

Working Draft – Extended Documentation, January 10, 2013

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Pierre-Auguste Renoir

French, 1841-1919

Lunch at the Restaurant Fournaise (The Rowers' Lunch)

1875

Oil on canvas

21 11/16 x 25 15/16 in. (55.1 x 65.9 cm)

Potter Palmer Collection

1922.437

Provenance [from OSCI working file 12.19.12]

Sold to Durand-Ruel, Paris, July 8, 1881, for 600 fr.¹

Acquired by an unknown owner (possibly Legrand, Paris), after July 8, 1881.²

Acquired by Legrand, Paris, by Nov. 21, 1887.³

Sold to Boussod, Valadon & Cie. (Theo van Gogh), Paris, Nov. 21, 1887, for 200 fr.⁴

¹ According to Colin Bailey, the painting is Durand-Ruel stock n°1452 which was purchased from Renoir by Durand-Ruel on July 8, 1881, as *Conversation (bords de la Seine)*, for 600 fr.; see John Collins to the Art Institute of Chicago, July 28, 1997. Curatorial Object File, Art Institute of Chicago.

² It is unclear to whom Durand-Ruel sold the painting or how Legrand acquired it. According to Colin Bailey, the painting is Durand-Ruel stock n°1452 which was purchased from Renoir by Durand-Ruel on July 8, 1881, as *Conversation (bords de la Seine)*, for 600 fr.; see John Collins to the Art Institute of Chicago, July 28, 1997. Curatorial Object File, Art Institute of Chicago. By Nov. 21, 1887, the painting had been acquired by Legrand; see John Rewald, "Theo van Gogh, Goupil, and the Impressionists," *Gazette des Beaux-Arts* 81, 1248 (Jan. 1973), p. 14; and John Rewald, "Theo van Gogh, Goupil, and the Impressionists-II," *Gazette des Beaux-Arts* 81, 1249 (Feb. 1973), p. 103. [In John Collins to the Art Institute of Chicago, July 28, 1997. Curatorial Object File, Art Institute of Chicago, he mentions that Legrand was Durand-Ruel's former employee, but was he associated with Durand-Ruel at this time? Should Legrand be treated in the provenance as Theo van Gogh is treated in the provenance? But Rewald 1973 says that Legrand was a competitor of Durand-Ruel. Can Colin clarify how he would like for this early provenance to be written?]

³ According to John Rewald, "Theo van Gogh, Goupil, and the Impressionists," *Gazette des Beaux-Arts* 81, 1248 (Jan. 1973), p. 14; and John Rewald, "Theo van Gogh, Goupil, and the Impressionists-II," *Gazette des Beaux-Arts* 81, 1249 (Feb. 1973), p. 103. In the Feb. 1973 article, Rewald identifies Legrand as: "LEGRAND. 40, rue Blanche, Paris; a dealer at 122bis, rue Laffitte. As early as 1876 lent one painting each by Renoir and Sisley to the second Impressionist group exhibition. As a competitor of Durand-Ruel, worked closely with Goupil in Paris and Knoedler in New York." See John Rewald, "Theo van Gogh, Goupil, and the Impressionists-II," *Gazette des Beaux-Arts* 81, 1249 (Feb. 1973), p. 107.

⁴ According to John Rewald, "Theo van Gogh, Goupil, and the Impressionists,"

Sold to Guyotin, Paris, probably Nov. 22, 1887, for 350 fr.⁵

Sold to Durand-Ruel, Paris, Mar. 21, 1892, for 1,300 fr.⁶

Transferred to Durand-Ruel, New York, Mar. 22, 1892.⁷

Sold to Potter Palmer (died 1902), Chicago, Apr. 9, 1892, for \$1,100.⁸

By descent to his widow, Mrs. Potter (Bertha Honoré) Palmer (died 1918).

