



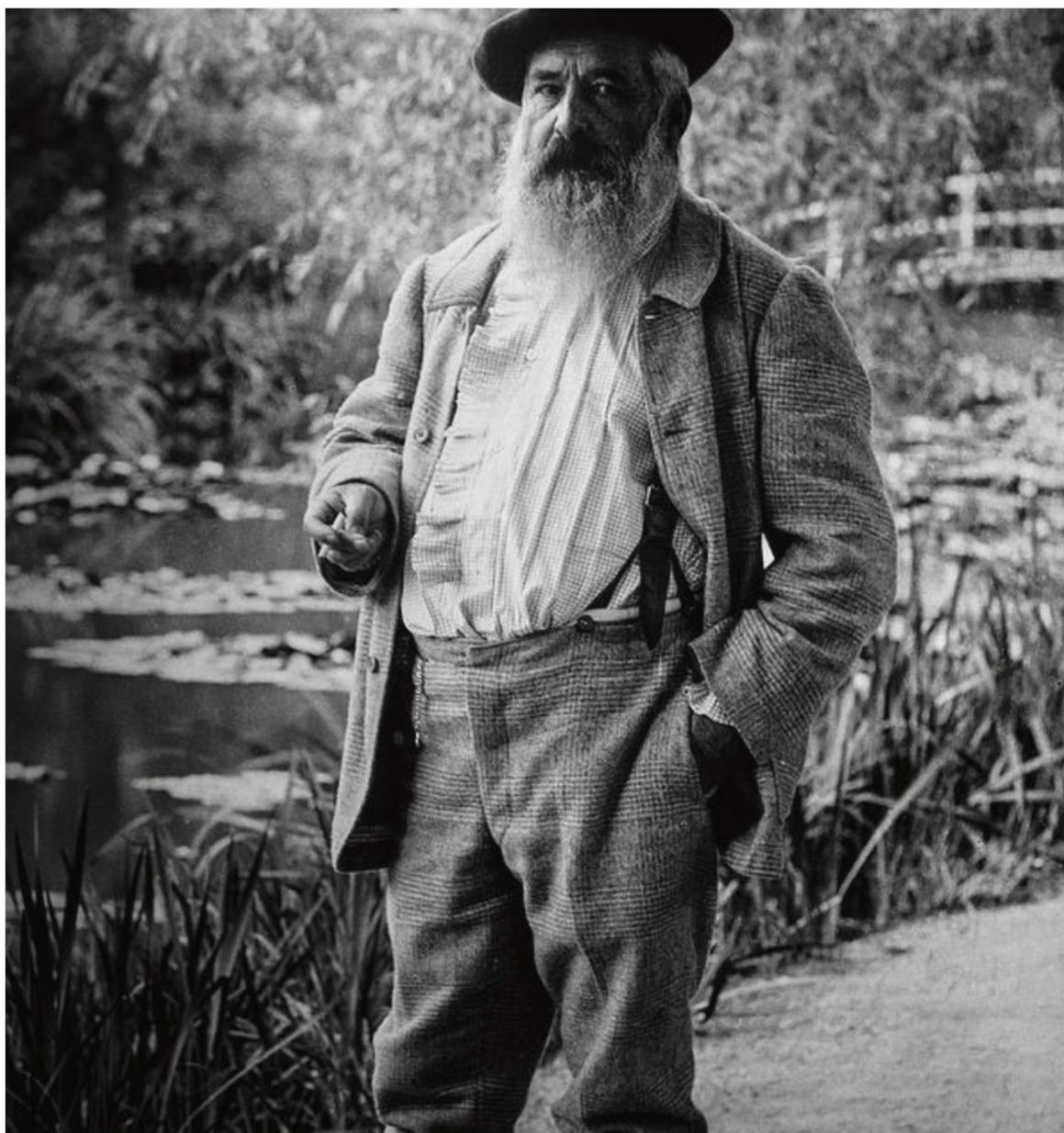
Angebotsliste

der

Lombardi Art Consulting AG

Claude Monet

CLAUDE MONET



Claude Monet

" La seine a Vetheuil l'hiver „ WV-552



Preis: 6,9 Mio Euro

Claude Monet

Vue de Vétheuil, l'hiver (View of Vétheuil in Winter)

Oil on canvas

60 × 81 cm

Signed lower right: *Claude Monet*

Painted: December 1879, during the great freeze — the foreground depicts a frozen branch of the Seine between two parts of Moisson Island.

Provenance:

Possibly acquired directly from Monet by Petit, Bernheim et Montaignac, December 1899
Andrew Maxwell, Glasgow

Sale: Andrew Maxwell Collection, Christie's London, 3 June 1910, lot 59 (purchased by
Durand-Ruel)

On consignment with Paul Cassirer, Berlin; seized by the German government in 1914*

Bruno Lohse Collection (Germany 2007)

Bruno Lohse Succession (Lichtenstein) painting stored in Switzerland, circa 1984

Private collection, Zurich (present owner)

*ALR .Ref: SOO260213

Exhibitions:

Pictures by Boudin..., Grafton Galleries, London, 1905, no. 119

Art français, La Triennale, Jeu de Paume, Paris, 1912, no. 143

XV. Jahrgang. Sommerausstellung, Paul Cassirer, Berlin, 1913, no. 5 (?), no. 48

Literature:

Daniel Wildenstein, *Claude Monet*, 1974, Vol. I, pp. 354–355 (illustrated)

Daniel Wildenstein, *Claude Monet*, 1991, Vol. V, p. 34

Daniel Wildenstein, *Catalogue Raisonné*, 1996, Vol. II, pp. 215–216, no. 552 (illustrated)

Condition Report:

The painting is in stable and good condition. It has been strip-lined to preserve the canvas edge (overlap), while the main canvas remains unlined. Minor retouchings are visible in the upper left corner, where the stretcher meets the frame aperture. A no-claims certificate from the Art Loss Register will accompany the work.

Vue de Vétheuil, l'hiver is a masterful example of Monet's ability to capture the poetry of winter light and atmosphere. Painted during the extraordinary freeze of December 1879, this rare composition reveals Vétheuil from an unusual and intimate vantage point—across a frozen arm of the Seine, between the two sections of Moisson Island. The view is both dramatic and serene, with the icy stillness of the river contrasting the soft, enveloping mist of the sky. The composition's quiet power lies in its subtle tonal harmonies, and the painter's restrained, almost abstract handling of snow and light. Vétheuil, where Monet lived during one of the most difficult periods of his life, provided the setting for some of his most sensitive and emotionally resonant works. This painting stands out not only for its historical context and remarkable condition, but also for its atmospheric depth and the rare depiction of the Seine completely frozen—an exceptional meteorological and artistic moment.





With spotlight on the painting

1879



552

552

Vue de Vétheuil, l'hiver
View of Vétheuil in Winter
Blick auf Vétheuil im Winter

60 x 81 cm

Signed lower right: *Claude Monet*

Ex: *Pictures by Boudin...*, London, Grafton Galleries, 1905, n° 119 • *Art français, La Triennale*, Paris, Jeu de Paume, 1912, n° 143 • *XV. Jahrgang*.

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Claude Monet

„ La chemin creux „



Preis: 7,9 Mio Euro

Claude Monet (1840-1926)

Le chemin creux

signed and dated 'Claude Monet 82' (lower left)

oil on canvas 23 5/8 x 28 7/8 in. (60 x 73.5 cm.)

Painted in 1882

Provenance

Galerie Durand-Ruel et Cie., Paris, by whom acquired from the artist on 16 October 1882.

Galerie Georges Petit, Paris, by whom acquired on 10 September 1883.

Huinck & Scherjon Co., Amsterdam, by 1931 (no. 404).

Ph.A.J Mees, Rotterdam, by 1931 and until at least 1955.

E.J. van Wisselingh & Co., Amsterdam (no. S2034x).

Arthur Tooth & Sons, Ltd., London (no. C2867).

Acquired from the above by the present owner *circa* 1975.

