

Pierre Bonnard



1867-1947 | FRENCH

La neige au Grand-Lemps

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Oil on canvas | 1910
Signed "Bonnard" (lower right)

Canvas: 19 1/2" high x 25 1/2" wide | 49.53 cm x 64.77 cm

Frame: 28 1/2" high x 34 3/4" wide x 3" deep
72.39 cm x 88.27 cm x 7.62 cm

“

It's not a matter of
painting life, it's a
matter of giving life
to painting.

– Pierre Bonnard

”



Pierre Bonnard stands among the greatest colorists in art history. His captivating canvases are widely celebrated for their singular luminosity and visual complexity—the great Henri Matisse himself hailed them as “pure painting.” This exceptionally rare landscape, *La Neige au Grand-Lemps* (*The Snow at Grand-Lemps*), is both a sentimental subject for the artist and a masterful display of his lifelong fascination with the color white.

After initially studying law, Bonnard committed fully to painting in the late 1880s, becoming a founding member of one of the most influential Post-Impressionist groups, Les Nabis. Alongside Édouard Vuillard and Maurice Denis, Bonnard drew inspiration from Gauguin’s Symbolist movement, infusing his works with poetic meaning through bold color and sensational patterns. Around 1900, Bonnard drifted away from the bustle of Paris and traveled Europe with Vuillard—a period that would change his art forever.

Painted in 1910, *La Neige au Grand-Lemps* reflects this transformative moment in Bonnard’s oeuvre, when he developed an affinity for the countryside and changing seasons. Unlike the Impressionists who painted *en plein air*, Bonnard painted almost entirely from memory—and this painting evocatively depicts the scenery of his idyllic childhood in Le Grand-Lemps. This work also reveals Bonnard’s obsession with capturing the elusive brilliance of white.

He composes the entire painting around this color, carefully layering hundreds of subtle hues to bring the snow, ice and winter sky shimmering to life.

Bonnard’s landscapes are exceptionally difficult to find, and this one has descended through the artist’s own family until now and has been exhibited worldwide since the 1940s. Similar works are now held by the world’s leading museums, including the Metropolitan Museum of Art, the Tate Modern, the Museo Thyssen-Bornemisza and the National Gallery of Art in Washington, D.C. The Musée Bonnard is also an entire museum dedicated to the artist’s legacy near Cannes in the South of France, where this important work was exhibited in 2024.



PROVENANCE

Charles Terrasse (the artist's nephew), Paris, by descent from the artist

Thency by descent

Private Collection, Paris

M.S Rau, New Orleans

LITERATURE

A. Terrasse, *Bonnard*, Geneva, 1965, p. 51 (illustrated)

J. & H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, vol. II, 1906-1919, Paris, 1968, no. 609, p. 200 (illustrated)

Bonnard: The Late Paintings, exhibition catalog, New York, 1984, p. 178 (illustrated)

EXHIBITED

Paris, Orangerie des Tuileries, *Bonnard*, Oct - Nov 1947, no. 44

Edinburgh, Royal Scottish Academy, *Exhibition of Paintings by Pierre Bonnard and Edouard Vuillard*, Aug - Sept 1948, no. 33, p. 12

Basel, Kunsthalle, *Pierre Bonnard*, May - July 1955, no. 41, p. 23

Nice, Musée de Ponchettes, *Bonnard*, Aug - Sept 1955, no. 14, p. 27

Paris, Galerie Bernheim-Jeune, *Hommage à Bonnard*, May - July 1956, no. 18

Munich, Haus der Kunst, Secession Gallery, *Europäische Kunst*, March - May 1964, no. 41

London, Royal Academy of Arts, *Pierre Bonnard*, Jan - March 1966, no. 94

Oslo, Kunstnerforbundet, *Pierre Bonnard*, March - April 1966, no. 9

Munich, Haus der Kunst, *Pierre Bonnard*, Oct 1966 - Jan 1967, no. 59 (illustrated)

Paris, Orangerie des Tuileries, *Centenaire de la naissance de Pierre Bonnard*, Jan - April 1967, no. 66 (illustrated)

Colmar, Musée d'Unterlinden, *Autour d'une acquisition, Bonnard*, June - Sept 1982

Paris, Galerie Schmit, *Pierre Bonnard*, May - July 1995, no. 22 (illustrated)

