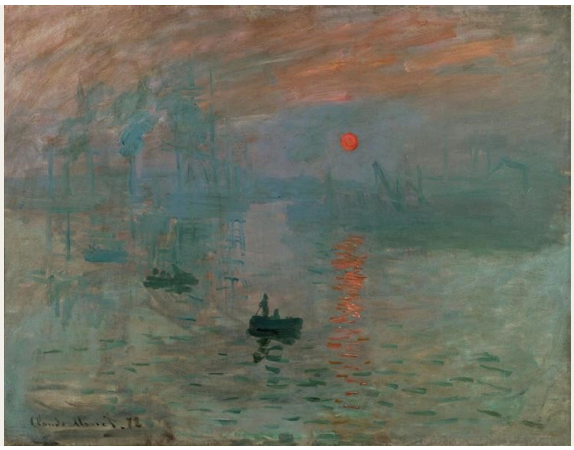
PARIS, FRANCE

Musée Marmottan Monet: Masterpieces

Twenty paintings by Monet, Morisot, Renoir and others from the collection of the Musée Marmottan Monet, Paris



The Musée Marmottan Monet occupies a former private residence in western Paris. It is known above all for its paintings by Claude Monet, Impression, Sunrise among them. It also holds works by Berthe Morisot and by other artists associated with Impressionism, and in this selection Morisot has almost as large a place as Monet.

Monet's pictures here take in the harbours at Le Havre and Honfleur, the Gare Saint-Lazare, the Seine near Giverny and his water-lily pond. Morisot paints boats being built, a father and daughter at a garden table, a woman at a ball and a resting shepherdess. Pissarro shows the outer boulevards under snow. Sisley paints apple trees in blossom and autumn trees near Moret-sur-Loing, and Gauguin contributes the only still life among the twenty, a bouquet. The portraits are by Morisot, Manet and Renoir. Harbours and sunrises come round more than once, sometimes by different painters, sometimes by the same painter years apart.

Three works are older than Impressionism itself: Louis Gauffier's view over the Arno valley, Auguste Antoine Massé's interior of Gros's studio and Corot's road descending from Volterra.

The works were chosen independently of the museum, from its documented holdings. Approximate dates and any qualified attributions are given as recorded.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/marmottan-monet

The selection · 20

1. Impression, Sunrise
   Claude Monet · 1872
2. Boats under Construction
   Berthe Morisot · 1874
3. Eugène Manet and His Daughter at Bougival
   Berthe Morisot · c. 1881
4. Shepherdess Resting
   Berthe Morisot · 1891
5. Water-Lily Pond
   Claude Monet · 1918–1919
6. Boats in the Port of Honfleur
   Claude Monet · 1917
7. Bouquet of Flowers
   Paul Gauguin · 1897
8. Claude Monet Reading
   Pierre-Auguste Renoir · c. 1873
9. Interior of Gros's Studio
   Auguste Antoine Massé · 1824
10. The Arno Valley from the Paradisino at Vallombrosa
    Louis Gauffier · 1799
11. The Outer Boulevards, Snow Effect
    Camille Pissarro · 1879
12. Berthe Morisot Reclining
    Édouard Manet · 1873
13. Portrait of Julie Manet
    Pierre-Auguste Renoir · 1894
14. Mademoiselle Victorine de Bellio
    Pierre-Auguste Renoir · 1892
15. Spring near Paris: Apple Trees in Blossom
    Alfred Sisley · 1879
16. Volterra: Road Descending from the Town
    Jean-Baptiste-Camille Corot · c. 1834
17. Indian Summer near Moret-sur-Loing
    Alfred Sisley · 1891
18. At the Ball
    Berthe Morisot · 1875
19. The Pont de l'Europe, Gare Saint-Lazare
    Claude Monet · 1877
20. Arm of the Seine near Giverny, Sunrise
    Claude Monet · 1897

