Pierre Auguste Renoir
1841-1919
Personal Artifacts and Archives Collection

Catalogue Auction
14 May 2005

Hantman's
PIERRE AUGUSTE RENOIR
1841-1919
PERSONAL ARTIFACTS AND ARCHIVES COLLECTION

To Be Sold as One Lot

LIVE GALLERY EBAY SIMULCAST AUCTION

14 MAY 2005

HANTMAN’S
**PIERRE AUGUSTE RENOIR**
*Personal Artifacts and Archives Collection*

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**Auction**  
Saturday, May 14, 2005 at 10:00 a.m.

**Auction Location**  
Washington, D.C. – Rockville Elks Club  
5 Taft Court, Rockville, MD 20850

**Public Previews**  
Sunday, May 8, 2005, 12:00 pm – 4:00 pm  
Monday, May 9, 2005, 11:00 am – 4:00 pm  
Tuesday, May 10, 2005, 11:00 am – 4:00 pm  
Wednesday, May 11, 2005, 12:00 pm – 8:00 pm  
Thursday, May 12, 2005, 11:00 am – 4:00 pm

**Preview Location**  
Washington, D.C. – Rockville Elks Club  
5 Taft Court, Rockville, MD 20850

**Absentee Bids**  
Please refer to section in rear of the catalogue

**Telephone Bids**  
Please refer to section in rear of the catalogue

**Catalogue**  
$35.00 (excluding postage)

**Hantman’s**  
P.O. Box 59366, Potomac, Maryland 20859  
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**Cover Image**  
Lots 8-13
HANTMAN’S CONDITIONS OF SALE

These Conditions of Sale are Hantman’s Auctioneers and Appraisers (Hantman’s Associates, Inc., “Hantman’s”) and the consignor(s) entire agreement with the purchaser relative to the property listed in this catalogue offered for sale. All bidders are responsible for reading and understanding these Conditions of Sale, as well as any supplemental notices. If you have any questions after having read the Conditions of Sale, please contact Michael Hantman, at hantman@hantmans.com or (301) 770-3720. These Conditions of Sale and the contents listed in this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the auction. The property will be offered by us as agent for the consignor(s). By bidding at auction, whether in person or by agent, by written, electronic through eBay Live Auctions or any other means, the buyer agrees to be bound by the following Conditions of Sale:

1. ALL PROPERTY IS SOLD AS IS AND ALL SALES ARE FINAL. All goods are described to the best of our knowledge; however, neither Hantman’s, nor its consignor(s) makes any warranties or representations expressed or implied with respect to such property as to the physical condition, quality, rarity, importance, provenance, medium, period, origin, or estimated value of any lot sold, unless and excepting as provided for in a specific Limited Sale (date) Guarantee published in the sale catalogue. All measurements and weights are approximate. The absence of any reference to the condition of property does not imply perfect or imperfect condition. Except for a specific Limited Sale (date) Guarantee, no statement anywhere, whether oral or written, whether made in the catalogue, advertisement, bill of sale, gallery posting, announcement, or remarks by staff or the auctioneer, shall be considered a warranty, representation, or assumption of liability. Hantman’s specifically disclaims any representations or warranties that the property is free of claims of others, that there exists no restrictions to reproduction of the property and that this section shall survive the completion of the transactions contemplated hereunder.

2. AUCTION PROPERTY. All participants in this auction recognize the noteworthy circumstances surrounding many of the items in the Pierre Auguste Renoir Personal Artifacts and Archives Collection offered for sale. The Renoir family provenance of this collection is: Pierre Auguste Renoir, Claude Renoir (son) and Paul Renoir (grandson). Because of the unique characteristics and qualities of these historic items, we cannot and do not make any representations or warranties concerning the consignor’s (seller’s) right, title, interest, privilege, and/or representations concerning these items. Accordingly, we expressly disclaim any warranties or representations including, but not limited to, the authenticity, provenance, age, ownership, title, characteristic(s) claimed or any other claim(s) made in connection with these items. We disclaim any knowledge as to the sellers’ right to offer such items for sale or ability or right to deliver or perform following the sale. Disputes arising out of the foregoing issues or any other issues concerning the sale or purchase of an item are solely the concern of the Buyer and the Seller. We take no role whatsoever in resolving any such disputes and are not liable for any costs or expenses incurred in or relating to any such dispute, including any attorney’s fees, litigation costs or expenses or any other cost or expense associated with any dispute concerning any consigned item.

3. REPRESENTATIONS OR WARRANTIES. All bidders acknowledge and agree that the auction of the items in this sale is made without representations or warranties by Hantman’s and further acknowledge that they have been given the opportunity to preview the items offered for sale. All bidders further acknowledge and agree that in bidding on or purchasing any item, they are relying upon their own investigation and not on any information provided by Hantman’s, and that they have the proper knowledge and experience to evaluate the merits and the risks relating to the purchase of one or more item(s), particularly relating to condition.

4. INTERNET BIDDERS. All internet bidders for the Pierre Auguste Renoir Personal Artifacts and Archives Collection auction must register with each of the following: (1) eBay Live auctions (www.ebayliveauctions.com), (2) Live Auctioneers (www.liveauctioneers.com) and (3) Hantman’s Auctioneers (www.hantmans.com). Bidders using eBay Live Auctions and Live Auctioneers indemnifies and holds Hantman’s and its consignor harmless against any claim arising out of or resulting from your use of the eBay Live Auctions and Live Auctioneers site, including all losses, damages, liabilities, and all fees (including attorney’s fees), costs, and expenses incurred in connection with any claim. Under no circumstances, including, but not limited to negligence, shall Hantman’s and its consignors be liable for lost profits or any special, incidental, or consequential damages that result from the use of, or the inability to use, this site. Unlike eBay procedures, bidders do not have the right to withdraw a bid once a Hantman’s auctioneer accepts it as a winning bid.

5. BIDDER REGISTRATION. All non-internet bidders must register with Hantman’s directly and submit a completed Bidder Registration Form and a signed Conditions of Sale Form.

6. TOTAL PURCHASE PRICE. The total purchase price of the Pierre Auguste Renoir Personal Artifacts and Archives Collection to be paid by the purchaser is the amount of the successful bid plus a Buyer’s Premium. The buyer’s premium on property purchased on eBay Live Auctions will be in the amount equal to 22% of the final bid price. The buyer’s premium on property purchased in the sales room, over the telephone or by absentee bid will be 20% of the final bid price. Unless exempt by law, all purchases (including a buyer’s premium) are subject to local sales or use tax.

7. PAYMENT. Payment must be made immediately after the auction. All sales are strictly for cash in United States dollars. Cash includes: U.S. currency, bank wire, cashier checks, all subject to reporting requirements.

8. SHIPPING. Purchases and cannot be removed and/or shipped until payment has been received and/or cleared. Hantman’s does NOT pack, ship or insure sold property. Buyers are responsible for prompt payment and shipping of purchased lots immediately following the auction. It is strongly recommended that potential bidders obtain shipping estimates and make tentative shipping arrangements prior to bidding. Hantman’s is not responsible for the performance of packers, movers or shippers which is done at solely the buyer’s own risk.

9. SHIPPERS. Names and telephone numbers of local shippers are on Hantman’s web site (www.hantmans.com). One local shipper used by many metropolitan Washington D.C. auction houses, interior designers and antiquities dealers is Kurtz Corporation’s ‘The Packaging Place’, Mr. Anthony Kurtz, Proprietor, [tel.] 301-770-5505, [fax] (301) 770-5150, [email] tony@kurtzcorp.com.

10. PUBLIC INSPECTION. Property is open to the public for thorough inspection prior to the sale. It is the responsibility of all prospective bidders to inspect the property before bidding to determine their level of interest. If there are any concerns prior to bidding, it is strongly recommended that a local member of the trade be contacted to inspect the property on their behalf.

11. RESERVES. This lot may be offered subject to a reserve, a confidential minimum price beneath which the lot will not be sold. The auctioneer may execute a reserve by bidding on behalf of the consignor(s).
12. BID REJECTION. If the auctioneer decides an opening bid is below the value of the lot offered, the auctioneer may reject that bid and withdraw the lot from sale. Similarly, if the auctioneer acknowledges an opening bid and later decides that an advance bid(s) is insufficient, the auctioneer reserves the right to reject the advanced bid(s).

13. WITHDRAWN PROPERTY. We reserve the right to withdraw any property before the sale for any reason.

14. ACKNOWLEDGED PURCHASER. The highest bidder acknowledged by the auctioneer will be the purchaser. In the event of a dispute between bidders, the auctioneer has sole and final discretion to determine the successful bidder, cancel the sale, and/or re-offer and resell the disputed lot. If a dispute arises after the sale, Hantman's sale record will be final. Although in our discretion we will execute absentee bids, (including written bids), telephone bids and internet bids as a convenience to clients who are not present auctions, Hantman's is not responsible for any errors or omissions in that connection.

15. TITLE TRANSFER. In the state of Maryland, upon the fall of the auctioneer's hammer, title transfers immediately to the highest acknowledged bidder subject to Hantman's Conditions of Sale. Such bidder assumes full risk and responsibility for the lot(s) and for prompt payment of the full purchase price, bidder's premium (22.5%, if purchased over the internet), 20% if purchased in the sales room, on the telephone or by absentee bid) and any applicable local tax (5%) immediately after the auction. Successful bidders are responsible for: (1) notifying Hantman's of their payment method, (2) immediate payment, and (3) collection of their purchase(s) from the auction sales room at The Washington-Rockville Elks Club, 5 Taft Circle, Rockville, MD 20850, (301) 770-3720, according to the Conditions of Sale.

16. THIRD PARTIES. Should a bidder be acting on behalf of another purchaser, it should be known that all bidders are personally and individually responsible for any obligations of the purchaser set for in the Conditions of Sale. Items may be picked up at the auction site on Monday (May 16, 2005) following the auction by the buyer or a pre-arranged buyer-authorized third party (a Pack & Ship firm or agent) after payment has cleared.

17. REMOVAL OF PURCHASES. In that Hantman's does not permanently reside at 5 Taft Court, Rockville, Maryland, 20850, it is essential that purchases are paid for within 48 hours after the auction and arrangements for their removal are completed within the time frame of our stay (Monday, 3:00 pm, May 16, 2005). In the latter situation, purchases remaining with Hantman's after Monday, 3:00 pm, May 16 2005, will be delivered by Hantman's to a shipping company designated by us, The Packaging Place, Rockville, MD, (tel) 301-770-5505, (fax) 301-770-5150, that will retain the property until payment is received, funds clear and we approve its release to you or your agent, unless prior arrangements are made with Hantman's. You will be obligated for any removal and/or other charges that firm may choose to assess. It is recommended that prospective bidders obtain shipping estimates and make tentative shipping arrangements prior to the auction. Property not removed within 75 days from the date of the sale will be considered abandoned and becomes the property of Hantman's Auctioneers. No further telephone, email or written notice will be given by Hantman's. No exceptions.

18. FAILURE TO COMPLY. eBay will be notified of an internet bidder's failure to comply (Non-Paying Bidder status), if payment has not been received within ten days. Any purchaser who does not comply with these Conditions of Sale shall be in default of this agreement and hereby agrees that Hantman's shall be damaged in the full sum of forty (40%) percent of the amount that was bid at the sale, which shall be considered as liquidated damages and not as a penalty. It is hereby agreed that in the event any payment due under these Conditions of Sale is not paid when due, the bidder authorizes the Clerk or any attorney of any court of record to appear for him and enter judgment by confession for the amount of the liquidated damages as set forth herein, plus court costs and attorney's fees equal to twenty-five (25%) percent of the bid price. In addition to remedies available to us and the consignor by law, including without limitation the right to hold the purchaser liable for the total purchase price, we may at our option cancel the sale and resell the property without reserve, and the original purchaser will be liable for any deficiency and added cost.

19. LIABILITY. In no event will our liability to a purchaser exceed the actual purchase price.

20. ENTIRE AGREEMENT. These Conditions of Sale constitute the entire agreement relative to the subject auction between the bidder and Hantman's and may not be amended, changed, modified or altered unless countersigned by an authorized representative of Hantman's.

**REMOVAL OR SHIPMENT OF PURCHASES**

In that Hantmans does not permanently reside at 5 Taft Court, Rockville, Maryland, 20850, it is imperative that payment for purchases is made within 48 hours following the auction and arrangements for their removal are completed within the time frame of our stay (Monday, 3:00 pm, May 16, 2005). Hantmans does not pack, insure or ship sold property, but upon request, can provide the names of local shipping companies and facilitate the pickup of property on the buyers behalf. Hantmans assumes no responsibility for their performance.

**OPTIONS FOR ABSENTEE BIDDERS.** Provide Hantmans with a Guarantee Letter of Credit prior to the auction, in which case you need only issue us a personal or corporate check immediately and your purchases will be released to you or your agent, or pay promptly in cash, by credit card or certified funds for the release of your purchases, if you do not provide Hantmans with a Guarantee Letter of Credit. In the latter situation, purchases remaining with Hantmans after Monday, 3:00 pm, May 15, 2005, will be delivered by Hantmans to a shipping company designated by us, The Packaging Place, Rockville, MD, (tel) 301-770-5505, (fax) 301-770-5150, that will retain the property until payment is received, funds clear and we approve its release to you or your agent, unless prior arrangements are made with Hantman's. You will be obligated for any removal and/or other charges that firm may choose to assess. It is recommended that prospective bidders obtain shipping estimates and make tentative shipping arrangements prior to the auction. If property is not removed by the purchaser within ten working days, a handling charge of $10 per day per lot will be payable to us by the purchaser until the properties removal. Property not removed within 75 days from the date of the sale will be considered abandoned and becomes the property of Hantman's Auctioneers. No further telephone, email or written notice will be given by Hantman's. No exceptions.

IN ALL CASES, PURCHASED ITEMS MUST BE REMOVED (BY YOU OR A SHIPPER) NO LATER THAN 3:00 PM, MONDAY, MAY 16, 2005, UNLESS OTHER SPECIFIC ARRANGEMENTS HAVE BEEN MADE IN ADVANCE WITH HANTMAN'S.
The Pierre Auguste Renoir Personal Artifacts and Archives Collection was consigned to Hantman’s by Renoir’s grandson, Paul Renoir, son of his youngest child, Claude, familiarly known as “Coco”. As part of his inheritance, Claude received Renoir’s home, Les Collettes, in Cagnes-sur-Mer in the south of France, which contained most of the personal property in this collection.

Artifacts range from Renoir’s signature silk polka-dot scarf, spectacles and French Legion of Honor medals, to letters to his wife and sons, several in a crippling arthritic hand. Personal documents are many and include Renoir’s marriage certificate, funeral and burial receipts, and assorted financial papers. Combined with the Renoir family photograph albums and hundreds of vintage glass plate negatives, they provide a rare glimpse into the private life of one of the most renowned and beloved artists in the world.

Also in the collection are a watercolor and several small drawings retained over the years by Claude and Paul Renoir’s family, in addition to artifacts belonging to Pierre Auguste Renoir’s wife, Aline, and ceramics made at Les Collettes.

Correspondence is voluminous and includes letters written to Renoir from friends and contemporaries such as Monet, Manet, and Rodin; Renoir’s art dealers, Bernheim-Jeune, Durand-Ruel and Vollard; and other notable figures of the day. These letters reveal fascinating aspects of Renoir’s career, social milieu, personal struggles and concerns.

During their lifetimes, Claude and Paul compiled extensive dossiers on Renoir’s body of work, institutions and private collectors with Renoir holdings, and authenticity attestations. The massive archives include files on numerous facets of Renoir’s work and career, as well as their personal reference library.

It is with great honor that Hantman’s, in collaboration with Second Story Books, Inc., presents this historic collection to the public.
### Pierre Auguste Renoir
**Personal Artifacts and Archives Collection**

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1 RENOIR’S BIRTH RECORD (COPY).

Autograph document signed, one page, dated 25 February 1841, located Limoges, certifies that a child was presented before presiding official Jean Joseph Abria in the Limoges City Hall, by Renoir’s father, Leonard Renoir, age 41, and mother, Marguerite Merlet, age 22, residing at Boulevard St. Catherine, who named their son Pierre Auguste Renoir who was born at 6:00 in the morning; witnesses names and addresses also listed, 7” x 8 1/2”, folds and tears along folds.

