

Pierre-Auguste Renoir

French, 1841-1919

Two Sisters (On the Terrace)

1881

Oil on canvas

39 9/16 x 37 7/8 in. (100.5 x 81 cm)

Mr. and Mrs. Lewis Larned Coburn Memorial Collection

1933.455

Provenance [from OSCI working file 11.28.11]

Sold to Durand-Ruel, Paris, July 7, 1881 for 1,500 fr.¹

Sent to Durand-Ruel, New York, in 1922.²

Sold to Mrs. Lewis Larned (Annie Swan) Coburn (died 1932), Chicago, Feb. 4, 1925, for \$100,000.³

¹ According to the Durand-Ruel Archives, "Acheté par Durand-Ruel Paris (stock 1451) à l'artiste le 7 juillet 1881 pour 1500 francs, *Femme sur une terrasse au bord de la Seine*." Durand-Ruel, Livre de stock Paris 1880-82; 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.

² According to the Durand-Ruel Archives, "Envoyé par Durand-Ruel Paris chez Durand-Ruel NY (dépôt 8124) en 1922" as "*Sur la terrasse 1881*." Durand-Ruel, Livre de stock New York 1904-24; 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. This corrects information previously published 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), p. 308, and 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. 300. Bailey identifies this painting as possibly cat. 2 (*Les deux Soeurs*, belonging to M. Ch.[arles] Ephrussy) in the *Exposition des oeuvres de P.-A. Renoir*, April 1-25, 1883, [Durand-Ruel, Paris, *Catalogue de L'Exposition des oeuvres de P.-A. Renoir*, exh. cat. (Pillet et Dumoulin, 1883), p. 9, cat. 2]. After including the possible ownership of the painting by Charles Ephrussi in 1883, Bailey says the painting was back with the Durand-Ruel family by 1892 and that it was purchased from Joseph Durand-Ruel by Mrs. Lewis Larned (Annie Swan) Coburn, Chicago. According to the Durand-Ruel Archives, our painting was not cat. 2 in the 1883 exhibition but rather cat. 30 [*Femme sur une terrasse (Chatou)*, no owner listed], so Ephrussi would not be in the ownership history of the painting. 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 citing "la facture consulaire," the painting was "Vendu par Durand-Ruel NY à Mrs Coburn le 4 février 1925," for "\$ 100.000" as "*Sur la terrasse*"; see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art

Bequeathed to the Art Institute of Chicago, 1933.⁴

Exhibition History

Paris, 251, rue Saint-Honoré, Salons du Panorama de Reischoffen, *7me Exposition des Artistes Independants* [Seventh Impressionist Exhibition], Mar. 1–31, 1882, cat. 138.⁵

Paris, Durand-Ruel, *Exposition des oeuvres de P.-A. Renoir*, April 1–25, 1883, cat. 30.⁶

New York, American Art Galleries, *Works in Oil and Pastel by the Impressionists of Paris*, April 10–28, 1886, cat. 181; New York, National Academy of Design, May 25–June 30, 1886.⁷

Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago. See also a letter on Durand-Ruel letterhead [illustrate], Mar. 18, 1932, verifying that Coburn purchased the painting from Durand-Ruel. Art Institute of Chicago Archives.

⁴ See Annie Swan Coburn's will [illustrate]; Walter S. Brewster to Art Institute Director Dr. Robert B. Harshe [illustrate], Mar. 15, 1934; and Records of the Board of Trustees, Apr. 26, 1940, p. 24, all in the Art Institute of Chicago Archives.

⁵ 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.

⁶ 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. 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. 308, suggests that the Art Institute's painting might rather have been cat. 2 (*Les deux Soeurs*, belonging to M. Ch.[arles] Ephrussy) in this exhibition catalogue.

⁷ 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. See 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 Éditeurs, 1939), p. 77, which states that the exhibition opened April 10, 1886 and lasted for one month. "Celle-ci, qui s'ouvre le 10 avril dans les salles de l' "American Art Association", dure un mois." [Exhibition dates are not included in curatorial copy. Can the closing date for the first venue be confirmed?] Venturi also states that the exhibition was moved to the National Academy of Design on May 25. "Les succès est suffisant pour qu'elle soit transportée le 25 mai dans les salles de la "National Academy of design", où les impressionnistes reçoivent pour la première fois une sorte de consécration officielle." [Can the closing date for the second venue be confirmed? Not included in curatorial file copy.]