Gazette des Beaux-Arts 81, 1248 (Jan. 1973), p. 14; and John Rewald, "Theo van Gogh, Goupil, and the Impressionists-II," *Gazette des Beaux-Arts* 81, 1249 (Feb. 1973), p. 103. This is identified as Boussod, Valadon & Cie. stockbook no. 18877 by Chris Stolwijk and Richard Thomson, with a contribution by Sjraar van Heugten, *Theo Van Gogh: Art Dealer, Collector and Brother of Vincent*, exh. cat. (Van Gogh Museum/Waanders Publishers, 1999), p. 216, cat. 125.

⁵ According to John Rewald, "Theo van Gogh, Goupil, and the Impressionists," *Gazette des Beaux-Arts* 81, 1248 (Jan. 1973), p. 14; and John Rewald, "Theo van Gogh, Goupil, and the Impressionists-II," *Gazette des Beaux-Arts* 81, 1249 (Feb. 1973), p. 103. In the Feb. 1973 article, Rewald identifies Guyotin as: "GUYOTIN. 'Marchand-amateur,' rue Grange-Batelière, Paris." See John Rewald, "Theo van Gogh, Goupil, and the Impressionists-II," *Gazette des Beaux-Arts* 81, 1249 (Feb. 1973), p. 106. [Anne Distel concurs that the painting was sold to Guyotin on Nov. 22, 1887; see Hayward Gallery, Galeries Nationales du Grand Palais, Paris, and Museum of Fine Arts, Boston, *Renoir*, exh. cat. ed. Michael Raeburn (Arts Council of Great Britain, 1985), p. 216; also listed as Nov. 22, 1887 in Colin B. Bailey and Christopher Riopelle, eds., *Renoir Landscapes 1865-1883*, exh. cat. (National Gallery, 2007), p. 170. However, the painting was said to have been sold by Boussod, Valadon & Cie (Theo van Gogh), Paris, on Nov. 21, 1887, according to Chris Stolwijk and Richard Thomson, with a contribution by Sjraar van Heugten, *Theo Van Gogh: Art Dealer, Collector and Brother of Vincent*, exh. cat. (Van Gogh Museum/Waanders Publishers, 1999), p. 216, cat. 125. [Can we obtain a photocopy of the Boussod, Valadon & Cie. stockbook no. 18877 entry to see if it says the painting was sold on Nov. 21 or 22?]

⁶ According to the Durand-Ruel Archives, "Vendu par Guyotin à Durand-Ruel Paris le 21 mars 1892 pour 1300 francs, *Déjeuner de canotiers*." Durand-Ruel, *Livre de stock Paris 1891*, stock n°2064; 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.

⁷ According to Anne Distel in Hayward Gallery, Galeries Nationales du Grand Palais, Paris, and Museum of Fine Arts, Boston, *Renoir*, exh. cat. ed. Michael Raeburn (Arts Council of Great Britain, 1985), p. 216.

⁸ According to the Durand-Ruel Archives, "vendu par Durand-Ruel NY à Potter Palmer le 9 avril 1892 pour \$ 1100, *Déjeuner de canotiers*." Durand-Ruel, *Livre de stock New York 1888-93*, stock n°932; 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.

By descent to her sons Honoré Palmer and Potter Palmer, Jr.

Given to the Art Institute of Chicago, 1922.

Exhibition History

Paris, 11, rue Le Peletier, *2e Exposition de Peinture* [Second Impressionist Exhibition], Apr. 1876, cat. 221.⁹

Possibly New York, Durand-Ruel Galleries, *Exhibition of Paintings by Pierre Auguste Renoir*, Nov. 14–Dec. 5, 1908, cat. 7.¹⁰

Chicago, Art Institute of Chicago, *Paintings from the Collection of Mrs. Potter Palmer*, May 10–Nov. 1910, cat. 51.¹¹ [\[link PDF\]](#)

Chicago, Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, May 23–Nov. 1, 1933, cat. 350.¹² [\[link PDF\]](#)

⁹According to 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. See also Emile Porcheron, "Promenades d'un flâneur: les impressionnistes," *Le Soleil* (Apr. 4, 1876), who, in a paragraph on Renoir, mentions "la Tonnelle des Canotiers sans jambes." For a discussion regarding the identification of cat. 221 as *Lunch at the Restaurant Fournaise* (*The Rowers' Lunch*) see Ruth Berson to Gloria Groom, July 18, 1990, Curatorial Object File, Art Institute of Chicago.

