

Pierre-Auguste Renoir

French, 1841-1919

Alfred Sisley

1876

Oil on canvas, mounted on composition board

26 1/8 x 21 9/16 in. (66.4 x 54.8 cm)

Mr. and Mrs. Lewis Larned Coburn Memorial Collection

1933.453

Provenance [from OSCI working file 12.8.11]

Acquired by Eugène Murer, Paris, by April 1883.¹

Deposited at Durand-Ruel, Paris, 1883.²

Returned to Eugène Murer, 1883.³

Possibly sold to Durand-Ruel, 1896.⁴

¹[According to a memo in the curatorial file, dated 7/31/97, which includes a footnote, "Confirmed by Gachet, *Deux Amis des Impressionistes: Le Docteur Gachet et Murer*, 1956, pp. 172; fig. 19." This is a reprinting of Trublot [Paul Alexis], "La Collection Murer," *Le Cri du Peuple* 43 (Oct. 21, 1887). According to Dauberville 2007, "Eugène Murer, Paris (dès avril 1883, vendu en 1896 à Durand-Ruel lors de la dispersion de sa collection)." According to Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), p. 290, cat. 26. See also Bailey (1997), p. 50, n. 224, "Vollard 1919, p. 48, where Renoir claims that he sold eleven paintings to Murer as a job lot for 500 francs, including...*Alfred Sisley* (cat. no. 26)...". See also Paul Gachet, *Lettres Impressionnistes* (Bernard Grasset, 1957), p. 92, which includes an undated letter in which Renoir says he intends to ask Murer to borrow *Alfred Sisley* and perhaps Murer's portrait for an exhibition that opens on April 1st. Bailey (1997), p. 290, n. 11, suggests that the exhibition to which Renoir was referring was Durand-Ruel's April 1883. See also Paul Gachet, *Le Docteur Gachet et Murer: Deux Amis des Impressionnistes* (Éditions de Musées Nationaux, 1956), p. 176.]

² According to the Durand-Ruel Archives, "déposé par Murer chez Durand-Ruel Paris en 1883. Rendu en 1883." Durand-Ruel, *Livre de dépôt Paris 1879-84, dépôt n°3913*; see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

³ According to the Durand-Ruel Archives, "déposé par Murer chez Durand-Ruel Paris en 1883. Rendu en 1883." Durand-Ruel, *Livre de dépôt Paris 1879-84, dépôt n°3913*; see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

⁴ [According to François Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, Vol. I, Figures, 1860-1890* (Éditions Durand-Ruel, 1971), pp. 136-37, cat.

Acquired by M. Ivan Shchukin, Paris.⁵

Sold at Hôtel Drouot, Vente Stchoukine, Paris, on Mar. 24, 1900, no. 17, for 6100 FF to Dr. George Viau, Paris.⁶

Dr. George Viau, Paris.⁷

Herman Heilbuth, by 1921.⁸

117 (ill.). See also Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), p. 290, cat. 26, which says that the painting was sold to Durand-Ruel "at the time of the dispersal of his [Murer's] collection." The Durand-Ruel Archives says the statement in Renoir's Portraits is false; see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago. **Is there evidence indicating the painting was sold to D-R in 1896?**]

⁵ [According to Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), p. 290, cat. 26, which says that Durand-Ruel sold the painting to **Shchukin** (Ivan Shchukin, Russian Collector), but the Durand-Ruel Archives do not agree. According to the Durand-Ruel Archives, "faux, pas vendu par Durand-Ruel Paris à **Chtchoukine**." See Claire Durand-Ruel Snollaerts to the Art Institute of Chicago, March 29, 2010. Curatorial Object File, Art Institute of Chicago. See also Daulte (1971), pp. 136-37, cat. 117 (ill.). Possibly sold by D-R to Shchukin? **Is there evidence indicating the painting was purchased by Shchukin from Durand-Ruel?**]

⁶ See Hotel Drouot, *Collection d'un Amateur, Catalogue de Tableaux Modernes Pastels & Dessins*, sale cat. (Mar. 24, 1900), no. 17 (ill.). See "Collection d'un Amateur," *Gazette de L'Hôtel Drouot* 86-87 (Mar. 27-28, 1900), n. pag., which says that *Alfred Sisley* by Renoir was sold to M. Viau for 6.100.

