

Working Draft – Extended Documentation, January 10, 2013  
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Entries with outstanding questions have footnotes highlighted in yellow

Pierre-Auguste Renoir  
French, 1841-1919  
*Woman at the Piano*  
1875/76  
Oil on canvas  
36 5/8 x 29 1/2 in. (93.2 x 74.2 cm)  
Mr. and Mrs. Martin A. Ryerson Collection  
1937.1025

**Provenance** [from OSCI working file 12.27.11]

Acquired by Monsieur Poupin, Paris, by April 1876.<sup>1</sup>

Possibly Durand-Ruel, Paris, by April 1883.<sup>2</sup>

Sold (possibly by Renoir) to Durand-Ruel, Paris, September 8, 1886, for 1,200 fr.<sup>3</sup>

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<sup>1</sup> *Femme au Piano* is listed as “appartient à M. Poupin” in *Catalogue de la 2e exposition de peinture* [Second Impressionist Exhibition], exh. cat. (Imprimerie Alcan-Lévy, 1876), p. 21, cat. 219. According to London 1985, pp. 21, 27 n. 22, 208, Poupin had premises at 8 rue La Fayette, was a business associate of Durand-Ruel’s, and “perhaps may simply have been acting on Durand-Ruel’s behalf, as the title of the painting he lent in 1876 (*Femme au piano*) is identical to that of a canvas listed as being in the dealer’s stock in 1876. According to note in curatorial file, Monneret, vol. II, p. 29 says that Monsieur Poupin was a former employee at Durand-Ruel gallery, Paris. London, Paris, Boston 1985-86 exh. cat. says “Durand-Ruel’s stock lists for 1876 also include a *Femme au piano*, which was deposited with a M. Cottineau of the rue Rambuteau on 3 July 1880, but there is no further record of it.”

<sup>2</sup> See Dowdeswell and Dowdeswell/Société des Impressionnistes, *Catalogue of Paintings, Drawings and Pastels by Members of “La Société des impressionnistes,”* exh. cat. (Dowdeswell and Dowdeswell, 1883), p. 9, cat. 13; according to Daniel Wildenstein, *Monet: Catalogue raisonné*, vol. 2 (Taschen/Wildenstein Institute, 1996), pp. 283–84, cat. 758; and Frances Fowle, “Making Money out of Monet: Marketing Monet in Britain 1870–1905,” in *Monet and French Landscape: Vétheuil and Normandy*, ed. Frances Fowle (National Galleries of Scotland, 2006), p. 145, this exhibition was organized by Durand-Ruel, and no other owner is named in the exhibition catalogue where the painting is listed as *Femme au piano* with an asking price of 100£. The Durand-Ruel Archives cannot confirm that the Art Institute’s painting was the one exhibited in London in April–July 1883 or that Durand-Ruel acquired the painting by then. According to Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago: “Il est possible qu’il s’agisse du même tableau mais nous n’avons aucun document nous le prouvant.” [Can this be further expanded and/or verified?]

<sup>3</sup> According to the Durand-Ruel Archives, “Acheté par Durand-Ruel Paris le 8 septembre 1886 pour 1200 francs, *La Femme au piano*” “( ? ) peut-être à Renoir.” Durand-Ruel, Livre de stock Paris 1884-90 (stock 1200); see Paul-Louis Durand-

Possibly sold at Moore's Art Galleries, New York, May 6, 1887, lot 93, for \$675.<sup>4</sup>

Sold to Martin A. Ryerson (died 1932), Chicago, on December 16, 1911 for \$16,000.<sup>5</sup>

By descent to his wife, Mrs. Martin A. Ryerson (died 1937), Chicago.

Bequeathed to the Art Institute of Chicago, 1937.

### **Exhibition History**

Paris, 11, rue Le Peletier, *2e Exposition de Peinture* [Second Impressionist Exhibition], Apr. 1876, cat. 219.<sup>6</sup>

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

<sup>4</sup> Moore's Art Galleries, New York, *The Durand-Ruel Collection of French Paintings*, sale cat. (Moore's Art Galleries, May 5–6, 1887), p. 28, lot 93, as *Lady Playing on the Piano*. Sale price listed in "Good Prices Realized. Close of the Durand-Ruel Sale of Paintings," *New York Times* (May 7, 1887), p. 5. However, according to the Durand-Ruel Archives, "Le tableau n'a pas été vendu en 1887 lors de la vente à la « Moore's Art Galleries » : il s'agissait d'une vente fictive (aucun tableau n'a été vendu) destinée à faire de la publicité pour les tableaux apportés par Durand-Ruel à New York." 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. [Can this be further expanded and/or verified? If no official sale took place, should this remain in the provenance?]