Literature

(possibly) A. Dalligny, 'L'exposition de la rue de Sèze', in *Journal des Arts*, 25 February 1899.

D. Wildenstein, *Monet: Biographie et catalogue raisonné*, vol. II, Lausanne, 1979, p. 80, no. 763 (illustrated p. 81).

D. Wildenstein, *Monet: Catalogue raisonné*, vol. II, Cologne, 1996, p. 285, no. 763 (illustrated).

Exhibited

(possibly) Paris, Galerie Georges Petit, *Tableaux par P.A. Besnard, J.C. Cazin, C. Monet, A. Sisley, F. Thaulow, et poteries par E. Chaplet*, February - March 1899, no. 46 (titled 'La cavée (Pourville)').

Amsterdam, Huinck & Scherjon Co., *Claude Monet, Pissarro and Sisley*, May 1931, no. 7 (dated '1884').

Rotterdam, Museum Boijmans Van Beuningen, *Kersttentoonstelling*, December 1931 - January 1932, no 44, p. 20 (titled 'De holle weg').

Rotterdam, Museum Boijmans Van Beuningen, *Kunstschatten uit Nederlandse*, June - September 1955, p. 86, no. 203 (illustrated p. 191; dated '1884').

Claude Monet

„ La berge de Lavacourt sous la neige „



Claude MONET (French, 1840-1926)

La berge de Lavacourt sous la neige

1879

Oil on canvas

55.2 x 73.5 cm

Signed lower left "Claude Monet"

Preis: 15,9 Mio Euro

Claude Monet

" Bateaux a Fecamp " – 1882

Claude MONET (1840-1926)



Claude MONET (1840-1926)

Bateaux a Fecamp

Boats at Fecamp
Segelboote in Fecamp

Size: 75 x 57 cm
Signed lower right: Claude Monet

D. Wildenstein, 1974, 1, p.172,173 (ill.) et 1991, V, p. 23.
Provenance: Berthe Morisot, Paris •
Charles Munch • Private collection
Painted in August or September, 1868.
Location: CH

Monet in 1868 – A Key Phase Before Impressionism

Although Monet is commonly regarded as a founder of Impressionism, his style in 1868 was still in a transitional phase. He moved between realistic observation of nature and a freer handling of light and atmosphere—an approach that would later become characteristic of Impressionism.

Conclusion:

“*Bateaux à Fécamp*” is a typical work positioned between Realism and Impressionism. It already shows Monet’s sensitivity to atmosphere, light, and movement, yet remains more focused on form and subject matter than his later paintings. As such, it serves as an important link between his training under Boudin/Courbet and his Impressionist breakthrough in the 1870s.

“Bateaux à Fécamp” – Style and Significance

Subject:

The painting depicts beached or waiting boats in the harbor of Fécamp at low tide, with a few figures and buildings in the background. The dramatic cloud formations and the interplay of light and shadow take center stage.

Characteristics:

- **Color palette:** Still relatively muted, but with contrasts between sky, water, and boats.
- **Brushwork:** Looser than academic painting, though not yet as “vibrant” as in later works.
- **Composition:** The vertical emphasis of the mast feels almost monumental. At the same time, the human element remains present—typical of Monet’s early harbor scenes.

Why Fécamp?

Fécamp—like Le Havre or Honfleur—was a place frequently visited by artists of the time. Monet came here to:

- Study coastal light and weather conditions,
- Capture the daily lives of fishermen and seafarers,
- And draw inspiration from the vastness of the sea.

These places provided ideal subjects for practicing the play of light and atmosphere that would define his later work.

Preis: 12 Mio Euro

Claude Monet

" Pres Monte Carlo " – 1876

Claude Monet

French (1840-1926)



Près Monte-Carlo

Painted in 1883

signed 'Claude Monet 83' (lower left)

Oil on canvas,

26" x 32 1/4", 65.5 x 82 cms

Provenance

Durand-Ruel, Paris; acquired from the artist in January 1885.

A. W. Kingman, New York; acquired from the above in 1886.

Durand-Ruel, New York; acquired from the above on March 5, 1896.

Durand-Ruel, Paris; transfer from the above in June 1896.

Galerie Paul Cassirer, Berlin; acquired on consignment from Durand-Ruel on October 25, 1917.

Art Gallery Georg Caspari, Munich; acquired from the above on October 25, 1917.

Louis Koch, Frankfurt-am-Main.

Robert von Hirsch, Basel; by inheritance from the above and sold: Sotheby's, London, June 26-27, 1976,

lot 721.

Cyril Humphris; acquired at the above sale.

Private Collection; acquired in 2000; Sale, Sotheby's New York, May 3, 2006, lot 3.

Private Collection; acquired at the above sale; Sale, Sotheby's New York, 9 May 2016, lot 59.

Private Collection; acquired at the above sale.

Literature

"The French Impressionists," *New York Tribune*, April 10, 1886, letter no. 432.

Daniel Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne & Paris, vol. II, 1979, no. 851, illustrated p. 113 and discussed in letter no. 432, p. 241.

Preis: 16,4 Mio Euro

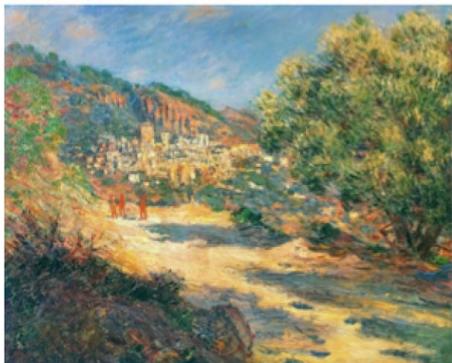
Daniel Wildenstein, *Claude Monet, catalogue raisonné*, Lausanne, 1991, vol. V, no. 851, listed p. 41.
Daniel Wildenstein, *Monet, catalogue raisonné*, Cologne, 1996, vol. II, no. 851, illustrated in color p. 316.
Christine Eluère, *Monet et la Riviera*, Paris, 2006, no. 8, illustrated in color p. 13.

Exhibitions

New York, American Art Galleries; National Academy of Design, Works in Oil and Pastel by the Impressionists of Paris, 1886, no. 172 (titled Near Monte-Carlo).
Reims, Palais de l'Industrie, 1896.
Mulhouse, 7e exposition des Beaux-Arts, 1899, no. 248.
London, Grafton Galleries, Pictures by Boudin, Cézanne, Degas, Manet, Monet, 1905, no. 109. Venice, Exhibition Palace, 6e exposition internationale des Beaux-Arts, 1905.
Kunsthalle Basel, Catalogue des peintures, dessins, sculptures, gravures et objets d'art decorative de l'école française contemporaine, 1906, no. 476.
Budapest, Nemzeti Szalon, Modern Francia Festészet, 1907, no. 38.
Munich, Moderne Galerie, Impressionisten-Ausstellung, 1909, no. 26 (titled Kap Martin).
Florence, Lyceum Club, Prima Mostra italiana dell'Impressionismo, 1910, no. 40.
Berlin, Paul Cassirer, XV. Jahrgang. Sommerausstellung, 1913.
Berlin, Paul Cassirer, XVI. Jahrgang. Sommerausstellung, 1914.
(possibly) Kunsthaus Zürich, Claude Monet, 1840-1926, 1952, no. 59 (titled Cap Martin and dated 1884).

Près Monte-Carlo was one of the first works executed by Monet on the shores of the Côte d'Azur and is one of his most vibrant and brilliantly hued compositions of the 1880s. The delicate interplay between dazzling reflections and shimmering sunlight is triumphantly achieved and displays Monet's pre-eminent abilities as a painter of light. The work depicts a vivid landscape with rocks and vegetation, all elements that Monet was craving to see, experience and paint. Monet's quick Impressionistic brushstrokes and wide spectrum of colour give the painting a dynamic sense of movement and a luminous quality. In December 1883 Monet accompanied Pierre-Auguste Renoir on a short exploratory trip to the Mediterranean. Monet and Renoir were equally stimulated by the sights and colours of the Mediterranean. Renoir wrote to Durand-Ruel in December 1883, "we saw everything, or almost, from Marseille to Genoa. It is all superb, skylines you have no idea of. This evening the mountains were pink."¹ During the initial exploratory trip in 1883 Monet painted two landscapes; *Route de Monte-Carlo* and *Près Monte-Carlo*. Both paintings show a spontaneity of brushstrokes and vivid, hot bright colours which were previously vacant from his landscapes of the early 1880s. Monet magnificently employs yellow and pink tones that hold the eye of the viewer and convey the dazzling light of this Mediterranean region.

