

Renoir Drawings

OCTOBER 17, 2025 TO FEBRUARY 8, 2026

LARGE PRINT LABELS

The
Morgan
Library &
Museum

Portrait of a Girl (Elisabeth Maître), 1879

Pastel

The Albertina Museum, Vienna, The Batliner Collection;

DL535

Portrait of His Son, Wounded in the War

Reproduction of a charcoal sketch, in *The Book of the Homeless (Le Livre des Sans-Foyer): Original Articles in Verse and Prose, Illustrations Reproduced from Original Paintings and Drawings*, pl. 16

Edited by Edith Wharton (1862–1937)

New York: Charles Scribner's Sons, 1916

The Morgan Library & Museum, The Carter Burden Collection of American Literature; PML 188102

During World War I the American author Edith Wharton, who had moved to France in 1910, compiled a book with contributions from friends and colleagues of essays, poems, art, and musical scores, the proceeds from which would benefit refugees. Participants included Jean Cocteau, Henry James, Claude Monet, Igor Stravinsky, and Renoir, who drew this portrait of his son Jean in uniform. Jean had briefly served in the infantry unit of Chasseurs Alpains before being wounded in late 1914. This sheet comes from a deluxe edition of 175 copies that included a separate portfolio of illustrations.

***La Vie moderne*, April 17, 1879; December 29, 1883;
and January 26, 1884**

**Bibliothèque Interuniversitaire Santé Médecine –
Université Paris Cité**

In spring 1879 the publisher Georges Charpentier—already one of Renoir’s patrons—launched a new literary and artistic journal, *La Vie moderne*, with Émile Bergerat as the editor and managing director. Renoir became one of its first contributing illustrators, and his brother Edmond was one of its writers. Over the next seven years, Renoir made fifteen drawings for the journal, all of them reproduced through an innovative and rapidly improving photomechanical process, rather than through wood engraving, the more common form of reproduction for the press at the time.

Splashing Figure (Study for “The Great Bathers”), ca. 1886–87

Red, white, and black chalk, with stumping, and black

Conté crayon on tracing paper, mounted to canvas

The Art Institute of Chicago, bequest of Kate L. Brewster,

1949.514

Photo: The Art Institute of Chicago / Art Resource, New York

Renoir: Faksimiles nach Zeichnungen, Aquarellen und Pastellen

Preface by Wilhelm Hausenstein

Munich: R. Piper & Co., 1920

Plate 7, *Sketch for “Dance in the Country”*

Plate 10, *Bust of a Girl*

Plate 18, *Seated Female Nude*

**The New York Public Library, Astor, Lenox and Tilden
Foundations, Miriam and Ira D. Wallach Division of Art,
Art and Architecture Collection**

In 1917, before the end of World War I, the German art historian and critic Julius Meier-Graefe and the publisher Reinhard Piper formed a new imprint, Marées-Gesellschaft, to produce luxury volumes of the highest-quality facsimiles of artists' drawings, watercolors, and pastels. They produced a portfolio of twenty-one works by Renoir in 1920, perhaps to commemorate the artist's death the previous year, and issued editions in both German and French, with separate introductory essays by the journalist and art critic Wilhelm Hausenstein and the art historian Élie Faure, respectively.

Sacha Guitry (1885–1957)

***Ceux de chez nous* (Those of our land), 1915 (excerpt)**

Black-and-white video, transferred from film, 2 min., 36 sec.

Producer Christian Aubart, rightsholder of Sacha Guitry

This silent film clip shows Auguste Renoir with his son Claude (1901–1969), interviewed by actor, playwright, and filmmaker Sacha Guitry. The full documentary also features ten other prominent French figures, including artist Claude Monet (1840–1926), composer Camille Saint-Saëns (1835–1921), and actress Sarah Bernhardt (1844–1923).

Gaumont Actualités

Pierre-Auguste Renoir, artiste-peintre (Pierre-Auguste Renoir, artist-painter), 1920

Black-and-white video, transferred from film, 3 min.

Distribution by Gaumont Pathé Archives. Clip courtesy of GP Archives—Gaumont Collection

This newsreel shows Renoir with the art dealer Ambroise Vollard (1866–1939) as well as an assistant, possibly Gabrielle Renard (1878–1959). The film was produced in 1920, the year after Renoir's death, using footage shot some years earlier. Several paintings visible in the film are identifiable and date to different periods in the artist's career, ranging from the 1880s to 1910s.

Self-Portrait, 1879

Oil on canvas

Musée d'Orsay, Paris; RF 1952 33

Renoir sketched this self-portrait rapidly, as if catching a glimpse of himself in a mirror, and placed it on a canvas that probably already held other quick sketches, like that of the woman's head that appears below his shoulder. He then cut the painting down to its present size and reportedly gave it as a token of friendship to the valet of one of his most significant and dedicated patrons, the banker and diplomat Paul Bérard, whose country home in Normandy Renoir visited frequently.

Study of the Borghese Mars, ca. 1862–63

Chalk

Private collection, Paris

Study of the Richelieu Mercury, ca. 1862–63

Chalk

Private collection, Paris

These two sheets, based on well-known classical sculptures in the Louvre, are among Renoir's earliest known works on paper. He had taken evening drawing classes at a municipal art school and had received permission to copy in the museum. He probably made these drawings a few years later, while enrolled at the École des Beaux-Arts. The simple, clear contours of the figures and the modulated shading reflect his first teachers' guidelines and reveal the foundations of Renoir's practice as a draftsman. These works remained in the Renoir family and were virtually unknown until they appeared at auction in 1982.



Borghese Mars, Roman, ca. 100–50 BC. Marble. Musée du Louvre, Paris; MR 65. Photo: © RMN-Grand Palais (Musée du Louvre) / Thierry Ollivier.



Richelieu Mercury, Roman, ca. 125–150 AD. Marble. Musée du Louvre, Paris; MR 272. Photo: Hervé Lewandowski.

Sheets from a sketchbook, ca. 1860–61, from left to right:

Studies of Captive Andromeda

Sketches After a Painting of Eve and the Serpent

Studies of a Standing Woman (Andromeda)

***Copy After Fragonard's "Fountain of Love" and a
Standing Female Nude***

Bacchanal Before a Statue of Pan in an Oval Frame

A Bacchanal with Background Figures

Graphite

National Gallery of Canada, Ottawa, gift of an anonymous donor, 2007; 42233.1v, .6r, .7r, .8r, .9, and .12

These pages all belonged to one of Renoir's few known early sketchbooks, which he probably used for several years beginning around 1857 until 1860 or 1861. He filled some of the sheets while he was apprenticed as a porcelain painter, copying designs and figures for decorative purposes; one shown here directly copies a figure by Jean-Honoré Fragonard (1732–1806). Other more spontaneously executed drawings, which appear to be Renoir's inventions, depict narratives from history

and mythology, including figures such as Andromeda, who was chained to a rock to appease the sea god Poseidon before being rescued by the hero Perseus.

***Three Sketches of a Woman Seated in an Interior
Surrounded by Figures, ca. 1867–69***

Pen and brown ink

Top sheet inscribed by a member of the Le Cœur family:

Je certifie que ces trois / dessins a la plume / sont de

Auguste Renoir / C. Le Cœur

Musée d'Orsay, Paris; RF 24224–6

These drawings are probably preliminary sketches for a project that Renoir never completed. They show a group of male figures gathered around a seated woman, but their precise subject is uncertain. They may illustrate a scene from a novel or, as the inscription certifying Renoir's authorship suggests, represent the future wife of Prince George Bibesco. Charles Le Cœur was the architect of Bibesco's Parisian townhouse and commissioned Renoir to design ceilings and murals for it in 1868. The drawings might then record the patrons and their social circle.

***The Milliner or Young Woman in an Overcoat Carrying a Box,*
ca. 1879**

Black lithographic crayon on coated (Gillot) paper

**Museum of Fine Arts, Boston, gift of Mr. and Mrs. Stephen A.
Fine; 2010.3**

Although it never appeared in *La Vie moderne*, this drawing of a milliner's assistant was produced while Renoir was actively contributing illustrations to the journal. It was made on prepared paper, as Renoir's first several images for the journal were, and it may have been intended for a weekly fashion section that the artist proposed but that was never realized. The composition also relates to a nearby pastel of a similar figure, although it is unclear which version Renoir made first.

***The Milliner*, ca. 1879**

Pastel

The Metropolitan Museum of Art, New York, The Lesley and Emma Sheaffer Collection, bequest of Emma A. Sheaffer, 1973; 1974.356.34

In the 1870s and early 1880s, Renoir regularly depicted scenes of urban life in Paris, here showing a woman carrying a hatbox, standing in front of the shop where she presumably worked as an assistant. The pastel is a more detailed rendering of the subject of a young woman in the street; similar figures appear in related drawings on view nearby, which may have been preliminary ideas for larger compositions.

***The Milliner*, ca. 1879**

Black chalk

**Virginia Museum of Fine Arts, Richmond, collection of
Mr. and Mrs. Paul Mellon; 95.42**

Portrait of a Girl (Elisabeth Maître), 1879

Pastel

**The Albertina Museum, Vienna, The Batliner Collection;
DL535**

Elisabeth Maître (1873–1960) was the niece of Edmond Maître, a writer, musician, collector, and friend of several Impressionist artists. Her uncle took her at age six to sit for Renoir, and many years later she recalled fond memories of the day. This pastel is typical of the commissioned portraits Renoir made regularly in the 1870s, works that helped to secure his artistic reputation. He was particularly adept at using the shimmering quality of pastel to give a bright, lively appearance to his sitters, who were often the wives or children of his patrons.

***Young Woman Standing*, ca. 1880**

Black chalk

National Gallery of Art, Washington, DC,

Ailsa Mellon Bruce Collection, 1970; 1970.17.168

***Young Woman with a Muff*, ca. 1880**

Red, black, and white chalk

The Metropolitan Museum of Art, New York, H. O.

