



Pierre-Auguste Renoir (?)

Tree in the Wind

Oil on canvas, mounted on wood panel, 16 x 12.8 cm (37.1 x 33.8 cm)

on verso, on frame, upper centre, inscribed in black: "99"; upper centre, inscribed in black and red: "109" [in circle]; upper left, inscribed in pencil: "99" [in circle]; in blue chalk: "1787" [in circle]

on verso, backing, upper centre, inscribed in black: "Z. 15 5 [?]" ; in red: "109 [?]" ; in black: "A. R _ 38" ; upper right, inscribed in red: "109" [in circle]; at centre, inscribed in green chalk: "LR" ; in blue: "B. [?] R" ; lower centre, inscribed in blue: "Renoir"

Provenance:

(...)

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

By latest January 1948: Hildebrand Gurlitt, Aschbach (per Correspondence)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Business records Hildebrand Gurlitt – possible references:

Sales ledger 1937–41:	8 March 1938 [no. 61]
	11 March 1938 [no. 41]
	21 November 1938 [no. 44]
	20 June 1942 [no. 139]
	13 October 1942 [no. 159]
	20 June 1942 [no. 139]
	28 September 1942 [no. 139]
	3 August 1942 [no. 140]

31 December 1943 [no. 171]
21 April 1943 [no. 174]
25 June 1943 [no. 161]
Sales ledger 1937–?:
8 March 1938 [no. 1090]
11 March 1938 [no. 1090]
20 June 1942 [no. 1583]
20 June 1942 [no. 1584]
3 August 1942 [no. 1650]
13 October 1942 [no. 1650]
5 April 1943 [no. 1786]
21 April 1943 [no. 1786]
15 April 1943 [no. 1787]
25 June 1943 [no. 1787]

Correspondence Hildebrand Gurlitt – reference:

3 January 1948 [vol. 6, fol. 218]

Cornelius Gurlitt Papers, Salzburg:

Photographs, no. 7.1_F7122 [21 July 1942]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/61

Further sources consulted:

Exposition d'œuvres des dix dernières années (1909–1919) de Renoir. Exh. cat., Galerie Paul Rosenberg, Paris, 16 January–24 February 1934.

Centennial Loan Exhibition 1841–1941: Renoir. Exh. cat., Duveen Galleries, New York, 8 November–6 December 1941.

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

Monneret, Sophie. *Renoir*. Cologne: DuMont, 1990.

Dauberville, Guy-Patrice, and Michel Dauberville, eds. *Renoir*. 5 vols. *Catalogue Raisonné des tableaux, pastels, dessins et aquarelles*. Paris: Bernheim Jeune, 2007–2014.

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

Database “Central Collecting Point München”

Database “Kunstsammlung Hermann Göring”

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)

Witt Library

Note:

This work is not included in the Dauberville catalogue raisonné of Renoir works.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 7.1_F7122, is a reproduction of this work; inscribed on verso, a statement of authenticity by art expert André Schoeller of Paris, 13, Rue de Téhéran, dated 21 July 1942. 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.

A reference to a small Renoir painting titled *Baum* can be found in the correspondence of Hildebrand Gurlitt. It was sent to a restorer in January 1948.

Disclaimer:

The research of the Taskforce Schwabing Art Trove focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. The head of the Taskforce Schwabing Art Trove is responsible for the contents and the publication of this report.

The Taskforce endeavoured to ensure the accuracy and reliability of the information provided. No liability will be accepted for the accuracy of the used sources; the facts, and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution to a particular artist, or its monetary value; and/or conclusions drawn by third parties based on this report.

This report is based on the sources available at the time it was written. It is an interim report that may be revised and updated, should additional relevant material be discovered. The Taskforce Schwabing Art Trove welcomes any information that may augment or clarify the provenance of this work.