

Claude Monet



1840-1926 | FRENCH

Vue du village de Giverny

M.S. Rau
FINE ART • ANTIQUES • JEWELS

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Oil on canvas | 1886
Signed "Claude Monet 86" (lower left)
Canvas: 24 3/4" high x 31 1/4" wide | 62.87 cm x 79.38 cm
Frame: 35 1/2" high x 41 7/8" wide x 5 3/4" deep
90.17 cm x 106.36 cm x 14.61 cm

“

I am in raptures.
Giverny is a wonderful
place for me.

– Claude Monet to Théodore Duret

”



Claude Monet, the most beloved leader of the Impressionist movement, is one of art history’s great masters. His works are celebrated for their innovative use of color, remarkable rendering of light and profound emotional impact. The availability of his masterpieces—already limited—continues to diminish. This remarkable painting, entitled *Vue du village de Giverny* (1886), is not only the most captivating Monet painting to ever grace our collection but also among the most beautiful Monet works to appear on the market in years.

In 1886, as tensions peaked between Impressionists and the emerging Post-Impressionist movement, Monet stood firm in his dedication to Impressionism, prioritizing the sensations of the natural world. This was the year of the Impressionists' final exhibition, which Monet, along with Renoir, Sisley and Caillebotte, declined to join, rejecting the pointillist techniques of Seurat and Signac. In *Vue du village de Giverny*, Monet transforms the natural landscape of his beloved Giverny into a vibrant mosaic of intuitive color and texture.

Monet moved to Giverny in 1883 with Alice Hoschedé and their combined eight children, renting the largest house in the village, which is visible at the far left of this composition just beyond the first cluster of trees. He tirelessly explored the terrain, venturing out at dawn each day with his canvases. This painting

captures one of the rare bird’s-eye perspectives of the village, offering a distinctive vantage point. Notably, it is also larger than 80% of his paintings from this prolific period.

Bursting with radiant color, this work is Monet at his most expressive. Paintings from this same period, such as *Woman with a Parasol* at the Musée d’Orsay and *Meadow with Haystacks near Giverny* at the Museum of Fine Arts, Boston, rank among Monet's most celebrated and highly sought-after masterpieces. All of the world’s most important museums that display Western art have paintings by Monet in their permanent collections, including the Louvre, the Metropolitan Museum of Art and the Getty Museum, among many others.



PROVENANCE

Ernst and Gertrud Flersheim, Frankfurt-am-Main, by circa 1913

Edith and Georg Eberstadt, Frankfurt-am-Main & London, by descent from the above by 1936, by whom sold in the 1930s

Alexandre Farra, Paris; Estate sale, Palais Galliera, Paris, 9 March 1961, lot C

Elizabeth Stafford, New York & New Orleans, by whom acquired at the above sale

Sold by the above pursuant to a settlement agreement with the heirs of Ernst Flersheim, Christie's, New York, 11 November 2018, lot 38A

Private Collection, acquired at the above sale

M.S Rau, New Orleans

LITERATURE

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. II, Lausanne, 1979, no. 1072, p. 192 (illustrated)

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné, supplément aux peintures, dessins, pastels*, vol. V, Lausanne, 1991, no. 1072, p. 44

D. Wildenstein, *Monet: Catalogue raisonné*, vol. II, Cologne, 1996, no. 1072, p. 405-406 (illustrated)

W. A. Eberstadt, *Whence We Came, Where We Went: A Family History*, New York, 2002, p. 129

A. Goetz, *A Day With Claude Monet in Giverny*, Paris, 2017, p. 26-27 (illustrated)



EXHIBITED

Frankfurter Kunstschütze, July – September 1913, no. 61, p. 16 (illustrated; titled *Die Dächer*)

New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector: Unity in Diversity, Five-Thousand Years of Art*, November 1966 – January 1967, p. 174, no. 182 (illustrated p. 112)

New Orleans, Museum of Art, 1977 – March 2018 (on long-term loan)

Orléans, Musée des Beaux-Arts, *Peintures françaises du Museum of Art de la Nouvelle-Orléans*, May – September 1984, no. 23, p. 60-61 (illustrated p. 61)

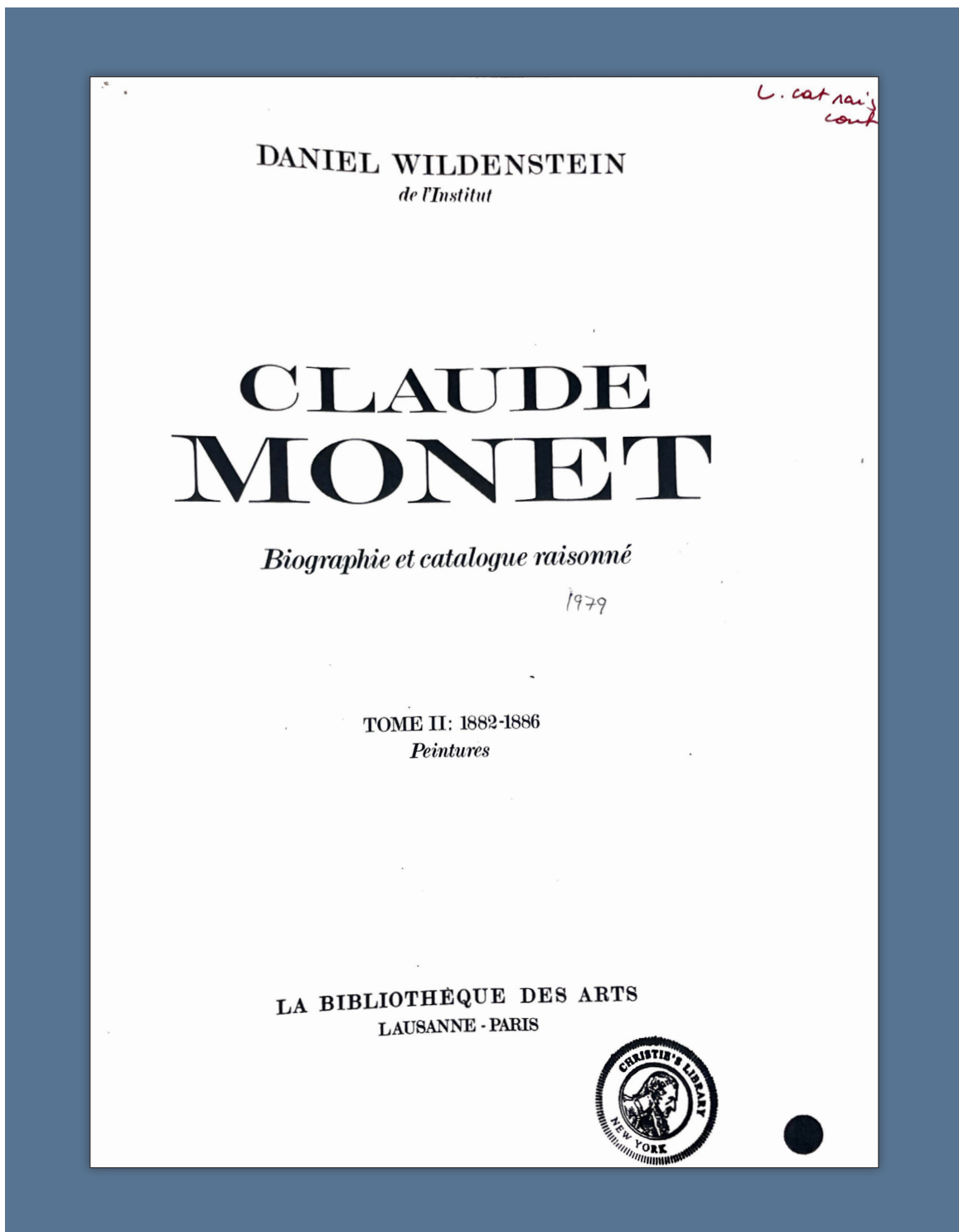
New Orleans, The New Orleans Museum of Art, 1991, *French Paintings of Three Centuries from the New Orleans Museum of Art*, no. 28, p. 70 (illustrated p. 71; titled *Rooftops, Giverny*); this exhibition later traveled to Memphis, The Dixon Gallery and Gardens, January – March 1992; Miami, Centre for the Fine Arts, March – May 1992; Wilmington, Delaware Art Museum, May – June 1992; Grosse Pointe Shores, Edsel and Eleanor Ford House, July – September 1992; Oklahoma, City Art Museum, October – November 1992; and Seattle, Art Museum, December 1992 – February 1993

Fukushima, Koriyama City Museum of Art, *French Art of Four Centuries from the New Orleans Museum of Art*, February – March 1993, no. 22, p. 56 (illustrated; titled *Rooftops, Giverny*); this exhibition later traveled to Yokohama, Sogo Museum of Art, April – May 1993, Yokohama, Nara Sogo Museum of Art, June – July 1993; and Kitakyushu, Municipal Museum of Art, July – August 1993

Munich, Kunsthalle der Hypo-Kulturstiftung, *Monet and Modernism*, November 2001 – March 2002, p. 67 (illustrated); this exhibition later traveled to Basel, Fondation Beyeler, *Claude Monet, up to digital Impressionism*, March – August 2002

San Francisco, Fine Arts Museum, *Monet in Normandy*, June – September 2007, no. 37, pp. 122-123 (illustrated p. 123); this exhibition later traveled to Raleigh, North Carolina Museum of Art, October 2006 – January 2007; and Cleveland, Museum of Modern Art, February – May 2007





D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. II, Lausanne, 1979, no. 1072, p. 192 (illustrated)



1886

1069

CHAMP DE TULIPES EN HOLLANDE

T. h. 0,54 ; l. 0,81

Comme tous les pays de polders, la région de Sassenheim était sillonnée de canaux.

EXPOSITIONS: *Monet, Beaux-Arts*, Paris, 1932, n° 51 — *Monet, Musée Toulouse-Lautrec*, Albi, 1975, n° 11.BIBLIOGRAPHIE: F. Daulte et C. Richebé, *Monet et ses amis*, Musée Marmottan, Paris, 1972, n° 134 (ill.).

HISTORIQUE: Michel Monet, Giverny — légué en 1906 à l'Académie des Beaux-Arts, Paris.

MUSÉE MARMOTTAN, PARIS (5173).

1070

À SASSENHEIM PRÈS DE HAARLEM.
CHAMP DE TULIPES

T. h. 0,597 ; l. 0,732

Signé b. g.: *Claude Monet 86*

La ferme au centre de ce tableau se trouvait à la lisière sud du village de Sassenheim, à l'extrémité du Knorrenburgerlaan. Son propriétaire, Willem van Zonneveld, était horticulteur. Les bâtiments ont été rasés peu avant 1900 (renseignement communiqué par M. Hulkenberg, Lisse, Pays-Bas).