**Havemeyer Collection, bequest of Mrs. H. O. Havemeyer,
1929; 29.100.195**

This delicately handled drawing, which is closely related to a pen, ink, and wash sheet of the same subject (Pushkin State Museum, Moscow), links to Renoir's illustrational drawings of young women milliners or their more elegantly attired clients. The model's veil and outdoor clothing suggest that she is one of the latter. Although the sheet does not seem to be preparatory for a larger composition, it serves as an early example of Renoir's use of red, white, and black chalks, a technique he used more regularly after the mid-1880s.

Study Sheet. Studies of Guernsey 1, 1883

Pen, ink, black chalk, and graphite

Museum of Fine Arts, Budapest; 1935-2753

In September 1883 Renoir spent a month on the Channel Island of Guernsey, off the coast of Normandy. While there he made numerous sketches of scenes he observed, intending to use them as a source of motifs once he returned to Paris. This sheet features a woman in a simple chemise, another stepping gingerly into the water to go bathing, and another in a wide-collared dress and a hat. This last figure reappears in a painting he probably completed later that year, *Children on the Seashore, Guernsey* (Museum of Fine Arts, Boston).

***Young Woman at Her Toilette*, ca. 1876**

Pastel on paper

Saint Louis Art Museum, anonymous gift, 1988; 59:1988

The contemporary context of this drawing, which shows a woman in a plain chemise and corset standing in an unadorned room, is unusual in Renoir's work. He more often depicted women as bathers without any temporal context. In this period, however, several of his Impressionist colleagues, notably Édouard Manet and Berthe Morisot, had painted images of women in their elegant boudoirs, and Renoir may have been responding to their work in this pastel.

The Salon of Marguerite Charpentier, 1878

**Illustration for “Les Salons bourgeois” by Alphonse Daudet
(1840–1897)**

Black chalk, pen, and brown ink

Private collection

This drawing was made as an illustration for the popular novelist Alphonse Daudet’s essay “Les Salons bourgeois,” published in an anthology edited by the art critic Émile Bergerat. Bergerat and Renoir both knew the publisher Georges Charpentier and his wife, Marguerite; the couple were collectors and early patrons of the artist. In the drawing, the men’s exaggeratedly deferential postures may reflect the essay’s satirical tone, while the salon setting and the woman’s appearance were likely inspired by Marguerite Charpentier.

Workers' Daughters Walking on the Outer Boulevard, 1878

Illustration for *L'Assommoir* by Émile Zola (1840–1902)

Crayon and ink wash

Inscribed by Zola: Toutes les six, se tenant par les bras, occupant la largeur des chaussées / s'en allaient, vêtues de clair, avec des rubans noués autour de leurs che- / veux nus.

L'Assommoir p. 453. Emile Zola

Collection of Jean Bonna, Geneva

In 1878 Renoir, along with twenty other artists, was invited to provide drawings for an illustrated edition of Émile Zola's successful novel *L'Assommoir*, which had first been published serially and then, in 1877, as a book. This freely brushed study establishes all the components of the composition, depicting, as Zola's inscription relates, the protagonist's daughter Nana and five of her friends "taking up the width of the road, arm in arm in their light dresses, with ribbons in their hair."

Renoir then made a more sharply detailed drawing in pen and ink (Art Institute of Chicago), which was reproduced photomechanically for the book. Two other drawings by Renoir were also included.

Émile Zola (1840–1902)

L'Assommoir

Illustrated edition

Paris: C. Marpon and E. Flammarion, 1878

**The Morgan Library & Museum, New York, purchased on the
Gordon N. Ray Fund, 2024; PML 199080**

***On the Terrace of a Hotel in Bordighera: The Painter Jean
Martin Reviews His Bill, 1883***

Illustration for “L’Étiquette” by Edmond Renoir (1849–1944)

Conté crayon over pen and brush and black ink

**The Art Institute of Chicago, Helen Regenstein Collection;
1977.491**

***The Descent from the Summit: Jean Martin Steadies Hélène,
the Banker's Daughter, 1883***

Illustration for “L'Étiquette” by Edmond Renoir (1849–1944)

Black chalk

The Art Institute of Chicago, gift of Mr. and Mrs. B. E.

Bensinger; 1969.870R

These two drawings were made to illustrate a short story by the artist's brother Edmond in the journal *La Vie moderne*. The story concerns an artist, Jean Martin—for whom Edmond posed in the drawings—who, while traveling along the French Riviera, falls in love with and successfully wins over a banker's daughter, despite her higher social status.

Thanks to rapid technological advances in reproducing images, Renoir could use regular paper and drawing media for these works, unlike his earlier contributions to the journal. Nonetheless, he made a second, more sharply delineated version of *Descent from the Summit* (private collection) that was ultimately reproduced.

Léon Riesener, 1879

Illustration for *La Vie moderne*, April 17, 1879

**Black crayon with scratching out on coated paper
(scratchboard)**

**Smith College Museum of Art, Northampton, Massachusetts,
bequest of Selma Erving, class of 1927; 1984.10.57**

In 1879 Renoir became a contributing illustrator to the new literary and artistic journal *La Vie moderne*. This portrait of fellow artist Léon Riesener (1808–1878), who had died a year earlier, was Renoir's first contribution. Because of the technological limitations of photomechanical reproduction at the time, Renoir had to use a heavy paper prepared with a pre-printed matrix of black ink dots, on which he could add dark lines or scratch away white lines. Although he complained about the difficulty of the technique, he successfully captured Riesener's likeness, and he made several more drawings of this type.

Paul Cezanne, 1880

Pastel

Private collection

Renoir and Paul Cezanne (1839–1906) had been friends since the 1860s, and in the following decade they helped to found the group of artists known as Impressionists. This vibrant pastel may have been commissioned by Victor Chocquet, a government official and art collector who supported both artists and owned many of their works. This likeness must have pleased both Chocquet, who owned it until his death in 1891, and Cezanne, who made his own copy in oil paint after the pastel.

***Young Woman in a Blue Dress*, ca. 1885–86**

Watercolor with white opaque watercolor

The Metropolitan Museum of Art, New York,

Robert Lehman Collection; 1975.1.688

Renoir rarely made portraits in watercolor, but this small, vibrant work demonstrates his skill with the medium. Although the sitter's identity is uncertain, her rosy complexion, as well as the care Renoir took in detailing her features and clothing, suggests that she may be Aline Charigot (1859–1915). After meeting Renoir in 1880, Charigot became the artist's companion and appeared regularly in his work that decade. The couple would marry in April 1890.

Letter to Paul Bérard, July 13, 1880

Private collection

Renoir sent this affectionate letter to Paul Bérard, one of his most significant patrons, on the birth of Bérard's youngest daughter, Lucie. The drawings show a figure, perhaps the artist himself, finding the baby in a cabbage patch (a common story at the time to explain where babies come from). He waves a banner declaring "Long live the Bérard family," and presents the newborn with a tiny French flag for the national holiday on the following day, July 14.

Study for “Dance in the Country,” 1883

Brush and brown, blue, and black wash over graphite

Yale University Art Gallery, New Haven, bequest of

Edith Malvina K. Wetmore; 1966.80.25

In this spirited watercolor, which conveys the energy and movement of the dance, Renoir established the final poses of the couple as well as the design of Paul Lhote’s lounge suit. By adding a floating chorus of disembodied heads to the right, Renoir also tested options for the female dancer’s face. These sketches aligned with his current thinking about nature’s irregularity as a guiding aesthetic principle. “Look at yourself in a mirror,” he wrote in an unpublished manuscript, “and you will only see irregularity. You will soon be convinced that your nose is not in the middle of your face, and that your two eyes are neither the same shape, nor the same size.”

Study for “Dance in the Country,” 1883

Graphite

Musée d’Orsay, Paris; RF 31717

***Dance in the Country*, 1883**

Pen and brush and gray ink over graphite

**National Gallery of Art, Washington, DC, collection of
Mr. and Mrs. Paul Mellon, 1995; 1995.47.65**

Renoir was invited to contribute a full-page illustration of *Dance in the Country* for a January 1884 issue of *La Vie moderne*, several months after he had completed the painting. These two drawings show the care with which he approached the commission. The first is a bravura exercise in pen and brush that faithfully reproduces the canvas's details of costume, coiffure, and expression. The sheen of Paul Lhote's hair pomade and his waxed mustache almost jump off the page, and Aline Charigot's rapture as she dances is palpable.

The second drawing, a more controlled performance primarily in crayon and graphite, was reproduced photo-mechanically in the magazine. Its seamless transitions from light to dark admirably convey the vibrancy and color of the original.

