

# Claude Monet

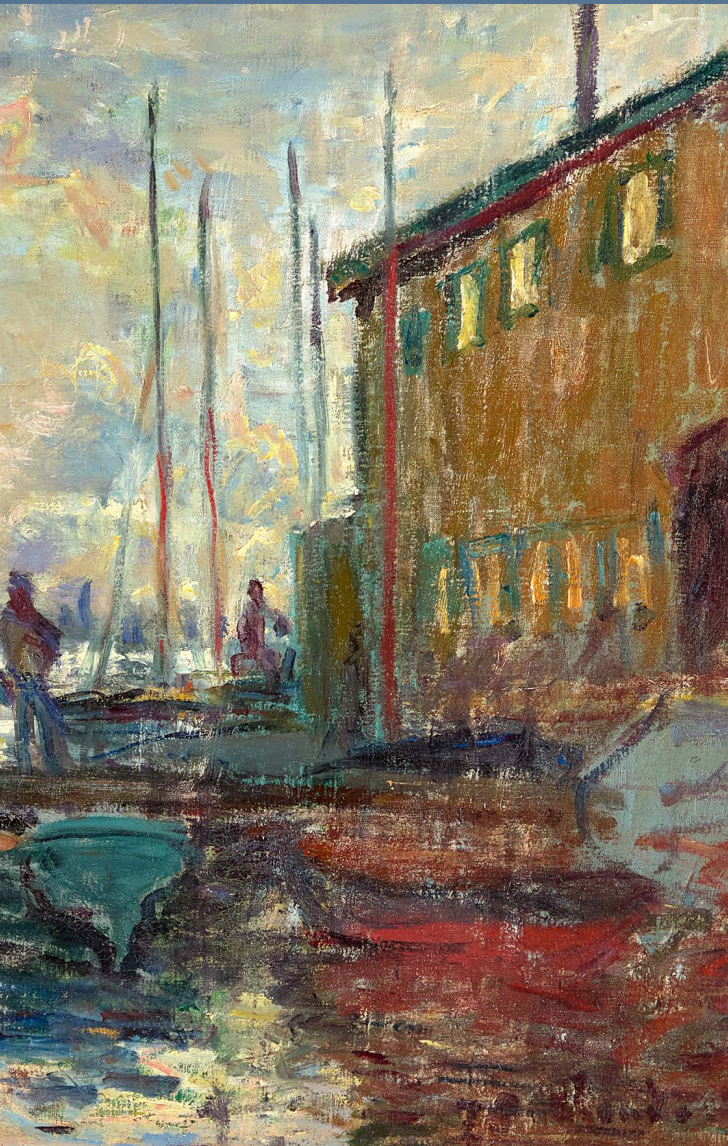


1840-1926 | FRENCH

*Le bassin d'Argenteuil*

*M.S. Rau*  
FINE ART • ANTIQUES • JEWELS

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Oil on canvas | Painted 1875  
Signed and dated "Claude Monet 75" (lower right)  
Canvas: 20" high x 27 1/2" wide | 50.8 x 69.9 cm  
Frame: 29 1/4" high x 37" wide x 2 3/4" deep  
74.3 x 94 x 7 cm

“

The Seine. I have painted it all my  
life, at all hours of the day, at all  
times of the year.

– Claude Monet

”



Claude Monet stands as one of the greatest artists of all time. More than any other painter, he perfectly captured light as living, fleeting and ever-changing—the foundation of the Impressionist movement that would change art history forever. In *Le bassin d'Argenteuil*, painted in 1875, Monet depicts the legendary riverside town where Impressionism was born.

Created just one year after the first Impressionist exhibition stunned the Parisian art world, this painting belongs to one of the most important chapters of Monet's career. In late 1871, the artist settled with his family in Argenteuil, a small town on the Seine just outside Paris. What began as a quiet retreat soon became the cradle of Impressionism itself, attracting Manet, Renoir, Sisley and Caillebotte to its riverbanks. With its sailboats, bridges, reflections and changing skies, Argenteuil offered Monet the perfect theater for modern painting.

In *Le bassin d'Argenteuil*, Monet makes light itself his subject, transforming a quiet harbor into something extraordinary. Sunlight filters through the clouds and glimmers brilliantly across the water, and swirls of vibrant hues bring the surrounding buildings and landscape to life. The scene is serene, yet every brushstroke feels alive, as if Monet has captured a single, fleeting moment in time. It is the quintessential Impressionist masterwork.

Between 1872 and 1875, Monet painted more than 50 views of the river around Argenteuil, returning to the subject again and again as one of his favorites. During these years, he also adopted his floating studio boat, allowing him to paint directly from the water and pursue the reflections, movement and optical effects that became central to his art. Without Argenteuil, the world may never have seen the rest of Monet's celebrated oeuvre.

Widely recognized as icons of Impressionism, Monet's Argenteuil scenes have gone for over \$8 million at auction, and many already reside in the world's most prestigious museums, including the Metropolitan Museum of Art, the Musée d'Orsay, the National Gallery and the Art Institute of Chicago.



PROVENANCE

With Galerie Bernheim-Jeune, Paris, no. 12161 (label verso)

Collection of Oscar Schmitz, Dresden, 1904

Kunsthaus Zürich, on loan from 1931 from the collection of Oscar Schmitz

Kunstmuseum Basel, on loan from 1934 from the collection of Oscar Schmitz

Wildenstein & Co., London, from 1936

Mr. E.W. Fattorini, Great Britain, 1940

Sotheby's, London, April 16, 1975, lot 25

Private Collection, England

Sotheby's, London, December 3, 1991, lot 22

Private Collection, London, acquired at the above auction

Private Collection, Europe

Private Collection, London



## LITERATURE

Paul Fechter, "Die Sammlung Schmitz," *Kunst und Künstler: Illustrierte Monatsschrift für bildende Kunst und Kunstgewerbe*, Berlin, October 1909, p. 21

Karl Scheffler, "Die Sammlung Oskar Schmitz in Dresden," *Kunst und Künstler: Illustrierte Monatsschrift für bildende Kunst und Kunstgewerbe*, Berlin, 1920/21, p. 186

Marie Dormoy, "La collection Schmitz à Dresde," *L'Amour de l'art*, Paris, October 1926, p. 342

Daniel Wildenstein, *Monet, vie et œuvre*, Lausanne/Paris, 1974, vol. I, p. 272-73 (illustrated)

Joel Isaacson, *Observation and Reflection. Claude Monet*, Oxford, 1978, p. 95, 207 (illustrated)

Paul Hayes Tucker, *Monet at Argenteuil*, New Haven/London, 1982, p. 120 (illustrated no. XXI)

Daniel Wildenstein, *Monet, vie et œuvre*, Lausanne/Paris, 1991, vol. V, p. 30 (illustrated)

Daniel Wildenstein, *Monet. Catalogue raisonné. Werkverzeichnis*, Bonn, 1996, vol. II, p. 153, no. 371 (illustrated)

## EXHIBITED

Zürich, Kunsthaus Zürich, *Sammlung Oscar Schmitz*, January 14-February 14, 1932, no. 35/47

Balingen, Stadthalle, *Claude Monet*, June 18-August 31, 1992, no. 6

Washington, D.C., Phillips Collection, *Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party,"* September 21, 1996-February 2, 1997, pl. 39



# KUNST UND KÜNSTLER

ILLUSTRIERTE MONATSSCHRIFT  
FÜR KUNST UND KUNSTGEWERBE

REDAKTION:  
KARL SCHEFFLER

JAHRGANG VIII

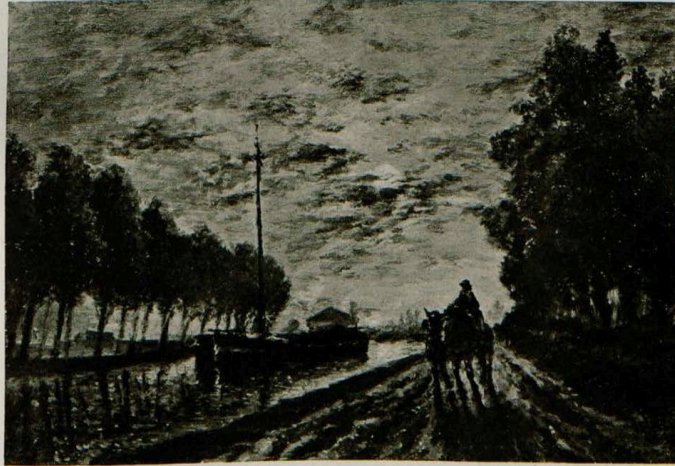


VERLAG VON BRUNO CASSIRER  
BERLIN

1910

Paul Fechter, "Die Sammlung Schmitz," *Kunst und Künstler: Illustrierte Monatsschrift für bildende Kunst und Kunstgewerbe*, Berlin, October 1909, p. 21





EDOUARD LÉPINE, KANAL BEI PARIS

## DIE SAMMLUNG SCHMITZ

VON

PAUL FECHTER



Privatsammlungen bilden, wenn die Geschmackskultur ihrer Besitzer stark und rein genug ist, eine notwendige Ergänzung der öffentlichen Galerien. Die Konzentration auf einen mehr oder weniger durch Neigung und Geschmack begrenzten Ausschnitt der Kunstgeschichte ermöglicht dem Einzelnen den Ausbau eines Sondergebietes, dem sich der Leiter einer öffentlichen Sammlung nicht hingeben dürfte, ohne die Vorwürfe der Einseitigkeit fürchten zu müssen, der aber doch neben

dem mehr kunstwissenschaftlichen Entwicklungsschema der Museen eine Notwendigkeit bleibt, da nur so die intimere Pflege des Einzelnen und damit das lebendige Bild eines bestimmten Kreises künstlerischer Energie möglich wird.