Musée Bonnard, le Cannet, 2024

Paris, Fondation Maeght, *Bonnard & Matisse: A Friendship*, 2024



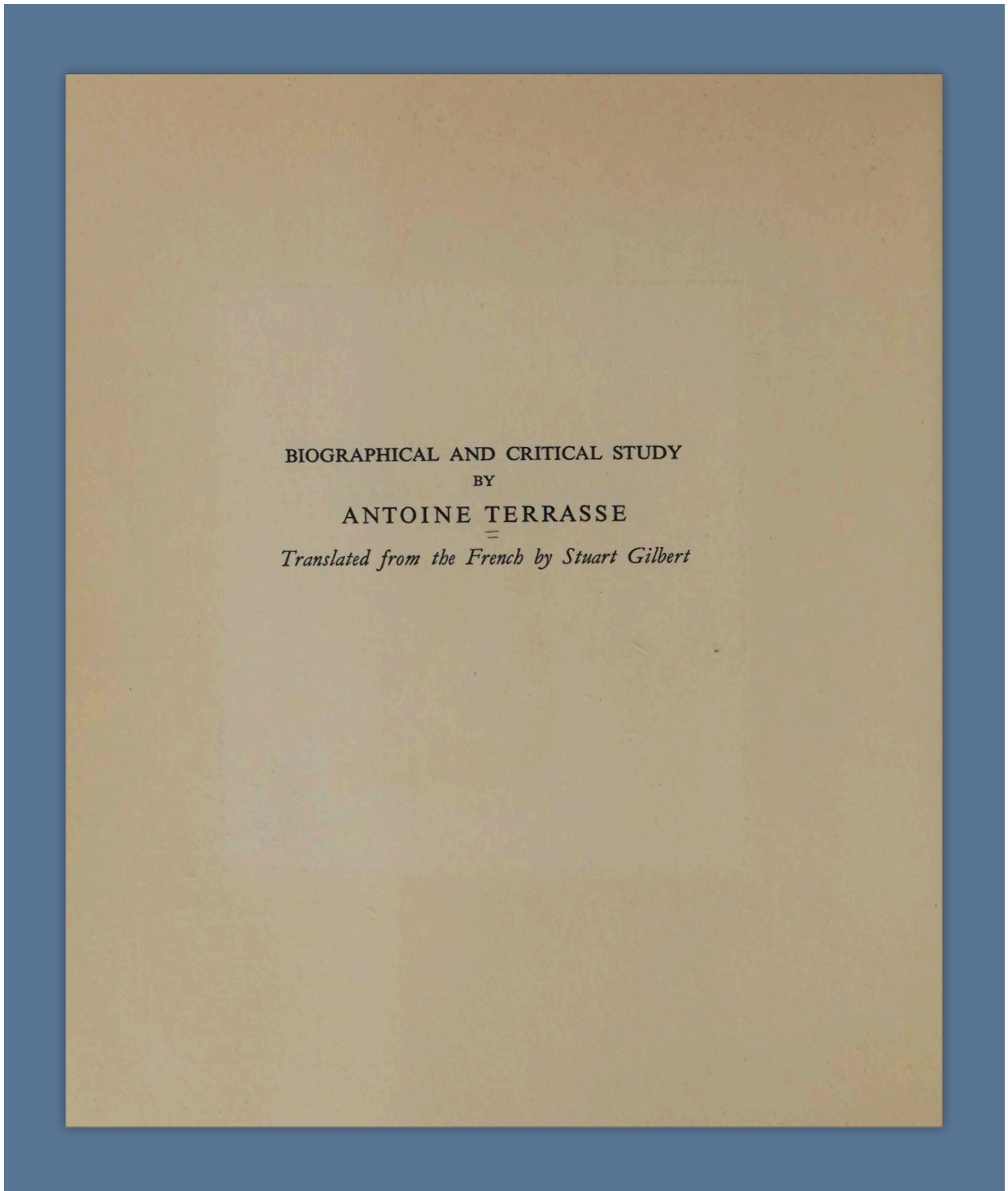
BONNARD



SKIRA

A. Terrasse, *Bonnard*, Geneva, 1965, p. 51 (illustrated)





A. Terrasse, *Bonnard*, Geneva, 1965, p. 51 (illustrated)



He was now given a commission by Misia Godebska for a set of decorative pictures. Misia, Thadée Natanson's first wife, was not only a charming, cultured woman and a fine musician, but a friend of the Nabis, of Toulouse-Lautrec and Renoir, who made many portraits of her. Bonnard's panels were to figure in

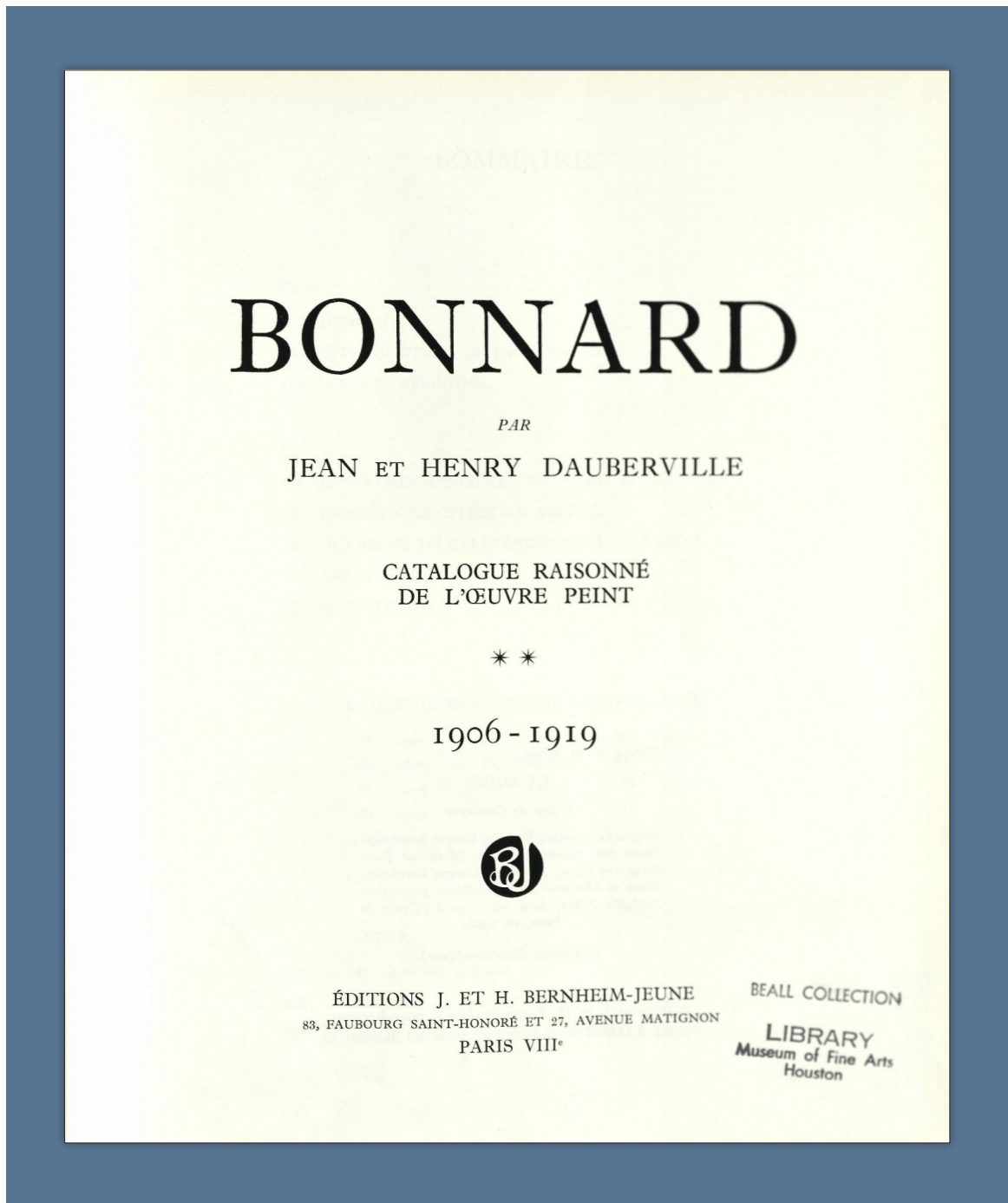
SNOW IN DAUPHINÉ, 1910-1912.
CHARLES TERRASSE COLLECTION, FONTAINEBLEAU.



