

Manet and Astruc

—
Friendship
and Inspiration

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Portrait of Zacharie Astruc, c. 1892
Photograph by Ferdinand Mulnier



Portrait of Édouard Manet, c. 1867/70
Photograph by Nadar

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**KUNST
HALLE
BREMEN**

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Dorothee Hansen

The Kunstverein in Bremen acquired the *Portrait of Zacharie Astruc* by Édouard Manet in early 1909 (fig. 1), a purchase financed by art lovers with the help of the Galeriesverein as a gift in honour of the Kunstverein's president Carl Schütte. The selection was encouraged by the Kunsthalle's director Gustav Pauli, who ran the museum from 1899 to 1914. Emil Waldmann, Pauli's assistant and his successor until 1945, elaborated at length on his own great admiration for the artist Manet as well as on the artistic and historical significance of this painting.¹ He was primarily interested in style and composition. However, little was known at that time about the sitter, who had died about eighteen months before the painting was acquired by the Kunsthalle. Manet, on the other hand, who died in 1883 at the age of 51, had established a reputation as a provocative modern artist during his lifetime. Demand for his paintings grew in the 1890s, especially on the US and German art markets, and his works entered progressive museum collections in Germany for the first time.

To this day, Zacharie Astruc remains a marginal figure in art history. The portrait Manet created of him in 1866 was initially little noticed. It was seen in public only once during Manet's lifetime, when he showed it in 1867 in his self-organised solo exhibition in a pavilion near the Pont de l'Alma in Paris under the title *Portrait de Z. A.*² However, it was not chosen for the artist's posthumous retrospective at the École des Beaux-Arts in 1884. Above all, it remains a mystery why the portrait was unframed in Manet's studio at the time of his death, for it bears a dedication: "To the poet Z. Astruc / his friend Manet 1866" (fig. 6).³



Fig. 1
Édouard Manet,
Portrait of Zacharie Astruc, 1866
Kunsthalle Bremen –
The Kunstverein in Bremen
(cat. 19)

The differences in Manet's two portraits of Astruc and Zola are consistent with the personal relationship between Manet and the sitters.

Gifts keep friendship alive

Manet and Astruc became friends around 1860.²¹ Their first meeting is not documented, but both moved in similar circles from the late 1850s and were equally friendly with Fantin-Latour and Charles Baudelaire.²² There are letters dating back to 1863 between Manet and Astruc, but prior to that there was a regular exchange that can be traced in portraits, critiques, gifts and dedications.²³ When Manet first portrayed Astruc in 1862 in his painting *Music in the Tuileries Gardens* (cat. 2), Astruc had belonged to Manet's circle of friends for some time. Astruc had given Manet a copy of his 1860 book *Le Salon intime*, inscribed, "To the best of my friends, the amiable and great artist Édouard Manet, his eternally devoted Zacharie Astruc" (fig. p. 31).²⁴ The effusive wording differs from the much shorter dedications in other books owned by Manet and testifies to Astruc's great personal affection and high regard for the painter.

Their shared admiration for the Spanish dancer Lola de Valence, who performed in Paris in the spring and summer of 1862, intensified the exchange between Manet and Astruc. Manet painted a portrait of the dancer (fig. p. 61) and gave Astruc a watercolour based on the painting (fig. 7).²⁵ Astruc composed a serenade with his own verses in honour of Lola de Valence, for which Manet in turn designed the title page (cat. 14 a, 14 b). This joint work of music and art appeared in March 1863, while Manet was showing 14 paintings at the Galerie Martinet, including *Lola de Valence* and *Music in the Tuileries Gardens*. When the Paris Salon opened in May and a little later the Salon des Refusés, Astruc published the newspaper *Le Salon* as a daily feuilleton. Although publication ceased prematurely due to state censorship, Astruc published his glowing review of Manet's works in the last issue of 20 May (fig. p. 28). In it, Astruc described Manet as "one of the greatest artistic characters of our time"; Manet was, "the brilliance, the inspiration, the powerful spice and the surprise" at the Salon".²⁶ On 19 May, shortly before the publication date, Astruc sent ten copies of this edition to Manet for his "personal use" as a "friendly gift".²⁷ The accompanying letter reveals that he had shown the text to Manet before publication. Above all, Astruc expresses his friendship and commitment to the artist, "I am proud that you liked what I said about you. I am pleased with your esteem and affection; my wish is to please you. May these lines, which have given me such great pleasure to write, prove to you that there is no lack of courage, devotion and justice around you, my dear friend!"²⁸

In the following years, Manet and Astruc maintained a close friendly and artistic exchange. Inspired by Manet's painting *Olympia*, Astruc wrote the poem "La Fille des Îles" (fig. p. 293).²⁹ When Manet presented the painting at the Salon in 1865, the first verse of the poem was printed in the Salon catalogue, and presumably it was also attached to a sign on the frame of the painting.³⁰ In that year, the critics came down on Manet even harder than ever before. Astruc's poem must be seen as his avowal of Manet, and as previously mentioned, he too was attacked by the critics. Astruc observed the reactions from Fontainebleau. "My friend, my dear Édouard! It seems to me that the battle has begun – I can see the sparks flying even from here [...]. After these salubrious storms, I await the rainbows. One must hope that some bold fellows will propose a toast to your spirit [...]. The verses have been published, I believe. Here I am standing guard, protecting the royal tent."³¹ Astruc's letter with detailed travel suggestions for Spain a few weeks later is another expression of personal attachment. Astruc shares his experiences in Spain with his friend and concludes near despair, "If only I had some money at my disposal, I could make this crazy trip – where everything will be serious and sad for you, into something pleasant for you. I swear to God, it is not the lure of a journey – certainly not under these conditions – my only concern is to prove my friendship to you, so that this adventure will be as you wish it to be."³² Manet's actual journey shows that the two friends had quite different ideas and expectations for this undertaking.³³ Astruc's commitment to imparting his knowledge of Spain and the art treasures there must nevertheless be regarded as a service of friendship that Manet certainly found of practical use.

With the Bremen *Portrait of Zacharie Astruc* from 1866 and the personal dedication, Manet returned Astruc's expressions of friendship in an impressive form. In 1868, he thanked Astruc for his Salon critique, focusing on the Zola portrait.³⁴ "My fondness for you gives me certainty that the feeling is mutual. I know, moreover, that you know what is really good and that, as soon as you can, you will fully satisfy my excessive pride. I offer you my hand and remain yours truly. Édouard Manet."³⁵



Fig. 7
Édouard Manet, *Lola de Valence*, 1862
Pen and brush, watercolour and
gouache, Harvard Art Museums,
Cambridge, Massachusetts

Concentric Circles

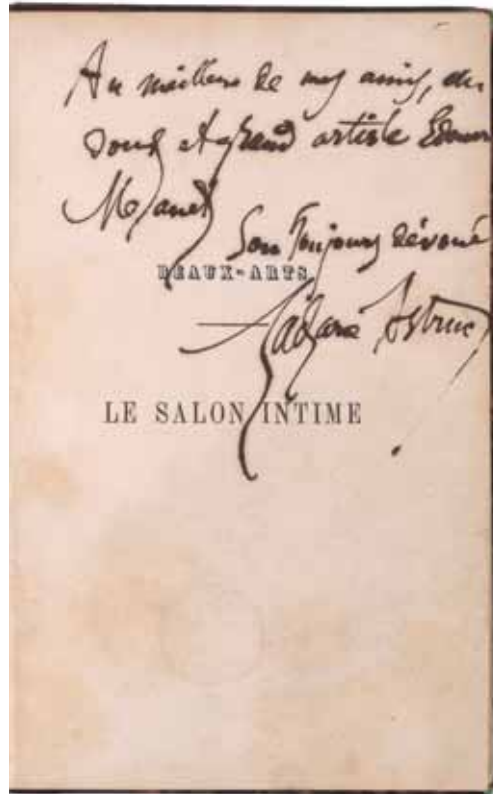
Astruc, Manet and *la jeunesse*¹

Sharon Flescher, Ph.D.