Paris, Galeries Durand-Ruel, *Exposition A. Renoir*, May 1892, cat. 92.⁸

Berlin, expo, 1895.⁹

St. Petersburg, Expo. Internationale de la revue "Le Monde Artiste à St. Petersburg" (Princesse Tenischeff), 1899.¹⁰

Paris, Durand-Ruel, *Exposition de tableaux de Monet, Pissarro, Renoir & Sisley*, Apr. 1899, cat. 81.¹¹

Brussels, Libre Esthétique, *Exposition des peintres Impressionnistes*, Feb. 25–Mar. 29, 1904, cat. 130.¹²

Paris, Grand Palais des Champs-Élysées, *Salon d'Automne*, Oct. 15–Nov. 15, 1904, cat. 12.¹³

London, Grafton Galleries, *Pictures by Boudin, Cézanne, Degas, Manet, Monet, Morisot, Pissarro, Renoir, Sisley, Exhibited by Messrs. Durand-Ruel & Sons*, Jan.–Feb., 1905, cat. 239.¹⁴

Royal Academy, London, 1905.¹⁵

⁸ 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.

⁹ [This information is exactly what we received from the D-R archives. Can this be further expanded and verified? Was there an exhibition catalogue?]

¹⁰ [This information is exactly what we received from the D-R archives. Can this be further expanded and verified? Was there an exhibition catalogue?]

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 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.

¹³ 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. [According to the information from the D-R archives, the Art Institute's painting was no. 13. However, no. 13 in the exhibition catalogue is *La Loge*, no. 12 is *Sur la terrasse*. Can we say the Art Institute's painting was no. 12? Were there multiple exhibition catalogues with different cat. numbers?]

¹⁴ 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.

London, The Burlington House, 1906.¹⁶

London, Palace of Fine Arts, *Franco-British Exhibition*, May 14–Oct. 31, 1908, cat. 397.¹⁷

Munich, Moderne Galerie Heinrich Thannhauser, *Ausstellung Auguste Renoir*, mid-Jan.–mid-Feb., 1912, cat. 9.¹⁸

Expo. "VI. Ausstellung", Cassirer, Berlin, et expo. "Renoir" chez Thannhauser, München, 1912, n°9.¹⁹

Paris, Manzi, Joyant & Cie, *Exposition d'Art Moderne*, June–July, 1912, cat. 180.²⁰

Zurich, Züricher Kunsthaus, *Französische Kunst des XIX. u. XX. Jahrhunderts*, Oct. 5–Nov. 14, 1917, cat. 169.

Paris, Durand-Ruel, *Tableaux Pastels–Dessins par Renoir (1841-1919)*, Nov. 29–Dec. 18, 1920, cat. 52.²¹

¹⁵ [According to the Registrar's y-card, there is no information related to this exhibition in curatorial file. Can this be further expanded and verified? Was there an exhibition catalogue?]

¹⁶ [Listed on the Registrar's y-card, there is no information related to this exhibition in curatorial file. Can this be further expanded and verified? Was there an exhibition catalogue?]

¹⁷ 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. The exhibition catalogue does not include the dates of the exhibition, however newspaper articles confirm the exhibition opened May 14, 1908 and closed on Oct. 31, 1908. See "Two Nations Show Products in London," *New York Times*, May 24, 1908, p. C3; and "Franco-British Exhibition Closes," *New York Times*, Nov. 1, 1908, p. 16.

¹⁸ 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. [This information we received from the D-R archives included the year 1912. The exhibition catalogue does not include a year. Can the year of this exhibition be verified?]

¹⁹ 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. [This information is exactly what we received from the D-R archives. Can this be further expanded and verified? Was there an exhibition catalogue? Was Cassirer, Berlin a second venue of the exhibition held in Munich?]

²⁰ 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. According to Arsène Alexandre, "Exposition d'Art Moderne à Hotel de la Revue 'Les Arts'," *Les Arts* 128 (Aug. 1912), p. 1, the exhibition was held from June–July, 1912.