51

A. Terrasse, *Bonnard*, Geneva, 1965, p. 51 (illustrated)





J. & H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, vol. II, 1906-1919, Paris, 1968, no. 609, p. 200 (illustrated)





609. — 1910. LA NEIGE AU GRAND-LEMPs ou NEIGE EN DAUPHINÉ
(Ces deux titres de la main de Bonnard, au dos, sur la toile et le châssis respectivement)

Huile sur toile, 50 × 65 cm.
Signé en bas, à droite.

EXPOSITIONS :

Bonnard, Paris, Orangerie, oct.-nov. 1947, n° 44 ;
*Exhibition of paintings by Pierre Bonnard and
Edouard Vuillard*, Edimbourg, 17 août-18 sept.
1948, n° 33 ; *Pierre Bonnard*, Bâle, Musée des
Beaux-Arts, 28 mai-17 juil. 1955, n° 41 ; *Bonnard*,
Nice, Musée des Ponchettes, août-sept. 1955,
n° 14 ; *Hommage à Bonnard*, Paris, Bernheim-
Jeune, mai-juil. 1956, n° 18 ; *Europäische Kunst*,
Münich, Secession Gallery, 1964, n° 41 ; *Pierre*

Bonnard, Londres, Royal Academy of Arts,
6 janv.-6 mars 1966, n° 94 ; *Pierre Bonnard*,
Oslo, Kunstnerforbundet, 24 mars-26 avr. 1966,
n° 9 ; *Pierre Bonnard*, Munich, Haus der Kunst,
oct. 1966-1^{re} janv. 1967, n° 59, *reprod.* ; *Pierre
Bonnard*, Paris, musée de l'Orangerie, 13 janv.-
15 avr., 1967 n° 66, *reprod.*

BIBLIOGRAPHIE :

A. Terrasse, *Bonnard*, Genève, Skira, 1965, *reprod.
en coul.* p. 51.

Collection Charles Terrasse, Paris.

Cliché reproduit : Bernheim-Jeune 8962 ; autre cliché : Dietrich Widmer, Bâle.

200

J. & H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, vol. II, 1906-1919, Paris,
1968, no. 609, p. 200 (illustrated)





J. & H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, vol. II, 1906-1919, Paris, 1968, no. 609, p. 200 (illustrated)

Bonnard

The Late Paintings

Introduction by JOHN RUSSELL

With contributions by

Sasha M. Newman, Steven A. Nash, Jean Clair,
Antoine Terrasse, Margrit Hahnloser-Ingold,
Jean-François Chevrier, Laure de Buzon-Vallet,
and Claude Laugier

Edited by SASHA M. NEWMAN

with 343 illustrations, 67 in color



THAMES AND HUDSON

LIBRARY
Museum of Fine Arts
Houston

Bonnard: The Late Paintings, exhibition catalog, New York, 1984, p. 178 (illustrated)



36

Effet de neige
or *Le Cannet sous la neige**Snow Effect or Le Cannet in the Snow*

c. 1927

Oil on canvas
74 x 49 29½ x 19½
Signed lower right
Kunstmuseum, Winterthur
D.1376*Provenance:*
Galerie L'Art Moderne, Lucerne; Collection
Heinrich Wölfer, Winterthur; Kunstmuseum,
Winterthur.*Exhibitions:*
Winterthur, 1949, no. 67; Basle, 1955, no. 68.*Bibliography:*
Terrasse, A. 1967, p. 129, repr. color p. 128; Clair,
J. 1975, text n.p., repr. color n.p.

In 1925, Bonnard bought as a winter residence the Villa Rose, which he called "Le Bosquet" (The Grove). He had the habit of renting villas in the Midi, particularly in Grasse from 1910 to 1912. Then, seduced by Le Cannet, he decided to settle there.

Snow-covered southern landscapes are rare in the work of Bonnard. In the beginning, he painted a number of snow-covered Parisian scenes and streets as well as landscapes of the Dauphiné in the snow. Here, he was certainly struck by his familiar view now curiously transformed under a blanket of snow.

Antoine Terrasse wrote of this painting, "Several fine patches of color in *Le Cannet sous la neige*, put down in exactly the right place with extreme precision, are enough to evoke the shading of the planes. And the things that emerge from the white of the snow and so remain visible: the bushes, the walls of the

houses, the mountains in the distance. Looking at this painting, how can you not recall the concise and suggestive art of the Far East? A snow-covered landscape certainly requires this concise handling, for one only sees in nature what the snow is not hiding. But much more attention is necessary to keep the rare landmarks in their place. This brings to mind the single play of black and white in an engraving."¹

Bonnard encompasses the arc of sky with a dark-brown band which is perhaps a tree branch viewed from nearby. It corresponds to a darker band of color in the lower half of the painting, suggesting a sloping window ledge or the edge of an open country road. L.B.V.

1 Antoine Terrasse, op. cit., pp. 129-31.



Bonnard, *La Neige en Dauphiné* (D.609), 1910

Bonnard: *The Late Paintings*, exhibition catalog, New York, 1984, p. 178 (illustrated)