EXPOSITIONS: *2^e exposition internationale de peinture*, Georges Petit, Paris, 1886 — *Monet-Rodin*, Georges Petit, Paris, 1889, n° 84 — *Monet, Pissarro, Renoir et Sisley*, Durand-Ruel, Paris, 1899, n° 25 — *Exposition centennale de L'art français*, Exposition universelle, Paris, 1900, n° 483 — *Pictures by Boudin, Monet...*, Grafton Galleries, Londres, 1905, n° 120 — *Francis-British Exhibition, Monet...*, Grafton Galleries, Londres, 1908, n° 251 — *Franciscoise Kunst des XIX. und XX. Jahrhunderts*, Zurich, 1917, n° 130 — *Monet*, Georges Petit, Paris, 1924, n° 44 — *Monet*, Durand-Ruel, New York, 1933, n° 3.BIBLIOGRAPHIE: M. Fouquier, *L'exposition internationale de peinture et de sculpture*, in: *Le XIX^e siècle*, 17 juin 1886 — C. Frémire, *Exposition internationale de peinture et de sculpture*, in: *Le Rappel*, 17 juin 1886 — F. Feilou, *2^e exposition internationale de peinture...*, in: *Le Togue*, juin-juillet 1886, et *Les Impressionnistes en 1886*, Paris, octobre 1886, pp. 33-35 — G. Lecotte, *Les Impressionnistes en 1886*, Paris, octobre 1886, pp. 33-35 — A. Alexandre, *Cl. Monet, his Career and Work*, in: *The Studio*, mars 1908, p. 97 (ill.) — G. Gruppe, s. d. (1909), pp. 35, 74 (ill.) — G. Geoffroy, 1922, p. 109 — Duc de Trévise, *Le Pélerinage de Giverny*, in: *Revue de l'Art*, t. I, 1927, p. 124 (ill.) — W. C. Seitz, 1960, p. 32 — J. L. Halperin, *Fritz Flinton, Œuvres, complètes*, Genève, 1970, t. I, pp. 32-50 — *List of paintings in the Sterling and Francine Clark Art Institute*, Williamstown, 1972, p. 70 (ill.).HISTORIQUE: archeté à Monet par Clapissou, Paris, 1886 — *Durand-Ruel*, 1891 30th Le-Éclair, Paris, c. 1900 — *Durand-Ruel*, c. 1905 — Robert Sterling Clark, 1933.

THE STERLING AND FRANCINE CLARK ART INSTITUTE, WILLIAMSTOWN, MASS. (613).

1071

CHAMP DE TULIPES PRÈS DE LEYDE

T. h. 0,60 ; l. 0,73

Signé b. d.: *Claude Monet 86*

Cf. n° 1070.

EXPOSITIONS: *Monet-Rodin*, Georges Petit, Paris, 1889, n° 94 — *Paintings from the Estate of the late Potter Palmer of Chicago*, Howard Young, New York, 1922, n° 7 — *Monet*, Durand-Ruel, Paris, 1928, n° 50 — *Monet*, Orangerie, Paris, 1931, n° 16 — *Monet*, Tooth, Londres, 1936, n° 1 — *Monet*, Paris, 1932, n° 51 — *Monet*, Saint Louis et Minneapolis, 1937, n° 63.BIBLIOGRAPHIE: A. de Cadenne, *L'art contre nature*, in: *Le Soleil*, 23 juin 1889 — G. Geoffroy, 1922, p. 118.HISTORIQUE: Baron d'Estournelles de Constant, Paris, c. 1880 — Potter Palmer, Chicago — Howard Young, New York, c. 1922 — *Durand-Ruel*, 1925 — Jean d'Abley, Paris, c. 1932 — *Sauvage*: Mr and Mrs Henry Ford II, U.S.A., c. 1937.

1072

VUE DU VILLAGE DE GIVERNY

T. h. 0,65 ; l. 0,81

Signé b. g.: *Claude Monet 86*

On voit ici le quartier du Pressoir en contrebas du coteau au flanc duquel Monet est installé. Au premier plan, la ferme de la Côte (cf. n° 1055).

EXPOSITIONS: *Frankfurter Kunstschätze*, Frankfurt, 1913, n° 61.

HISTORIQUE: Ernst Florheim, Frankfurt, c. 1913 — vente succession M. Faria, Paris, Galleries, 9 mars 1961, n° C.

Bois-Jérôme

1073

LA MEULE DE FOIN

T. h. 0,61 ; l. 0,81

Signé b. d.: *Claude Monet 86*

Le motif déjà traité l'année précédente au n° 997 est repris depuis un point un peu plus élevé: au premier plan, une meule de foin.

EXPOSITIONS: *Centenaire de l'exposition de 1874*, Leningrad, 1974, n° 23.BIBLIOGRAPHIE: article sur la collection S.I. Stehoukine, in: *Apollon* (en langue russe), 1914, pp. 13 (ill.), 43 — *Catalogue du Musée d'Art Occidental moderne* (en langue russe), Moscou, 1928, n° 372 — L. Réau, *Catalogue de l'art français dans les musées russes*, Paris, 1929, p. 121 — *Musée de l'Ermitage, Département de l'Art Occidental, Catalogue des peintures* (en langue russe), Leningrad et Moscou, 1958, t. I, pp. 417, 419 (ill.) — L. Rossi Bortolotto, 1972, p. 107 (ill.).

HISTORIQUE: S. I. Stehoukine, Moscou, c. 1914 — Premier Musée de Peinture Occidentale, Moscou, 1918 — Musée d'Art Occidental Moderne, Moscou, 1928 — transféré en 1930.

MUSÉE DE L'ERMITAGE, LÉNINGRAD (6303).

1074

VUE DE GIVERNY

T. h. 0,65 ; l. 0,81

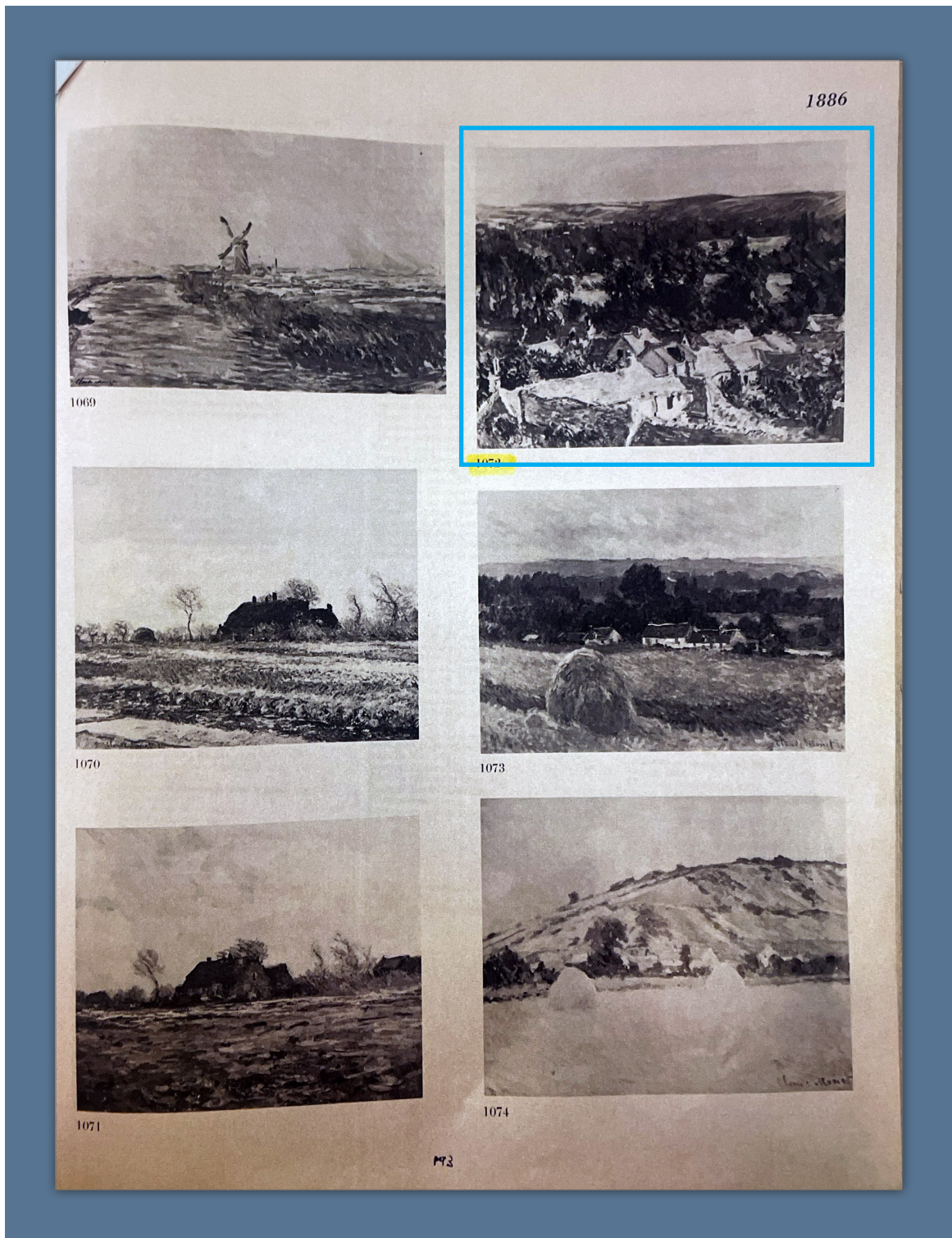
Signé b. d.: *Claude Monet*

Exécutée non loin de la maison de l'artiste, cette vue représente la colline située à l'ouest du val qui monte de Giverny vers Bois-Jérôme; à droite du grand arbre, on distingue le toit d'ardoises de la mairie-école construite à la fin du Second Empire.

EXPOSITIONS: *Monet*, Orangerie, Paris, 1931, n° 54.BIBLIOGRAPHIE: J.-P. Hoschedé, *Cl. Monet, ce mal connu*, Genève, 1960, t. I, p. 18 (ill.).HISTORIQUE: vente 1. Montaigne, Paris, Georges Petit, 3 décembre 1917, n° 65 (acquise avant la vente, avec toute la collection, par un amateur danses) — vente V. Winkel and Magnusen, New York, Plaza Hotel, 6 avril 1922, n° 50 (*Durand-Ruel*) — P.A., France, 1967.

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D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. II, Lausanne, 1979, no. 1072, p. 192 (illustrated)



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MONNET

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TOME V

Supplément aux peintures
Dessins
Pastels
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Notices complétées ou rectifiées

1026 BATEAUX DE PÊCHE

HISTORIQUE: Sir Evan Charteris, c. 1936 — *Knoodler & Co.*, New York — Mrs Marshall Field, New York — en prêt au Metropolitan Museum of Art, New York, de 1972 à 1976.

1028 BATEAUX DE PÊCHE

HISTORIQUE: photographié par la famille Durand-Ruel en visite chez Monet, dans l'atelier, en septembre 1900 — ...

1029 TROIS BATEAUX DE PÊCHE

HISTORIQUE: (1) acheté à Monet par *Petit, Bernheim et Montaignac* en 1898 (cf. le carnet de comptes de Monet, année 1898) — ...

1032 VOILIERS AU LARGE DE L'AIGUILLE

HISTORIQUE: (1) acheté à Monet par *Georges Petit*, Paris, en octobre 1887 — ...

1036 VAGUES À LA MANNEPORTE

HISTORIQUE: ... — vente, Londres, Sotheby Parke Bernet, 16 avril 1975, n° 8 (Mc Dermot) — vente, Londres, Sotheby, 23 mars 1983, n° 20 — P.A., USA.