If there was a “battle cry” of modernism in the 1860s, when Édouard Manet exhibited his ground-breaking and controversial paintings *Luncheon on the Grass* (*Le Déjeuner sur l'herbe*) and *Olympia*, it was: to be of one's time; to paint what one sees before one (figs. 1, 3). This was the dictum of Charles Baudelaire, and it was also the dictum of Zacharie Astruc,² one of Manet's closest friends in the 1860s, who, like Baudelaire, was also a poet (although not in Baudelaire's league) and an art critic. Certainly, the majority of the art-viewing public and most critics perceived *Luncheon on the Grass* and *Olympia* as threats, both in style and subject matter. Jules Claretie, in the periodical *L'Artiste*, for example, called Manet's 1865 Salon entries, one of which was *Olympia*, “acts of defiance hurled at the crowds”.³ Manet could not be ignored, however, because, as Théophile Gautier had written, he was “not of no account; he had [what was more important] a school”.⁴ Members of Manet's circle in 1865, and certainly Astruc, saw the art world in similarly adversarial terms. Moreover, if this was a war involving the modernists, Astruc saw himself as their defender. He makes this clear in a letter of June 1865, which he sent to Manet from Fontainebleau, where he was spending his honeymoon. Astruc had not visited that year's Paris Salon, and, thus, did not write a review:



Fig. 1
Édouard Manet
Luncheon on the Grass
(*Le Déjeuner sur l'herbe*), 1863
Musée d'Orsay, Paris



← ← Fig. 6
 Carolus-Duran, Frontispiece of Zacharie Astruc,
Le Salon intime, Paris 1860
 Etching
 Institut national d'histoire de l'art, Paris

← Fig. 7
 Zacharie Astruc
Le Salon intime, 1860
 Copy owned by Manet with dedication
 The Morgan Library, New York

Despite criticising a Monet seascape in 1868 for “lacking form and depth”,⁵⁶ Astruc militantly came to Monet’s defence in 1870,⁵⁷ after Monet’s two submissions were rejected by the Salon jury. The defence of his friend was sincere, but Astruc’s ire was roused as much by his objection to the arbitrary standards of the Salon jury, a grievance he expressed throughout his career: “indignation has come to me in the name of Claude Monet, refused. He is a young man with the greatest future; he counts; he is already imitated [...]. His large painting (*Luncheon*),⁵⁸ [and] a seascape [...] have been refused. Why, I ask you? How, tell me, in the midst of so much “de co [...]” [sic], we cannot find a place for this spontaneous art? [...] Not an excuse among the jury, excuse or serious fight; – not even a complaint in the press! [...] In preference to a colourless group, don’t you like a person of character, as imperfect as he is? Will he be corrected by your counsel, by your disdain? Let him come to you, to you the public! It is his right. He has earned it because he has fashioned his small world [...]. [...] They [the jury] believed that they did well. It is their right. They are badly deceived – it is my right to prove that.”⁵⁹ This was Astruc’s strongest defence of *any* artist since Manet in 1863, and with similar words. The friendship with Monet seems to have tapered off, however, after 1870, most likely due to Astruc’s anger at Monet’s departure to England during the Franco-Prussian War, while Astruc, Manet, Degas, Stevens, Frédéric Bazille (who was killed in 1870), and others remained in Paris and suffered severe deprivations.⁶⁰

There is a curious paradox in Astruc’s criticism of *la jeunesse*. Despite his anecdotal, self-assured – even brash – writing style, and his personal enthusiasm for the young Realists and their anti-Academic ideals, which he shared, we search in vain in his published writings, with rare exceptions, for *personal* insights about the artists themselves and their artworks, although he is the one person in a position to provide these insights. In part, this can be attributed to an apparent reticence to bring himself into his criticism (despite frequent first-person reflections). Thus, when describing Fantin’s *A Studio at Les Batignolles* of 1870 (cat. 27), in which Astruc prominently figures and which he considers a masterpiece for its excellent draughtsmanship and the rendering of multiple portraits without sacrificing the “unity indispensable to all elevated works”,⁶¹ Astruc apologises for the “impertinence” (“fatuité”) of even mentioning that he is depicted in the painting.⁶² Similarly, he makes no public mention of his own presence in Manet’s *Music in the Tuileries Gardens*, although he must have seen it when it was exhibited at the Galerie Martinet in 1863. And, in 1859, when protesting the Salon’s rejection of two paintings by Legros, he writes that friendship with Legros prevents him from discussing the paintings,⁶³ yet, as we have seen, this did not stop him from defending Monet in similar circumstances in 1870. Admittedly, there are inconsistencies in Astruc’s writings.

Manet and Astruc In the Footsteps of Velázquez, El Greco and Goya

Gudrun Maurer



CHEMIN DE FER DE BAYONNE A MADRID BURGOS.

ont bientôt dit tout ce qu'elles avaient à dire, et ne peuvent plus que se répéter. Donc, si M. Bagier veut absolument nous prendre par les yeux, il fera bien, à mon avis, de nous donner de petits ballets-pantomimes courts et amusants, comme le *Marché des Innocents* ou *Diabolina* : mais il ferait mieux encore, dans l'intérêt de sa bourse, de nous prendre uniquement par les oreilles. On ne lui demande que cela.

Les concerts du Cirque Napoléon ont recommencé. L'affluence y est aussi



AVILA.

grande que l'année dernière, l'auditoire aussi avide, aussi attentif, aussi enthousiaste. Ce sont toujours les grands symphonistes allemands qui en font les frais, et l'on comprend que la critique n'a plus à s'occuper de la symphonie pastorale ou de l'ouverture d'*Oberon*, sinon pour attester que ces chefs-d'œuvre ont été dignement rendus. Mais elle doit applaudir aux efforts que fait M. Pasdeloup pour agrandir et varier son répertoire. C'est ainsi qu'au second concert on a entendu



GRANDS TUNNELS DE GUADARRAMA.



L'ESCURIAL.

avec un plaisir extrême l'ouverture des *Joyeuses commères de Windsor*, charmante composition de ce Nicolai qui est mort, il y a peu d'années, après avoir été longtemps chef d'orchestre, puis directeur du théâtre italien de la capitale de l'Autriche. L'ouverture des *Joyeuses commères de Windsor* est savamment écrite, et néanmoins très-chantante. C'est la facture allemande appliquée à la mélodie italienne. Il résulte de cette combinaison que la science n'est amais lourde, et que la mélodie n'est jamais frivole. L'assemblée a vivement applaudi cette œuvre charmante, et l'a bissée tout d'une voix. Un tel succès

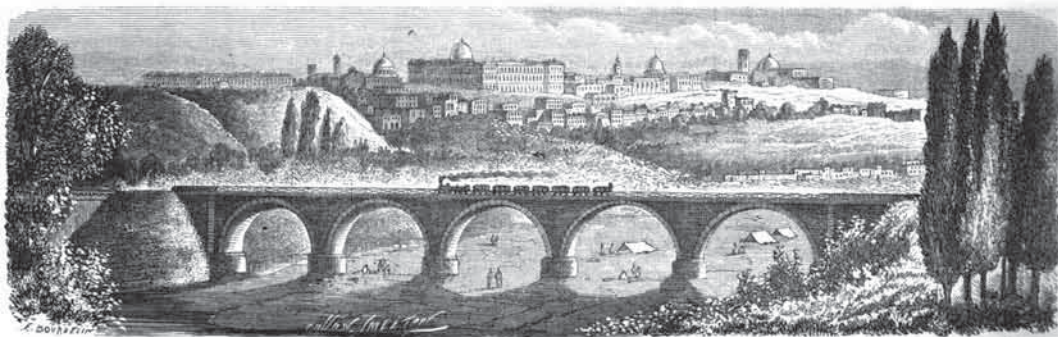


VIADUC DE ROBLEDO.

encouragera sans doute M. Pasdeloup à ces tentatives auxquelles l'art a tout à gagner.

On m'annonce la mort récente d'un digne artiste que nous avons tous connu, et qui s'était retiré à Bordeaux depuis dix-huit mois seulement. M. Rhein était un musicien très-instruit, excellent harmoniste, pianiste élégant, habile accompagnateur et lecteur imperturbable, homme aimable, homme de bien, et dont le caractère était aussi correct que le talent. Tous les artistes parisiens qui ont eu avec lui quelques relations personnelles le regretteront sincèrement, et honoreront sa mémoire.

G. HEQUET.



ARRIVER A MADRID

Fig. 1
E. Bourdelin, *The Railway from Bayonne to Madrid*
From: *L'Illustration* 1864, p. 316

In 1865, Édouard Manet fulfilled his wish to see and study in Madrid the work of the artist he admired most: Diego Velázquez (1599–1660). Manet fulfilled this

“*idée fixe*”² at the end of August 1865, when he set off from Paris via Irún and San Sebastián, on the lengthy and costly train journey, which covered some 1,500 kilometres and took 36 hours.³ He travelled alone. He was not accompanied, as originally planned, by the writer and critic Champfleury and the Belgian painter Alfred Stevens, as his decision was a last-minute, impromptu one.⁴

A train journey to Madrid at that time was arduous and could be dangerous. Accidents were common on this route and there were collisions, as on 10 September, near Torrelodones, just a few hours after the artist’s presumed departure from Madrid.⁵ Despite all this, Manet returned safe and sound and without any complaints regarding the tiring nature of the journey. On the contrary, he recounted with enormous pleasure to his friend Charles Baudelaire the marvellous works by Velázquez that he had seen in the Real Museo de Pintura y Escultura (Royal Museum of Painting and Sculpture), which had made the journey entirely worthwhile. “... At last, my dear Baudelaire, I’ve really come to know Velázquez and I tell you he’s the greatest artist there has ever been; I saw 30 or 40 of his canvases in Madrid, portraits and other things, all masterpieces; he’s greater than his reputation and compensates all by himself for the fatigue and problems that are inevitable on a journey in Spain”.⁶