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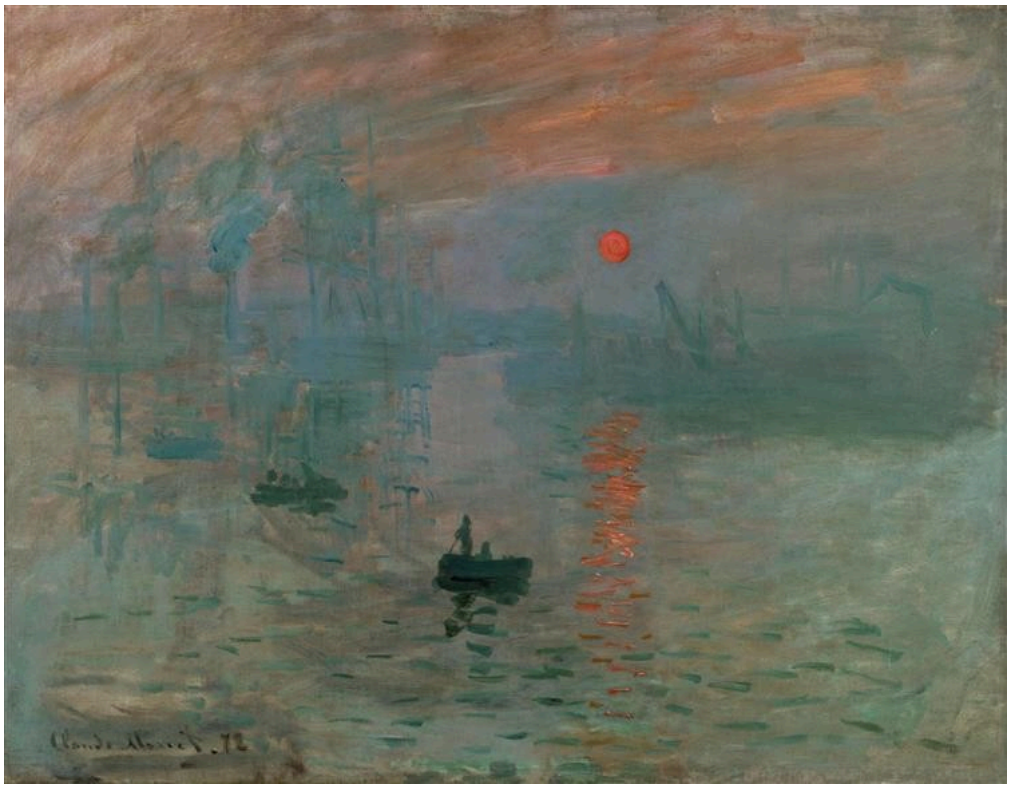
Impression, Sunrise

Claude Monet

1872 · Musée Marmottan Monet



Claude Monet. Impression, sunrise. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

When this view of the harbour at Le Havre was exhibited in 1874, its title helped give Impressionism its name. The picture is mostly mist. Beneath an orange sun the boats are reduced to dark silhouettes, and the cranes and buildings behind them have nearly vanished. It is a working port, but very little of its business can be made out.

Object source · Open artwork

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Boats under Construction

Berthe Morisot

1874 · Oil on canvas · Musée Marmottan Monet



Berthe Morisot. Boats under Construction. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/berthe-morisot/boats-under-construction · Public domain (WikiArt source label)

Set beside Impression, Sunrise, Morisot's picture shows the kind of work that Monet's mist conceals. Her boats are still being built. Their unfinished hulls expose the structure that a completed vessel would hide, and rigging and supports cut diagonally across the shoreline.