1051 L'AIGUILLE ET LA PORTE D'AVANT

HISTORIQUE: ... — Jean d'Alayer, en 1950 — *F. et P. Nathan*, Zurich — P.A., Suisse, c. 1967 — vente, Londres, Christie, 27 juin 1983, n° 29.

1054 EFFET DE NEIGE À FALAISE

EXPOSITIONS: on lira *Monet-Rodin*, Georges Petit, Paris, 1889, n° 87.
HISTORIQUE: ... — vente, New York, Sotheby, 15 mai 1984, n° 32.

1056 EFFET DE NEIGE À LIMETZ

HISTORIQUE: acheté à Monet en 1898 par *Petit, Bernheim et Montaignac* (cf. carnet de comptes de Monet, année 1898) — ... — donné en 1972: UNIVERSITY OF CALIFORNIA COLLECTION, SAN DIEGO, actuellement en dépôt au San Diego Museum of Art.

1057 HIVER À GIVERNY

HISTORIQUE: Michel Monet, Giverny — P.A., France — vente, Londres, Sotheby, 25 mars 1986, n° 12 — vente, Londres, Sotheby, 2 décembre 1986, n° 35 — *Aska International*, Tokyo, 1989.

1058 INONDATION À GIVERNY

HISTORIQUE: ... — vente, Zurich, Galerie Koller, 25-26 mai 1979, n° 5180 — vente, New York, Christie, 6 novembre 1979, n° 16 (James F. Scott, USA).

1065 UN VERGER AU PRINTEMPS

HISTORIQUE: ... — vente, New York, Sotheby, 9 mai 1989, n° 15.

1067 CHAMP DE TULIPES, HOLLANDE

HISTORIQUE: ... transféré en 1896:
MUSÉE D'ORSAY, PARIS (RF 1944.10).

1069 CHAMP DE TULIPES EN HOLLANDE

BIBLIOGRAPHIE: F. Daulte et C. Richebé, *Monet et ses amis*, Musée Marmottan, Paris, 1971, n° 134 (ill.).
HISTORIQUE: ... — volé le 27 octobre 1985 au Musée Marmottan, Paris — récupéré en décembre 1990.

1071 CHAMP DE TULIPES PRÈS DE LEYDE

EXPOSITIONS: ce tableau n'a pas été exposé à la Galerie Tooth, de Londres, en 1836.

1072 VUE DU VILLAGE DE GIVERNY

HISTORIQUE: ... — Mr and Mrs Frederik M. Stafford, USA.

1074 VUE DE GIVERNY

HISTORIQUE: (1) acheté à Monet par *Petit, Bernheim et Montaignac* en 1898 — ...

1075 PROMENADE (ESQUISSE)

HISTORIQUE: Pierre Bonnard, Paris — vente Bonnard, Paris, Charpentier, 23 février 1954, n° L — *Lefevre Gallery*, Londres — John T. Dorrance Jr., c. 1969 — vente John T. Dorrance Jr., New York, Sotheby, 18-19 octobre 1989, n° 17 (*Aska International*, Tokyo).

1076 ESSAI DE FIGURE EN PLEIN AIR (VERS LA DROITE)

HISTORIQUE: ... transféré en 1896:
MUSÉE D'ORSAY, PARIS (RF 2620).

1077 ESSAI DE FIGURE EN PLEIN AIR (VERS LA GAUCHE)

HISTORIQUE: ... transféré en 1896:
MUSÉE D'ORSAY, PARIS (RF 2621).

1078 AUTO PORTRAIT DE CLAUDE MONET COIFFÉ D'UN BÉRET

HISTORIQUE: ... — vente, Paris, Drouot, 21 juin 1983, n° 44.

1079 COUCHER DE SOLEIL À GIVERNY

BIBLIOGRAPHIE: lettre n° 3061 — ...
HISTORIQUE: acheté à Monet par M. Matsukata en 1922 — P.A., France, c. 1972.

1080 DEUX ARBRES DANS LA PRAIRIE

HISTORIQUE: ... — vente The Collection of Mr and Mrs David Lloyd Kroeger, New York, Sotheby Parke Bernet, 1^{er} novembre 1978, n° 29 — P.A., France, 1987.

1081 PRAIRIE À GIVERNY

HISTORIQUE: ... — vente, New York, William Doyle Galleries, 17 mai 1984, n° 79.

1087 PYRAMIDES DE PORT-COTON

BIBLIOGRAPHIE: lettre n° 2782 — ...
HISTORIQUE: ... — Fondation Rau pour l'aide au Tiers-Monde, Zurich (GR 1564).

1089 ROCHERS À BELLE-ÎLE

HISTORIQUE: ... — vente, Londres, Sotheby Parke Bernet, 4 décembre 1984, n° 15 — P.A.

1090 CÔTE ROCHEUSE, ROCHER DU LION, BELLE-ÎLE

HISTORIQUE: donné par Monet à M. Hayashi contre une série d'estampes japonaises — ...

1096 BLOC DE ROCHERS À PORT-GOULPHAR

HISTORIQUE: ... — vente, New York, Sotheby Parke Bernet, 17 mai 1978, n° 39.

1100 LA CÔTE SAUVAGE

HISTORIQUE: ... transféré en 1896:
MUSÉE D'ORSAY, PARIS (RF 2777).



DANIEL WILDENSTEIN

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PAGE 2:

Water-Lilies (detail)
1919–1920
Cat. no. 1902

RIGHT:

Claude Monet in the door
of his second studio,
27 October 1905
Photo Baron de Meyer
Archives Durand-Ruel

SLIPCASE:

Red Water-Lilies
1914–1917
Cat. no. 1788



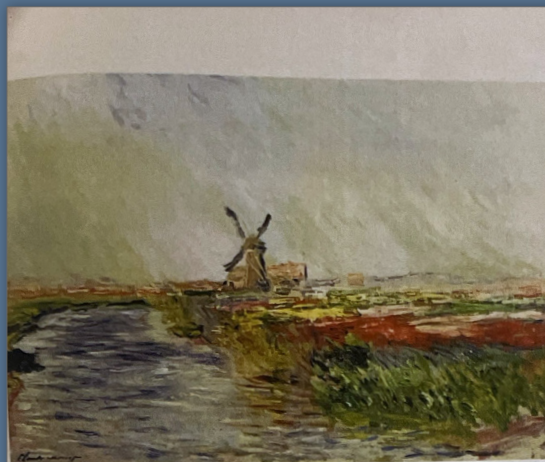
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n° 25 · Exposition centennale de l'art français, Paris, Exposition universelle, 1900, n° 485 · Ausstellung VIII. Jahrgang, Berlin, Paul Cassirer, 1905, n° 36 · Pictures by Boudin..., London, Grafton Galleries, 1905, n° 130 · Franco-British Exhibition, London, The Art Palace, 1908, n° 351 · Französische Kunst des 19. und 20. Jahrhunderts, Zürich, 1917, n° 130 · Monet, Paris, Georges Petit, 1924, n° 44 – 11, 51, 52, 58, 61, 62.
BIBL: M. Fouquier, «L'exposition internationale de peinture et de sculpture», *Le XIX^e siècle*, 17 juin 1886 · C. Frémine, «Exposition internationale de peinture et de sculpture», *Le Rappel*, 17 juin 1886 · F. Fénéon, «V^e exposition internationale de peinture...», *La Vogue*, juin-juillet 1886, et *Les Impressionnistes en 1886*, Paris, octobre 1886, p. 33–35 · G. Lecomte, *L'Art impressionniste*, Paris, 1892, p. 69 (ill.), 245 · A. Alexandre, «Cl. Monet. His Career and Work», *The Studio*, mars 1908, p. 97 (ill.) · G. Grappe, s.d. [1909], p. 35, 74 (ill.) · G. Geffroy, 1922, p. 109 · É. de Trévisy, «Le pèlerinage de Giverny», *La Revue de l'Art ancien et moderne*, I, 1927, p. 124 (ill.) · W.C. Seitz, 1960, p. 32 · D. Wildenstein, 1979, II, p. 192, 193 (ill.) · C.F. Struckey, 1985, p. 125, 154 (ill.)
PROVENANCE: Acheté à Monet par Clapisson, Paris, en 1886 · Durand-Ruel, 1891 · M^{lle}



1070

Lefebure, Paris, c. 1900 · Durand-Ruel, c. 1905 · Robert Sterling Clark, 1933 · Actuellement au: Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (615).
 La ferme au centre de ce tableau se trouvait à la lisière sud du village de Sassenheim, à l'extrémité du Knorrenburgerlaan. Son propriétaire, Willem van Zonneveld, était horticulteur. Les bâtiments ont été rasés peu avant 1900 (renseignement communiqué par M. Hulkenberg, Lisse, Pays-Bas).
PROVENANCE: Purchased from Monet by Clapisson, Paris, in 1886 · Durand-Ruel, 1891 · Mlle Lefebure, Paris, c. 1900 · Durand-Ruel, c. 1905 · Robert Sterling Clark, 1933 · Currently in the: Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (615).
 The farm in the centre of the painting was on the southern edge of the village of Sassenheim, at the end of the street known as Knorrenburgerlaan. The owner, Willem van Zonneveld, was a horticulturist. The buildings were destroyed just before 1900 (information supplied by Mr. Hulkenberg, Lisse, Netherlands).
PROVENIENZ: 1886 von Monet verkauft an Clapisson, Paris · Durand-Ruel, 1891 · Mlle Lefebure, Paris, um 1900 · Durand-Ruel, um 1905 · Robert Sterling Clark, 1933 · Heute in:



1071

1886

Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (615).

Der Bauernhof in der Bildmitte lag am südlichen Dorfrand von Sassenheim, am Ende der Knorrenburgerlaan. Willem van Zonneveld, ein Gärtner, war sein Besitzer. Die Gebäude wurden kurz vor 1900 abgerissen (laut Auskunft von M. Hulkenberg, Lisse, Niederlande).

1071

Champ de tulipes près de Leyde
 Field of Tulips near Leiden
 Tulpenfeld bei Leiden

60 x 73 cm

Signed and dated lower right: Claude Monet 86

EX: Monet-Rodin, Paris, Georges Petit, 1889, n° 94 · Paintings of the Estate of the Late Potter Palmer of Chicago, New York, Howard Young, 1922, n° 7 · Selected Paintings by Modern French Masters, Boston, Doll and Richards, 1925, n° 8 – 6, 8, 24B, 28, 52, 54.

BIBL: (?) A. de Calonne, «L'art contre nature», *Soleil*, 23 juin 1889 · G. Geffroy, 1922, p. 118 · D. W., 1979, II, p. 192, 193 (ill.) et 1991, V, p. 44.
PROVENANCE: Baron d'Estournelles de Constant, Paris, c. 1889 · Potter Palmer, Chicago · Howard Young, New York, c. 1922 · Durand-Ruel, 1925 · Jean d'Alayer, Paris, c. 1952 · Sam Salz · Mr and Mrs Henry Ford II, États-Unis, c. 1957.

Voir n° 1070.