Eine solche ergänzende Stellung nimmt die Sammlung Oscar Schmitz in Blasewitz zu der Dresdener Galerie ein. Sie enthält in der Hauptsache, was der modernen Abteilung des Museums fehlt: die grosse Zeit des französischen Impressionismus. Nicht dass sie lediglich auf Manet und Monet, Sisley und Pissarro beschränkt wäre; der Begriff des Impressionismus hat vielmehr den Richtungsfaktor für das Ganze abgegeben. Von Delacroix und Daumier bis van Gogh und Gauguin spiegelt

Paul Fechter, "Die Sammlung Schmitz," *Kunst und Künstler: Illustrierte Monatsschrift für bildende Kunst und Kunstgewerbe*, Berlin, October 1909, p. 21



siver zur Geltung bringt. Zwei weitere Varianten des gleichen Themas hängen im Luxembourg in der Sammlung Caillebotte und bei Bernheim in Paris. Daneben sieht man drei Landschaften, die eine aus der Gegend von Lavacourt, von der allerrhand Linien zu dem mittleren Corot hinüberführen, aus den siebziger Jahren, die beiden andern, die Kirche von Vernon und eine Ansicht von Argenteuil aus den achtziger Jahren, beide erfüllt von der starken Anschauungsenergie des frühen Monet, während im Vortrag schon die feinnervige Analyse seiner späteren Zeit fühlbar wird.

Sisley ist ebenfalls mit vier Arbeiten vertreten. Eine Ziegelei aus den achtziger Jahren wirkt in ihrer stillen Stimmung wie eine späte Huldigung an Fontainebleau; auch das Kohlfeld aus den siebziger Jahren neigt dahin. Die Häuser am Walde mit der feinen Verwertung räumlicher Reize tendieren

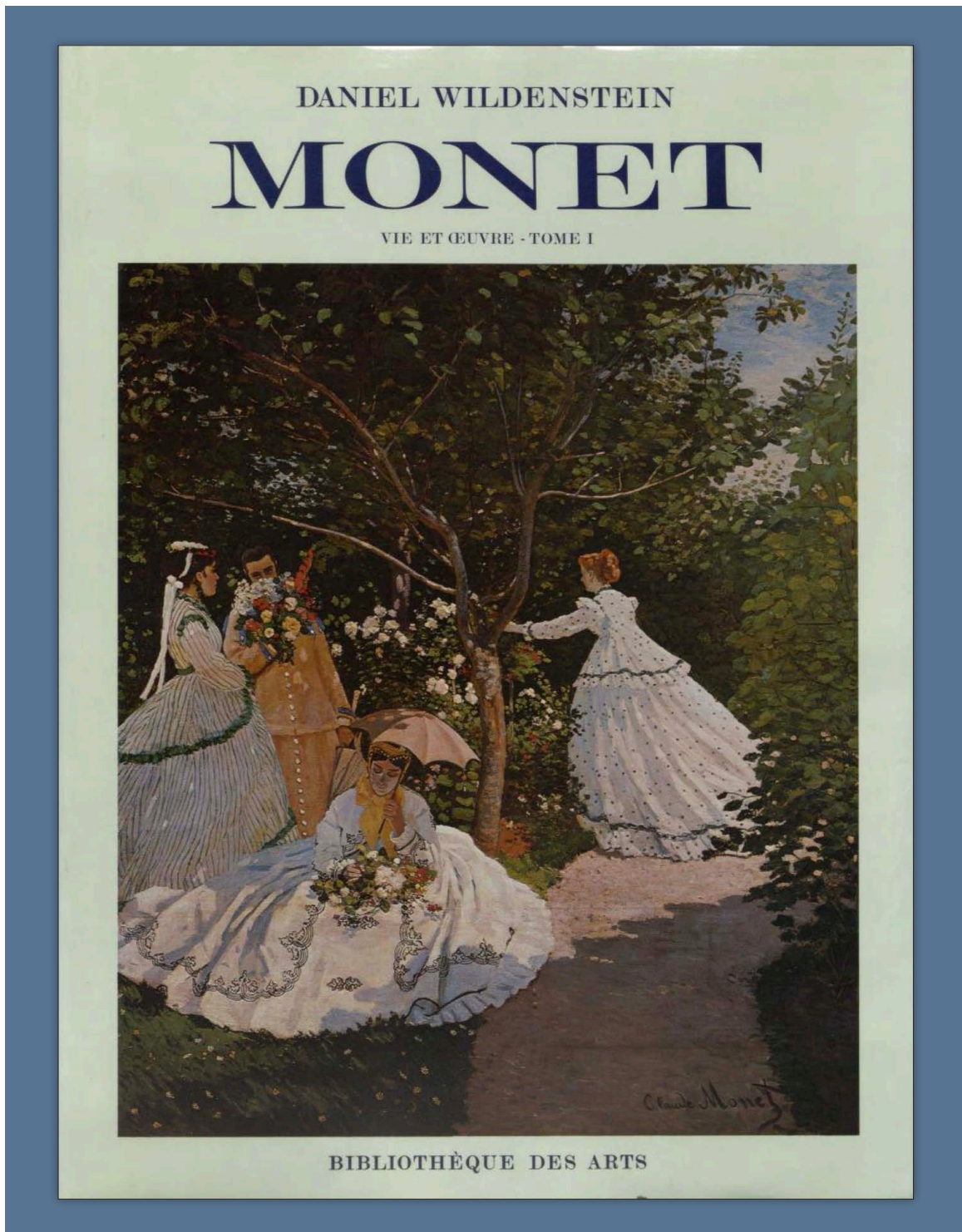
mit ihren wärmeren Tönen mehr zu dem gleichzeitigen Monet hinüber. Pissarro, von dem auch vier Werke aus der Zeit nach dem Kriege vorhanden sind, wirkt am reinsten in den beiden Frühling und Sommer betitelten Arbeiten. Die Rue la Pépinière im Regen, ein als Ausschnitt sehr reizvolles kleines Bild, ist ein interessantes Seitenstück zu Renoirs zartem Boulevard im Frühling, der trotz der pastellhaft weichen Farbigkeit von einer kräftigen Konsistenz des Gegenständlichen ist. Renoir als Frauenmaler kennzeichnet das Mädchen im Strohhut und das kleine Pastell einer Badenden, die beide die Erinnerung an den einstigen Porzellanmaler heraufbeschwören.

Cézanne, mit dem die Antithese beginnt, trifft man mit nur einem Werk, einem Stilleben, über dem etwas von der fast erschreckenden Dinglichkeit van Goghscher Stilleben liegt. Dagegen ist



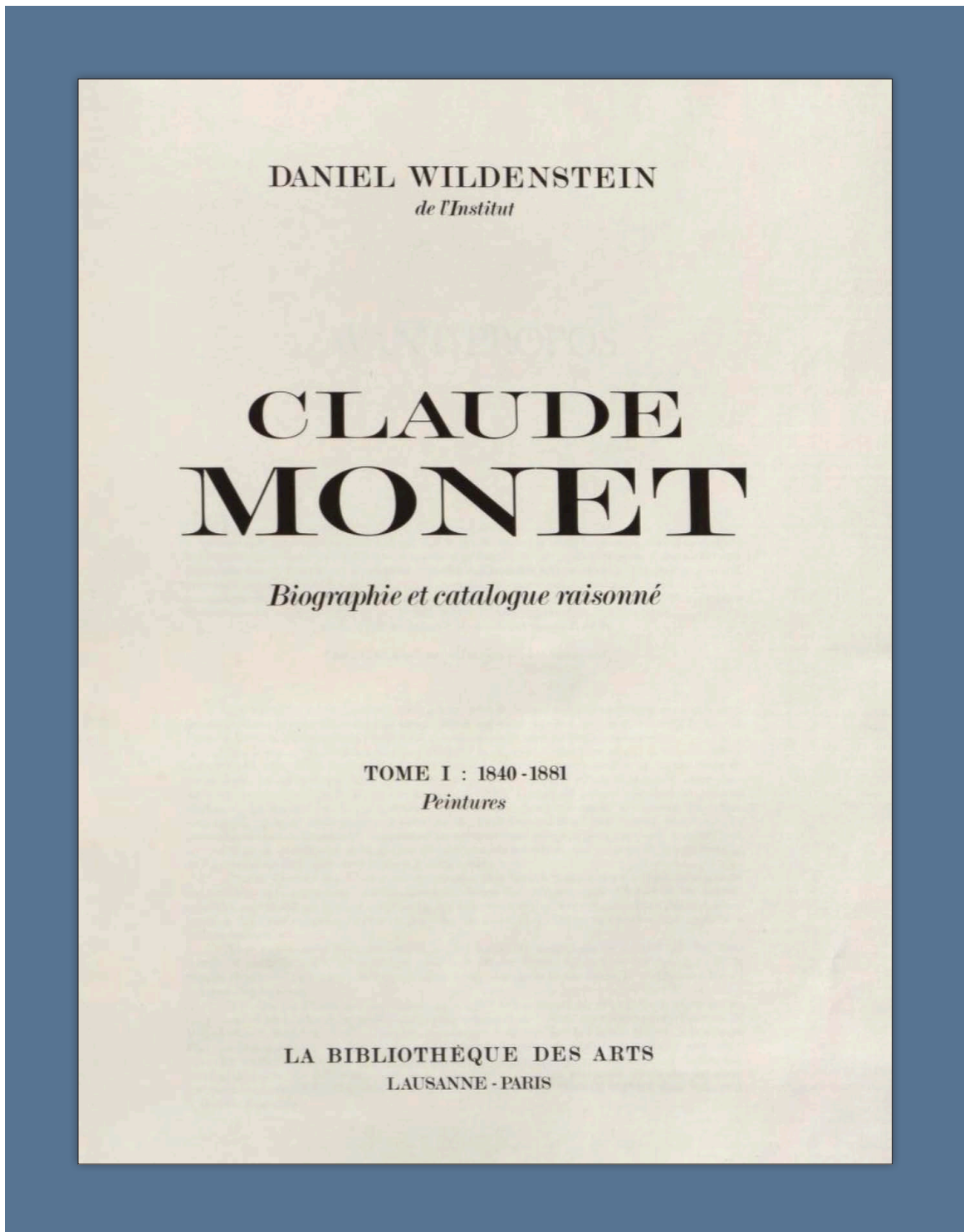
ED. DEGAS, REITER





Daniel Wildenstein, *Monet, vie et œuvre*, Lausanne/Paris, 1974, vol. I, p. 272-73 (illustrated)





Daniel Wildenstein, *Monet, vie et œuvre*, Lausanne/Paris, 1974, vol. I, p. 272-73 (illustrated)



1875

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## LE PONT DE CHATOU

T. h. 0,60; l. 1,00  
Signé b. g. : *Cl. M. 75*

Ce tableau représente le pont du chemin de fer de Chatou, vu depuis l'île du Chiard.