¹⁰[\[is no. 7 Le déjeuner, 1879; our Rowers' Lunch?\]](#) See "Paintings by Renoir. Collection at the Durand-Ruel Galleries Ranges from 1873 Down," *New York Times* (Nov. 16, 1908), p. 9, which says, "The year [1881] was the one in which Renoir painted the famous "Déjeuner des Canotiers," and an earlier al fresco breakfast is in the Durand-Ruel exhibition (dated 1879,) in which the ugly black of the man's coat no doubt is a reminiscence of the influence of Courbet..." [\[Could the earlier al fresco breakfast be our painting? Might Colin know?\]](#)

¹¹The exhibition catalogue does not include exhibition dates. The exhibition opened May 10 and seems to have continued through November 1910. See "Approaching Exhibitions," *Bulletin of the Art Institute of Chicago* 3,4 (Apr. 1910), p. 51; and "Announcement: The Art Institute of Chicago: Exhibitions, Lectures, Musicales, Receptions, Etc., for the Season of 1910–11," *Bulletin of the Art Institute of Chicago* 4, 2 (Oct. 1910), p. 23. [\[An inquiry has been submitted to our institutional archivist for further clarification about the closing date.\]](#)

¹² The exhibition catalogue lists the dates as June 1–Nov. 1, 1933, but newspaper articles confirm the exhibition opened on May 23. See India Moffett, "Art Show of 1,500 World Famous Treasures Is Opened at Institute," *Chicago Daily Tribune*, May 23, 1933, p. 17; and Virginia Gardner, "Record Throng of 1,367,000 Views Art Show," *Chicago Daily Tribune*, Oct. 29, 1933, p. 7.

Working Draft – Extended Documentation, January 10, 2013

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Philadelphia, Pennsylvania Museum of Art, *Manet and Renoir*, Nov. 29, 1933–Jan. 1, 1934, no cat. no. (ill.).¹³

Chicago, Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–Oct. 31, 1934, cat. 239.¹⁴ [[link PDF](#)]

Boston, Museum of Fine Arts, *Independent Painters of Nineteenth Century Paris*, Mar. 15–Apr. 28, 1935, cat. 45 (ill.).

Chicago, Arts Club of Chicago, *Origins of Modern Art*, Apr. 2–30, 1940, cat. 13.

Birmingham, Birmingham Museum of Art, *Opening Exhibition*, Apr. 8–June 3, 1951, no cat. no. (cover ill.).

New York, Metropolitan Museum of Art, *Loan Exhibition*, April 4–May 18, 1952.¹⁵

New York, Wildenstein, *Olympia's Progeny, French Impressionist and Post-Impressionist Paintings (1865–1905): Loan Exhibition for the Benefit of the Association for Mentally Ill Children in Manhattan, Inc.*, Oct. 28–Nov. 27, 1965, cat. 23 (ill.).

Milwaukee, Wisconsin, Milwaukee Art Center, *The Inner Circle*, Sept. 15–Oct. 23, 1966, cat. 81 (ill.).

Portland, Oregon, Portland Art Museum, *75 Masterworks: An Exhibition of Paintings in Honor of the Seventy-Fifth Anniversary of the Portland Art Association, 1892–1967*, Dec. 12, 1967–Jan. 21, 1968, cat. 13 (ill.).

Chicago, Art Institute of Chicago, *Paintings by Renoir*, Feb. 3–Apr. 1, 1973, cat. 28 (ill.).

¹³ The exhibition catalogue is printed in Pennsylvania Museum of Art, "Manet and Renoir," *Bulletin of the Pennsylvania Museum* 29, 158 (Dec. 1933), pp. 16–20.