<sup>5</sup> According to the Durand-Ruel Archives, the painting was "vendu à Martin A. Ryerson le 16 décembre 1911 pour \$16,000, *Jeune femme au piano*." Durand-Ruel, *Livre de stock New York 1888-93* (stock 112); see Claire Durand-Ruel Snollaerts to Gloria Groom, Mar. 29, 2010 and Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010, both in Curatorial Object File, Art Institute of Chicago. This corrects information previously published by François Daulte and Guy-Patrice Dauberville and Michel Dauberville that the painting was purchased by Ryerson for 16,000 fr; see François Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, Vol. I, Figures, 1860–1890* (Éditions Durand-Ruel, 1971), pp. 170, cat. 187 (ill.), 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. 403, cat. 372 (ill.). This also updates information provided to the Art Institute of Chicago by Caroline Durand-Ruel Godfroy, Dec. 14, 1994, that states that Ryerson purchased the painting for \$15,000. Curatorial Object File, Art Institute of Chicago.

<sup>6</sup> 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, Dowdeswell and Dowdeswell, *Paintings, Drawings and Pastels by Members of "La Société des impressionnistes,"* Apr.–July 1883, cat. 13.<sup>7</sup>

New York, Moore's Art Gallery, 290 Fifth Av., NY, "The Durand-Ruel Collection of French Paintings", 5 - 6 juin 1887, n°93.<sup>8</sup>

New York, Durand-Ruel, *Exhibition of Paintings by Claude Monet and Pierre Auguste Renoir*, Apr. 1900, cat. 39.<sup>9</sup>

New York, Durand-Ruel Galleries, *Exhibition of Paintings by Pierre Auguste Renoir*, Nov. 14–Dec. 5, 1908, cat. 5.<sup>10</sup>

Durand-Ruel, 1911. (exhibition)<sup>11</sup>

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<sup>7</sup> In the exhibition catalogue, cat. 13 is listed as *Femme au piano* with an asking price of 100£. See Dowdeswell and Dowdeswell/*Société des Impressionnistes, Catalogue of Paintings, Drawings and Pastels by Members of "La Société des impressionnistes,"* exh. cat. (Dowdeswell and Dowdeswell, 1883), p. 9, cat. 13. According to Daniel Wildenstein, *Monet: Catalogue raisonné*, vol. 2 (Taschen/Wildenstein Institute, 1996), pp. 283–84, cat. 758; and Frances Fowle, "Making Money out of Monet: Marketing Monet in Britain 1870–1905," in *Monet and French Landscape: Vétheuil and Normandy*, ed. Frances Fowle (National Galleries of Scotland, 2006), p. 145, this exhibition was organized by Durand-Ruel. [Can the inclusion of our painting in this exhibition as *Femme au Piano* be confirmed? Probably or possibly our painting was included?]

<sup>8</sup> 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. Was this a sale or exhibition (See provenance)? If a sale, then it doesn't go here, only in provenance and selected references. Regarding the dates, see "Special Notices," *New York Times* (May 1, 1887), p. 9; suggests that the preview exhibition began May 1<sup>st</sup>. The catalogue lists the sale dates as May 5 and 6<sup>th</sup>, D-R says June 5–6, 1887; is this a typo?]

<sup>9</sup> 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.

<sup>10</sup> 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.

<sup>11</sup> [According to Toledo Museum of Art, *Paintings by French Impressionists and Post-Impressionists*, Nov. 7–Dec. 12, 1937, cat. 24. In a list of exhibitions, the catalogue includes "Durand-Ruel, 1911." There is no copy of an exhibition catalogue in the curatorial file. Can this exhibition be verified? Was there an exhibition catalogue? Can Durand-Ruel confirm the inclusion of our painting in this exhibition? Could Toledo have confused this with the 1912 exhibition? If a 1911 exhibition is confirmed and catalogue found, add to Publications section.]