BIBLIOGRAPHIE: R. Niculescu, *G. de Bellio, l'un des impressionnistes*, in: *Revue romaine d'histoire de l'Art*, t. I, n° 2, 1904, pp. 222, 278.HISTORIQUE: Alexandre Bellio (neveu du Dr de Bellio), Roumanie, c. 1890 — vendu par les héritiers d'Alexandre Bellio par l'intermédiaire de *Schoeller*, Paris — M<sup>me</sup> Mercedes Santamarina, Argentine, 1932 — donné en 1970.

MUSEO NACIONAL DE BELLAS ARTES, BUENOS AIRES (inv. 7743).

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BATEAUX DE PLAISANCE  
À ARGENTEUILT. h. 0,54; l. 0,65  
Signé b. g. : *Claude Monet 1875*

Représente le bassin d'Argenteuil vu vers l'aval, à la hauteur du pont routier, avec à droite l'angle de la baraque de location de bateaux, et à gauche la rive du Petit-Gennevilliers.

EXPOSITIONS: (1) 2<sup>e</sup> exposition de peinture... 11, rue Le-Peletier (Durand-Ruel), Paris, 1876, n° 100 (*Bateaux d'Argenteuil, à Faure*) — (1) *Monet-Bodin*, Georges Petit, Paris, 1889, n° 27 (*Bateaux de plaisance, Argenteuil, 1875, à Faure*) — *Monet*, Copley Hall, Boston, 1905, n° 8 — *Exhibition of French Art*, Royal Academy of Arts, Londres, 1932, n° 529 — *Chefs-d'œuvre de l'art français*, Palais national des Arts, Paris, 1937, n° 373 — *Monet*, Edinburgh et Londres, 1937, n° 42.BIBLIOGRAPHIE: M. Liebermann, *Cl. Monet*, in: *Kunst und Künstler*, 1927, t. XXV, p. 166 (ill.) — M. Malingue, 1943, pp. 73 (ill.), 146 — O. Reuterswärd, 1948, p. 282.HISTORIQUE: (1) J. B. Faure, Paris, c. 1876 — (?) acheté à Faure par *Durand-Ruel*, 1893, et vendu à Sutton, 1893 (*Argenteuil*) — Sutton, New York, c. 1905 — vente Sutton, New York, Hôtel Plaza, 16-17 janvier 1917, n° 138 (*Durand-Ruel*) — (?) Montag, Suisse, 1923 — vente de la villa «Sauge Pourprée» de Denxville (Laroche), Paris, Drouot, 8 décembre 1928, n° 62 (Général pour M. Emond) — M. et M<sup>me</sup> Edouard Emond, Paris — P.-A. France.

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## LES BATEAUX ROUGES, ARGENTEUIL

T. h. 0,60; l. 0,81  
Signé b. g. : *Claude Monet 75*

Représente le bassin d'Argenteuil un peu en aval du pont routier.

EXPOSITIONS: (1) 2<sup>e</sup> exposition de peinture... 11, rue Le-Peletier (Durand-Ruel), Paris, 1876, n° 100 (*Bateaux d'Argenteuil, à Faure*) — (1) *Monet-Bodin*, Georges Petit, Paris, 1889, n° 27 (*Bateaux de plaisance, Argenteuil, 1875, à Faure*).

BIBLIOGRAPHIE: O. Reuterswärd, 1948, p. 282 — J. Rewald, 1961, p. 347 (ill.).

HISTORIQUE: (1) J. B. Faure, Paris, c. 1876 — (?) acheté à Faure par *Durand-Ruel*, 1893, et vendu à Sutton, 1893 (*Argenteuil*) — vente Sutton, New York, Hôtel Plaza, 16-17 janvier 1917, n° 137 (*Durand-Ruel*) — E. LaBou, Paris — *Paul Rosenberg*, Paris — Maurice Wertheim, New York, c. 1946 — légué en 1951.

FOGG ART MUSEUM, CAMBRIDGE, MASS. (1951.54).

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## LES BATEAUX ROUGES, ARGENTEUIL

T. h. 0,55; l. 0,65  
Signé b. g. : *Claude Monet*

Vue du bassin d'Argenteuil en direction de l'aval.

EXPOSITIONS: *Art français*, Biebrich, 1921, n° 377 — *Monet*, Orangerie, Paris, 1931, n° 69.HISTORIQUE: Romaine Brooks, Nice, c. 1921 — M<sup>me</sup> Jean Walter, Paris, c. 1935 — donné en 1963 au Musée du Louvre (RF 1963.106) sous réserve d'usufruit.

371

## LE BASSIN D'ARGENTEUIL

T. h. 0,54; l. 0,74  
Signé b. d. : *75 Claude Monet*

Peint sensiblement au même endroit que le n° 368.

BIBLIOGRAPHIE: P. Fechter, *Die Sammlung Schmitz*, in: *Kunst und Künstler*, 1910, p. 21 — K. Scheffler, *Die Sammlung O. Schmitz in Dresden*, in: *Kunst und Künstler*, 1920-1921, p. 186 — M. Dormoy, *La collection Schmitz à Dresde*, in: *L'Amour de l'Art*, 1926, p. 342.HISTORIQUE: Oscar Schmitz, Dresde, 1904 — *Wildenstein* — Mr E.W. Fattorini, Grande-Bretagne, 1940.

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## BATEAUX À ARGENTEUIL

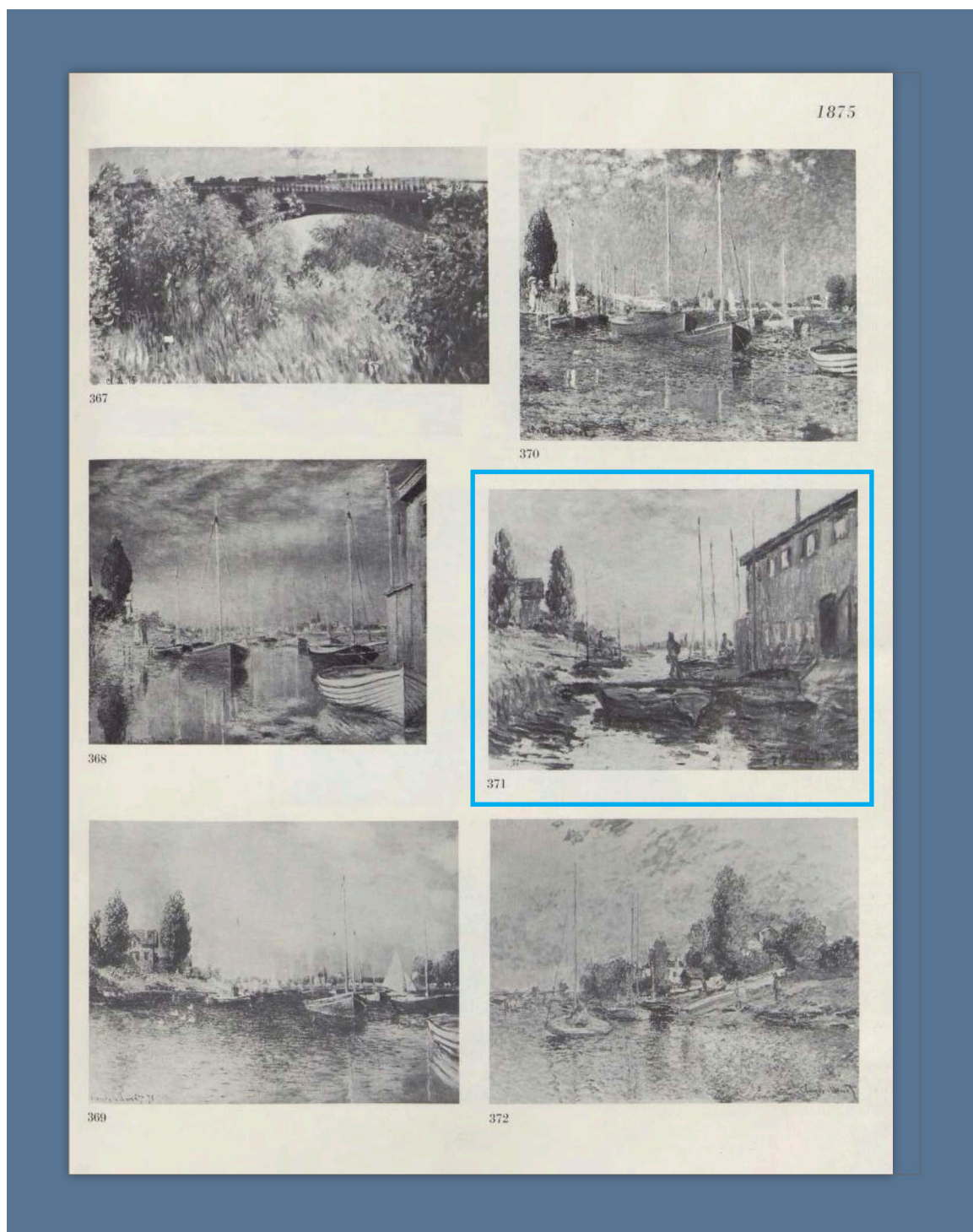
T. h. 0,61; l. 0,80  
Signé b. d. : *Claude Monet*

Représente la Seine vue vers l'amont, avec la berge du Petit-Gennevilliers.