Manet spent only a few days in Madrid, although his friend, the hispanophile artist Zacharie Astruc, had provided him with a detailed itinerary that Manet had planned to follow “item by item”.⁷ Astruc, who had written reviews of the Paris Salon since 1859, was one of the staunchest defenders of Manet’s much reviled art. His interest in Spain and its art and culture was presumably sparked by his acquaintance with Parisian Realist artists and, at the latest, by his visit to the major *Art Treasures of the United Kingdom* exhibition in Manchester in 1857. This exhibition featured numerous works by Old Spanish masters including Bartolomé Esteban Murillo (1618–1682), Francisco de Zurbarán (1598–1664) and Velázquez. Astruc highlighted the style of Spanish Naturalism, especially Velázquez, in 1859 in the journal *Le Quart d’heure* in a commentary on five Spanish paintings that had recently arrived at the Louvre in Paris.⁸ He made his first trip to Spain in 1864, where he deepened his knowledge of the art of that country, as can be seen from his numerous notes and copies of Spanish works. On 20 February of that year, he registered as a visitor at the Real Museo de Pintura y Escultura in Madrid,⁹ where, after a remodelling by its director Federico de Madrazo (1815–1894), the paintings of the most important Spanish artists such as El Greco (1541–1614), Velázquez and Francisco de Goya (1746–1828) were now exhibited in the best natural light. Alongside Velázquez, Astruc began to take a closer look at Goya, making a small copy of his painting *The Clothed Maja*, which was then in the Real Academia de Bellas Artes de San Fernando in Madrid; its counterpart *The Naked Maja* was not on public display.¹⁰ In particular, however, he came to appreciate the work of El Greco, whom he called the “Delacroix of the Renaissance” and praised for his “exceedingly modern views”.¹¹

Astruc imparted his knowledge of Spain to Manet in great detail,¹² suggesting a route via Bordeaux, Burgos, Valladolid and Ávila for the outward journey and Valencia and Marseilles for the return (see the map on the inside cover). Manet, however, decided to travel via Irún on both his outward and his return journey in order to avoid Marseilles, as he had heard reports of an outbreak of cholera there.¹³ He made a point of researching any health risks at the destinations of his journeys.¹⁴ Unlike his friend Astruc, who at the beginning of 1864 had had to use a cumbersome carriage service to cover the 26-kilometre distance between Beasaín and Olazagutia in northern Spain, by the end of August 1865, Manet was able to enjoy the convenience of the direct train from Paris to Madrid via Irún, a line that was ceremonially opened on 15 August 1864 at San Sebastián in the presence of the Spanish king-consort, Don Francisco de Asís (fig. 1).¹⁵ Astruc also recommended excursions from Madrid to Toledo, Segovia and the Escorial, as well as the Alameda de Osuna, the country residence of the illustrious noble Osuna family, which at that time was decorated with paintings by Goya, among others. Astruc also rounded off his advice with remarks about hotels and Spanish food.

*Manet’s journey to Madrid*¹

“It is pure Goya. Yet Manet was never so much himself!”¹

The Work of the Spanish Painter-Etcher as a Source of Inspiration for the Pioneer of Modernism in France

Christine Demele

However closely the fortunes of France and Spain were linked from 1750 to 1850, Francisco de Goya and Édouard Manet just missed each other in life by a few years. Goya was born in the Spanish province of Zaragoza in 1746. He became a painter, learned French and socialised in an enlightened, liberal circle of friends with close ties to France. Goya witnessed Napoleon’s campaign on the Iberian Peninsula from 1807 to 1814, which made history in Spain as the War of Independence. In his series of etchings on *The Disasters of War* (*Los Desastres de la guerra*)², Goya documented the atrocities committed by both sides. He lived through the Spanish Revolution for the reinstatement of the Cádiz constitution in 1820, as well as the subsequent French invasion of Spain in 1823. Following the return of the absolutist ruler

Ferdinand VII to Madrid, Goya, a critic of the ruler, spent the last years of his life in voluntary French exile. He died in Bordeaux in 1828.



← ← **Fig. 1**
Diego Velázquez
Aesop, c. 1638
Museo Nacional del Prado, Madrid

← ← **Fig. 2**
Diego Velázquez
Menippus, c. 1638
Museo Nacional del Prado, Madrid

Goya's etchings on the bullfighting theme made a lasting impression on Manet. References to it can be found in several of Manet's works. At times he was inspired to create comparable compositions, as in the early etching of *The Bear Trainer*⁴²; at other times he quoted individual motifs. In the painting *Spanish Ballet* from 1862 (cat. 12), for example, the two men with hats in the background on the left, engrossed in conversation, are from plate 19 of the *Tauromaquia* (fig. 14). In his group portrait of a Madrid dance troupe, its female star Lola Melea, known as Lola de Valence, and the first dancer of the Spanish ballet, Mariano Camprubí, are shown together with the rest of the troupe. Manet also portrayed them individually. The pose that Lola de Valence strikes in the painting, created in 1862 and revised after 1867 (fig. 16), strongly resembles Goya's portrait *The Duchess of Alba* from 1797 (fig. 15). Manet adopted both the overall posture and the detail of the index finger pointing to the ground.⁴³ Along with *The Spanish Singer* (cat. 10), *The Gypsies* (cat. 9) and *The Little Cavaliers* (cat. 6), Manet's etching of Lola de Valence (cat. 13) was the most famous print by the painter during his lifetime.⁴⁴ The different states document the path from a linear background design in the manner of early Goya etchings to the two-dimensional colouring by means of aquatint, which Goya had used in his *Caprichos*. Manet chose a much smaller format for the painted portrait of Mariano Camprubí (fig. p. 276) than for the oil painting of the female protagonist Lola de Valence, and devoted less time and effort to the etching of the dancer (fig. p. 276). In his *Lola*, Manet transferred a preliminary drawing from a photograph to the plate in a complex process and reworked it several times. He probably etched the dancer from the painting without employing any preliminary photographic or sketching steps.⁴⁵ The Mariano Camprubí etching exists only in one state. Here, Manet's expressive brushstrokes, inspired by Goya, hold our attention even in the absence of aquatint. The title below the image (in faulty Spanish) recalls the captions of Goya's etchings based on Velázquez.⁴⁶

Manet created very few prints that were not based on paintings. Here are two of these. In his undated etching *On the Prado* (fig. 18), probably created in 1865/68, Manet quoted the two little dogs of the print *Which of them is the more overcome?* from Goya's *Caprichos*, and adopted the vertical parallel hatching of the dresses from Goya's model (fig. 17) as well. Another followed in 1868 with a bolder Goya reference in the etching *Exotic Flower* (fig. 20). Manet's has taken the female half-figure with a plunging décolleté, arms gathered under her breast and fan in hand from Goya's *Capricho A pretty piece of advice* (fig. 9).⁴⁷ Technically,

✓ **Fig. 15**
Francisco de Goya
The Duchess of Alba, 1797
The Hispanic Society
of America, New York

↓ **Fig. 16**
Édouard Manet
Lola de Valence, 1862 / after 1867
Musée d'Orsay, Paris



Manet, Astruc and the Beginnings of Japonisme in France

Alice Gudera

“In truth, the taste for Japanese art took root in Paris through our painters; then it spread to art lovers, then to people of the world, and finally it took hold in the art industry,” declared Ernest Chesneau after Japan’s striking display at the 1878 Paris World’s Fair.¹

The beginnings of the artistic discovery of Japan date back to the early 1860s at the latest. The 1850s would see an increasing number of Japanese art objects reach Europe, after the country had largely isolated itself for over two hundred years, merely maintaining trade relations with the Dutch East India Company. Japan would only open up in 1854, under military pressure from the United States; trade treaties with Britain and France were in place from 1858. The appreciation of Japanese culture, especially Japanese woodblock prints, would eventually become a major catalyst for the development of modern painting in France. Édouard Manet and Zacharie Astruc belonged to the circle of artists that first exchanged views on the newly discovered Japanese works, and fused Japanese art motifs and design principles with their own ideas. Paris was the centre of enthusiasm for Japan and trade in Japanese objects, and the city underwent a period of transformation from the mid-nineteenth century that was unparalleled in Europe. Art criticism and promotion on part of the 1867 Paris World’s Fair allowed a veritable Japan-oriented trend to emerge in Paris, which the critic Philippe Burty would eventually name in 1872: *Japonisme*.² The 1878 Paris World’s Fair fuelled this sustained euphoria. It would trigger the dawn of a phase of Japonisme, expressed for example in the art of Vincent van Gogh and Paul Gauguin, and particularly in that of European Art Nouveau.