The Arts Council of Great Britain

EXHIBITION OF PAINTINGS BY
PIERRE BONNARD &
EDOUARD VUILLARD



17 August – 18 September 1948

ROYAL SCOTTISH ACADEMY
EDINBURGH

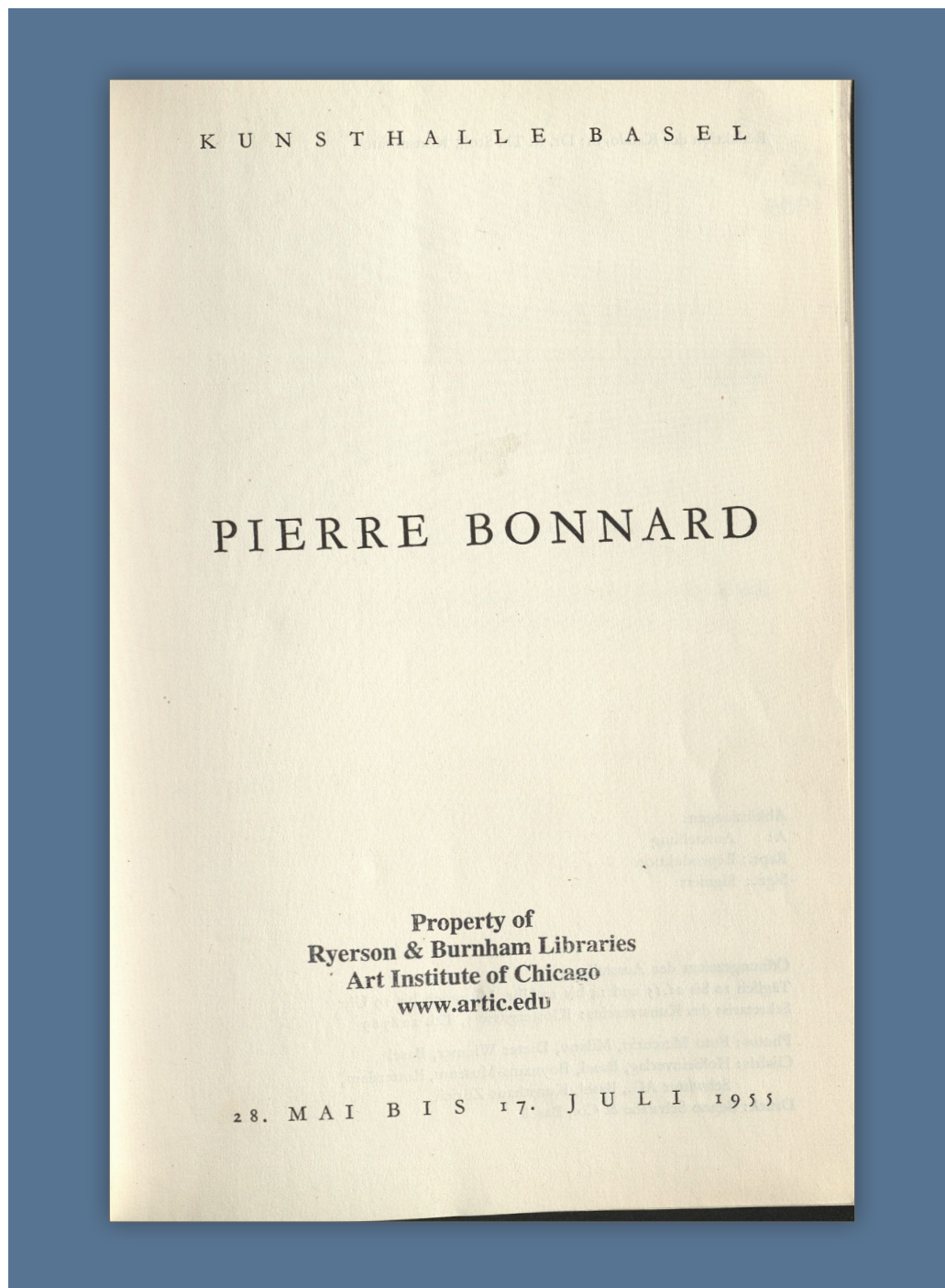
Edinburgh, Royal Scottish Academy, *Exhibition of Paintings by Pierre Bonnard
and Edouard Vuillard*, 1948, no. 33, p 12



- 29 THE GREY HARBOUR. About 1922.
14½ × 21¼ ins. *Private Collection.*
- 30 STILL LIFE, FRUIT. 1923/24.
13¼ × 11¾ ins. Signed.
Lent by M. Gustav Zumsteg.
- 31 THE FRUIT DISH.
15¾ × 15¾ ins. Signed.
Private Collection.
- 32 LANDSCAPE, GIVERNY. About 1924.
19½ × 25 ins.
Lent by Odo Cross, Esq. and Angus Wilson, Esq.
Exhibited: *Forty Years of Modern Art*, Institute of Contemporary Art, London, 1948, No. 5.
- 33 SNOW LANDSCAPE IN THE DAUPHINÉ.
18 × 25 ins.
Lent by the Musée de Fontainebleau.
- 34 STILL LIFE, PEACHES AND BANANAS. 1925.
19½ × 20 ins. Signed.
Lent by Percy Moore Turner, Esq.
Exhibited: *19th Century French Paintings*, National Gallery, London, 1942/43, No. 75a.
- 35 BOATS IN HARBOUR, SOUTH OF FRANCE. About 1925.
14½ × 26 ins. Signed.
Lent by the Rt. Hon. the Earl of Sandwich.
Exhibited: Bristol, 1930.
- 36 THE WINDOW. About 1925.
42 × 34½ ins. Signed.
Lent by the Tate Gallery.
Illustrated, p. 8.
- 37 THE LANE. 1925/26.
29 × 20 ins. Signed.
Lent by the Hon. Mrs. A. E. Bouverie.
- 38 STILL LIFE, POPPIES. 1925/26.
29 × 16 ins. Signed.
Lent by the Hon. Mrs. A. E. Bouverie.
Exhibited: *19th Century French Paintings*, National Gallery, London, 1942/43, No. 79a.
- 39 BONNARD'S GARDEN. 1932.
18½ × 22 ins.
Lent by Captain Ernest Dween.
- 40 THE MEADOW. About 1932.
17½ × 27 ins. Signed.
Lent by the Lefevre Gallery.
Exhibited: *Bonnard and his French Contemporaries*, Lefevre Gallery, London, 1947, No. 19.
- 41 NUDE IN THE BATH TUB. About 1932.
51 × 38 ins. Signed.
Private Collection.
Illustrated, p. 27.
- 42 FLOWERS. About 1932.
27 × 20 ins. Signed.
Lent by R. A. Peto, Esq.
Exhibited: *Six French Painters*, Leicester Galleries, London, 1936, No. 22.
French Paintings from Mr. Peto's Collection, Arts Council, 1947, No. 1.
- 43 AFTERNOON TEA. About 1932.
28¾ × 41¾ ins. Signed.
Lent by the Tate Gallery.
Reproduced: F. -J. Beer and others, *Pierre Bonnard*, Marseilles, 1947, pl. 82.
- 44 THE BOWL OF MILK. About 1934.
47 × 45 ins. Signed.
Lent by Edward le Bas, Esq., A.R.A.
- 45 DEER UNDER THE TREES. About 1934.
29 × 41 ins.
Lent by Lady Glenconner.
- 46 LANDSCAPE AT CANNET. About 1936.
48¾ × 108 ins. Signed. *Private Collection.*
- 47 LANDSCAPE. 1943.
12½ × 16½ ins. Signed.
Lent by M. Gustav Zumsteg.
- 48 THE PAINTER'S STUDIO AT CANNET. 1943/1946.
49¼ × 49¼ ins.
Lent by the Musée de Fontainebleau.
- 49 RESTAURANT INTERIOR.
16½ × 13 ins. Pastel. Signed.
Lent by M. René Varin.
- 50 EFFECT OF SNOW.
14½ × 16 ins. Signed.
Lent by John Dodgson, Esq.
Painted in the French Alps, near Chambéry.