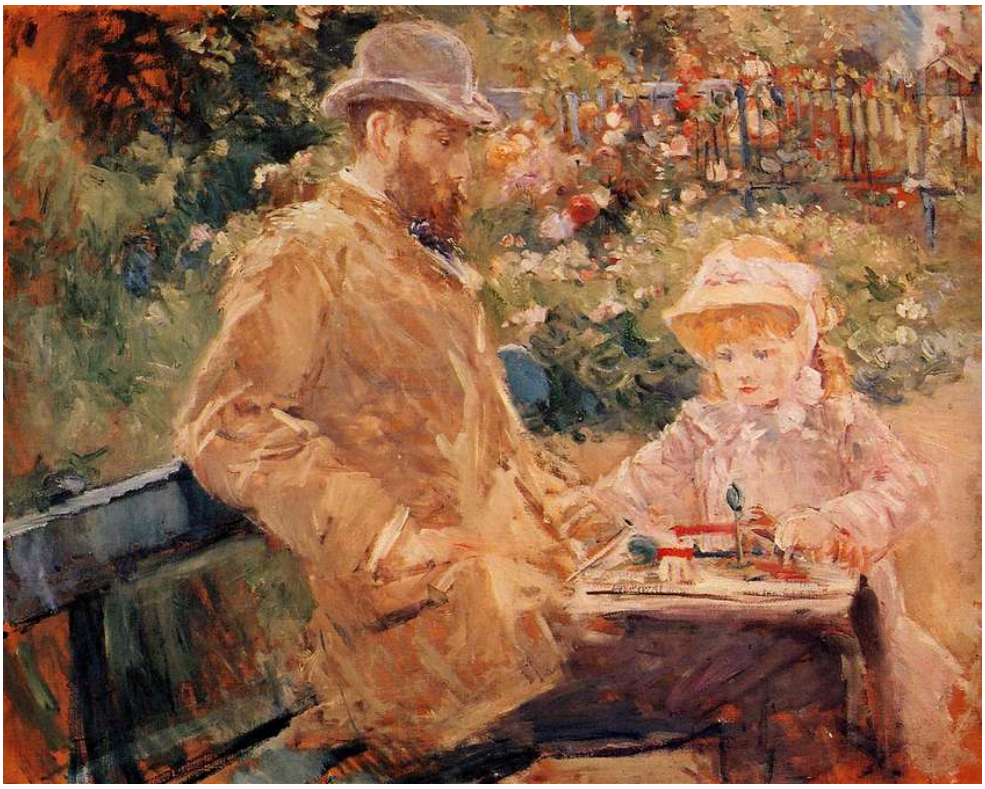
Object source · Open artwork

03 / 20

Eugène Manet and His Daughter at Bougival

Berthe Morisot

c. 1881 · Oil on canvas · Musée Marmottan Monet



Berthe Morisot. Eugene Manet with his daughter at Bougival. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/berthe-morisot/eugene-manet-with-his-daughter-at-bougival · Public domain (WikiArt source label)

Neither father nor daughter turns outward to pose. They are close together at a garden table, with bright foliage continuing behind them. Morisot's closely spaced brushwork runs through their clothes and the plants alike, so the two figures seem made of the same stuff as the garden and lit by the same light.

Object source · Open artwork

04 / 20

Shepherdess Resting

Berthe Morisot

1891 · Oil on canvas · Musée Marmottan Monet



Berthe Morisot. Shepherdess Resting. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/berthe-morisot/shepherdess-resting-1891 · Public domain (WikiArt source label)

A shepherdess lies on the ground with her head propped on one arm, and the handling seems to suit the title. Her long skirt runs into the greens and browns beneath her, as though she were settling into the ground, and in places the marks for cloth and grass are hard to tell apart. Her form stays distinct all the same.

Object source · Open artwork

05 / 20

Water-Lily Pond

Claude Monet

1918–1919 · Oil on canvas · Musée Marmottan Monet



Claude Monet. Bassin aux nymphéas. Image credit: Claude Monet; https://www.marmottan.fr/notice/5105/?is=true. https://commons.wikimedia.org/wiki/File:BASSIN_AUX_NYMPH%C3%89AS_(1918-1919)_Claude_Monet_-_Mus%C3%A9e_Marmottan_Monet_(W_1882).jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Red, green and pale strokes share one busy surface, and reflections keep breaking down any clear line between bank and water. The pond is still recognisable, but with no firm horizon or outline the picture gives you no fixed point from which to take it in.