¹⁴ The exhibition catalogue lists the dates as June 1–Nov. 1, 1934, but newspaper articles confirm the exhibition closed on Oct. 31. See "Fair Art Exhibition Closes Forever at 5:30 This Afternoon," *Chicago Daily Tribune*, Oct. 31, 1934, p. 2; and "Shippers Start Dismantling Art Exhibition Today," *Chicago Daily Tribune*, Nov. 1, 1934, p. 3.

¹⁵ [This exhibition is listed on the department archival card but not on the Art Institute's Museum Registration Department Artists Sheets. We have not been able to locate what exhibition this was. These exhibition dates are from the Art Institute's Museum Registration Department Artists Sheet for Renoir's *Near the Lake*. Could it be related to Art Institute of Chicago, Cézanne: Paintings, Watercolors, and Drawings: A Loan Exhibition, Feb. 1–Mar. 16, 1952; New York, Metropolitan Museum of Art, Apr. 4–May 18, 1952? Our painting was not included in the Cézanne exhibition. There is no 1952 exhibition listed on the Museum Registrar's y-card. Could this reference refer to a different Metropolitan Museum exhibition?]

Manchester, New Hampshire, Currier Museum of Art, loan exchange, Mar. 15–May 11, 1975.¹⁶

Pasadena, Norton Simon Museum of Art, loan exchange, Feb. 1–Nov. 1, 1978.¹⁷

Albi, Musée Toulouse-Lautrec, *Trésors impressionnistes du Musée de Chicago*, June 27–Aug. 31, 1980, cat. 21 (ill.).

London, Hayward Gallery, *Renoir*, Jan. 30–Apr. 21, 1985, cat. 48 (ill.); Paris, Galeries Nationales du Grand Palais, May 14–Sept. 2, 1985, cat. 47 (ill.); Boston, Museum of Fine Arts, Oct. 9, 1985–Jan. 5, 1986.

Art Institute of Chicago, *Tour de France: Paintings, Photographs, Prints, and Drawings from the Collection of the Art Institute of Chicago*, Dec. 9, 1989–Mar. 4, 1990, no cat. no. (ill.).

Washington, D.C., The Phillips Collection, *Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party,"* Sept. 21, 1996–Feb. 23, 1997, cat. 40 (ill.).¹⁸

Ottawa, National Gallery of Canada, *Renoir's Portraits: Impressions of an Age*, June 27–Sept. 14, 1997, not in cat.; Chicago, Art Institute of Chicago, Oct. 17, 1997–Jan. 4, 1998; Fort Worth, Texas, Kimbell Art Museum, Feb. 8–April 26, 1998 (Chicago only).

¹⁶ According to Receipt of Object 26516, Registrar's Records, Art Institute of Chicago, this work was on loan to the Currier Museum of Art in exchange for its loan to Art Institute of Chicago, *Paintings by Monet*, Mar. 15–May 11, 1975. [More research needs to be done on the details of this loan exchange. Check RoFO 26516/SOB 5288 and possibly inquire with AIC institutional archives regarding the exchange. Verify dates. If an exhibition catalogue is found, it will need to be added to "Selected References."]

¹⁷ According to Receipt of Object 28230, Registrar's Records, Art Institute of Chicago, this work was on loan to the Norton Simon Museum of Art in exchange for its loans to Art Institute of Chicago, *Frederic Bazille and Early Impressionism*, Mar.4–Apr.30, 1978. [More research needs to be done on the details of this loan exchange. Check RoFO 28230/SOC 326 or 376 and possibly inquire with AIC institutional archives regarding this exchange. Verify dates. If an exhibition catalogue is found, it will need to be added to "Selected References."]

¹⁸ The catalogue lists the closing date as Feb. 9, 1997, but the exhibition was extended for two weeks. See Phillips Collection, *Impressionists on the Seine: A Celebration of Renoir's Luncheon of the Boating Party, 1996–1997*, Finding Aid, "<http://www.phillipscollection.org/documents/library/impressionists-on-the-seine.pdf> (accessed Oct. 10, 2012). [Format of URLs TBD. Currently we can't cite URLs without them automatically linking to a website in the browser and we do not want to support non-AIC websites in our catalogue.]