2 RENOIR’S MARRIAGE LICENSE AND MINUTES OF THE MARRIAGE.

(1) Certificat de Mariage - Autograph document signed, one page, dated 14 April 1890, located 11 Boulevard de Clichy, 9th Arrondissement, Paris, records the names and addresses of Renoir, his parents, his wife, Aline Victorine Charigot, and her parents, bears Paris city hall stamp, 9 3/4” x 7 1/4”, small tear l.l., pin holes, folds; (2) Extrait des minutes des Actes de Mariage - Autograph document signed [1893 copy of the original], two pages [one sheet folded, two pages blank], dated October 2, 1893, certifying the witnesses, proceedings and birth of their son, Pierre [born 21 March 1885], signed by the presiding official and bears the embossed town seal certifying the document is a copy of the original, 11 1/4” x 8 1/4”, folds and slight tear along fold and one along edge.
3 RENOIR’S FUNERAL RECEIPTS.

Four autograph documents signed (1) Funeral receipt, one page, dated 4 December 1919, located Nice, made out to his son, Jean Renoir, for 542 francs 72 centimes, for some of Renoir’s funeral expenses, 6 3/8” x 7”, folds; (2) Funeral receipt, one page, dated 3 December 1919, located Nice, lists funeral expenses such as the hearse wagon and transportation charges, etc., 12 1/2” sq, folds, losses to edges; (3) Funeral receipt, signed “H. Jaubert”, one page, dated 21 December 1919, located Cagnes, for Renoir’s casket, pallbearers, three iron bands to wrap the casket, four men to place it on the bier, tip for the men, 1140 francs, from funeral accoutrements firm Honore Jaubert, Tonnelier Cagnes, 7 3/4” x 7”, folds, losses to edges.

4 RENOIR’S ESTATE DOCUMENTS

Documents concerning the disposition of his estate personal property, including (1) Typed document signed (“Me. de Marnhac Notaire”), Partage Renoir, dated 16 September 1922, n.l.; (2) Autograph document signed (“Joseph Camatte, Notaire”), Certificate de notaire, dated 12 February 1920, located Cagnes; (3) Typed document (copy), Estate Summary, dated 16 November 1922, n.l., (4) Autograph document, Partage par lots [list of Renoir works divided into three lots], n.d., n.l.; (5) Typed document (copy), Liste Des Tableaux Faisant Partie de la succession de Monsieur Pierre Auguste Renoir; (6) Autograph document signed (“Joseph Camatte, Notaire”), Intitule d’Inventaire, dated 2 December 1915 [After his wife’s death in 1915, Renoir was obligated to provide an inventory of the assets that he and his wife had shared at the time of her death which included an inventory of his paintings], (7) Typed letter signed (copy) dated 8 August 1922, signed Pierre (son) to cousin Eugène (Par’s older brother), Together With additional and partial copies of same documents.
Mon cher Eugène,

C'est le numéro d'une toile d'Essuyez représentant la pannierelle et attribuée à Jean; c'est donc par erreur qu'il a été donné à une toile de Cagnes. Il doit se rapporter au numéro 576 que je ne trouve dans aucun lot et qui, de ce fait, appartiendrait sans contestation à Cagnes.

Quant au 73, il doit avoir encore une erreur: d'après le catalogue, le 71 représente, non pas 2 femmes au jardin, mais 3 et 33, et fait parti du lot 80 81; c'est le 80 de la toile qui n'est pas exact.

Voici la liste de ce qui me revient parmi ces toiles:

1. La déesse (qui est déjà)
2. La nature morte de fruit
3. Historique fillette au cerceau, le fleur
4. Le verre
5. Aquarelle de main (lavandières au bord de la mer)
6. Le printemps
7. Le feuillage

Je ne reçois ces toiles que lorsque je te les demanderai.

Après entente avec le Natoire, le portage de

Les années limitent que les toiles restent donc dans la commune jusqu'à la

Accuse ma réception de ton chèque.

Je t'embrasse de ton bien Eugène.

Vivre

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5
RENOIR’S HOME DECORATING EXPENSE LEDGER.

*Peinture & Vitrerie*, dated 1907, located Aube, paper cover, eighteen pages, 15 filled out by hand, dated 1907, which lists work done to the various rooms which were painted and wallpapered by the firm Charruet & Fils. The work order totaled 2251 francs 91 centimes, 11 1/2” x 7 3/4”, losses to edges.

6
RENOIR’S LEDGER OF FAMILY EXPENSES AND PICTURES.

Autograph document signed, black softcover lined notebook with ledgers of Renoir’s family expenses and picture collection, dated October 1910, located 43, rue Caulaincourt (Paris) [the Renoir residence; the atelier address was 73, rue Caulaincourt]. Thirty-seven pages of handwritten entries of *Tableaux* by Renoir. Pictures are itemized 1-299, subsequent pages include entries categorized Roleau no. 1-7, followed by inventories of pictures stored in boxes and pictures in specific house rooms: Salon, Salle à Manger, Chamber Pierre, Chambre Mme. When turned over and inverted, the ledger converts to an expense ledger with twenty-one pages of handwritten entries of family expenses dated 10 November [1909]. Entries include medical, travel, food, clothing, piano lessons, pharmacy, etc. Two pages have thirteen French coin rubbings. 6 3/4” x 4 1/4”, losses to cover.
RENOIR’S BANK BOOK.

Caisse Nationale D’Epargne Livret National, dated 16 Mar 1891; located Paris, number 83-23,930, three pages with entries and stamps, 7 7/8” x 4 7/8”.
8 **RENOIR’S SILK SCARF.**
Rectangular maroon and white polka dot scarf with fringed ends, 50" x 17", *Together With* a photograph by Melandri, Paris, showing him wearing a polka dot scarf, 4" x 2 1/2"; and a newspaper article depicting Renoir stricken with arthritis working in his Paris atelier wearing a polka dot scarf.

9 **RENOIR’S SPECTACLES.**
Oval lenses with brass stems, in a leather hinged case labeled *Regnault Opticien 54 Rue Laffitte, Paris*, L: 5", *wear to case*.

10 **RENOIR’S CIGARETTE HOLDER.**
Bakelite, in conforming hinged case labeled *J. Sommer, Paris, Medaille D’Or 1878*, L: 4", *wear and cracked*.
11 RENOIR’S PINCE-NEZ.
In a hinged leather case with royal purple velvet-lined interior, L: 4 1/4”.

12 RENOIR’S JEWELRY BOX.

13 RENOIR’S “LEGION D’HONNEUR OFFICIER” MEDAL.
Dated 1870. Suspended on a red grosgrain ribbon, in a hinged leather box labeled George Aucoc Succ - Fabricant Joaillier Bijoutier 9 Rue de 4 Septembre, Paris, excluding ribbon, L: 2 1/4”.
NOTE: Renoir was awarded this honor in 1911.
14  
RENOIR’S “LEGION D’HONNEUR CHEVALIER” MEDAL.

Dated 1870. Suspended on a grosgrain ribbon, in leather hinged case labeled Quizille Lemoine Fils Rue de Castiglione 10, Paris, excluding ribbon, L: 2 1/8”, wear to enamel.

NOTE: Renoir was promoted the rank of Chevalier in 1919. The honor was followed by the Louvre finally accepting and exhibiting one of his paintings, Mrs. Georges Charpentier and her children. Four months prior to his death and before he left Paris for the last time to return to Cagnes, Renoir expressed interest in seeing his painting in the Louvre. Special arrangements were made to accommodate the old master’s request with a private tour "opened for him alone". Renoir was carried through the gallery in his sedan chair accompanied by his long-time friend Albert André, Paul Leon, Beaux-Arts director, and his chauffeur Catistin. Jean Renoir. Renoir. Boston: 1958, p.457.

15  
RENOIR’S AMERICAN MEDAL OF HONOR.

Dated 1830. Awarded to Pierre Auguste Renoir at the 1883 Foreign Exhibition. Labeled Bostonia 1830, with plaques of Europe, Asia, Africa and America, separated by four crests, suspended on a red, white and blue striped grosgrain ribbon, in a hinged leather case labeled Henry Mitchell, Boston, Mass, USA, excluding ribbon, L: 2”.

NOTE: Renoir was awarded this medal for exhibiting his paintings at the Boston 1883 Foreign Exhibition in the Mechanic Building, from 3 September to end of October 1883. Other Impressionist painters at that exhibition included Monet, Pissarro, Sisley, and Manet.
16
RENOIR’S PERSONAL NOTEBOOK OF CRITIC’S REVIEWS.

Thirty-three pages of newspaper clippings of critics’ reviews of his work and exhibitions glued down on brown paper. In the margins next to some of the reviews are Renoir’s autograph reactions to the critic’s review. Gilt embossed leather japoneseque motif cover stamped “Exposition A. Renoir, Mai 1892”, 9 1/2” x 6 1/4”, losses to binding, pages loose.

17
RENOIR’S FINANCIAL DOCUMENTS.

Four autograph documents signed (1) Renoir’s Paris house lease, dated 1887, signed by Renoir, located Paris, with Paris tax stamp and embossed seal, 9 3/4” x 7”, pinholes; (2) Renoir’s Nice apartment lease, dated 2 December 1911, located Nice, read and approved by A. Renoir [signed by Edouard Faraut], 10” x 7”, folds, tape and glue residue; (3) Credit receipt, signed Caillebotte [painter, 1848-1894], dated 22 June 1881, located Paris, Received from Mr. Renoir with value on my credit, following an act M. Courtus, notary at Meaux, for the sum of 5,100 francs, plus 500 francs, received today in all, 5,600 francs, 6” x 4” (one sheet folded); (4) Banque de France certificate, dated 31 October 1916, certifying that Renoir deposited 820 francs of gold for the Nationale Defense in exchange for bills, 5 1/2” x 10”, folds, soiling around folds on verso.
LOT 17 DETAIL

HANTMAN'S • PAGE 13
Versement d'Or pour la Défense Nationale.

La BANQUE DE FRANCE constate que
Monsieur Auguste Lenoir
a versé ce jour en Or la Somme de
Huit cent cinquante francs
en échange de Billets de Banque

Le 3 octobre 1916

Le Secrétaire Général

BANQUE DE FRANCE
18
RENOIR’S HOME, LES COLLETTES DOCUMENTS, PHOTOGRAPHS AND RELATED MATERIAL.

Large group assorted documents and receipts from 1908-1919 relating to the planning, design and construction of Les Collettes, Renoir’s home in Cagnes-sur-Mer, in the South of France. Many legal documents regarding the purchase of the property and subsequent sale of small parcels are included, none of which bear Renoir’s signature. One document describes the options Madame Renoir selected for her new home, including a state-of-the water closet, “small American nickel plated copper faucets”, etc. The assorted photographs include vintage photographs of Les Collettes, Renoir’s atelier on the grounds that was built in 1908; Les Collettes under construction (which began in 1906), a view of the balcony off Renoir’s bedroom (the same room where Paul Renoir was born), Renoir’s atelier bedroom. Also in the lot are various notarized and incomplete notarized documents (TLS and ADS) [1925 and 1930], a map of Les Collettes parcels, documents relating to the Comité Renoir fundraising project to purchase Les Collettes for the official Renoir Museum; and book: Renoir aux Collettes, Cagnes-sur-Mer: 1960.
LETTER TO ALINE.

Autograph letter signed ("Auguste"), two pages [one sheet folded, two pages blank], n.d. or n.l., Renoir writes about his experience of learning how to swim in the baths of Paris and informs her he'll return soon if he's not held up in Dieppe. 5 1/4" x 4", folds, creases, bent corners.

LETTER TO ALINE.

Autograph letter signed ("Auguste"), three pages [one sheet folded, one page blank], written on blue graph paper, n.d., n.l., Renoir describes his concerns about "Latty" [Dr. Latty] and his hopes to return home before long and speculates about making a lot of money in a little while, signed hugs and kisses, I drew a little train, Auguste, 8 1/4" x 5 1/2", folds, small tears along edges.
21

LETTER TO ALINE.

Autograph letter signed ("Auguste"), two pages [one sheet folded, two pages blank] written on graph paper, n.d., n.l. Renoir tells his wife he will be in Dieppe until the 5th, that he bought round trip tickets for her and Cecile and that he received a letter from Cecile about which he initially did not understand. He also describes how difficult it is for him to paint in the cold and that his progress is slow. [Renoir’s writing show signs of deterioration due to arthritis], 10 3/8" x 8 1/8", folds, pencil marks on back page, soiling on folds.

22

LETTER TO ALINE.

Autograph letter signed ("AR"), two pages [one sheet folded, two pages blank], n.d., n.l. [probably located Dieppe]. Renoir discusses sending her money for calico curtains and prefers she wait to do the other ones, but would not prevent her if she so pleases. He describes working as much as possible, making progress painting a child's portrait despite the rainy weather, and that their friends, the Berards, are coming to visit him. He reports he is happy to have his flannels and that he is bathing and doing well, 8 1/8" x 5 1/4", folds, creases, stains and tears.

NOTE: Renoir stayed at the Berard's summer home in Wargemont over the years where he painted the Berard family and many others during his visits.
23

LETTER TO ALINE.

Autograph letter signed ("Auguste"), two pages [one sheet folded, two pages blank], written on graph paper, n.d., n.l. Renoir anticipates receiving a letter from her acknowledging whether she received the 100 francs he sent her Sunday which she should have received yesterday and speculates that he didn’t put enough postage on it... I received your letter in which you tell me your maid is not working out. It should not be too difficult to dismiss her and get another, since you are the mistress of your actions, from the moment that you do not surpass your budget—which never happens. It is still raining in Dieppe and we have a high tide today. I’m going this evening to Wargemont with the Blanches. I kiss you, Auguste, 8” x 5 1/8”, folds, tears and bent corners.

24

LETTER TO ALINE.

Autograph letter signed ("AR"), one page, n.d. [Thursday night], n.l., Renoir tells his wife that he’s going to Paris in ten days and I’ll write you when I’m there. He asks her to write him if she is feeling better, I kiss you, Auguste, 8 1/2” x 5 1/4”, small tear at top, rough side edge.

25

LETTER TO ALINE.

Autograph letter signed ("Auguste"), 2 pages [one sheet folded, two pages blank], n.d., n.l. Renoir tells her you believe I am a complete idiot, which flatters me. You must know that I have a lot of trouble earning money for my paintings without behaving foolishly and it is not flattering to distinguish who is a maniac and sometime is unbearable, but all that is most and very discreet. I didn’t talk to you about it because I had something else on my mind and I wasn’t thinking about... I didn’t think it would interest you by telling you he has a friend that he’s going to see three months every three years which deprives him of his annual vacation of one month. You see I am doing what I can to escape your anger. I hope that you had the idea to delay your trip for this summer while I am in Wargemont and that you will not “grow moldy there”... He describes the weather and reports that he goes to bed every night at 8 o’clock, I get up at 6 a.m. in order to bring you a totally new man. Kiss you, hug you... Auguste, 8 1/2” x 5 1/4”, folds, creases, tear along fold.
26

LETTER TO ALINE.

Autograph letter signed (“Auguste”), one page [one sheet folded, three pages blank], n.d. [Sunday morning], n.l. Renoir reports that the weather is still poor, he doesn’t know when he will finish and that as soon as his models leave, he’ll send her 100 francs. I embrace you, Auguste. 8 7/8” x 7”, folds, tears, foxing, creases, bent corners.

27

LETTER TO ALINE.

Autograph letter signed (“Auguste”), one page [one sheet folded, three pages blank], n.d. [Thursday], n.l., My Dear friend, I will take the boat Tuesday. I have beautiful weather. I can have two studies more. 1,000 francs in January. I embrace you Auguste. My brother arrives here tomorrow. In case I move up my return, I will send a telegram to Chatou at Baron, 5 1/4” x 4 1/8”, folds, ink blots, cut corner, uneven edge.
28

LETTER TO ALINE.

Autograph letter signed (“A. Renoir”), three pages [one sheet folded one page blank], n.d., n.l. Renoir instructs his wife to tell Madame Fournaise (proprietor of Restaurant Fournaise) that upon his return he will settle his account with them but that if she needs the money sooner he will send it. He asks Aline to try and arrange some free time and not tire yourself out too much. I will come back as soon as I can. I’m bored (this counts for nothing). Say all sorts of nice things to the Fournaise family. I think I won’t be longer than two weeks... Friendship hug, I embrace you, A. Renoir, 8” x 5 1/4”, folds, tears along folds, holes, losses to two corners.

NOTE: The terrace of Restaurant Fournaise, located on the island of Chatou on the Seine River, provided the setting for Renoir’s 1881 Luncheon of the Boating Party.

29

LETTER TO ALINE.

