Claude Monet

*Waterloo Bridge, temps gris (Waterloo Bridge, Grey Weather),* 1903

Oil on canvas, 65 x 101.5 cm (with frame: 85 x 120.5 cm)

on recto, lower right, signed and dated: “Claude Monet 1903”


on vertical stretcher bar, inscribed in blue: “5413”; in pencil: “8053”[?]; handwritten label: “Cl. Monet 8033, Waterloo Bridge […], gris,[…], 00[…]; inscribed in blue: “P C [?], 3122, X”; lower left, label: [obliterated]

Provenance:

24 February 1906: Paul Durand-Ruel, Paris, acquired from the artist

28 December 1907: Paul Cassirer, Berlin, acquired from the above but returned thereafter

18 October 1909: with Paul Durand-Ruel, Paris

20 April 1914: Paul Cassirer, acquired from the above (all of the above, per Cassirer Archive)

(…)

Maria Gurlitt, to whom given as a gift by her husband Cornelius Gurlitt senior

19 August 1923: Hildebrand Gurlitt, as a gift from the above (per Gurlitt Papers)

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Exhibition:


Bibliographical references:


6 June 2018 (interim results) www.lostart.de/EN/Fund/532967


**Primary sources:**

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

**Correspondence:**

BArch, N 1826/177, fol. 275 f. [=vol. 6, fol. 216 f.] Gitta Gurlitt to Hildebrand Gurlitt, 3 January 1948

Ibid., fol. 277 [=vol. 6, fol. 218]. List Gitta Gurlitt, 9 December 1947

BArch, N 1826/31. Helene Gurlitt to Ilse Hanke, 8 August 1949

BArch, N 1826/42, fol. 175. Otto Gerson to Hildebrand Gurlitt, 18 March 1950

**Photographs:**

BArch, N 1826 Bild-1705 [=12.1_F1289], [14 March 1938]

BArch, N 1826 Bild-1706 [=12.1_F1289_1] [n. d.]

Register of Salzburg works, 2014, no. Wien 035

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

**Catalogues:**

ref. nos. in process


**Archives Durand-Ruel, Paris:**

Photograph

**Archive Paul Cassirer, Zurich:**

Sales ledgers 1906, 1907, 1909 and 1914, no. 5599

**Médiathèque de l'architecture et du patrimoine (MAP), Fort Saint Cyr, Paris:**

Photograph no. 13122 (coll. Durand-Ruel)

**Further sources consulted (selected):**


Archives Nationales, Paris
Bayerische Staatsbibliothek, Munich (Erhard Göpel Papers)
Bundesarchiv, Berlin; Freiburg; Koblenz
Business records Hildebrand Gurlitt
Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume
Database “Central Collecting Point München”
Database “Entartete Kunst”
Database “Kunstsammlung Hermann Göring”
Deutsches Literaturarchiv Marbach
Galerie Heinemann Online
Getty Provenance Index, German Sales Catalogs
Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)
Lootedart.com
Lost Art
Ministère des Affaires étrangères, Archives diplomatiques, Paris
Musée des Arts-Décoratifs, Paris
Musée d’Orsay, Paris (Documentation de la conservation)
Musée du Louvre, Documentation générale, Paris
National Archives, College Park, Maryland
Répertoire des Biens Spoliés
Rijksbureau voor Kunsthistorische Documentatie, The Hague
Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)
Wildenstein & Co., New York
Witt Library, London
Zentralarchiv der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz

Note:
A variant composition of same subject at the National Gallery of Art, Washington, D. C. (accession no. 1963.10.183).

According to records at the Cassirer Archive in Zurich, this painting was acquired from the artist by Paul Durand-Ruel in 1906. In the following year, Durand-Ruel intended to sell the work to Cassirer; however, that sale fell through. Ultimately, the painting was successfully sold by Durand-Ruel to Paul Cassirer in 1914.

The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 12.1_F1289 is a reproduction of this work; inscribed on verso, a statement by Maria Gurlitt dated 14 March 1938. Per that statement, Maria Gurlitt
received this Monet painting as a gift from her husband and in turn gifted the work to her son Hildebrand upon his wedding in 1923.

A reference to a Monet work titled London Bridge can be found in the correspondence of Hildebrand Gurlitt. It was sent to a restorer in December 1947.

Several interior shots of the Gurlitt family residence in Dusseldorf, dating from the 1960s, show the artwork on display.

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