EXPOSITIONS: *Monet*, Boussois, Valadon et C<sup>o</sup>, Paris, 1888 — *Monet*, Goupil, Londres, 1889, n° XIX — Art Association of Richmond, Indiana, 1904 — *Paintings of the French Impressionists*, Fine Art Academy, Buffalo, 1907, n° 50 — Carnegie Institute, Pittsburgh, 1908 — *Monet*, Museum of Fine Arts, Boston, 1927, n° 18.BIBLIOGRAPHIE: Eaque (P. Robert), *Cl. Monet*, in: *Journal des Arts*, 6 juillet 1888, p. 3 — Au bord de l'eau, quelques barques sont amarrées, et sur la berge, des arbres s'élevaient vigoureusement vers le ciel, laissant entrevoir de gracieuses maisons de campagne. L'eau est jaune, les barques bleues, la berge d'un vert indécis, les arbres violets, les maisons jaunes et rouges.HISTORIQUE: *Durand-Ruel* — *Boussois, Valadon et C<sup>o</sup>*, 1888 — Harris Whittemore, Naugatuck, 1893 — *Durand-Ruel*, 1900 — H. B. Wilson, New York, 1901 — *Durand-Ruel*, 1901 — Robert J. Edwards, Boston, 1924 — donné en 1925; Museum of Fine Arts, Boston, 1925-1950 (25.113) — Mrs Alfred Schwabacher, New York — Mrs Norbert Natanson, USA, c. 1966.

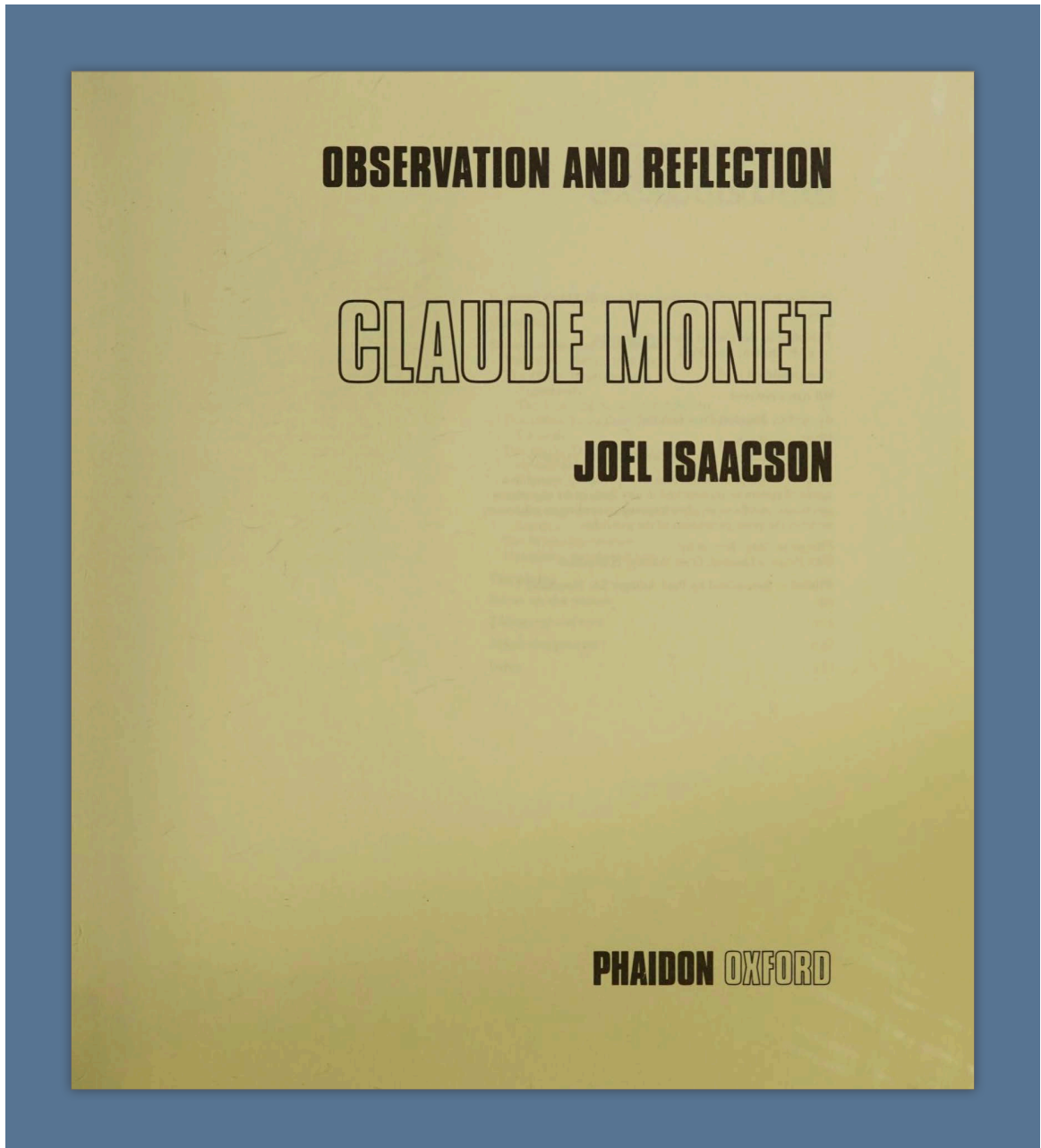
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Daniel Wildenstein, *Monet, vie et œuvre*, Lausanne/Paris, 1974, vol. I, p. 272-73 (illustrated)



Daniel Wildenstein, *Monet, vie et œuvre*, Lausanne/Paris, 1974, vol. I, p. 272-73 (illustrated)





Joel Isaacson, *Observation and Reflection. Claude Monet*, Oxford, 1978, p. 95, 207 (illustrated)





47. *The River Basin at Argenteuil*. 1875. 21¼ × 29½ in.  
Private Collection, Madrid

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Joel Isaacson, *Observation and Reflection. Claude Monet*, Oxford, 1978, p. 95, 207 (illustrated)



seem to slide under one another like the planes in developed analytic Cubist paintings. His interest in these shapes is further indicated in the sketchbook drawing illustrated in Plate 43.

46. **The Bridge at Argenteuil on a Grey Day**  
(*Le Pont d'Argenteuil, temps gris*)  
1874 (W. 316)  
24 × 31½ in. (61 × 80 cm.)  
Signed bottom right: Claude Monet  
National Gallery of Art, Washington, D.C.

Compared to the brilliant colour and assured breadth of composition in Plate 45, this view of the river on an overcast day conveys a dour mood and seems composed of separate details pieced together. The horizontal bridge runs across the artist's line of vision, the view developed from a vantage-point on an outcrop of land on the Petit-Gennevilliers shore. Short horizontals, including that of the railway bridge further upstream, seen through the arch of the other bridge, are like a random distribution of dashes and hyphens against longer and shorter verticals. An irregular, somewhat domino-like pattern of horizontal and vertical boats gives its order—cumulatively—to the scene. Monet's floating studio is anchored at the right (cf. Fig. 16).

47. **The River Basin at Argenteuil**  
(*Le Bassin d'Argenteuil*)  
1875 (W. 371)  
21¼ × 29½ in. (54 × 74 cm.)  
Signed and dated bottom right: 75 Claude Monet  
Private Collection, Madrid

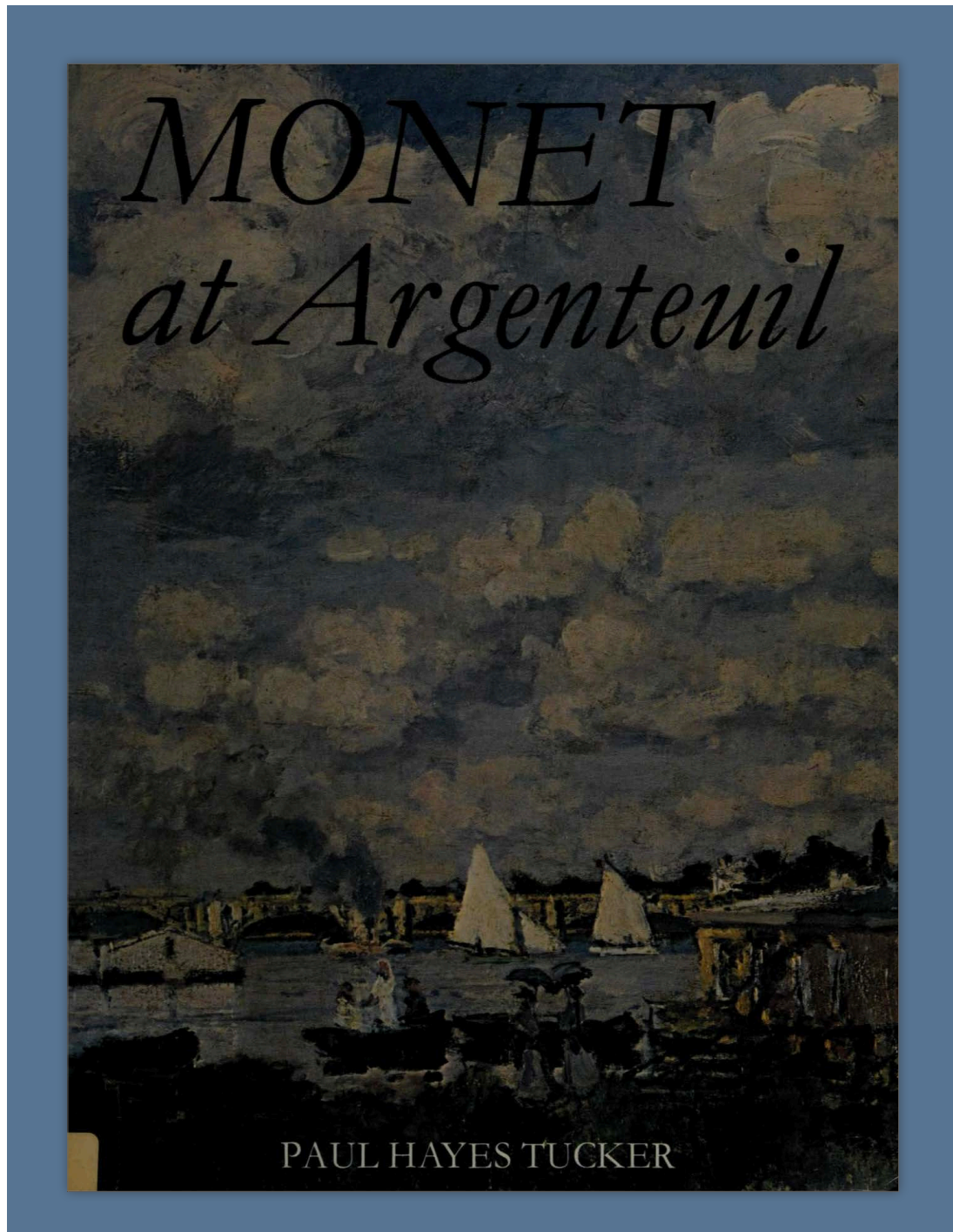
The small boats and the hulking boat-hiring house in the foreground are set darkly against the view down-river at the end of the day. The boathouse was moored at the foot of the bridge on the Petit-Gennevilliers shore. This is seen, with its readily identifiable red house and poplars, on the left. Monet did two longer-range views of the site from a high vantage-point, presumably on the bridge, in 1874 (W. 334, 335, the latter recently acquired by the Indiana University Museum of Art). If the date 1875 holds (the 75 on the canvas seems rather large and somewhat out of character with the signature), then this relatively sombre, workaday, almost lugubrious painting may be related to the *Déchargeurs de charbon* (W. 364, dated by Wildenstein to 1875), that unique painting of workers unloading coal from the river barges at Asnières, and possibly to Monet's singular painting of Jean and Camille in the darkened interior of their house, *Un coin d'appartement* (Louvre, W. 365, dated 1875). As Monet wrote in 1883 to Durand-Ruel, speaking specifically about the *Déchargeurs*, all three of these paintings present, in their deep tones and interest in *contre-jour* effects, a 'separate note' in his work.