***Dance in the Country*, 1883**

Illustration for *La Vie moderne*, January 16, 1884

Pen, ink, crayon, and graphite

Denver Art Museum, The Esmond Bradley Martin Collection;

2019.586

Dancing Couple or Dance at Bougival, 1883

**Illustration for “Mademoiselle Zélia” by Paul Lhote
(1850–1894)**

Pen and black ink and graphite

**Inscribed at bottom: elle valsait délicieusement abandonnée
/ entre les bras d’un blond aux allures / de canotier**

**Philadelphia Museum of Art, The Henry P. McIlhenny
Collection in memory of Frances P. McIlhenny, 1986;
1986-26-30**

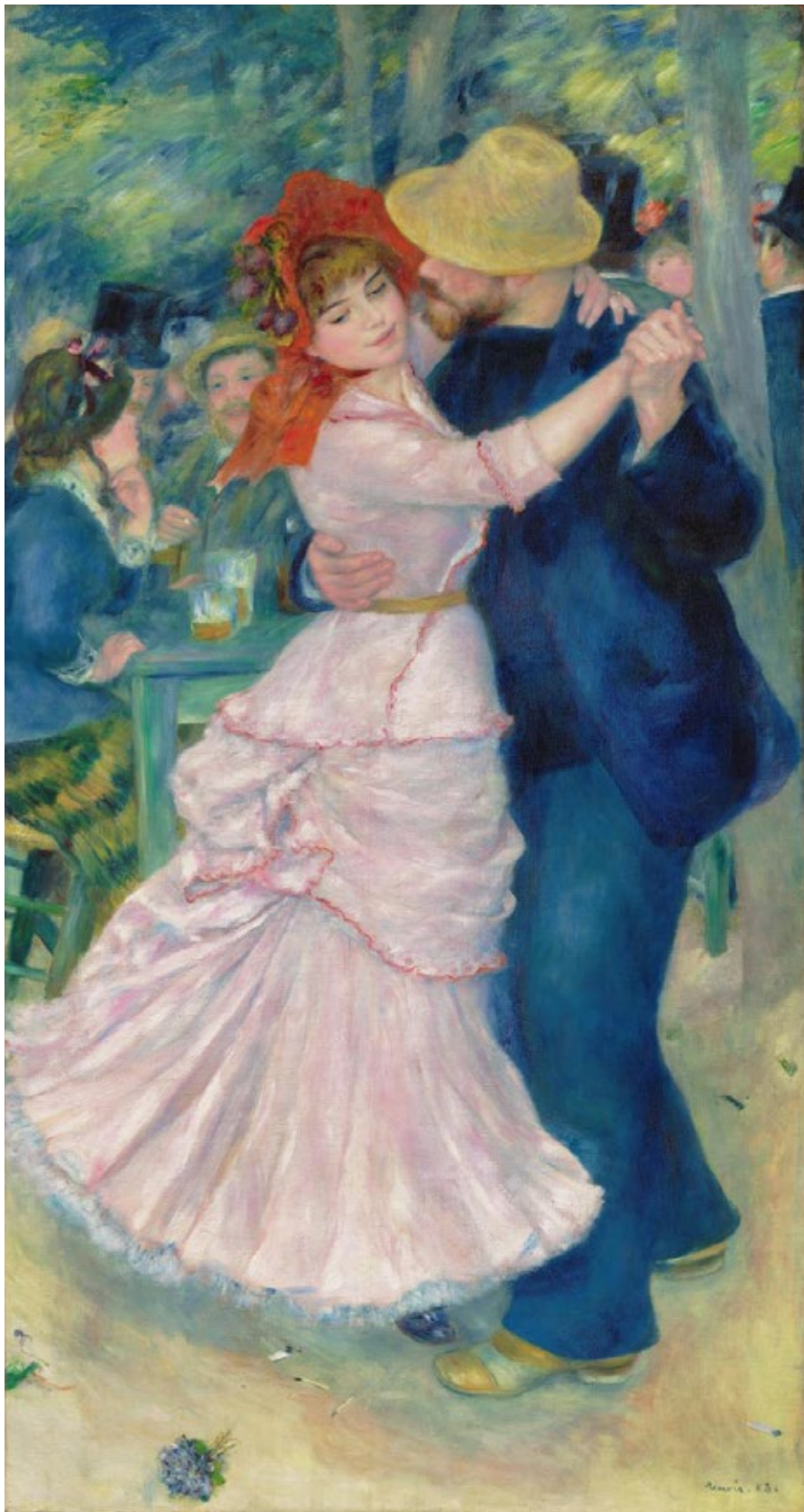
This fine pen-and-ink drawing reproduces Renoir’s full-length painting *Dance at Bougival*, completed after *Dance in the Country* in April 1883. The later painting had inspired a scene in Paul Lhote’s short story about a painter, Resmer (based on Renoir), who forms an attachment to his model Zélia (based on Aline Charigot). While fond of Resmer, Zélia becomes infatuated with his friend, the handsome etcher Georges Dengadine, whose ardor is aroused when he sees her waltzing on the dance floor, “deliciously abandoned in the arms of a fair-haired man with the air of an oarsman.” Renoir provided this illustration for the story, which was published in *La Vie moderne* in November 1883. After the drawing was returned to him, he added the quotation to the sheet.

***Dance in the Country*, second plate, ca. 1890**

Soft-ground etching

**The New York Public Library, Astor, Lenox and Tilden
Foundations, Miriam and Ira D. Wallach Division of Art,
Prints and Photographs, Print Collection; 92069**

For one of his earliest etchings, Renoir revisited a subject he had painted and drawn seven years earlier, *Dance at Bougival*. The new medium afforded him another opportunity to adapt his composition: He changed the trimmings of the woman's dress from ruffles to bows and considerably simplified the background of the scene.



Dance at Bougival, 1883. Oil on canvas. Museum of Fine Arts, Boston; 37.375.

***Half-Length Study of a Woman Seen from the Back,
Her Face in Profile, 1883***

Graphite

**The Morgan Library & Museum, purchased on the
Charles Ryskamp Fund, the E. J. Rousuck Fund, and as
the gift of Diane A. Nixon; 2016.9**

The delicate study in graphite, done on inexpensive card stock, has been associated with the elegant young woman seen from behind in *Dance in the City*, the first in the trio of Renoir's great Dance paintings. If you look closely at the drawing, you see that the figure in her satin *toilette de bal* (ball gown) is shown seated rather than waltzing, with both hands likely resting on her lap. Renoir added his signature in ink at lower right only after the drawing was sold at auction in Paris on May 11, 1914.



Dance in the City, 1883. Oil on canvas. Musée d'Orsay, Paris; RF 1978 13. Photo: © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski.

Dancers (Bougival) or Dance in the Country, 1883

Oil on canvas

Musée d'Orsay, Paris; RF 1979-64

This full-length canvas of a couple on the terrace of a country inn was one of three large paintings of dancers Renoir made in his Paris studio during the winter of 1882–83. Here his models were the dashing journalist Paul Lhote and Aline Charigot, Renoir's twenty-three-year-old companion.

Included in a mid-career retrospective mounted in April 1883, the picture was well reviewed. As noted in *La République française*, "This is an art that is skilled at painting faces flushed with pleasure, relaxed by delicious fatigue, an art that makes clothing that is cut well and worn well seem elegant and distinguished." Unusually for Renoir at this time, ten watercolors and drawings can be associated with this composition, several of which are brought together here.

***Motherhood*, 1885**

Red and white chalk on paper, mounted to canvas

Pérez Simón Collection, Mexico

***Motherhood*, 1885**

Oil on canvas

Musée d'Orsay, Paris; RF 1998-35

On March 21, 1885, Aline Charigot gave birth to the couple's first son, Pierre Renoir. Over the next year Renoir made a series of large-scale drawings and paintings of the young mother and child that marked a transformation in his working process. He was now experimenting in a new, linear "Ingresque" style, influenced by the French master Jean Auguste Dominique Ingres (1780–1867), and using more diluted, transparent colors.

That summer Renoir posed Aline and Pierre in front of their rented cottage in La Roche-Guyon—a village northwest of Paris—showing the country mother breastfeeding her impeccably attired infant. The drawing, which is slightly larger than the final painting, fixed both figures' poses and bears the faintest of studies for the child's (unseen) left hand, fingers clenched, just visible at center left. None of Renoir's large chalk drawings of *Motherhood* reference the rustic setting.

***The Lovers*, ca. 1885**

Red and white chalk on paper, mounted to canvas

Hélène Bailly, Paris

This large, vigorously handled drawing shows an ardent suitor pressing his cause to a respectably attired—and somewhat hesitant—young woman. It is one of several sheets that relate to a very large genre painting made in 1885, *In the Garden* (State Hermitage Museum, Saint Petersburg). Whereas the final composition shows the elegant (and compliant) Parisienne smiling directly at the viewer with the adoring young man by her side, this study in pulsating red and white chalks presents a more dramatic—and more ambiguous—episode in their courtship. Once again, Renoir's drawing gives no indication of the outdoor setting in which he intended to place the protagonists.