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New York, Durand-Ruel, *Exhibition of Paintings by Renoir*, Feb. 14–Mar. 16, 1912, cat. 19(?).<sup>12</sup>

Archival list, 10-9-25, "Impressionists—Present Day French" <sup>13</sup>

Chicago, The Renaissance Society of The University of Chicago, *Some Modern Primitives International Exhibition of Paintings and Prints, Summer 1931*, July 2–Aug. 16, 1931, cat. 73.<sup>14</sup>

Chicago, The Renaissance Society of The University of Chicago, *Commemorative Exhibition from the Martin A. Ryerson Collection*, Oct. 9–30, 1932, cat. 18.

The Renaissance Society, Univ. of Chi., 1933.<sup>15</sup>

Chicago, Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, May 23–Nov. 1, 1933, cat. 337 (ill.).<sup>16</sup> [[link PDF](#), [link to installation image](#). Include installation image in frame history.]

Philadelphia, Pennsylvania Museum of Art, *Manet and Renoir*, Nov. 29, 1933–Jan. 1, 1934, no cat. no.<sup>17</sup>

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<sup>12</sup> The exhibition catalogue lists the dates as Feb. 14–Mar. 9, 1912, but a newspaper advertisement confirms the exhibition was continued to Mar. 16. See *New York Times* (Mar. 10, 1912), p. SM15. [According to "Renoir at Durand-Ruel's," *American Art News* 10, 19 (Feb. 17, 1912), pp. 2, 9 (ill.), *Woman at the Piano*, which had recently been sold to Mr. Martin A. Ryerson of Chicago, was included in this exhibition. The illustration on page 9 is of our painting with the title *Girl at the Piano*. It is not clear in the exhibition catalogue which work could be ours. Could it be #19, *Fillette en robe bleue*, 1876 or were there additional works exhibited that were not included in the catalogue? Can the inclusion of our painting in this exhibition be confirmed? If included, under what title?]

<sup>13</sup> [To be further researched]

<sup>14</sup> According to *The Renaissance Society of The University of Chicago Bulletin* (Spring and Summer, 1931), p. 33 (ill.), the title of the exhibition was *Some Modern Primitives—An International Exhibition of Paintings and Prints*, and was held from July 2–Aug. 18, 1931.

<sup>15</sup> [According to: *Century of Progress 1933 & 1934*, Toledo 1937 and New York 1941. Could these references to a 1933 exhibition be a misprint, meaning instead the 1932 exhibition? Was the painting included in a Renaissance Society exhibition in 1933? There is no 1933 Renaissance Society exhibition catalogue in the curatorial file. Add to Publications if an exhibition catalogue is found.]

<sup>16</sup> 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.

<sup>17</sup> The exhibition catalogue is printed in Pennsylvania Museum, "Manet and Renoir," *Pennsylvania Museum Bulletin* 29, 158 (Dec. 1933), pp. 16–20.

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Chicago, Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–Oct. 31, 1934, cat. 226.<sup>18</sup> [[link PDF](#)]

Toledo, Ohio, Toledo Museum of Art, *French Impressionists and Post-Impressionists*, Nov. 1934, cat. 16.<sup>19</sup>

New York, Metropolitan Museum of Art, *Renoir: A Special Exhibition of His Paintings*, May 18–Sept. 12, 1937, cat. 27 (ill.).

Toledo, Ohio, Toledo Museum of Art, *Paintings by French Impressionists and Post-Impressionists*, Nov. 7–Dec. 12, 1937, cat. 24 (ill.).

Chicago, Art Institute of Chicago, *Special Exhibition of the Ryerson Bequest: Paintings, Oriental and Decorative Arts*, Jan. 26–31, 1938, no. cat.<sup>20</sup>

San Francisco, California, Palace of Fine Arts, *Golden Gate International Exposition*, May 25–Sept. 29, 1940, cat. 292 (ill.).<sup>21</sup>

San Diego, Fine Arts Gallery, *Special Loans of Old Masters and Contemporary Paintings from the San Francisco Exposition and Los Angeles County Fair*, Oct. 12–Nov. 2, 1940, no. cat.<sup>22</sup>

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<sup>18</sup> 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.

<sup>19</sup> The exhibition was also referred to as *Nineteenth Century French Paintings*. See "Report of the Director for 1934," *Museum News, Toledo Museum of Art* 70 (Mar. 1935), n. pag.