Edinburgh, Royal Scottish Academy, *Exhibition of Paintings by Pierre Bonnard and Edouard Vuillard*, 1948, no. 33, p 12





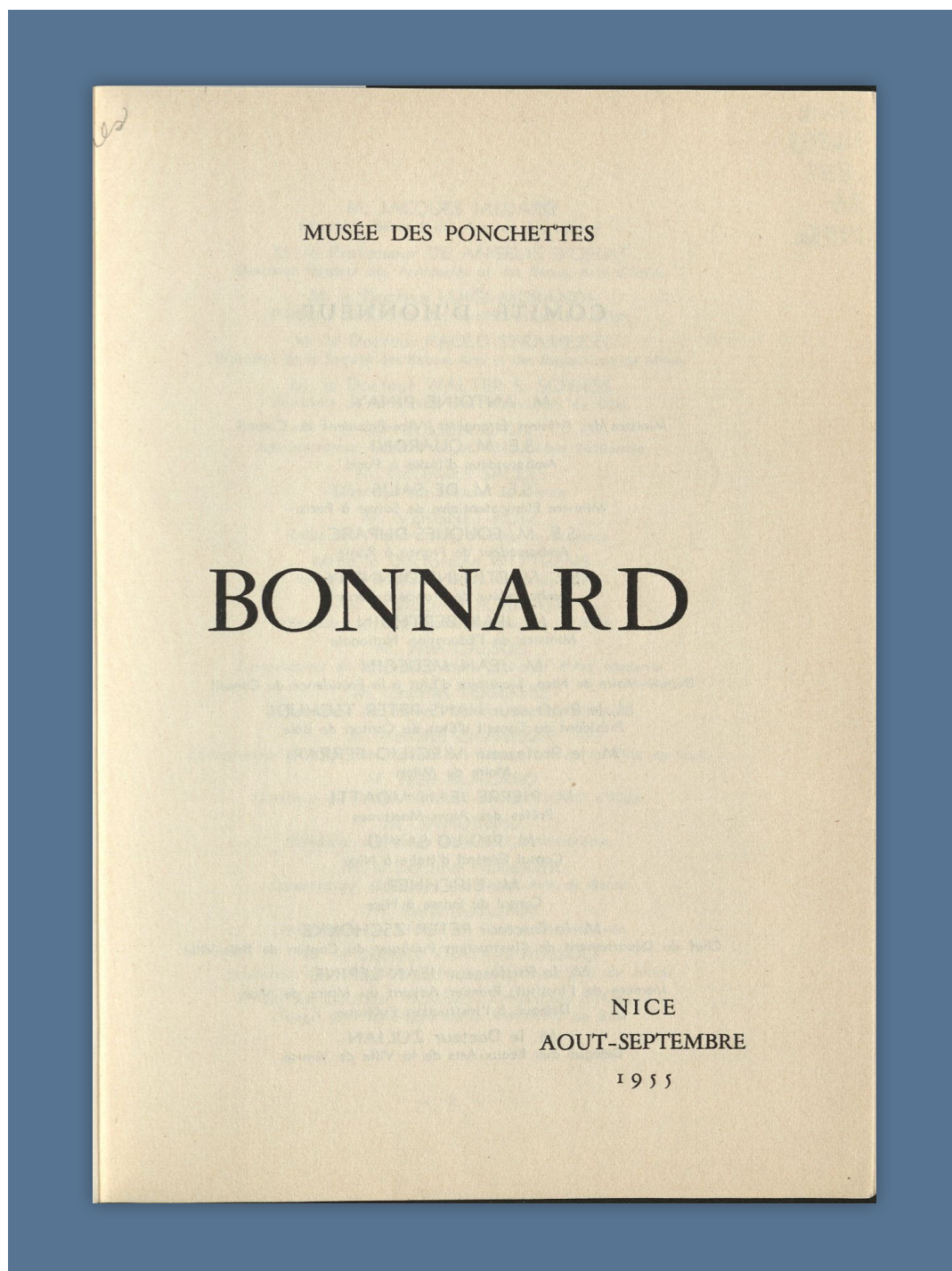
Basel, Kunsthalle, *Pierre Bonnard*, 1955, no. 41, p. 23



- 34 La bouillabaisse, um 1910 (Abb.)
Öl auf Leinwand, 62 × 52, sign.: unten links
Repr.: J. Rewald, 1948, Abb. S. 77; Formes et Couleurs, 1944/II, Farbtafel S. 41
A: New York 1948, Nr. 25; Cleveland 1948, Nr. 25; Rotterdam 1953, Nr. 43a; Mailand 1955
Sammlung Prof. Dr. H. R. Hahnloser, Bern
- 35 Jeune fille, um 1910
Öl auf Leinwand, 73 × 50, sign.: oben rechts
A: Rotterdam 1953, Nr. 44
Privatbesitz Zürich
- 36 La Seine à Vernon, 1911
Öl auf Leinwand, 49,5 × 53,5, sign.: unten rechts
A: Lyon 1954, Nr. 35
Sammlung Prof. Dr. H. R. Hahnloser, Bern
- 37 Nu à la toque, 1911
Öl auf Leinwand, 126 × 50, sign.: unten rechts
Repr.: F. Fosca, 1919, Abb. Tf. XX; G. Coquiott, 1922, S. 57; Cl. Roger-Marx, 1924, Abb. S. 31
A: Zürich 1932, Nr. 49; Paris, Palais Royal, 1937, Nr. 10; Luzern 1940, Nr. 12; Winterthur 1949, Nr. 49; Mailand 1955, Nr. 28, Abb.
Privatbesitz Winterthur
- 38 Nature morte à la figure (M^{me} Marthe Bonnard), 1912
Öl auf Leinwand, 42 × 73,5, sign.: unten rechts
Repr.: G. Coquiott, 1922, S. 52
A: Zürich 1932, Nr. 36; Luzern, Hauptwerke der Sammlung Hahnloser, 1940, Nr. 15; Mailand 1955, Nr. 29, Abb.
Sammlung Prof. Dr. H. R. Hahnloser, Bern
- 39 Nu à la lampe, um 1912 (Abb.)
Öl auf Leinwand, 75 × 75, sign.: oben links
Repr.: M. Raynal, 1949, Abb. S. 106
A: Luzern, Hauptwerke der Sammlung Hahnloser, 1940, Nr. 14; Rotterdam 1953, Nr. 49, Abb.; Mailand 1955, Nr. 30, Abb.
Sammlung Prof. Dr. H. R. Hahnloser, Bern
- 40 Les oranges, um 1912
Öl auf Leinwand, 68,5 × 45,5, sign.: unten Mitte
A: Luzern, Hauptwerke der Sammlung Hahnloser, 1940, Nr. 16; Rotterdam 1948, Nr. 48; Mailand 1955, Nr. 32, Abb.
Privatbesitz Winterthur
- 41 Paysage de neige (environs du Grand-Lemps), um 1912
Öl auf Leinwand, 50 × 65, sign.: unten rechts
A: Paris, Orangerie 1947, Nr. 44 (datiert um 1912)
Privatbesitz Fontainebleau