Nude Woman from the Back Drying Her Arm, and Sketches,
ca. 1890–91

Graphite and pen and ink

The Albertina Museum, Vienna; inv. 24108

Study for Two Bathers, ca. 1897

Graphite on tracing paper, mounted to paper

**Département des Hauts-de-Seine / Musée du Grand Siècle,
donation Pierre Rosenberg**

***Standing Female Nude*, ca. 1888**

Graphite

***Two Nude Women Standing*, ca. 1888**

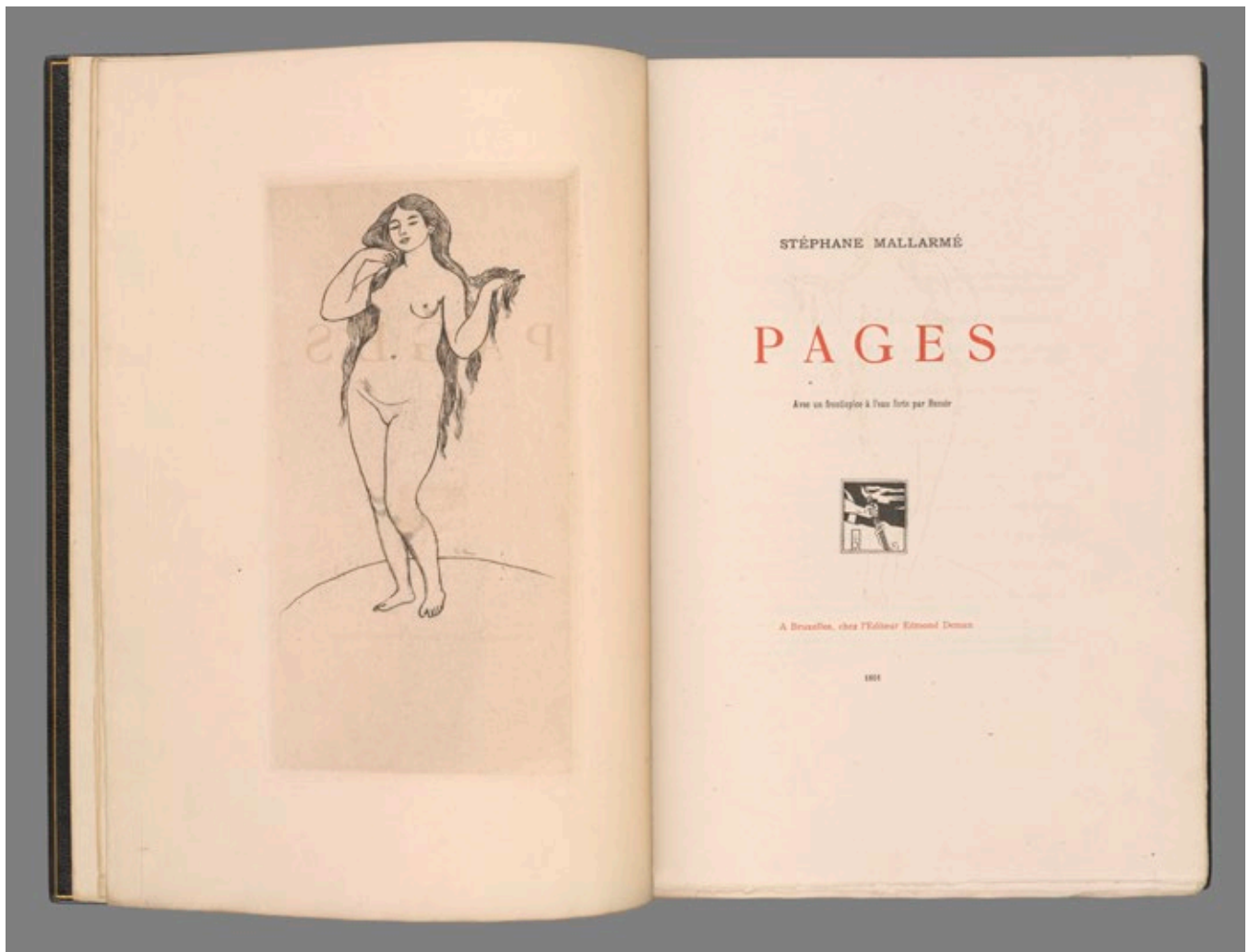
***Nude Woman: Venus*, ca. 1888**

Graphite and pen and brush and ink

Petit Palais, Musée des Beaux-Arts de la Ville de Paris;

PPD 777, 778, 776

In 1888 Stéphane Mallarmé asked several artists, including Renoir, to provide illustrations for a collection of his poems. These sketches show Renoir developing an image for “The Future Phenomenon,” a prose poem that describes an exemplar of female beauty, a “noble creature” whose hair falls gracefully around her face, standing in front of an “unhappy crowd.” The drawing on the right, *Nude Woman: Venus*, is close to the final version, which Renoir then repeated in an etching that was published as the frontispiece to Mallarmé’s volume *Pages* in 1891.



Stéphane Mallarmé (1842–1898), *Pages* (Brussels: Edmond Deman, 1891). Frontispiece illustration by Renoir. The Morgan Library & Museum, New York, Gift of Lord Clark of Saltwood, 1981; PML 77190.

***Female Nude*, ca. 1890**

Pastel

Private collection, New York

This forceful pastel presents a figure in a pose Renoir often favored—the model is seen from the back in a three-quarters turn away from the viewer, with her face in profile. More frequently, however, he treated such compositions with simple outlines or nuanced monochromes. A study of tonal contrasts, this version features vibrant colors and strong contours that give the figure a lively presence, despite the drawing's unfinished state.

***Seated Nude*, ca. 1880**

Oil on canvas

Musée Rodin, Paris; P.07334

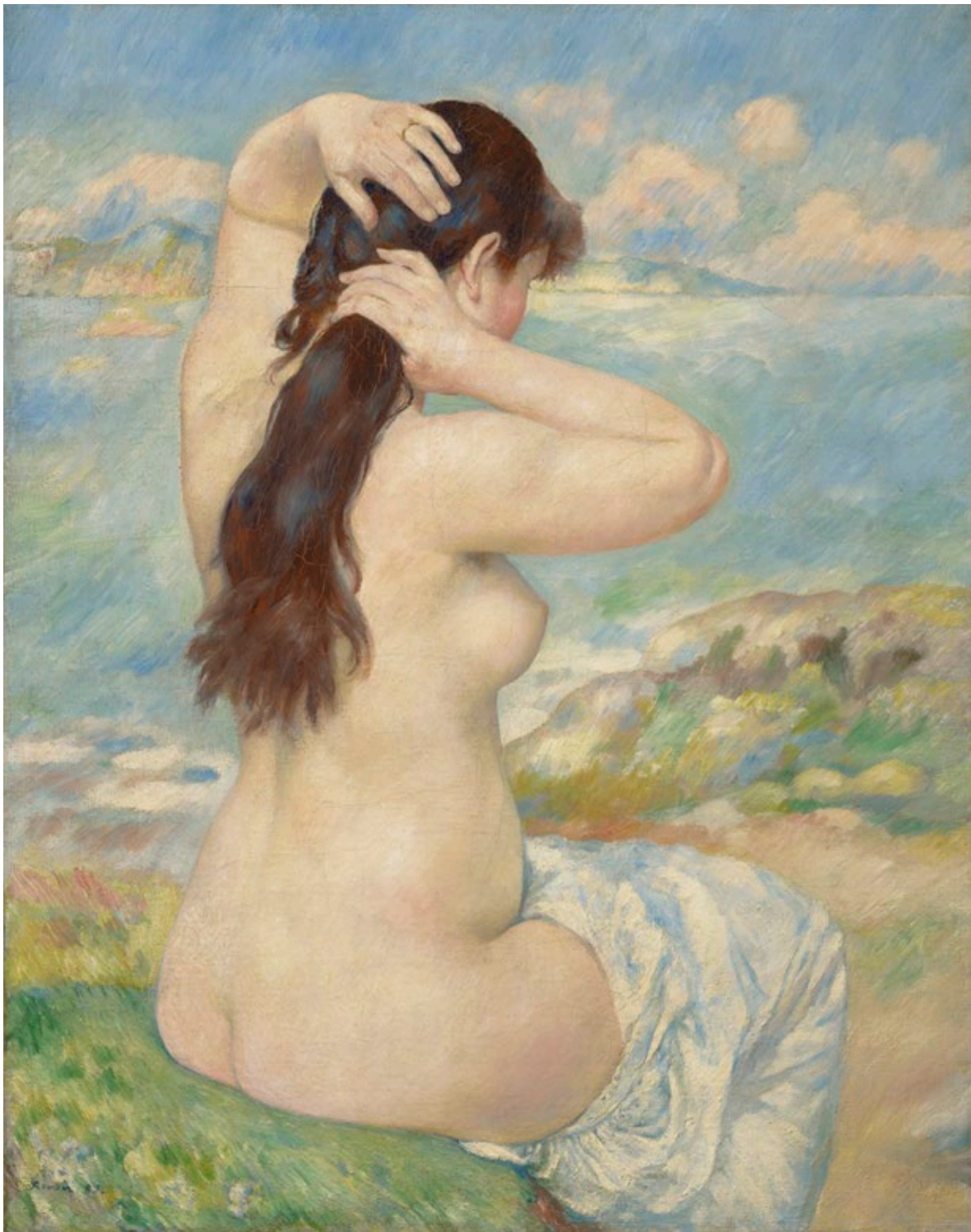
Renoir made several studies and paintings of a seated, brown-haired model with bangs, sometimes placing the figure in a sunny landscape. Although this work was probably executed in his studio, the dappled light effects and varied shades of green in the background suggest an outdoor atmosphere, which might link this painting to other similar works. Fellow artist Auguste Rodin—himself expert at creating nude figures in sculpture—had long appreciated the painting and acquired it from its first owner in 1910.

***Female Bather*, ca. 1886–87**

Watercolor over black chalk or crayon

**Rhode Island School of Design Museum, Providence,
gift of Mrs. Gustave Radeke; 21.345**

The setting and pose of this model, seated in a landscape and arranging her hair, is very similar to that of a figure in a large oil painting of the same period. Renoir often used watercolor to make quick sketches outdoors, and this partially finished study, with a rough suggestion of an unattached tree branch floating in the upper-right corner, may be his first approach to a subject he treated more fully in other works.



***Bather Arranging Her Hair*, 1885. Oil on canvas. Clark Art Institute, Williamstown, Massachusetts; 1955.589. Photo: Michael Agee © 2010 The Sterling and Francine Clark Art Institute.**

***Seated Nude Seen from the Back*, ca. 1885–87**

Red and white chalk on paper, mounted to board

Collection of George Condo

***Seated Nude*, ca. 1891**

Black chalk

Collection of George Condo

Studies of Landscape, Trees, and Exotic Fruit, ca. 1885

Watercolor and ink over graphite

**The Metropolitan Museum of Art, New York, Rogers Fund,
1966; 66.96**

A number of Renoir's landscape sketches of the mid-1880s include carefully drawn ink or graphite lines enhanced with thick touches or broad washes of watercolor, resulting in small vignettes that are sometimes meticulously detailed. These works demonstrate the artist's interest in reestablishing his practice to follow more rigorous methods, with drawing as a foundation. He could then refer to compilations of small studies like these as he made paintings, even if they were not necessarily preparatory sketches for specific works.