<sup>20</sup> For the inclusion of *Woman at the Piano* in this exhibition see Art Institute of Chicago, *Bulletin of the Art Institute of Chicago* 32, 1 (Jan. 1938), cover page. [[link PDF??](#)] [Verify with Institutional Archives that there was no exhibition catalogue. Does the Institutional Archives have an exhibition checklist for the exhibition?]

<sup>21</sup> The official catalogue does not include specific exhibition dates, however newspaper articles confirm the exhibition opened on May 25 and closed on September 29, 1940. See "Coast Fair Thronged for 2D-Year Opening," *New York Times* (May 26, 1940), p. 36; and "San Francisco Fair Closed," *New York Times* (Oct. 1, 1940), p. 25.

<sup>22</sup> There was no exhibition catalogue or printed checklist for this exhibition. For the exhibition title and the inclusion of the painting in this exhibition see Julia G Andrews, "Rare Paintings Displayed," *San Diego Union* (Oct. 13, 1940), p. 7C. For the exhibition dates see email from James Greble, Library and Archives Manager, San Diego Museum of Art, to the Art Institute of Chicago, June 21, 2012, Curatorial Object File, Art Institute of Chicago. See also, Fine Arts Society of San Diego, *Annual Report of the Fine Arts Society and Gallery Activities during 1940* (Fine Arts

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. 14 (ill.).

Chicago, Art Institute of Chicago, *Paintings by Renoir*, Feb. 3–Apr. 1, 1973, cat. 20 (ill.).

New York, Wildenstein, *Renoir: The Gentle Rebel, A Loan Exhibition for the benefit of the Association for Mentally Ill Children*, Oct. 24–Nov. 30, 1974, cat. 10 (ill.).

Chicago, Art Institute of Chicago, *Art at the Time of the Centennial*, June 19–Aug. 8, 1976, no cat.<sup>23</sup>

Tokyo, Isetan Museum of Art, *Exposition Renoir*, Sept. 26–Nov. 6, 1979, cat. 16 (ill.); Kyoto, Kyoto Municipal Museum, Nov. 10–Dec. 9, 1979.<sup>24</sup>

Albi, Musée Toulouse-Lautrec, *Trésors impressionnistes du Musée de Chicago*, June 27–Aug. 31, 1980, cat. 19 (ill.).

London, Hayward Gallery, *Renoir*, Jan. 30–Apr. 21, 1985, cat. 35 (ill.); Paris, Galeries Nationales du Grand Palais, May 14–Sept. 2, 1985, cat. 34 (ill.); Boston, Museum of Fine Arts, Oct. 9, 1985–Jan. 5, 1986.

Leningrad [St. Petersburg], Hermitage, *Ot Delakrua do Matisa: shedevery frantsuzskoi zhivopici XIX-nachala XX veka, iz Muieia Metropolitan v Niū-Iorke i Khudozhestvennogo Instituta v Chikago* [From Delacroix to Matisse: Great French Paintings From the XIX Century to the Beginning of the XXth Century from the Metropolitan Museum of Art in New York and the Art Institute of Chicago], Mar. 15–May 16, 1988, cat. 20 (ill.); Moscow, Pushkin Museum of Fine Arts, May 30–July 30, 1988.

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Society, Jan. 16, 1941), n. pag., which mentions this exhibition. Thanks to Mr. Greble for locating and sending this documentation.

<sup>23</sup> There was no catalogue produced for the exhibition, but there is a flyer that accompanied the exhibition, see Curatorial Object File. On the flyer is a typewritten checklist of the European paintings that were included in the exhibition, which includes this painting. See also "Exhibitions," *Bulletin of the Art Institute of Chicago* 70, 4 (Jul.–Aug. 1976), p. 20; and Milo M. Naeve, "Art at the Time of the Centennial," *Bulletin of the Art Institute of Chicago* 70, 3 (May – Jun. 1976), pp. 2–3. [According to the curatorial department card, the exhibition was extended to August 15. An exhibition extension is not reflected in any of the materials related to the exhibition currently in the object file. **Inquire with the Institutional Archives to verify the ending date of the exhibition.**]

<sup>24</sup> [Currently the exhibition dates are from the catalogue. According to the Registrar's y-card and the loan request form, the Tokyo venue exhibition dates are **Sept. 22**–Nov. 6, 1979 and the Kyoto venue exhibition dates are **Nov. 11**–Dec. 9, 1979. Were these preliminary dates that were later changed? **Inquire with the Institutional Archives to verify the exhibition dates.**]

Nagaoka, Niigata Prefectural Museum of Modern Art, *Shikago Bijutsukan Ten: Kindai Kaiga No 100-Nen (Masterworks of Modern Art from the Art Institute of Chicago)*, April 20 – May 29, 1994, cat. 6 (ill.); Nagoya, Aichi Prefectural Museum of Art, June 10 – July 24, 1994; Yokohama, Yokohama Museum of Art, Aug. 6 – Sept. 25, 1994.