23

Basel, Kunsthalle, *Pierre Bonnard*, 1955, no. 41, p. 23



Nice, Musée de Ponchettes, *Bonnard*, 1955, no. 14, p. 27



10 — NU A LA TOILETTE 1907

Huile sur carton. H. : 1,07 × l. : 0,72.
Signé en bas à droite.

COLLECTION DE M. M. BERNHEIM JEUNE - PARIS

11 — LA LOGE 1908

Huile sur toile. H. : 0,90 × l. : 1,20.
Signé en bas à gauche.

COLLECTION DE M. M. BERNHEIM JEUNE - PARIS

12 — JEUNE FILLE ASSISE SUR LE LIT (esquisse) 1908-1909

Huile sur toile. H. : 0,42 × l. : 0,325.
Monogramme en bas à gauche.

COLLECTION PRIVEE FONTAINEBLEAU

13 — LA BOUILLABASSE 1910

Huile sur toile. H. : 0,62 × l. : 0,52.
Signé en bas à gauche.

COLLECTION DE M. LE PROF. H.R. HAHNLOSER - BERNE

14 — PAYSAGE DE NEIGE - ENVIRONS DE GRAND-LEMPES 1912

Huile sur toile. H. : 0,50 × l. : 0,65.
Signé en bas à droite.

COLLECTION PRIVEE FONTAINEBLEAU

15 — PAYSAGE PROVENÇAL 1912

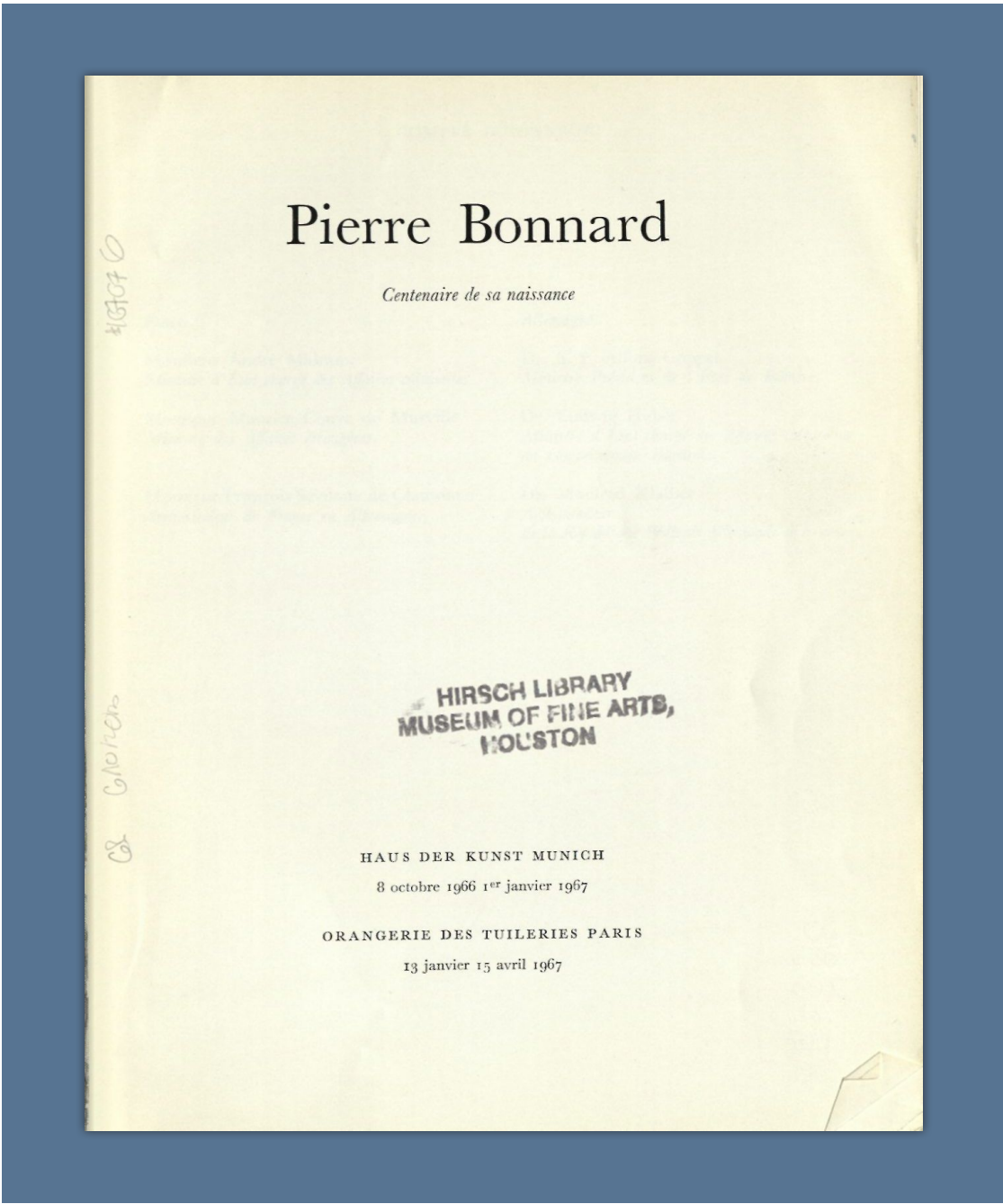
Huile sur toile. H. : 0,44 × l. : 0,76.
Signé en bas à droite.