Chicago, Art Institute of Chicago, *Exhibition of the Mrs. L. L. Coburn Collection: Modern Paintings and Watercolors*, Apr. 6–Oct. 9, 1932, cat. 33 (ill.). [\[Link PDF\]](#)

Chicago, Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, May 23–Nov. 1, 1933, cat. 348.²² [\[Link PDF\]](#)

Chicago, Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–Oct. 31, 1934, cat. 237.²³ [\[Link PDF\]](#)

Toledo, Ohio, Toledo Museum of Art, *French Impressionists and Post-Impressionists*, Nov. 1934, cat. 15.²⁴

New York, Durand-Ruel, *Views of the Seine by Monet, Pissaro, Renoir, Sisley*, Jan. 11–30, 1937, cat. 6 (ill.).²⁵

New Haven, Yale University Gallery of Fine Arts, *French Paintings of the Nineteenth Century*, Feb. 18–March 4, 1937, cat. 1.

New York, Duveen Galleries, *Renoir: Centennial Loan Exhibition 1841–1941, for the benefit of the Free French Relief Committee*, Nov. 8–Dec. 6, 1941, cat. 35 (ill.).

New York, Wildenstein, *Renoir: A Loan Exhibition, for the Benefit of the Citizens' Committee for Children of New York City, Inc.*, April 8–May 10, 1958, no. 31 (ill.).

Chicago, Art Institute of Chicago, *Paintings by Renoir*, Feb. 3–Apr. 1, 1973, cat. 34 (ill.).

²¹ 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.

²² 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.

²³ 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.

²⁴ See "Report of the Director for 1934," *Museum News, The Toledo Museum of Art* 70 (Mar. 1935), n. pag., where the exhibition is referred to as *Nineteenth Century French Paintings*.

²⁵ 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.

Tokyo, Seibu Museum of Art, *Shikago Bijutsukan Insho-ha ten (The Impressionist Tradition: Masterpieces from the Art Institute of Chicago)*, Oct. 18–Dec. 17, 1985, cat. 35 (ill.); Fukuoka, Fukuoka Art Museum, Jan. 5–Feb. 2, 1986; Kyoto, Kyoto Municipal Museum of Art, Mar. 4–April 13, 1986.

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. 58 (ill.).²⁶

Ottawa, National Gallery of Canada, *Renoir's Portraits: Impressions of an Age*, June 27–Sept. 14, 1997, cat. 40 (ill.); Chicago, Art Institute of Chicago, Oct. 17, 1997–Jan. 4, 1998; Fort Worth, Texas, Kimbell Art Museum, Feb. 8–April 26, 1998.

St. Petersburg, State Hermitage Museum, *August Renoir, The Two Sisters (On the Terrace): From the Collection of the Art Institute of Chicago*, July 3–Sept. 16, 2001, no cat.²⁷

Wuppertal, Germany, Von der Heydt-Museum, *Renoir und die Landschaft des Impressionismus*, Oct. 28, 2007–Jan. 27, 2008, no cat. no. (ill.).

Fort Worth, Texas, Kimbell Art Museum, *The Impressionists: Master Paintings from the Art Institute of Chicago*, June 29–Nov. 2, 2008, cat. 28 (ill.).

Selected References

Ernest Hoschedé, *L'Art de la Mode* (1881), (ill.).²⁸

Catalogue de la 7me Exposition des Artistes Independants, exh. cat. (Morris père et fils, 1882), cat. 138.²⁹

²⁶ 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.]

²⁷ [AIC Editor: I'm inclined to say no cat. We have what appears to be a gallery guide/exhibition brochure in the curatorial file, seems like this was a focus exhibition.]

²⁸ [According to Bailey (1997), p. 186, "Reproduced almost immediately in Hoschedé's *L'Art de la Mode*"; See also the 14 March 1990 letter to Douglas from Juliet Bateau, "...came across the most amazing reproduction in *L'Art et la Mode*, vol. 2, 1881–82: Renoir's "Two Sisters" in violent colour..." We do not have a copy of this reference. Can this be confirmed with the original?]

²⁹ This catalogue was reprinted in Theodore Reff, ed., *Impressionist Group Exhibitions*, Modern Art in Paris 23 (Garland Publishing, 1981), n.pag.

La Fare, "Exposition des Impressionnistes," *Le Gaulois* (Mar. 2, 1882), p. 2.