⁷ [According to a memo in the curatorial file dated 7/31/97 that includes a footnote which states, "According to *Renoir's Portraits* catalogue (p. 149), the painting was still in the Viau collection as of 1912, when it was exhibited by Durand-Ruel (although the 1912 catalogue does not indicate this). See "Collection George Viau" archived verso label, which includes a notation "Exp. Durand-Ruel 191(?)." In addition, the painting was not in any of the following Viau sales: March 21-22, 1907 at Durand-Ruel; March 4, 1907 at Durand-Ruel, Paris; May 15, 1930 at Hotel Drouot." See Monique Nonne, "Renoir and His Early Twentieth-Century Patrons," *Renoir in the 20th Century*, pp. 96-109. An inventory of Viau's collection was taken by Swiss art dealer Carl Montag in 1914. Nonne states that according to Montag's list, Viau only had 6 paintings by Renoir by 1914 and that this list was drawn up in preparation for the sale of the collection to the Herman Heilbuth consortium in 1918. **Does the Montag inventory include our painting? When did the painting leave Viau's collection?**]

⁸ According to a letter from Ernst Jonas Bencard, Assistant Keeper, Ordrupgaardssamlingen, to Douglas W. Druick, Dec. 9, 1998. Curatorial Object File,

Howard Young, New York.⁹

Mrs. Lewis Larned Coburn, Chicago.¹⁰

Given to the Art Institute in 1933.

Exhibition History

Paris, 6, rue Le Peletier, *3e Exposition de Peinture* [Third Impressionist Exhibition], Apr. 1877, cat. 190.¹¹

Rouen, Hôtel du Dauphin et d'Espagne, *Magnifique collection d'impressionnistes dont 30 toiles du grand artiste Renoir*, May 1896.¹²

Expos. Rétrosp. 1900.¹³

Art Institute of Chicago. See also Ny Carlsberg Glyptotek Malerisale, Copenhagen, *August Renoir: Udstilling af hans Arbejder I Skandinavisk Eje samt Udlaan fra Franske Samlere* exh. cat. (Ny Carlsberg Glyptotek Malerisale, 1921), p. 7.

[Monique Nonne, "Renoir and His Early Twentieth-Century Patrons," *Renoir in the 20th Century*, p. 96, footnote 4 says that Wilhelm Hansen and Herman Heilbuth purchased the Viau collection from the Winkel & Magnussen firm in Copenhagen, Stiftung Langmatt archives, Baden, Viau dossier. **Can we get more information regarding this transaction?**]

⁹ According to François Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, Vol. I, Figures, 1860–1890* (Éditions Durand-Ruel, 1971), pp. 136-37, cat. 117 (ill.). [Hand written note on our photocopy of Daulte says that Howard Young, New York had it before 1907 but there is no justification. According to Y-card registrar's records; "Howard Young, N.Y. 2296". See Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), p. 290, cat. 26, mentions Howard Young, New York, but no dates are given. **Can we find more information regarding the Howard Young transaction? When did Howard Young get the work?**]

¹⁰ See Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), p. 290, cat. 26, which says Mrs. Lewis (Annie) Coburn (d. 1932), Chicago, by 1929.

¹¹ Confirmed by the Durand-Ruel Archives; see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

¹² According to Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), pp. 290, cat. 26; 366. **[Was there an exhibition catalogue?]** If one is found, add to Publications section.]

¹³ [According to Ny Carlsberg Glyptotek Malerisale, Copenhagen, *August Renoir: Udstilling af hans Arbejder I Skandinavisk Eje samt Udlaan fra Franske Samlere*

Dresden, *Der Grosse Kunstausstellung Dresden 1904*, May 1–Oct. 31, 1904, cat. 2246.¹⁴

Salon D'Automne, 1904.¹⁵

Paris, Durand-Ruel, *Portraits par Renoir*, June 5–20, 1912, cat. 34.¹⁶

Exposition, Barcelona, 1917.¹⁷

Copenhagen, Ny Carlsberg Glyptotek Malerisale, *August Renoir: Udstilling af hans Arbejder I Skandinavisk Eje samt Udlaan fra Franske Samlere*, Mar. 17–Apr. 10, 1921, cat. 5.¹⁸

exh. cat. (Ny Carlsberg Glyptotek Malerisale, 1921), p. 7. **To what exhibition could this refer? Was there an exhibition catalogue?** If one is found, add to Publications section.]

¹⁴ [Dauberville 2007 says Dresden, *Der Grossen Kunstausstellung*, August 1904, no. 2246. Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), pp. 260, 361, says *Offizieller Katalog der Grossen Kunstausstellung*. Dresden, August 1904, no. 2246. There are multiple editions of this catalogue. The first edition includes an asterisk next to *Bildnis des Malers Sisley, Oelgemälde*, however the copy in the curatorial file does not identify what the asterisk means and a more complete copy was not obtainable through ILL. In editions 2 and 4, no asterisk is next to *Bildnis des Malers Sisley, Oelgemälde*, and in these editions an asterisk means that the work is for sale. **How can we know that this is our Alfred Sisley and not D37? Can the exhibition dates be verified? Can the third edition be obtained through ILL?** (previously this edition was unavailable.)]