¹ N. Wadley, *Renoir: A Retrospective*, New York, 1987, p. 159



Claude Monet
Route de Monte-Carlo
Painted in 1883,

Claude Monet

" Pres de Fecamp „ WV-647



Size: 59,2 x 79,2 cm, unframed: 85,1 x 107,3 cm, framed

Preis: 9,9 Mio Euro

Claude Monet's "Près de Fécamp", an exceptional seascape, is a superb oil, that marks a pivotal point in the artist's career, just a few years prior Monet moved from Paris and shifted his focus from bustling urban snapshots to idyllic pastoral scenes. In 1881, when this work was painted, Monet travelled to the Normandy fishing port of Fécamp. It was here, that Monet began painting his famed series of seascapes. Fécamp is located on the coast of Normandy in an area nicknamed the Alabaster Coast for its towering white shore bluffs. He utilized the distinctive landscape to explore a new motif -seaside cliffs-, which would become one of Monet's most famed motifs.

The painting is exceptionally preserved, the canvas still features Monet's impasto, and it remains in an incredible condition. More poignant, perhaps, is the aesthetic excellence of the work. Almost every work by the artist is beautiful, but this painting is a cut above. While many of Monet's ocean works are marked by choppy brushworks, darker colours and rigid lines, this work features the impressionist's characteristic famed pastel softness. The cliffs and the water meet in a perfect symbiosis, and the blues, oranges, pinks and purples meet harmoniously within the waves.

Monet's similar paintings from the village Fécamp can also be found in the Musée d'Orsay in Paris and the Aberdeen Gallery Scotland. The painting is featured in Wildenstein's catalogue raisonné on the artist, certifying its authenticity and significance to Monet's oeuvre. Another compelling fact is, that it was purchased by Paul Durand-Ruel in 1881, the all-important dealer, who helped cement the impressionist's coveted place in history.

It also had not been on the market since 1989. It has been exhibited in numerous museums going all the way back to 1928 and is prominently illustrated in all three books on the artist by Daniel Wildenstein.

Provenance:

- Galerie Durand-Ruel et Cie, Paris, May 1881 (acquired from the artist);
- Georges Petit, Paris, September 1883 (acquired from the above);
- Girard et Cie, Paris;
- Galerie Durand-Ruel et Cie, Paris ([inv.no.](#) 70), acquired from the above on November 4, 1888 and thence by descent to Pierre Durand-Ruel, Paris in 1928;
- Lloyd H. Smith, USA by 1954;
- Sale, Christies, New York, November 1989, lot 49;
- Private collection Switzerland (acquired from the above);
- Private collection since September 2006.

Exhibitions:

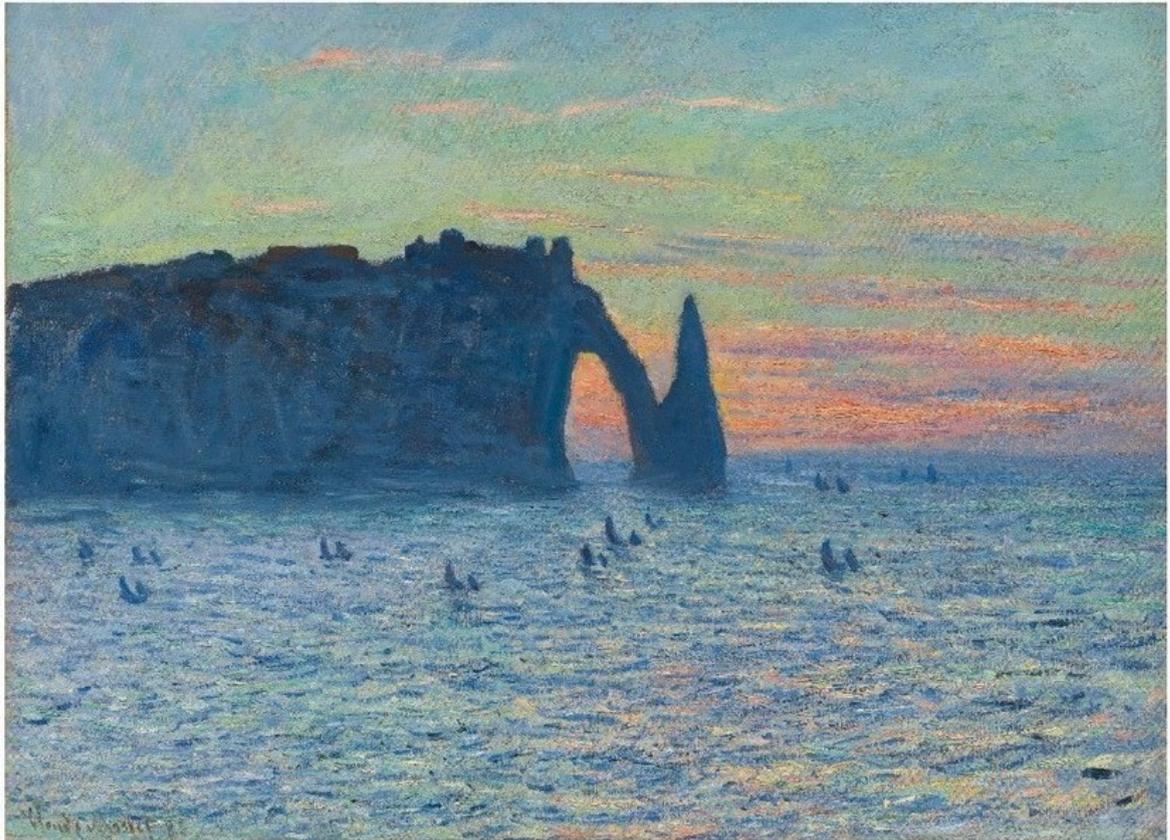
- Paris, Galerie Durand-Ruel, "Tableaux par Claude Monet", January 1928, no. 29;
- Houston, Museum of Fine Arts, June 1984-1989;
- Houston, Museum of Fine Arts, "The Private Eye, selected works from collections of friends of the Museum of Fine Arts", June-August 1989, no. 47.

Literature:

- D. Wildenstein, "Claude Monet, Biographie et Catalogue Raisonné", vol. I, 1840-1881, Lausanne 1974, no. 647, pp. 392-393 (illustrated);
- D. Wildenstein, "Claude Monet, Catalogue Raisonné", Lausanne 1991, vol. V, no. 647, p. 36;
- D. Wildenstein, "Monet, Catalogue Raisonné", Cologne/Lausanne 1996, vol. II, no. 647, pp. 245-246 (illustrated).