PROVENANCE: Baron d'Estournelles de Constant, Paris, c. 1889 · Potter Palmer, Chicago · Howard Young, New York, c. 1922 · Durand-Ruel, 1925 · Jean d'Alayer, Paris, c. 1952 · Sam Salz · Mr and Mrs Henry Ford II, United States, c. 1957.

See no. 1070.

PROVENIENZ: Baron d'Estournelles de Constant, Paris, um 1889 · Potter Palmer, Chicago · Howard Young, New York, um 1922 · Durand-Ruel, 1925 · Jean d'Alayer, Paris, um 1952 · Sam Salz · Mr. und Mrs. Henry Ford II, USA, um 1957.
 Vgl. Nr. 1070.

1072

Vue du village de Giverny
 View of the Village of Giverny
 Blick auf das Dorf Giverny

65 x 81 cm

Signed and dated lower left: Claude Monet 86

EX: Frankfurter Kunstschätze, Frankfurt/M., Kunstverein, 1913, n° 61.

BIBL: D. Wildenstein, 1979, II, p. 192, 193 (ill.) et 1991, V, p. 44.

PROVENANCE: Ernst Flersheim, Francfort-sur-le-Main, c. 1913 · Vente succession M. Farra, Paris, Galliera, 9 mars 1961, n° C · Mr and Mrs Frederik M. Stafford, États-Unis.

405

D. Wildenstein, *Monet: Catalogue raisonné*, vol. II, Cologne, 1996, no. 1072, p. 405-406 (illustrated)



1886



1072



1073



1074

On voit ici le quartier du Pressoir en contrebas du coteau au flanc duquel Monet est installé. Au premier plan, la ferme de la Côte (voir n° 1055).

PROVENANCE: Ernst Flersheim, Frankfurt-on-Main, c. 1913 · Sale The Estate of M. Farra, Paris, Galliera, 9 March, 1961, no. C · Mr and Mrs Frederick M. Stafford, United States.

This shows the district in which Le Pressoir, Monet's house, stood. Monet had taken up a position on a hill above the house. The farm of la Côte is in the foreground (see no. 1055).

PROVENIENZ: Ernst Flersheim, Frankfurt am Main, um 1913 · Versteigerung Nachlaß M. Farra, Paris, Galliera, 9. März 1961, Nr. C · Mr. und Mrs. Frederick M. Stafford, USA.

Auf diesem Bild ist Le Pressoir unterhalb des Hügels dargestellt, auf dessen Abhang Monet seinen Standort gewählt hat. Im Vordergrund die Ferme de la Côte (vgl. Nr. 1055).

1073

La Meule de foin
A Haystack
Der Heuhaufen

61 x 81 cm

Signed and dated lower right: *Claude Monet 86*

BIBL: Article sur la collection S.I. Stchoukine, *Apollon* (en langue russe), 1914, p. 13 (ill.), 43 · D. Wildenstein, 1979, II, p. 192, 193 (ill.).

PROVENANCE: S.I. Stchoukine, Moscou, c. 1914 · Premier musée de peinture occidentale, Moscou, 1918 · Musée d'Art occidental moderne, Moscou, 1928 · Transféré en 1930 au: Musée de l'Ermitage, Saint-Petersbourg (6563).

Le motif déjà traité l'année précédente au n° 997 est repris depuis un point un peu plus élevé; au premier plan, une meule de foin.

PROVENANCE: S.I. Shchukin, Moscow, c. 1914 · First Museum of Western Painting, Moscow, 1918 · Museum of Modern Western Art, Moscow, 1928 · Transferred in 1930 to the: Hermitage, St Petersburg (6563).

The motif which had already been painted the previous year (see no. 997) is treated again from a slightly higher position; the haystack is in the foreground.

PROVENIENZ: S.I. Schtschukin, Moskau, um 1914 · Erstes Museum für westliche Malerei, Moskau, 1918 · Museum für neue westliche Kunst, Moskau, 1928 · 1930 Übergabe an: Eremitage, St. Petersburg (6563).

Das Motiv, schon im Vorjahr in Nr. 997 wiedergegeben, wird hier an einem etwas höher gelegenen Standort wieder aufgenommen; im Vordergrund ein Heuhaufen.



1075



1077

1074

Vue de Giverny
View of Giverny
Blick auf Giverny

65 x 81 cm

Signed lower right: *Claude Monet*

EX: 8, 9, 14.

BIBL: J.P. Hoschedé, 1960, I, p. 18 (ill.) · D. Wildenstein, 1979, II, p. 192, 193 (ill.) et 1991, V, p. 44.

PROVENANCE: (?) Acheté à Monet par *Petit, Bernheim et Montaignac* en 1898 · Vente I. Montaignac, Paris, Georges Petit, 3 décembre 1917, n° 65 (acquis avant la vente, avec toute la collection, par Wilhelm Hansen) · Vente Winkel et Magnussen, New York, Plaza Hotel, 6 avril 1922, n° 50 (*Durand-Ruel*) · Collection particulière, France, 1967.

Exécutée non loin de la maison de l'artiste, cette vue représente la colline située à l'ouest du val qui monte de Giverny vers Bois-Jérôme; à droite du grand arbre, on distingue le toit d'ardoises de la mairie-école construite à la fin du Second Empire.

PROVENANCE: (?) Purchased from Monet by *Petit, Bernheim and Montaignac* in 1898 · Sale I. Montaignac, Paris, Georges Petit, 3 December, 1917, no. 65 (acquired prior to the sale, with the whole collection, by Wilhelm Hansen) · Sale Winkel and Magnussen, New York, Plaza Hotel, 6 April, 1922, no. 50 (*Durand-Ruel*) · Private collection, France, 1967.

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D. Wildenstein, *Monet: Catalogue raisonné*, vol. II, Cologne, 1996, no. 1072, p. 405-406 (illustrated)

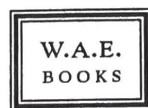


2002

WHENCE WE CAME,
WHERE WE WENT

*From the Rhine to the Main to the Elbe,
from the Thames to the Hudson*

WALTER ALBERT EBERSTADT



NEW YORK

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W. A. Eberstadt, *Whence We Came, Where We Went: A Family History*, New York, 2002, p. 129



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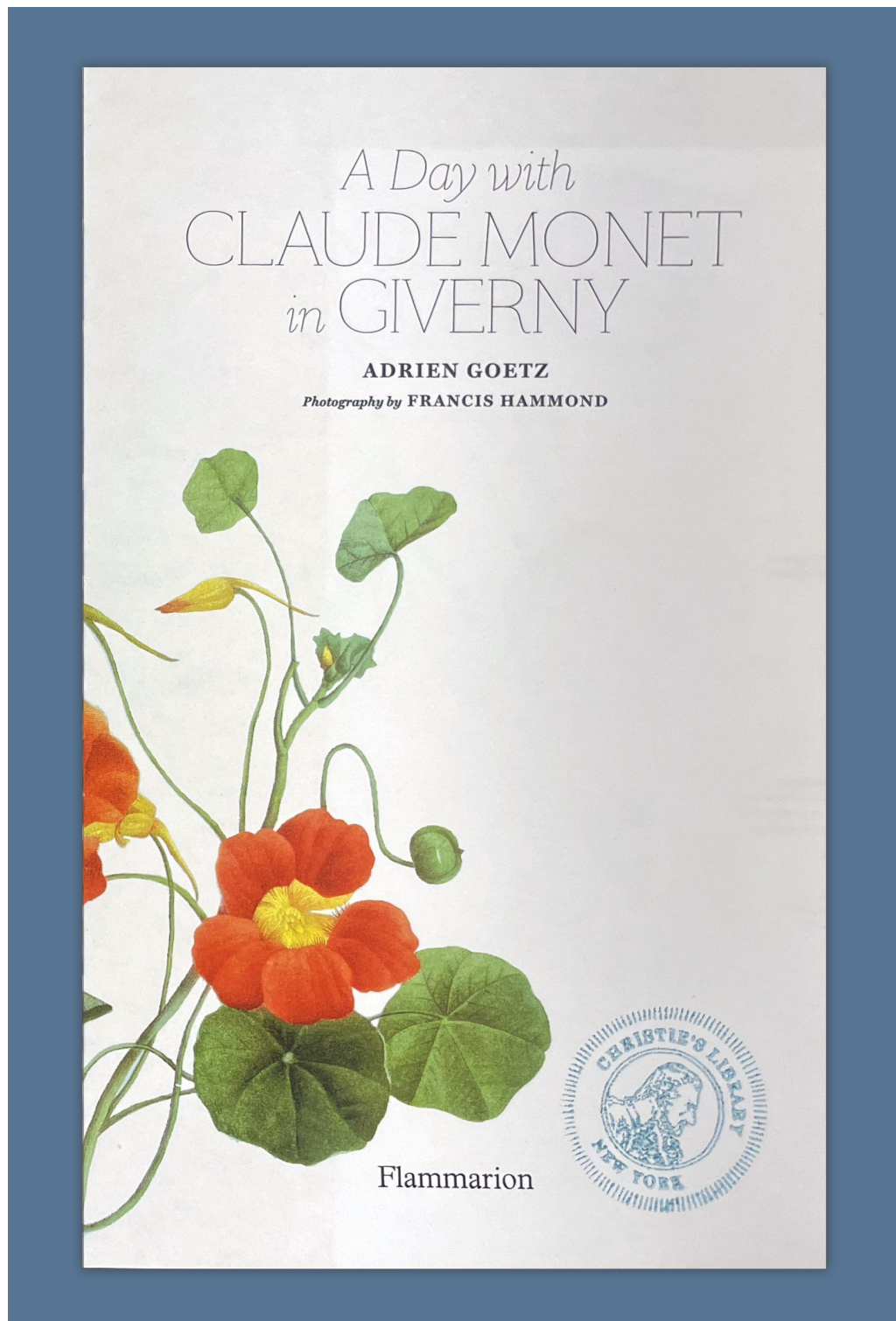


my parents, and in the event, my grandfather and grandmother left helter-skelter. Flersheim-Hess was in the process of being sold to key employees. Ernst Flersheim's nephew and partner Herbert Flersheim believed someone in the firm got wind of the foreign assets and was about to denounce them to the Gestapo. Herbert and his wife went to Holland literally overnight, which forced my grandfather, who had hoped for a more leisurely transition, to follow hurriedly. My grandmother, left behind, was charged with disassembling their house, which became physically and psychologically too much for her. Finally she left without completing the task, also in a hurry, because she quarreled with everybody, including the Gestapo who supervised her packing. My grandparents wanted to give some of their art collection to us to take to England. Father was fearful to accept anything — other than a small Monet — as this would have constituted an illegal transfer of assets. Mother came to resent his reluctance in later years, on sentimental as much as financial grounds. The Monet was sold in London for less than a thousand pounds. Art can be almost worthless when there are more sellers than buyers. The painting is now in the collection of Mrs. Frederic Stafford in New York.