↓ Fig. 1

Utagawa Kunisada
Crab, 1819
Colour woodcut
Kunsthalle Bremen —
The Kunstverein in Bremen

↘ Fig. 2

Utagawa Hiroshige
The Odawara Station.
The Sakawa River, c. 1831/34
Kunsthalle Bremen —
The Kunstverein in Bremen



✓ **Fig. 19**
Édouard Manet
Woman with Fans, 1873/74
Musée d'Orsay, Paris

→ **Fig. 20**
Édouard Manet
Oysters and Champagne Bucket, 1876/77
Private collection

↓ **Fig. 21**
Édouard Manet
The Rest (Berthe Morisot), 1870
The Rhode Island School of Design
Museum of Art, Providence, Rhode Island
Bequest of Mrs. Edith Stuyvesant Vanderbilt Gerry

↘ **Fig. 22**
Édouard Manet
Autumn (Study of Méry Laurent), 1881/82
Musée des Beaux-Arts, Nancy



Manet, Astruc, Bracquemond *and the “Jing-Lar”:* Japonisme in Paris in the Latter Half of the 1860s

Jean-Paul Bouillon

Édouard Manet’s 1866 portrait of Zacharie Astruc bears the artist’s signature and his dedication to the poet on the cover of an album of Japanese etchings lying on the table on the left (cat. 19, see fig. p. 12). This is a significant connection, bringing together two major players in the then new interest in Japanese art that was sweeping through the Western world and which would later become known as Japonisme.¹ Things moved very quickly from the end of the 1850s and especially in the early 1860s with thirty or so enthusiasts and collectors, people from museums and industrialists, writers, and artists including Manet, Astruc, Henri Fantin-Latour and Félix Bracquemond. These latter four had known each other since the mid-, or at the latest, the late 1850s:² Bracquemond had previously engraved a quick portrait of his friend Fantin; a little later, Manet placed Astruc among the characters of his 1862 work *Music in the Tuileries Gardens* (cat. 2); Fantin placed Manet and Bracquemond next to each other in his great 1864 group portrait *Homage to Delacroix* (fig. p. 198); and the same year, Bracquemond produced his ambitious portrait of Manet – a work unknown until recently (fig. 12). This was the very first Japonisme moment, and one which already belonged to the past. The

1867 World’s Fair in Paris turned the page: Japanese art, well represented for the first time, was received enthusiastically by a much larger audience which would continue to grow from then on. Designed by Bracquemond in 1866, the tableware known as the *Rousseau Dinner Service* (named after its commissioner/dealer), which clearly borrowed many aspects directly from Japanese printmaking, was extremely popular and went on to enjoy huge success through countless reproductions until well into the twentieth century (fig. 2).³

This moment can be explored in greater detail through what was known as the Société du Jing-Lar (Jing-Lar Society), a rather mysterious group of ten or so artists (including three of those just mentioned) who came together around 1868, and whose Japanese-sounding name has long attracted the attention of the movement’s historians.⁴



Fig. 1

Félix Bracquemond
Portrait of Édouard Manet (frontispiece in:
Émile Zola: *Éd. Manet. Étude*
biographique et critique Paris 1867), 1867
Etching
Kunsthalle Bremen – Der Kunstverein in Bremen



With Bracquemond, this last point is demonstrated or confirmed in the *Rousseau Dinner Service* by the obviously very “deliberate” and always underestimated presence of bird motifs from his *own earlier prints* and not from Japanese “models”.³⁹ The most significant example of this is the duck – posed in profile, in silhouette and almost flat – on the print titled *L'Inconnu* [*The Unknown*] (fig. 14) which featured in the first portfolio of the Société des Aquafortistes in 1862, of which Bracquemond was a founder member and extraordinary artists like Manet and Fantin other eminent contributors. *The Unknown* is this new path opened up by the formal inventions of an avant-garde which rejected the School’s sterile and fossilised teachings, just as its authors, in a marginal position in relation to academic tradition but also because of their precarious place in contemporary society, rejected the over-confident and oppressive certainties of the authoritarian Empire: the eagle of the 1868 plate (fig. 8) echoes the engraved duck of 1862 reproduced in an *ad hoc* form in the earthenware service of 1866 (fig. 15) – this is true “Japonisme” as it can be summed up in the historical “moment” of the Jing-Lar!

This is an *internal* problem for French art, where Japanese art, among many other factors, serves only temporarily as a point of reference.⁴⁰ Here, more than anywhere else, we must banish the vague notion of “influence” – which is the most fragile and debatable construct in art history, and ultimately only applies to mediocre artists *de facto* “under constant influence” – the qualitative aspect all too rarely being taken into account by historians of Japonisme in their exclusive quest for “sources”: this is also the lesson of the salutary national “ginglard” and indeed “to the left!” celebrated by Astruc.

1 See the essay by Alice Gudera in this catalogue, pp. 66–79.

2 Bouillon 2020, pp. 6–8, where the works of Bracquemond and Fantin cited here are reproduced: p. 18, fig. 16; pp. 26–27, figs. 21–23.

3 See exh. cat. Paris 1988.

4 From Gabriel P. Weisberg’s pioneering exhibition at the Cleveland Museum of Art in 1975 (exh. cat. Cleveland/New Brunswick/Baltimore 1975/76), to that organised by Geneviève Lacambre in 1988 (exh. cat. Paris/Tokyo 1988), and continued in various articles in the following years (including D’Albis/Weisberg 2019), all of which fall under the concept of “influence”, which appears in their respective titles.

5 For Ernest Chesneau (1833–1890), a prolific writer on art, see Philippe Saunier: Ernest Chesneau, in: *Dictionnaire critique des historiens de l’art actifs en France de la Révolution à la Première Guerre Mondiale*, ed. Philippe Sénéchal and Claire Barbillon, INHA, Paris, <https://www.inha.fr/fr/ressources/publications/publications-numeriques/dictionnaire-critique-des-historiens-de-l-art.html> (published 12 October 2011, last accessed 12 August 2021) and the anthology of art criticism in France from 1850 to 1900, *La Promenade du critique influent*, Paris 1990 (second edition, reviewed, corrected and updated, Paris 2010,

pp. 188–191), with extracts from this article of Chesneau. The full text from 1878 was reproduced in exh. cat. Tokyo/Osaka/Fukuoka 1979/80, pp. 245–249, and in part in the passage concerning Jing-Lar in exh. cat. Paris/Tokyo 1988, p. 131.

6 Chesneau 1878 a, pp. 387–388. Astruc’s first two articles in *L’Étendard* actually date from 27 February and 23 March 1867 (Astruc 1867 b and c) and were followed by a third article, “Le Japon chez nous”, in the same review on 26 May 1868 (Astruc 1868 a). There is a brief summary in Weisberg/Weisberg 1990, nos. 251 and 252, p. 138, and no. 259, p. 143, and an excerpt from the first article in exh. cat. Paris/Tokyo 1988, p. 127.

7 Gabriel P. Weisberg in exh. cat. Cleveland/New Brunswick/Baltimore 1975/76, pp. 5–6: “While the substance of their monthly meeting at Solon’s house at Sèvres was deliberately kept secret, one can assume that the members discussed Japanese art, dressed in kimonos, and possibly ate meals from the Rousseau service which Bracquemond was working on at the time. [...] The mixing of food and the appreciation of the Orient firmly established the atmosphere of this private club devoted to understanding Japanese art”, reprinted in exh. cat. Tokyo/Osaka/Fukuoka 1979/80, pp. 30–32; Weisberg 1993, pp. 101–108; D’Albis/Weisberg 2019, pp. 4–5.

↘ Fig. 14

Félix Bracquemond
The Unknown (L'Inconnu), 1862
Etching, 3rd and final state
The Metropolitan Museum of Art
New York, Gift of Mrs. Leonard
E. Opdycke, 1928

↑ Fig. 15

Félix Bracquemond
Plate from the *Rousseau Dinner Service*
with the duck from the etching
The Unknown, 1866
Faïence
Musée d’Orsay, Paris

“A flower like this can become
a whole drama”¹

Painted Bouquets by Manet, Astruc and their Contemporaries

Dorothee Hansen

In 1874, Manet is alleged to have said, “A painter can express everything with a few fruits or flowers”.² With this he acknowledged the high value of still life painting. At the Paris Salon, however, he always presented himself as a figure painter from his debut in 1861 until his last submission in 1882. Yet flowers always played an important role within his large compositions. This can be observed from his early success, *The Spanish Singer (Le Guitarrero)* (cat. 1), to his last major exhibition painting, *A Bar at the Folies-Bergère* (fig. p. 234). In the portraits of Zacharie Astruc (cat. 19) and Émile Zola (cat. 20), in particular, the still lifes with books and works of art, incorporated into the paintings as attributes of intellectual friends, are accorded an important significance. In contrast, Manet usually assigned flowers or entire bouquets to women. These floral attributes can be found in complex Salon paintings such as *Olympia* from 1863 (fig. p. 11) or on the barmaid’s counter from the *Bar at the Folies-Bergère*.



Fig. 1
Simon Saint-Jean
Flowers and Grapes, 1846
The Wallace Collection, London



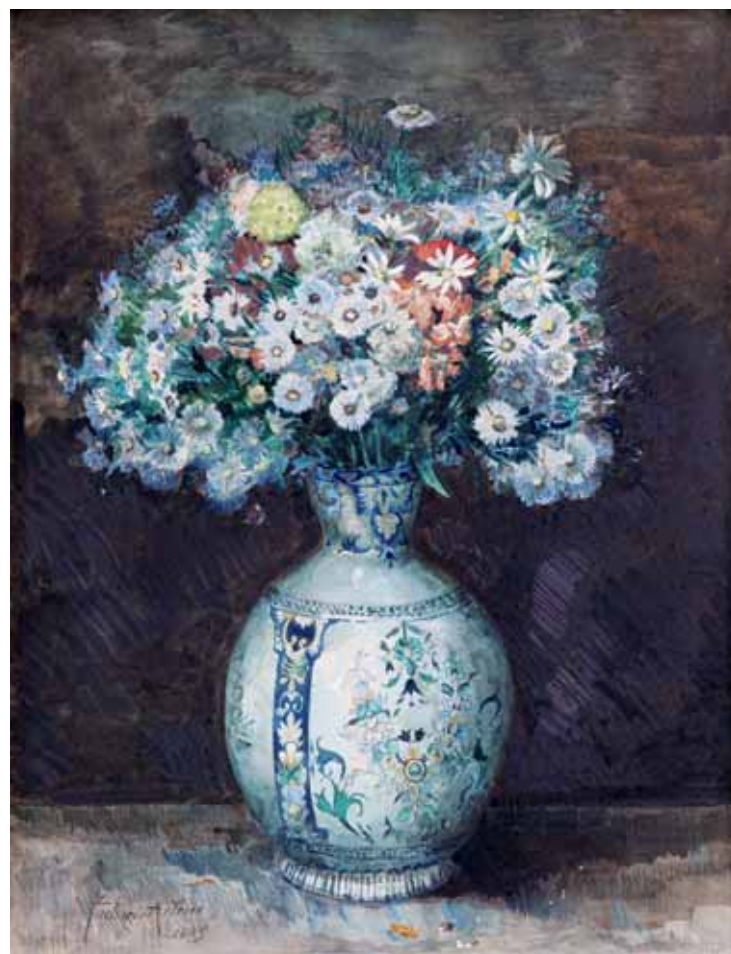
↑↑ Fig. 5
Édouard Manet
Still Life with Peonies, 1864
Musée d'Orsay, Paris