Autograph letter signed (“Auguste”), one page, written on graph paper, n.d. [Tuesday] n.l. Renoir writes My Good Friend, I have nothing to tell you except that I have begun a portrait and I am anxious to come back to Paris to work in my studio. This change amuses me a lot and if I don’t freeze too much in this shed, I will do good work here. You’ll tell me when my glazing will be done and keep me current on the work. That Father Charles, if he worked Sunday, he must need ____ heat. I hope you don’t plan to stay in that oven (weather has been very hot). When I have advanced a little more in my work, I will write to you... A lot of good things to qui qui or Ki Ki (their mongrel fox terrier). Are you still alright with Cecile. I kiss you. Auguste, 8” x 5 1/8”, folds, soiling along folds.
30

LETTER TO ALINE.

Autograph letter signed (“Auguste”), one page [one sheet folded, three pages blank], March 15, n.l. Renoir writes My little sweetheart, I’ll do everything possible in order to leave on Sunday. It’s raining and I hope tomorrow I will find work. I ordered my trunks to be ready in order to not have to pack in case I’m late. No matter what, I am going to spend Tuesday. Too bad for my studies. I’m bored as a carp looking at the sky. I kiss you. Auguste. PS Don’t write me any more, your letters will be too late, 8 3/16” x 5 1/4”, folds, small tears around top edge.

31

LETTER TO ALINE.

Autograph letter signed (“Auguste”), one page, written on graph paper, n.d., n.l. Renoir writes My dear little one, I arrive in good health. I am going to put myself to work, after tomorrow I’ll begin the rounds in order to know where to begin. I’ll write you soon. Auguste. I will tell you nothing of the country where I’ve barely just arrived, 8 1/4” x 5 1/4”, losses and crease u.r.
32
**LETTER TO ALINE.**

Autograph letter signed ("Auguste"), one page [one sheet folded, three pages blank], n.d., n.l. Renoir writes My dear friend, I’m looking for a day to have you come. If I can arrive there on my return, we will go to Bretagne. You know that I can charge 20 times ______ Bretagne will perhaps be Fontainebleau. There is a torrid heat you would succumb in Paris. Hugs and kisses, Auguste, 7” x 4 1/4”, fold, stains around edges, ink blotting.

33
**LETTER TO ALINE.**

Autograph letter signed ("Auguste"), one page [one sheet folded, three pages blank], n.d., located Balans Pres Brantôme (Province of Dordogne). Renoir writes I’m not expecting a lot of letters because it is difficult to get them to the post office. It’s necessary to wait by the side of the road. It’s pouring generously. I embrace you and see you soon. Auguste. I’m writing this from the house of Madame LaFond, located at Balans Pres Brantôme 7” x 4 1/2”, fold, stain, foxing, soiling.
34  LETTER TO ALINE.
Autograph letter signed ("Auguste"), two pages [one sheet folded, two pages blank], n.d., n.l. Renoir describes the seashore where he is painting and its similarities to other Mediterranean shorelines he painted previously. He notes that the rocks and sea are ochre in the sun... the wind brought a bunch of pitiless little bugs which are sticking to the canvas. In the postscript he relays having twelve courses at each meal and opines that one should eat at noon, not 1:00 because someone is always late. He describes the wife of a Russian as agreeably intelligent with a face like a chimpanzee, 7" x 4 1/2", folds bent corner, slight discoloration around edge.

35  LETTER TO ALINE.
Autograph letter signed ("Renoir"), one page [one sheet folded, two pages blank], dated July 12, 1908, n.l. Renoir writes I’m furious at not having sent you a dispatch for the competition. I was convinced that the deadline was Sunday and that you would receive the letter soon. Pierre did an excellent competition and took first prize. The whole room applauding him caused a scene. Hug Jean and tell him to only go swimming in the sea with strong people around. Renoir, 6" x 4 1/4", fold, creases.
My dear friend, I am so happy with your letter of this morning that tells me that near here ________. I’m going to go there. If by chance I find an inexpensive inn, I will ask Latty (Dr. Latty) if we can bring Pierre with us [Pierre needed fresh air (from the sea) because of weak lungs]. For this is a nice place and this will be a simple project. Because of the cold, the portrait I am painting will be late. But I will take it up again tomorrow. In the meantime, I am doing flowers. Love to you all.

Auguste, 4 1/2” x 3 1/4”, fold, foxing.
37  LETTER TO ALINE.

Autograph document signed, one page [one sheet folded, three pages blank], n.d., n.l. My dear friend, I'm going to stay here a few more days in order to bring something back if I can. I'm waiting for my mother to be doing better in order to tell you some hard things. I am and will be all my life in uncertainty. If my mother was doing better and I could work, I'd tell you to come for a few days. I'm in another hotel, but I want to know before I stay more than eight days. I hope not. Love, Auguste. I urge you to take up your English again if we'll receive the next friend (?), 7" x 4 1/2", fold, soiling on verso.

38  LETTER TO ALINE.

Autograph document signed (“Auguste”), one page [one sheet folded, three pages blank], n.d., n.l., location. Renoir reacts to Aline's previous letter by writing I've just read your big letter full of despair and also full of malice—for you want me to compliment you, but no. You are not ugly. You are the most pretty. This is not to engage you. I wouldn't do that to you. Since I am such a rascal that I'm so ill behaved. I must stay in my role [in character]. I do not know if you are pretty or ugly but I know that I have an extraordinary desire to behave badly again and it's not so far away. He discusses travel plans and his itinerary and ends telling her to Get ready, even though you are so ugly I want to kiss you. All in good time, but with a foolish abandon. I embrace you, Auguste. 8 1/4" x 5 1/4", folds, tears along folds, loss, soiling, creases.
39
LETTER TO ALINE.
Autograph letter signed ("Auguste"). One page, n.d. [Monday], located Le Havre. Renoir writes My dear friend, I will leave tomorrow at five minutes to seven and will be in Dieppe for lunch. Send me a telegram or overnight letter to Dieppe. Seine inferior. Love, Auguste. The morning train at 7:45 am is the most convenient or the noon train, 5 1/4” x 4”, rough left edge, soiling, ink blot.

40
LETTER TO ALINE.
Autograph letter signed ("Auguste"), one page [one sheet folded, three pages blank]. Renoir writes My dear friend, My mother is worse. Don’t write to me because I am coming back soon. I embrace you, Auguste, 7” x 4 1/2” (page), foxing, soiling, creases.

41
LETTER TO ALINE
Autograph letter signed ("Pierre"), one page [one sheet folded, three pages blank], n.d. [Thursday], n.l. Renoir writes My good little one [Lit] I will be back at the end of the month – stay calm for you’re going to make me proud.... I’m not ___ at all and as soon as I’ll have the ___ of ___ with something proper. I will not hesitate. Love, Pierre. Thursday. 8 1/2” x 5 1/4”, folds, pin holes, losses, migrating ink, soiling around folds.
LETTER TO ALINE.

Autograph letter signed ("Auguste"), two pages [one sheet folded, two pages blank], n.d., n.l. Renoir writes that he went to the village of Le Portel and worries that because it is on a high cliff it could be too dangerous for the little one. He implores her to try to get some exercise. I fear that your weight will harm you. I confess that it’s not easy to lose weight, but I don’t want you to become sick before your age. [Aline had diabetes.] In the balance of the letter he discusses Pierrot’s non-healing wound and his confidence in Latty [Dr. Latty], and his upcoming rendezvous with his wife in Paris, 5" x 7 3/4", folds, foxing, small tear along fold.

LETTER TO ALINE.

Autograph letter signed ("Renoir"), one page [one sheet folded, three pages blank], written on graph paper, n.d., n.l. Renoir gives his wife burial instructions for their dog Quiqui and writes Poor Quiqui, having covered so much road, to die at Montmartre. Bury him in our garden. I’d rather never see him again than see him stuffed. Love, Renoir, 5 1/4" x 4", fold, rough lower edge, slight soiling.
LETTER TO ALINE.
Autograph letter signed ("Auguste"), two pages [one page folded], n.d., n.l. Renoir writes he is happy about his portraits but he doesn’t want to say too much about them because they aren’t finished and one stoke of the brush can make them ugly, 7” x 4 3/8”, folds, soiling, creases.

LETTER TO ALINE.
Autograph letter signed ("Auguste"), one page [one page folded, three pages blank], n.d. [Monday morning], located Algiers. Renoir writes My dear, I received your letters. You are very nice. I don’t have time to say more... I’m working. The weather is very nice and I’m taking advantage of it. If I come back here in the fall, I will bring you to Africa... All my love, Auguste. Algiers, 8 1/4” x 5 1/4”, folds, soil on back along creases.

LETTER TO ALINE.
Autograph letter signed ("Auguste"), three pages [one sheet folded, one page blank], n.d. [Saturday], located Algiers, written on lined paper. Renoir writes about his solitude in Algiers. He tells Aline that he cannot return to France without many paintings and that tomorrow he will begin a large painting of Arabians in landscape. He complains about the bad weather and his boredom and reveals his anger with his brother who arrived for a visit and brusquely departed leaving him alone. Renoir tells Aline You really shouldn’t write me with such cruelty when I’m so far from Montmartre because I’m one of the worst travelers... He goes on to tell her if she goes to America, he wouldn’t find that funny, but that if she still decided to go, he wouldn’t stop her, 8” x 5 1/8”, soiling, tears, ink migration, creases.
LOT 45

LOT 46

LOT 46 DETAIL
LETTER TO ALINE.

Autograph letter signed (“Auguste”), three pages [one sheet folded, one page blank], n.d. [Thursday evening], n.l. Renoir is depressed. He describes his frustration with the bad weather (it’s either raining or the wind is too strong to work). He believes his paintings are bad and that he won’t be able to finish them. In the evenings he thinks about life philosophically but that serves to only lower his morale. He describes going to a casino with his painting models but not enjoying it as they do. He relays that his friend, Bernard (who has a cadaverous face), occasionally visits and that he’s convinced that Montmartre [where his studio is located] is the only place that could improve his morale. He writes that painting disgusts him because he is too old now and tells Aline to get used to his oldness... He also reminds her not to paint his studio floor as they have to save money because he’s not sure how much more he will be able to earn. Renoir closes by saying Nevertheless, I kiss you as long as I am able... Auguste Thursday night, 8 1/4” x 5 1/4”, folds creases, small tears.

LETTER TO ALINE.

Autograph letter signed (“A. Renoir”), one page, [one sheet folded, three pages blank], n.d., located Dieppe. Renoir writes My Dear, I’m sending you a little money. I will send you more if you need it. All my love, Auguste I received your letter. Have fun A. Renoir, 8, rue de Rouen Dieppe, 8 1/4” x 5 1/8”, folds, creases, small tears along the edges.
LETTER TO ALINE.

Autograph letter signed (“Auguste”), three pages [one sheet folded, one blank page], written on graph paper, n.d., located South of France. Renoir writes that he is in the south of France and that Monte Carlo is very tiring and sometimes dangerous but that he is careful. His friend, Barbier, [SP?] invited him to Tunis but he declined and will leave Monte Carlo to see the hills and come back. He says he will try to see Cézanne and writes about the many towns along the Riviera with beautiful landscapes (Nice, Marseille, Hyères, Monte Carlo) that he has painted. 8” x 5 1/8”, folds, slight soiling.
LETTER TO ALINE.

Autograph letter signed “(Auguste”), two pages [one sheet
folded, two pages blank]. Renoir writes My dear friend, I’ve almost
finished my two portraits. I have been working at them intensely. I
didn’t receive any fanfare. The
children, while not beautiful, put up
with being bothered by me without
crying too much. I hope that if it
goes well, I will be finished quickly.
There are pretty things in this
country. The annoyance is the little
“society of the beach” – that is big
like your hand. Everyone looks
down their nose at it – in spite of it,
I almost feel like going by with you
sometime. There are models,
children, blonde, curious enough
who will pose for a few coins. But
all that depends on the weather
and lots of things. I am not
receiving any letters, what are you
doing – are you well or sick? As soon
as I can get it, I will send you some
money (live coals – money). All my
love, Auguste, Maison Aubourg Rue
de l’Eglise, Yport, 7” x 4 1/2”, folds,
ink migration, discoloration around
fold and edges.
LOT 50 DETAIL

LOT 50 DETAIL

51

LETTER TO ALINE.

Autograph letter signed (“Auguste”), one page [one sheet folded three pages blank], written on graph paper, n.d., n.l. Renoir writes Saturday evening. My old lady, It’s probable that I will come back Tuesday evening, but it could be that I will be obligated to stay a day longer, if the good weather comes back to do my landscape. It’s not likely that the weather will be nice. Everyone is going tomorrow to ___. I hope not to be a part of it. To spend eight hours in the car round trip is tough. However, what would I do without a model? There are two portraits that I could do - it’s very boring, therefore, on Tuesday, I will write you, Monday for sure. Love, Auguste, 8” x 5 1/4”, folds, soiling, creases.

LOT 51
52
LETTER TO ALINE.

Autograph letter signed ("I embrace you"), one page, written on graph paper, n.d. [Saturday night], located Dieppe. Dear friend, I have arrived in good health. I took a long walk with Deudon. I'm much better. I believe I will be able to "pick up again". Don't tire yourself out in this workshop. You will read about me when "my day on high" will be done and how much it cost me! I embrace you, Dieppe, Saturday night, 8 1/4” x 5 1/8”, folds, creases losses.

53
LETTER TO ALINE.

Autograph letter signed ("Auguste"), one page [one sheet folded, three pages blank], n.d., n.l. Renoir writes My dear little friend, At the moment when I was packing my trunk, someone came to me to do a portrait of a child. I could not refuse. Even though I doubt its success—it’s very difficult. What’s more, I’m a bit nervous not to be able to leave when I want. I’m going to try to finish this portrait as early as possible. I don’t count on coming before Friday or Saturday. I will be writing you as soon as I’m sure. In any case, it won’t be till the end of the week. Love, Auguste, 6” x 3 3/4”, folds, creases, soiling on back, ink migration.
54
LETTER TO ALINE.

Autograph letter signed (“A. Renoir”), one page, [one sheet folded, three pages blank], dated 29 February, located Algiers [c. 1881-1882]. Renoir writes My dear friend, Be nice enough to acknowledge the receipt of 100 francs. Try to write me again about something very pleasant, as everybody writes me nice things to encourage me in my work. This would be a diversion, I embrace you, Love, A. Renoir, 8 1/4” x 5 1/4”, folds, creases, ink blotting.

55
LETTER TO ALINE.

Autograph letter signed (“Auguste”), one page [one sheet folded, three pages blank], n.d., n.l. [probably located Algiers, 1881-82]. Renoir writes My dear friend, I'm obligated to go to a general rehearsal of Le Roi en Exil, that will probably finish late. You will not see me this evening - send me a word in order to tell me if I should refuse my guests or take them tomorrow. If you are not able, we will go to the restaurant _________. I don’t have any way of letting them know. Auguste, 5” x 4”, folds, slight staining to one fold, stains to verso.

56
LETTER TO ALINE.

Autograph letter signed (“Auguste”), three pages [one sheet folded, one blank page], n.d., n.l. [probably located Algiers, 1881-82]. Renoir writes My little one, I forgot to tell you that I was with my brother at the Café Helder at Mustapha, Algiers. It's very beautiful and I think I will bring back nice things. I have a list of choices, for everything is beautiful. Don’t forget when writing me to put my first name. I am going to take a trip right away or later in three weeks. You won’t be surprised, if by chance you don’t receive a report, for my letters will stay in Algiers. In the places where I go, I fear that I won’t be able to receive letters____ and that doesn’t happen quickly. In any case, I will write you if I stay or if I leave. Don’t be too bored. I’m well, in fact. Auguste PS I have a beautiful deer head above my bed, 8 1/2” x 5 1/8”, folds, ink migration, tears and losses around edges.
57
LETTER TO ALINE.

Autograph letter signed ("Auguste"), three pages [one sheet folded, one blank page], written on graph paper, n.d., n.l. Renoir writes My dear friend, you will tell Madame Alphonsine that I am thinking of coming to Chatou toward the 8th of September or about, unless there is bad weather. I would like to finish my Cassatt at the Barons. I’m not stopping you to go spend several days at Chatou, on the contrary, you only need pay attention to not put yourself in any gossip in order to be in the good graces with everyone. For it is probable nothing has changed in the rapport on the Island of Chatou. I am so much more content. It’s that this will be a bit dressed (?) from the time you were ill - there wasn’t a good remedy - but this is your business. All my love, Auguste, 8” x 5”, folds, soiling along folds and verso, small tear, in one small area traces of adhesive, creases.