Claude Monet

" Etretat „



Provenance :

Durand Ruel, sold by Claude Monet in July 1883

Georges Petit, 1883

Collection de la comtesse R. de Béarn, 1914

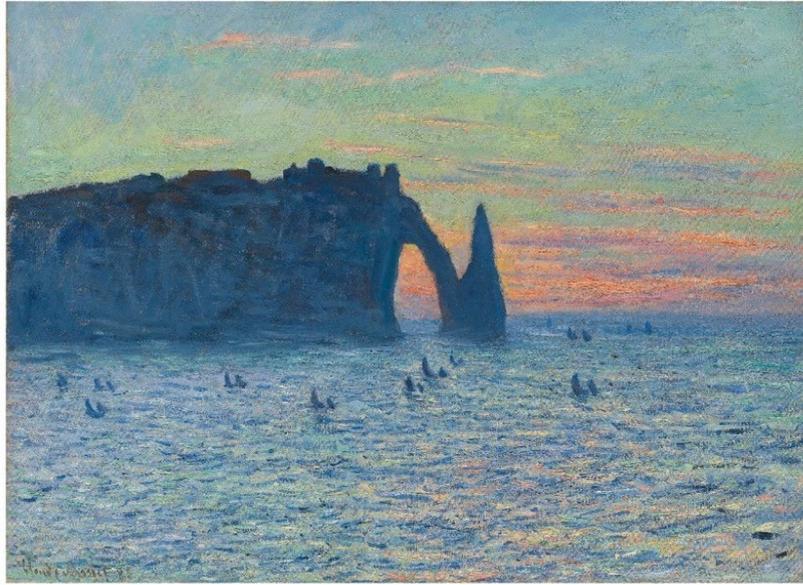
Hence by descent in the family

Sale of Cheverny, Rouillac, 6 June 1999, lot 68

Galerie Hopkins-Thomas, Paris

Private collection, Japan

Preis: 33,9 Mio USD



Claude Monet (1840 — 1926)

Etretat, la falaise d'Aval au soleil couchant

Painted by Monet in February 1883

Oil on canvas
60 x 81 cm

Signed dated 1883 lower left

Exhibited :

Paris, Musée Carnavalet, *Chefs d'oeuvres des collections parisiennes*, December 1952 - February 1953.

Literature:

Lionelo Venturi 1939, I, p. 259

D Wildenstein 1979, II, p.100, 101 (letter n° 367)

D. Wildenstein, 1986, Vol II, N° 816, p. 303 (ill.)

Claude Monet

" MAIL À ARGENTEUIL " – 1876



Claude MONET (1840 – 1926)

Mail à Argenteuil

1876

Oil on Canvas

55 x 65.5cm

Signed on bottom right

Preis: 6,6 Mio Euro

Facts/Figures:

- Oil on canvas
- 55 x 65.5 cm
- Signed on bottom right / 1876
- Wildenstein registered/certified

Provenance:

Sale Fromentin (Cahen collection) , Paris, Drouot, December 5, 1901, no. 21

Bernheim-Jeune, Paris, acquired at the above

Blanquet de Fulde, Paris, Drouot, May 27, 1905, no. 41 (Cahen)

Salo Cohn (1842-1917), Vienna

Alex. Reid and Lefevre, London, Christie's, November 30, 1971, no 35

Private collection, 1973

Private collection (by descent)

Exhibitions:

London, Lefevre Gallery, 19th and 20th Century French Paintings, 1968, cat. no. 18

London, Lefevre Gallery, Claude Monet. The Early Years, May 8th - June 7th, 1969, cat. no. 16

Literature:

O. Reutersward, Monet, 1948, p. 15, pl. 69.

Daniel Wildenstein, Claude Monet, Biographie et Catalogue raisonné, Lausanne, 1974, vol. I, no. 394, p. 284-285.

P.H. Tucker, Monet at Argenteuil, New Haven and London, 1982, fig. 130, p. 156, 158.

Daniel Wildenstein, Monet : catalogue raisonné, Ed. Taschen, Wildenstein Institute, 1996, vol. II, no. 394, p. 161, 162

UNCONDITIONAL AND WITHOUT PREJUDICE

Structural Condition

The canvas is unlined and is securely attached to a keyed wooden stretcher. The tacking and turnover edges have been reinforced with a linen strip-lining. There is an additional linen loose lining attached to the stretcher. This is ensuring an even and stable structural support. An old labels are attached to the reverse of the stretcher.

Paint Surface

The paint surface has an even varnish layer.

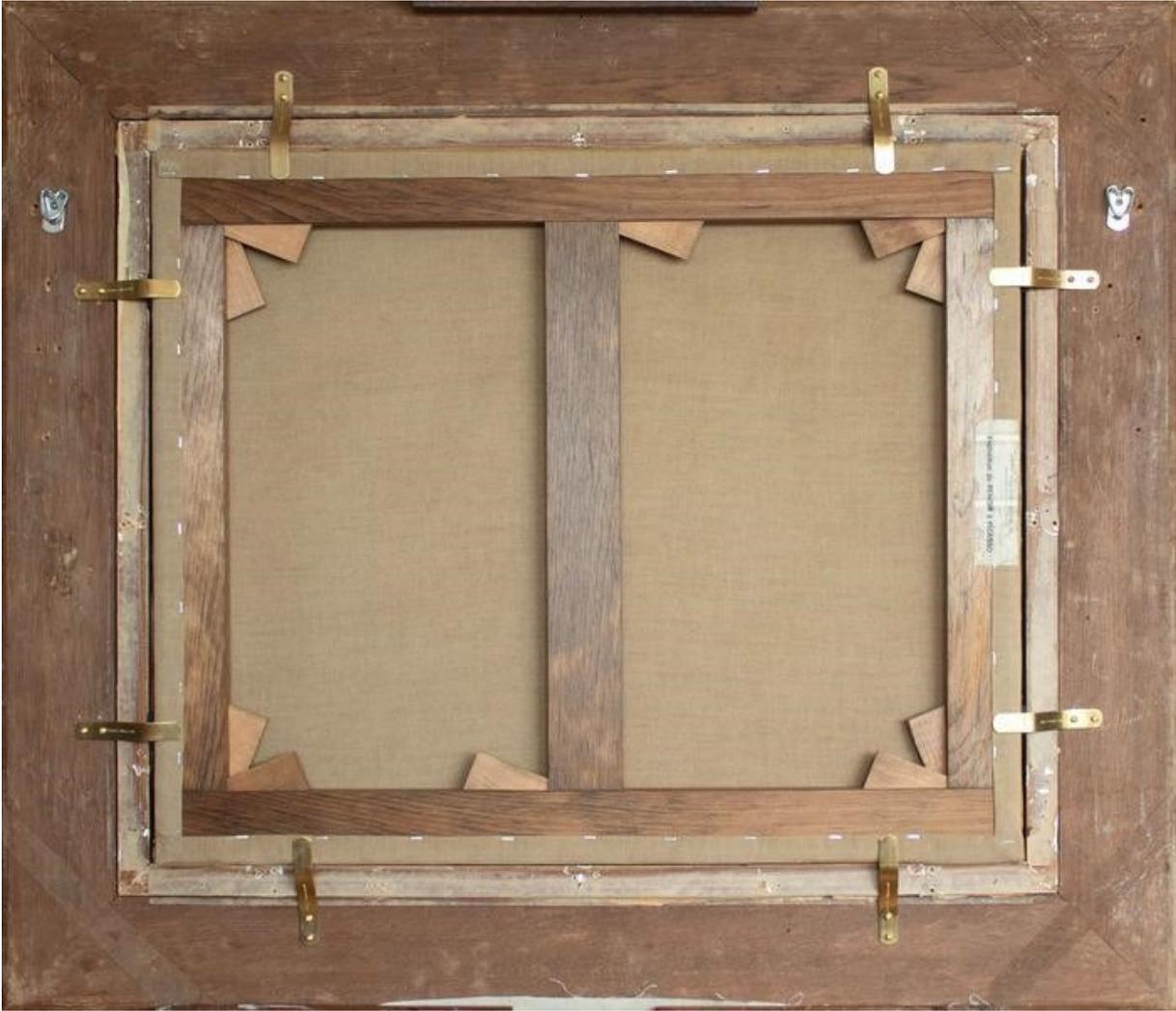
The paint surface is entirely stable.

Inspection under ultraviolet light shows just a few very small spots of retouching towards the extreme edges of the composition most notably in the four corners.

Summary

The painting would therefore appear to be in very good and stable condition.