Henry Havard, "Exposition des artistes indépendants," *Le Siècle* (Mar. 2, 1882), p. 2.³⁰ 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. 392.

A. Hustin, "L'Exposition des peintres indépendants," *L'Estafette* (Mar. 3, 1882), p. 3.³¹ 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. 395.

Draner, "Une Visite aux Impressionnistes," *Le Charivari* (Mar. 9, 1882), p. 3.³² 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. 386, 417.

A. Hustin, "L'Exposition des impressionnistes," *Moniteur des Arts* (Mar. 10, 1882), p. 1.³³ 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. 396.

Durand-Ruel, Paris, *Catalogue de L'Exposition des oeuvres de P.-A. Renoir*, exh. cat. (Pillet et Dumoulin, 1883), p. 12, cat. 30.³⁴

Ph. B. [Philippe Butry], "Les peintures de M. P. Renoir," *La République française* (Apr. 15, 1883), p. 3.

³⁰ [The painting is not titled in the article, but it is described as "Son double portrait pendu dans l'escalier...", which Berson labels as #158 (*Pivoines*); however there is a note in the Art Institute curatorial file which suggests that this label is incorrect and should be labeled as #138 (*Les deux soeurs*). We do not have a copy of this reference. Can this be confirmed with the original?]

³¹ [We do not have a copy of this reference. Can this be confirmed with the original?]

³² [We do not have a copy of this reference. Can this be confirmed with the original?]

³³ [We do not have a copy of this reference. Can this be confirmed with the original?]

³⁴ 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. 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. 308, suggests that the Art Institute's painting might rather have been cat. 2 (*Les deux Soeurs*, belonging to M. Ch.[arles] Ephrussy) in this exhibition catalogue.

American Art Association, *Works in Oil and Pastel by the Impressionists of Paris*, exh. cat. (J.J. Little and Co., 1886), p. 31, cat. 181.

American Art Association, *Works in Oil and Pastel by the Impressionists of Paris*, exh. cat. (National Academy of Design, 1886), p. 45, cat. 181.

Georges Lecomte, *L'Art impressionniste* d'après la collection privée de M. Durand-Ruel (Chamerot et Renouard, 1892), pp. 137 (ill.), 204, 207.

Galleries Durand-Ruel, Paris, *Exposition A. Renoir*, exh. cat. (Imprimerie de l'Art, E. Ménard et Cie, 1892), pp. 33; 34; 46, cat. 92.

Richard Muther, *The History of Modern Painting*, vol. 2 (Henry and Co., 1896), p. 748 (ill.).³⁵

Galleries Durand-Ruel, Paris, *Exposition de Tableaux de Monet, Pissarro, Renoir & Sisley*, exh. cat. (Imprimerie de l'Art, 1899), p. 11, cat. 81.

Camille Mauclair, "L'oeuvre d'Auguste Renoir," *L'Art Décoratif* 41, Part I (Feb., 1902), pp. 173 (ill.), 179.

Camille Mauclair, "L'oeuvre d'Auguste Renoir," *L'Art Décoratif* 42, Part II (Mar., 1902), p. 224.

Camille Mauclair, *The Great French Painters and the Evolution of French Painting from 1830 to the Present Day*, trans. P.G. Konody (E.P. Dutton and Co., [1903]), pp. 112, 114 (ill.).³⁶

Wynford Dewhurst, *Impressionists Painting: Its Genesis and Development* (George Newnes Limited, 1904), p. 52.

Maurice Hamel, "Le Salon d'Automne," *Les Arts* 35 (Nov. 1904), p. 35 (ill.).

Camille Mauclair, *L'impressionnisme: Son Histoire, son Esthétique, ses Maîtres*, 2nd ed. (Librairie de l'art Ancien et Moderne, 1904) pp. 112, 137–138.³⁷

Octave Maus, *Exposition des peintres impressionnistes*, exh. cat. (Libre Esthétique, 1904), p. 43, cat. 130.

³⁵ Republished in Richard Muther, *The History of Modern Painting*, vol. 3, rev. ed. (J.M. Dent & Co./E.P. Dutton & Co., 1907), p. 131 (ill.).

³⁶ [Editor: publication does not include a publication date, bracketed date is from Ryerson catalogue.]