58
LETTER TO ALINE.

Autograph letter signed ("Auguste"), two pages [one sheet folded, two pages blank], n.d. [Saturday] n.l. Renoir writes My dear friend, I leave tomorrow for Le Havre and Tuesday morning for Dieppe. So Wednesday I will wait for you at the train station. Write me in care of general delivery at Dieppe. I can’t tell you where Varengeville is, I know that it is near Dieppe, but I don’t remember where. If it is near St. Aubin, it is the station before Dieppe. As soon as I am in Dieppe, I will find out. The most convenient train is the 7:45 a.m. or the 12:45 p.m. train. All my love, Auguste If you have something to tell me write me at Hôtel de L’amirauté, 7” x 4 1/2”, folds creases, soiling and creases.

NOTE: Varengeville-sur-Mer is a town near Dieppe, Basse, Normandy.
Ma cher ami,

Je pars demain pour la Havane et mon ordre m'a été donné de l'attendre à l'hôtel. Je viendrai vous chercher.


Le train le plus tardif que je vois est de 7h. 45 heures. Je ne veux pas y rester. Je veux y retourner dans trois mois. Je ne veux plus y rester.
C'est un plaisir pour moi de vous écrire. J'ai enfin reçu la lettre de Demande. Ce soir, je vais vous écrire plus en détail.

Dans ma dernière lettre, j'ai mentionné que je serais de retour dans trois semaines. Je vous assure que ce sera un plaisir de vous revoir.

Je vous prie de croire, cher ami, que je vous souhaite la meilleure de la santé et que je vous reste toujours affectueux.

[Signature]

[Adresse]
LETTER TO ALINE.

Autograph letter signed ("Auguste"), two pages [one sheet folded, two pages blank], n.d. [Monday evening, probably c. 1881-82], n.l. [probably Algiers]. Renoir writes that he cannot return to France until he finishes two studies for his landscapes which he cannot do until it stops raining (because it's always raining) and the sun comes to dry them. He reports working on two important landscape pictures, 8 1/8" x 5 1/4", and folds, small tears along top and bottom edges.
LETTERS TO RENOIR’S SON PIERRE FROM RENOIR AND OTHER SON JEAN.

Autograph letter signed (“Renoir”), one page, written on graph paper, n.d., n.l. In a very shaky hand, Renoir writes My dear Pierre, I really regret leaving just at the moment when you are coming back to Paris but I have my tickets and I can’t put it off. I am very happy to learn that Herti asked for you. That’s going to keep you busy and cheer you up and I don’t need you there as I won’t stay there. I’m walking a little. I send my love and hope your health is good.

Verso with autograph letter signed (“Jean”), one page, n.d., Dear Pierre, Vollard invited me to dinner this evening before I knew that you could come. Come dine with us if you want. Love, Jean, 8 1/2” x 5 1/4”, fold and creases.

LETTER TO JEAN.

Autograph letter signed (“Renoir”), two pages [folded sheet], written on lined paper, dated 10 March 1918, located Cagnes. Renoir writes My dear Jeannot: Time passes here without much happening; it is a little monotonous. But in order to vary things I got an attack of rheumatism and it’s always in my foot that it shows itself. After the right foot, it’s the left which doesn’t work well. Despite all these little troubles, I’m not doing badly. I’m looking now for all the ways I could be useful to you without finding anything. I don’t even know if I’ll be able to leave Cagnes this summer [because] there are so many things preventing me. It’s been a few days since I’ve had any news from you. I do know that often several letters with different dates arrive at the same time in the evening. We all send our love. Papa Renoir, Cagnes, 10 March 1918, 8 1/2” x 3 1/2”, folds, slight discoloration on second page edge.
Mon cher Jean,

Je vous ai trouvé ici dans un coin de mon cœur et vous me souvenez,

Je me souviens de cette époque où nous étions tous ensemble et que nous partagions des moments de joie et d'amitié.

Je cherche toujours dans les pages de votre vie, dans les moments de joie, de douleur, de tristesse. Je me dis que nous avons pu partager ces moments et que nous avons pu les partageons ensemble.

Je vous envoie mes plus sincères pensées et je vous souhaite une bonne journée.

Je vous embrasse,

[Signature]

[Date]
LETTER TO JEAN.

Autograph letter signed "(Renoir)", two pages [one sheet folded], dated 15 September 1914, n.l. Renoir writes: It isn't worth it to burden you with the two canvasses I was talking about. If you receive this letter in time to go by Durand-Ruel who has photographs of the nursing child, ask him for one. If he doesn't have one tell him to send one to Cagnes when he does. As for the La Boulangère [housekeeper] pay her (unreadable) either 50 francs a month or 2 francs a day if you feed her during your stay and 3 francs if you don't feed her. We're waiting for you next Monday with pleasure. Yours, Renoir, Give the address to the concierge R. Don't worry about the photograph when Guino [sic] comes he'll bring it. R.


POSTCARD TO JEAN AND ONE UNADDRESSED POSTCARD.

Autograph postcard signed "(A.R.")], dated March 12, 1913, located Nice, the front depicting photograph image of DOZY - Ruines de l'Eglise du Pre, verso: I embrace you [hug you], A.R. Together With an autograph postcard signed "(Renoir)", n.d., n.l., depicting a landscape with lake photograph, signed on verso Renoir, 3 1/2" x 5 1/2", stains.

LETTER TO JEAN.

Autograph letter signed "(A. Renoir)", one page, written on lined paper, dated 1 September 1917, located Essoyes. Renoir writes: My dear Jean, Georges Durand-Ruel [Jean Renoir's godfather] who is here leaves tomorrow for Paris. I have given him the task to see your letter to Vollard. Write him. He will prove more _____. I still think of leaving next week. I'm looking forward to the day when I will know when I will be able to _____. I don't believe I'm having ____ trouble with Vollard. A. Renoir, 8 1/2" x 6 3/4", stain, ink spot.
LETTER TO JEAN.

Autograph letter signed ("Renoir"), one page, dated 2 November 1917, located Cagnes, address and postmark on verso. In a very shaky hand Renoir writes Dear Jeannot, this morning I received your last letter telling of traveling on horseback and in an automobile. I’m writing to tell you that nothing has changed, that I’m doing well, and the weather is still nice. All my love, Renoir, 6 3/4" x 4 1/4", fold and slight creasing.
THREE LETTERS BY PIERRE AUGUSTE RENOIR TO UNIDENTIFIED PERSONS.

(1) Autograph letter signed ("Renoir"), two pages [one sheet folded, two pages blank], n.d., n.l. Renoir writes Mademoiselle [probably Miss Aline Charigot, early 1881], I thank you for having paid my bill and if I’m not mistaken, there must be 50 francs remaining for the first of October. I’m taking this occasion to give some advice about the quality of: 1 Do not ___ in order to make the café old, 2 Do not irritate Madame Drout too much, 3 Do not get up till noon, 5 _________, 6 I have no more to say, 7 I will bring back something made of shells for you. Our friendship, Renoir, 7" x 4 1/2", folds, stains, tears; (2) Autograph letter signed ("Auguste"), one page written on lined paper, n.d., n.l. Renoir writes If Bistolfi, I need papers in order to come to occupy. I would like to have them as early as possible. “Bemigny” (in major’s office) will tell you what there is to do. Renoir, 6 3/4" x 4 1/2" [written in a very shaky hand], foxing, soiling to verso, fold; (3) Autograph letter signed ("Auguste"), two pages [one sheet folded, two pages blank], n.d., n.l., Sunday morning, Dear little woman, I probably will take next Sunday’s boat. Please notify Mr. Deschamps he will receive a telegram that I will send from Marseille without putting my name or what it means. I will simply put the hour of my arrival. If there is a change, I will let you know. It will only be if there is bad weather that slows down my last two works. I will be happy when I am on the boat even though it is very disagreeable. But, I am in a hurry to see you. I love you Auguste. I will probably be in Marseille Tuesday morning about 7 o’clock, later if there is bad weather. If the sea is too rough, I’ll be later than Tuesday, let’s hope not, 8 1/4" x 5 1/4", folds, small tears at folds on top.
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LETTERS AND DOCUMENTS TO RENOIR.

Autograph letters signed, dating from 1882–1913, include those from: Armand Cabrol [ALS, dated 29 March 1903, located Boujan (Hirault)]; Paul Cézanne, Jr. [son of Paul Cézanne, 1839-1906, artist] (ALS, dated 23 February 1914, located Paris) sends Renoir birthday greetings; Jeanne Baudot [1877-1957, painter and Jean Renoir's godmother] (ALS, dated 29 December 1913, located Louveciennes) sends New Years wishes; Paul Bernard [ALS, dated 29 October 1882, located Wargemont]; Benedite [Musée Rodin conservateur] (ALS, dated 10 April 1918, Musée Rodin); Emile Bergérat [1845-1923, author] (ALS, dated 22 March 1912, located Villa Garro, Nice); Jean Baffier [1851-1920, sculptor] (ANS and photograph, n.d., n.l.); John Albert William Spencer–Churchill [1871-1934, 10th Duke of Marlborough and Winston Churchill's cousin] (ALS, dated 27 March 1913, located Blenheim Palace, Woodstock) requests Renoir to paint him a small female nude similar to the one he saw at the 1912 Mausi exhibit; (Jules) Abel Faivre [1867-1945, artist and humorist] [ALS, n.d., n.l.]; Sacha Guitry [1885–1957, film maker, actor, poet] (two ALS, one n.d., located Lyon, other n.d., located Casino Municipal, Nice) in one letter Guitry expresses his admiration of Renoir, in the second he asks for two floral still life paintings and offers a ridiculously low price of 4,000 francs for these two marvels.; Joachim Gasquet [journalist, Cézanne biographer and Renoir model, 1873-1921] (two ALS, one dated 23 March 1912, located Marseille, other n.d. [Thursday], located Manor Leliwa, Nice), in the second letter he offers Renoir the position of honorary Presidency of the Salon for the May retrospective on Cézanne in Marseille; Frantz Jourdain [1847-1935, architect, art critic, writer, President of the Société de Salon D'Automne] (ALS, dated 19 December 1916, located Paris) asks Renoir to donate a painting to a charitable fundraiser because this hideous war amasses suffering and miseries and it becomes more and more difficult to take care of all whom sorrow has affected; Lucien Mignon [1865-1944, painter] [ALS, dated 30 December 1913, n.l.]; Octave Mirbeau [1848-1917, journalist and art critic who wrote the preface to Bernheim-Jeune's Renoir 1867–1913 retrospective exhibition catalog] (ALS, c. 1919, located Nice); Nicolai François [President, Musique Municipale de Cagnes] (ALS, dated 1 January 1914, located Cagnes), Theodore Reinhart [ALS, dated 12 January 1914, located Winterthur]; Jean Renoir's School Professor (ALS, n.d., n.l.) writes about Jean's scholastic progress (mentioning that he talks all the time but is a good boy that everyone loves), that Jeanne Baudot visited her godson, and sends wishes that Renoir will get relief from his rheumatism in the south of France; Paul Rosenberg [Paris and Berlin art dealer and collector] (ALS, dated 31 December 1916) wishes Renoir a Happy New Year and confirms that 50 kilos of sugar were delivered to his house and that twelve bottles of fine champagne from 1858 will be sent, and white Burgundy next week; Société du Salon de Mai President (name illegible) (ALS, n.d. located Marseille) asks Renoir to take a letter to Cézanne as soon as possible and obtain the painting “Joueurs de Cartes” (The Card Players) before the exhibition. In exchange for securing the painting, the Salon will exhibit Renoir’s painting, Le Port de Marseille, currently on display in the Hôtel Beauveau window; Jean Valery [ALS, dated 14 January [no year], n.l.]; Teodore de Wyzewa [1862-1917, critic, journalist, family friend] (42 ALS pages, n.d., n.l., several letters on black bordered stationery), discussing various daily life pursuits; Armand Fallières [1841-1931, Président de la République Française 1906-1913], (two ADS, dated 25 March 1909 and 22 February 1910, two invitations to Soirée au Palais de l’Elysée, on cards embossed with the presidential seal.)
CORRESPONDENCE TO RENOIR.

Correspondents include: P. Cloix (ALS, dated 23 January, 1912, located Paris); Beniqui (ALS, dated 4 May 1918, located Paris); Paul Benard [actor] (ALS, dated 23 April 1882, located Paris); (Georges) Dorival [early silent screen actor, artist and friend] (two ALS, n.d., one letter located Paris, and autograph signed post card, dated 1912, located Lille) in his letter Dorival writes about sharing Renoir's letters with Emile Fabre [1869-1955, French dramatic actor] to emphasize that newspapers want classical performances and that he found a banker to underwrite the 4,000 francs for the show (and if there is any profit left, he will give it to the war effort). He also describes seeing Renoir's apartment windows every day and that "Jean has not watched the expenses. There are little panes..."; Dosbourg (ALS, dated 18 December 1913, located Paris); Dr. Evalba (ALS, 31 October 1915, located Lausanne); N. Fray [artist] (Autograph postcard signed, n.d., n.l); E. von Freyhold [admirer] (ALS, dated 20 November 1913, located Hôtel Savournin, Cagnes); "J" [friend who stayed at Les Collettes] (ALS, n.d. [Sunday], located Paris); Claude Meunier [cousin by marriage on Aline's side], informs Renoir that he is forwarding papers relating to Aline's death and bills from Renoir's Essoyes properties (home, vineyards and family vault) and will pay the tax collector. He reports he is still Vendage (picking grapes) for the rest of the week...; Gertrude Osthans [museum official] (ALS, dated November 15, 1913, located Hohenhof, Hagen i.W.) she asks Renoir to authenticate whether he painted the picture depicted in the photograph she sent to him and relays that she arranged a special entranceway into the room where his and other of his contemporary artists' (Daumier, Millet, Rodin, Maillol) works are exhibited, You have to understand that our museum isn't like other museums a piling of paintings and art-pieces...; Theodore Reinhart [collector], (ALS, 12 January 1914, located Winterthur); A. Segard (ALS, n.d., located 150 Avenue Victor Hugo); F. Thurneyssen [Dr. Franz Thurneyssen, collector, Wessling, Germany, commissioned Renoir to paint a portrait of his wife and daughter in 1910.] (ALS, dated 23 January 1912, located Munich, and ANS, n.d., n.l); "V" (ALS, dated 1 June 1910, located Paris); Wéry [friend] (Autograph postcard signed, located Venezia) writes about having seen some of their family in Venice and looking forward to visiting them soon at Les Collettes; Comte de Goyoz [Proprietor, Manoir de Beraut], (two ALS, dated 21 November 1913 and 3 December 1913, located Manoir de Beraut), Together With a receipt from Galerie Eug. Blot.
GEORGES D’ESPAGNAT LETTER AND POSTCARD WITH DRAWING TO RENOIR.

Autograph postcard signed (“Georges d’Espagnat”) [1870-1950], cancellation date difficult to decipher, n.l., Addressed to Mr. Renoir, Painter, Cagnes Alpes-Maritimes.

Dear Mr. Renoir, Give me some of your news when you are in literary vein. I hope all is well. Cordially George d’Espagnat;

postcard centers a pen and ink floral still life; and an

Autograph letter signed (“George d’Espagnat”), four pages [one sheet folded], n.d. [Friday 14], n.l.
FAURE LETTER TO RENOIR.

Autograph letter signed ("Faure") [Gabriel Faure, musician teacher and composer, 1845-1924], one page, dated 8 November 1915, located Hyères [Var]. Addressed to My Dear Old Master**: Your letter awakened my remorse in not having yet gone to see you if my health had permitted me until now. Unhappily, this stay on the Côte [coast] was not at the least favorable and the bad weather continues. Perpetual gusts of wind unpleasantly influenced my nervous state. I am certainly worse off for having arrived here and I'm seriously thinking of leaving. I would like to be in Morocco! If only you could come with me! In the meantime, I would like to see you, but it so far, all the while seems so near. I don't even need to tell you that I will do all that I can for your son. At the same time, I am writing to my brother-in-law, who is an officer in the special service of the secretary. I hope that he will be able to do something, but the information is insufficient. The best thing to do is to go quickly, that your son write to him directly what he wants. He will be informed and believe me very favorable disposed, being on brotherly terms with me and admirer of your genius. Your son must write to him without delay with the number of his regiment, his depot, his service record, and his injury to exchange the post that they want to give him in place of the one he asked for. He should not be afraid to give him all the details and information. See you soon, perhaps old master, your letter seems that you are fine. Faure, 6 1/4: x 4 3/8", fold.
LOT 71

MANET LETTER TO RENOIR.

Autograph letter signed ("Ed Manet") [Edouard Manet, 1832-1883, artist], four pages [one sheet folded], written on brown paper, dated 31 December, located Paris. My dear Renoir, Your letter ____________________, Ed Manet, 7” x 8 3/4”, folds, creases, tears along folds.

LOT 72

MONET LETTER TO RENOIR.