Working Draft – Extended Documentation, January 10, 2013

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Amsterdam, Van Gogh Museum, *Theo Van Gogh (1857–1891): Art Dealer, Collector and Brother of Vincent*, June 24–Sept. 5, 1999, cat. 125 (ill.); Paris, Musée d'Orsay, Sept. 27, 1999–Jan. 9, 2000.

Chicago, Art Institute of Chicago, *Seurat and the Making of "La Grande Jatte,"* June 16–Sept. 19, 2004, cat. 107 (ill.).

London, National Gallery, *Renoir Landscapes 1865–1883*, Feb. 21–May 20, 2007, cat. 34 (ill.); Ottawa, National Gallery of Canada, June 8–Sept. 9, 2007; Philadelphia, Philadelphia Museum of Art, Oct. 4, 2007–Jan. 6, 2008.

Fort Worth, Texas, Kimbell Art Museum, *The Impressionists: Master Paintings from the Art Institute of Chicago*, June 29–Nov. 2, 2008, cat. 23 (ill.).

Chicago, Art Institute of Chicago, *A Case for Wine: From King Tut to Today*, July 11–Sept. 20, 2009, no cat.

Basel, Kunstmuseum Basel, *Renoir, Between Bohemia and Bourgeoisie: The Early Years*, Apr. 1–Aug. 12, 2012, cat. 40 (ill.).

Publication History

Catalogue de la 2e Exposition de Peinture, exh. cat. (Imprimerier Alcan-Lévy, 1876), p. 21, cat. 221.¹⁹

Emile Porcheron, "Promenades d'un flâneur: Les Impressionnistes," *Le Soleil* (Apr. 4, 1876), pp. 2-3. 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), pp. 102–3.

Possibly Durand-Ruel, New York, *Exhibition of Paintings by Pierre Auguste Renoir*, exh. cat. (Durand-Ruel Galleries, 1908), n.pag., cat. 7.²⁰

Art Institute of Chicago, *Paintings from the Collection of Mrs. Potter Palmer*, exh. cat. (Art Institute of Chicago, 1910), n.pag., cat. 51.

Art Institute of Chicago, "Library Notes," *Bulletin of the Art Institute of Chicago* 15, 5 (Sep.–Oct. 1921), p. 161 (ill.). [\[link PDF\]](#)

Art Institute of Chicago, *Handbook of Sculpture, Architecture, and Paintings, Part II*,

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

²⁰ [If Colin determines that the AIC painting is NOT included in the show, this entry can be deleted from bibliography. If it is our painting, we should also cite "Paintings by Renoir. Collection at the Durand-Ruel Galleries Ranges from 1873 Down," *New York Times* (Nov. 16, 1908), p. 9.]

Working Draft – Extended Documentation, January 10, 2013

Confidential – For internal use only

Entries with outstanding questions have footnotes highlighted in yellow

Paintings (Art Institute of Chicago, 1922), p. 69, cat. 844.²¹

Art Institute of Chicago, "Accessions and Loans," *Bulletin of the Art Institute of Chicago* 16, 3 (May 1922), p. 47. [\[link PDF\]](#)

M.C., "Renoirs in the Institute," *Bulletin of the Art Institute of Chicago* 19, 3 (March 1925), p. 33 (ill.). [\[link PDF\]](#)

Art Institute of Chicago, *A Guide to the Paintings in the Permanent Collection* (Art Institute of Chicago, 1925), pp. 67 (ill.); 150, cat. 844.²²

Julius Meier-Graefe, *Renoir* (Klinkhardt & Biermann Verlag, 1929), p. 124, no. 102 (ill.).