Object source · Open artwork · Inventory: 5105

06 / 20

Boats in the Port of Honfleur

Claude Monet

1917 · Oil on canvas · Musée Marmottan Monet



Claude Monet. Bateaux dans le port de Honfleur. Image credit: Claude Monet; https://www.marmottan.fr/notice/5022/?is=true. https://commons.wikimedia.org/wiki/File:Bateaux_dans_le_port_de_Honfleur,_Esquisse_(1917)_Monet_-_Mus%C3%A9e_Marmottan_Monet_-_W1846.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Masts and a church spire rise above the waterfront houses and moored boats. They break up a low sky in a view otherwise laid out in broad horizontal bands.

The museum dates the painting to 1917, which may seem late for a Monet harbour scene. It places the picture close in time to the Water-Lily Pond, and the two could hardly hold the eye more differently. The spire and masts here are just the kind of fixed points that the pond withholds.

Object source · Open artwork · Inventory: 5022

07 / 20

Bouquet of Flowers

Paul Gauguin

1897 · Oil on canvas · Musée Marmottan Monet



Paul Gauguin. Bouquet de fleurs. Image credit: Paul Gauguin; musée Marmottan-Monet [1]. https://commons.wikimedia.org/wiki/File:Paul_Gauguin_-_Bouquet_de_fleurs_-_Mus%C3%A9e_Marmottan-Monet.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

The bouquet is packed into a compact, crowded mass in the upper part of the canvas, above a looser arrangement of vase, cloth and fruit, so the picture's weight sits near the top. The red and blue flowers count as colour rather than as specimens, and Gauguin picks out little botanical detail flower by flower.

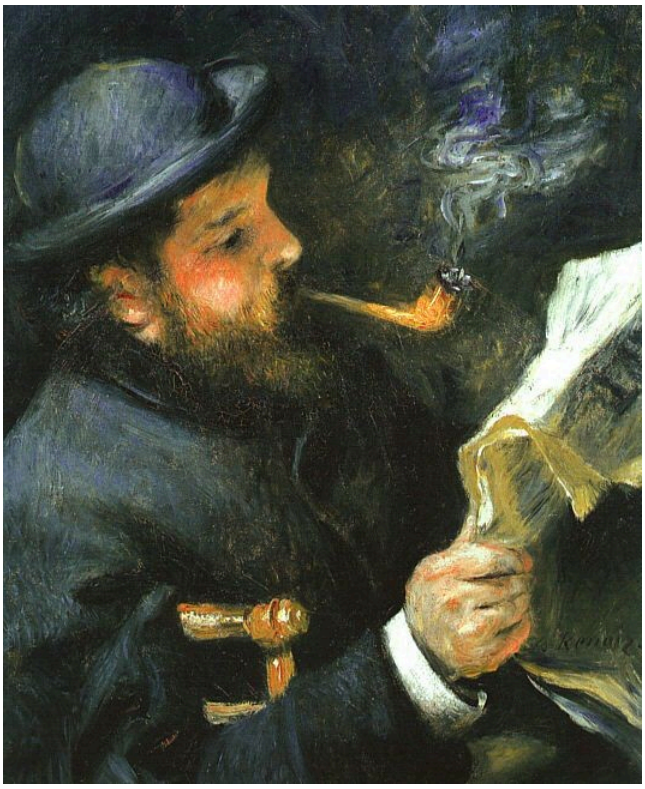
Object source · Open artwork · Inventory: 5333

08 / 20

Claude Monet Reading

Pierre-Auguste Renoir

c. 1873 · Oil on canvas · Musée Marmottan Monet



Pierre-Auguste Renoir. Claude Monet lisant. Image credit: Pierre-Auguste Renoir; Source credit: Own work , user:Rlbberlin. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public domain

Renoir shows Monet absorbed in reading, his eyes on the page rather than on the viewer. Light catches the paper near his hands, and his hat partly frames his face. There is no palette or brush to mark him out as a painter. In a museum that bears his name, he appears simply as a man reading.

Object source · Open artwork · Inventory: 5013

09 / 20

Interior of Gros's Studio

Auguste Antoine Massé

1824 · Musée Marmottan Monet



Auguste Antoine Massé. Intérieur de l'atelier de Gros. Image credit: Auguste-Antoine Massé. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Gros's studio is shown as a place of teaching. Students fill a high room, with their easels and raised hands spread across the space. Every one of them faces the same seated model, who is set apart from the rest, and each sees that model from a different position. The whole room is organised around one posed figure.