³⁷ The English translation of this book is Camille Mauclair, *The French Impressionists (1860–1900)*, trans. P. G. Konody (Duckworth/E.P. Dutton, [1903]), pp. 120, 124. [Editor: publication does not include a publication date, bracketed date is from Ryerson catalogue.]

Léon Plée, "Le Salon d'Automne," *Les Annales Politiques & Littéraires* 43, 1113 (Oct. 23, 1904), pp. 257; 261; (ill.).

Société du Salon d'Automne, *Catalogue de Peinture, Dessin, Sculpture, Gravure, Architecture et Arts Décoratifs*, exh. cat. (Ch. Hérissé, Imprimeur, 1904), p. 114, cat. 12.³⁸

Grafton Galleries, *Pictures by Boudin, Cézanne, Degas, Manet, Monet, Morisot, Pissarro, Renoir, Sisley, Exhibited by Messrs. Durand-Ruel & Sons*, exh. cat. (Strangeways and Sons, 1905), p. 22, cat. 239.

Grafton Galleries, *A Selection from the Pictures by Boudin, Cézanne, Degas, Manet, Monet, Morisot, Pissarro, Renoir, Sisley* (Durand-Ruel and Sons, 1905), p. 35, cat. 239 (ill.).

Henry Morison, "August Renoir, Impressionist," *Brush and Pencil* 17, 5 (May 1906), pp. 201, 203.

Compiled by Sir Isidore Spielmann, *Souvenir of the Fine Art Section, Franco-British Exhibition, 1908* (Bemrose & Sons, 1908), pp. 101; 309.

Franco-British Exhibition, Catalogue of the Fine Art Section, exh. cat. (Bemrose and Sons, 1908), p. 181, n. 397.

Vittorio Pica, *gl'Impressionisti Francesi* (Istituto Italiano d'Arti Grafiche, 1908), pp. 84 (ill.), 98.

Arsène Alexandre, "Exposition d'Art Moderne á Hotel de la Revue 'Les Arts'," *Les Arts* 128 (Aug. 1912), pp. 5, no. 7 (ill.); 12.

Expo. "VI. Ausstellung", Cassirer, Berlin, et expo. "Renoir" chez Thannhauser, München, 1912, n°9.³⁹

Moderne Galerie Heinrich Thannhauser, *Ausstellung Auguste Renoir*, exh. cat. (???, 1912), cat. 9.⁴⁰

³⁸ [According to the information from the D-R archives, the Art Institute's painting was no. 13. However, no. 13 in the exhibition catalogue is *La Loge*, no. 12 is *Sur la terrasse*. Can we say the Art Institute's painting was no. 12? Were there multiple exhibition catalogues with different cat. numbers?]

³⁹ [This information is exactly what we received from the D-R archives. Can this be further expanded and verified? **Was there an exhibition catalogue?** Was Cassirer, Berlin a second venue of the exhibition held in Munich?]

⁴⁰ [The information we received from the D-R archives included an exhibition year of 1912. Neither the publisher nor the exhibition year was included in the exhibition catalogue. Can these be verified?]

Manzi, Joyant and Cie, *Exposition d'Art Moderne*, exh. cat. (Manzi, Joyant and Cie, 1912), cat. 180.

Preface by Octave Mirbeau, *Renoir* (Bernheim-Jeune, 1913), p. 19.

Zürcher Kunsthaus, *Französische Kunst des XIX. u. XX. Jahrhunderts*, exh. cat. (Neue Zürcher Zeitung, 1917), p. 24, cat. 169.

Ambroise Vollard, *Tableaux, Pastels & Dessins de Pierre-Auguste Renoir*, vol. 1 (Ambroise Vollard, 1918), pp. 84, no. 334 (ill.); 177.

Georges Lecomte, "L'oeuvre de Renoir," *L'Art et les Artistes* 4, 14 (Jan. 1920), pp. 146, 147 (ill.).

Willy Burger, "August Renoir," *Die Kunst für Alle* 35 (Feb. 9/10, 1920), p. 169 (ill.).

Georges Rivière, *Renoir et ses amis* (H. Floury, 1921), opp. p. 134 (ill.).