↑↑ Fig. 6
Jean-Baptiste Siméon Chardin
A Vase of Flowers, early 1760s
Scottish National Gallery, Edinburgh



↑ Fig. 7
Henri Fantin-Latour, *Yellow Chrysanthemums*, 1879
Kelvingrove Art Gallery and Museums, Glasgow, Gift presented
by the Trustees of the Hamilton Bequest, 1929 (cat. 55)



↑ Fig. 8
Zacharie Astruc
Chrysanthemums in a Large Faience Vase from Rouen, 1885
Watercolour, Private collection (cat. 53)

Zacharie Astruc as Sculptor

Édouard Papet

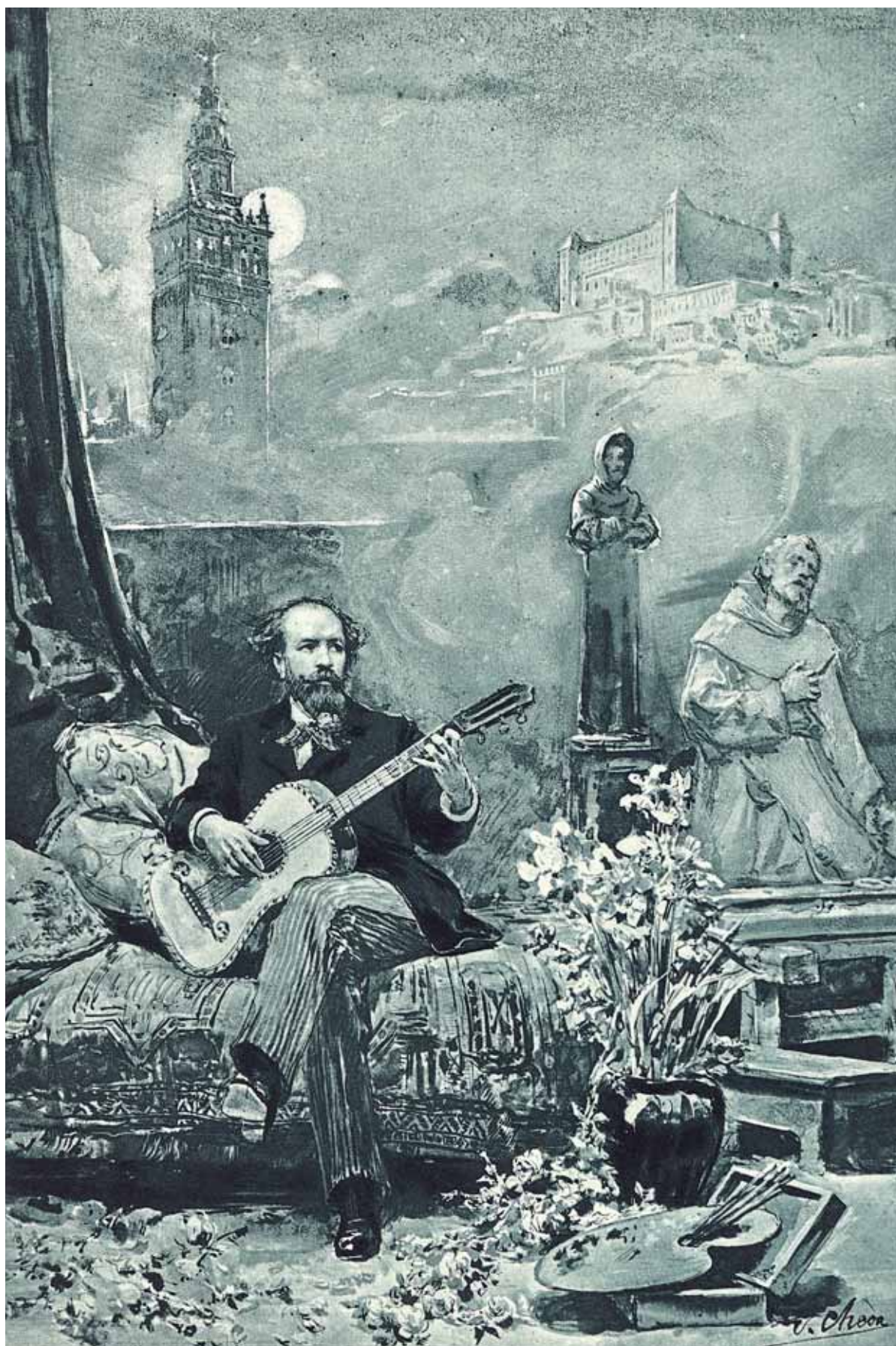


Fig. 1
Ulpiano Checa
Zacharie Astruc with Toledo as Backdrop,
with his Sculptures *Saint Francis*
and *The Monk. Ecstasy in Sleep*, 1897
From: Zacharie Astruc, *Le Généralife*.
Sérénades et songes, Paris 1897, p. 303
(see cat. 60, 65)



Portraits — Astruc's real talent

↑ Fig. 5

Zacharie Astruc
The Mask Seller, 1883
Historical picture of the installation
of the bronze sculpture in the Jardin
du Luxembourg in Paris, after 1886
Documentation of
the Musée d'Orsay, Paris

↗ Fig. 6

Zacharie Astruc
Masks based on The Mask Seller
(*Dumas, Gounod, Balzac...*),
Bronze, wood, fabric, after 1883
Private collection

It is in his portraits that Astruc was at his most original and creative. At the 1881 Salon, Astruc submitted a bronze bust of his friend Édouard Manet (see cat. 72). It was generally enthusiastically received, as noted by the critic Armand Silvestre: “Ah! The lovely piece of bronze

and its fine work. It is indeed the fine and slightly mocking features of the creator of Rochefort's portrait”.⁴¹ Should we regret that Manet refused to add emerald eyes to this bust, whose whimsical audacity surprised everyone?⁴²

We can find evidence of this originality in the portrait of his wife, Ida Astruc, dressed in a Spanish costume (cat. 68). He was thus a “follower” of polychrome sculpture, which enjoyed renewed interest, as we saw, in 1840.⁴³ After the attempts by Henri Cros (*Isabeau of Bavaria*, 1875, Musée d'Orsay, Paris), it was above all the remarkable achievements of Charles Cordier that Astruc, presumably, decided to follow.⁴⁴ With its admittedly muted polychromy, the work is also reminiscent of the *Neapolitan Woman from Abruzzo*, or even the (now lost) large, coloured-marble bust of Empress Eugénie.⁴⁵ Furthermore, the inspiration seems to have passed from the sculptor to the painter, from Astruc to Manet: the latter's portrait of *Emilie Ambre as Carmen* (cat. 69) seems to be quoting the bust of Ida Astruc in Spanish costume – same gestures, same attitude, same hairstyle, same play with the fan.

Even more interesting is that *Bust of a Woman* (cat. 70) plays with the proven polychrome techniques that Cordier had developed some twenty-five years earlier: think of his *Chinese Man* (1853) in gilded, enamelled bronze, or his *Chinese Woman* (1853) in silvered, gilded and enamelled bronze.⁴⁶ Silvered and gilded, Astruc's work is reminiscent of a bust by Adrien-Etienne Gaudez (1845–1902), *Moorish Woman*, also in silvered and gilded bronze, enamel and lapis lazuli, but without the simple exoticism of the latter (fig. 10). Astruc's portrait has a certain power, but which would only attract an audience familiar with the progressive changes in sculpture in those years.