***Landscape and Figures*, ca. 1885**

Graphite, pen and black ink, watercolor, and colored crayon

Detroit Institute of Arts, gift of Reinhardt Galleries,

1926; 26.26

Landscape, 1889

Watercolor

The Metropolitan Museum of Art, New York,

Robert Lehman Collection; 1975.1.691

***Studies of Trees*, 1886**

Pen and black ink, watercolor, and graphite

**National Gallery of Art, Washington, DC, gift of Dr. and
Mrs. George Baer, in honor of the 50th anniversary of the
National Gallery of Art, 1990; 1990.94.1**

***Grove of Trees*, ca. 1888–90**

Opaque and transparent watercolor

The Art Institute of Chicago, bequest of

William McCormick Blair; 1982.1827

Trees at the Edge of a Lake, ca. 1890–95

Watercolor

The Morgan Library & Museum, promised gift from the collection of Elizabeth and Jean-Marie Eveillard

Anchored by two large trees in full leaf and featuring the white sail of a lone yacht at right, this panoramic watercolor was sketched quickly. Renoir may have made it in Pornic, a port town in southeast Brittany where he and his family spent two months in the summer of 1892. In the lower-left corner can be seen a circular stain probably left after the artist rested his tiny bottle of watercolor on the edge of the paper. The mark serves as a halo for the signature, “R,” which Renoir would have added before giving the sketch to his dealer Ambroise Vollard, likely years after it was executed.

***Fishing Village*, ca. 1889–95**

Watercolor and pen and red ink

**Musée d'Orsay, Paris, gift of the Société des Amis du Louvre,
1938; RF 29092**

Renoir probably made this small study during one of his visits to the South of France; the rooflines and church spire might identify the location as Martigues, a village west of Marseilles. Working rapidly, he recorded the warm atmosphere and picturesque quality of the site with remarkable efficiency, sketching several small, open boats and a sailboat on the water with just a few brushstrokes.

***Clouds over a Lake*, ca. 1890–95**

Watercolor

The Morgan Library & Museum, promised gift from the collection of Elizabeth and Jean-Marie Eveillard

Three small boats, their sails furled, bob on the calm blue waters. The outline of a fourth vessel, in blue, is seen in the mid-ground at left, which suggests that Renoir left this work unfinished. His handling is almost that of a miniaturist in the layering of carmine, blues, and greens to describe the cliffs, rocks, and foliage at right. The sunlit banks of the cove, against which the gentle waves lap, are rendered in tones of red ocher with a sliver of untouched paper left to demarcate the water's edge. Overall Renoir made around one hundred watercolors, a medium he began utilizing somewhat regularly only in the mid-1880s.

Landscape, Autumnal Effect, ca. 1885–86

Watercolor

Inscribed lower right: a Madame Clapisson

Collection of David Lachenmann

Renoir dedicated this watercolor to Valentine Clapisson, the wife of businessman and art collector Léon Clapisson. Renoir had painted two portraits of Valentine, and this work may depict a spot in the Bois de Boulogne, a large park near the Clapissons' suburban home. His varied handling of the medium—applied with a fairly dry brush in some places; in quick, fluid touches in others; and elsewhere thinned to a pale wash—demonstrates his skill at producing a fully realized landscape in watercolor, suitable to be given to a patron.

Boating Couple, 1880–81

Pastel

**Museum of Fine Arts, Boston, given in memory of
Governor Alvan T. Fuller by the Fuller Foundation; 61.393**

Renoir worked for several months in 1880–81 on *Luncheon of the Boating Party* (Phillips Collection, Washington, DC), a large canvas depicting a group of his friends on a riverside terrace in a Parisian suburb. Although he did not produce any preparatory sketches for the painting, he made several smaller works, including this pastel, that feature figures wearing similar clothing and arranged in similar poses to those in the painting. The pastel, like the painting, focuses on the protagonists' social interactions and may have helped him develop the complex dynamics that animate the larger work.

***Washerwomen*, 1888**

Watercolor over graphite

**Baltimore Museum of Art, The Cone Collection, formed by
Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland;
BMA 1950.283**

This rapid sketch blocks out the main elements of a composition that Renoir further developed in an oil painting. The work was probably inspired by a visit to Essoyes, a village in the Champagne region where Renoir's wife, Aline Charigot, was born. The small figure very lightly sketched in at right may be the couple's first son, Pierre, who is gazing up at the standing woman, presumably modeled by Aline.



Washerwomen, ca. 1888. Oil on canvas. Baltimore Museum of Art, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland; 1950.282.

***The Calvary and the Church at Nizon, near Pont-Aven,*
ca. 1892–95**

**Watercolor and opaque watercolor with graphite
Clark Art Institute, Williamstown, Massachusetts,
anonymous gift, 1986; 1986.126**

Julie Manet, the daughter of Berthe Morisot and Eugène Manet, often accompanied the Renoir family on trips outside of Paris in the 1890s. Julie noted in her diary that the group visited the village of Nizon, in Brittany, in August 1895—as Renoir had also done in 1892 and 1893—thus providing considerable information about the context of this sketch. Renoir made two oil paintings of the site based on the watercolor, modifying his composition so that, in the paintings, the cross of the calvary did not overlap with the church’s spire.



Calvary and Church at Nizon, ca. 1893. Oil on canvas. High Museum of Art, Atlanta, Doris and Shouky Shaheen Collection; 2019.157.

***Harvest*, ca. 1885**

**Watercolor and white opaque watercolor, graphite,
and varnish**

Musée d'Orsay, Paris; RF 29764

Renoir made this sketch of a woman under a tree—her head repeated at lower right in a slightly different pose—in the same period he painted *The Great Bathers* (on view in the next gallery). Both works demonstrate his new approach to depicting figures in sunlit outdoor settings, revealing how carefully he delineated the forms of his sitters and the details of their natural surroundings. The multicolored foliage here suggests a tree at the height of summer, its purplish fruit ready for picking.

***Market Women with a Basket*, ca. 1888**

Red and black chalk

**The Fitzwilliam Museum, Cambridge, bequeathed by
Arnold John Hugh Smith through the National Art
Collections Fund, 1964; PD.21-1964**

In autumn of 1888 Renoir and his family made their first extended sojourn in Essoyes, a little village in Champagne, in north-central France, where Aline Charigot was born. This drawing, primarily in red chalk with strokes of black, relates to a painting of women picking grapes but is not strictly preparatory for it. With its robust handling and confident modeling, the drawing emulates the eighteenth-century French masters Renoir so admired. As he noted to his dealer at this time, “I have returned . . . to the old style of painting, soft and light. Like Fragonard, but less good.”

***Woman with a Cow*, 1886**

Oil on canvas

The Fitzwilliam Museum, Cambridge; PD.29-1964

Study for “Woman with a Cow,” ca. 1886

Watercolor, pen and ink, and graphite

General Investment Group, LLC

Likely inspired by the countryside around the villages of La Chapelle-Saint-Briac and Le Guildo in northern Brittany, Renoir made this high-toned watercolor over pen and ink and pencil as a blueprint for the painting that is shown next to it. With their incisive handling, bright hues, and precise, enamel-like technique, both compositions reveal how Renoir’s style was developing in a new direction and how reliant he was on drawing by the mid-1880s. Renoir exhibited the painting of *Woman with a Cow* at Galerie Petit’s sixth *Exposition internationale* in May 1887—an exhibition dominated by *The Great Bathers* (on view in the next gallery).

***View of a Park*, ca. 1885–90**

Watercolor with white opaque watercolor

The Morgan Library & Museum, Thaw Collection; 2010.122

At first this large, feathery watercolor appears to be a pure landscape, with the pair of leafy poplars, placed centrally in the background, reflected in the water. It might depict the Parc de Villeneuve-l'Étang, east of Paris, where Renoir worked on occasion between 1883 and 1886. Looking more closely, we see two figures in the foreground by the water's edge: a standing woman with her back to us, and a much smaller crouching figure, possibly a child, outlined in red. Might these details instead locate the drawing in the village of Essoyes in the Champagne region in northwestern France—Aline Charigot's place of birth—which Renoir and his family visited for the first time in the autumn of 1888?

Madeleine Adam, 1887

Pastel and graphite

Collection of Diane B. Wilsey

In spring 1887 Hippolyte Adam, a prominent banker in Boulogne-sur-Mer, a town north of Paris, commissioned Renoir to make a portrait of his daughter Madeleine (1873–1955). Adam considered Renoir a “new, little-known artist” despite his established reputation in the Paris avant-garde. Renoir made a preliminary sketch before producing this carefully detailed, finished pastel, a process the sitter herself remembered many years later. This traditional approach, as well as Renoir’s use of pastel, a medium favored by several highly regarded eighteenth-century artists, was probably intended to appeal to the relatively conservative tastes of the client.



Study for the Portrait of Madeleine Adam, 1887. Black, red, and white chalk on paper, mounted to cardboard. Private collection. Photo: OVV Coutau Bégarie.

***Two Women at Their Toilette*, ca. 1886–89**

Pastel

Haggin Museum, Stockton, California; 1939.34.2

Renoir often chose to depict two young women engaged in a leisure activity such as reading, playing music, or tending to their adornments. This pastel is quite large yet relatively freely executed, with the cane-back sofa only roughly outlined and the back wall drawn with broad, open strokes. He also produced a closely related oil painting of the same dimensions (Pola Museum of Art, Japan) in which the sofa is more fully defined and the colors overall are more subdued than the vibrant greens and oranges seen here.

***Girl with a Rose*, 1886**

Pastel and graphite on paper, mounted to board

J. Michael Jusbasche, Houston

Although the sitter for this image is unknown, each element of the composition is clearly delineated and highly finished, giving the girl an individualized presence appropriate for a portrait.

Renoir must have considered it a significant work, as he showed it at the prestigious Galerie Georges Petit in 1887, in the same exhibition that he debuted *The Great Bathers* (on view nearby), one of his most ambitious works of the period.