Claude Monet

" Vetheuil " – 1880



Facts/Figures:

- Oil on canvas
- 60,1 x 100,2 cm
- Signed on bottom right / 1880
- Wildenstein registered/certified

Preis: 21,6 Mio USD

Provenance:

- Marie-François Firmin-Girard, Paris
- Galerie Durand-Ruel, Paris (acquired from the above on 11th April 1888)
- Arthur Tooth & Sons, London (acquired from the above on 19th June 1936)
- Andrew T. Reid, Perthshire (acquired from the above in 1936. Sold by his estate: Christie's, London, 27th March 1942, lot 104)
- Private Collection, United Kingdom (purchased at the above sale)
- Private Collection, London (by descent from the above. Sold: Christie's, London, 25th June 2002, lot 6)
- Purchased at the above sale by the present owner
- Sotheby's London: Wednesday, June 29, 2022, Lot 00120
- Purchased at the above sale by the present owner
- Private Collection USA.

Literature:

- Daniel Wildenstein, *Claude Monet, Biographie et catalogue raisonné, 1840-1881, Peintures*, Lausanne & Paris, 1974, vol. I, no. 608, illustrated p. 375
- Luigina Rossi Bortolatto, *L'opera completa di Claude Monet*, Milan, 1978, no. 205, illustrated p. 101 (with incorrect cataloguing)
- Daniel Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, no. 608, listed p. 35
- Daniel Wildenstein, *Monet, Catalogue Raisonné*, Cologne, 1996, vol. II, no. 608, illustrated pp. 232-233

Exhibited:

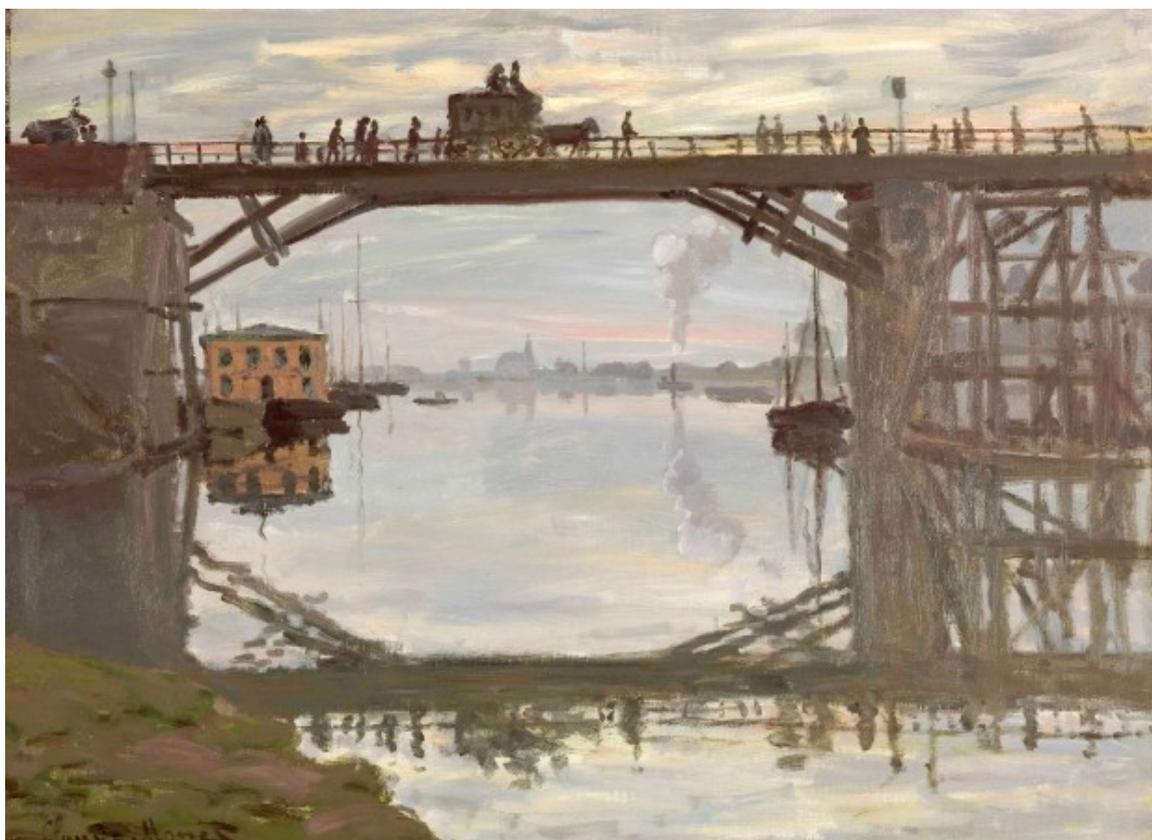
- London, Grafton Galleries, *Pictures by Boudin, Manet, Pissarro, Cézanne, Monet, Renoir, Degas, Morisot, Sisley. Exhibited by Messrs. Durand-Ruel & Sons*, 1905, no. 121
- Manchester, The Manchester City Art Gallery, *Modern French Paintings*, 1907-08, no. 75
- Paris, Galerie Durand-Ruel, *Exposition de Paysages par Claude Monet et Renoir*, 1908, no. 5
- London, Grosvenor House, *Art Français, Exposition d'Art décoratif contemporain, 1880-1885*, 1914, no. 44
- Paris, Galerie Georges Petit, *Exposition Claude Monet*, 1924, no. 39
- Paris, Paul Rosenberg, *Les grandes influences au dix-neuvième siècle (d'Ingres à Cézanne)*, 1925, no. 11 (titled *La Seine à Vétheuil* and as dating from 1881)
- New York, Durand-Ruel Galleries, *Exhibition of Masterpieces by Claude Monet*, 1933, no. 4
- New York, Durand-Ruel Galleries, *Exhibition of Paintings by Claude Monet*, 1935, no. 8
- London, Arthur Tooth & Sons, *Second Exhibition, 'La Flèche d'or', Important Pictures from French Collections*, 1936, no. 18, illustrated in the catalogue
- London, Arthur Tooth & Sons, *Selected Paintings of all Periods by Claude Monet 1840-1926*, 1939, no.5

VERSO



Claude Monet

" Le Pont de bois " – 1876



Preis: 20 Mio USD

MONET
Le Pont de bois

Materials:

oil on canvas

Measurements:

21.26 in x 28.74 in.

54.00 cm x 73.00 cm.

Markings:

signed Claude Monet (lower left)

Exhibited:

- Paris, Musée de l'Orangerie, Claude Monet, 1931, no. 25
- Washington, D.C., National Gallery of Art & San Francisco, The Fine Arts Museum of San Francisco, The New Painting Impressionism 1874-1886, 1986, illustrated in the catalogue
- Tokyo, Bridgestone Museum of Art; Nagoya, Nagoya City Art Museum & Hiroshima, Hiroshima Museum of Art, Monet: A Retrospective, 1994, no. 18, illustrated in colour in the catalogue
- Chicago, The Art Institute of Chicago, Claude Monet, 1995, no. 29, illustrated in colour in the catalogue
- Vienna, Österreichische Galerie Belvedere, Claude Monet, 1996, illustrated in colour the catalogue
- Washington D.C., The Phillips Collection, Impressionists on the Seine. A Celebration of Renoir's 'Luncheon of the Boating Party', 1996-97, no. 14, illustrated in colour in the catalogue
- Tokyo, Yasuda Kasai Museum of Art; Miyazaki Prefectural Art Museum; Matsue, Shimane Art Museum; Yokohama, Sogo Museum of Art; Matsuyama, The Museum of Art; Paris, Musée du Luxembourg; Rotterdam, Kunsthalles; Cologne, Wallraf-Richartz Museum; Munich, Haus der Kunst; Bergamo, Accademia Carrara; Bogota, Casa de la Moneda; Portland, Portland Art Museum; Dayton, The Dayton Art Institute; Nashville, Tennessee State Museum & Lisbon, Museu Nacional de Arte Antiga, Meisterwerke von Fra Angelico bis Bonnard. Fünf Jahrhunderte Malerei. Die Sammlung des Dr. Rau, 1999-2006, no. 60, illustrated in colour in the catalogue.

