

## 2 Waterloo Bridge, 1903

(W.1565, as *Waterloo Bridge, Sunlight Effect (effet de soleil)*). Oil on canvas. 25 × 38 $\frac{3}{4}$  in. (63.5 × 98.43 cm). Denver Art Museum, Funds from Helen Dill bequest, 1935.15

**PROVENANCE:** Purchased from Monet by Durand-Ruel, Paris (dealers) in June 1904; sold by them to Sergei Ivanovich Shchukin (1854–1936), Moscow, in November 1904, then taken back by Durand-Ruel in an exchange in November 1904 and sold to A. A. Hebrard, Paris, for Louis Philippe Marie Alexandre Berthier, 3rd Prince of Wagram (1836–1911), Boissy-Saint-Léger, France, in November 1906; Durand-Ruel 1909; Mrs. Katherine W. Toll, Denver, 1911; purchased by the Denver Art Museum in 1935.

**EARLY EXHIBITION HISTORY:** Paris, Durand-Ruel, *Monet, vues de la Tamise à Londres (1902–1904)*, May 9–June 4, 1904, no. 22; Berlin, Paul Cassirer, *Monet, vues de la Tamise*, winter 1904, no. 4; Weimar, Grossherzogliches Museum, *Claude Monet, April–May 1905*, no. 23; Paris, Durand-Ruel, *Tableaux par Monet, C. Pissarro, Renoir et Sisley*, June 1–30, 1910, no. 12; Boston, Walter Kimball Gallery [paintings lent by Durand-Ruel], February–March 1911; Boston Brooks Reed Gallery, [paintings lent by Durand-Ruel], October 1911; Boston, Museum of Fine Arts, *Monet*, August 1911, no. 16.

**NOTES ON FINISH:** This painting was purchased by Durand-Ruel from Monet in June 1904, a month later than Chicago's *Waterloo Bridge, Gray Weather* (cat. 1). Monet dated the painting to 1903 rather than the 1900 of the Chicago painting. Like the Chicago version, this painting was also included in the 1904 exhibition.

According to conservation notes from 1977,\* there appear to be two strata of paint, which may have been separated by several years in their dates of application. For the most part, the paint used in the bridge and sky is thinly applied and opaque, applied in unorganized brushstrokes of diluted pigment paste. The relief is low and consistent. The foreground water, though, is full of action. There is bold brushwork making use of paint in a stiffer paste than in the sky and bridge. The relief in this area rises to a millimeter or more. Much of the light tones of the rushing water is actually the white ground not covered with paint. The first, thinner layer of paint that covers the entire painting, as well as the intense brushstrokes and impasto of the water in the foreground, can be seen clearly in both a 1977 image taken in raking light and a detail taken in 2018.



Under raking light (taken in 1977)



Visible light, detail of areas of impasto

\*The condition report was obtained from the Denver curatorial files. The report was prepared by Richard

D. Buck, the director of the Balboa Art Conservation Center in San Diego, California, on March 2, 1977.