¹⁵ According to Ny Carlsberg Glyptotek Malerisale, Copenhagen, *August Renoir: Udstilling af hans Arbejder I Skandinavisk Eje samt Udlaan fra Franske Samlere* exh. cat. (Ny Carlsberg Glyptotek Malerisale, 1921), p. 7. **[[Possibly?]]** Paris, Grand Palais, *Salon d'Automne*, Oct. 15–Nov. 15, 1904? Checked Société du Salon d'Automne, *Catalogue de Peinture, Dessin, Sculpture, Gravure, Architecture et Arts Décoratifs*, Exposés au Grand Palais des Champs-Élysées, du 15 Octobre au 15 Novembre 1904 (Évreux, Ch. Hérissey, Imprimeur); and the painting is not listed. Not currently included in the Publications section.]

¹⁶ Confirmed by the Durand-Ruel Archives; see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

¹⁷ [From information on an archived verso label, "Exposition, D'..., 1[9]17 – Barc...". **To what exhibition could this refer?** Received Barcelona, Palacio de Bellas Artes, *Exposition d'art français: catalogue illustré*, 2nd ed., exh. cat. (Municipalité de Barcelone, 1917) through ILL; however the painting was not included in the catalogue. **Was our painting exhibited but not included in this catalogue, or could this label be for a different exhibition?** Not currently included in the Publication section.]

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Entries with outstanding questions have footnotes highlighted in yellow

Chicago, Art Institute of Chicago, Exhibition of the Mrs. L. L. Coburn Collection: Modern Paintings and Watercolors, Apr. 6–Oct. 9, 1932, cat. 31 (ill.). [\[link to pdf\]](#)

New York, Wildenstein and Company, *Great Portraits from Impressionism to Modernism*, Mar. 1–29, 1938, cat. 39.

Milwaukee, Milwaukee Art Institute, *Masters of Impressionism*, Oct. 8–Nov. 15, 1948, cat. 39.

Chicago, Art Institute of Chicago, *Paintings by Renoir*, Feb. 3–Apr. 1, 1973, cat. 16 (ill.).

Washington, D.C., National Gallery of Art, *The New Painting: Impressionism 1874–1886*, Jan. 17–Apr. 6, 1986, cat. 63 (ill.); Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, Apr. 19–July 6, 1986.

Tokyo, Kokuritsu Seiyō Bijutsukan, *1874 nen – Pari: (dai ikkai inshoha ten) to sono jidai* [Paris en 1874: L'Année de l'Impressionnisme], Sept. 20–Nov. 27, 1994, cat. 44 (ill.).

Ottawa, National Gallery of Canada, *Renoir's Portraits: Impressions of an Age*, June 27–Sept. 14, 1997, cat. 26 (ill.); Chicago, Art Institute of Chicago, Oct. 17, 1997–Jan. 4, 1998; Fort Worth, Texas, Kimbell Art Museum, Feb. 8–April 26, 1998.

Fort Worth, Texas, Kimbell Art Museum, *The Impressionists: Master Paintings from the Art Institute of Chicago*, June 29–Nov. 2, 2008, cat. 22 (ill.).

Publication History

Catalogue de la 3e Exposition de Peinture, exh. cat. (Imprimerie de Capiomont et V. Renault, 1876), p. 13, cat. 190.¹⁹

G.[eorges] Rivière, "L'Exposition des Impressionnistes," *L'Impressionniste* 1 (Apr. 6, 1877), p. 4.

Paul Sebillot, "Exposition des impressionnistes," *Le Bien public* (Apr. 7, 1877), p. 2.²⁰ Reprinted in Ruth Berson, ed., *The New Painting: Impressionism, 1874–1886*,

¹⁸ According to a letter from Ernst Jonas Bencard, Assistant Keeper, Ordrupgaardsamlingen, to Douglas W. Druick, Dec. 9, 1998. Curatorial Object File, Art Institute of Chicago. [The curatorial file has a partial copy, an ILL request was denied, [can we get a more complete copy?](#)]

¹⁹ This catalogue was reprinted in Theodore Reff, ed., *Impressionist Group Exhibitions*, Modern Art in Paris 23 (Garland Publishing, 1981), n.pag.

²⁰ [The painting is not titled in the article but, according to David Pullins, when Sebillot describes the surface of the portraits as "comme des hachures de pastel,"

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Documentation, Volume 1. Reviews (Fine Arts Museums of San Francisco/University of Washington Press, 1996), p. 190.