Literature:

- Arsène Alexandre, La Collection Canonne, Une Histoire en action de l'Impressionnisme et de ses Suites, Paris, 1930, illustrated p. 12;
- Paul Jamot & Georges Wildenstein, Manet, Paris, 1932, listed;
- Claude Monet: The Early Years – From British Collections in Aid of Police Dependents (exhibition catalogue), The Lefevre Gallery, London, 1969, mentioned p. 115;
- Daniel Wildenstein, Claude Monet, biographie et catalogue raisonné, Paris & Lausanne, 1974, vol. I, no. 195, illustrated p. 203 ;
- Yvon Taillandier, Claude Monet. Meister der modernen Kunst, Munich, 1977, illustrated p. 115;
- Alice Bellony-Rewald, The Lost World of the Impressionist, London, 1976, illustrated p. 117;

- Joel Isaacson, *Claude Monet. Observation et Réflexion*, Oxford, 1978, no. 35, illustrated p. 93;
- Luigina Rossi Bortolatto & Janine Bailly-Herzberg, *Tout l'œuvre peint de Monet, 1870-1889*, Paris, 1981, no. 60, illustrated p. 92 ;
- Paul Hayes Tucker, *Monet at Argenteuil*, New Haven & London, 1982, illustrated p. 60;
- Robert Gordon & Andrew Forge, *Monet*, New York, 1983, illustrated p. 54;
- Douglas Skeggs, *River of Light, Monet's Impressions of the Seine*, London, 1987, illustrated p. 76;
- Jean-Jacques Lévêque, *Les années impressionnistes – 1870-1889*, Paris, 1990, illustrated p. 220;
- Daniel Wildenstein, *Claude Monet, biographie et catalogue raisonné*, Paris & Lausanne, 1991, vol. V, listed p. 25;
- Virginia Spate, *The Colour of Time – Claude Monet*, London, 1992, illustrated p. 88;
- Paul Hayes Tucker, *Claude Monet. Life and Art*, New Haven & London, 1995, no. 67, illustrated in colour p. 56 ;
- Daniel Wildenstein, *Monet, Catalogue Raisonné*, Cologne, 1996, vol. II, no. 195, illustrated in colour p. 89;
- *Impressionists in Winter – Effets de Neige* (exhibition catalogue), The Phillips Collection, Washington, D.C., 1999, illustrated p. 66;
- *Impression: Painting Quickly in France 1860-1890* (exhibition catalogue), The National Gallery, London, 2000, no. 79, illustrated in colour p. 128.

Provenance:

- Edouard Manet, Paris (acquired from the artist in 1872);
- Mme Edouard Manet, Paris (by descent from the above in 1883);
- Galerie Durand-Ruel, Paris (acquired in 1886);
- Alphonse Portier, Paris (acquired in 1888);
- Edmond Ducap, Paris (sold: Hôtel Drouot, Paris, 15th April 1901, lot 15);
- Maurice Barret-Ducap, Paris (sold: Hôtel Drouot, Paris, 12th December 1929, lot 7);
- Henri Canonne, Paris (purchased at the above sale);
- Jacques Canonne, Paris (acquired from the above circa 1961);
- Mme Jacques Canonne, Paris (by descent from the above in 1963). Sold: Sotheby's, London, 29th April 1964, lot 50);
- L. Harding (purchased at the above sale);
- Norton Simon, Los Angeles (acquired circa 1968. Sold: Christie's, London, 30th November 1971, lot 24); Purchased at the above sale by the late owner
- Sotheby's, London, 19th June 2013, purchased at this sale by the present owner

Claude Monet

" Falaise temps gris " – 1882



CLAUDE MONET (1840-1926)

Falaises, Temps Gris, 1882

Oil on canvas

54 x 73 cm. (21 ¼ x 28 ¾ in.)

Signed and dated lower right Claude Monet 82

PROVENANCE:

Paul Durand-Ruel, Paris and New York, acquired c. 1888.

Alden W. Kingman, New York, acquired c. 1891.

Paul Durand-Ruel, New York, acquired in 1896.

Cyrus J. Lawrence, New York, acquired in 1898;

His sale; The American Art Association, 21-22 Jan. 1910, lot 72.

Paul Durand-Ruel, acquired at the above sale.

Mrs. Albert L. Webster, New York, acquired from the above in 1910;

Her sale; The American Art Association, 28-29 Jan. 1926, lot 175.

Paul Durand-Ruel, acquired at the above sale;

His sale; Galerie Charpentier, Paris, 7-8 Dec. 1954, lot 37.

Preis: 6 Mio USD

Philippe Tiranty, Nice, acquired at the above sale.

Private Collection, Switzerland, acquired in 1971.

Private Collection, Asia, acquired from the above.

EXHIBITIONS:

(Probably) New York, Union League Club, Monet, 12-15 Feb. 1891, no. 49 (loaned by A.W. Kingman, as The Cove).

New York, The Lotos Club, Monet, Jan. 1899, no. 12. (loaned by Cyrus J. Lawrence, as Falaises à Dieppe). Lausanne, Fondation Pierre Gianadda, Monet, 17 June – 20 Nov. 2011, no. 25 (as dating c. 1882-86).

LITERATURE:

D. Wildenstein, *Claude Monet: Biographie et Catalogue Raisonné*, Lausanne/Paris, 1979, vol. II, p. 64, no. 720 (illus. p. 65).

D. Wildenstein, *Claude Monet: Bibliographie et Catalogue Raisonné*, Lausanne, 1991, vol. II, no. 720, p. 268 (illus. p. 264).



Claude Monet

" Suzanne aux Soleils " – 1890



Preis: 9,6 Mio Euro

CLAUDE MONET
(1840-1926)



Portrait de Suzanne aux Soleils, 1890

Huile sur toile. - Oil on canvas.

Cachet de la signature en bas à gauche - Stamp of the signature lower left.

162 x 107 cm - 63 3/4 in x 42 in

Provenance

Théodore Butler, gift from Claude Monet in 1921.

James Butler, New York.

Mme Butler, New York.

Collection particulière - Private Collection.

Bibliographie - Bibliography

O. Mirbeau, *Claude Monet*, in: *L'Art dans les deux Mondes*, 7 Mars 1891, p. 185.

L. Cabot Perry, *Reminiscences of Claude Monet from 1889 to 1909*, in *American Magazine of Art*, Mars 1927, p. 123.

Daniel Wildenstein, *Claude Monet, Biographie et Catalogue raisonné*, La Bibliothèque des Arts, Lausanne-Paris, 1979, tome III, n° 1261, repr. p. 136.

Virginia Spate, *Claude Monet, La Couleur du Temps*, Thames and Hudson, p. 212, n° 229 et repr.

Paul Hayes Tucker, *Monet Le triomphe de la lumière*, Paris, 1990, Flammarion, fig. 43, repr. p. 104.

Expositions - Exhibitions

- 1999 Milano, Palazzo Reale, *L'Anima e il Volto. Ritratto e fisiognomica da Leonardo a Bacon*, 30 ottobre 1998 - 14 marzo, p. 432 et repr. p. 433.
- 2000 Rome, Complesso del Vittoriano, *Monet, Il Maestro della Luce*, 4 mars - 25 juin, p. 109 n°14 et reproduit p. 43.
- 2001 Japon The Yamaguchi Prefectural Museum of Art, *Claude Monet*, 5 juillet-30 septembre, p.128 n°40 et reproduit p.129.
- 2003 Roma Complesso del Vittoriano, *Ritratti e Figure, Capolavori impressionisti*, 7 mars-6 juillet, p.148 et repr. p.149.
- 2007 Seoul Museum of Art, *Monet, From instant to Eternity*, 6 juin – 26 septembre, com. p. 110, repr. p. 111.