Astruc had met the “Sâr” Joséphin Péladan (1858–1918) through Barbey d'Aurevilly. In 1898, he made a bust of Péladan,⁴⁷ portrayed as a “magus” with the Babylonian name “Méroclack” and dressed in the robes of the Sâr, a title he assumed during the 1880s.⁴⁸ It is a

Manet and Astruc, Astruc and Manet – The Correspondence

Introduction: The Pen Friends

Manet and Astruc

Samuel Rodary

*“My fondness for you
gives me certainty that
the feeling is mutual.”¹*

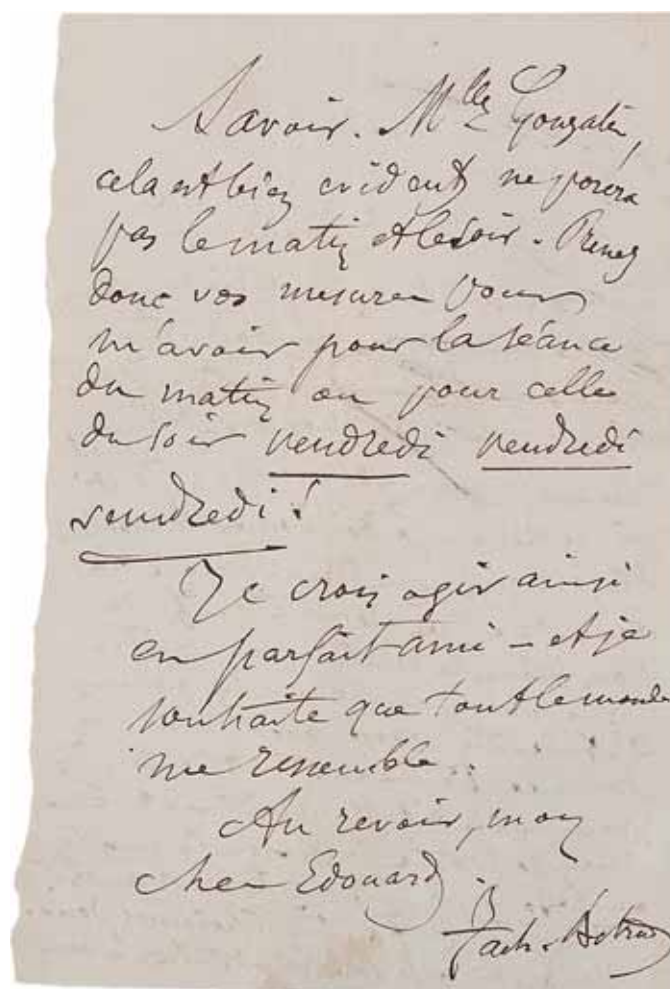
A good deal of the correspondence between Édouard Manet and Zacharie Astruc has survived. Written between 1863 and 1882, these letters cover practically the entire period during which the two artists rubbed shoulders, and almost the entire career of the painter. Throughout this entire exchange, in which – a rare thing in Manet – the tone shifts from formality to informality, a real friendship devel-

ops along with a mutual desire to follow the artistic and literary path of his correspondent. Manet read Astruc’s works and was an admirer of his sculptures; Astruc followed his friend’s output and – significantly – was the first critic to defend Manet. Only now are we beginning to appreciate the importance of the bond between the two men, and the time has come to consider it in greater detail.

The circumstances of Édouard Manet’s encounter with Zacharie Astruc are lost in the mists of the little-known and poorly documented youth of the two artists. There are, however, a few traces. Astruc arrived in Paris from his native Toulouse in the mid-1850s after spending some time in Lille. According to Carolus-Duran, who was well known in Lille, he frequented a whole group of artists who could be called *avant-garde*: Henri Fantin-Latour, Alphonse Legros, Otto Scholderer and James McNeill Whistler, to name but a few. Astruc, who had already demonstrated his literary talents in various periodicals (particularly in Lille), also frequented writers such as Edmond Duranty.

During these ten years, Manet left the workshop of his master in Paris, Thomas Couture (1856), visited the museums of Europe (including a trip to Italy in 1857), and attended the Louvre where, that same year (1857), he first made the acquaintance of Henri Fantin-Latour whilst admiring Venetian paintings. Did Fantin act as intermediary between Manet and Astruc? Probably, even though there is no way of confirming it. In any case, the relationship seems to have been well established by the late 1850s, as the two men were clearly close at the beginning of the following decade.

At the time, Zacharie Astruc mainly devoted himself to writing, notably as an art critic in the press. In 1859, he and two others founded *Le Quart d’heure, Gazette des Gens demi-sérieux* [The quarter hour, a gazette for semi-serious people], a journal in which he published his account of that year’s Paris Salon under the title *Les 14 stations du Salon*. This earned a word of thanks from Eugène Delacroix, the congratulations of Victor Hugo,² and a preface by George Sand for the published edition of *Les 14 stations du Salon*.³ Astruc repeated the exercise the following year, not about the Salon, which had become a biennial event and was thus not held in 1860, but about the exhibition that the Martinet gallery in Paris devoted to the French School. Auguste Poulet-Malassis, publisher of *Les 14 stations du Salon*, agreed to publish Astruc’s art critique titled *Le Salon intime*. The author himself referred to the exercise as a “study of the men of 1830”. Manet received a copy of the book with the following dedication: “To the best of my friends, to the sweet and great artist Édouard Manet, his ever devoted Zacharie Astruc” (fig. p. 31).⁴



In the preface to *Le Salon intime*, Astruc lambasted “the debasement of painting” and the role of the press – one periodical in particular – in this “fall”. It is safe to assume that the proponents of the “new painting” – especially Manet, who was to suffer the wrath of that very same press – agreed with such a discourse. What followed confirms this: in 1863, when Astruc was planning to repeat the process by “founding a paper”, *Le Salon. Feuilleton quotidien* [The Salon. Daily Paper], he presented his project to “a small group of friends” who enthusiastically welcomed the initiative. Manet found his first champion here, and Astruc had the historic distinction of being that first champion. That same year, Manet presented *Mademoiselle V. in the Costume of an Espada* (fig. 60), *Young Man in the Costume of a Majo*⁵ and *Luncheon on the Grass* (fig. 24) at the Salon des Refusés, and Astruc hailed in him “the brilliance, the inspiration, the powerful spice and the surprise” of the Salon.⁶ Already in 1862, Manet had painted and, in the following year, exhibited (at the Martinet gallery) *Music in the Tuileries* in which he depicts the artistic and literary Paris that he frequented and admired. Astruc is there, naturally, in close proximity to the painter himself and their mutual friend Charles Baudelaire. In 1865, Manet presented a few verses by Astruc at the Salon (fig. p. 293) in a box below his contribution, *Olympia* (fig. p. 11), which was destined to cause a huge scandal, making the writer complicit in his artistic audacity. That same year, referring to his literary work in progress, Astruc wrote to the painter: “You will be the first to read [it]”.⁷

For Manet, the café was a very popular place for socialising. At the Café de Bade, the Café Guerrois, the Nouvelle Athènes or Tortoni, he would meet artists and men of letters for lively discussions during which he shone. Even the appalling Albert Wolff, a critic as dull as he was influential and who never had a good word to say about Manet’s work, recognised his talent as a speaker: “I assure you that he had an incredibly strong mind. He exercised it at the Café Guerrois, where the Batignolles School met”.⁸ Astruc also knew how to captivate people with his words: “Zacharie Astruc [...] would easily keep you spellbound for two hours in an unfailingly sophisticated conversation”.⁹ For Manet too, who made much of Astruc’s mind and “uncommon faculties”,¹⁰ encounters at the café were certainly moments of major exchange and emulation. And it is reasonable to assume that the poet’s experiences fuelled the discussions. Manet, as proven by his abandoned trip to Spain in 1865,

^ Fig. 1
Édouard Manet
Letter to Zacharie Astruc, summer 1880
Watercolour
Private collection

↑ Fig. 2
Zacharie Astruc
Letter to Édouard Manet, early March 1870
Private collection
Courtesy Aguttes, Paris



Cat. 18

Édouard Manet

The Bullfight, 1865/66

Oil on canvas, 48 × 60.4 cm

Inscription b. r.: Manet

The Art Institute of Chicago, Mr and Mrs Martin A. Ryerson Collection

RW I, 108

Among the highlights of Manet's ten-day trip to Spain were a visit to the Prado and a bullfight performance in Madrid on 3 September 1865.¹ Immediately after his return to France, Manet painted two pictures that reflect this experience. The first was probably the larger-format *A Bullfight in Madrid* (fig. p. 40), followed by the smaller painting *The Bullfight*, which shows the tensest element of the fight, the moment before the bull is killed.²

Manet depicts the action in the arena in glistening sunshine. The matador and the bull, banderillas in position, stand motionless in front of the densely packed spectators' tribune.³ Manet portrays the bullfighter with his back to the viewer, red *muleta* in one hand and the sword, the *estoque*, pointed at the bull in the other. But the scene does not suggest any drama, despite this direct confrontation and the eyewitness impression evoked by the cut-outs at the left and lower edges of the picture. The other people also seem almost uninvolved, as if frozen, and in this they are reminiscent of contemporary photographs of bullfights, which Manet may have used as a memory aid (cf. fig. p. 41). The overall impression of a lively, festive atmosphere created by bright colours and an intense play of light and shadow stands in contrast to the motionless action in the arena. The two accompanying assistants (*chulos*) in cheery tones also contribute to this picturesque impression and establish a connection to the visitors' tribune. Only a picador's dying horse points to the brutal character of the actual fight.

