



Pierre-Auguste Renoir

Le verre de vin et la demi-baguette de pain (Still life with wine glass and a half loaf of bread), c. 1900 ?

Oil on canvas, 20.8 x 35.5 cm

on recto, upper right, signed: "Renoir"

on verso, upper centre, inscribed in pencil: "C Lion [?]", inscribed in blue: "19"; upper right, inscribed in blue: "1"; centre left, white label, inscribed in black: "14";

on vertical stretcher bar, white label: "06", inscribed in red: "19", inscribed in blue: "D1934", "19 [?]"

Provenance:

(...)

Ambroise Vollard ? (per Gurlitt Papers)

Possibly with Raphaël Gerard, Paris and Henri Bénézit, Paris (per inscription & Gurlitt Papers)

(Probably acquired by Hildebrand Gurlitt in France in the 1940s)

By latest 15 March 1945: Hildebrand Gurlitt, Dusseldorf (per Gurlitt papers)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Exhibition:

Werke der französischen Malerei und Grafik des 19. Jahrhunderts. Exh. cat., Villa Hügel, Museum Folkwang, Essen, July–September 1954. [no. 88, as *Stilleben mit Weinglas und Brot*]

Bibliographical reference:

Dauberville, Guy-Patrice, and Michel Dauberville. *Renoir: Catalogue raisonnée des tableaux, pastels et aquarelles*. Vol. 3 of 1895–1902. Paris: Édition Bernheim-Jeune, 2010. [possibly related to no. 1764]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Photographs: BArch, N 1826 Bild-0890 [=7.1_F7113], [2 September 1941]

Miscellaneous: BArch, N 1826/185. Hildebrand Gurlitt travel itinerary, 1941–1945
BArch, N 1826/44, fol. 116f. & 140. Hildebrand Gurlitt to Dresdner Bank, 15 March 1945

Register of Salzburg works, 2014, no. Wien 012

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible reference:

Correspondence: BArch, N 1826/183, fol. 385 [=vol. 8, fol. 306] Dr. A. Rieth to Hildebrand Gurlitt, 29 December 1947

Further sources consulted (selected):

Vollard, Ambroise. *Tableaux, Pastels & Dessins de Pierre-Auguste Renoir*. 2 vols. Paris: self. publ., 1918.

Vollard, Ambroise. *Pierre-Auguste Renoir: Paintings, Pastels and Drawings*. 1st ed., Paris: self-publ., 1918; rev. and enl., San Francisco: Alan Wofsy, 1989.

Vollard, Ambroise. *La vie & l'œuvre de Pierre-Auguste Renoir*. Paris: self-publ., 1919.

Meier-Gräfe, Julius. *Auguste Renoir mit 100 Abbildungen*. Munich: Piper, 1920.

Vollard, Ambroise. *August Renoir*. Paris: Crès & Cie., 1920.

Lugt, Frits. *Les Marques de Collections de Dessins et d'Estampes* (Amsterdam: Vereenigde Drukkerijen, 1921; supplement, The Hague: Martinus Nijhoff, 1956), nos. 2037, 2741; supplement no. 2741.

Renoir und lebende Meister. Exh. cat., Galerie Alfred Flechtheim, Berlin and Dusseldorf, summer 1930.

Exposition Renoir 1841–1919: Album de soixante-quatre reproductions. Exh. cat., Musée de l'Orangerie, Paris, 1933.

Catalogue des Tableaux Modernes [...]. Auct. cat., Hôtel Drouot, Paris, 2 June 1933.

Gemälde und Kunstgewerbe aus der ehemaligen Sammlung J. G., Berlin, verschiedener Kunstbesitz. Auct. cat., Hans W. Lange, Berlin, 25 September 1941.

Gemälde alter und neuer Meister. Auct. cat., Galerie Fischer, Lucerne, 28 May 1943.

Fezzi, Elda, ed. *L'opera completa di Renoir nel periodo impressionista 1869–1883*. Milan: Rizzoli, 1972.

Monneret, Sophie. *Renoir*. Paris: Chêne, 1989.

Archives Nationales, Paris

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database "Central Collecting Point München"

Database "Entartete Kunst"

Database "Kunstsammlung Hermann Göring"

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Musée d'Orsay (Vollard Estate Papers)

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

Note:

This work is not included in Ambroise Vollard's 1918 monograph or in the Dauberville catalogue raisonné. The painting bears some similarity to a Renoir work of same subject, dating from about 1900, *Le verre de vin et la demi-baguette de pain* (Dauberville, no. 1764).

Per the handwritten annotation on verso ("D1934"), this work is believed to have originated with the art dealer Raphaël Gerard of Paris. It remains unclear when and if the work was in Gerard's possession.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 7.1_F7113 is a reproduction of this work; inscribed on verso, a transcribed statement of authenticity by the art dealer M. Béneuf of Paris, 93, Boulevard Haussmann, dated 2 September 1941. The transcription is probably erroneous and should read Galerie Bénézit instead. This document shows that the work was on the market in the 1940s in occupied France; there is a high probability that Gurlitt acquired the work during that period, possibly from Galerie Bénézit or Raphaël Gerard.

According to an entry in his travel itinerary, Hildebrand Gurlitt visited Paris 19 August–3 September 1941; it is possible that he acquired this work during the course of that stay.

To date, no further evidence could be found to substantiate Henri Bénézit's statement that this work originated with Ambroise Vollard (1865–1939) and was subsequently part of Bénézit's (or one of his employees) personal collection.

In March 1945 Hildebrand Gurlitt corresponded with the Dresdner Bank about objects in his bank vault. This still life is among the art works mentioned.

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