Object source · Open artwork · Inventory: 1591

10 / 20

The Arno Valley from the Paradisino at Vallombrosa

Louis Gauffier

1799 · Musée Marmottan Monet



Louis Gauffier. La vallée de l'Arno vue depuis le Paradisino de Vallombrosa. Image credit: Louis Gauffier. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

The oldest painting in this selection takes its title from its vantage point, the Paradisino at Vallombrosa. A terrace wall separates a small group of figures in the foreground from the broad sweep of the Arno valley beyond, where gardens and wooded slopes recede on a scale quite unlike theirs.

Object source · Open artwork · Inventory: 20

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The Outer Boulevards, Snow Effect

Camille Pissarro

1879 · Oil on canvas · Musée Marmottan Monet



Camille Pissarro. Les boulevards extérieurs. Effet de neige.. Image credit: Camille Pissarro; musée Marmottan-Monet [1]. https://commons.wikimedia.org/wiki/File:Camille_Pissarro_-_Les_boulevards_ext%C3%A9rieurs,_effet_de_neige_-_Mus%C3%A9e_Marmottan-Monet.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Snow mutes the buildings and the traffic but has not brought the boulevard to a halt. People and carriages keep moving among the bare trees, their darker touches held within a narrow range of pale winter tones.

Object source · Open artwork · Inventory: 4021

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Berthe Morisot Reclining

Édouard Manet

1873 · Oil on canvas · Musée Marmottan Monet



Édouard Manet. Portrait de Berthe Morisot étendue. Image credit: Édouard Manet; Source credit: Unknown source Unknown source. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public domain

Morisot's pale face is held within a large dark mass of clothes, hair and hat, set against red. Manet gives almost nothing of a setting. With so few elements in play, small inflections around the eyes and mouth carry a great deal.

Object source · Open artwork · Inventory: 6086

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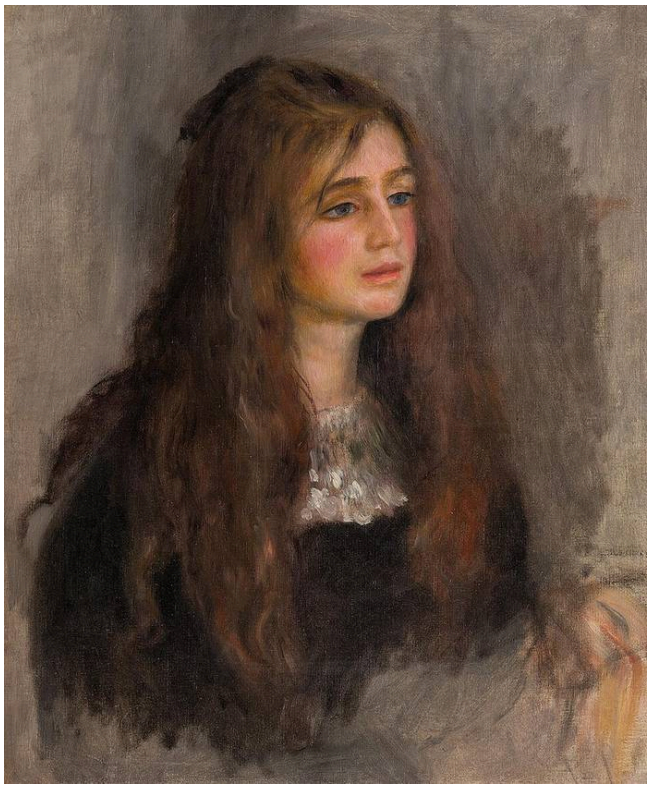
Portrait of Julie Manet

Pierre-Auguste Renoir

1894 · Oil on canvas · Musée Marmottan Monet



Pierre-Auguste Renoir. Portrait de Julie Manet. Image credit: Pierre-Auguste Renoir; musée Marmottan-Monet [1]. https://commons.wikimedia.org/wiki/File:Auguste_Renoir_-_Portrait_de_Julie_Manet_-_Mus%C3%A9e_Marmottan-Monet.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Renoir adds no props or emblems and keeps the background soft, so the sitter has the picture to herself. Her long hair and dark dress give weight to the lower part of the portrait, and a slight turn of the head keeps the pose from being strictly frontal.