“Exposition des impressionnistes: 6, rue Le Peletier; 6,” *La Petite République française* (Apr. 10, 1877), p. 2.²¹ Reprinted in Ruth Berson, ed., *The New Painting: Impressionism, 1874–1886, Documentation, Volume 1. Reviews* (Fine Arts Museums of San Francisco/University of Washington Press, 1996), p. 176.

Emile Bergerat, “Revue Artistique: Les Impressionnistes et leur exposition,” *Journal officiel de la république française* 105 (Apr. 17, 1877), p. 2918.

Trublot [Paul Alexis], “La Collection Murer,” *Le Cri du Peuple* 43 (Oct. 21, 1887).²² Reprinted in Paul Gachet, *Le Docteur Gachet et Murer: Deux Amis des Impressionnistes* (Éditions de Musées Nationaux, 1956), p. 172.

Julien Leclercq, “Alfred Sisley,” *Gazette des Beaux Arts* 21, 3 (1899), pp. 227 (ill.), 534.

Hotel Drouot, *Collection d’un Amateur, Catalogue de Tableaux Modernes Pastels & Dessins*, sale cat. (Mar. 24, 1900), no. 17 (ill.).

“Collection d’un Amateur,” *Gazette de L’Hôtel Drouot* 86-87 (Mar. 27–28, 1900), n. pag.

Camille Mauclair, “L’oeuvre d’Auguste Renoir,” *L’Art Décoratif* 41, Part I (Feb. 1902), pp. 180, 182 (ill.).

Camille Mauclair, *L’impressionnisme: Son Histoire, son Esthétique, ses Maîtres*, 2nd ed. (Librairie de L’art Ancien et Moderne, 1904) pp. 112, 229.²³

he is in part referring to *Alfred Sisley*. See David Pullins, “Renoir and the Arts of Eighteenth-Century France,” in *Renoir, Between Bohemia and Bourgeoisie: The Early Years*, exh. cat. ed. Nina Zimmer (Kunstmuseum Basel/Hatje Cantz Verlag, 2012), pp. 264; 267, n. 38. Is this reference to pastel like hatchings evidence enough to include this reference? We do not have an original copy of this reference. Can this be confirmed with the original?

²¹ [There is no copy of the original article in the curatorial file. Previous ILL requests have been unsuccessful. Is it possible to get a copy of this article to verify the citation against the original?]

²² [There is no copy of the original article in the curatorial file. Previous ILL requests have been unsuccessful. Is it possible to get a copy of this article to verify the citation against the original?]

²³ The English translation of this book is Camille Mauclair, *The French Impressionists (1860–1900)* trans. P. G. Konody (Duckworth/E.P. Dutton, [1903]), p. 120. The painting is not titled, but rather described as, “le portrait de Sisley pousse jusqu’au pointillisme, que les néo-impressionnistes érigeront en système bien plus tard...” [French edition: Currently the 2nd edition, can the 1st edition be obtained? Previous ILL requests were unsuccessful.]

Grossen Kunstaussstellung, *Offizieller Katalog der Grossen Kunstaussstellung Dresden 1904*, first ed., exh. cat. (Alwin Arnold and Gröschel G.m.b.H., 1904), p. 123, cat. 2246.²⁴

Henry Morison, "August Renoir, Impressionist," *Brush and Pencil* 17, 5 (May 1906), p. 202.

Louis Vauxcelles, "Portrait Contemporains," *L'Art et les Artistes* 6 (Oct. 1907-Mar. 1908), p. 536 (ill.).

Galerie Durand-Ruel, Paris, *Portraits par Renoir*, exh. cat. (Galerie Durand-Ruel, 1912), p. 5, cat. 34.

Ambroise Vollard, *La Vie & L'Oeuvre de Pierre-Auguste Renoir* (Ambroise Vollard, 1919), p. 48.²⁵

Georges Lecomte, "L'oeuvre de Renoir," *L'Art et les Artistes* 4, 14 (Jan. 1920), p. 146 (ill.).

Georges Rivière, *Renoir et ses amis* (H. Floury, 1921), opp. p. 50 (ill.).

Ny Carlsberg Glyptotek Malerisale, Copenhagen, *August Renoir: Udstilling af hans Arbejder I Skandinavisk Eje samt Udlaan fra Franske Samlere* exh. cat. (Ny Carlsberg Glyptotek Malerisale, 1921), p. 7.