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

Daniel Catton Rich, "The Mrs. L. L. Coburn Collection," in *Exhibition of the Mrs. L. L. Coburn Collection: Modern Paintings and Watercolors*, exh. cat. (Art Institute of Chicago, 1932), p. 7. [\[link to pdf\]](#)

Art Institute of Chicago, "The Rearrangement of the Paintings Galleries," *Bulletin of the Art Institute of Chicago* 27, 7 (Dec. 1933), p. 115. [\[link PDF\]](#)

Art Institute of Chicago, *Catalogue of A Century of Progress Exhibition of Paintings and Sculpture*, exh. cat. (Art Institute of Chicago, 1933), p. 50, cat. 350. [\[LINK PDF\]](#)

Daniel Catton Rich, "Französische Impressionisten im Art Institute zu Chicago," *Pantheon* 11, 3 (Mar. 1933), pp. 77–78.²³

Pennsylvania Museum of Art, "Manet and Renoir," *Bulletin of the Pennsylvania Museum* 29, 158 (Dec. 1933), pp. 16 (ill.), 19.

Art Institute of Chicago, *Catalogue of A Century of Progress Exhibition of Paintings and Sculpture*, exh. cat. (Art Institute of Chicago, 1934), p. 40, cat. 239. [\[Link PDF\]](#)

"Fourteen Notable Modern Paintings," *Fortune* 9 (Jan. 1934), p. 33 (ill.).

Art Institute of Chicago, *A Brief Illustrated Guide to the Collections* (Art Institute of

²¹ Reprinted in Art Institute of Chicago, *Handbook of Sculpture, Architecture, and Paintings, Part II, Paintings* (Art Institute of Chicago, 1923), p. 69, cat. 844.

²² Reprinted in Art Institute of Chicago, *A Guide to the Paintings in the Permanent Collection* (Art Institute of Chicago, 1932), pp. 64 (ill.); 168, cat. 22.437.

²³ The English translation of this article is Daniel Catton Rich, "French Impressionists in the Art Institute of Chicago," *Pantheon: Monatschrift für freunde und sammler der kunst*, trans. C.C.H. Drechsel (F. Bruckmann AG., 1933), p. 18.

Working Draft – Extended Documentation, January 10, 2013
Confidential – For internal use only
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Chicago, 1935), p. 28.²⁴

Museum of Fine Arts, Boston, *Independent Painters of Nineteenth Century Paris*, exh. cat. (Museum of Fine Arts, 1935), pp. 30, cat. 45; 73 (ill.).

Arts Club of Chicago, *Origins of Modern Art*, exh. cat. (Arts Club of Chicago, 1940), n.pag., cat. 13.

R.[eginald] H.[oward] Wilenski, *Modern French Painters* (Reynal & Hitchcock, [1940]), p. 338.

Art Institute of Chicago, "The United States Now an Art Publishing Center," *Bulletin of the Art Institute of Chicago* 36, 2 (Feb. 1942), p. 30. [\[link PDF\]](#)

Frederick A. Sweet, "Potter Palmer and the Painting Department," *Bulletin of the Art Institute of Chicago* 37, 6 (Nov. 1943), p. 86. [\[link PDF\]](#)

Art Institute of Chicago, *An Illustrated Guide to the Collections of The Art Institute of Chicago* (Art Institute of Chicago, 1945), p. 36.²⁵

Birmingham Museum of Art, *Catalogue of the Opening Exhibition*, exh. cat. (Birmingham Museum of Art, 1951), cover (ill.); p. 31.

Dorothy Bridaham, *Renoir in the Art Institute of Chicago* (Conzett & Huber, 1954), n.pag, pl. 4.

Art Institute of Chicago, "The Artist Looks at People," *The Art Institute of Chicago Quarterly* 52, 4 (Dec. 1, 1958), p. 100. [\[link PDF\]](#)

Raymond Cogniat, *Le Siècle des Impressionnistes* (Flammarion, 1959), cover (ill.).

Ishbel Ross, *Silhouette in Diamonds: The Life of Mrs. Potter Palmer* (Harper & Brothers, 1960), p. 155.

Art Institute of Chicago, *Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection* (Art Institute of Chicago, 1961), pp. 292 (ill.), 396.²⁶

J.M., "Art Israel: 26 Painters and Sculptors," *Calendar of the Art Institute of*

²⁴ Reprinted in Art Institute of Chicago, *A Brief Illustrated Guide to the Collections* (Art Institute of Chicago, 1941), p. 34.