Our Willistrasse house was sold to Dr. Eduard Cadmus, a lawyer acquaintance of Father's. We received the market price, but the market was depressed by numerous forced sales of Jewish owners leaving Germany. After the war the Cadmus family, to their chagrin, agreed to a further payment. Mother was in charge of packing, selling what we did not take with us to England, buying a few smaller antiques such as my writing desk, now at 1035 Fifth Avenue. The furniture was typically German, too large for a more modest home in England. Most refugees were bedeviled by the bulkiness of their belongings but they could not get themselves to part with their past. German furniture was as alien as its owners in the new country. Mother was attached to her belongings. Father did not want to give away his library. The movers were decent. One apologized for his country as he packed father's Iron Cross and other war medals.

It was early summer of 1936 when our family took leave of Germany for good. I had returned from Tonbridge. We spent the last couple of days after the house was emptied at the Hotel Vier Jahreszeiten, a farewell





A. Goetz, *A Day With Claude Monet in Giverny*, Paris, 2017, p. 26-27 (illustrated)



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COVER Claude Monet, *Garden in Giverny*
(detail), 1902. Belvedere Museum, Vienna.

A. Goetz, *A Day With Claude Monet in Giverny*, Paris, 2017, p. 26-27 (illustrated)





A. Goetz, *A Day With Claude Monet in Giverny*, Paris, 2017, p. 26-27 (illustrated)





A. Goetz, *A Day With Claude Monet in Giverny*, Paris, 2017, p. 26-27 (illustrated)



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Ausstellung

im

Frankfurter Kunst-Verein
Frankfurt a. Main, Junghofstraße 8
20. Juli bis 30. September 1913

Frankfurter Kunstschätze, July – September 1913, no. 61, p. 16
(illustrated; titled *Die Dächer*)



Ernest Meissonier,

geb. Lyon 21. Februar 1815, gest. Paris 31. Januar 1891.

55. Maler an Staffelei.

Bef.: Frau Freifrau W. von Rothschild.

Adolf von Menzel,

geb. Breslau 8. Dezember 1815, gest. Berlin 9. Februar 1905.

56. Krönung Königs Wilhelm I. in Königsberg (Aquarell).

Bef.: Herr Rudolf von Goldschmidt-Rothschild.

57. Näherin (Pastell).

Bef.: Herr Dr. S. Auerbach.

58. Aus Gastein (Gouache).

Bef.: Frau Mathilde Hohenemser.

Claude Monet,

geb. Le Havre 14. November 1840.

59. Das Abendessen bei Sisley.

Bef.: Herr Hugo Nathan.

60. Der Hafen von Honfleur.

Bef.: Herr Hugo Nathan.

61. Die Dächer.

Bef.: Herr Ernst Flersheim.

Adolphe Monticelli,

geb. Marseille 14. Oktober 1824, gest. Marseille 26. Mai 1886.

62. Gretchen und Mephisto.

Bef.: Herr Alfred Oppenheim.

- 16 -

Frankfurter Kunstschütze, July – September 1913, no. 61, p. 16
(illustrated; titled *Die Dächer*)





61. Claude Monet.

Die Dächer.

Frankfurter Kunstschnütze, July – September 1913, no. 61, p. 16
(illustrated; titled *Die Dächer*)



E-1967

odyssey of an art collector

UNITY IN DIVERSITY – 5 000 YEARS OF ART

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New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector: Unity in Diversity, Five-Thousand Years of Art*, November 1966 – January 1967, p. 174, no. 182 (illustrated p. 112)





182. Claude Monet (French, 1840-1926).
View of Giverny and Surrounding Hills. 1888.

112

New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector: Unity in Diversity, Five-Thousand Years of Art*, November 1966 – January 1967, p. 174, no. 182 (illustrated p. 112)



179. EUGÈNE BOUDIN. French, 1824-1898. *pl. p. 110*
Harbor at Saint-Valéry-sur-Somme. 1891.

Oil on canvas, 20×29 in.

Signed and dated lower left: "St. Valéry Boudin 91".

Exhibitions: "Exposition Boudin", Durand-Ruel, Paris, 1903.

Former Collections: Purchased from the artist by Durand-Ruel, April 9, 1898; Jean d'Alayer; Durand-Ruel, Paris; Sam Salz, New York.

180. EDGAR DEGAS. French. 1834-1917. *pl. p. 113*
La Petite Danseuse, c. 1878.

Pencil drawing, 11×8 in. (s)

Atelier stamp lower left.

Former Collections: Mlle. Fèvre (niece of Degas), Nice; A. & R. Ball, New York.

181. EDGAR DEGAS. French, 1834-1917. *pl. p. 113*
Dancer.

Charcoal drawing, 11 1/2×8 1/4 in.

Atelier stamp, verso.

Former Collections: Mlle. Fèvre (niece of Degas), Nice; A. & R. Ball, New York.

182. CLAUDE MONET. French, 1840-1926. *pl. p. 112*
View of Giverny and Surrounding Hills. 1888.

Oil on canvas, 25 1/2×32 1/4 in.

Signed and dated lower left: "Claude Monet '88".

Reference: Exp. Charles Durand-Ruel and Jacques Dubourg.

183. CLAUDE MONET. French, 1840-1926. *pl. p. 117*
Effet de Neige à Giverny. 1893.

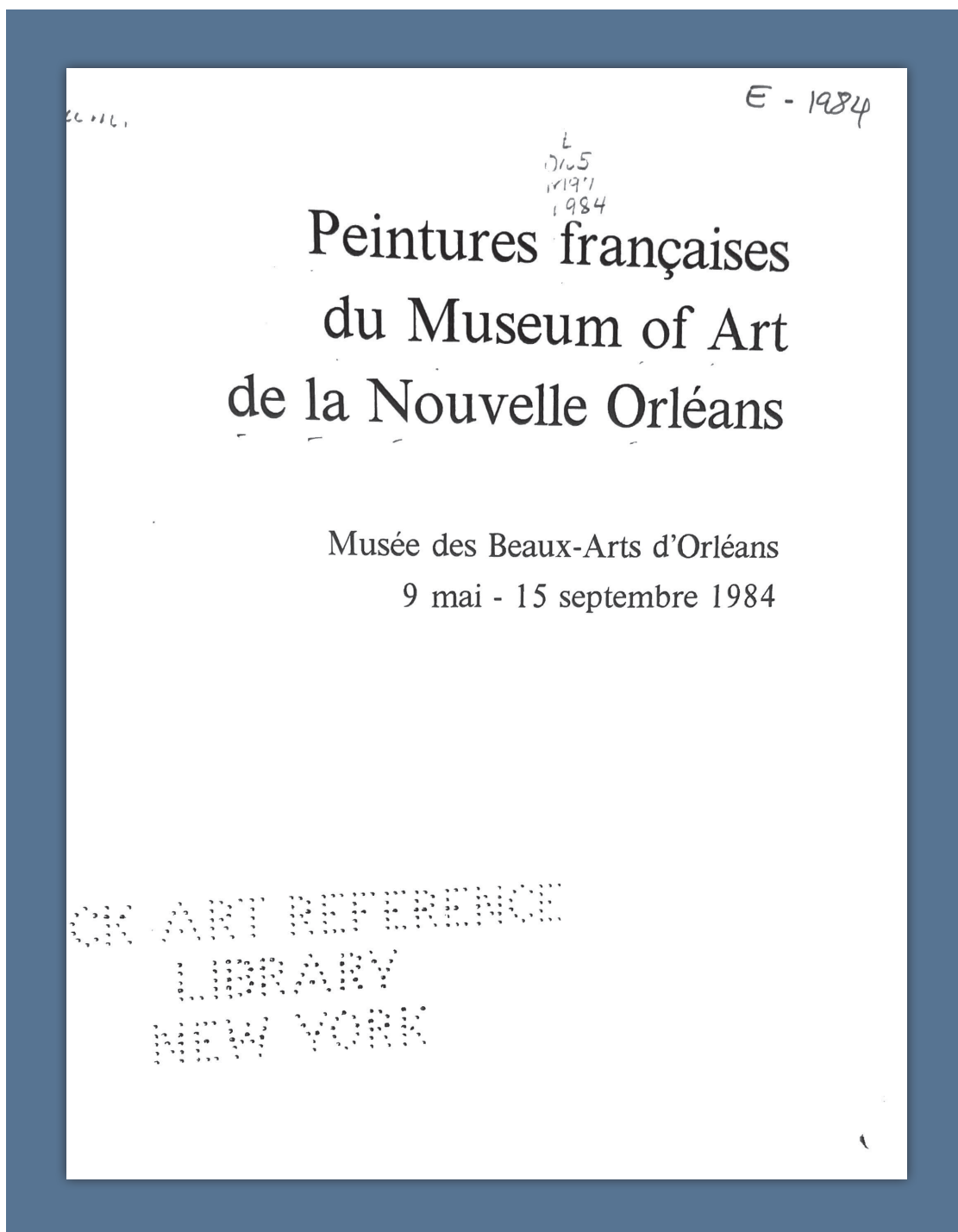
Oil on canvas, 26×36 1/2 in.

Signed and dated lower left: "Claude Monet '93".

Former Collections: Purchased from the artist by Durand-Ruel, May 7, 1895; C. A. Grimson; Cargill Estate; Durand-Ruel, New York; John T. Spaulding, Boston.

Note: "An eagerness to attempt untried and unpictorial motifs was an important facet of Monet's genius. His many studies of fog and mist are still puzzling to unprepared spectators; but once accustomed to paintings that contain no solid point of reference one can see with what fidelity Monet was able to represent the ravishingly delicate effects of early morning and the enigma of a world hidden behind opalescent mist, eliciting the shadowy presence of things at a distance by accurate color and tone relationships and masterfully worked pigment textures." (See: William C. Seitz, *Claude Monet: Seasons and Moments*, The Museum of Modern Art, New York, 1960, p. 23.)





Orléans, Musée des Beaux-Arts, *Peintures françaises du Museum of Art de la Nouvelle-Orléans*, May – September 1984, no. 23, p. 60-61 (illustrated p. 61)



l'époque, l'objet de la désapprobation du milieu académique. Il exposa plusieurs fois avec eux et fut un collectionneur avide de leurs œuvres les plus audacieuses. Ses propres toiles étaient proches du style impressionniste : ses vues urbaines avec leurs perspectives plongeantes des rues de Paris furent ses œuvres les plus novatrices. Après la séparation des Impressionnistes en 1882, Caillebotte passa la plupart de son temps dans sa maison de campagne de Petit-Gennevilliers, non loin d'Argenteuil où habitait son ami Monet. Sa collection de tableaux impressionnistes fut offerte à l'Etat et constitua la base de la collection du Musée du Jeu de Paume à Paris.

Caillebotte était un horticulteur-amateur : après son départ de Paris, ses natures mortes avec des fleurs prirent plus d'importance dans son œuvre. A cette époque, sa peinture s'aérait ; ici, cependant, les fleurs sont disposées en un bouquet compact qui occupe la majeure partie de la toile. Le tableau, vibrant de couleurs, indique une solide maîtrise du style impressionniste. Cette nature morte date environ de 1887 alors que la plupart des tableaux de Caillebotte, à cette époque, ont pour thème sa maison et son jardin de Petit-Gennevilliers.