Object source · Open artwork · Inventory: 6092

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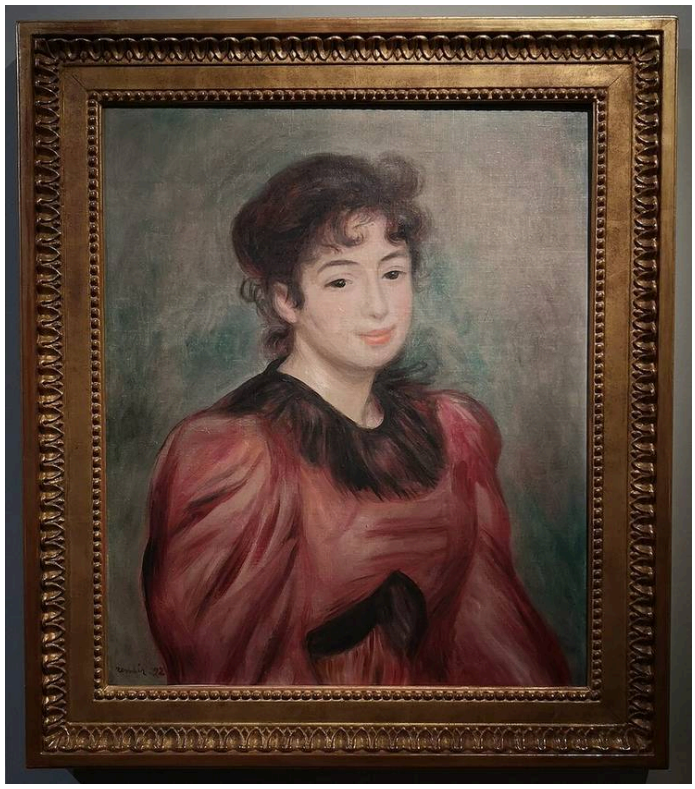
Mademoiselle Victorine de Bellio

Pierre-Auguste Renoir

1892 · Oil on canvas · Musée Marmottan Monet



Pierre-Auguste Renoir. Portrait de Mademoiselle Victorine de Bellio. Image credit: Pierre-Auguste Renoir; Source credit: Gianluca T.. CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0). Proportional resize and JPEG compression; full source frame retained. · CC BY-SA 4.0

Renoir painted this portrait shortly before his Julie Manet, and it works quite differently. Julie is anchored by a dark dress, whereas Mademoiselle de Bellio is set off by a red blouse, the largest area of warm colour in the picture. Her face is built from smaller, softer transitions and reads clearly without a hard edge all round. The pale background gives the red room without letting it overwhelm her.

Object source · Open artwork · Inventory: 4024

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Spring near Paris: Apple Trees in Blossom

Alfred Sisley

1879 · Oil on canvas · Musée Marmottan Monet



Alfred Sisley. Printemps aux environs de Paris. Pommiers en fleurs. Image credit: Alfred Sisley; musée Marmottan-Monet [1]. https://commons.wikimedia.org/wiki/File:Alfred_Sisley_-_Printemps_aux_environs_de_Paris,_pommiers_en_fleurs_-_Mus%C3%A9e_Marmottan-Monet.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Pale tones dominate here, as they do in Pissarro's snowy boulevards of the same year, but in Sisley's spring they belong to blossom. Apple trees recur across grass and worked ground, their structure partly lost under the flowers. A darker hill behind stops all this pale growth from running off into the distance.