48. **Red Boats, Argenteuil**  
(*Les Bateaux rouges, Argenteuil*)  
1875 (W. 370)  
21½ × 25½ in. (55 × 65 cm.)  
Signed bottom left: Claude Monet  
Musée du Louvre, Paris (Jeu de Paume)

This close-up view of small boats anchored off the Petit-Gennevilliers shore was painted, perhaps on his studio boat, from a vantage-point very close to that for Plate 47. It is one of three paintings (W. 368, 369, 370) offering a very similar view. Salient, and new, in all three canvases is the strength and brilliance of the red of the boats in the centre, their rusty vermilion colour set against the complementary blue of the water (and, in the present canvas, the green of grasses or algae floating on the surface). The three paintings share in the new interest in colour intensities that emerged in Monet's work in 1875 and 1876, principally in his garden scenes (see Plate 51). Prominent, also, in all three paintings, is a precise organization of repeated verticals against a sharply developed perspective. In the present painting the perspective seems to diverge to vanishing points to the right and left, directed from the prominent foreground boat just to the right of centre.

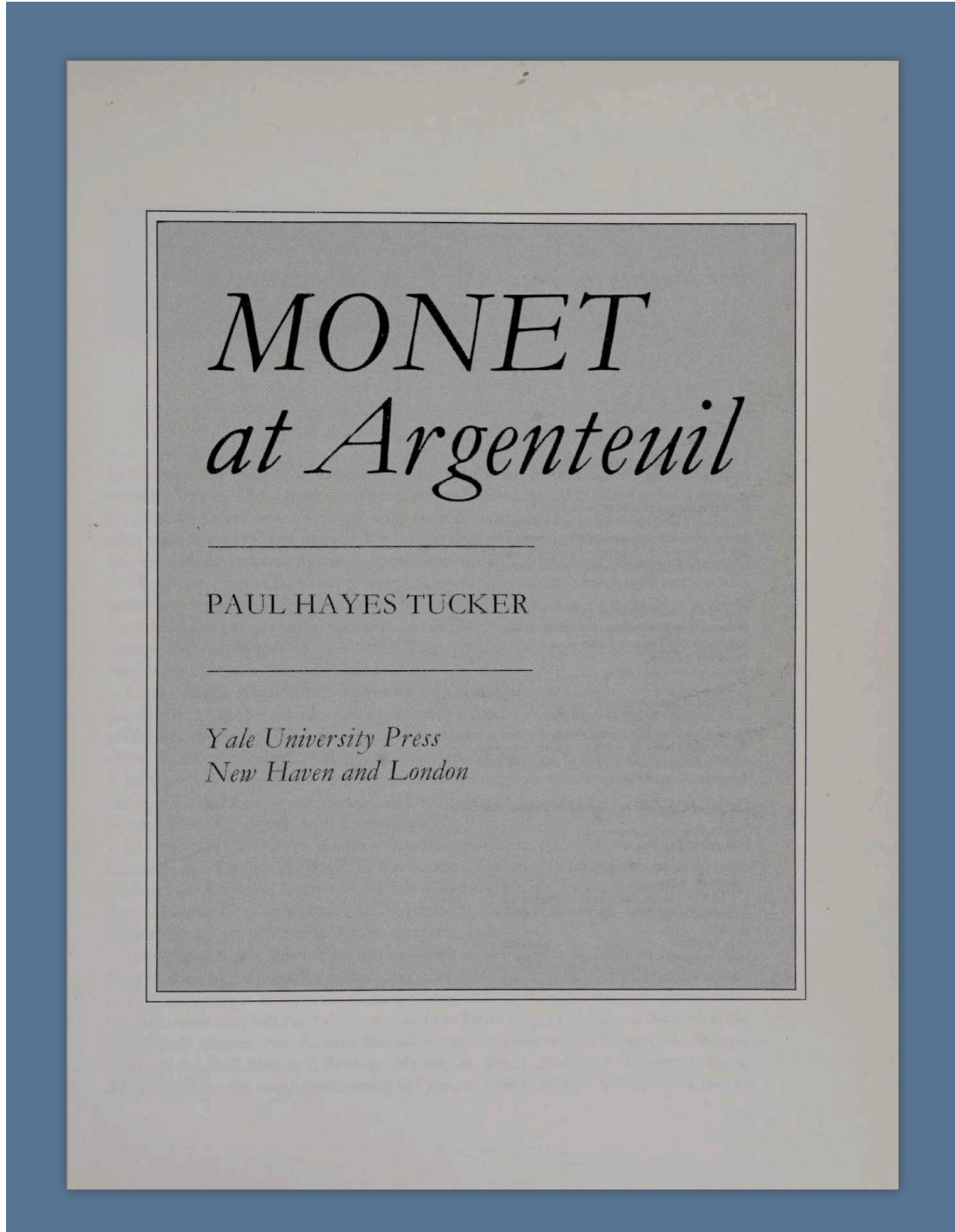
49. **View of Argenteuil, Snow**  
(*Vue d'Argenteuil, neige*)  
1875 (W. 358)  
21½ × 26¼ in. (55 × 68 cm.)  
Signed bottom left: Claude Monet  
Nelson Gallery-Atkins Museum, Kansas City, Missouri
- During Monet's stay in Argenteuil from 1872 to 1878 he painted more than eighty views of the river, but he devoted over fifty canvases to other aspects of the area—the town and surrounding fields—not counting the three dozen pictures of figures and gardens that are spaced throughout the period. In the winter of 1874–5 we find a concentration of about fifteen snow scenes centred on the neighbourhood in which Monet lived. This view of Argenteuil in the snow is of the area to the east of the railway line and close to the Seine. Today it is largely a factory quarter, the beginning of the process of industrialization seen here in the buildings on the right. Although for the most part this seems like a thoroughly realistic description of the neighbourhood, it is possible that the somewhat contrived curve of the path with its silhouetted forms derives from Japanese prints (see, e.g., Hiroshige, *Winter Street Scene, Shiba District* from the series 'One Hundred Views of Famous Places in Edo').





Paul Hayes Tucker, *Monet at Argenteuil*, New Haven/London, 1982, p. 120  
(illustrated no. XXI)





Paul Hayes Tucker, *Monet at Argenteuil*, New Haven/London, 1982, p. 120  
(illustrated no. XXI)





XXI. Claude Monet, *Boat Rental Area with Boat Rental House*, 1875. 54 × 74. Private Collection, Madrid.

Paul Hayes Tucker, *Monet at Argenteuil*, New Haven/London, 1982, p. 120  
(illustrated no. XXI)



When these obnoxious people and Argenteuil's increasing developments began to puncture Monet's myths, Monet tried even harder to preserve them; the *Red Boats* was his dream world as well.