Claude Monet

" Charing Cross bridge " – 1902



Preis: 42 Mio USD

CLAUDE MONET

(French, *14 Nov. 1840 – †5 Dec. 1926)

CHARING CROSS BRIDGE

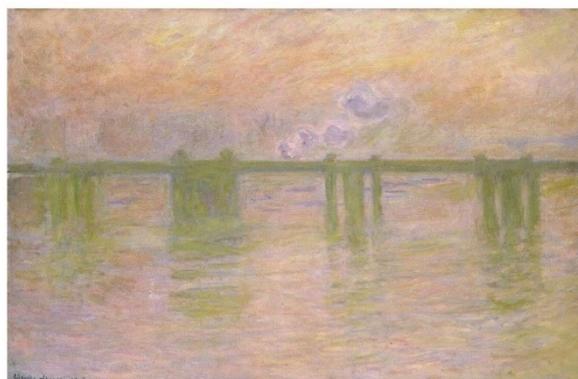
Signed and dated lower left: *Claude Monet 1902*

Execution: Painting begun in 1899/1901 and finished in 1902

Medium: Oil on Canvas

Dimensions: 65 x 100 cm (25,6 x 39,4 inch.)

Catalogue Raisonné: Wildenstein no. 1547



Provenance:

Bernheim-Jeune (purchased from Claude Monet in July 1923)

Durand-Ruel, Paris (since Nov. 9, 1926 / stock Durand-Ruel New York 4957; photo Durand-Ruel 10390)

Collection Mr. and Mrs. d'Alayer, Paris (acquired from the above in 1949)

Marlborough Gallery, London (circa 1954)

Vincent Korda (1897-1979), Great Britain (1958)

Sale, London, Christie's, December 4, 1979, lot n°6

Beyeler Gallery, Basel (1981)

Private Collection, Japan (purchased from the above in 1982)

Alex Maguy, Paris

Private Collection, London (acquired in 2013)

Literature:

G. Seiberling: *Monet's Series*, New York, London, 1981, p. 370, n°6

D. Wildenstein: *Monet, Vie et Oeuvre*, Bibliothèque des Arts, 1985, tome IV, n°1547, p. 166-167
(see: <https://archive.org/details/c.rclaudemonetvolumeivwildensteininstitute/page/n87/mode/2up>)

D. Wildenstein: *Monet, Catalogue Raisonné*, Taschen, 1996, volume III, n°1547, p. 669
(see: <https://archive.org/details/c.rclaudemonetvolumeiiwildensteininstitute/page/n311/mode/2up>)

Exhibitions:

London, Marlborough, Monet, 1954, n°49

London, Hayward Gallery, *The Impressionists in London*, The Arts Council of Great Britain : Fanfare for Europe, January - March 1973, (cat. n°8)

London, Somerset House, *London and the Thames*, 1977, n°90

Tokyo, Seibu Muséum of Art, Monet, 1981, n°16

London, Tate Britain, *Impressionists in London: French Artists in Exile 1870 - 1904*, 2nd November 2017 - 7th May 2018, n°7, p. 240

Essay:

Charing Cross Bridge is a series of oil paintings by French artist Claude Monet. The paintings depict a misty, impressionist Charing Cross Bridge in London, England. Monet worked on the series from 1899 to 1905, creating a total of 37 paintings depicting the bridge.

While all of the paintings in the series depict the same bridge, each has unique qualities. For instance, Monet uses different color combinations to portray different atmospheric conditions. In some paintings, Monet includes details such as trains, clock towers, and boats, but omits such features in others.

Today, the Charing Cross Bridge paintings are scattered in museums around the world. These include the Art Institute of Chicago, the Baltimore Museum of Art, the Museum of Fine Arts, Boston, the Art Gallery of Ontario and the Thyssen-Bornemisza Museum in Madrid.

Under exile during the Franco-Prussian War, Monet travelled to London for the first time in 1870. He became enthralled with the city, and vowed to return to it someday. Monet's fascination with London lay primarily in its fogs, a byproduct of the Industrial Revolution. Writers hypothesize that Monet was also inspired by contemporaries J. M. W. Turner and James Abbott McNeill Whistler, who were similarly fascinated by London's atmosphere. Thus, in 1899, Monet returned to London and rented a room in the Savoy Hotel, which offered an extensive viewpoint from which to begin his series of the city.

Between 1899 and 1905, Monet periodically travelled to London to work on the series. He completed 37 paintings of the Charing Cross Bridge in total. In addition to painting the bridge, Monet painted other landmarks, such as the Houses of Parliament and Waterloo Bridge. While Monet began all of the paintings in London, he completed many of them in his studio in Giverny, France. As a result, some critics question whether the paintings are completely accurate. On the other hand, recent analyses of solar positioning report that Monet's paintings "contain elements of accurate observation and may potentially be considered as a proxy indicator for the Victorian smogs and atmospheric states they depict."

Each of the 37 paintings shares common features. Across the horizon, Monet portrays the Charing Cross Bridge using thin lines. Although the bridge is consistent across his paintings, it is not entirely representative of the actual bridge. John Sweetnam explains, "Comparisons with the actual bridge show that Monet compressed the solid and open parts of the deck into a mass that is both more consolidated and more extreme in its horizontally."

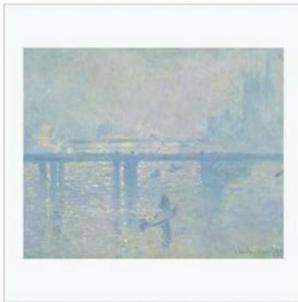
Although the paintings share much in common, they also have notable differences. In certain versions, Monet includes an obscured train that blows smoke as it travels across the bridge. Some paintings depict a small boat in the bottom left corner; others depict Big Ben and the Victoria Tower in the top right corner. The towers are shadowy outlines at best, leading Rebecca Stern to suggest that Monet "obscures all record of standardized time in his series."

In this series, Monet represents the same subject in various conditions of light and atmosphere. Specifically, Monet was both captivated and challenged by the ways in which the ever-changing London fog affected the appearance of the bridge. In each of the paintings, Monet surrounds the bridge with

enveloppe, a term that he himself defined as "the same light spread over everything." John House further describes this concept, writing that this "colored atmospheric cloak... allowed... [Monet] to give his paintings, both singly and when exhibited in groups, the internal coherence and unity he sought." Indeed, Monet experimented with ambience throughout his career, as seen in his Haystacks, Rouen Cathedral, and Water Lilies series.

In addition to building upon his previous work, Monet builds upon the foundation laid by his contemporaries. Like Turner, Monet was intrigued by the interplay between subject matter and the outer, natural world. Sweetnam argues, "Charing Cross Bridge with its passing trains made up a subject in which subject content and light, as in Turner, were totally merged." Besides Turner's work, the Charing Cross Bridge series also parallels Whistler's work. In his Nocturne paintings, Whistler advocated for and succeeded in making London an acceptable subject of paintings. While Monet also sought to represent London in his paintings, he did not represent the city in the same muted colors that Whistler used. House views Monet's approach as "very different from that of his contemporaries... Monet's mists are suffused with delicate yet endlessly varied harmonies of colour."