Galleries Durand-Ruel, Paris, *Tableaux Pastels–Dessins par Renoir*, exh. cat. (Imprimerie de l'Art, 1920), cat. 52.

Paul Jamot, "Renoir (1841–1919)," *Gazette des Beaux-Arts* 8, 5, Part II (Dec. 1923), pp. 323, 325 (ill.).

François Fosca, *Renoir* (F. Rieder & Cie, 1923), pp. 20; 62; pl. 25.⁴¹

Ambroise Vollard, *Renoir: An Intimate Record*, trans. Harold L Van Doren and Randolph T. Weaver (Alfred A Knopf, 1925), p. 240.

Royal Cortissoz, *Seven Paintings by Renoir* (Durand–Ruel, n. d. [1923? 1924?]), pp. 7, 8, 9, 22–23 (ill.).⁴²

Royal Cortissoz, *Personalities in Art* (Charles Scribner's Sons, 1925), pp. 279, 281, 282.

⁴¹ The English translation of this book is François Fosca, *Renoir, Masters of Modern Art*, trans. Hubert Wellington (Dodd, Mead and Company, 1924), pp. 5; 21–22; pl. 18.

⁴² [Could this be an exhibition pamphlet? See Royal Cortissoz, *Personalities in Art* (1925), which largely reprints the essay included in this publication. However, in the first paragraph of reprint, Cortissoz adds, "A year or two ago, I saw assembled in New York, at the Durand-Ruel Gallery, a group of seven Renoirs which through their qualities..." Cortissoz mentions the works he saw "some years ago at the Durand-Ruel Gallery" by name in an article in *International Studio* (1928), p. 20. This seems to suggest that this pamphlet could have been for an exhibition. Can Durand-Ruel clarify whether this was an exhibition or not? (If this was an exhibition, it needs to be added to the exhibition history.)]

Royal Cortissoz, "Auguste Renoir and the Cult for Beauty," *International Studio* 90, 375 (Aug., 1928), p. 20.

Julius Meier-Graefe, *Renoir* (Klinkhardt & Biermann Verlag, 1929), p. 142, no. 119 (ill.).

Carroll Carstairs, "Renoir," *Apollo* 10, 55 (July 1929), p. 36 (ill.).

Royal Cortissoz, *The Painter's Craft* (Charles Scribner's Sons, 1930), p. 233.

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

"On the Terrace: From a Paintings by August Renoir," *Christian Science Monitor* 24, 201 (July 22, 1932), p. 7 (ill.).

Daniel Catton Rich, "The Bequest of Mrs. L. L. Coburn," *Bulletin of the Art Institute of Chicago* 26, 6 (Nov. 1932), pp. 67 (ill.), 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; 23, no. 33; 51, no. 33 (ill.). [\[Link PDF\]](#)

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⁴⁴ Reprinted in R.[eginald] H.[oward] Wilenski, *Modern French Painters* (Faber & Faber, 1944), opp. p. 39, pl. 12; pp. 8, 338.

⁴⁵ [\[Editor\]](#): this publication is unpaginated, how to list first reference? I counted pages from where the essay begins and put resulting page number in brackets.]

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⁴⁶ Reprinted in Art Institute of Chicago, "Department of Reproductions," *Bulletin of the Art Institute of Chicago* 38, 3, Part 1 (Mar. 1944), p. 49 [\[link PDF\]](#); Art Institute of Chicago, "Department of Reproductions," *Bulletin of the Art Institute of Chicago* 38, 4 (Apr.–May 1944), p. 70. [\[link PDF\]](#)

⁴⁷ Republished 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.

⁴⁸ The English translation of this book is François Fosca, *Renoir, His Life and Work*, trans. Mary I. Martin (Prentice-Hall, 1962), pp. 85, 113 (ill.), 269.

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⁴⁹ Included in typescript catalogue supplement, November 15, 1966, p. 50; typescript catalogue supplement, September 15, 1967, p. 50; typescript catalogue supplement, December 18, 1968, p. 76; typescript catalogue supplement, February 10, 1971, p. 95; and typescript catalogue supplement, September 15, 1971, p. 12. Art Institute of Chicago Archives.