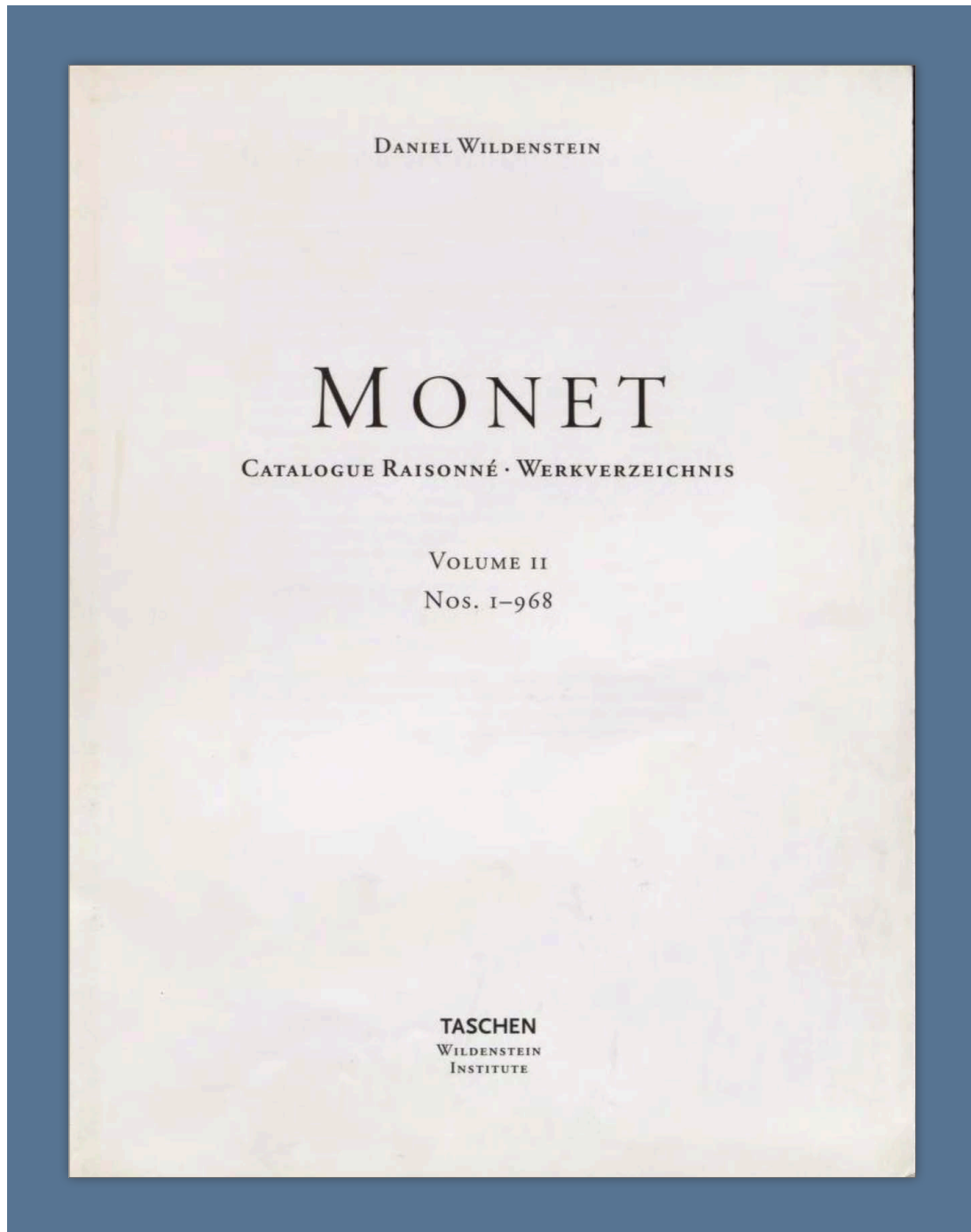
Two other paintings from the same summer of 1875, *Boats Moored in the Boat Rental Area* (fig. 94) and *Boat Rental Area with Boat Rental House* (fig. XXI), indicate Monet's alternative. In *Boats Moored in the Boat Rental Area*, although floating in the same general area as in both *Red Boats*, Monet has pulled back from the center stage position to a place in the wings. The "wing" is the side of the floating boat rental house. Pushing out into the picture on the right, it closes off the scene and creates the sense that he is looking out from a protective enclosure. Having retreated, Monet seems to be more meditative; even the waters are more placid than in either *Red Boat* picture. He is not less vulnerable, however, since the boats are headed toward him and one of them actually sits precariously close in the foreground. There is a tension between the boat rental area and the area where Monet is sitting; it exists here and not in the *Red Boats* because Monet has shown that his world is separate from that of the basin. The tension is resolved in *Boat Rental Area with Boat Rental House* where Monet has withdrawn even further. The boat house and its reflection fill the right side of the picture, providing a substantial barrier between Monet and the Seine. The Gennevilliers bank fills the left side, creating with the floating house a Petit Bras—like alleyway that leads into the distance. The boat rental area is still evident, but it has been considerably reduced from what it was in any earlier picture. And it has been clearly defined as a separate place. The gangplank in the middleground, leading from the bank to the floating house, divides the view horizontally and creates two different areas—the public one beyond the gangplank, and Monet's in the foreground. There is no tension between the two; the division is complete. Even the boat in the middle of the foreground, which could have disrupted the view as the boat in *Boats Moored in the Boat Rental Area* had, is turned away; the one to the right hastily sketched in is also unaggressive, and appropriately so because it is Monet's floating studio. This foreground area is indeed Monet's realm, just as the foreground in the Marmottan drawing was his. But, unlike the drawing, Monet is no longer out among the jostling flotilla; he has not only taken himself out of that public sector but tucked himself into the furthest corner of the site. Gone is the exuberance of the *Red Boats*, the dazzling light, and the sense of expansiveness. Cramped and introverted, the painting is bold in its execution and direct in its implication. Although undoubtedly unfinished, it is on all counts a final statement. Its sketchiness speaks for Monet's desire to present this view bluntly as evidence of the process of art and as a statement of fact: Argenteuil was one world, Monet's world another. With his back to the bridge, Monet could retreat no further. He could abandon the site and the division and retreat into a world of his own making. The choice had always been there. Now he took it. And in doing so, he directed his life and art toward the garden.

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XXII. Claude Monet, *Camille reading* (detail), 1872. 50 × 65. Walters Art Gallery, Baltimore, Maryland.

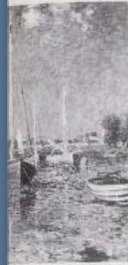
Paul Hayes Tucker, *Monet at Argenteuil*, New Haven/London, 1982, p. 120  
(illustrated no. XXI)





Daniel Wildenstein, *Monet. Catalogue raisonné. Werkverzeichnis*, Bonn, 1996, vol. II, p. 153, no. 371 (illustrated)





16.–17. Januar 1917, Nr. 137 (*Durand-Ruel*) • E. Laffon, Paris • *Paul Rosenberg*, Paris • Maurice Wertheim, New York, um 1946 • 1951 durch Vermächtnis an: Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts, (1951-54).

Zeigt das Hafenbecken von Argenteuil etwas unterhalb der Straßenbrücke.

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**Les Bateaux rouges, Argenteuil**  
Red Boats, Argenteuil  
Rote Segelboote in Argenteuil

55 x 65 cm

Signed lower left: *Claude Monet*

EX: *Art français en Rhénanie*, Wiesbaden, palais de Biebrich, 1921, n° 377–8, 54.

BIBL: D. Wildenstein, 1974, I, p. 272, 273 (ill.) et 1991, V, p. 30 • J. Isaacson, 1978, p. 96 (ill.), 207 • M. Alphant, 1993, p. 235 (ill.), 236 • P.H. Tucker, 1995, p. 90 (ill.).

PROVENANCE: Romaine Brooks, Nice, c. 1921 • Mme Jean Walter, Paris, c. 1955 • Donné par Mme Walter en 1961 et exposé au: Musée de l'Orangerie, Collection Jean Walter et Paul Guillaume, Paris (RF 1963.106).

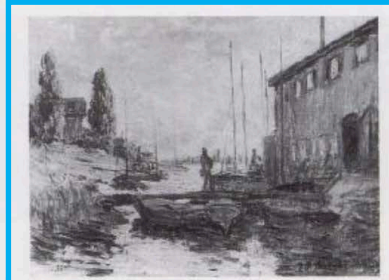
Vue du bassin d'Argenteuil en direction de Faval.

PROVENANCE: Romaine Brooks, Nice, c. 1921 • Mme Jean Walter, Paris, c. 1955 • Donné par Mme Walter en 1961 et exposé au: Musée de l'Orangerie, Collection Jean Walter et Paul Guillaume, Paris (RF 1963.106).

View of the Argenteuil port looking downstream.

PROVENIENZ: Romaine Brooks, Nizza, um 1921 • Mme Jean Walter, Paris, um 1955 • 1963 durch Schenkung von Mme. Walter, ausgestellt im: Musée de l'Orangerie, Collection Jean Walter et Paul Guillaume, Paris (RF 1963.106).

Ansicht des Hafenbeckens von Argenteuil in Richtung flussabwärts.



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**Le Bassin d'Argenteuil**  
The Port of Argenteuil  
Der Hafen von Argenteuil

54 x 74 cm

Signed and dated lower right: 75 *Claude Monet*

EX: 61.

BIBL: P. Fechter, «Die Sammlung Schmitz», *Kunst und Künstler*, octobre 1909, p. 21 • K. Scheffler, «Die Sammlung O. Schmitz in Dresden», *Kunst und Künstler*, 1920–1921, p. 186 • M. Dormoy, «La collection Schmitz à Dresde», *L'Amour de l'Art*, 1926, p. 342 • D. Wildenstein, 1974, I, p. 272, 273 (ill.) et 1991, V, p. 30 • J. Isaacson, 1978, p. 95 (ill.), 207 • P.H. Tucker, 1982, p. 120, fig. XXI.

PROVENANCE: Oscar Schmitz, Dresde, 1904 • *Wildenstein* • Mr E.W. Fattorini, Grande-Bretagne, 1940 • Vente, Londres, Sotheby's, 3 décembre 1971, n° 22 • Vente, Londres, Sotheby's, 16 avril 1975, n° 25.

Peint sensiblement au même endroit que le n° 368.

PROVENANCE: Oscar Schmitz, Dresden, 1904 • *Wildenstein* • Mr E.W. Fattorini, Great Britain, 1940 • Sale, London, Sotheby's, 3 December, 1971, no. 22 • Sale, London, Sotheby's, 16 April, 1975, no. 25.

Painted from approximately the same spot as no. 368.

PROVENIENZ: Oscar Schmitz, Dresden, 1904 • *Wildenstein* • Mr. E.W. Fattorini, Großbritannien, 1940 • Versteigerung, London Sotheby's, 3. Dezember 1971, Nr. 22 • Versteigerung, London, Sotheby's, 16. April 1975, Nr. 25. Etwa am gleichen Ort gemalt wie Nr. 368.