Autograph letter signed ("Claude Monet") [1840-1926, painter], two pages written on black bordered Giverny par Vernon Eure stationery, dated 16 February 1914, located Giverny, My dear Renoir, Thank you for your note. I see your long-standing affection in it. My poor Jean - it's a merciful release. All the same it is a terrible blow to me and my poor wife. My affection to your wife and those around you. Your old friend, Claude Monet, 6 1/2” x 4 3/4”, losses to corner, Together With a second plain sheet, losses.
73

GEORGES RIVIÈRE LETTERS TO RENOIR.

Collection of nineteen autograph letters signed ("Rivière") [French official in the Ministry of Finance and journalist, one of Renoir’s closest friends, author of *Renoir et Ses Amies*], dated between 1908-1913, thirteen located Paris, three located Montreal, one n.l.; one written on Ministère des Finances Cabinet letterhead, two on Chambre Des Deputes letterhead. The letters discuss various topics, including: (1) ALS, n.d., Rivière talks about Felix Faure and Casimir Perier and says he’ll meet up with Renoir on the Right Bank somewhere for dinner before Christmas; (2) ALS, dated 9 November 1909, Rivière writes to Renoir about a break-in at Renoir’s house. He also mentions the impending marriage of Renoir’s nephew, Edmond, to Hélène Rivière; (3) ALS, dated 21 June 1915. Rivière discusses Jean Renoir’s condition after being wounded in the war and Vollard’s book about Cézanne. He closes by relaying news of Renoir’s other wounded son, Pierre, with whom he spoke in the afternoon; (4) ALS, dated 25 December 1913. Rivière regrets not being able to meet Renoir in Nice for the New Year because his Finance Ministry job is too demanding; (5) ALS, 30 April 1919. Rivière informs Renoir that he received a note from Renoir’s son, Jean, who is training with the army; (6) ALS, dated 12 February 1912. Rivière speculates on the causes of civil unrest in France at the time; (7) ALS, dated 13 December 1911. Rivière critiques a German biography on Renoir that he recently read and relates general observations about the nature of the German nation; (8) ALS, dated 16 February 1912. Rivière tells Renoir about changes in the ministry and the impact for him and discusses the threatening international situation; (9) ALS, dated 2 December 1911. Rivière comments on France’s treaty with Germany and Clemenceau’s thoughts about it; (10) ALS, dated 19 November 1910. Rivière discusses a theft and reports his corrected proofs are at the printers; (11) ALS, dated 25 October 1909. Rivière describes having seen Vollard, who will write to Sembat about the Essayes school teacher. He also mentions the current popularity of the Spanish anarchist Ferrer: “Ce serait comique si l’y avait pas au bout de ces folies une catastrophe a redouter avec des imbeciles qui sont aussi des betes feroce.” [It would be comic if, at the end of the insanity, there weren’t a catastrophe to dread with these imbeciles who are also ferocious animals.]; (12) ALS, dated 28 February relays his difficulties with the Prince of Monaco and a dinner table conversation about Renoir and Delacroix and the effects of the revolution on both. He states he hasn’t seen Renoir for a while; (13) ALS, 11 March 1912. Rivière tells Renoir he received news about him from his wife, Aline, who just arrived in Paris, then discusses politics; (14) ALS, Rivière tells Renoir that he received more news about him.
from his son, Pierre, and writes about the political situation in Morocco and the political advantages of the German, English and Spanish over France, (15) ALS, written on Benjamin Rabier letterhead, undated, Rivière relays changes taking place in the Jesuit school Renoir’s son, Pierre, attends and comments on the “Steinilh Affair” and the death of Felix Faure [President of France, 1895-1899]; (16) ALS, 11 April 1908. Rivière applauds Renoir’s refusal of the Nationale presidency; (17) ALS, 28 November 1912, (18), ALS, 7 December 1913. Rivière discusses personal troubles Renoir’s extended family is experiencing, (19) ALS, 23 November 1913. Together With an ALS from Rivière to Renée Rivière, sister of Hélène (married to Edmond Jr. Renoir), dated 21 September 1910, located Brest, various conditions.

NOTE: Georges Rivière, fourteen years Renoir’s junior, worked at the Ministry of Finance. During the years 1874-1890, Rivière and Renoir’s brother, Edmond, were two of the closest companions to Renoir. Rivière’s influence helped secure patrons and commissions for Renoir. Jean Renoir. *Renoir*. Boston: 1958, p.183.
74  
**RODIN LETTER TO RENOIR.**

Autograph letter signed (“Auguste Rodin”) [1840-1917, sculptor], two pages [one sheet folded], dated 19 June 1906, located 182 Rue de l’Université. Mr. Vollard told me that you would like to see me at Caulaincourt, in regard to a portrait you are doing of me. I will be very happy to come to see you next Saturday around 10 am. I will pose for you if you want. Sincerely, Aug Rodin, 6 3/4” x 4 3/4“, folds, creases.

75  
**RODIN LETTER TO RENOIR AND RODIN’S CALLING CARD.**

Autograph letter signed (“Auguste Rodin”) [1840-1917, sculptor], two pages [one sheet folded], dated 26 May 1910, n.l. My Dear Master, With all my heart, I thank you for being honored by your greetings, but to greet your great admirer, who is in Brussels where I am and I see a painting of yours, that was a celebration for me. Taglio placed it with all the respect that we bring to you. A. Rodin 26 May 1910, 6” x 3 3/4“, folds, small tear along top fold, slight soiling, Together With Auguste Rodin’s calling card, raised printed A. Rodin 182 rue de l’Université, inscribed ______________________, 1 7/8” X 3 1/4“, two punched holes.
SECRETARY OF THE BEAUX ARTS LETTER TO RENOIR.

Autograph letter signed ("de Bouhelies?") four pages [one sheet folded], dated December 1914, on letterhead. Mr. Bougelies (?) asks Renoir to join a list of famous artists to help spread awareness about what is happening in the war. He relays having received a report about the bombardment of the Reims cathedral and vandalism against art masterpieces and that an official report has been printed to save our civilization and protect our treasures. The list of those willing to help includes the names of: Rodin, Edgar Degas, C (Claude) Monet, Debussy (Claude, composer), Clemenceau (nick name-The Tiger), Deputy, Mme. de Noailles (Anne-French poet). It is important that the world know about those attacks, so that foreign people (in the arts) stand up and protest so we prevent recurrence of these disgraceful and disastrous acts. I have fond memories of the visit I had with dear ____, when I saw you. I learned that your son Pierre has been wounded in battle; I hope with all my heart that he will recuperate soon. Sincerely, 8 1/4" x 5 1/4", folds, creases.
77 ALINE RENOIR DEATH RELATED DOCUMENTS.

Four documents signed. (1) Laboratoire d’Analyses Medicales for Madame Renoir, dated 23 June 1915, 9" x 3"; (2) Essoys funeral receipt, dated 22 September 1915, 6" x 7 3/4"; (3) Act De Concession Perpetuelle, permitting Aline to be buried in Essoyes, two-page certificate, dated 22 September 1915, 9 3/4" x 6 7/8"; (4) Funeral expense receipt dated 28 June 1915, 4 1/4" x 6 1/4".

78 ALINE RENOIR ESTATE DOCUMENTS AND BANK BOOK.

Two autograph documents signed. (1) La Succession de Madame Renoir, five pages on lined paper, n.d., located Cagnes, a ledger of expenses from November 15, 1915 - March 29, 1916, 10" x 7", folds, tears along folds; (2) Bank book, Caisse Nationale D’Epargne Livret, in the name of Charigot, A., dated 4 April 1892.

NOTE: Aline died at the age of 56 years old; at that time Renoir was 74 years old and they had been married for 36 years.
TWENTY-ONE LETTERS TO ALINE CHARIGOT RENOIR.

Twenty-one autograph letters signed from (1) Aline's father, Victor Charigot, four pages [one sheet folded], dated 2 August 1880, located Winnipeg, Canada Manitoba, in which he invites her to come to Canada and assures her that it isn’t a land of savages—that inhabitants dress as well as they do in Paris, 7 3/4” x 5”, folds, stains, tears along folds; (2) Aline's niece, three pages written on graph paper, dated 7 October 1913, located Clichy, in which her niece asks for money, 8 1/4” x 5”, folds, foxing and stains; (3) Mrs. Albert André, 8 1/4” x 5”; (4) Madeleine Lerolle [wife of artist Henry Lerolle], three pages [one sheet folded], dated April 28, located Paris, writes about attending Durand-Ruel's Renoir exhibit, 10 1/4” x 7”, folds and creases; (5) five Unidentified persons, various dates [1907-1915] and sizes; (6) Aimée Amic [proprietor, wine merchant], dated November 21, 1918, inquires why she had not received an order from Mme. Renoir and hoped nothing was amiss [Aline Renoir had passed away in 1915], 10” x 8 1/4”, folds, stains; (7) Asselin, n.d., located 272, Boulevard Raspail, two pages [one sheet folded], 10 1/4” x 8 1/4”; (8) Parisot [2], dated January 1 and 21, 1914 three pages [one sheet folded, one page blank, and one page], larger: 10 3/8” x 8 1/4”; (9) Georges Rivière [2], one dated 19 November 1901, other undated, one three pages [one sheet folded, one page blank], one four pages [one sheet folded], larger: 8 1/4” x 6 1/2”; (10) Jenny Durand-Ruel [2], dated 13 December 1913 and 5 January, 1914, located Paris, on black bordered notecards, 3 1/2” x 4 1/2”; (11) J. Lestringuez [2], one dated 31 December, other Tuesday evening, one four pages [one sheet folded], 6 1/2” x 4 1/4”; other six pages [one sheet folded, other single sheet]; dated Tuesday evening, (12) Paul Cézanne, Jr., dated 28 November 1912, located Paris, three pages [one sheet folded, one page blank]; (13) Mme. [Paul] Cézanne, dated 24 June, located Paris, three pages [one sheet folded, one page blank]; (14) Ginette Gangnat, dated 14 January 1914, located Hôtel Hendaye B.P., four pages [one sheet folded], 5 1/4” x 4 1/8”; (15) Unidentified persons [2] requesting loans and two autograph document receipts.
80
ALINE RENOIR'S POLYCHROME SILK EMBROIDERED SHAWL.

Ecru silk with allover flowerheads and sprays, within a trellised border, with long ecru crocheted fringe. Excluding fringe: 56” x 60”, With fringe, L: 13”, stains; Together With a photograph showing Renoir’s daughter-in-law, Mme. Claude (Coco) Renoir pregnant with Paul Renoir, wearing Aline’s shawl at the horse races at Cagnes-Sur-Mer.

81
ALINE RENOIR'S POLYCHROME SILK KIMONO.


PROVENANCE: This kimono was a gift to Renoir by Japanese artist Umehara [Ryuzaburo Umehara, 1888-1903].

NOTE: Umehara was inspired by Renoir’s works in the Musée du Luxembourg to such an extent that he visited Renoir in Cagnes-sur-Mer and was accepted as a student for two months. On Renoir’s recommendation, he returned to Paris and studied at the Académie Ranson. He and Yasui are credited with bringing the new Western-style painting styles (Paul Cézanne, Pierre Auguste Renoir and Camille Pissarro) to Japan.
82
ALINE RENOIR’S JEWELRY BOX.
Napoleon III mother-of-pearl, brass and burl inlaid fruitwood hinged-top box with a rectangular crossbanded and brass edged top centering foliate cartouche, enclosing a tufted aqua silk lining, H: 3 1/2”; W: 8 1/2”; D: 6 1/4”.

83
PIERRE RENOIR MEMORABILIA.
Thirteen assorted documents, letters and photographs relating to the life of Pierre Renoir. To include: (1) Unsent letter from Pierre to brother Claude; (2) Funeral expense receipt; (3) Eight condolence letters; (4) Personal property inventory at the time of his death, March 11, 1952, (which was left to his son Claude Jr. and includes a list of sixteen Renoir paintings that he inherited after his father’s death); (5) Two black and white photographs of Pierre, 9” x 7”, (one signed and inscribed to Paulette Renoir (his brother Claude Sr’s wife); (6) One black and white photograph, 9” x 6 1/2”, of Pierre’s third wife, Gisele Payer, [actress, stage name Elisa Ruis], signed and inscribed to Paulette Renoir; (7) Official copy of Pierre Renoir’s death certificate [Paris, 9th Arrondissement]; (8) Small playbill for “Le Soldat et la Sorciere” starring Pierre Renoir at Theatre Sarah Bernhardt; (9) Autograph letter signed to the Renoirs about Pierre’s continuing study at the Conservatoriore Nationale (age 21); (10) Typed letter signed to Pierre Renoir for his appearance before a group of blind veterans, Aveugles de guerre; (11) Autograph letter signed, two pages [one sheet folded, two pages blank], dated 1901, n.l., telling his mother to let so-and-so hold onto his bicycle; (12) tintype and two photographs of Pierre in costume for his role as a woman in a Paris production, larger: 12” x 8 1/4” (losses); (13) 20 November 1927 booklet Renoir, signed by Mme. Pierre Renoir.
84 DOCUMENTS RELATING TO THE LIFE OF CLAUDE (COCO) RENOIR

Nine Assorted documents including: (1) Christmas card from Jacques Renoir (son of Claude Jr.) to Claude Sr.'s wife [Paulette aka Popo]; (2) Three autograph letters signed to Paulette Renoir; (3) Document concerning a wet nurse for his wife, Paulette, dated 22 October 1922; (4) Official copy of Claude Renoir’s baptismal certificate; (5) Autograph letter signed by Albert André [Renoir student and Claude’s legal guardian after Renoir’s death] giving permission for Claude (still a minor) to marry Paulette; (6) Claude Renoir’s driver’s license; (7) Medical card identifying Claude as a diabetic; (8) Two autograph postcards written by Claude to his brother, Pierre, and one postcard written to Jean; (9) Autograph letter signed to Jean, dated 11 December 1919; (10) Claude’s 1969 Yacht Club Certificate and Rules Book, and 1930 Yacht Club de France Bellis V booklet [Paul Renoir won two Mediterranean Giralia races (Italy vs. France) on Bellis V against Mr. Ted Turner and Herbert von Karagan Giralia].

85 CLAUDE RENOIR’S MILITARY SERVICE.

Articles include: (1) Typed letter about Claude receiving a medal from the British Embassy, dated 2 July 1948; (2) Activities Report photostat of Claude Renoir’s group “French Forces of the Interior”; (3) photograph reproduction of a cavalry including Jean Renoir; (4) Registration as an alien in Britain, dated 1945; (5) National registration temporary ID card, dated 1946; (6) Clothing ration book, dated 1945; (7) Medical card [New Haven, Scotland], dated 1946; (8) Shoe receipt; (9) Movement order; (10) Food ration book; (11) Two photographs; (12) Postcard from Cavalier Jean Renoir to Mademoiselle Dupré, dated 17 December 20, located Tunisia; (13) Eight cancelled stamps from Tunisia (where Claude was stationed), four with partial envelopes addressed to Paulette Dupré, various conditions.
CLAUDE'S CERAMICS CAREER.

Articles include: (1) Brochure for Exposition Renoir Peintures Ceramiques; (2) Two brochures for Les Emaux de Renoir, Claude Renoir Sr.'s ceramic business; (3) "Le Paradis Terrestre" card signed by Claude Renoir and Jean Effel [friend of Claude Sr. and caricaturist] Collaborative limited work; (4) Printed advertising paper Atelier and Editions Artistiques Renoir Ceramique with Claude's notes on verso; (5) Two black and white printed flyers Ceramiques Claude et Paul Renoir Atelier Exposition Menton les Castagnins; (6) Newspaper [unknown] article, c. 1933-'34 about Claude's ceramics; (7) Aditions Artistiques Renoir, Together With various related files.

CLAUDE RENOIR CERAMIC PLAQUE.

Rectangular with profile of kneeling woman in landscape, signed l.r. "CR", 8 1/2" x 5 1/2", crack and loss u.l.

NOTE: Claude made this plaque at Les Collettes following the death of his mother. Renoir had a kiln built on the property in 1915 to teach Coco ceramics as a distraction to his loss.
88 CORRESPONDENCE TO AND FROM CLAUDE “COCO” RENOIR.