The episode's lack of action enabled Manet to create a realistic rendering in his Paris studio of what he had seen during his one-time visit to a bullfight. For his painting, he likely used not only photographs, but also sketches he had made on the spot and which no longer exist today. It was difficult for him to draw complex battle scenes accurately during the performance or to hold them in his memory. In his first painting after the trip, *A Bullfight in Madrid*, which depicts a scene of great drama, Manet would therefore borrow from the romantic painting

style championed by Eugène Delacroix, as well as from the mode of depiction manifest in Francisco de Goya's *La Tauromaquia* (fig. p. 60). Two early works on the subject of the bullfight, which Manet painted before his trip to Spain, also show the subject through a filter of art-historical perception: *Mademoiselle V. in the Costume of an Espada* (fig. p. 60) and the work *Episode from a Bullfight* (cf. cat. 17), which has survived only in fragments, are composed collage-like from references of older models.⁴

The extent to which Manet was concerned in *The Bullfight* with an authentic atmosphere in the light of the south is made apparent not least by the traces of a reworking that must have occurred in the period before the painting was sold to Paul Durand-Ruel in 1872.⁵ Manet painted over large parts of the lower half of the picture: the matador, whom he depicted in a somewhat more animated way in his first version, and the sandy ground of the arena, which now appears much brighter and more luminous.⁶ He left the upper rows of spectators (which were only dabbed at with a brush) and the sky thinly coated. The picture with the Spanish subject must have ultimately resembled an impressionistic plein-air painting.

With this new type of brushwork and a depiction based on the modern medium of photography, Manet updated painting of the older generation, especially that of Alfred Dehodencq, who had been one of the first French artists to credibly depict a bullfight experienced in Spain. Dehodencq's 1850 painting *Bullfight in Spain*, which was exhibited at the Paris Salon in 1851 and purchased by the French state, is even said to have provided the decisive impulse for Manet's trip to Spain, as Antonin Proust reports.⁷ Manet's friends, including Zacharie Astruc, Carolus-Duran, Henri Fantin-Latour and Alphonse Legros, had – according to Astruc's account – already gathered in front of the painting and discussed it intensely.⁸ In 1869, Astruc even celebrated Dehodencq as the “artistic discoverer of Spain”.⁹ — A. G.

1 On Manet's visit to the bullfight and the details of the event, cf. Maurer 2003, pp. 396–397, cf. also the contribution by Gudrun Maurer in this catalogue, pp. 36–53.

2 Cf. exh. cat. Washington 1982/83, no. 81; Bois 1994, p. 132 with ill.; Juliet Wilson-Bareau in: exh. cat. Paris/New York 2002/03, no. 148; Maurer 2003, pp. 396–397; Groom/Druick 2008, no. 8; Emily A. Beeny, in: Groom/Westerby 2019, no. 9.

3 On the identification of the involved parties, cf. Maurer 2003, p. 397.

4 Manet cut up the painting *Episode from a Bullfight* after the exhibition at the 1864 Salon; two parts of it have survived: *The Bullfight*, The Frick Collection, New York, and *The Dead Man*, National Gallery of Art, Washington, D. C. Another picture depicting a bullfight scene was probably painted in the 1870s or was at least heavily reworked during that period: *Bullfight*, formerly Matsuka Collection; Rouart/Wildenstein 1975, vol. 1, no. 109.

5 On the technical evidence, cf. Kimberly Muir in: Groom/Westerby 2019, nos. 9.12–45. Manet had formulated his wish to paint the special atmosphere by the time of his stay in Madrid, in a letter to Charles Baudelaire of 14 September 1865: “After my return, I hope to put on canvas the radiant, dazzling and at the same time dramatic events of the *corrida* I have seen,” translated from Wilson-Bareau 1988, p. 48.

6 The canvas is trimmed at the lower edge. When Manet did this, and whether the matador was originally seen in its full size, remains unclarified.

7 Proust 1897, p. 169.

8 Séailles 1910, p. 45.

9 Astruc 1869, “Salon de 1869. Deuxième article”, in: *Le dix décembre*, 20 July 1869, p. 9: “Dehodencq, le révélateur pictural de l'Espagne”.



Cat. 40

Zacharie Astruc

Parisian Interior, c. 1871

Watercolour, 36.4 × 28.4 cm

Inscription b. l.: Zacharie Astruc

Musée d'art, histoire et archéologie, Évreux, Gift of the artist, 1881

A fashionably dressed young woman rests in an armchair in a comfortably furnished room. Such scenes of modern life with contemplative young women were very popular in Paris from the 1860s onwards. The outstanding master of these plotless genre depictions was Alfred Stevens (cf. fig. p. 16), who was a friend of Astruc's, yet the subject was also appreciated by the young Impressionist artists. Astruc planned to paint a whole series of contemporary Parisian women – in cafés, in the Jardin des Plantes, in the Bois de Boulogne, in pastry shops or at the theatre,¹ but only a few of these works have survived (cat. 38, 41, 42). One of them is *Parisian Interior*.² Astruc presented it along with 13 other watercolours at the first Impressionist exhibition in 1874.³ The watercolour was most likely painted shortly before 1872, as he turned to other motifs in the course of his long trip to Spain that year.⁴ The fashionable cut of the clothing supports this dating.

Astruc skilfully constructs the *Parisian Interior* with a view of the corner of the room and opens the perspective with a mirror, which reflects the opposite angle of the salon. He delicately indicates the materiality of different fabrics such as the soft carpet, the heavy green curtains and the upholstered chair. With the exception of the soft rustling of the silk dress, they seem to swallow any sounds. The bright colours of the carpet and the chair fringes contrast with the calm surfaces in green and black. The round, eye-catching foot cushion in the right foreground strings together the most important colours of the picture. Its shape is reflected in the piano stool and the woman's Japanese circular fan.

In the background, several paintings can be seen on the walls. Attached to the concealed door with a plain nail, but without a decorative frame, is Claude Monet's early 1866 still life *Jar of Peaches* (fig. 1), which was probably a gift from the artist. Astruc was a friend of Monet's and had even represented him in Paris on 11 August 1867 at the birth registration of his son Jean, born of Monet's premarital relationship

**Fig. 1**

Claude Monet
Jar of Peaches, 1866
Staatliche Kunstsammlungen Dresden,
Galerie Neue Meister

with Camille Doncieux.⁵ In 1882, Astruc's wife, Ida Ochs, sold *Jar of Peaches* to the Parisian art dealer Paul Durand-Ruel.⁶ Monet's painting on the wall is a clear indication that Astruc is depicting his own apartment here. The other pictures demonstrate his interest in history painting, and the piano alludes to his passion for music. It remains unclear, however, whether the meditative woman in the armchair is Ida Ochs, who was born in 1838. — D. H.

1 Astruc formulated this in his Sketchbook I, p. 37, cf. Flescher 1978, p. 424, note 50.

2 Astruc n.d., no. 144: "Dame parisienne dans son intérieur – Elle se repose. Tient un écran (chez Petit)" (Parisian lady in her interior – At rest. Holding a fan [at Galerie Georges Petit]).

3 Cf. exh. cat. Paris 1874 a, no. 3: "Intérieur Parisien". On the painting, cf. also Astruc, auction 1878, no. 121 (presumably identical with "Dame dans son intérieur"); Chesneau 1878, p. 60 (presumably "Dame assise"); Chesneau [1883], [p. 15]; Flescher 1978, pp. 422–424, fig. 54; Adler 1988, frontispiece ill. (inverted); Janet McLean in: exh. cat. Dublin 2008, p. 78.

4 Flescher 1978, pp. 427–428.

5 Wildenstein 1974–1991, vol. 1, p. 37. Camille gave birth to her son at 8, impasse Saint-Louis (now Le square Nollet) in the Batignolles district, and Astruc lived nearby, at Le square des Batignolles (now La place Charles-Fillion) from 1866 to 1869.

6 She also sold him a self-portrait by Henri Fantin-Latour. Astruc himself sold Durand-Ruel a total of seven Impressionist paintings between 1872 and 1882, including four works by Monet. I would like to thank Flavie Durand-Ruel for the information from the archive.



Cat. 41

Zacharie Astruc

Sleeping Woman in an Artist's Interior (*Somnambulist Scene*), 1871

Watercolour, 56 × 42 cm, inscription b. l.: Zacharie Astruc 1871
Fonds Musée de l'Opéra, Vichy

In his list of watercolours, Astruc refers to an image of a “woman asleep in an artistic interior (somnambulist scene). The woman is wearing a Japanese robe.”¹ The description fits this work from the Musée de l'Opéra in Vichy. It shows a woman in an open kimono sitting in an armchair with her eyes closed. The room does not look like a cosy ladies' salon (cf. cat. 40, 42), but looks more like it has more resemblance with an artist's studio. A dainty easel on the left seems more suitable for watercolours than for paintings, a palette is on the floor and there are brushes in a vase. Lined up on a Baroque table and cabinet is an assortment of Chinese bronzes together with Chinese and Japanese porcelains, ceramics and fans. Another kimono draped over the easel, the Japanese woodcut of a samurai or actor and the Japanese play doll (*daki-ningyō*) on the wall emphasise the Far Eastern flair. There are European paintings next to it, including a river landscape reminiscent of compositions by Charles-François Daubigny and a watercolour of a young woman that probably dates from the late 18th century. A stuffed heron, emblematic of Japanese art, is in the foreground.