Edmond Renoir Holding an Orange, ca. 1888

Pastel

Nahmad Collection

This pastel and the Conté crayon drawing on view nearby belong to a group of closely related painted and drawn portraits Renoir made of his nephew Edmond (1884–1981), the son of his brother, also named Edmond. Each shows the child in a slightly different pose, but all focus on the four-year-old's long, fair hair, a feature that clearly appealed to the artist. The pastel is the only version in which Edmond holds an orange, perhaps chosen both to contrast with his dark clothing and to harmonize with the warm tones of the rest of the work.

***Study of a Child*, ca. 1888**

Red Conté crayon

**Chrysler Museum of Art, Norfolk, Virginia,
gift of Walter P. Chrysler Jr.; 71.2754**

Pinning the Hat, 1890

Pastel on paper, mounted to laminated cardboard

**The Nelson-Atkins Museum of Art, Kansas City, Missouri,
gift of Henry W. and Marion H. Bloch; 2015.13.20**

The long, unbound hair and elaborate hat of one girl in this pastel recall the appearance in several photographs of Julie Manet, the daughter of artist Berthe Morisot. Morisot had been friendly with Renoir since the 1870s, and Julie, born in 1878, became a model for Renoir on several occasions. Here, however, he rendered the two girls in a generalized manner, focusing more on the caring nature of their relationship than on their identities. He repeated this composition numerous times, in etchings and lithographs, suggesting that he found the image especially compelling.

Gabrielle and Jean, ca. 1895

Black chalk on paper

**National Gallery of Canada, Ottawa, gift of Martin Fabiani,
1956; 7296**

Sometime in 1895 Renoir began a double portrait of his second son, Jean, who was born the previous year, playing with his nursemaid, Gabrielle Renard (1878–1959). After making numerous quick sketches of the lively baby, Renoir settled on the configuration seen in this chalk study, which he then adjusted and detailed further for the related painting (on view nearby). Renoir continued to refine and rework the composition, making a second, slightly different painting (National Gallery of Art, Washington, DC), as well as several pastels and, later, a lithograph.

***Gabrielle and Jean*, ca. 1895–96**

Oil on canvas

Musée de l'Orangerie, Paris, Jean Walter and

Paul Guillaume Collection; RF 1960-18

***Jean in the Arms of Gabrielle*, ca. 1895–96**

Black, red, and white chalk

Collection Fondation Pierre Gianadda, Martigny, Switzerland

Renoir probably made this drawing as part of the process of reworking *Gabrielle and Jean*, possibly by using a tracing of a closely related pastel as the basis for this drawing and then strengthening the lines in black chalk and adding shading and highlights in red and white. This kind of intermediary work demonstrates the way Renoir used drawings to repeat and rethink existing compositions to create related versions or entirely new images.

***Child with an Apple or Gabrielle, Jean, and a Young Girl
with an Apple, ca. 1895***

Pastel

Collection of Leone Cettolin Dauberville

The subject of the family's nursemaid, Gabrielle Renard, playing with Jean Renoir clearly appealed to the artist, who treated it repeatedly in different media. Here he expanded the composition to include a young girl, whose identity is unknown, holding an apple toward which the baby reaches. The outlines of the figures, especially of the girl's right arm, are unresolved, and when Renoir painted this trio, he gave the girl a very different, more active, pose.

Children Playing with a Ball, 1900

Color lithograph

**The New York Public Library, Astor, Lenox and Tilden
Foundations, Miriam and Ira D. Wallach Division of Art,
Prints and Photographs, Print Collection; 90001**

Children Playing with a Ball, ca. 1893

Pastel counterproof

Petit Palais, Musée des Beaux-Arts de la Ville de Paris;

PPG4804

The printer Auguste Clot (1858–1936), an associate of the dealer Ambroise Vollard, developed an unusual process of producing counterproofs of pastels by placing a thin sheet of paper, backed with a larger, thicker sheet, over an existing drawing and running them through a printing press, a process similar to that of chine collé. The resulting image, like this one, appears fainter and in reverse from the original. Renoir and Clot made about thirty-four works with this method in the 1890s and worked together on color lithographs of many of the same images.

***Pinning the Hat*, second plate, 1898**

Color lithograph

**The New York Public Library, Astor, Lenox and Tilden
Foundations, Miriam and Ira D. Wallach Division of Art,
Prints and Photographs, Print Collection; 90002**

Pinning the Hat is the best-known of over twenty Renoir lithographs published by the art dealer Ambroise Vollard, which the artist produced in collaboration with the printer Auguste Clot. The composition is based on an earlier pastel of the same subject (on view nearby). Renoir first made a drawing that was transferred to a lithographic stone and printed as a black-and-white trial proof, on which he then used pastel to add color. Clot then re-created Renoir's colored marks when making the final lithograph.

***Girl with an Apple*, ca. 1895**

Pastel counterproof

Petit Palais, Musée des Beaux-Arts de la Ville de Paris;

PPG4806

***Motherhood*, large plate, 1912**

Lithograph, second state

**The New York Public Library, Astor, Lenox and Tilden
Foundations, Miriam and Ira D. Wallach Division of Art,
Prints and Photographs, Print Collection; 90000**

For this print, one of Renoir's last, he looked back to a composition he had treated repeatedly seventeen years earlier, that of his son Jean with his nursemaid and frequent model, Gabrielle Renard. Where the earlier drawings and pastels feature the baby's toys and, in some versions, a third figure (several examples are on view nearby), Renoir here focused solely on the intimate relationship between the two figures, using the diffuse, fluid quality of the brushed-on ink to parallel the soft, tactile appearance of pastel or charcoal.

Study for “Child with a Cat” or “Julie Manet,” ca. 1887

Charcoal and graphite on blue paper

Private collection

Child with a Cat or Julie Manet, 1887

Oil on canvas

Musée d'Orsay, Paris; RF 1999 13

Julie Manet (1878–1966) was eight or nine when her parents, Berthe Morisot and Eugène Manet (brother of the artist Édouard Manet), commissioned Renoir to paint her portrait. He made several preparatory sketches, including one (on view nearby) in which Julie sits in a more forward-facing pose. The strong, sharply defined contours of her face in both the sketch and the painting exemplify Renoir's new emphasis on line and clarity in his work—a style that Morisot appreciated, although some of Renoir's other friends criticized it, including his dealer Paul Durand-Ruel.

Bathers (Study for “The Great Bathers”), ca. 1886

Black chalk or graphite

Wadsworth Atheneum Museum of Art, Hartford, purchased through the gift of James Junius Goodwin; 1937.213

***Sheet of Studies*, ca. 1885–86**

Graphite, pen and black ink, and watercolor

Musée d'Orsay, Paris; RF 28657

“I am making drawings and watercolors,” Renoir wrote to his dealer in August 1886 from La Chapelle-Saint-Briac, a coastal village in northern Brittany, “so that there will be no shortage of material for me to use this winter.” This lively sheet might have been one result of Renoir’s summer fieldwork in preparation for *The Great Bathers*. The central vignette of the nude female figure resting her weight on her left hand—echoed in the graphite drawing to the right—is one of many studies for the reclining bather at left in Renoir’s painting. The group of heads in pen and ink on the right side of the sheet includes a nude study of Aline Charigot wearing a straw hat.

Three Bathers (Study for “The Great Bathers”), ca. 1886
**Red and black chalk with white chalk highlights on paper,
mounted to canvas**
Musée d’Orsay, Paris; RF 29660

Renoir produced this large drawing in red and black chalks heightened with white to lay out the composition for a painting of the same dimensions, which—for reasons unknown—he abandoned and set aside. The group of three bathers was fully worked out in the drawing. Of particular significance is the central bather, who grasps the tree branch behind her with her left hand. She is slim-waisted and sits at the edge of the riverbank with both feet hovering over the water. This preparatory study, full of revisions, functioned as a surrogate cartoon for the first iteration of the painting, in which the colors were applied quickly and thinly.



***The Great Bathers*, ca. 1886/1902(?). Oil on canvas. Musée Renoir, Cagnes-sur-Mer, France; MNR 878.
Photo: Michel Urtado © RMN-Grand Palais / Art Resource, New York.**

Study for "The Great Bathers," ca. 1886–87

**Red and white chalk with smudging and blending on paper,
mounted to canvas**

**The Morgan Library & Museum, bequest of Drue Heinz;
2018.71**

As Renoir started work on the second (and definitive) version of *The Great Bathers*, he produced two large preparatory drawings in which he concentrated on the first two figures. The pose of the reclining nude at left remained more or less as before, although Renoir moved her right hand away from her cheek. He transformed the central bather into a more voluptuous, full-bodied presence, dominant and majestic, and oblivious to the tree behind her. This drawing was likely made before Harvard's large preparatory study for this new iteration.

***The Great Bathers*, 1886–87**

Oil on canvas

Philadelphia Museum of Art, The Mr. and Mrs. Carroll S. Tyson Jr. Collection, 1963; 1963-116-13

The Great Bathers was the centerpiece of Renoir's submission to Georges Petit's *Exposition internationale*, held between May 8 and June 8, 1887, in the dealer's sumptuous Parisian galleries. Renoir likely began planning the work around 1884–85 and would later recall the process as one of “trial and error, and fresh starts.” Drawing inspiration from works by Raphael and the seventeenth-century French sculptor François Girardon, Renoir abandoned subjects of modern Parisian life in favor of a concentration on the female nude, “one of art's indispensable forms,” as he noted to Berthe Morisot.

Two Nude Women (Study for “The Great Bathers”),
ca. 1886–87

Red and white chalk

**Harvard Art Museums / Fogg Museum, Cambridge,
Massachusetts, bequest from the collection of Maurice
Wertheim, class of 1906; 1951.77**

Renoir studied the overall composition's two leftmost figures again in a second large drawing, this time focusing on the central bather. Here Renoir arrived at new solutions for her legs and feet—hardly indicated in the Morgan's sheet—and for the drapery that covers her left thigh, all of which he would follow in the final painting. Renoir had not yet settled on the motif of this bather drying her back with a voluminous towel. Although it is hard to make out, here she also holds the neck of a flask or bottle between her left thumb and forefinger—an attribute worthy of a river nymph, perhaps, but an idea that would be rejected in the final composition.