COLLECTION PRIVEE - ITSCHNACH

— 27 —

Nice, Musée de Ponchettes, *Bonnard*, 1955, no. 14, p. 27





Paris, Orangerie des Tuileries, *Centenaire de la naissance de Pierre Bonnard*, 1967,
no. 66 (illustrated)





66

65
 JEUNE FILLE ET FILLETTE
 (Deux des filles d'Alexandre Natanson)
 Toile. 0,60 × 0,77
 Vers 1910
 Signé en bas à gauche
 Collection particulière

66
 LA NEIGE EN DAUPHINÉ
 Toile. 0,50 × 0,65
 1910
 Signé en bas à droite : Bonnard
 Peint au Grand-Lemps
 Collection particulière

Paris, Orangerie des Tuileries, *Centenaire de la naissance de Pierre Bonnard*, 1967,
 no. 66 (illustrated)



PIERRE BONNARD

1 8 6 7 - 1 9 4 7

3 MAI - 12 JUILLET 1995

Tous les jours de 10 h à 12 h 30 et de 14 h à 18 h 30
sauf le dimanche

GALERIE SCHMIT

396, RUE SAINT-HONORÉ, 75001 PARIS
Téléphone : (1) 42 60 36 36 - Fax : (1) 49 27 97 16

Paris, Galerie Schmit, *Pierre Bonnard*, 1995, no. 22 (illustrated)



22

LA NEIGE AU GRAND-LEMPES (DAUPHINÉ)

Huile sur toile.

H. 50 cm. - L. 65 cm. (Inches : 19 5/8 × 25 5/8).

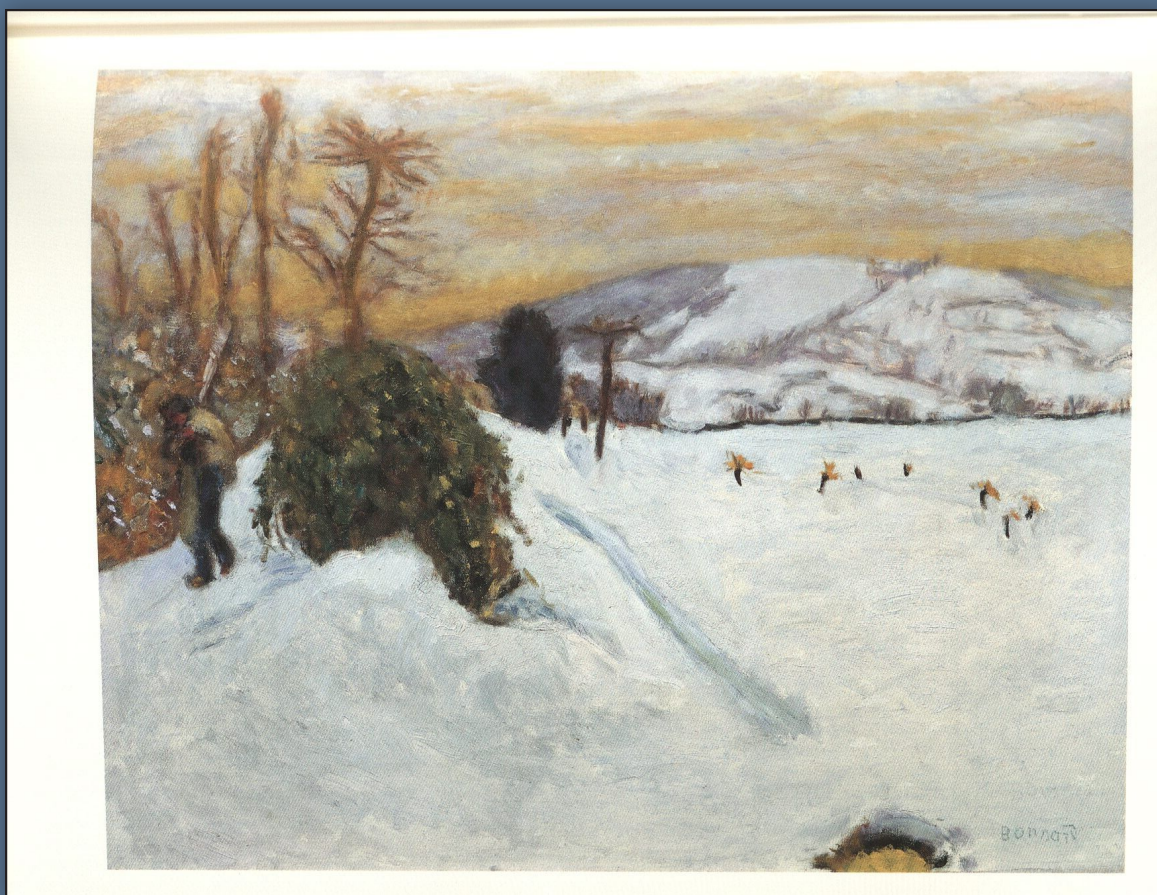
Signé en bas à droite.

Exécuté en 1910.

Bibliographie

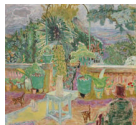
J. et H. Dauberville :

*"Bonnard, Catalogue Raisonné de l'œuvre peint 1906-1919",
Paris 1968, tome II, n° 609.*Paris, Galerie Schmit, *Pierre Bonnard*, 1995, no. 22 (illustrated)



Paris, Galerie Schmit, *Pierre Bonnard*, 1995, no. 22 (illustrated)





Pierre Bonnard
La Terrasse ou Une terrasse à Grasse
 oil on canvas
 Height 125.3 x Width 134.4 cm.
 Height 49.331 x Width 52.913 in.
 1912

13 May 2019 over 6 years ago

Christie's New York

Impressionist and Modern Art Evening Sale – [Lot 0042A]

est. 5,000,000 - 8,000,000 USD

19,570,000 USD ©

↑ 145% est



Pierre Bonnard
Place Clichy
 oil on canvas
 Height 102 x Width 116.5 cm.
 Height 40.157 x Width 45.866 in.
 1906–1907

19 June 2006 over 19 years ago

Sotheby's London

Impressionist & Modern Art Evening – [Lot 00018]

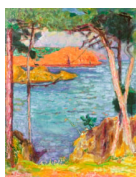
est. 2,500,000 - 3,500,000 GBP

4,152,000 GBP ©

est. 4,598,933 - 6,438,507 USD

7,637,909 USD ©

↑ 19% est



Pierre Bonnard
Bord de mer, pins et rochers rouges
 oil on canvas
 Height 96 x Width 72.4 cm.
 Height 37.795 x Width 28.504 in.
 1923

09 November 2023 about 2 years ago

Christie's New York

20th Century Evening Sale – [Lot 040 B]

est. 1,000,000 - 1,500,000 USD

2,954,000 USD ©

↑ 97% est



Pierre Bonnard
Coup de soleil - La terrasse de Ma roulotte à Vernonnet
 oil on canvas
 Height 53 x Width 41 cm.
 Height 20.866 x Width 16.142 in.
 1916

