

## Pierre-Auguste Renoir

*Portrait de Mademoiselle Irène Cahen d'Anvers, 1880*

[*La petite Irène*],

Oil on canvas, 65 x 54 cm

Signed and dated upper right: *Renoir. 80.*

Dauberville no. 506



### Provenance

Louis Cahen d'Anvers, Paris (1) • Mme L. Cahen d'Anvers, Paris (by 1900) (2) • Béatrice Reinach, née Camondo, Neuilly/Paris (by 1933) (3) • Confiscated by the "Einsatzstab Reichsleiter Rosenberg" (ERR no. UNB 9), Paris, turned over to Hermann Göring and traded by Göring for a Florentine Tondo to Gustav Rochlitz, Paris (10 March 1942) (4) • Recovered and transferred to the Munich Central Collecting Point (no. 8035; 4 September 1945) (5) • Returned to Paris (27 March 1946) and restituted to Comtesse Irène Sampieri-Camondo, née Cahen d'Anvers, Paris (6) • Werner Feuz, Clarens (7) • Emil Bührle, Zurich (21 October 1949 until [d.] 28 November 1956) (8) • Given by the heirs of Emil Bührle to the Foundation E.G. Bührle Collection, Zurich, no. 90 (1960).

- (1) Commissioned from the artist, Dauberville no. 506.
- (2) Widow of the above, *Exposition A. Renoir*, Galeries Bernheim-Jeune, Paris 1900, no. 14.
- (3) Granddaughter of the above, married to Léon Reinach, who appears as the lender of the painting to the *Exposition Renoir 1841–1919*, (exh. cat.) Orangerie des Tuileries, Paris 1933, no. 57.
- (4) Nancy H. Yeide, *Beyond the Dreams of Avarice, The Hermann Goering Collection*, Dallas 2009, no. D100.
- (5) Yeide, as above, n. (4).
- (6) Yeide, as above, n. (4); *Les Chefs-d'Œuvre des collections privées françaises retrouvées en Allemagne*, (exh. cat.) Orangerie des Tuileries, Paris 1946, no. 41.
- (7) ASTEGB, Letter from Werner Feuz, Paris, to Emil Bührle, 8 June 1949.
- (8) Acquired from the above for CHF 240.000, ASTEGB, Declaration signed by Werner Feuz and confirming the sale of the painting to Emil Bührle for CHF 240.000, 21 October 1949; Receipt from Werner Feuz made out to Emil Bührle for the sum of CHF 240.000, Zurich, 21 October 1949.

### Exhibitions

*Ouvrages de peinture, sculpture, gravure, lithographie et architecture des artistes vivants... [Salon de 1881]*, Société des artistes français (Palais des Champs-Élysées), Paris 1881, no. 1986 or 1987. • *Exposition des œuvres de P. A. Renoir*, Galeries Durand-Ruel, Paris 1883, no. 6. • *Exposition A. Renoir*, Galeries Bernheim-Jeune, Paris 1900, no. 14. • *Exposition Renoir 1841–1919*, Orangerie des Tuileries, Paris 1933, no. 57. • *Renoir portraitiste*, Galeries Bernheim-Jeune, Paris 1938, no. 13. • *Les Chefs-d'Œuvre des collections privées françaises retrouvées en Allemagne*, Orangerie des Tuileries, Paris 1946, no. 41. • *Cent chefs-d'œuvre de l'art français contemporain*, Galerie Charpentier, Paris 1947. • *Die Handschrift des Künstlers*, 13. Ruhrfestspiele (Kunsthalle), Recklinghausen 1959, no. 265. • *Renoir*, Kunsthalle Tübingen 1996, no. 63. • *Renoir, Tradition and Innovation*, National Art Center, Tokyo; National Museum of Art, Osaka 2010, no. 72 (exhibited in Osaka only). • *Cézanne, Renoir, Picasso & Co.*, Kunsthalle Tübingen 2011–12, no cat. no.

### References

Joris-Karl Huysmans, *L'Art moderne*, Paris 1883, p. 184. • Alfred C. Barnes, Viola de Mazia, *The Art of Renoir*, New York 1935, no. 104, p. 264 (ill.). • Henri Michaux, "Visages de jeunes filles", in *Verve* (2, no. 5-6) 1939, p. 90 (ill.). • Michel Drucker, *Renoir*, Paris 1944, pp. 185, 202, fig. 59 (<sup>2</sup>1949, pp. 179, 197, fig. 60). • Reginald Howard Wilenski, *Modern French Painters*, London 1940, pp. 46 (n. 2), 63, 340 (<sup>2</sup>1944; <sup>3</sup>1945; <sup>4</sup>1947). • Marcel Zahar, *Renoir*, London 1948, fig. 37 (French edition: Paris 1948; Spanish edition: Buenos Aires 1948; Dutch edition: Amsterdam 1949). • Jean Cassou, *Renoir, Peintures 1868–1895*, Paris 1950, front cover ill. • Michel Drucker, *Renoir*, Paris 1955, fig. 48. • Hermann Bünemann, *Renoir*, Ettal 1959, p. 157 (ill.). • Michel Robida, *Renoir, Enfants*, Lausanne 1959, p. 21 (ill.). • François Fosca, *Renoir, L'Homme et son œuvre*, Paris 1961, p. 125 (ill.; German