Six of the paintings in the Charing Cross Bridge series:



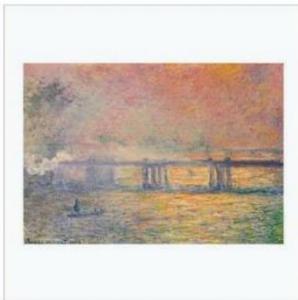
Charing Cross Bridge, 1899,
Thyssen-Bornemisza Museum,
Madrid



Charing Cross Bridge,
c. 1899–1901, private collection



Charing Cross Bridge, c. 1900,
Indianapolis Museum of Art



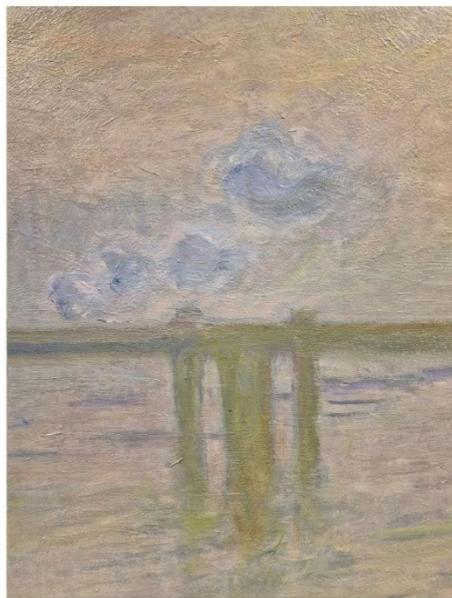
Charing Cross Bridge, London,
1899–1901, Saint Louis Art
Museum

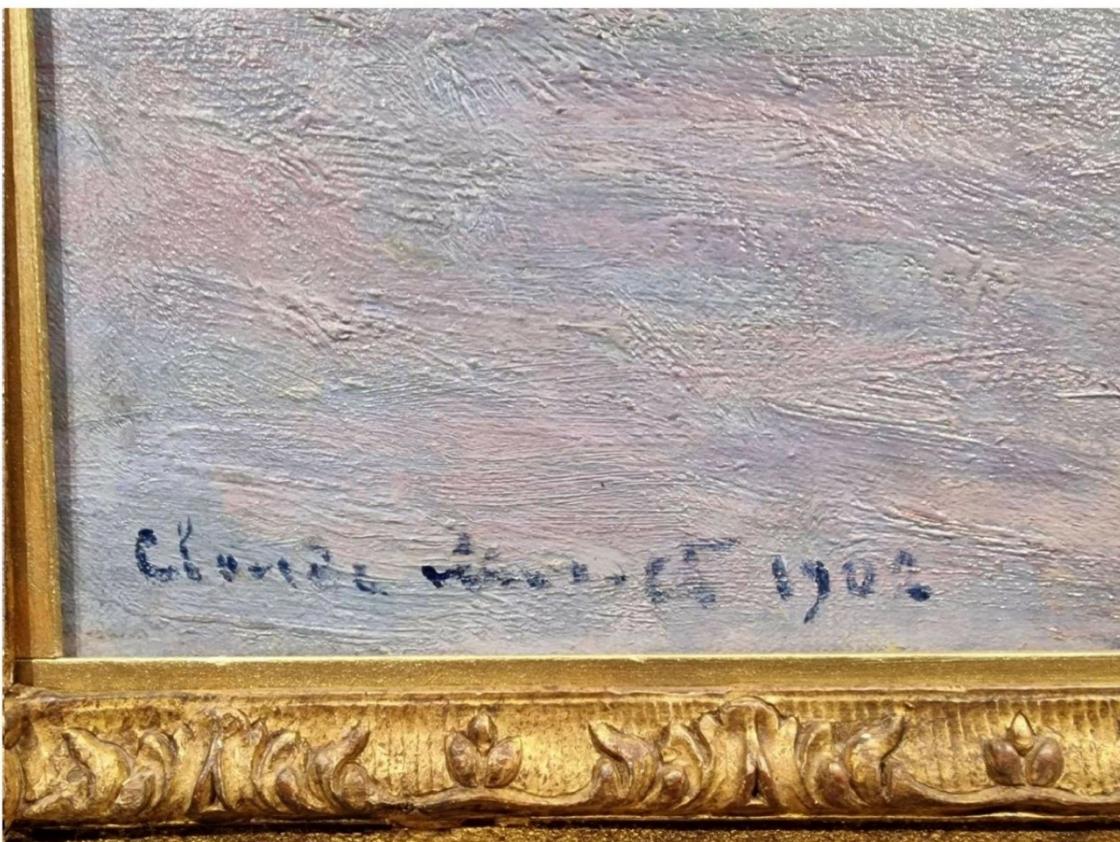
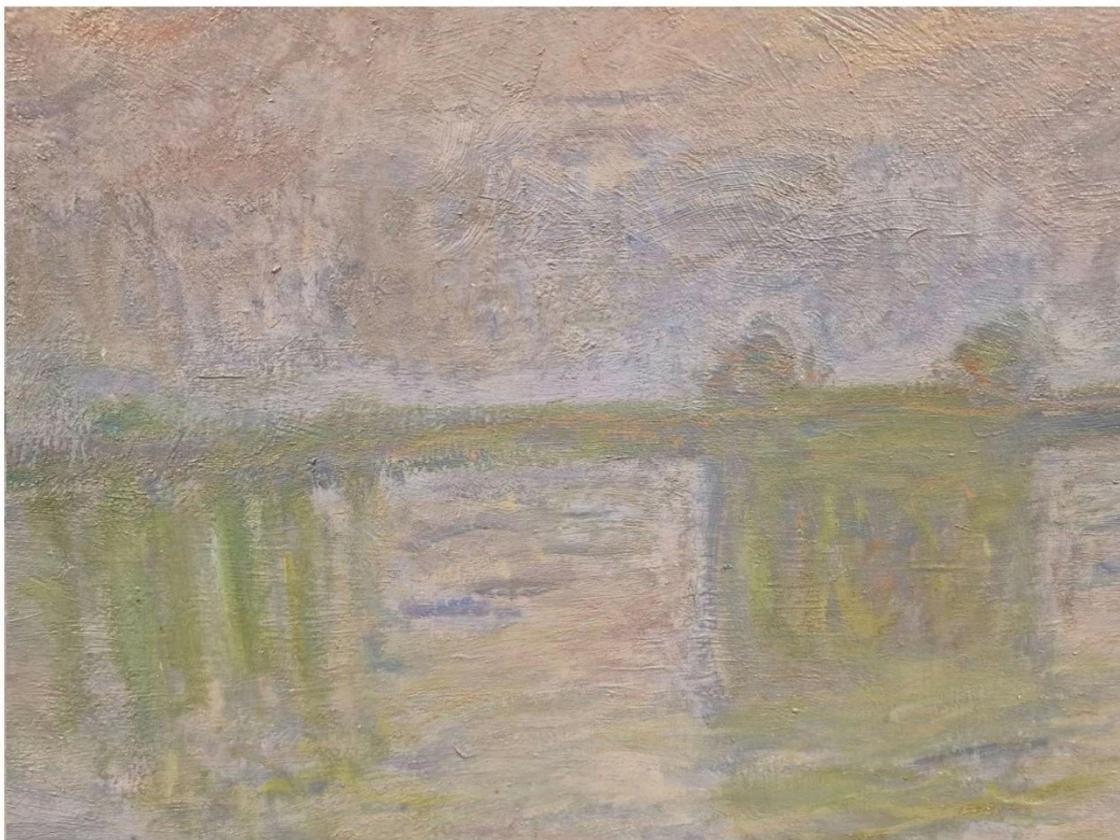


Charing Cross Bridge, London,
1901, Rotterdam police



Charing-Cross Bridge in London,
c. 1902, National Museum of
Western Art, Tokyo





Claude Monet

" Nymphaeas " – W1727



Preis: 54 Mio USD

CLAUDE MONET 1840-1926

NYMPHEAS - 1908

Oil on canvas

Size: 36 1/4 x 35" (92 x 89 cm)

Signed and dated Claude Monet 1908: lower right

PROVENANCE:

Galerie Muller, Buenos Aires

Private collection (acquired from the above in 1932) Thence by descent to the prior owners

Sothebys, June 19, 2019, London , lot 10 (sold for 30,139.162 USD)

Private collection (bought from the auction)

EXHIBITED:

Buenos Aires, Museo Nacional de Bellas Artes, El Impresionismo Frances en las Colecciones Argentinas, 1962, illustrated in the catalogue

LITERATURE:

Daniel Wildenstein, Claude Monet. Biographie et catalogue raisonne, Paris, 1985, vol. IV, no. 1727, illustrated p. 229

Daniel Wildenstein, Monet catalogue raisonne, Cologne, 1996, vol. IV, no. 1727, illustrated p. 799

Denis Rouart & Jean-Dominique Rey, Monet Water Lilies - The Complete Series, Paris, 2008, illustrated p. 131 Wegen der 1727 Nymphaea, sie befindet sich in USA 45mUSD plus com