P. Rosenberg, "100 Masterpieces," *L'Amour de l'Art*, 1922.²⁶

Théodore Duret, *Renoir* (Bernheim-Jeune, 1924), p. 72.²⁷

²⁴ Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), pp. 260, 361. [Is this our painting or D37?] Reprinted in Grossen Kunstaussstellung, *Offizieller Katalog der Grossen Kunstaussstellung Dresden 1904*, 2nd ed., exh. cat. (Alwin Arnold and Gröschel G.m.b.H., 1904), p. 126, cat. 2246; [included in the third edition?]; Grossen Kunstaussstellung, *Offizieller Katalog der Grossen Kunstaussstellung Dresden 1904*, 4th ed., exh. cat. (Alwin Arnold and Gröschel G.m.b.H., 1904), p. 126, cat. 2246.

²⁵ According to Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), p. 51, n. 224. For the English translation see Ambroise Vollard, *Renoir: An Intimate Record*, trans. Harold L Van Doren and Randolph T. Weaver (Alfred A Knopf, 1925), pp. 53, 237.

²⁶ [There is no copy of this article in the curatorial file. Can this be verified against the original article?]

²⁷ The English translation of this book is Théodore Duret, *Renoir*, trans. Madeleine Boyd (Crown Publishers, 1937), p. 54. The painting is not titled, but Duret

Gustave Geffroy, *Sisley* (G. Crès et Cie, 1927), p. 4 (ill.).

Julius Meier-Graefe, *Renoir* (Klinkhardt & Biermann Verlag, 1929), pp. 99–100, n. 1; 136, no. 106 (ill.).

A.C. Cooper, London, 24521.²⁸

R.[eginald] H.[oward] Wilenski, *French Painting* (Hale, Cushman and Flint, 1931) p. 262.

Hans Heilmaier, "Alfred Sisley," *Die Kunst*, 63, 5 (Feb. 1931), p. 137 (ill.).

"Mrs. Coburn Leaves 83 Pictures, \$200,000 Funds, to Chicago," *Art Digest* 6, 18 (July 1, 1932), p. 5 (ill.).

Daniel Catton Rich, "The Bequest of Mrs. L. L. Coburn," *Bulletin of the Art Institute of Chicago* 26, 6 (Nov. 1932), p. 68. [\[link PDF\]](#)

Art Institute of Chicago, Exhibition of the Mrs. L. L. Coburn Collection: Modern Paintings and Watercolors, exh. cat. (Art Institute of Chicago, 1932), pp. 6; 22, no. 31; 53, no. 31 (ill.).

Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der Bildenden Künstler* 28 (Seemann, 1934), p. 170.

Forward by Frank Crowninshield, *Great Portraits from Impressionism to Modernism*, exh. cat. (Wildenstein and Co./Marchbanks Press, 1938), p. 35, cat. 39.

Lo Duca, "Il Centenario di Alfred Sisley (1839–1939)," *Emporium* 90, 539 (Nov. 1939), p. 236 (ill.).

Lionello Venturi, *Les Archives de l'Impressionnisme: Lettres de Renoir, Monet, Pissarro, Sisley et autres. Mémoires de Paul Durand-Ruel. Documents*, vol. 1 (Durand-Ruel, 1939), pp. 464–65.

Lionello Venturi, *Les Archives de l'Impressionnisme: Lettres de Renoir, Monet, Pissarro, Sisley et autres. Mémoires de Paul Durand-Ruel. Documents*, vol. 2 (Durand-Ruel, 1939), opp. p. 52 (ill.); pp. 261, 310.

mentions, "Comme portraits d'hommes, à ses camarades Claude Monet et Sisley mi-corps..."

²⁸ [\[Needs further research\]](#). See Forward by Frank Crowninshield, *Great Portraits from Impressionism to Modernism*, exh. cat. (Wildenstein and Co./Marchbanks Press, 1938), p. 35, cat. 39, which mentions this in the list of places where the work is reproduced. [To what does this refer? Is it a dealer photograph number?](#) Not currently in the curatorial file, [can we get a copy of this?](#)]

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Rosamund Frost, *Pierre August Renoir*, Hyperion Art Monographs, ed. Aimée Crane (Hyperion Press/Duell, Sloan and Pearce, 1944), p. 21 (ill.).

John Rewald, *The History of Impressionism* (Museum of Modern Art/Simon and Schuster, 1946), pp. 296 (ill.), 313.²⁹

Milwaukee Art Institute, *Masters of Impressionism* (Milwaukee Art Institute, 1948), cat. 39.

Marcelle Berr de Turique, *Renoir* (Phaidon, [1953]), pl. 34.

Paul Gachet, *Le Docteur Gachet et Murer: Deux Amis des Impressionnistes* (Éditions de Musées Nationaux, 1956), pp. fig. 19; 172; 176.

Paul Gachet, *Lettres Impressionnistes: Pissarro, Cézanne, Guillaumin, Renoir, Monet, Sisley, Vignon, Van Gogh* (Grasset, 1957), opp. p. 120 (ill); p. 92.