24 June 2008 over 17 years ago

Christie's London

Impressionist and Modern Art Evening Sale – [Lot 00040]

est. 400,000 - 600,000 GBP

1,071,650 GBP ©

est. 785,700 - 1,178,550 USD

2,104,989 USD ©

↑ 79% est





Pierre Bonnard
Paysage de Cannet
 oil on canvas
 Height 70 x Width 80 cm.
 Height 27.559 x Width 31.496 in.
 1925

07 May 2014 over 11 years ago

Sotheby's New York

Impressionist and Modern Art Evening sale – [Lot 00069]

est. 1,000,000 - 1,500,000 USD

2,045,000 USD ⓘ

↑ 36% est



Pierre Bonnard
Paysage au toit rouge (Le Cannet)
 oil on canvas
 Height 64 x Width 57 cm.
 Height 25.197 x Width 22.441 in.
 1945–1946

02 May 2006 over 19 years ago

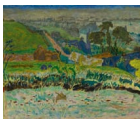
Christie's New York

Impressionist and Modern Art Evening Sale – [Lot 00013]

est. 1,200,000 - 1,600,000 USD

2,032,000 USD ⓘ

↑ 27% est



Pierre Bonnard
Matinée d'automne (La Grande vue de Vernon)
 oil on canvas
 Height 107.5 x Width 131 cm.
 Height 42.323 x Width 51.575 in.
 1922

07 May 2013 over 12 years ago

Sotheby's New York

Impressionist & Modern Art Evening Sale – [Lot 00017]

est. 1,800,000 - 2,500,000 USD

1,445,000 USD ⓘ



Pierre Bonnard | *The Yellow Boat*

Circa 1936-38

Medium: Oil on canvas

Dimensions: 22^{7/8} x 29^{5/8} inches | 58.1 x 75.4 cm



Tate Modern
London, England



Pierre Bonnard | *The Seine at Vernon*

Circa 1925

Medium: Oil on canvas

Dimensions: 19^{1/4} x 23^{3/4} inches | 48.9 x 60.3 cm



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



Pierre Bonnard | *The Green Table*

Circa 1910

Medium: Oil on canvas

Dimensions: 20^{1/16} x 25 inches | 51 x 65 cm



National
Gallery of Art

National Gallery of Art
Washington, D.C., United States



Pierre Bonnard | *The Dipping Path*

Circa 1922

Medium: Oil on canvas

Dimensions: 18^{1/4} x 21^{3/4} inches | 46.3 x 55.3 cm



**THYSSEN-
BORNEMISZA**
MUSEO NACIONAL

Museo Thyssen-Bornemisza
Madrid, Spain

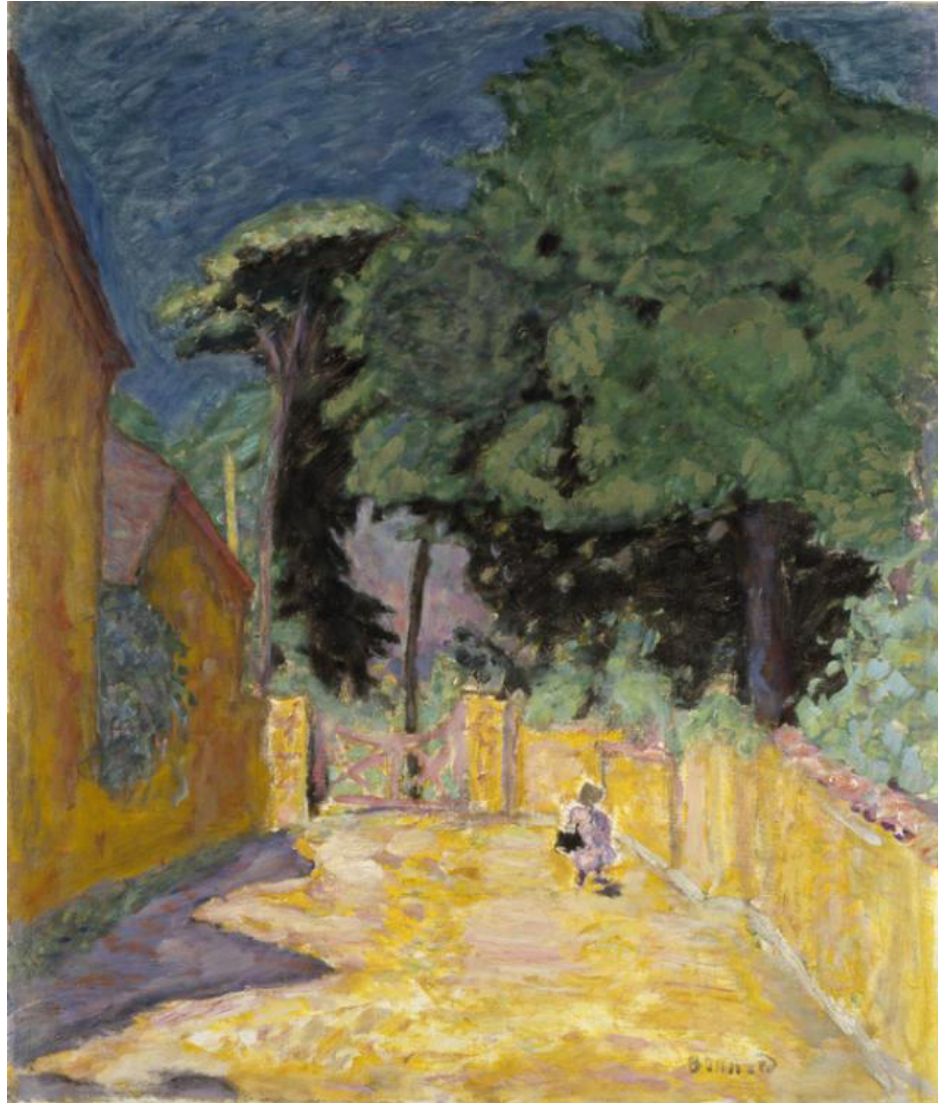


Pierre Bonnard | *Lane at Vernonnet*

Circa 1912-14

Medium: Oil on canvas

Dimensions: 30 x 25 inches | 76 x 65.2 cm



National Galleries of Scotland
Edinburgh, Scotland





msrau.com | 504-826-8856