This drawing has been removed for the remainder of the exhibition and has been replaced with a full-scale reproduction.

Photo: © President and Fellows of Harvard College

Three Figures and Part of a Foot
(Study for “The Great Bathers”), ca. 1886–87
Red chalk and white heightening
Rehns Collection

If you look closely at this drawing's lower-left side, you will see remnants of the bather's foot that were initially part of the drawing from Harvard. Renoir likely cut off the right-hand portion of Harvard's drawing, adjusted the dimensions of the resulting sheet, and created this separate composition of the splashing figure and the two bathers behind her in poses like those they assume in the painting. The handling of the chalks in all three figures is more linear and precise than in any of the other preparatory drawings.

Splashing Figure (Study for “The Great Bathers”), ca. 1886–87
Red, white, and black chalk, with stumping, and black
Conté crayon on tracing paper, mounted to canvas
The Art Institute of Chicago, bequest of Kate L. Brewster,
1949.514

One of Renoir’s greatest drawings from any period, this large study in three chalks was executed in a different technique than the other preparatory works for *The Great Bathers*. The figure was first outlined in black over a base of white, with the flesh tones modulated in red and black chalks that were stumped and blended. Although this sheet is also more highly finished than the others, it reflects Renoir’s preliminary ideas about the bather’s coiffure and hands. Similarly, the rough black strokes at upper left, which evoke the absent middle bather’s left arm and the branch for which she reaches, recall the Musée d’Orsay’s early study. While Renoir seemingly produced *Splashing Figure* as an independent work for the market, he kept the drawing for twenty years before selling it to Ambroise Vollard in 1908.

Young Woman Seated, 1909

Oil on canvas

Musée d'Orsay, Paris, bequest of Count Isaac de Camondo, 1911; RF 2018

Renoir's model for this painting and the adjacent sheet was nineteen-year-old Hélène Bellon (1890–1959), the fiancée of the family's mailman in Cagnes-sur-Mer, outside Nice, where the artist had bought the property of Les Collettes in June 1907. The red and white chalk drawing, larger than the related painting, is a fully resolved work in its own right, likely made after the canvas was completed. In the painting the young woman has more defined features and livelier curls of hair. There is more space to her right, and a table with a cloth, vase, and flowers is visible in the background. The drawing was acquired by the Louvre in April 1915 for the modest sum of 100 francs, perhaps to complement the painting, which had been bequeathed to the museum as part of Count Isaac de Camondo's bequest in 1911.

Young Woman Seated in a Chair, 1909

**Red and white chalk with stumping, with black chalk details
and brown pastel**

Musée d'Orsay, Paris; RF 12832

***Nude Drying Herself*, ca. 1898**

Red and white chalk on paper, mounted to canvas

M. S. Rau, Fine Art, Antiques, and Jewels, New Orleans

The pose of this voluptuous—and monumental—seated nude, who dries her right foot with her left hand, ultimately derives from the *Spinario*, the celebrated Hellenistic bronze sculpture of a boy removing a thorn from the sole of his foot. Renoir's drawing reprises an oil painting he made of the same subject in 1896. Rather than serving as a preparatory study, this sheet was made after the painting, as an independent work. As sculptor Aristide Maillol noted of Renoir's late paintings and drawings, "Look at Renoir's nudes: now that's sculpture."



Woman After the Bath, 1896. Oil on canvas. Tokyo Fuji Art Museum.

Study of Nudes (Study for “Bathers in the Forest”), ca. 1897

Red and white chalk

Dallas Museum of Art, Eugene and Margaret McDermott

Art Fund Inc., bequest of Mrs. Eugene McDermott;

2019.67.32 McD

In 1897 Renoir revisited the subject of bathers interacting playfully in a woodland setting, some ten years after he completed his landmark canvas *The Great Bathers*. This sketch is one of many new preparatory studies that recombine figures from earlier works—the central reclining woman and the one about to splash her derive directly from *The Great Bathers*, while the seated bather on the right arranging her hair relates more closely to other images of individual models. Although this roughly drawn study and the more fully worked-up sheet next to it share the same six main figures, they differ considerably from the final painting in the Barnes Foundation, Philadelphia.

Bathers (Study for “Bathers in the Forest”), ca. 1897

Red and white chalk

Thyssen-Bornemisza Collections; 1976.100



Bathers in the Forest, ca. 1897. Oil on canvas. Barnes Foundation, Philadelphia; BF901. Photo: Tim Nighswander.

***Bathers in the Forest*, 1895–97**

Graphite on paper, mounted to paper lining

**The Art Institute of Chicago, gift of Dorothy Braude Edinburg
to the Harry B. and Bessie K. Braude Memorial Collection;
2013.1010**

Renoir likely made this unusual drawing by directly tracing his completed painting *Bathers in the Forest* (Barnes Foundation, Philadelphia). Although the process by which he created the tracing is difficult to determine, it resulted in a close replica of the painting in simple, firm lines that capture the basic contours of the figures without further nuance. He may have intended to record the composition to modify it further at some later point, much as he had repurposed earlier figures to develop the painting itself.

***Crouching Nude*, ca. 1897**

Red chalk

National Gallery of Canada, Ottawa; 5827

***Head of a Young Girl*, ca. 1900**

Red chalk

**Philadelphia Museum of Art, made possible by the families of
Helen Tyson Madeira and Charles R. Tyson; 2015-42-2**

Portrait of Camille Pissarro, ca. 1893–94

Charcoal

**Dallas Museum of Art, Wendy and Emery Reves Collection;
1985.R.63**

This small, casually sketched portrait reflects the long-standing friendship between Renoir and Camille Pissarro (1830–1903), which they maintained despite often holding differing opinions on art and politics. The drawing was probably made in the mid-1890s, as Pissarro's appearance here, with his snow-white beard and small glasses, closely resembles that in a self-portrait he painted around 1898 (also at the Dallas Museum of Art).

The artists' relationship was tested that decade, however, by the Dreyfus affair (1894–1906). Renoir—like Degas and Cezanne—sided with the antisemitic factions who supported the condemnation of the French army captain Alfred Dreyfus, a Jewish man unjustly charged with treason. Pissarro, Jewish himself, advocated for Dreyfus's innocence.

Auguste Rodin, 1914

Red and white chalk

Private collection, United Kingdom, courtesy

Daniel Katz Gallery, London

In November 1913 the art dealers Gaston and Josse Bernheim-Jeune commissioned Renoir to make a drawing of the sculptor Auguste Rodin (1840–1917) for the frontispiece of a forthcoming monograph. Renoir was delighted to oblige and charged them 1,000 francs, a high price at the time. After several months of planning, Rodin visited Renoir's studio at Cagnes-sur-Mer, a small town on the Mediterranean Sea, on March 7, 1914. Renoir drew him in less than an hour. Rodin was on a tight schedule and had his car and driver waiting. Renoir's vigorous use of red and white chalks conveys what so captivated him in his sitter: "A face in which there is both something of Jupiter and a managing director!"