Caillebotte was raised in an affluent Parisian family, studied law and served in the military before entering the Ecole des Beaux-Arts in 1873 through the influence of the academic painter Bonnat. In 1874 he associated himself with the Impressionists who were then under intense criticism from academic circles. He exhibited with that group several times and was an avid collector of their more daring works. His own paintings were consistent with the Impressionist style and urban subject matter, with his plunging perspectives of the Parisian streets being his most innovative works. When the Impressionists split up in 1882, Caillebotte spent most of his time at his country home in Petit-Gennevilliers, near his friend Monet at Argenteuil. Caillebotte's collection of Impressionist works was eventually given to the state ; it formed the basis of the Jeu de Paume collection in Paris.

Caillebotte was an amateur horticulturist and floral still lifes became more important in his œuvre after his

departure from Paris. At this time his technique loosened, though here his flowers appear densely arranged over a large portion of the picture field. The painting pulsates with life and color harmonies and demonstrates the artist's firm mastery of the Impressionist style. This still life is dated about 1887 when most of Caillebotte's painting focused on his house and garden at Petit-Gennevilliers.

23 Claude Monet

(1840-1926)

Vue du village de Giverny /
View of Giverny and Surrounding Hills,
1886

65 x 81 cm / 25.5 x 32.25 inches

S.D.b.g. : « Claude Monet 1886 »

Prêt de la collection de Mme Frederick
M. Stafford / *On loan from the collection of*
Mrs. Frederick M. Stafford

HIST. : Ernst Flersheim, Francfort, ca. 1913 ; vente, succession M. Farra, Paris, Galleria, 9 mars, 1961, no C ; M. et Mme Frederick M. Stafford, New York et Paris.

EXP. : Francfort, Frankfurter Kunstschatze, 1913, no 61 ; la Nouvelle Orleans, Museum of Art, *Odyssey of an Art Collector*, 1966, no. 182 (avec fausses date et exposition), ill., p. 112.

BIBL. : D. Wildenstein, *Claude Monet, biographie et catalogue raisonné*, Lausanne et Paris, 1979, t. II, no 1072, ill.

On sait que Claude Monet fut le chef de file de l'Ecole Impressionniste et que son œuvre a tenu une place capitale dans l'évolution de l'art moderne. Monet doit ses premiers contacts avec la peinture à Boudin (voir cat. n° 19) qu'il rencontre au Havre en 1858. Dans les années 1860, alors qu'il est dans l'atelier de Gleyre, il



expose au Salon, mais il conteste le style académique et se lie avec quelques jeunes artistes qui sont à la recherche, comme lui, d'une peinture différente. Tout au long des années 1870, Monet va exposer avec les Impressionnistes, sa peinture évoluant constamment durant cette période. Les critiques furent souvent virulentes, Monet ne connut pas le succès avant 1889. Il n'abandonna jamais son analyse pénétrante des sensations visuelles et de son pinceau libéré, il continua, diluant les formes dans la couleur, apportant une nouvelle perception de la peinture.

Durant la plus grande partie de sa vie, Monet voyagea beaucoup peignant des paysages en France, aux Pays-Bas, en Angleterre. En 1883, il se fixa à Giverny où il demeura jusqu'à la fin de sa vie. Cette vue des fermes, sur le coteau de Giverny, est une sorte de précis des différentes méthodes qu'utilisait Monet pour traduire ses impressions visuelles en peinture. Le premier plan, aux couleurs claires et brillantes, est traité en touches rapides et courtes se recoupant entre elles. Les tons bleus et verts dominent dans le plan médian où la touche est plus large et plus régulière. Quant aux collines de

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Orléans, Musée des Beaux-Arts, *Peintures françaises du Museum of Art de la Nouvelle-Orléans*, May – September 1984, no. 23, p. 60-61 (illustrated p. 61)



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from the New Orleans
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Oklahoma City Art Museum	October 4-November 15, 1992
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New Orleans, The New Orleans Museum of Art, 1991, *French Paintings of Three Centuries from the New Orleans Museum of Art*, no. 28, p. 70 (illustrated p. 71; titled *Rooftops, Giverny*)



28 Claude Monet (1840-1926)

By 1870 Monet had restricted himself almost completely to landscapes painted *en plein air*. He had abandoned his early experiments with the painting of tonal values and concentrated on the representation of light and hue, rendering harmonies of color hue in varying conditions of light. For much of his life, Monet was restless and moved through France, the Low Countries and England to paint various landscapes. In 1883 he settled at Giverny where he remained for most of the rest of his life.

This view of the farmhouses on the hillside of Giverny is very nearly a study in opposites from his earlier *House on the Old Bridge at Vernon*. It depicts a brightly lit scene of the type more usually associated with Impressionist landscapes. *Rooftops, Giverny* is a compendium of the various means by which Monet translated his

visual impressions into paint. He was intent upon arresting the fleeting moment, upon capturing its ephemeral effects of light and color. This view of Giverny is almost dissolved in the flickering network of color patches that is the usual result of his rapid and intuitive working method. The bright multi-colored foreground is composed of quick, short brushstrokes applied at various angles to each other. The middleground, dominated by blues and greens, is painted with broader, more regular strokes. The distant hills are painted in a smooth, slightly wavy manner, while the sky is almost unmodulated. Monet thus approximates the varying intensity of sunlight and the effects of aerial perspective in his attempt to close the gap between perception and the painted image.

E.P.C./S.E.S.



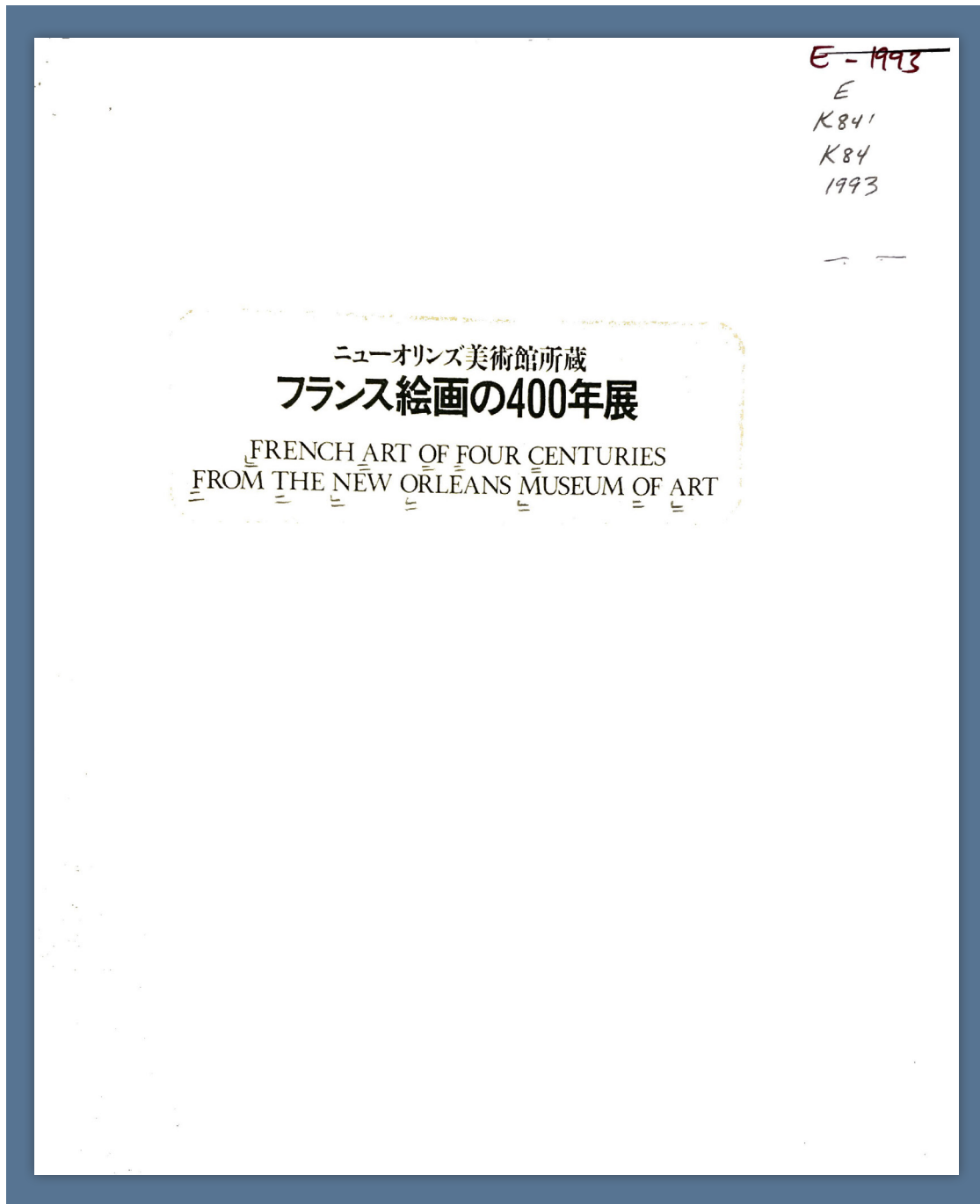


Rooftops, Giverny, 1886
oil on canvas
65 x 81 cm./25 1/2 x 32 1/4 inches
Mrs. Frederick M. Stafford Collection

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New Orleans, The New Orleans Museum of Art, 1991, *French Paintings of Three Centuries from the New Orleans Museum of Art*, no. 28, p. 70 (illustrated p. 71; titled *Rooftops, Giverny*)





Fukushima, Koriyama City Museum of Art, *French Art of Four Centuries from the New Orleans Museum of Art*, February – March 1993, no. 22, p. 56 (illustrated; titled *Rooftops, Giverny*)



**French Art of Four Centuries from the
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22
クロード・モネ (1840-1926)
《ジヴェルニーの屋根》 1886年
油彩, カンヴァス
65×81cm

Claude Monet (1840-1926)
Rooftops, Giverny 1886
oil on canvas
65 × 81 cm.