²⁵ Reprinted in Art Institute of Chicago, *An Illustrated Guide to the Collections of The Art Institute of Chicago* (Art Institute of Chicago, 1948), p. 33; and Art Institute of Chicago, *An Illustrated Guide to the Collections of the Art Institute of Chicago* (Art Institute of Chicago, 1956), p. 34.

²⁶ Included in typescript catalogue supplement, Nov. 15, 1966, p. 50; Sept. 15, 1967, p. 50; Dec. 18, 1968, p. 76; Feb. 10, 1971, p. 95; Sept. 15, 1971, p. 12. Art Institute of Chicago Archives.

Working Draft – Extended Documentation, January 10, 2013

Confidential – For internal use only

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Chicago 59, 3 (May 1965), p. 8 (detail). [\[link PDF\]](#)

Kermit S. Champa, "Olympia's Progeny," in Wildenstein, *Olympia's Progeny, French Impressionist and Post-Impressionist Paintings (1865–1905): Loan Exhibition for the Benefit of the Association for Mentally Ill Children in Manhattan, Inc.*, exh. cat. (Wildenstein, 1965), n.pag.

Wildenstein, *Olympia's Progeny, French Impressionist and Post-Impressionist Paintings (1865–1905): Loan Exhibition for the Benefit of the Association for Mentally Ill Children in Manhattan, Inc.*, exh. cat. (Wildenstein, 1965), n.pag., cat. 23 (ill.).

Milwaukee Art Center, *The Inner Circle*, exh. cat. (Milwaukee Art Center/Arrow Press, 1966), n.pag., cat. 81 (ill.).

Charles C. Cunningham, *Instituto de arte de Chicago*, *El Mundo de los Museos* 2 (Editorial Codex, 1967), pp. 11 (ill.); 58, fig. 1.

Portland Art Museum, *75 Masterworks: An Exhibition of Paintings in Honor of the Seventy-Fifth Anniversary of the Portland Art Association, 1892-1967*, exh. cat. (Portland Art Museum/Graphic Arts Center, [1967]), n.pag., cat. 13 (ill.).

André Parinaud and Charles C. Cunningham, *Art Institute of Chicago*, *Grands Musées* 2 (Hachette-Filipacchi, 1969), pp. 36, fig. 1; 69, no. 31 (ill.).

Charles C. Cunningham and Satoshi Takahashi, *Shikago Bijutsukan* [Art Institute of Chicago], *Museums of the world* 32 (Kodansha, 1970), pp. 47, pl. 33; 159.

John Maxon, *The Art Institute of Chicago* (Harry N. Abrams, 1970), p. 86 (ill.).²⁷

William Gaunt, *Impressionism: A Visual History* (Praeger, 1970), pp. 236–37, pl. 91.

François Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, Vol. I, Figures, 1860–1890* (Éditions Durand-Ruel, 1971), pp. 232–33, cat. 305 (ill.).

Elda Fezzi, *L'opera completa di Renoir nel periodo impressionista, 1869-1883*, *Classici dell'arte* 59 (Rizzoli, 1972), pp. 65, pl. IL; 108–09, cat. 452 (ill.).²⁸

²⁷ Republished in John Maxon, *The Art Institute of Chicago* (Harry N. Abrams, 1977), p. 86 (ill.); and John Maxon, *The Art Institute of Chicago* (Thames and Hudson, 1987), p. 86 (ill.).

²⁸ Reprinted in Elda Fezzi, *L'opera completa di Renoir nel periodo impressionista, 1869-1883*, *Classici dell'arte* 59 (Rizzoli Editore, 1981), pp. 65, pl. IL; 108–09, cat. 452 (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), pp. 65, pl. IL; 107, cat. 431 (ill.).

Working Draft – Extended Documentation, January 10, 2013

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John Rewald, "Theo van Gogh, Goupil, and the Impressionists," *Gazette des Beaux-Arts* 81, 1248 (Jan. 1973), cover (detail), pp. 13, fig. 7; 14; 15.