***Sketches of Heads*, ca. 1892–95**

Black chalk and pastel on paper, mounted to mat board

**Smith College Museum of Art, Northampton, Massachusetts,
bequest of Selma Erving, class of 1927; 1984.10.55**

Seated Woman Leaning on Her Elbow, ca. 1915–17

Black chalk

The Albertina Museum, Vienna; inv. 24330

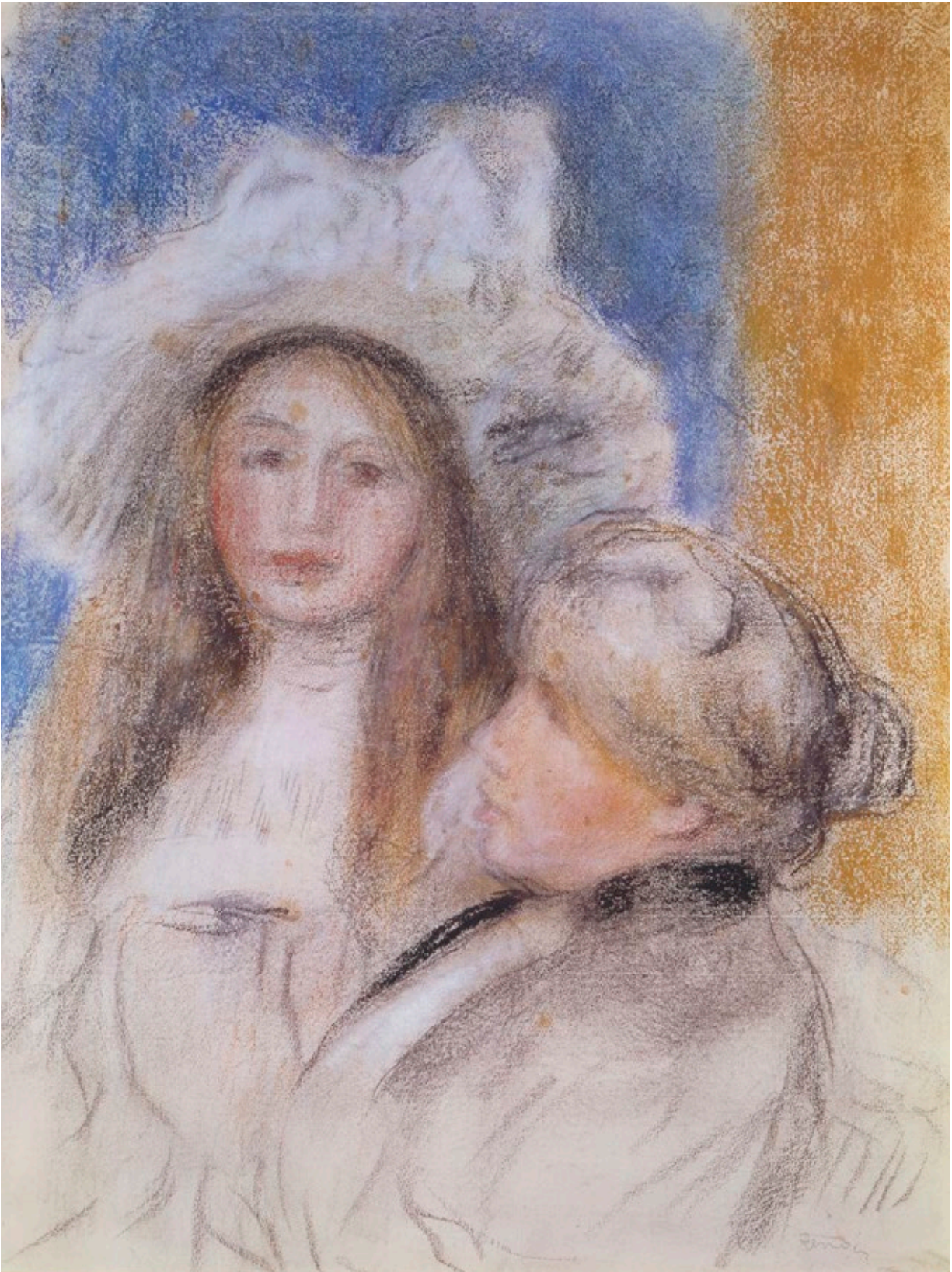
The model for this large, impressive drawing in black chalk was likely Renoir's aide, Andrée Madeleine Heuschling, known as Dedée (1900–1979), an aspiring actress who was to become the first wife of Renoir's son Jean, a filmmaker. (She later took the stage name Catherine Hessling.) Signed at lower right, the sheet is autonomous, or not strictly preparatory for a painting. While this seated figure conveys a slight sense of torpor or fatigue, Jean once recalled that the “cheerful” red-haired young woman “cast over my father the revivifying spell of her joyous youth.”

Berthe Morisot, ca. 1896

Drypoint

**The New York Public Library, Astor, Lenox and Tilden
Foundations, Miriam and Ira D. Wallach Division of Art,
Prints and Photographs, Print Collection; 92640**

Renoir based this delicate drypoint on a double portrait he had made two years earlier of his friend and fellow artist Berthe Morisot (1841–1895) accompanied by her daughter, Julie Manet. In the preparatory pastel and the painting, Morisot wears a black dress and has a calm, perhaps melancholy, expression, as if she is still in mourning for her husband who had died not long before. Poignantly, Renoir probably made this print to commemorate Morisot's own death in 1895, intending to offer it as an illustration in the catalogue of her posthumous retrospective exhibition.



Berthe Morisot and Her Daughter, Julie Manet, 1894. Pastel. Petit Palais, Musée des Beaux-Arts de la Ville de Paris; PPD895. Photo: Collection particulière / © Christian Baraja SLB.

Ambroise Vollard, ca. 1904

Lithograph

From *Douze lithographies originales de Pierre-Auguste Renoir*

Paris: Ambroise Vollard, 1919

Collection of Colin B. Bailey and Alan P. Wintermute

In 1904 the dealer Ambroise Vollard (1866–1939) commissioned twelve lithographs from Renoir, although he did not publish them as an album until 1919, shortly before the artist's death. Among the prints were two portraits, one of the dealer himself and another of the artist Louis Valtat (1869–1952), who was also represented by Vollard and who visited Renoir several times at his home in the South of France.

Louis Valtat, ca. 1904

Lithograph

From *Douze lithographies originales de Pierre-Auguste Renoir*

Paris: Ambroise Vollard, 1919

Collection of Colin B. Bailey and Alan P. Wintermute

***Young Girl with a White Hat*, ca. 1890–95**

Pastel

Musée Marmottan Monet, Paris, gift of Nelly

Sergeant-Duhem, 1985; inv. 5330

Auguste Renoir (1841–1919) and Richard Guino (1890–1973)

***The Judgment of Paris*, 1914**

Patinated plaster

Musée d'Orsay, Paris; RF 2745

Renoir was encouraged by his dealer Ambroise Vollard to take up sculpture in the summer of 1913. To assist him, Vollard engaged a young Catalan sculptor, Richard Guino, a pupil of Aristide Maillol, who could execute Renoir's compositions in clay and plaster. Renoir and Guino worked on a monumental bronze of "Venus Victrix" (Venus Victorious). For the statue's base, they made a plaster relief of *The Judgment of Paris*. Signed and dated 1914, the plaster is of the same dimensions as the second, 1913–14 version of the painting and may have been modeled by use of a tracing. With its monochrome terra-cotta patina, the relief becomes a kind of three-dimensional equivalent of Renoir's drawings.

***The Judgment of Paris*, ca. 1915**

Red and white chalk on tracing paper, mounted to canvas

Elen Steinberg, Toronto

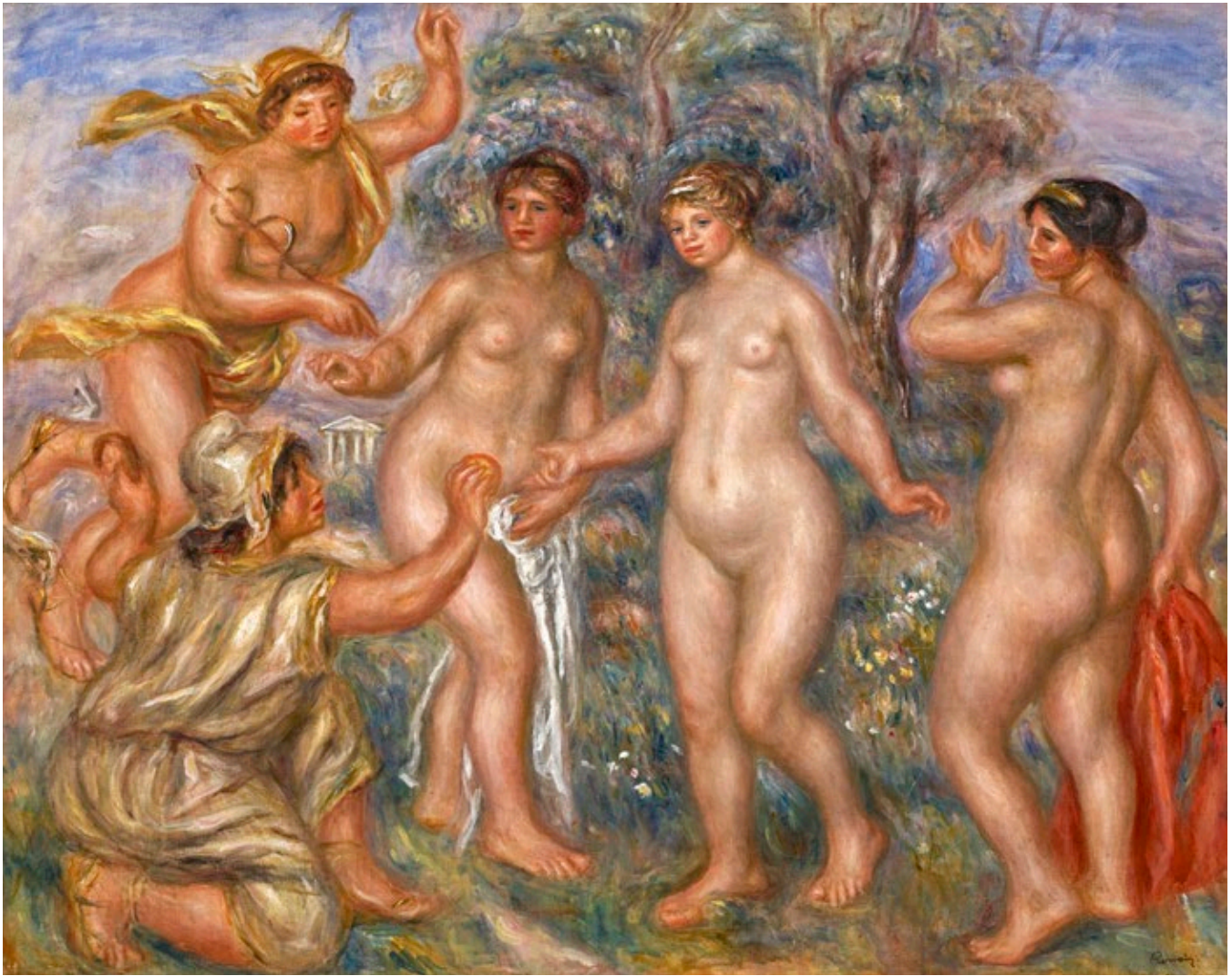
Study for “The Judgment of Paris,” ca. 1908

Black, red, and white chalk

The Phillips Collection, Washington, DC; 1636

Several ancient authors told the story of Paris, son of King Priam of Troy, who was instructed by Mercury to bestow a golden apple on the most beautiful goddess. After requesting that Venus, Juno, and Minerva disrobe so that he can judge them, he ultimately chooses Venus, the goddess of love.

Between 1908 and 1914, Renoir depicted this subject in paintings, oil sketches, and drawings. The earliest is this preparatory three-chalk drawing, which preceded a painted version also dated 1908 (private collection). A few years later, Renoir painted another variation on the composition, adding the figure of an airborne Mercury at upper left. The nearby red and white chalk tracing shares details with both paintings and was probably made as Renoir adapted his composition for the relief sculpture (also on view nearby).



The Judgment of Paris, ca. 1913–14. Oil on canvas. Hiroshima Museum of Art.