Atlanta, High Museum of Art, *Rings: Five Passions in World Art*, July 4–Sept. 29, 1996, no cat. no.<sup>25</sup>

Fort Worth, Texas, Kimbell Art Museum, *The Impressionists: Master Paintings from the Art Institute of Chicago*, June 29–Nov. 2, 2008, cat. 24 (ill.).

Musée d'Orsay, Paris, *L'Impressionnisme et la Mode*, Sept. 25, 2012–Jan. 20, 2013, cat. 100; Metropolitan Museum of Art, New York, Feb. 26–May 27, 2013, cat. 55 [as *Impressionism, Fashion, and Modernity*]; Art Institute of Chicago, June 26–Sept. 22, 2013.<sup>26</sup>

## **Selected References**

*Catalogue de la 2e Exposition de Peinture*, exh. cat. (Imprimerier Alcan-Lévy, 1876), p. 21, cat. 219.<sup>27</sup>

Dowdeswell and Dowdeswell/Société des Impressionnistes, *Catalogue of Paintings, Drawings and Pastels by Members of "La Société des impressionnistes,"* exh. cat. (Dowdeswell and Dowdeswell, 1883), p. 9, cat. 13.<sup>28</sup>

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<sup>25</sup> The catalogue does not include exhibition dates, however a newspaper article confirms the exhibition opened on July 4 and closed on Sept. 29. See Kevin Sack, "Atlanta," *New York Times* (June 2, 1996), p. 10.

<sup>26</sup> [editor: how to handle English catalogue/title. Met is the first English venue, so the English exhibition title and cat. # associated with English catalogue are included with this venue's information. Does this make sense?]

<sup>27</sup> This catalogue was reprinted in Theodore Reff, ed., *Impressionist Group Exhibitions*, Modern Art in Paris 23 (Garland Publishing, 1981), n.pag.

<sup>28</sup> According to Daniel Wildenstein, *Monet: Catalogue raisonné*, vol. 2 (Taschen/Wildenstein Institute, 1996), pp. 283–84, cat. 758; and Frances Fowle, "Making Money out of Monet: Marketing Monet in Britain 1870–1905," in *Monet and French Landscape: Vétheuil and Normandy*, ed. Frances Fowle (National Galleries of Scotland, 2006), p. 145, this exhibition was organized by Durand-Ruel. In the exhibition catalogue, cat. 13 is listed as *Femme au piano* with an asking price of 100£. [See exhibition history. Can the inclusion of our painting in this exhibition as *Femme au Piano* be confirmed? Probably or possibly our painting was included?]

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Unsigned Review, *Standard* (Apr. 25, 1883), p. 2. Reprinted in Kate Flint, ed., *Impressionists in England: The Critical Reception* (Routledge & Kegan Paul, 1984), p. 58.<sup>29</sup>

Moore's Art Gallery, New York, *Catalogue of the Collection of French Paintings forme by M. Durand-Ruel of Paris, sale? or exh.? cat.* (John C. Rankin, 1887), p. 28, no. 93.<sup>30</sup>

"Good Prices Realized. Close of the Durand-Ruel Sale of Paintings," *New York Times* (May 7, 1887), p. 5.<sup>31</sup>

Durand-Ruel, New York, *Exhibition of Paintings by Claude Monet and Pierre Auguste Renoir*, exh. cat. (Durand-Ruel, 1900), no. 39.<sup>32</sup>

"Art Notes and News," *New York Times* (Apr. 8, 1900), p. 9.

Durand-Ruel Galleries, New York, *Exhibition of Paintings by Pierre Auguste Renoir*, exh. cat. (Durand-Ruel, 1908), no. 5.<sup>33</sup>

Durand-Ruel Galleries, New York, *Exhibition of Paintings by Renoir*, exh. cat. (Durand-Ruel Galleries, 1912), cat. 19(?).<sup>34</sup>

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<sup>29</sup> [Was the inclusion of our painting in the 1883 Dowdeswell and Dowdeswell exhibition as *Femme au Piano*, cat. 13, confirmed? We do not have an original copy of the article in the curatorial file. Can this be confirmed with the original to obtain a more complete citation?]