François Daulte, *Alfred Sisley, Catalogue raisonné de l'oeuvre peint* (Durand-Ruel, 1959), p. 33, fig. 3.

Art Institute of Chicago, *Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection* (Art Institute of Chicago, 1961), p. 395.

François Fosca, *Renoir: L'homme et son oeuvre* (Éditions Aimery Somogy, 1961), p. 114.³⁰

Frederick A. Sweet, "Great Chicago Collectors," *Apollo* 84, 55 (Sept. 1966), p. 203.

Charles C. Cunningham and Satoshi Takahashi, *Shikago Bijutsukan [Art Institute of Chicago]*, *Museums of the world* 32 (Kodansha, 1970), p. 163 (ill.).

François Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, Vol. I, Figures, 1860–1890* (Éditions Durand-Ruel, 1971), pp. 136–137, cat. 117 (ill.).

Elda Fezzi, *L'opera completa di Renoir nel periodo impressionista, 1869-1883*, *Classici dell'arte* 59 (Rizzoli, 1972), p. 95, cat. 138 (ill.)³¹

²⁹ The French translation of this book is John Rewald, *Histoire de l'Impressionisme*, trans. Nancy Goldet-Bouwens (Albin Michel, 1955), p. 243.

³⁰ The English translation of this book is François Fosca, *Renoir, His Life and Work*, trans. Mary I. Martin (Prentice-Hall, 1962), p. 114.

³¹ Reprinted in Elda Fezzi, *L'opera Completa di Renoir nel Periodo Impressionista, 1869-1883*, *Classici dell'arte* 59 (Rizzoli Editore, 1981), p. 95, cat. 138 (ill.). The French translation of this book is Elda Fezzi and Jacqueline Henry, *Tout l'oeuvre Peint de Renoir: Période Impressionniste 1869–1883*, trans. Simone Darses (Flammarion, 1985), p. 95, cat. 133 (ill.).

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Art Institute of Chicago, *Paintings by Renoir*, exh. cat. (Art Institute of Chicago, 1973), pp. 26; 60–61, cat. 16 (ill.); 66; 210; 211; 214.

Raymond Cogniat, *Sisley*, trans. Alice Sachs (Crown Publishers, 1978), pp. 3–4 (ill.).³²

J. Patrice Marandel, *The Art Institute of Chicago: Favorite Impressionists Paintings* (Cross River Press, 1979), pp. 66–67 (ill.).

Diane Kelder, *The Great Book of French Impressionism* (Abbeville Press, 1980), pp. 255 (ill.), 438.³³

Diane Kelder, *The Great Book of French Impressionism*, Tiny Folios (Abbeville Press, 1980), p. [152], pl. 12.³⁴

Sylvie Gache-Patin and Jacques Lassaigne, *Sisley* (Nouvelles Éditions Françaises, 1983), pp. 51; 52, ill. 57.

Barbara Ehrlich White, *Renoir: His Life, Art, and Letters* (Harry N. Abrams, 1984), pp. 51, 54 (ill.), 74.

Daniel Wildenstein, *Claude Monet: Biographie et catalogue raisonné, Tome IV, 1899–1926, Peintures* (Bibliothèque des Arts, 1985), p. 421, letter 2623.

Charles S. Moffett, ed., *The New Painting: Impressionism, 1874–1886*, exh. cat. (Fine Arts Museums of San Francisco, 1986), pp. 206; 237, cat. 63 (ill.).

Richard R. Brettell, "The 'First' Exhibition of Impressionist Painters," in *The New Painting: Impressionism, 1874–1886*, exh. cat. ed. Charles S. Moffett (Fine Arts Museums of San Francisco, 1986), p. 194.

Melissa McQuillan, *Impressionist Portraits* (Thames and Hudson, 1986), pp. 110–11 (ill.), 197.

Richard R. Brettell, *French Impressionists* (Art Institute of Chicago/Harry N. Abrams, 1987), pp. 36 (ill.), 37, 119.

Sophie Monneret, *Renoir*, Profils de l'art (Chêne, 1989), p. 150, cat. 17 (ill.).

Nicholas Wadley, ed., *Renoir: A Retrospective* (Hugh Lauter Levin Associates/Macmillan Publishing, 1987), p. 211 (ill.).

³² Reprinted in Raymond Cogniat, *Sisley* (Bonfini Press, 1992), pp. 2–3 (ill.).

³³ Reprinted in Diane Kelder, *The Great Book of French Impressionism* (Artabras, 1997), pp. 225; 227, pl. 224, 391.

³⁴ [Editor: this book is unpaginated and the plate numbers are not unique (they restart with each chapter). Include page number, bracketed??]