Correspondence written by Claude Renoir includes (1) three autograph postcards signed, two to his brother, Pierre, and one to his brother, Jean; and (2) one ALS, n.d., n.l. to his wife “Popo” (nickname). Correspondence written to Claude Renoir includes letters from Albert André (1 ALS and one telegram); Georges Rivière (ALS, dated 1925 congratulating him on the birth of his son Paul; (4) Rene Joubert [French designer] (autograph postcard signed); (5) Paul Cézanne, Jr. (ALS, dated 1924); Louis [mechanic] (2 ALS, dated 1914, 1926); Labadie and Fisor [friends]; Claude Renoir, Jr. [son of Pierre Renoir and famous cinematographer] (2, ALS, 1947); Albert André (2 ALS, n.d.); Guino, Michel Fontenoy (ALS, dated 1962); Morel [sculptor who worked from Renoir from 1917 until his death] (ALS, dated 1947, located Paris, Together With a black and white photograph of Morel in his Atelier à rue Danzig; Andréw Poggenpohl [National Geographic Society] (TLS, dated 1958 requesting a photograph of Renoir for a story); Together With three ALS to Claude’s wife, Paulette, from Renée Cézanne [daughter of Georges Rivière], dated 1926.

89 CLAUDE “COCO” RENOIR ART RELATED ARTICLES.

Articles include: (1) Brochure for Cannes 1968 Exposition; (2) Nice exposition papers [7 letters, plus forms]; (3) Opinions on origin of paintings [39 letters, 4 photographs]; (4) Copies of legal documents; (5) “Grande Laveuse folder” purchase of statue by city of Fresno; (6) approximately 12 letters from Jean Renoir’s company; (7) Claude Renoir’s Bernheim-Jeune exhibition entrance card; (8) Brochure for 1949 Renoir exhibit; (9) Two autograph letters signed about sculptures [one written by Claude Renoir, other written to him]; (10) Autograph letter signed to Claude Renoir from Edward C. Wasner; (11) Critique of Pierre Auguste Renoir’s work; (12) Receipt; (13) Two gallery requests for attestations of authenticity [1956, 1960], (14) Claude’s brown leather attaché case.
90 DOCUMENTS RELATING TO CLAUDE RENOIR SR.'S FILM CAREER.

Articles relating to Claude Renoir's film career include: (1) Letter from Michele Manege attempting to break into films; (2) Three letters to Claude Renoir from Bernard Zimmer [1930's screenwriter who directed play in playbill for La Comedie Francaise] Together With three copies of Claude Renoir's replies and notes; (3) Son & Lumiere 1952 balance sheet and letterhead; (4) "Cine-Service" company service; (5) Regattas of Menton; (6) Letter from Claude Jr. to Claude Renoir Sr.; (7) Script notes; (8) Claude Renoir Sr.'s 1939 union card; (9) Edmond Ardisson's wedding announcement; (10) Miscellaneous notes and papers; (11) Papers relating to Companie de Productions Artistiques; (12) Film concept, never produced; (13) Six never produced film scripts, including Vieille ville, les faux printanieres with four photos, Si tous Les gars du monde! Espoir a l'aube, double vue and Un homme violent with casting candidates and cost documents; (14) Correspondence and notes concerning negotiations between Claude and novelist Maurice Dekobra for film rights and filming in Prague, Tangiers and England; (15) Claude's screenplay for a film about a potter; (16) Booklet with descriptions of scenes from a film taken from the book L'assassinat de la grandmere; [17] assorted miscellaneous correspondence.
91
CLAUDINE "COCO" RENOIR CONDOLENCES LETTERS.

Collection of approximately 65 condolence letters, cards and notes to Paulette and Paul Renoir concerning the 1969 death of Paul Renoir's father, Claude Renoir.

92
THREE FRENCH PAPER CUTOUTS OF RUSSIAN BALLET DANCERS.

Two full-figure cutouts, one of Danilova [Alexandra Danilova, 1904-1997] and Petroff [Paul Petroff, 1908-1981], and one full-figure cutout of both dancers, each monogrammed and titled in pencil P. Lhote [Paul Lhote], largest: 6" sq.

NOTE: These cutouts were made for Maria-Paulette (Paul Renoir's mother [Maria-Paulette] aka Paulette and Popo) by Paul Lhote who was a long-time family friend and amateur painter. Over the years Lhote modeled for Renoir, two memorable paintings are the Dance at Bougival (Suzanne Valadon and Paul Lhote), 1883, oil on canvas, in the Museum of Fine Arts, Boston, MA and Luncheon on the Boating Party (wearing a pince-nez), oil on canvas, 1880-81, 51" x 68", Coll: Phillips Collection, Washington, D.C. He also accompanied Renoir on trips to Algiers in 1881 and the Isle of Jersey in 1882.
93
CLAUDÉ “COCO” RENOIR’S WIFE’S DRESS.

Polychrome floral print chiffon dress belonging to Maria-Paulette (Dupré) Renoir, circa 1922. Size 2-4. Short sleeves, open shoulders, V-neck with green plastic pendant neckline decoration, front pleat, back with vented panel. Collar to hem: 53”.

94
CLAUDÉ “COCO” RENOIR’S WIFE’S CORRESPONDENCE FROM ACTRESS VALENTINE TESSIER.

Four autograph letters signed from stage and film actress Valentine Tessier, one dated 1972 (80 years old), Together With three black and white stage photographs, one inscribed and one post card signed.
95
JEAN RENOIR'S POLYCHROME CERAMIC VASE.
Hand-thrown bottle-form with a blue, white and yellow glaze, with vertical wavy stripes and a horizontal band around the neck, incised on base, H: 4 1/4”.
NOTE: Jean Renoir made this vase with his father while recuperating from war injuries at Les Collettes. Renoir built a kiln on the property after his wife's death.

96
JEAN RENOIR'S CERAMIC SUGAR BOWL AND COVER.
Spherical with domed lid, with yellow flowerhead and dots and crosshatch decoration. H: 3 1/2”; D: 4 1/4”, chips to foot, cover rim, frets to bowl rim.
NOTE: Jean Renoir made this sugar bowl and cover with his father while recuperating from war injuries at Les Colettes.
LOT 97

97
JEAN RENOIR’S CORRESPONDENCE WITH BROTHER CLAUDE AND SISTER-IN-LAW PAULETTE.

This lot contains assorted letters on a variety of personal and professional subjects from 1950-1969 (the year of Claude’s death). In these letters, Jean discusses the film industry, writing, and various family matters. Included is a 1946 telegram from Jean Renoir to Claude Renoir about actor Hurd Hatfield, photographs relating to the film, The River (1951), and three autograph post cards signed, c. 1908, written to his father, Renoir, while vacationing with his mother in Essoyes (at their country home), Together With a letter from family friend, Georges Rivière.

98
LETTERS TO JEAN RENOIR FROM PAUL GACHET, JR.

Two autograph letters signed (“Paul Gachet”) [reclusive Van Gogh scholar and son of Dr. Paul Ferdinand Gachet, 1873-1962] to Claude Renoir dated 15 January 1957 and 2 February 1957, requesting permission to publish letters his father received from Renoir (and from other Impressionist painters, Pissarro, Guillaumin, Cézanne, Monet, Sisley, Van Gogh, Vignon) that he believed deserved to be published, Together With a note from Jean to Claude.
99
RENOIR FAMILY PHOTOGRAPH ALBUM.

Album with red marble boards and quarter bound faux lizard skin, containing approximately one hundred thirty-two vintage silver gelatin contact prints, including photographs of Renoir (35 photographs, mostly as an older man, nine of him painting), Jean, Claude, Renoir’s paintings and sculpture, artists, and Renoir family activities, ranging in size from 1 1/2" x 2 1/2" to 9" x 7". Photographs also include Henri Matisse [1869-1954, Fauvist painter and sculptor], Paul Cézanne [1839 - 1906, painter], Ambroise Vollard [Renoir agent and dealer], Pierre Bonnard [1867-1947, painter], Albert André [1869-1954, painter], Georges d’Espagnet [1870-1950, painter], Louis Valtat [1869-1952, Fauvist Painter], Maleck André [artist Albert André’s wife], 12" x 8 1/2", photos mounted on pages back to back, pages photocopied and annotated with names of individuals in photos, losses to spine, some formerly glued down photographs missing; Together With two negatives with Paul Cézanne.
100
RENOIR FAMILY PHOTOGRAPH ALBUM.
Brown embossed leather album, containing approximately 79 early 1900’s vintage silver gelatin contact prints, mostly of Claude Renoir family members in various daily life pursuits and a Renoir family portrait. Photographs vary in size from 1 3/4” x 1 1/2” to 5 5/8” x 3 1/2”, mounted on pages back-to-back with tissue interleaves, marbled endpapers, pages photocopied and annotated with names of individuals in photos, 16” x 11 1/2”, losses, tissue interleaves detached and creased, some photographs detached.
101
RENOIR FAMILY PHOTOGRAPH ALBUM.
Burgundy vinyl album with see-through photo pockets, containing approximately nine vintage silver gelatin contact prints, early 1900’s, some on heavy stock used as a postcard, others commercial postcards, various sizes from 2 1/2” x 3 3/4” to 4 1/2” x 6 3/4”, images include Paul Renoir and his mother in the family Bugatti, “Nana” and “Popo” at the Renoir family dining table, reprint photograph of Paul Cézanne painting in landscape, post cards, three negatives, Coco in Essoyes, etc., 11 1/2” x 6 1/4”, various conditions.

102
RENOIR FAMILY PHOTOGRAPHS.
Approximately ninety-six loose vintage silver gelatin contact prints, early 1900’s, in ranging in size from 3 1/2” x 4 1/2” to 10” x 8”, varying conditions, comprising the following categories: (1) Renoir – including two rare photographs of Renoir in bed the evening before his passing at 2:00 am, December 3, 1919, taken by Claude “Coco”, the only one at his bedside; (2) Renoir’s family and sons’ families and relatives [Claude’s wedding, military service]; (3) Renoir family Bugattis [and 1920 invoice]; (4) Renoir family friends, Georges Rivière and Madame Colonna Romano [model for Young Girl with a Rose, 1913, oil on canvas, in Musée d’Orsay, Paris, France], Georges Rivière and Pierre Renoir with bust of Renoir by Aristide Maillol [sculptor, 1861-1944] on table; (5) Renoir art dealer, Ambroise Vollard [c. 1919, at Les Collettes after Renoir’s death]; (6) French poet, Mallarme [1842-1898, French Symbolist poet], some reprints and duplicates; (7) Renoir portraits of his wife, Aline Renoir (36 years old), c. 1895; father, Leonard Renoir, c.1869; mother, Marguerite Merlet Renoir, c. 1867; brother, Edmond Renoir, n.d.; sister, Marie-Elise (“Lisa”) Renoir [advocate for the poor and suffragette], c. 1866; nephew Edmond Renoir, Jr. (Edmond Renoir’s son), n.d.; (8) brother, Eugene Renoir [son of P. A. R’s older brother, Victor Renoir, who lived most of his adult life in Russia but died in France]; (9) three photographs of a Renoir bust.
ONE HUNDRED FOURTEEN BLACK AND WHITE ORIGINAL GLASS PLATES NEGATIVES OF RENOIR’S FAMILY AND FRIENDS.

Negatives show images of the Renoir family and friends, c. 1909-1918, a few have double images. Images of Renoir’s family and friends include: 1 - Two children outdoors; 2 - Claude (Coco) 8 years old (1909) at Les Collettes in sailor outfit riding a bicycle; 3 - Renoir’s home, Les Collettes, in landscape view; 4 - Claude (Coco) sitting on a staircase to a home, 16 years old; 5 - Claude (Coco) in suit standing outside, 16 years old, c. 1917, (in two pieces); 6 - Gabrielle with Claude (Coco) sitting on the ground in front of a brick wall; 7 - Aline with one of her sons standing outside; 8 - Les Collettes; 9 - Pierre Bonnard [1867-1947, artist] with his dog visiting Les Collettes; 10 - Claude (Coco) as a young boy at Les Collettes with two friends [2 similar]; 11 - “Fait en Glaige”, 1917 original mold for sculpture of Aline and her son Pierre; 12 - “Danse Champêtre” [2 plates with double images]; 13 - Image of Renoir’s painting of Pierre Renoir (Renoir’s first son at age 4-5 years); 14 - Claude (Coco) dressed in sports jacket seated in Les Collettes interior; 15 -Dining room interior at Mandelieu [village near Cannes] L-R with Albert André, Renoir, Mme. Besson, Malec, c. 1918; 16 - Claude (Coco) on his bicycle, about 9 years old, c. 1910; 17 - View of chicken farm and dog kennel behind Les Collettes [double image]; 18 - Claude (Coco) leaning on tree in garden at Les Collettes (8-9 years old) [double image]; 19 - Claude (Coco) swinging from tree by the farmhouse [double image]; 20 - Claude (Coco) in Aline Renoir’s rose garden wearing shirt, tie, knickers and hat (8-9 years old), c. 1910 [broken]; 21 - Claude (Coco) posing reclining on a stone wall at Les Collettes, c. 1910 [double image]; 22 - Renoir painting a live model in his garden [double image]; 23 - Claude (Coco) and brother (Jean or Pierre) standing in interior [plate broken in three pieces, loss]; 24 - Claude (Coco) sitting on a stone at entrance of Les Collettes, c. 1909 [double image]; 25 - Claude (Coco) sitting in garden entrance to Les Collettes, c. 1916-1917 (15-16 years old) [broken]; 26 - Claude (Coco) standing at the entrance to Les Collettes, 15 or 16 years old (c. 1916-1917); 27 - Vollard as Toreador [broken]; 28 - Aline, Coco and Renoir, at Les Collettes, c. 1912; 29 - Renoir sitting in front of his easel [broken, missing half]; 30 - Renoir sitting at a table [broken into 2 pieces]; 31 - Renoir in dining room, c. 1916-1917 [broken]; 32 - Renoir’s paint box; 33 - Unknown mother holding infant, little girl standing;
Jean Renoir seated in a chair; 35 - Aline and Jean Renoir, c. 1896; 36 - Claude (Coco) at Essoyes, 16 years [2 similar plates, one with hat, one without hat]; 37 - “Popo” [Claude’s wife] and son, Paul, about 4 months old, outside at Les Collettes; 38 - Six plates [21 images, one broken] of couples dancing in landscape (and two black and white prints), 5 1/4” x 7 1/4” used for Renoir’s paintings; 39 - Claude (Coco) in front of Villa Des Thermes [health spa where Renoir was treated for his arthritis] [broken in three pieces]; 39 - Paul Renoir in baby carriage [2] and in arms of Marcelle Briguet (nanny?) [1]; 40 - Jean Renoir seated on chair at Essoyes, about two years old, c. 1896; 41 - Claude (Coco) in Tyrolean outfit with two girls (unknown), about 9 years old [broken] 42 - Aline Renoir outside holding Bébé Cézanne [Aline Renoir was Bébé Cézanne’s godmother], Renée Cézanne, Paul Cézanne, Jr., Coco standing next to Cézanne [broken]; 43 - Claude (Coco) in Vilo [where Renoir lived with his family before Les Collettes], c. 1908; 44 - Claude (Coco) on a two-wheel bicycle, 9 years old, [2]; 45 - Trimming branches at Les
Collettes in Cagnes; 46 - Claude (Coco) in a Tyrolean outfit outside at Les Collettes, 9 years old, [rare colored glass plate]; 47 - Renoir in a wheelchair in his studio with painting in background, c. 1918; 48 - Renoir seated before his paintings, c. 1915; 49 - Six assorted images: three of Nana, Popo, Mme. Dupré, Claude, two of Les Collettes, one of a man and woman (unknown); 50 - Jean Renoir seated in interior, 17 years old; 51 - Claude (Coco) seated in interior, 10 years old [2]; 52 - Renoir in garden under an umbrella painting at his easel; 53 - Claude (Coco) posing, c. 1915; 54 - Aline Renoir holding baby Aline Cézanne, Coco Renoir, Paul Cézanne, Jr.; Renée Cézanne (standing behind Coco), painter Paul Cézanne's wife (65 years old); 56 - Claude (Coco) seated on bench wearing shorts and hat; 57 - Claude (Coco) in hat standing outside; 58 - Renoir self portrait painting [loss-1/3 plate]; 59 Bronze bust of Aline at Les Collettes [4 negatives and one positive]; 60 - “Maternity” [Aline and son, Pierre], [one negative, one positive]; 61 - Baby Paul Renoir, Claude (Coco) son, in baby carriage at Les Collettes; 62 - Baby Paul Renoir in a baby carriage outdoors; 63 - Woman holding a Paul Renoir outdoors; 64 - Paul Renoir as young boy with dog; 65 - Twenty-two negatives of unidentified landscapes, buildings, boy in row boat, groups of people, boy with military outfit, etc.; 66 - Painting portrait of Coco wearing a sailor suit; 67 - George Besson, Albert André, Matisse, Catherine (Dédée) Hessling and Renoir [horizontal break at bottom of image]; 68 - Mary Cassatt painting at Les Collettes [vertical break in two, Together With one black and white prints]; 69 - Mrs. Albert André or Mrs. George Besson, one with dog “Ago” (Coco’s dog), other without [2 images, 70 - Painting of Baby Jean, Renoir’s son, c. 1896. Together With two black and white prints]; Sizes range from 1 3/4” x 4 1/2” to 5” x 7”, housed in paper envelope, various conditions.