372

**Bateaux à Argenteuil**  
Boats at Argenteuil  
Boote in Argenteuil

61 x 80 cm

Signed lower right: *Claude Monet*



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EX: *Monet*, Paris, Boussof, Valadon et Co, 1888 • *Monet*, London, Goupil, 1889, n° XIX • 5th Annual Exhibition, Pittsburgh, Carnegie Institute, 1900, n° 164 • 8th Annual Exhibition, touring exhibition U.S.A., 1904–1905 (voir *Richmond*, 1904) • *Paintings by the French Impressionists*, touring exhibition U.S.A., 1907–1909 (voir *Buffalo*, 1907) • *Masters of the Modern French School*, Washington D.C., The Corcoran Gallery, 1911, n° 26–2, 42.

BIBL: Eaque [P. Robert], «Cl. Monet», *Le Journal des Arts*, 6 juillet 1888, p. 3 • D. Wildenstein, 1974, I, p. 272, 273 (ill.) • P.H. Tucker, 1982, p. 118, fig. 92.

PROVENANCE: *Durand-Ruel • Boussof, Valadon et Co*, 1888 • Harris Whittemore, Naugatuck, États-Unis, 1893 • *Durand-Ruel*, 1900 • H.B. Wilson, New York, 1901 • *Durand-Ruel*, 1901 • Robert J. Edwards, Boston, 1924 • Donné en 1925 au Museum of Fine Arts, Boston, 1925–1950 (25.113) • Mrs Alfred Schwabacher, New York • Mrs Norbert Natanson, États-Unis, c. 1966.

Représente la Seine vue vers l'amont, avec la berge du Petit-Gennevilliers.

PROVENANCE: *Durand-Ruel • Boussof, Valadon et Cie*, 1888 • Harris Whittemore, Naugatuck, United States, 1893 • *Durand-Ruel*, 1900 • H.B. Wilson, New York, 1901 • *Durand-Ruel*, 1901 • Robert J. Edwards, Boston, 1924 • Donated in 1925 to the Museum of Fine Arts, Boston, 1925–1950 (25.113) • Mrs Alfred Schwabacher, New York • Mrs Norbert Natanson, United States, c. 1966.

Shows the Seine looking upstream, with the Petit-Gennevilliers bank.

PROVENIENZ: *Durand-Ruel • Boussof, Valadon et Cie*, 1888 • Harris Whittemore, Naugatuck, USA, 1893 • *Durand-Ruel*, 1900 • H.B. Wilson, New York, 1901 • *Durand-Ruel*, 1901 • Robert J. Edwards, Boston, 1924 • 1925 durch Schenkung an das Museum of Fine Arts, Boston, 1925–1950 (25.113) • Mrs. Alfred Schwabacher, New York • Mrs. Norbert Natanson, USA, um 1966.

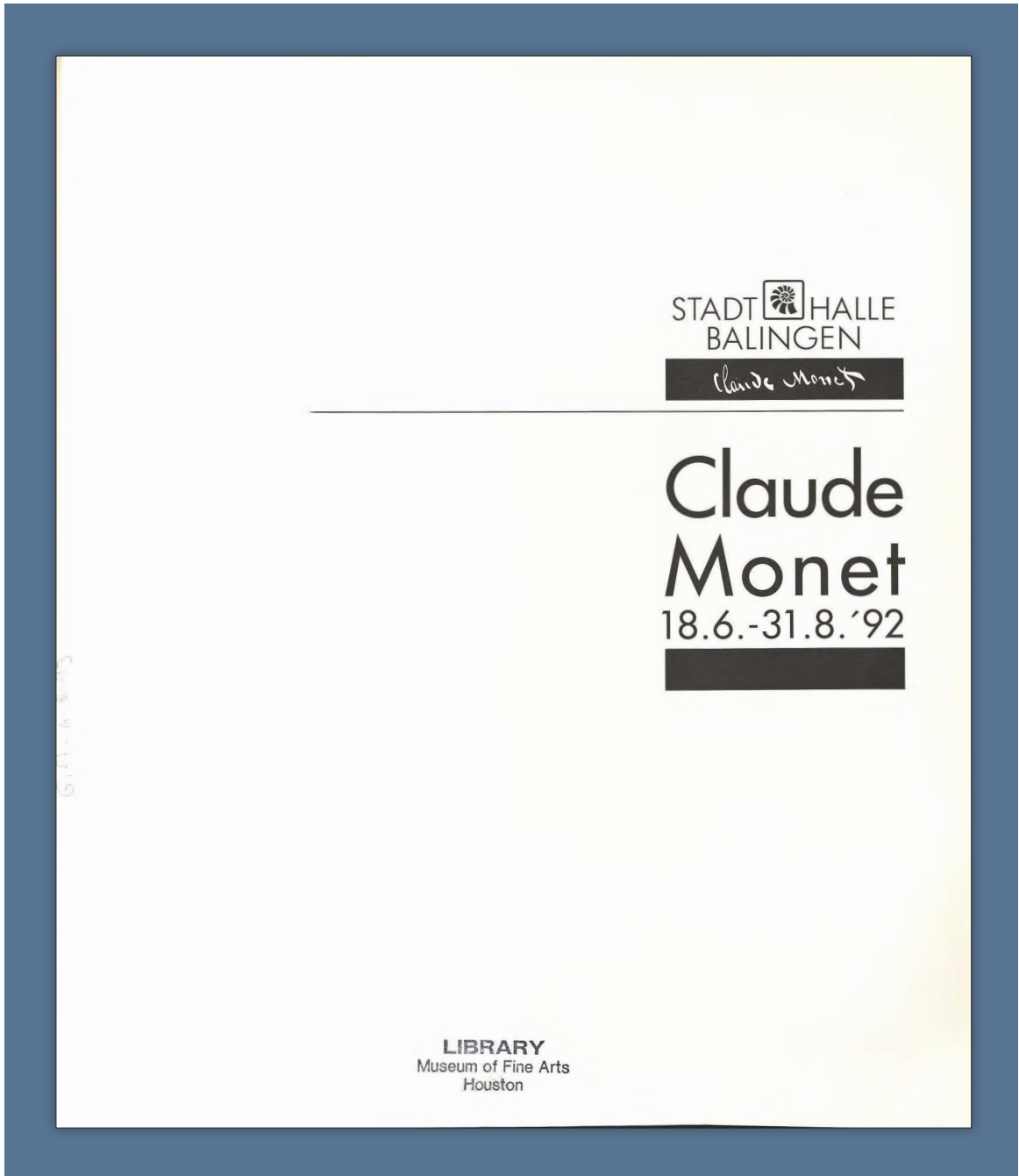
Zeigt die Seine in Richtung flussaufwärts mit der Uferböschung von Petit-Gennevilliers.

1875

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Daniel Wildenstein, *Monet. Catalogue raisonné. Werkverzeichnis*, Bonn, 1996, vol. II, p. 153, no. 371 (illustrated)





Balingen, Stadthalle, *Claude Monet*, June 18-August 31, 1992, no. 6



## 6. LE BASSIN D'ARGENTEUIL 1875

*Öl auf Leinwand, 54 × 74 cm  
rechts unten signiert und datiert 1875  
Privatsammlung, London*

Die kleinen Segelboote und das finstere Bootsverleihhaus im Vordergrund hat Monet dunkel gegen einen weiten Blick flußabwärts auf die Seine gesetzt. Die Farbstimmung des Bildes ergibt sich primär durch die kühlen Farbtöne der Dämmerung, die Monet mit dem warmen gelben Licht, das aus den Fenstern des Bootshauses dringt in einen Kontrast bringt. Drei Temperaturen werden in diesem Bild spürbar: Der Kühle des Schattens am Bootshaus, die laue Abendluft am von Pappeln und Häusern gesäumten Ufer von Petit-Gennevilliers und die angenehme Wärme, die aus den Fenstern strahlt. Oscar Schmitz (1861-1933), ein früherer Besitzer dieses Bildes, hatte schon um die Jahrhundertwende eine ausgezeichnete Sammlung von impressionistischen Bildern zusammengetragen. Nach einer erfolgreichen Karriere als Geschäftsmann zog er 1930 in einen Vorort von Dresden, wo er sich fortan nur noch seiner Sammlung –darunter Bilder von Daumier, Delacroix, van Gogh, Gauguin, Cézanne, Degas und Pissarro– widmete. 1926 wurde die erste große Ausstellung internationaler Kunst nach dem 1. Weltkrieg gezeigt. Die Organisatoren hatten keine Probleme bei der Beschaffung von Meisterwerken der französischen Kunst des 19. Jahrhunderts. Sie zeigten einfach die Sammlung Oscar Schmitz, die die ganze Epoche repräsentativ vertrat.