56 ——— Claude Monet

Fukushima, Koriyama City Museum of Art, *French Art of Four Centuries from the New Orleans Museum of Art*, February – March 1993, no. 22, p. 56 (illustrated; titled *Rooftops, Giverny*)



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Monet and Modernism

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Photo Credits p. 308

Cover: Claude Monet, *Le Bassin aux nymphéas*

(cf. pp. 98/99)

pp. 1–5: The lily pond at Giverny

pp. 14–15: Claude Monet in his Waterlily studio, ca. 1920

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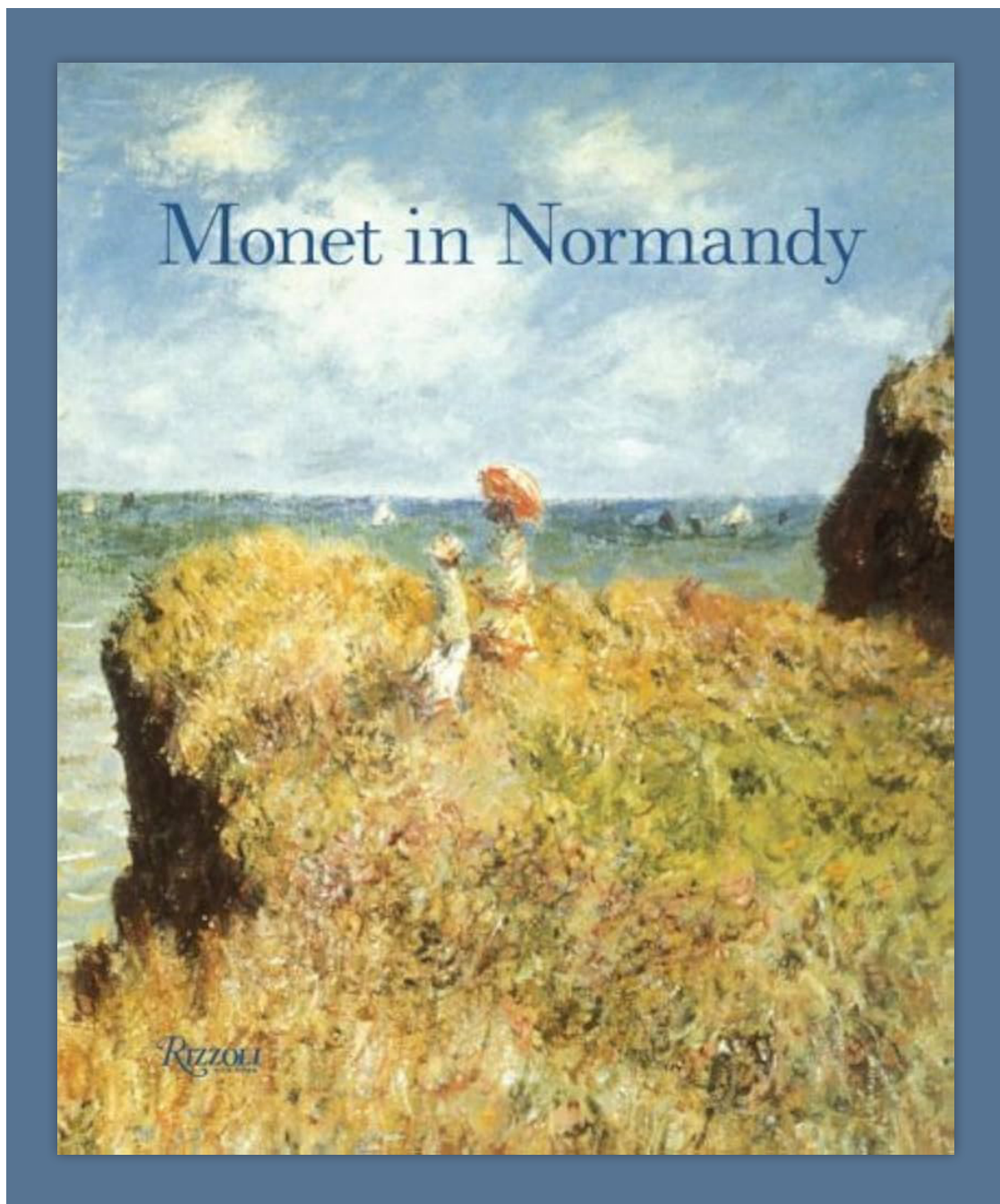


Claude Monet, *Vue du village de Giverny*, 1886 Looking Towards Giverny
Oil on canvas, 65 x 81 cm. New Orleans, Museum of Art, Stafford Collection

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Munich, Kunsthalle der Hypo-Kulturstiftung, *Monet and Modernism*, November
2001 – March 2002, p. 67 (illustrated)





San Francisco, Fine Arts Museum, *Monet in Normandy*, June – September 2007,
no. 37, pp. 122-123 (illustrated p. 123)



MONET, Claude

W. 1272

37. *Village of Giverny*, 1886

25¼ x 32 in. (65 x 81 cm)

Signed and dated lower left: *Claude Monet 86*
Mrs. Frederick M. Stafford collection, courtesy of the
New Orleans Museum of Art
W1072

In April 1883 Monet and his extended family—Alice Hoschedé, his two sons by his first wife, Camille, and Alice's six children by her husband, Ernest (to whom she was still married)—moved from Poissy, a western suburb of Paris, to Giverny, an unassuming farming village of some two hundred and seventy-nine inhabitants. There they rented one of the largest houses in the village, a pink stucco house known as *Le Pressoir* (the cider press), which sat on ninety-six acres of land along the Ru River; the property included a barn and some outbuildings. *Le Pressoir* would remain Monet's home for the rest of his life; he would die there on December 5, 1926, three weeks after celebrating his eighty-sixth birthday.

Rural but prosperous, situated about forty-five miles northwest of Paris, Giverny's location and tranquil, agrarian setting were ideal for Monet. Halfway between Paris and Rouen, the village lies on the Epte, a tributary of the Seine, which formed the ancient boundary between Normandy and the Île-de-France. A railway spur to nearby Vernon connected with the main line between Le Havre and Paris, each less than an hour away. The village was nestled against gentle hills to the north (*La Côte*), while to the south and east lay the Seine and its vast plain (*Prarie*) and more distant hills. Spread out along an east-west axis, the valley was bathed in a constant, gentle light that must have been very appealing to Monet.¹ When the property became available in 1890, he immediately purchased it for 22,000 francs and quickly set to work transforming it into a floral and aquatic paradise, a project that would occupy him for nearly forty years.

Village of Giverny was painted from a hillside northeast of town, looking southeast toward the plain of Essarts and the distant hills around Bennecourt and Bonnières. Lying just beyond the right-hand edge of the view are the fields of Clos Morin, where Monet would paint his series of *Grainstacks* in 1891–92. In the foreground is the Ferme de la Côte, which belonged to the family who, in 1893, opened the Hôtel Baudy, a popular lodging for the numerous American artists who flocked to Giverny in the late 1880s and 1890s.² Among them was Theodore Robinson, who made the first of several visits in 1885, and over time became one of Monet's closest American friends. In 1889 Robinson painted a view of the village (fig. 55) from a spot very close to the vantage point of *Village of Giverny*.

Not a traditional "townscape," *Village of Giverny* is more remarkable than it appears at first glance. All Monet shows us of the town are the shapes, colors, and textures of rooftops. The houses at both edges, including the buildings of *Le Pressoir*, seem rather arbitrarily truncated. Nor is the painting a panoramic landscape in the traditional sense,



FIG. 55. Theodore Robinson, *A Bird's-eye View: Giverny*, 1889, 25¼ x 32 in. (65.4 x 81.3 cm), The Metropolitan Museum of Art, Gift of George A. Hearn, 1910. (10.64.9).



DOCUMENTATION

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San Francisco, Fine Arts Museum, *Monet in Normandy*, June – September 2007,
no. 37, pp. 122–123 (illustrated p. 123)





or even typical for Monet. Rather than a depiction of a particular place, the townscape and the distant landscape appear as a carefully composed patchwork of different colors and textures. The dense cluster of buildings and rooftops in the foreground are painted as a series of intersecting edges and forms, rendered in short, parallel brushstrokes of reds, grays, and pinks. Monet treated the poplars, willows, and cypresses in the middle ground as undulating clusters of vigorous vertical and diagonal strokes punctuated by flat patches of yellow-green, denoting fields. The distant hills to the southeast are a band of blues streaked with yellow-green, painted in smooth, sloping strokes below a band of lavender-gray sky. The artistic objectivity Monet brought to this scene—indeed, to all of his works—is demonstrated by the inclusion in this view of the rooftop of his own house, visible at the far left, just beyond the first cluster of trees. Here it is just another block of color and texture amidst the glorious Norman landscape; it would be thirteen years before *Le Pressoir's* gardens and pond would become the artist's primary, and ultimately sole, focus.

DS

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San Francisco, Fine Arts Museum, *Monet in Normandy*, June – September 2007,
no. 37, pp. 122-123 (illustrated p. 123)



33. *Marine near Étretat*, 1882
(also known as *The Sea at Pourville*)
21 $\frac{1}{2}$ x 28 $\frac{1}{4}$ in. (54 x 73 cm)
Signed lower right: *Claude Monet*
Philadelphia Museum of Art 1961.48.1
W772

34. *Seascape at Pourville*, 1882
25 $\frac{1}{4}$ x 39 $\frac{1}{4}$ in. (60 x 100 cm)
Signed lower right: *Claude Monet*
Columbus Museum of Art 91.001.039
W775
Cleveland only

35. *Wheat Field*, 1881
(also known as *Field of Corn*)
25 $\frac{7}{8}$ x 31 $\frac{1}{4}$ in. (64.6 x 81 cm)
Signed and dated lower left: *Claude Monet 81*
The Cleveland Museum of Art 1947.197
Gift of Mrs. Henry White Cannon
W676

36. *Frost*, 1885
25 $\frac{1}{4}$ x 31 $\frac{1}{4}$ in. (60 x 80 cm)
Signed lower left: *Claude Monet*
Private collection, Dallas, Texas
W964

37. *Harbour of Giverny*, 1886
25 $\frac{1}{4}$ x 32 in. (65 x 81 cm)
Signed and dated lower left: *Claude Monet 86*
Mrs. Frederick M. Stafford collection, courtesy of the New Orleans Museum of Art
W1072

38. *Étretat, Rough Sea*, 1882
31 $\frac{1}{8}$ x 39 $\frac{1}{2}$ in. (81 x 100 cm)
Signed and dated lower left: *Claude Monet 83*
Musée des Beaux-Arts, Lyon B.647
W821

39. *The Cliff, Étretat, Sunset*, 1882–83
(also known as *Étretat, Sunset*)
25 $\frac{3}{4}$ x 32 $\frac{1}{2}$ in. (60.5 x 81.8 cm)
Signed and dated lower left: *Claude Monet 83*
North Carolina Museum of Art, Purchased with funds from the State of North Carolina 67.24.1
W817

40. *Waves at the Manneporte*, 1883 or 1885
(also known as *Rough Seas at the Manneporte*)
29 x 36 $\frac{1}{4}$ in. (73.7 x 92.7 cm)
Signed lower left: *Claude Monet*
Private collection
W1036

41. *The Manneporte (Étretat)*, 1883
(also known as *The Manneporte*)
25 $\frac{1}{4}$ x 32 in. (65 x 81 cm)
Signed and dated lower left: *Claude Monet 83*
The Metropolitan Museum of Art, New York
Bequest of William Church Osborn, 1951, 51.50.5
W832

42. *The Manneporte, High Tide*, 1885
26 x 32 $\frac{1}{4}$ in. (66 x 82 cm)
Signed lower left: *Claude Monet 83*
Private collection
W1035

43. *Boats on the Beach at Étretat*, 1885
25 $\frac{1}{4}$ x 32 in. (65.5 x 81.3 cm)
Signed lower right: *Claude Monet*
The Art Institute of Chicago
Charles H. and Mary F. S. Worcester Collection 47.95
W1024

44. *The Needle Rock and the Porte d'Aval, Étretat*, 1885
25 $\frac{7}{8}$ x 32 in. (65 x 81 cm)
Signed and dated lower right: *Claude Monet 83*
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, 1955.52
W1034
San Francisco and Raleigh only

45. *Grainstack in the Sunlight*, 1891
25 $\frac{3}{4}$ x 39 $\frac{1}{4}$ in. (60 x 100 cm)
Signed and dated lower right: *Claude Monet 91*
Kunsthau Zürich 1969/7
W1288
Cleveland only