<sup>30</sup> 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 exhibition history for the exact information we received from the D-R archives. Was this a sale or exhibition (See provenance)? Should it be listed as a sale catalogue or an exhibition catalogue?

<sup>31</sup> [See entry for Moore's Art Gallery. Was this a sale or not? Should there be a note here qualifying this article in relation to what D-R has said about the "sale"?)

<sup>32</sup> 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.

<sup>33</sup> 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.

<sup>34</sup> [According to "Renoir at Durand-Ruel's," *American Art News* 10, 19 (Feb. 17, 1912), pp. 2, 9 (ill.), *Woman at the Piano*, which had recently been sold to Mr. Martin A. Ryerson of Chicago, was included in this exhibition. It is not clear in the exhibition catalogue which work could be ours. Could it be #19, *Fille en robe bleue*, 1876 or were there additional works exhibited that were not included in the catalogue? Can the inclusion of our painting in this exhibition be confirmed? If included, under what title?]



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Renaissance Society of The University of Chicago, *Some Modern Primitives International Exhibition of Paintings and Prints, Summer 1931*, exh. cat. (Renaissance Society of the University of Chicago, 1931), cat. 73.

*Renaissance Society of The University of Chicago Bulletin* (Spring and Summer, 1931), p. 33 (ill.).

Renaissance Society of The University of Chicago, Chicago, *Commemorative Exhibition from the Martin A. Ryerson Collection*, exh. cat. (Renaissance Society of the University of Chicago, 1932), cat. 18.

Art Institute of Chicago, *Catalogue of A Century of Progress Exhibition of Paintings and Sculpture*, exh. cat. (Art Institute of Chicago, 1933), p. 48, cat. 337; pl. 56/cat. 337. [\[LINK PDF\]](#)

Art Institute of Chicago, "The Century of Progress Exhibition of the Fine Arts," *Bulletin of the Art Institute of Chicago* 27, 4 (Apr.–May 1933), p. 67. [\[LINK PDF\]](#)

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

*Arts and Decoration* 39, 48 (Summer 1933).<sup>35</sup>

Pennsylvania Museum of Art, "Manet and Renoir," *The Pennsylvania Museum Bulletin* 29, 158 (Dec. 1933), p. 19.

Art Institute of Chicago, *Catalogue of A Century of Progress Exhibition of Paintings and Sculpture*, exh. cat. (Art Institute of Chicago, 1934), p. 38, cat. 226. [\[Link PDF\]](#)

Toledo Museum of Art, *French Impressionists and Post-Impressionist*, exh. cat. (Toledo Museum of Art, 1934), cat. 16.

Albert C. Barnes and Violette de Mazia, *The Art of Renoir* (Minton, Balch & Co., 1935), pp. 261, no. 97 (ill.); 401, no. 97; 451.

Henry McBride, "The Renoirs of America: An Appreciation of the Metropolitan Museum's Exhibition," *Art News* 35, 31 (May 1, 1937), p. 158.

Toledo Museum of Art, *Paintings by French Impressionists and Post-Impressionists*, exh. cat. (Toledo Museum of Art, 1937), cat. 24 (ill.).

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<sup>35</sup> [We do not have a copy of the article in the curatorial file. [Can this be confirmed with the original to obtain a more complete citation?](#)]

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Metropolitan Museum of Art, *Renoir: A Special Exhibition of His Paintings*, exh. cat. (Metropolitan Museum of Art/William Bradford Press, 1937), no. 27 (ill.).

Josephine L. Allen, "Paintings by Renoir," *Bulletin of the Metropolitan Museum of Art* 32, 5 (May 1937), p. 112.

Art Institute of Chicago, "Annual Report of the Director," *Bulletin of the Art Institute of Chicago Report for the Year Nineteen Hundred Thirty-Seven* 32, 3, Part III (Mar. 1938), p. 46. **[illustrate article?, will need to be scanned]**

Art Institute of Chicago, "Exhibition of the Ryerson Gift," *Bulletin of the Art Institute of Chicago* 32, 1 (Jan. 1938), front cover (ill.), p. 4. **[link to PDF]**

Josephine L. Allen, "The Entire Ryerson Collection Goes to the Chicago Art Institute," *Art News* 36, 21 (Feb. 19, 1938), pp. 10 (ill.), 11.