NOTE: Many of these were taken by family friend Theodore de Wyzewska (see correspondence to Renoir) who was in a unique position to capture on film some images of Renoir’s life and include rare images of the family.
104  
RENOIR FAMILY CAMERAS.

(1) Rolliflex twin-lens reflex camera and tan leather handled case, and (2) Eastman Kodak Jr. No 3A autographic bellows roll film camera (missing lens, losses) and tan leather handled case.

NOTE: It is possible these cameras were used to shoot the images of the original glass negatives in this collection.

105  
ALINE RENOIR’S FRENCH MISSALS.


NOTE: Aline Renoir was religious and supported the church.
106
TWO MINIATURE PORCELAIN SERVICES DE POUPÉE.

(1) Five-piece polychrome porcelain tea service with floral decoration and gilt highlights, comprising a teapot, two-handled sugar bowl and cover, cream jug and two cups and saucers, Teapot, H: 1 1/8”; (2) Seven-piece porcelain breakfast service, white ground with gilt highlights, comprising a coffee pot, cream jug, cup and saucer, sucrier and undertray and a two-handled oval tray, L: 3 3/4”, Together With two smaller pots for hot or cold water (missing lids).


107
FRENCH PORCELAIN TRANSFER DECORATED PART CHILD’S TOY DINNER SERVICE.

Eleven-piece pink and white porcelain part doll dinner service with transfer decorated pink rose borders, gilt highlights, comprising: oval tureen and cover, oval platter, square vegetable dish, circular shallow bowl, gravy boat and six soup plates. Largest, L: 6”.

108
FRENCH POLYCHROME FAIENCE PLATE.

Shaped circular centering floral decoration, bordered with olive branch decoration, underglaze blue borders, D: 8 3/4”.

NOTE: After Renoir had the kiln built at Les Collettes following his wife’s death, he taught his sons, Coco, fourteen, and Jean, twenty-one, (recuperating from wounds suffered in the war), how to decorate plates.
109
FIVE MINIATURE TOY ANIMALS.

Four articulated teddy bears: two light beige mohair, one tan velvet with black paws, and one midnight blue velvet, and one pipe cleaner type dog, longest, L: 2 3/4", wear.

110
MARC CHAGALL NOTES TO GRANDSON PAUL RENOIR.

Two autograph notes signed ("Marc Chagall") [painter, 1887-1985], dated 1970 and 1971, n.l., written on "La Colline" St. Paul de Vence note cards, 4" x 5 1/2", soiling.
WATERCOLOR ON PAPER.  

Chateau des Brouillards.  
Signed l.r. Renoir.  
7 1/2" x 9 1/2" (sight), matted and framed.  

LOT 112 DETAIL

LOT 112 DETAIL

LOT 112

112
PENCIL DRAWING ON PAPER.

Woman Wearing Hat Leaning on a Table. Unsigned.
4 1/4" x 5", matted and framed, glued down.
113
**CHARCOALS ON PAPER.**

*Head of Woman*: two works.
Unsigned.
3 3/4” x 2 1/8” and 1 1/2” sq., mounted together and framed.

114
**RENOIR ETCHING.**

*Hommage Aux Collettes*.
Pencil signed l.l. in plate and in pencil "Renoir", numbered 194/500.
Early 20th century posthumous etching
12 1/2” x 10”, unframed.
115 COPPER PLATES OF RENOIR’S WORKS.

Fifty-six lithographic copper plates of Renoir works, varying in size from 4” x 6” to 8 1/2” x 10”.
116
TWO HUNDRED THIRTY-SIX ORIGINAL BLACK AND WHITE GLASS PLATE NEGATIVES OF RENOIR’S WORKS.

Some plates include multiple images. The 236 glass negatives contain 366 images of Renoir’s portraits, compositions, landscapes, drawings, nudes and still lives, in envelopes notated with cross-references to dossiers, 5” x 7”, most in good condition, some with losses.
Collection of dossiers on Renoir works comprised of notebooks with photographs, fichiers and citations to extant catalogue raisonnés.

117
RENOIR PAINTINGS DOSSIERS.
Collection of dossiers on Renoir’s paintings include eight notebooks labeled: [PAINTINGS] P-1 Couples - Enfants (femmes et enfants, couples); P-2 Coc - Fillettes, Garçons, Coco; P-3 DeFace, Profil Droit, Profil Gauche, 3/4 Droit, 3/4 Gauche; P-4 Portrait - Nœuds dans les cheveux, Fleurs dans les cheveux, Accoudees, Liseuses, Femme cousante, Decollettes; P-5 Avec Chapeau Chapeaux, Coiffes, Foulards; P-6 En pieds - Debout, AL interieur, Assises, AL interieurs, Allongees, AL interieurs; P-7 Hommes - Autoportraits, Imberbes, Avec moustaches et barbes, En pieds; P-8 Composes - Deux personnes, Plusieurs personnes, Avec animaux. Appx. number of catalog entries: 821.

118
RENOIR NUDES DOSSIERS.
Collection of Dossiers on Renoir Nudes comprising two large notebooks labeled: [NUDES] N1 - Nudes: A Droit, Baigneuses; N2 - Bustes, Nus Debout, Nus Allonges. Appx. number of catalog entries: 211.

119
RENOIR PAINTINGS DOSSIERS.
120
RENOIR DRAWINGS AND SKETCHES DOSSIERS.

121
RENOIR UNLISTED PAINTINGS DOSSIERS.
Collection of Dossiers [one notebook] that identifies Renoir works omitted from various books/catalog raisonnés.

122
RENOIR SCULPTURE DOSSIERS.
Collection of dossiers on Renoir’s sculptures comprising two large notebooks, one with approximately 29 catalog entries, the other with correspondence dating from 1957-1980. Also included in this lot is a box of 32 dossiers and various photographs of sculptures.
123
RENOIR FAKE PAINTINGS DOSSIERS.

Collection of dossiers on fake Renoir paintings comprising five notebooks with correspondence concerning inquiries and authenticity attestations, including photographs and related material.

NOTE: During his life, Renoir was concerned with forged Renoirs and false signatures on real Renoirs.

124
DOSSIERS OF RENOIR WORKS IN MUSEUMS, GALLERIES AND PRIVATE COLLECTIONS.

125 
RENOIR GALLERY EXHIBITIONS PHOTOGRAPHS.


126 
RENOIR DEALER BERNHEIM-JEUNE CORRESPONDENCE AND RENOIR ACCOUNT LEDGER.

Correspondence includes three autograph letters signed (1) dated 3 January 1914, located Paris; (2), dated 23 June 1915, located Paris; (3) 2 November 1915, located Paris; (4) one typed letter signed (carbon copy) dated 31 December 1915, located Paris; (5) one typed letter signed, dated 28 January 1948, located Paris, announcing the reopening of their gallery after the war, Together With (6) one autograph letter signed from Suzanne Bernheim, dated Tuesday, December 9, located Paris. This lot also contains (7) one Autograph document signed, Renoir’s Bernheim-Jeune account ledger, dated 31 December 1915, showing account transactions from October 1914 – December 1915.

NOTE: Bernheim Jeune enjoyed a long-standing dealer relationship with Renoir, later with Claude Sr. and Paul Renoir.
LEAUX MODERNES
de premier ordre

P. BERNHEIM JEUVE & Cie
Paris le 31 Decembre 1915

LOT 126 DETAIL

LOT 126 DETAIL

LOT 126 DETAIL

LOT 126 DETAIL

EXPOSITION DE LA FEMME DE 1800 A 1930
Organisée en profit de la "SOCIÉTÉ DES AMIS DU LOUVRE", reconnue d'utilité publique
CHEZ MM. J. ET H. BERNHEIM-JEUNE. ÉDITEURS D'ART
93, FAUBOURG SAINT-HONORE ET 27, AVENUE MONTAIGNON - PARIS VIII

Paris, le 20 Janvier 1940

Lot 126 DETAIL

LOT 126 DETAIL

LOT 126 DETAIL

HANTMAN'S • PAGE 103
Correspondence includes seven autograph letters signed (ALS), one typed letter signed (TLS) (1903-1918), three Renoir account ledgers and one warehouse receipt. Letters include discussions about various aspects of Durand-Ruel's (and other dealers) pricing and sales of Renoirs' and other artists' pictures and actual payments to the artists—which reveal questionable business practices. (1) ALS signed (“Durand-Ruel”), two pages [one sheet folded, two pages blank], dated March 1903, located Paris; (2) ALS signed (“Durand-Ruel”), three pages [one sheet folded one page blank], written on Durand-Ruel letterhead, dated December 22 1908, located Paris; I don’t understand Monet but don’t reproach him. He was certainly fooled… Don’t repeat anything to anyone… Pissaro, things turned out poorly for him. After selling several paintings for a high sum, they let the rest go for prices too cheap and Pissaro almost became unmarketable. They’re business people without any conscience. Monet will see this for himself very soon… (3) ALS signed (“Joseph Durand-Ruel”), four pages [one sheet folded], written on Durand-Ruel letterhead, dated 2 February, 1912, located New York; (4) ALS signed (“Durand-Ruel”), one page [one sheet folded, three pages blank] written on Durand-Ruel letterhead, dated 6 January 1915, located Paris, I did not have the pleasure of seeing you like my son, but I had you good news and the confirmation of your inalterable courage in tolerating your suffering. What I can wish you the most for this New Year is that all these suffering diminish and you might get back to your favorite work with great earnestness. Please give my best wishes to Madame Renoir and your sons and believe in my devoted affection. Durand-Ruel; (5) ALS signed (“Durand-Ruel”), three pages [one sheet folded, one page blank], dated 28 December 1913, located New York; (6) ALS signed (“Joseph Durand-Ruel”), three pages [one sheet folded, one page blank], written on Durand-Ruel letterhead, dated 27 May 1912, located Paris, I’ve found four small canvases of yours – unsigned sketches. They come from a transaction made with you a year or two ago. I’m going to send
them to you. If you could, please oblige me by signing them although they are of lesser importance... Here we are very busy. The Dollfus sale took place Saturday. We are going to push the prices on your canvases higher, in accordance with those of other colleagues. The Corot (paintings) are going to reach very high figures. From Munich we’ve sent your works to Berlin where they are being exhibited at this time. My brother is also doing an exhibition of your works in New York. You see that we are not "staying still with our arms folded"... (7) ALS signed ("Joseph Durand-Ruel"), two pages [one sheet folded, two pages blank], written on Durand-Ruel letterhead, dated 6 June 1914, located Paris, Yesterday morning I received your letter on the subject of your paintings and will follow your advice in their regard. One of my clients who owns a floral painting of yours (15 in height) asked me to ask you if sometime you could make him a matching one. He would especially like some red and darker red carnations in a white or blue porcelain vase. I warned him that his wish was unlikely to be realized, but he insists that I make it known to you. I do so without great hopes. Be assured, my dear Monsieur Renoir, with all my wishes for a prompt cure for you and good health all the others, of my devoted sentiments. Joseph Durand-Ruel; (8) TLS signed ("Joseph Durand-Ruel"), one page, written on Durand-Ruel letterhead, dated 19 April 1918, located Paris. Also included are documents relating to Renoir’s Durand-
Ruel accounts, including three autograph documents signed (1) dated 28 December 1915, an accounting of transactions from July – December 1915; (2) dated 9 August 1916, an accounting of transactions from July – August 1916; (3) dated 25 April 1916, an accounting from December 1915 – July 1916.; (4) one typed document signed, Receipt for Renoir’s Works in Warehouse—Without guarantee, as of 14 December 1914, dated 1 September 1914, (5) Tableaux ledger, dated 1882-1885, n.l., ledger of works sold between 1882-1885, hardbound, with nine pages of transaction entries, 6 3/4" x 4 1/2".

NOTES: Monet introduced Paul Durand-Ruel to Renoir in 1872 and at that time, Durand-Ruel had galleries in London and Paris. Paul Durand-Ruel was the first dealer to enter Renoir’s life and give him a one-man show. A dealer for the Impressionists (founding members: Renoir, Sisley, Bazille and Monet), Durand-Ruel, also acted as a patron and exhibition and auction coordinator for the Impressionist painters. In the 1870’s a new dealer-critic system emerged to compete with the old academic Salon system and independent dealers and journal critics. “While the academic system was geared to evaluate individual canvases, award prizes, exhibit and purchase works for the state, the dealer-critic system was based on the notion that the career of an artist should be handled by a benevolent dealer, who would provide visibility, publicity, purchases, loans, advances and social support.” Barbara Erlich White. Renoir His Life Art and Letters. New York: Harry N. Abrams, Inc. 1984, p. 51 and 45, and White and White, Canvases and Careers, p. 124, 150-51, 155-61. One of Paul Durand-Ruel’s son, Georges, was Jean Renoir’s godfather.

128
RENOIR DEALER JOSEPH HESSEL CORRESPONDENCE.

Typed document (carbon copy) signed (illegible), one page, written on Jos Hessel letterhead, dated 2 August 1917, located Paris. As agreed I have deposited to your account at the Société de Marseilles (bank) the sum of 6,000 francs for the two paintings that you wanted to give to me.
129
RENOIR DEALER VOLLARD CORRESPONDENCE.

Letters from Vollard to Renoir include (1) Autograph letter signed ("Vollard"), one page, dated 4 July 1917, located Paris, My portrait has produced an enormous effect..., verso with ALS to Jean from Claude, dated Friday 7; (2) Autograph letter signed, two pages [one sheet folded, two pages blank], dated 25 July 1919, located Paris, I am sending you with the reproduction of the enclosed drawing, an enlargement made from a small sketch of yours which I have, impossible to reproduce but so beautiful that I would be very happy if you could make a sketch of it that I could put in my book, glued down to a reproduction image..., losses to back page.

130
RENOIR DEALER VOLLARD CORRESPONDENCE AND DOCUMENTS TO OTHER FRENCH ARTISTS AND RENOIR FAMILY MEMBERS

Documents include (1) Autograph document signed, two pages [one sheet] dated 1907, located 6 rue Laffitte, Inventory of Paintings and art objects of Paul Gaugin on deposit with Monsieur Vollard, lists paintings, ceramics, sculptures; (2) Autograph document signed, one page, dated 21 July 1903, receipt for a painting purchased by Gaugin [Paul Gaugin, 1848–1904, painter] from Vollard; (3) Autograph document signed ("Raoul Dufy" [1877–1953, painter]), two pages [one sheet], dated 7 January 1930, located Paris, "The Beautiful Child" is reaching the end. …the book will be comprised of 84 engravings; I hope that you will take into consideration that I have surpassed one quarter of the illustrations… May I ask you to send the last part of the fee which is due me of 20,000 francs at present?; (4) Autograph document signed ("Raoul Dufy"), three pages [one sheet folded, one page blank], dated 8 July 1930, located London, …I engraved the copper plate "Le Belle Enfant" and I will be at Forst Friday at 2:00 o’clock and within that week I will give him the last. I think that you will have the proofs of "la Forêt Normandie" so that we can begin the etchings and lithographs and submit to you the general plan of the book.
which is this particular one...; (5) Autograph letter signed ("A. Dunoyer de Segonzac"), one page, dated 11 May, located Saint-Tropez, (6) Autograph letter signed ("Maillol"), one page, n.d., n.l., Mr. Vollard, I received the sum of 900 francs from your account; 23 March 1908, Maillol. On your account, you always forget the old account that I _______ and I signed in front of M. de Galea; (7) Autograph letter signed ("Vlaminck") [Maurice de Vlaminck, 1876-1958, graphic artist, painter and writer], one page, dated 25 November 1911, n.l., requesting payment for services rendered; (8) Autograph letter signed ("E Renoir") [Edmond Renoir, Renoir's younger brother who wrote the first article on Renoir, was managing editor and publisher of La Vie Moderne and active in promoting Renoir's career], one page, dated 19 May 1930, located Vironvay, Dear Mr. Vollard, We have thought and decided to accept your proposition that appears to us more than reasonable. The paintings are at your disposition...; (9) Autograph letter signed ("Pierre Renoir"), one page, n.d., n.l., requesting money as he is running low on funds; (10) Autograph letter signed ("Trouvu"?) [writer?] dated 9 November 1936, located Paris, discussing the production of a book; (11) Document, dated 9 July 1947, located Nice, Ambroise Vollard exhibition invitation to Renoir et l'Art Moderne, Together With an Autograph note signed ("Georges d'Espagnat"), to Isnard(?), one page, dated Friday, located Paris, woodblock on verso.
131
RENOIR WIRE SERVICE REVIEWS.