⁵⁰ The English translation of this book is René Gimpel, *Diary of an Art Dealer*, trans. John Rosenberg (Farrar, Straus and Giroux, 1966), pp. 157, 212. [Bailey (1997), p. 309, n.24; refers to Gimpel, p. 181; however the painting discussed seems to be describing a painting with only one girl.]

⁵¹ Republished as Walter Pach, *Pierre-August Renoir*, Masters of Art (Harry N. Abrams, 2003), front cover (detail), front flap (ill.), pp. 82–83 (ill.).

⁵² The French translation of this book is Elda Fezzi, *Renoir*, Les Petits Classiques de l'Art, trans. Simone de Vergennes (Flammarion, 1969), p. 34; pl. 31.

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⁵⁴ Reprinted in Elda Fezzi, *L'opera completa di Renoir nel periodo impressionista, 1869-1883*, *Classici dell'arte* 59 (Rizzoli Editore, 1981), p. 109, cat. 471 (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. 107, cat. 450 (ill.).

⁵⁵ Republished in Diane Kelder, *The Great Book of French Impressionism* (Artabras, 1997), back cover; p. 233, pl. 230; 391.

⁵⁶ **Editor:** this book is unpaginated and the plate numbers are not unique (they restart with each chapter). Include page number, bracketed??

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⁵⁷ The Japanese translation of this book is Rachel Barnes, ed., *Runowaru (Renoir)*, Nikkei Pocket Gallery, trans. Reiko Kokatsu (Nihon Keizai Shimbun, 1991), pp. 46–47 (ill), 87.

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⁵⁸ The English translation for this book is Anne Distel, *Renoir: A Sensuous Vision* (Thames and Hudson, 1995), pp. 77 (ill.) and (details), 169.

⁵⁹ Republished in Selected by James N. Wood, *The Art Institute of Chicago: The Essential Guide (Revised Edition)* (Art Institute of Chicago, 2003), p. 157 (ill.).

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⁶⁰ 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. 175; 186–189, cat. 40 (ill.); 301, n. 14; 308–310, cat. 40.

⁶¹ The revised edition of this catalogue is Charles Moffett, "Pierre-August Renoir, *Young Women at the Water's Edge*," in *The Bellagio Gallery of Fine Art, European and American Masters*, exh. cat. ed. Libby Lumpkin (Bellagio Gallery of Fine Art, Mirage Resorts, 1999), pp. 59, 62 (ill.).

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⁶² The French translation for this book is Colin B. Bailey, "Les Canotiers à Chatou, 1880–1881," 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), pp. 212, fig. 102; 214.

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Archival Documentation from the Durand-Ruel Archives

Stock Durand-Ruel Paris 1451 et 1214 [illustrate Durand-Ruel label 1214 here and/or elsewhere?]

- Stock Durand-Ruel Paris 1451, *Femme sur une terrasse au bord de la Seine*, Livre de stock Paris 1880-82; Stock Durand-Ruel Paris 1214, *La Terrasse*,

⁶⁴ 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. 10 (detail); 24 (ill.); 74–75, cat. 28 (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. 10 (detail); 24; 80–81, cat. 34 (ill.).

⁶⁵ **Editor:** this includes both the English and Korean versions of this essay. Include together or separate into an entry for each language?

Livre de stock Paris 1891; Les livres de stock Durand-Ruel Paris étaient renumérotés jusqu'en 1891.⁶⁶

Photo Durand-Ruel Paris 120 [if photo in curatorial file is this, illustrate]

- *Sur la terrasse 1881*, 1891 (sans date ni mois plus précis)⁶⁷
- There is a photo mounted on board in the curatorial object file; have Kelly scan both sides identified as "Our neg. #C11275"; writing on back says "120 Renoir. Sur la terrasse (1881) / L. 1214 – 100 x 80." Maybe this is the Durand-Ruel photo mentioned here? To investigate and illustrate?]

Durand-Ruel Paris dépôt n°8124 [illustrate Durand-Ruel label 8124 here and/or elsewhere?]

- Il s'agit d'un numéro de dépôt New York (le tableau a été remis en dépôt à New York par Durand-Ruel Paris).
- Il y a des livres de dépôts (celui en question est celui de 1902-1904)⁶⁸

⁶⁶ 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.

⁶⁷ 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. Copy of photograph also located in Curatorial Object File, Art Institute of Chicago????

⁶⁸ 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.