art.

Visit the Museum's Web site: www.metmuseum.org

Works by Pierre Bonnard, André Derain, Paul Signac, and Édouard Vuillard
copyright © Artists Rights Society (ARS), New York/ADAGP, Paris. Works by Henri Matisse
copyright © Succession H. Matisse, Paris/Artists Rights Society (ARS), New York.



THE CATHOLIC DISTANCE UNIVERSITY

Life Long Learning in the Faith Through Distance Education

120 East Colonial Highway
Hamilton, Virginia 20158-9012
www.cdu.edu
Toll Free: 1-888-254-4CDU



Honorary Chairperson: Mrs. Sandra Andreas McMurtrie

Benefactors

(As of September 4th, 2002)

The Aztec Foundation

The Basilica of the Shrine of the Immaculate Conception

The Catholic University of America

Chevy Chase Bank

Mr. and Mrs. Paul Chiapparone

The Diocese of Arlington

Knights and Dames of Malta

Mr. and Mrs. Alexander B. McMurtrie

Moore Cadillac, Inc.

Mr. and Mrs. Robert C. Odle, Jr.

The Philadelphia Trust Bank

Dinner Committee

Chairperson: Mrs. Blanche Moore

Mrs. Valerie Brown

Mrs. T.J. Durocher

Sister Mary Margaret Ann, S.N.D.

Mrs. Marianne Evans Mount

Mrs. Barbara Murphy

Mrs. Lydia Odle

Board of Trustees

Chairman: The Most Reverend Thomas J. Welsh, D.D., J.C.D.

Vice Chairman: Mr. Russell B. Shaw

Secretary/Treasurer: Mrs. Marianne Evans Mount

Reverend Monsignor William J. Awalt

Reverend Paul F. deLadurantaye, S.T.D.

The Most Reverend John M. Dougherty, D.D., V.G.

Jude P. Dougherty, Ph.D.

James Downey, Esquire

The Most Reverend John J. Glynn, D.D.

The Most Reverend Paul S. Loverde, D.D.

Reverend Monsignor James W. McMurtrie

Mrs. Blanche Moore

Reverend Leonard G. Obloy

Robert C. Odle, Jr., Esquire

Reverend Monsignor Peter J. Vaghi

The Board of Trustees of

The Catholic Distance University

Requests the Honor of Your Presence

At a Dinner Celebration

In Thanksgiving for the Life and Work

of

The Reverend William J. Kaifer, S.J.

on

Saturday, November 16, 2002

The Pope John Paul II Cultural Center

3900 Harewood Road, N.E.

in the City of Washington

Cocktails 6:30 p.m.

Dinner 7:30 p.m.

RSVP CARD ENCLOSED

BLACK TIE OPTIONAL