Two notebooks of approximately 190 newspaper reviews of
Renoir’s international art exhibitions from the 1890’s through the
early 1900’s (during his lifetime) furnished by the Le Lynx clipping
service. Some include photographic reproductions of his works,
others have with original review attached.

132
RENOIR BIOGRAPHY – “RENOIR” BY ARSENE
ALEXANDRÉ.

Autograph document signed (“Arsene Alexandré”), twenty-one
pages, n.d., n.l., written on unlined paper, 8” x 6”, losses to right
side, fold.
LOT 133

RENOIR CATALOG – “SI RENOIR M’ETAIT CONTE” BY GRANDSON PAUL RENOIR.

Catalog Paul Renoir edited for the Galerie Philippe Fryns which includes (1) several loose vintage silver gelatin prints, [some photographs are from Renoir family photo albums, others from glass plate negatives and (2) original glass plate negative photograph of Renoir at the age of 30 years old, in the oval: 4 1/8” x 2 1/2”; (3) family photograph c. 1901, 3 1/2” x 2 1/2”; (4) Renoir seated, c. 1903, 7 1/2” x 5”; (5) Henri Matisse, Albert André, Renoir, Malec André, c. 1919, 3 1/2” x 4 1/4”; and others.
134
RENOIR BIOGRAPHY – “AUGUSTE RENOIR” BY JULES DE VARAVILLE.

RENOIR CAREER COLLATERAL MATERIAL.

Includes a massive number of files and dossiers relating to various aspects of Renoir’s career, exhibitions, dealer relationships, artwork sales and copyright issues following his death. Particularly noteworthy is the extensive collection of SPADEM “Société de la Propriete Artistique et des Dessins et Modeles” [artist-run copyright protection and collection society] material involving copyright payments and lawsuits against Renoir’s (sculptor) assistant, Guino, and François Daulte (for publishing a catalog raisonné of Renoir works without the Renoir family’s permission). Correspondence, legal documents, newspaper and magazine articles, exhibition reviews, various files, loose photographs of works by Renoir and other contemporary artists [ten with Durand-Ruel stamps], date from the 1920’s – 1990’s.
RENOIR FAMILY REFERENCE LIBRARY.

The Renoir family library is a collection of books relating primarily to art and art reference that date from the mid-1800’s throughout the 20th century. Also in the collection, but not itemized in the following list, is approximately 190 general books from the Les Collettes library. Several of these books date from the late 19th/early 20th centuries and some books bear Les Collettes bookplates. Condition varies; major defects are noted; otherwise books are in good or better condition.

The collection also includes many important and historical 19th century and early 20th collection and sales catalogs of famous artists and collections.

HIGHLIGHTS

— Alexandré, Arsene. L’Art du Rire et de la Caricature, inscribed by author to Pierre Auguste Renoir. Poor condition, pages detached from spine, missing original boards, 1919.

— Cennini, Cennino. Le Livre de l’Art, 1911, with a letter from Pierre Auguste Renoir to Victor Mottez.

— Hesse, Raymond. Il n’y a pas sots metiers, inscribed to Auguste Renoir by Ricardo Flores.


— Coqiot, Gustave. Rodin, Bernheim-Jeune, Paris: 1915, inscribed to Auguste Renoir from Auguste Rodin, Rodin mistakenly signed “Renoir” instead of his own name, which he then wrote on top of “Renoir” before crossing it out and writing his name.
correctly and dating it 1915, limited to 600, this copy unnumbered.


— Vollard, Ambroise. Tableaux, Pastels & Dessins de Pierre-Auguste Renoir, 2 vols. Facsimile. Limited ed., 72/1,000, Ambroise Vollard, Paris: 1918, inscribed by Claude Renoir “I authorize Mr. Alain C. Mazo, bookseller in Paris, to reprint 100 copies of Ambroise Vollard’s book Paintings, Pastels and Drawings of Pierre Auguste Renoir as the edition published by Ambroise Vollard in 1918 was almost totally destroyed and it was an important resource for the identification of my father’s works. Claude Renoir”. Spine and front soft cover detached and torn.

— Wyzewa, T. de. Les Maîtres Italiens d’Art, inscribed by author to Pierre Auguste Renoir

— Belgrade. La Peinture Francaise au XIXe Siecle, 1939.


— Bernheim-Jeune & Cie. Catalogues (22) 1922 le Bulletin de la Vie Artistique.


— Blanche, Versailles. Important Tableaux Modernes, 1972, Catalog inscribed by author.


— Carnegie Institute. 17th Annual Exhibition at the Carnegie Institute, 1913.

— Carnegie Institute. 16th Annual Exhibition at the Carnegie Institute, 1912.


CATALOGS

— Russian, [in Cyrillic]. Catalog [Russian, in Cyrillic], 1956.


— Beaux Arts Collection Les Grandes Expositions Auguste Renoir.
— Collection Marczell de Nemes de Budapest, Galerie Manzi, Joyant, preface par Roger-Miles. Catalogue, Juin, 1913, 3 vols. 2 volumes have front cover and spine detached.


— Comedia Illustre. May-11.


— Daulte, François. Catalog, Renoir, Exhibit in Japan, 1971-72, 2 copies.


— Dollfus, Jean, Collections of, Galerie Georges Petit. Catalogue, 1912, 2 vols., spine and front cover of volume 1 detached.


— Excelsior. L’Exposition de L’Art Italien


— Feininger, Lyonel & Andréas, Galerie Utermann. Catalogues in box.


— Galerie Alfred Flechtheim, Renoir, 1928.


— Galerie Rosengart. Catalogue, Französische Impressionisten.


— Gangnat, Maurice, Collection. Catalogue, Renoir, Cézanne et Vuillard, 1969, inscribed to Claude Sr from Marcelle Neveu, 2 copies.


— Hôtel Drouot. Tableaux Modernes [featuring] Oeuvres
Importantes de Renoir, 1933, 3 copies, one inscribed by Marcelle Neveu to Claude. One with front board and spine detached.

- Hôtel Drouot. Tableaux, 1907.
- Hôtel Drouot. Tableaux, succession Elie Leon, 1907.
- Hôtel Drouot. Tableaux, succession Georges Charpentier, 1907.
- Hôtel Drouot. Tableaux Anciens et Modernes Ceramique, objects d'art, 1918.
- Jours de France. Sep-74.
- Kunst und Kunstler. Apr-06. Worn.
- Les Albums d’art druet. Renoir.
- Les cahiers d’aujourd’hui. n.d.. Soft cover torn and taped.
— Musée Cantini. Renoir Peintre et Sculpteur.
— Musée de Belgrade. Renoir.
— Musée de l’Orangerie. Renoir, 1933.
— Musée d’Orsay. Les Oublies du Caire.
— Musée d’Orsay. Catalogue sommaire illustre des peintures M-Z.
— ______. Catalogues Exposition.
— ______. Catalogue, Objets d’Art et d’Ameublement du XVIIIe Siècle, 1936.
— ______. Atelier Eugene Carriere, Hôtel Drouot, June, 1906, 2 copies. Spine missing on both copies.
— Palm Beach Casino-Cannes. Hommage a Auguste Renoir.
— Palm Beach-Cannes. Renoir.
- Renoir, Paul. *Fichier Inventaire de L’oeuvre de Pierre Auguste Renoir, Sculptures.*
- Rouault. Catalogue.
- Tableaux Modernes. Catalogue, 1911.
- Wildenstein. Catalog, *One Hundred Years of Impressionism A Tribute to Durand-Ruel.*

**COLLECTIONS**

- Gangnat, Maurice.
- ______. *Great French Paintings from the Barnes Foundation.*

**GENERAL**

- Ancienne Maison Quantin. *Images Enfantines. Missing back board, front board detached, child’s drawings in pencil on blank pages.*
- Benezit, E. *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs.* 8 vol.
- Bazin, Germain. *l’Epoque Impressionniste.*
- Bernheim-Jeune. *Rodin,* inscribed by author to P.A. Renoir by Rodin.
- Bernstein, Harry. *Samson,* inscribed by author to P.A.R.
- Bernstein, Harry. *Apres Moi,* inscribed by author.
- Bomford, David; Kirby, Jo; Leighton, John; Roy, Ashok. *Impressionism, Art in the Making.*
- Bonnes, J. P. *La Passionnante Histoire de la Peinture.*
- Clemenceau, Georges. *Claude Monet,* signed.
— Sauvaigo, J. M. *La guerre d’Algerie a coeur ouvert*, signed manuscript.
— Sommer, F. *Pourquoi ce Betes sont-elles Sauvages*. Soft cover detached from pages.
— Tante Marie. *La Veritable Cuisine de Famille*. Boards taped to spine and detached from pages.
— Tapie, Miche. *Impressionnistes*.
— Truchot, Jacques. *le grand Couteau* theater program.
— Twain, Mark. *Exploits de Tom Sawyer Detective et autre nouvelles*. Paper darkened from age.
— Waleffe, Pierre. *la Vie des Grands Peintres Impressionnistes et Nabis*.

**MAGAZINES**
— *Deutsche Kunst und Dekoration*, 1913 et 1914.
— *Die Kunst Für Alle* 1913, 2 issues.
— *Forma E Colore: Gli Impressionisti*, #38.
— *Gazette des Beaux-Arts*, 49e Année 606e Livraison, 3e Periode Tome XXXVIII, Decembre 1907.
— *La Renaissance*, XIIIe année No. 12, Decembre 1930.
— *L’Art et les Artistes*, 5e année, No. 57. Includes an etching.
— *L’Art et les Artistes*, 8e année, No. 85. Includes an etching by A. Bernard.
— *L’Art Vivant*, 1re annee No. 13, 1re Juillet 1925.
— *L’Art Vivant*, 1re annee No. 24, 15 Decembre 1925.
— *L’Art Vivant*, 1930.
— *Les Arts*, May 1905.
— *Salon d’Automne*, Bulletin No. V. *1917. With writing/doodling on back.*
— *Volne Smery*, 1908-1909, 9 issues.

**POSTCARDS**
— Renoir, Auguste, L’Iconotheque.
— Toulouse-Lautrec, Harenberg, 2 packs.
— Van Gogh, L’Iconotheque.

**RENOIR**
— Bailey. *Renoir’s Portraits Impressions of an Age*.
— Bouchardieu, Huguette. *La famille Renoir*.
— Feist, Peter H. Auguste Renoir.
— Fell, Derek. Renoir’s Garden.
— Florisonne, Michel. Renoir.
— Florisonne, Michel. Renoir (thinner, with dj).
— Fosca, François. Renoir, 1923.
— Galerie Hopkins-Thomas. Renoir Dessins et Aquarelles.
— Hachette. Grands Peintres, Renoir.
— Jourdain, Francis. Renoir ‘le Moulin de la Galette.’
— Kunstler, Charles. Renoir, peintre fou de couleur, signed.
— Leymarie, Jean. Renoir.
— Malingue, Daniel. Renoir Et XIIe exposition: Maîtres Impressionnistes et Modernes.
— Many authors. Renoir, limited, 242/600, Bernheim-Jeune, 1913. Spine missing, boards detached.
— Martini, Alberto. Renoir.
— Meier-Graefe, Julius. Auguste Renoir, 1912.
— Meier-Graefe, Julius. Renoir, 1929. Inscribed and dated on ffep from author to Pierre Renoir. Condition poor; hinges cracked, cover detached and repaired with tape, signatures loose.
— Parsons, Tom. Art for Young People, Pierre Auguste Renoir.
— Reiff, Robert F. Renoir (Color Slide Program of the Great Masters), 1968, with 20 color slides.
— Renoir. Sketchbook, facsimile photo offset lithographs, in box.
— Renoir, Jean. Renoir My Father.
— Schneider, Bruno F. Renoir.
— Seurat, Jean-Pierre. Renoir, Guino.
— Terrasse, Charles. Cinquante Portraits de Renoir, 1941.
137 FRAMED COPIES OF LETTERS WRITTEN BY RENOIR, LETTERS WRITTEN TO RENOIR AND PHOTOGRAPHS OF RENOIR.

Copies of letters written by Renoir include eight to his wife, Aline, and one letter to his son, Jean. Copies of letters to Renoir include those from Sacha Guitry, Durand-Ruel [3], Vollard (with a pencil drawing); Jeanne Baudot; Rodin; Maillol; Caillebotte; Joseph Hessel; Duke of Marlborough; Frantz Jourdain; Monet; Manet; Rivière; Paul Rosenberg [art dealer and collector]. Copies of other letters include those between Renée Paul Cézanne [Paul Cézanne’s son’s wife, daughter of Georges Rivière] to Paulette Renoir [Claude’s “Coco” wife]; Madeleine H. Lerolle to Renoir’s wife, Aline; Paul Cézanne, Jr. to Claude “Coco”. The group also includes a framed copy of Albert André’s [Claude’s (Coco) guardian] approving Coco’s marriage to Maria Paulette Dupré (Popo), the first page of a hand-written Renoir biography, three Durand-Ruel ledger pages of Renoir’s accounts [1915-1916]. Framed images include photograph reproductions of Renoir painting at his easel and with Henri Matisse, Albert André, son Pierre Renoir and Malec André (mounted together and framed), and one color photograph of Mr. and Mrs. Paul Renoir. Overall, 12” x 15”.
I request and authorize Hantman’s to exercise the following bid(s) for the sale taking place on the above date. These bid(s) are to be executed by Hantman’s up to but not exceeding the amount(s) specified below. Each bid(s) is per lot, as indicated in the catalogue and all bids accepted will be executed subject to the “Conditions of Sale.” Please see “Information for Absentee Bidders Unable to Attend the Auction” on the opposing side of this form indicating bidding increments. A buyer’s premium of 20% of the hammer price will be added to the successful bid price. Please note that Maryland state tax of 5% will be added, if applicable, to all purchases unless purchaser has a valid Maryland resale number and has filed a Maryland form with Hantman’s.

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☐ Absentee Bidder  ☐ Telephone

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I acknowledge that I have read Hantman’s “Conditions of Sale” and understand that they apply to any successful bid(s) that I have submitted.

If I am the successful bidder, I will:  
☐ 1. Pick up my property on ______________ (date), or  
☐ 2. Arrange with shipper______________ to pack-up and remove paid purchases by ______________ (date)

ONE OPTION MUST BE CHECKED. Please see the reverse side of this form for payment and pick-up information.

Signed ________________________________  Date ______________

NOTE: Telephone bids must be submitted by 12 noon prior to the auction.

Hantman’s Use Only

Received Date ______________________  Time ______  Staff ______
INFORMATION FOR ABSENTEE BIDDERS
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Prospective bidders unable to attend the auction but would like to bid must register and establish credit with Hantman’s in advance of the auction. Options for absentee bidding include: (1) bidding on-line, (2) leaving order or absentee bids, (3) bidding via telephone.

ON-LINE BIDDING

Prospective bidders may view the illustrated catalogue on-line and bid in real time during the auction on www.ebayliveauctions.com. On-line bidders must first (1) register with eBay AND register with Live Auctioneers and (2) be Pay Pal verified and approved to bid on-line during the auction.

ABSENTEE BIDDING

If instructed, Hantman’s will execute absentee bids and advise prospective purchasers free of charge. Lots will always be bought at the lowest price possible relative to other bids placed and the reserve on the lot. Hantman’s offers this service as a convenience to our clients who are unable to attend the sale and will not be held responsible for errors in or failure to execute bids, whether in the salesroom, on-line, by telephone, or by absentee bid form. When placed by telephone, bids must be confirmed by letter or fax (301) 770-4135, and are accepted only at the buyer’s risk.

Please use this bidding form and be sure to carefully note lot numbers and description. You must bid a specific amount and the amounts must be in increments as follows:

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Please bid as early as possible. In the event of identical bids, the earliest received will take precedence.

TELEPHONE BIDDING

Prospective bidders may also bid during the auction via the telephone. Due to a limited number of telephone lines, they will be reserved on a first-come-first-serve basis. Potential telephone bidders must register and establish credit with Hantman’s in advance of the auction to guarantee an available telephone line. For more information, call Hantman’s at (301) 770-3720.

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Refer to Conditions of Sale at beginning of catalogue.

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For a post-auction price list, send $5.00 and a self-addressed legal-sized envelope with a 37-cent stamp, labeled “May14, 2005 Post-Auction Price List” which you will receive within four to six weeks after the auction.