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), p. 258.

Alfred M. Frankfurter, "Master Paintings and Drawings of Six Centuries at the Golden Gate," *Art News* 38, 38 (July 13, 1940), pp. 11 (ill.), 14.

Julia G Andrews, "Rare Paintings Displayed," *San Diego Union* (Oct. 13, 1940), p. 7C.

Golden Gate International Exposition, San Francisco, *Art Official Catalog*, exh. cat. (Recorder Printing & Publishing/H.S. Crocker/Schwabacher-Frey, 1940), pp. 20, cat. 292; 66, cat. 292 (ill.).

R.[eginald] H.[oward] Wilenski, *Modern French Painters* (Reynal & Hitchcock, [1940]), p. 337.<sup>36</sup>

Duveen Galleries, New York, *Renoir: Centennial Loan Exhibition 1841–1941, for the benefit of the Free French Relief Committee* (E. de Vilmorin/William Bradford Press, 1941), pp. 36, cat. 14 (ill.); 123–124, cat. 14.

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]**

"Chicago Perfects its Renoir Group," *Art News* 44, 16, Part 1 (Dec. 1–14, 1945), p. 18.

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<sup>36</sup> Reprinted in R.[eginald] H.[oward] Wilenski, *Modern French Painters* (Faber & Faber, 1944), p. 337.

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<sup>37</sup> An English translation is Bruno F. Schneider, *Renoir*, trans. Desmond and Camille Clayton (Crown Publishers, 1978), pp. 26 (ill.), 34. [Editor: 1957 edition: There is no publication date included in the publication, current date from worldcat.]

<sup>38</sup> 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.

<sup>39</sup> Republished in John Maxon, *The Art Institute of Chicago* (Harry N. Abrams, 1977), p. 84 (ill.); and John Maxon, *The Art Institute of Chicago* (Thames and Hudson, 1987), p. 84 (ill.).

<sup>40</sup> Reprinted in Elda Fezzi, *L'opera completa di Renoir nel periodo impressionista, 1869-1883*, *Classici dell'arte* 59 (Rizzoli Editore, 1981), p. 99, cat. 232 (ill.). The French translation of this book is Elda Fezzi and Jacqueline Henry, *Tout l'oeuvre*

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<sup>43</sup> [Editor: this book is unpaginated and the plate numbers are not unique (they restart with each chapter). Include page number, bracketed??]

<sup>44</sup> [pending a decision regarding the Dowdeswell and Dowdeswell 1883 exhibition.]

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Entries with outstanding questions have footnotes highlighted in yellow

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<sup>45</sup> The English edition is Phillippe Ariès and Georges Duby, eds., *A History of Private Life: From the Fires of Revolution to the Great War*, vol. 4, trans. Arthur Goldhammer (Belknap Press of Harvard University Press, 1990), p. 532 (ill.). [We do not have a copy of the French edition in the curatorial file. **Can this be confirmed with the original to verify this citation?**]

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<sup>47</sup> Renaud Temperini, "Esthétiques de la Modernité," in *La Peinture Française*, tome 2, ed. Pierre Rosenberg (Mengès, 2001), pp. 762–63 (ill.).

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<sup>48</sup> 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. 16 (ill.); 66–67, cat. 24 (ill.); 69, 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. 16 (ill.); 72–73, cat. 30 (ill.); 75.



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## **Archival Documentation from the Durand-Ruel Archives**

### **Stock Durand-Ruel Paris 1200**

- *La Femme au piano*, Livre de stock Paris 1884-90<sup>49</sup>

### **Stock Durand-Ruel New York 112 et 134**

- Stock Durand-Ruel New York 112, *Jeune femme au piano*, Livre de stock New York 1888-93; Stock Durand-Ruel New York 134, *Jeune femme au piano*, Livre de stock New York 1888-91; Les livres de stock New York sont renumérotés jusqu'en 1894<sup>50</sup>

### **Photo Durand-Ruel New York A 222**

- *Jeune femme au piano*, Pas de date<sup>51</sup>

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<sup>49</sup> 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.

<sup>50</sup> 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.

<sup>51</sup> 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.