46. *Grainstack, Sun in the Mist*, 1891
25 $\frac{3}{4}$ x 39 $\frac{1}{4}$ in. (65 x 100 cm)
Signed and dated lower right: *Claude Monet 91*
The Minneapolis Institute of Arts, Gift of Ruth and Bruce Dayton, The Putnam Dana McMillan Fund, The John R. Van Derlip Fund, The William Hood Dunwoody Fund, The Ethel Morrison Van Derlip Fund, Alfred and Ingrid Lenz Harrison, and Mary Joann and James R. Jundt 1993.20
W1286
Cleveland only

47. *Poplars, Pink Effect*, 1891
(also known as *The Three Trees in Spring [Poplars]*)
36 $\frac{1}{4}$ x 29 $\frac{1}{4}$ in. (92 x 73 cm)
Signed and dated lower left: *Claude Monet 91*
Private Collection
W1304

48. *Snow Effect at Giverny*, 1893
25 $\frac{1}{4}$ x 36 $\frac{1}{4}$ in. (65 x 92 cm)
Signed and dated lower left: *Claude Monet 93*
Mrs. Frederick M. Stafford collection, courtesy of the New Orleans Museum of Art
W1331

49. *Cathedral at Rouen (La Cour d'Albane)*, 1892–94
36 $\frac{1}{4}$ x 29 $\frac{1}{4}$ in. (92.7 x 73.8 cm)
Signed and dated lower right: *Claude Monet 94*
Smith College Museum of Art, Northampton, Massachusetts, SC 1956:24
W1517
San Francisco and Raleigh only

50. *Rouen Cathedral Façade and Tour d'Albane (Morning Effect)*, 1893–94
(also known as *Rouen Cathedral: The Portal and the Tour l'Albane at Dawn*)
41 $\frac{1}{4}$ x 29 $\frac{1}{4}$ in. (106.1 x 73.9 cm)
Signed and dated lower left: *Claude Monet 94*
Museum of Fine Arts, Boston
Tompkins Collection 24.6
W1348

EXHIBITION CHECKLIST



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San Francisco, Fine Arts Museum, *Monet in Normandy*, June – September 2007,
no. 37, pp. 122–123 (illustrated p. 123)



AUCTION COMPARABLES



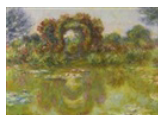
Claude Monet
 Title Peupliers au bord de l'Epte, automne
 Description CLAUDE MONET (1840-1926)Peupliers au bord de l'Epte, automnesigned and dated 'Cl
 Medium oil on canvas
 Year of Work 1891
 Size Height 39.8 in.; Width 25.9 in. / Height 101 cm.; Width 65.7 cm.
 Misc. Signed
 Sale of Christie's New York: Thursday, May 12, 2022 [Lot 00011]
 The Collection of Anne H. Bass
 Estimate 30,000,000 - 50,000,000 USD
 Sold For 36,457,500 USD Premium



Claude Monet
 Title La mare, effet de neige
 Description CLAUDE MONET (1840-1926)La mare, effet de neigesigned and dated 'Claude Monet 75
 Medium oil on canvas
 Year of Work 1874-1875
 Size Height 23.9 in.; Width 32.2 in. / Height 60.6 cm.; Width 81.7 cm.
 Misc. Signed
 Sale of Christie's New York: Thursday, May 12, 2022 [Lot 0018C]
 20th Century Evening Sale
 Estimate 18,000,000 - 25,000,000 USD
 Sold For 25,580,000 USD Premium



Claude Monet
 Title Les Arceaux de roses, Giverny
 Description Property of a Private CollectorClaude Monet1840 - 1926Les Arceaux de roses, Gi
 Medium oil on canvas
 Year of Work 1913
 Size Height 32.1 in.; Width 36.8 in. / Height 81.5 cm.; Width 93.5 cm.
 Cat. Rais. Daniel Wildenstein
 Misc. Signed
 Sale of Sotheby's New York: Tuesday, May 17, 2022 [Lot 00046]
 Modern Evening Auction
 Estimate 20,000,000 - 30,000,000 USD
 Sold For 23,304,500 USD Premium



Claude Monet
 Title Bassin aux nymphéas, les rosiers
 Description Signed Claude Monet and dated 1913 (lower left)Oil on canvas28 3/4 by 39 3/8 in
 Medium oil on canvas
 Year of Work 1913
 Size Height 28.7 in.; Width 39.4 in. / Height 73 cm.; Width 100 cm.
 Misc. Signed
 Sale of Sotheby's New York: Tuesday, May 5, 2015 [Lot 00047]
 Impressionist & Modern Art Evening Sale
 Estimate 18,000,000 - 25,000,000 USD
 Sold For 20,410,000 USD Premium





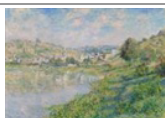
Claude Monet
 Title Sous les peupliers
 Description Signed Claude Monet and dated 87 (lower left)Oil on canvas28 ¾ b
 Medium oil on canvas
 Year of Work 1887
 Size Height 28.7 in.; Width 36.2 in. / Height 73 cm.; Width 92 cm.
 Misc. Signed
 Sale of Sotheby's New York: Tuesday, November 4, 2014 [Lot 00028]
 Impressionist & Modern Art Evening Sale
 Estimate 12,000,000 - 18,000,000 USD
 Sold For 20,325,000 USD Premium



Claude Monet
 Title Le pont japonais
 Description Claude Monet (1840-1926)Le pont japonaisstamped with signature
 'Claude Monet' (L
 Medium oil on canvas
 Year of Work Circa 1918-1924
 Size Height 28.7 in.; Width 39.5 in. / Height 73 cm.; Width 100.3 cm.
 Cat. Rais. Lugt
 Misc. Signed, Stamped
 Sale of Christie's New York: Monday, May 13, 2019 [Lot 0036A]
 Impressionist and Modern Art Evening Sale
 Estimate 12,000,000 - 18,000,000 USD
 Sold For 12,760,000 USD Premium



Claude Monet
 Title La Seine à Vétheuil
 Description Signed Claude Monet (lower left)Oil on canvas32 1/8 by 36 3/8
 in.81.5 by 92
 Medium oil on canvas
 Year of Work 1901
 Size Height 32.1 in.; Width 36.4 in. / Height 81.5 cm.; Width 92.5 cm.
 Misc. Signed
 Sale of Sotheby's New York: Tuesday, May 5, 2015 [Lot 00028]
 Impressionist & Modern Art Evening Sale
 Estimate 6,000,000 - 8,000,000 USD
 Sold For 11,450,000 USD Premium



Claude Monet
 Title Vétheuil
 Description Claude Monet (1840-1926)Vétheuilsigned 'Claude Monet' (lower
 right)oil on c
 Medium oil on canvas
 Year of Work 1879
 Size Height 25.8 in.; Width 36.3 in. / Height 65.5 cm.; Width 92.2 cm.
 Misc. Signed
 Sale of Christie's London: Tuesday, February 27, 2018 [Lot 00027]
 Impressionist and Modern Art Evening Sale
 Estimate 4,000,000 - 6,000,000 GBP
 (5,560,962 - 8,341,443 USD)
 Sold For 7,546,250 GBP Premium
 (10,491,102 USD)





Claude Monet
 Title L'arbre en boule, Argenteuil
 Description CLAUDE MONET (1840-1926)L'arbre en boule, Argenteuilsigned 'Claude Monet' (lower
 Medium oil on canvas
 Year of Work 1876
 Size Height 23.7 in.; Width 31.6 in. / Height 60.3 cm.; Width 80.2 cm.
 Misc. Signed
 Sale of Christie's New York: Thursday, May 12, 2022 [Lot 0032C]
 20th Century Evening Sale
 Estimate 7,000,000 - 10,000,000 USD
 Sold For 10,122,500 USD Premium



Claude Monet
 Title MARÉE BASSE AUX PETITES-DALLES
 Description Signed Claude Monet and dated 84 (lower right)Oil on canvas23 5/8
 by 28 3/4 in.<
 Medium oil on canvas
 Year of Work 1884
 Size Height 23.6 in.; Width 28.7 in. / Height 60 cm.; Width 73 cm.
 Misc. Signed
 Sale of Sotheby's New York: Monday, May 9, 2016 [Lot 00025]
 Impressionist & Modern Art Evening Sale
 Estimate 3,000,000 - 5,000,000 USD
 Sold For 9,882,000 USD Premium



Claude Monet
 Title Voilier sur le petit bras de la Seine, Argenteuil, 1872
 Medium oil on canvas
 Year of Work 1875
 Size Height 20.1 in.; Width 25 in. / Height 51 cm.; Width 63.5 cm.
 Misc. Signed
 Sale of Fine Art Auctions Miami: Thursday, April 26, 2012 [Lot 00116]
 Important Paintings and Sculptures Auction
 Estimate 8,000,000 - 12,000,000 USD
 Sold For 9,265,500 USD Premium



Claude Monet
 Title Route près de Giverny
 Description DETAILSCLAUDE MONET (1840-1926)Route près de Givernysigned
 and dated 'Claude M
 Medium oil on canvas
 Year of Work 1885
 Size Height 25.8 in.; Width 32 in. / Height 65.5 cm.; Width 81.2 cm.
 Misc. Signed, Stamped
 Sale of Christie's New York: Tuesday, November 19, 2024 [Lot 033 A]
 20th Century Evening Sale
 Estimate 7,000,000 - 10,000,000 USD
 Sold For 9,035,000 USD Premium



Claude Monet
 Title Pommiers en fleurs
 Description DETAILSCLAUDE MONET (1840-1926)Pommiers en fleursigned
 'Claude Monet.' (lower
 Medium oil on canvas
 Year of Work 1872
 Size Height 23.3 in.; Width 29 in. / Height 59.3 cm.; Width 73.7 cm.
 Misc. Signed, Stamped
 Sale of Christie's New York: Tuesday, November 19, 2024 [Lot 052 A]
 20th Century Evening Sale
 Estimate 7,000,000 - 10,000,000 USD
 Sold For 9,035,000 USD Premium



Claude Monet | *Field of Poppies, Giverny*

1885

Medium: Oil on canvas

Dimensions: 25^{5/8} x 28^{3/4} inches | 60.01 x 73.03 cm



Claude Monet | *Champ de coquelicots, Giverny*

1885

Medium: Oil on canvas

Dimensions: 25^{3/4} x 31^{7/8} inches | 65.5 x 81.0 cm



Musée d'Orsay
Paris, France



Claude Monet | *Poppy Field in a Hollow, Giverny*

1885

Medium: Oil on canvas

Dimensions: 25^{5/8} x 32 inches | 65.1 x 81.3 cm



MFABoston

Museum of Fine Arts, Boston
Boston, MA, United States



Claude Monet | *Cap Martin, near Menton*

1884

Medium: Oil on canvas

Dimensions: 26^{7/16} x 32^{1/8} inches | 67.2 x 81.6 cm



MFABoston

Museum of Fine Arts, Boston
Boston, MA, United States



Claude Monet | *The Valley of the Nervia*

1884

Medium: Oil on canvas

Dimensions: 26 x 32 inches | 66 x 81.3 cm



The Metropolitan Museum of Art
New York, NY, United States



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