Object source · Open artwork · Inventory: 4025

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Volterra: Road Descending from the Town

Jean-Baptiste-Camille Corot

c. 1834 · Oil on canvas · Musée Marmottan Monet



Jean-Baptiste-Camille Corot. Volterra. Route descendant de la ville. Image credit: Jean-Baptiste Camille Corot; musée Marmottan-Monet [1]. https://commons.wikimedia.org/wiki/File:Jean_Baptiste_Camille_Corot_-_Volterra._Route_descendant_de_la_ville_-_Mus%C3%A9e_Marmottan-Monet.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Gauffier's terrace wall keeps his figures apart from the view, and Corot's road does the opposite. It curves down from the town, linking a small figure and the nearer trees with Volterra in the distance, and depth builds along its course through simple shifts of tone and overlapping planes. The figure seems to be there chiefly to give the setting its scale.

Object source · Open artwork · Inventory: 6505

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Indian Summer near Moret-sur-Loing

Alfred Sisley

1891 · Oil on canvas · Musée Marmottan Monet



Alfred Sisley. Été de la Saint-Martin, environs de Moret-sur-Loing. Image credit: Alfred Sisley; Source credit: Gianluca T.. CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0). Proportional resize and JPEG compression; full source frame retained. · CC BY-SA 4.0

Sisley's other picture here moves from blossom to the warmth of an Indian summer. The autumn foliage stands out against cooler distances, so the season's colour also does the work of separating near from far. Tall trees beside the watercourse recur as narrow uprights and keep the view steady where the leaves shift in tone.

Object source · Open artwork · Inventory: D.2018.1.12

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At the Ball

Berthe Morisot

1875 · Oil on canvas · Musée Marmottan Monet



Berthe Morisot. Au bal. Image credit: Berthe Morisot; https://www.marmottan.fr/wp-content/themes/marmottan2019/collection/full/4020.jpg. https://commons.wikimedia.org/wiki/File:Au_bal,_par_Berthe_Morisot.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Everything turns on the open fan. It partly screens the sitter and changes the outline of her figure, yet it draws the eye towards her face even as it gets in the way. Her pale dress and skin stay distinct against her darker hair and the plants behind her.

Object source · Open artwork · Inventory: 4020

19 / 20

The Pont de l'Europe, Gare Saint-Lazare

Claude Monet

1877 · Oil on canvas · Musée Marmottan Monet



Claude Monet. Le pont de l'Europe. Gare Saint-Lazare.. Image credit: Claude Monet; Own work. https://commons.wikimedia.org/wiki/File:Claude_Monet,_1877,_Pont_de_l%27Europe_(cropped).jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Iron girders give the station a firm framework, and the diagonal of the bridge stays legible above shifting white clouds of steam that hide parts of the structure. At Le Havre the mist was weather. Here some of the air through which Monet had to paint the architecture came from the station's own machines.

Object source · Open artwork · Inventory: 4015

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Arm of the Seine near Giverny, Sunrise

Claude Monet

1897 · Oil on canvas · Musée Marmottan Monet



Claude Monet. Bras de Seine près de Giverny, soleil levant. Image credit: Claude Monet; musée Marmottan-Monet [1]. https://commons.wikimedia.org/wiki/File:Claude_Monet_-_Bras_de_Seine_pr%C3%A8s_de_Giverny,_soleil_levant_-_Mus%C3%A9e_Marmottan-Monet.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

This is another Monet sunrise, this time on the Seine near Giverny rather than in a port. The banks and their reflections close in from either side in blue and violet, and the clearest sign of the river itself is the pale gap they leave between them.

Object source · Open artwork · Inventory: D.11-1993

Painters and sitters

Most of the portraits here stay within a small circle. Manet paints Morisot, Morisot paints Eugène Manet and his daughter, and Renoir paints Monet and, years later, Julie Manet. Monet and Morisot, the two painters at the centre of this selection, therefore also appear in it as sitters. At about the same time, Morisot reclines for Manet and Monet reads for Renoir. Neither is shown at work. Easels do appear in an earlier picture, Massé's view of Gros's studio, but the painters there are students and the sitter is a posed model.

Further reading

Impressionism: A Centenary Exhibition

Anne Dayez, Michel Hoog and Charles S. Moffett · Read online or download · English

This Metropolitan Museum publication is available to read online or download in English. It gives historical context for Monet, Morisot, Renoir and Sisley. Its entries let you compare subjects and methods from one artist to the next without reducing Impressionism to a single style.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-12