David Bomford, Jo Kirby, John Leighton, and Ashok Roy, *Art in the Making: Impressionism*, exh. cat. (National Gallery/Yale University Press, 1990), p. 203, fig. 94.

Isabelle Cahn, "Documentary Chronology," in *Alfred Sisley*, exh. cat. ed. Mary Anne Stevens (Royal Academy of Arts/Musée d'Orsay/Walters Art Gallery/Yale University Press, 1992), p. 264, fig. 140.

Vivienne Couldrey, *Alfred Sisley: The English Impressionist* (David and Charles, 1992), p. 47.³⁵

Iain Gale, *Sisley* (Studio Editions, 1992), p. 28 (ill.).

Richard Shone, *Sisley, Impressionists/Post-Impressionists* (Phaidon Press, 1992), pp. 108–09, pl. 80; 110; 112; 122–23.³⁶

Anne Distel, *Renoir: "Il faut embellir," Découvertes Gallimard: Peinture 177* (Gallimard/Réunion des Musées Nationaux, 1993), pp. 38 (ill.), 168.³⁷

Introduction by James N. Wood, *Treasures of 19th- and 20th-Century Painting: The Art Institute of Chicago* (Art Institute of Chicago/Abbeville Press, 1993), p. 66 (ill.).

Akiya Takahashi and Ruth Berson, *1874 nen – Pari: (dai ikkai inshoha ten) to sono jidai* [Paris en 1874: L'Année de l'Impressionnisme], exh. cat. (Kokuritsu Seiyō Bijutsukan/Yomiuri Shimbunsha, 1994), pp. 113, cat. 44 (ill.); 206.

Ruth Berson, ed., *The New Painting: Impressionism, 1874–1886, Documentation, Volume 1. Reviews* (Fine Arts Museums of San Francisco/University of Washington Press, 1996), pp. 120, 129, 176, 180, 190.

Ruth Berson, ed., *The New Painting: Impressionism, 1874–1886, Documentation, Volume II. Exhibited Works* (Fine Arts Museums of San Francisco/University of Washington Press, 1996), pp. 82, 101 (ill.).

Natalia Brodskaiia, *Auguste Renoir: He Made Colour Sing, Great Painters*, trans. Paul Williams (Parkstone Publishers/Aurora Art Publishers, 1996), p. 28 (ill.).

Eliza E. Rathbone, "Renoir's *Luncheon of the Boating Party*: Tradition and the New," in Eliza E. Rathbone, Katherine Rothkopf, Richard R. Brettell and Charles S. Moffett,

³⁵ The painting is not titled, but describes the portrayal of Sisley as, "bearded, pensive, his cheek resting on his hand, handsome in a more matured and reflective way."

³⁶ The French translation of this book is Richard Shone, *Sisley* (Phaidon, 2004), pp. 108–09 pl. 80; 110; 112; 122.

³⁷ The English translation for this book is Anne Distel, *Renoir: A Sensuous Vision* (Thames and Hudson, 1995), pp. 38 (ill.), 168.

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Entries with outstanding questions have footnotes highlighted in yellow

Impressionists on the Seine: A Celebration of Renoir's Luncheon of the Boating Party, exh. cat. (Phillips Collection/Counterpoint, 1996), p. 31.

Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), pp. 149–151, cat. 26 (ill.), 290, cat. 26.³⁸

Colin B. Bailey, "Portrait of the Artist as a Portrait Painter," in Colin B. Bailey, with the assistance of John B. Collins, *Renoir's Portraits: Impressions of an Age*, exh. cat. (National Gallery of Canada/Yale University Press, 1997), pp. 21; 51, n. 224.³⁹

Douglas W. Druick, *Renoir, Artists in Focus* (Art Institute of Chicago/Harry N. Abrams, 1997), pp. 10–11; 30; 82, pl. 1; 109.

Selected by James N. Wood, *Impressionism and Post-Impressionism in the Art Institute of Chicago* (Art Institute of Chicago/Hudson Hills Press, 2000), pp. 51 (ill.), 65.

Gilles Néret, *Renoir: Painter of Happiness, 1841–1919*, trans. Josephine Bacon (Taschen, 2001), pp. 188 (ill.), 202.

Sylvie Patin, *L'Impressionisme* (Bibliothèque des Arts, 2002), pp. 164; 168, no. 128 (ill.); 299.

Norio Shimada, *Inshoha bijutsukan (The History of Impressionism)* (Shogakukan, 2004), p. 91 (ill.).

Sylvie Patry, "L'invention de modèle," in Serge Lemoine and Serge Toubiana, *Renoir Renoir*, exh. cat. (Éditions de la Martinière, 2005), p. 29, n. 8.