Lit. Wildenstein, NV 371 Band I  
54

Balingen, Stadthalle, *Claude Monet*, June 18-August 31, 1992, no. 6



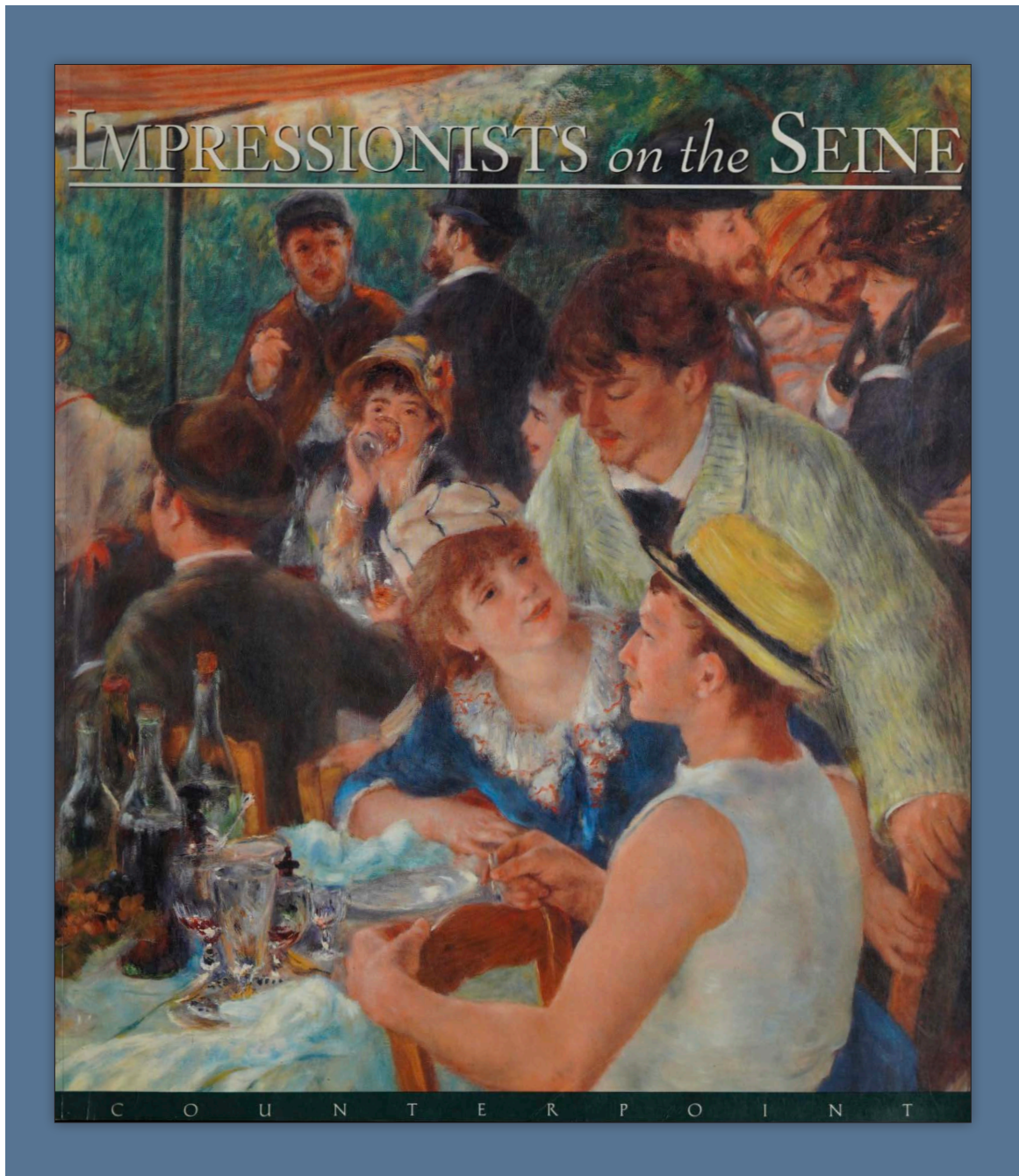


6. LE BASSIN D'ARGENTEUIL 1875

55

Balingen, Stadthalle, *Claude Monet*, June 18-August 31, 1992, no. 6





Washington, D.C., Phillips Collection, *Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party,"* September 21, 1996-February 2, 1997, pl. 39



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by Ford Motor Company.



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A Celebration of Renoir's "Luncheon of the Boating Party"*  
21 September 1996–9 February 1997  
organized by  
The Phillips Collection  
Washington, D.C.

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39. Monet, *The Argenteuil Basin*, 1875, private collection, London

Washington, D.C., Phillips Collection, *Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party,"* September 21, 1996-February 2, 1997, pl. 39



# AUCTION COMPARABLES



**Claude Monet**  
*Le pont du chemin de fer à Argenteuil*  
 oil on canvas  
 Height 60 x Width 98.4 cm.  
 Height 23.622 x Width 38.74 in.  
 1873

**06 May 2008** *about 18 years ago*

Christie's New York  
*Impressionist And Modern Art Evening Sale – [Lot 00021]*  
 No estimate received **41,481,000 USD** ©



**Claude Monet**  
*La Seine à Argenteuil*  
 oil on canvas  
 Height 59.8 x Width 79.8 cm.  
 Height 23.543 x Width 31.417 in.  
 1875

**23 June 2014** *almost 12 years ago*

Sotheby's London  
*Impressionist & Modern Art Evening Sale – [Lot 00009]*  
 est. 7,000,000 - 10,000,000 GBP **8,538,500 GBP** ©  
 est. 11,906,786 - 17,009,695 USD **14,523,728 USD** ©



**Claude Monet**  
*Le pont du chemin de fer à Argenteuil*  
 oil on canvas  
 Height 58.2 x Width 97.2 cm.  
 Height 22.913 x Width 38.268 in.  
 1873

**28 November 1988** *over 37 years ago*

Christie's London  
*Impressionist & Modern Pntgs & Sculpture – [Lot 00010]*  
 No estimate received **6,820,000 GBP** ©  
 No estimate received **12,527,553 USD** ©



**Claude Monet**  
*L'arbre en boule, Argenteuil*  
 oil on canvas  
 Height 60.3 x Width 80.2 cm.  
 Height 23.74 x Width 31.575 in.  
 1876

**12 May 2022** *about 4 years ago*

Christie's New York  
*20th Century Evening Sale – [Lot 0032C]*  
 est. 7,000,000 - 10,000,000 USD **10,122,500 USD** ©  
 ↑ 1% est



**Claude Monet**  
*Voilier sur le petit bras de la Seine, Argenteuil, 1872*  
 oil on canvas  
 Height 51 x Width 63.5 cm.  
 Height 20.079 x Width 25 in.  
 1875

**26 April 2012** *about 14 years ago*

Fine Art Auctions Miami  
*Important Paintings and Sculptures Auction – [Lot 00116]*  
 est. 8,000,000 - 12,000,000 USD **9,265,500 USD** ©



**Claude Monet**  
*Canotiers à Argenteuil*  
 oil on canvas  
 Height 61.9 x Width 80 cm.  
 Height 24.37 x Width 31.496 in.  
 1874

**18 November 1998** *over 27 years ago*

Christie's New York  
*Impressionist & Nineteenth Century Art – [Lot 00013]*  
 est. 6,000,000 - 8,000,000 USD **9,022,500 USD** ©  
 ↑ 13% est



Claude Monet | *Camille Monet in the Garden at Argenteuil*

1876

**Medium:** Oil on canvas

**Dimensions:** 32<sup>1/8</sup> x 23 inches | 81.6 x 60 cm



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



Claude Monet | *Poppy Fields near Argenteuil*

1875

**Medium:** Oil on canvas

**Dimensions:** 21<sup>1/4</sup> x 29 inches | 54 x 73.7 cm



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

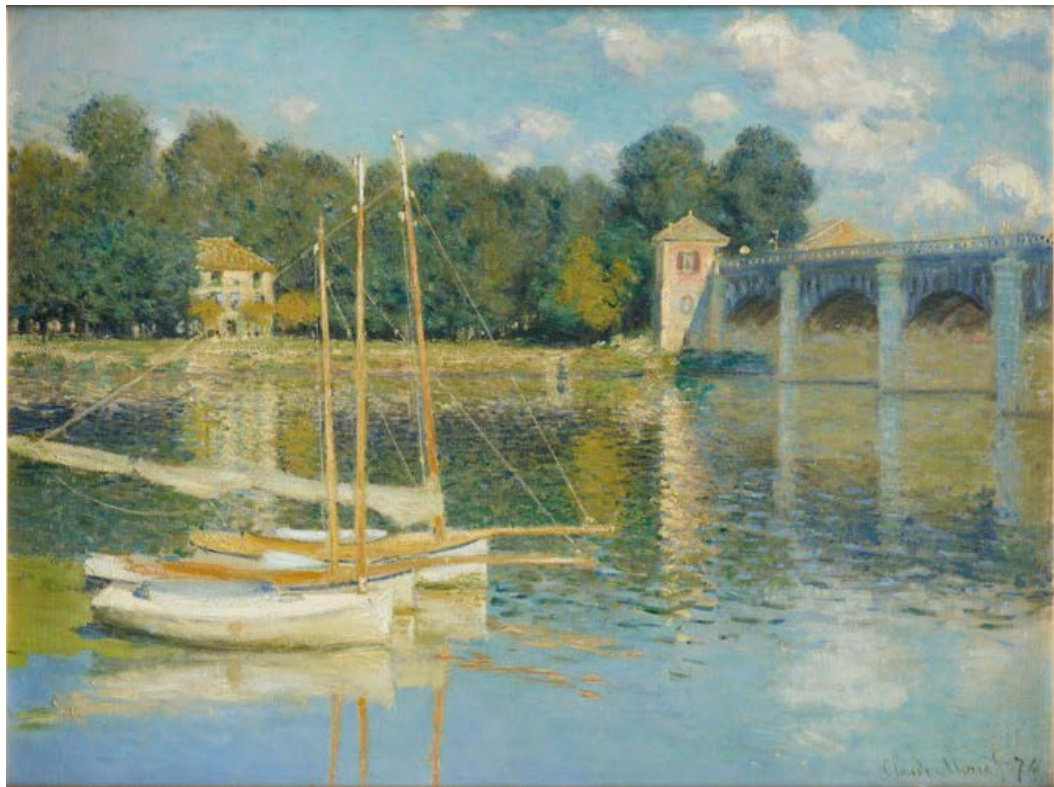


## Claude Monet | *Le Pont d'Argenteuil*

1874

**Medium:** Oil on canvas

**Dimensions:** 23<sup>3/4</sup> x 31 inches | 60.3 x 80 cm



Musée d'Orsay  
Paris, France



## Claude Monet | *The Artist's House at Argenteuil*

1873

**Medium:** Oil on canvas

**Dimensions:** 24 x 28<sup>7/8</sup> inches | 60.2 x 73.3 cm



The Art Institute of Chicago  
Chicago, IL, United States



Claude Monet | *The Artist's Garden in Argenteuil*

1873

**Medium:** Oil on canvas

**Dimensions:** 24 x 32<sup>1/2</sup> inches | 61 x 82.5 cm



**National**  
Gallery of Art

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



## Claude Monet | *The Bridge at Argenteuil*

1874

**Medium:** Oil on canvas

**Dimensions:** 23<sup>5/8</sup> x 31<sup>3/8</sup> inches | 60 x 79.7 cm



**National**  
Gallery of Art

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



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