John Rewald, "Theo van Gogh, Goupil, and the Impressionists-II," *Gazette des Beaux-Arts* 81, 1249 (Feb. 1973), p. 103.

Art Institute of Chicago, *Paintings by Renoir*, exh. cat. (Art Institute of Chicago, 1973), pp. 24; 84–85, cat. 28 (ill.).

Mike Samuels and Nancy Samuels, *Seeing With the Mind's Eye: The History, Techniques and Uses of Visualisation* (New York, 1975), p. 71 (ill.).

Walter Pach, *Auguste Renoir: Leben und Werk* (Verlag M. DuMont Schauberg, 1976), pp. 115, fig. 51; 173.²⁹

Art Institute of Chicago, *100 Masterpieces* (Art Institute of Chicago, 1978), pp. 20; 100–101, pl. 56.

Art Institute of Chicago, "Subscription Series," *Bulletin of the Art Institute of Chicago* 74, 1 (Jan.–Mar. 1980), p. 18 (ill.). [[link PDF](#)]

Musée Toulouse-Lautrec and Art Institute of Chicago, *Trésors impressionnistes du Musée de Chicago*, exh. cat. (Musée Toulouse-Lautrec, 1980), pp. 15, no. 21 (ill.); 68.

Joel Isaacson, "Impressionism and Journalistic Illustration," *Arts Magazine* 56, 10 (June 1982), p. 105, fig. 37.

Denys Sutton, "Renoir's Kingdom," *Apollo* 121, 278 (Apr. 1985), pp. 244; 247, fig. 8.

Hayward Gallery, Galeries Nationales du Grand Palais, Paris, and Museum of Fine Arts, Boston, *Renoir*, exh. cat. ed. Michael Raeburn (Arts Council of Great Britain, 1985), pp. 94, no. 48 (ill.), 216, no. 48 (ill.); 217.

Hayward Gallery, Galeries Nationales du Grand Palais, Paris, and Museum of Fine Arts, Boston, *Renoir*, exh. cat. (Réunion des musées nationaux, 1985), pp. 166–167, cat. 47 (ill.); 168.

Charles S. Moffett, ed., *The New Painting: Impressionism, 1874–1886*, exh. cat. (Fine Arts Museums of San Francisco, 1986), p. 164, no. 221.

Richard R. Brettell, *French Impressionists* (Art Institute of Chicago/Harry N. Abrams, 1987), pp. 30–31 (detail), 32 (ill.), 119.

Françoise Cachin and Bogomila Welsh-Ovcharov, with the assistance of Monique

²⁹ [1958 and 1973 versions have been requested via Interlibrary Loan]

Working Draft – Extended Documentation, January 10, 2013

Confidential – For internal use only

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Nonne, *Van Gogh à Paris*, exh. cat. (Réunion des musées nationaux, 1988), p. 375 (ill.).

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³⁰ The English translation for this book is Anne Distel, *Renoir: A Sensuous Vision* (Thames and Hudson, 1995), pp. 73 (detail), 169.

Working Draft – Extended Documentation, January 10, 2013

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³¹ [Copy in curatorial file does not list name of newspaper; to confirm]

Working Draft – Extended Documentation, January 10, 2013

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Archival Documentation from the Durand-Ruel Archives

Stock Durand-Ruel Paris 2064

- Stock Durand-Ruel Paris 2064, *Déjeuner de canotiers*, Livre de stock Paris 1891³³

Stock Durand-Ruel New York 932 [illustrate Durand-Ruel label here or just in conservation report?]

- Stock Durand-Ruel New York 932, *Déjeuner de canotiers*, Livre de stock New

³² 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), front cover (detail), pp. 20 (ill.); 64–65, cat. 23 (ill.); 73; 111, 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. 20 (ill.); 70–71, cat. 29 (ill.); 79; 123.

³³ 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.

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York 1888-93³⁴

³⁴ 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.