Susan Roe, *The Private Lives of the Impressionists* (Chatto and Windus, 2006), p. 211 (ill.).

Nathalia Brodskaja, *Impressionism*, trans. Rebecca Brimacombe and Richard Swanson (Parkstone Press International, 2007), pp. 170–71 (ill.).

Guy-Patrice Dauberville and Michel Dauberville, with the collaboration of Camille Frémontier-Murphy, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et*

³⁸ The French translation for this book is Colin B. Bailey, with the assistance of John B. Collins, *Les Portraits de Renoir: Impressions d'une époque*, exh. cat. (Gallimard/Musée des Beaux-Arts du Canada, 1997), pp. 50, n. 224; 149–151, cat. 26 (ill.), 290, cat. 26.

³⁹ The French translation for this essay is Colin B. Bailey, "Portrait de l'artiste en portraitiste," in Colin B. Bailey, with the assistance of John B. Collins, *Les Portraits de Renoir: Impressions d'une Époque*, exh. cat. (Gallimard/Musée des Beaux-Arts du Canada, 1997), p. 21.

aquarelles, 1858–1881, vol. 1 (Éditions Bernheim-Jeune, 2007), p. 532, cat. 543 (ill.).

Frances Suzman Jowell, "Impressionism and the Golden Age of Dutch Art," in *Inspiring Impressionism: The Impressionists and the Art of the Past*, exh. cat. ed. Ann Dumas (Denver Art Museum/Yale University Press, 2007), pp. 93; 104, fig. 40.

Robert McDonald Parker, "Topographical Chronology 1860–1883," in *Renoir Landscapes 1865–1883*, exh. cat. eds. Colin B. Bailey and Christopher Riopelle (National Gallery, 2007), p. 275.⁴⁰

Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Impressionists: Master Paintings from the Art Institute of Chicago*, exh. cat. (Art Institute of Chicago/Kimbell Art Museum, 2008), pp. 62 (detail); 63, cat. 22 (ill.).⁴¹

Adrien Goetz, *Comment Regarder...Renoir* (Éditions Hazan, 2009), p. 28 (ill.).

Peter Kropmanns, "Renoir's Friendships with Fellow Artists," in *Renoir, Between Bohemia and Bourgeoisie: The Early Years*, exh. cat. ed. Nina Zimmer (Kunstmuseum Basel/Hatje Cantz Verlag, 2012), pp. 247 (ill.); 253, fig. 58; 254.

David Pullins, "Renoir and the Arts of Eighteenth-Century France," in *Renoir, Between Bohemia and Bourgeoisie: The Early Years*, exh. cat. ed. Nina Zimmer (Kunstmuseum Basel/Hatje Cantz Verlag, 2012), p. 264.

⁴⁰ Robert McDonald Parker, "Chronologie," in *Les Paysages de Renoir 1865–1883*, exh. cat. eds. Colin B. Bailey and Christopher Riopelle, trans. Marie-Françoise Dispa, Lise-Éliane Pomier and Laura Meijer (National Gallery/5 Continents Editions, 2007), p. 275.

⁴¹ This exhibition catalogue was simultaneously published as Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Age of Impressionism at the Art Institute of Chicago* (Art Institute of Chicago/Yale University Press, 2008), pp. 62 (detail); 63, cat. 22 (ill.), for distribution at the Art Institute of Chicago; the latter was republished as Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Age of French Impressionism: Masterpieces from the Art Institute of Chicago* (Art Institute of Chicago/Yale University Press, 2010), pp. 68 (detail); 69, cat. 28 (ill.).

Archival Documentation from the Durand-Ruel Archives

Dépôt Durand-Ruel Paris 3913

- *Portrait de Sisley*, Livre de dépôt Paris 1879-84, dépôt n°3913. Ce numéro de dépôt date du moment où Murer déposa la peinture chez Durand-Ruel.⁴²

Photo Durand-Ruel Paris 1221

- *Portrait de Sisley*, 1898-1899 (pas de date ni de moi plus précis). La photographie a été prise au moment du dépôt. Durand-Ruel ne photographiait pas uniquement les tableaux de son stock.⁴³

Archival Documentation from Bernheim-Jeune Archives

Photographie Bernheim-Jeune no. 10705⁴⁴

⁴² See Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

⁴³ Located in the Durand-Ruel Archives; see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

⁴⁴ Located in the Bernheim-Jeune et Cie Archives; according to Guy-Patrice Dauberville and Michel Dauberville, with the collaboration of Camille Frémontier-Murphy, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1858–1881*, vol. 1 (Éditions Bernheim-Jeune, 2007), p. 409, cat. 382. **Can Guy-Patrice Dauberville confirm?**