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edition: *Renoir, Der Mensch und sein Werk*, Gütersloh 1961; English edition: *Renoir, His Life and Work*, New York 1961). ▪ Michel Drucker, *Renoir*, Paris 1967, fig. 14. ▪ François Fosca, *Renoir*, Gütersloh 1969, p. 149 (ill.). ▪ François Daulte, *Auguste Renoir: Catalogue raisonné de l'œuvre peint*, vol. 1, *Figures 1860–1890*, Lausanne 1971, no. 338 (ill.). ▪ Elda Fezzi, *L'opera completa di Renoir nel periodo impressionista 1869–1883*, Milan 1972, fig. 60, no. 428 (ill.; German edition: *Das gemalte Gesamtwerk von Renoir aus der impressionistischen Periode 1869–1883*, Lucerne etc. 1972, fig. 55; French edition: Elda Fezzi, Jacqueline Henry, *Tout l'œuvre peint de Renoir, Période impressionniste 1869–1883*, Paris 1985). ▪ Yasuo Kamon, Takeshi Kashiwa, *Renoir*, Tokyo 1977, no. 19 (ill.). ▪ Joel Isaacson etc., *The Crisis of Impressionism 1878–1882*, (exh. cat.) University of Michigan Museum of Art, Ann Arbor 1980, p. 32. ▪ Barbara Ehrlich White, *Renoir, His Life, Art, and Letters*, New York 1984, p. 101 (ill.). ▪ Norio Shimada, *Renoir*, Tokyo 1985, p. 80, fig. 30. ▪ *Auguste Renoir*, (exh. cat.) Hayward Gallery London etc. 1985, p. 224, entry for cat. no. 53 (French edition: [exh. cat.] Grand Palais, Paris 1986, p. 184). ▪ Horst Keller, *Auguste Renoir*, Munich 1987, fig. 60. ▪ *Von Courbet bis Picasso, Schätze des Museums São Paulo*, (exh. cat.) Villa Stuck, Munich etc., Milan 1988, p. 122 (ill.). ▪ Patrick Bade, *Renoir*, Vaduz 1989, pp. 98–99 (ill.). ▪ Sophie Monneret, *Renoir*, Cologne 1990, pp. 84–85 (ill.). ▪ Colin B. Bailey, *Renoir's Portraits, Impressions of an Age*, New Haven (Connecticut) & London 1997, pp. 8, 181, n. 79, fig. 10 (French edition: *Les portraits de Renoir, Impressions d'une époque*, Paris 1997). ▪ Pierre Assouline, *Le dernier des Camondo*, Paris 1997, pp. 309–312, 318. ▪ *Faces of Impressionism, Portraits from American Collections*, (exh. cat.) Baltimore Museum of Art etc. 1999–2000, p. 154. ▪ Guy-Patrice Dauberville, Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. 1, *1858–1881*, Paris 2007, no. 506 (ill.). ▪ Anne Distel, *Renoir*, Paris 2009, pp. 179–180, fig. 161. ▪ Nancy H. Yeide, *Beyond the Dreams of Avarice, The Hermann Goering Collection*, Dallas 2009, no. D100 (ill.). ▪ Virginie Michel, "La Spoliation des œuvres de la collection Reinach", in *La splendeur des Camondo, De Constantinople à Paris 1806–1945*, (exh. cat.) Musée d'art et d'histoire du judaïsme, Paris 2010, p. 147. ▪ *Cézanne, Picasso, Polke & Co.*, (exh. cat.) Kunsthalle Tübingen 2011–12, pp. 83 (ill.), 284.

Catalogues of the Bührle Collection: 1966 & 1971, no. 90; 1973/86, no. 62; 1994, pp. 11–12, ill.; 2004, no. 93. ▪ Exhibitions of the Bührle Collection: Zurich 1958, no. 169; Berlin 1958, no. 31; Munich 1958–59, no. 132; London 1961, no. 51.; Washington D.C. etc. 1990–91, no. 52; Zurich 2010, no. 90. ▪ Articles on the Bührle Collection: Kübler 1957, p. 51 (ill.); Sutton 1959, p. 146; Wehrli 1963, p. 220; Lüthy 1979, p. 326; Bührle 1998, p. 136, fig. 6.

Catalogues, exhibitions and articles cited in full see <http://www.buehrle.ch/pdf/eqbcat.pdf>.

AStEGB = Archive of the Foundation E.G. Bührle Collection, Zurich