Astruc presented this contemporary interior in the first Impressionist exhibition in 1874.² As his friend the art writer Edmond Duranty

claimed two years later in his seminal essay on new Impressionist painting, the room tells of the interests and activities of its occupant. “An atmosphere is created in each interior, and at the same time, a personal character emerges among the furniture and objects that stand in it.”³ Here, Astruc is clearly portraying the studio of a painter and collector not only of Far Eastern decorative arts, but also of more recent European paintings – in other words, the studio of an artist like himself. The woman sitting passively in the armchair, on the other hand, assumes an almost object-like character. She appears to be a female model taking a break rather than the designer of this room.⁴

The motif fits into Astruc's planned series of depictions of contemporary Parisian women.⁵ The intimacy of the interior scene and the passiveness of the young woman correspond with the female role of the time, in which women were predominantly excluded from public life. Nevertheless, Astruc had also planned watercolours of women in cafés, in parks or at the theatre, but none of these works has yet been discovered. — D. H.

1 Astruc n.d., no. 142: “Femme endormie, dans un intérieur artistique (scène de somnambulisme). La femme est en costume japonais. Chez Petit.” The note at the end refers to the Galerie Georges Petit.

2 Exh. cat. Paris 1874 a, no. 3: “Scène de somnambulisme”; cf. Flescher 1978, pp. 396–397.

3 Duranty 1876, p. 482: “Une atmosphère se crée ainsi dans chaque intérieur, de même qu'un air de famille entre tous les meubles et les objets qui le remplissent.”

4 Astruc also noted in the list of his watercolours the motif of a “woman artist at her easel”, cf. Astruc n.d., no. 140: “Femme peintre, à son chevalet”. However, this must have been a different work, one that is unknown today.

5 Astruc had noted this intention in his Sketchbook 1, p. 37, cf. Flescher 1978, p. 424, note 50.



Jacques-Louis Truoc 1871

Cat. 45

Édouard Manet

Flowers in a Crystal Vase, c. 1882

Oil on canvas, 32.7 × 24.5 cm, inscription b. r.: Manet
National Gallery of Art, Washington, D. C., Ailsa Mellon Bruce Collection

RW I, 420

This painted bouquet probably corresponds to the size of its real-life counterpart. Manet arranged the modest bouquet against a plain grey background. In a small format, the artist deploys great painting skills – he dazzles with colours, forms and the fleeting play of light. He modelled the pink rose that forms the centre of the image with just a few broad strokes. The other blossoms are loosely depicted, and cannot be clearly identified. Is that another pink rose on the left? Is there a blue iris with yellow stamens in between, or is it a group of pansies? Do the yellow-orange to reddish-brown shapes represent quaint nasturtium flowers? Could the small green buds and the small white flowers be carnations or roses? Manet is not interested in such botanical questions, but rather in the painterly realisation of a fresh, lively bouquet. Broad brushstrokes and filigree lines and dots, along with delicate translucent and strong opaque colours, lend the small bouquet a level of energy and excitement that is emphasised by the bright green of the stems and leaves in the vase.

The crystal glass with the clear water enhances the idea of freshness. Bright reflections on the surface fill the vase with light and energy. The artist subtly plays with the transparency of the vessel and its liquid contents. In doing so, he depicts the rounded surface of the glass merely through the three horizontal brushstrokes that reproduce reflections. The form is created primarily by the omission of colours, especially at the tiny feet at the bottom of the glass, but the lightly primed canvas is also still visible at the upper edge on the right.

Manet is said to have given this painting to a stranger, “Madame X.,” on New Year’s Day 1883.¹ In the autumn of 1882, the artist gave a second work in the same format, which also depicts a bouquet in the same crystal vase, to Ginevra Hureau de Villeneuve, the daughter of his doctor (fig. p. 101).² Manet, who had already given a painted bouquet of violets to Berthe Morisot and a painted asparagus to his collector Charles Ephrussi³, played with the imaginary identity of object and image in these late floral still lifes. Ultimately, this unknown lady friend received a fresh, colourful bouquet that would never wither. — D. H.

¹ Jamot/Wildenstein 1932, vol. 1, no. 508, p. 180; Rouart/Wildenstein 1975, vol. 1, p. 302.

² Rouart/Wildenstein 1975, vol. 1, no. 416, p. 300; cf. Tabarant 1947, p. 461; *The Collection of Peggy and David Rockefeller: 19th and 20th Century Art*, cat. Christie’s auction, New York, 8 May 2018, no. 7; Scott Allan in: exh. cat. Chicago/Los Angeles 2019/20, no. 88, p. 321.

³ *Bouquet of Violets*, private collection, Rouart/Wildenstein 1975, vol. 1, no. 180, and *Asparagus*, Musée d’Orsay, Paris. On the still lifes as gifts, cf. Wittmann 2001, pp. 41–55.



Cat. 49

Zacharie Astruc

Flowers in a Vase, c. 1884/1904

Watercolour over traces of graphite 23.4 × 17.1 cm

Inscription b. m.: Zacharie Astruc

The Metropolitan Museum of Art, New York

Gift of Grégoire Tarnopol, 1971



Cat. 50

Zacharie Astruc

Two Roses, c. 1884/1904

Watercolour, 17.8 × 12 cm, inscription t. l.: Zach. Astruc

The Metropolitan Museum of Art, New York

Gift of Grégoire Tarnopol, 1971



Zacharie Astruc

The Mask Seller, small version, c. 1886

Cast by Émile Pinédo, Bronzes d'art, Paris, bronze, partly painted reddish
Height 92.5 cm, diameter of the base 32 cm, inscription on base: Zacharie Astruc
Kunsthalle Bremen – Der Kunstverein in Bremen

Zacharie Astruc's best-known sculpture is *The Mask Seller*. This bronze figure, 1.70 metres tall, stands on a high pedestal in the Jardin du Luxembourg in Paris (fig. 1). The artist initially presented a plaster version at the Paris Salon in 1882 and was awarded a *mention honorable*.¹ The following year, he exhibited a bronze cast version at the Salon. This was purchased by the French state for 7,500 francs and transferred to the collection of the Louvre.² In 1883/84, Astruc's sculpture was shown at the *Exposition internationale* in Nice and in the winter of 1884/85 in his solo exhibition at the La Vie moderne gallery in Paris (fig. p. 299),³ before being installed at its current location in the Jardin du Luxembourg in October 1886 (fig. p. 110).

In view of the great success of his sculpture, Astruc had a scaled-down version produced, which he showed at the *Exposition des Beaux-Arts* in Nantes in 1886.⁴ The Kunstverein in Bremen acquired one from this exceedingly rare edition in 2021.⁵ While the large sculpture in the Jardin du Luxembourg now lacks the three masks in the boy's right hand and his necklace, the Bremen *réduction* presents the complete work. Here, a boy dressed only in sandals and short trousers holds up a mask in his left hand. Three masks are strapped to his right hand, and eight more masks adorn the octagonal pedestal. These masks are realistic portrayals of famous French poets, artists, musicians and politicians of the 19th century (cf. cat. 62 a–1, 63).

As contemporary reviewers pointed out at the time, *The Mask Seller* is a highly original creation.⁶ In this work, Astruc is inspired by the history of art and his present, and yet creates something completely new through his realistic imagery. The figure of the boy with antique sandals and a pair of unusual short trousers decorated with a procession of warriors is reminiscent of ancient bronze figures.⁷ But the boy's realistically rendered, lanky body is clearly different from the idealised musculature of antique sculptures. His hairstyle references the Florentine Renaissance and is similar to that of the celebrated *Florentine Singer* by Paul Dubois (1829–1905), which Astruc had admiringly described in a review on the occasion of the Paris World's Fair of 1867 (fig. 3).⁸



Fig. 1
Zacharie Astruc
The Mask Seller, 1883
Bronze
Jardin du Luxembourg, Paris

1 No. 4069 in the catalogue of the Paris Salon 1882. A drawing of Astruc's sculpture was published at the time in: *Annuaire illustré des Beaux-Arts. Revue artistique universelle*, Paris 1882, p. 115. There are more than one hundred press cuttings relating to the work in the Fonds Astruc, Documentation, Musée d'Orsay, Paris.

2 No. 3293 in the catalogue of the Paris Salon 1883. On the purchase, cf. Flescher 1978, p. 455, note 121.

3 On the exhibition in Nice, cf. Ch. Domergue in: *Gazette de Nice*, 16 April 1884, press cutting from the Fonds Astruc, Documentation, Musée d'Orsay, Paris, and Flescher 1978, p. 460. On the solo exhibition, cf. Silvestre 1884, p. 790; ill. in: *La Vie moderne*, 17 January 1885, p. 45.

4 Exh. cat. Nantes 1886, no. 1780: "L'enfant vendeur de masques; statuette bronze" (Child that sells masks; bronze statuette). The small version was made by the sculptor Émile Pinédo (1840–1916), who sold editions of bronzes as well. He also showed the *réduction* of the *Mask Seller* at the Paris World's Fair in 1889, cf. Xau 1889.

5 Another copy has been in the Musée Barbey d'Aureville in Saint-Sauveur-le-Vicomte since 1973, cf. "Principales acquisitions des musées de province", in: *La Revue du Louvre et des musées de France* 5/6 (1976): 452. This may be the piece that was auctioned at the Hôtel Drouot in Paris on 17 December 1971. A piece without the base with masks was auctioned at Sotheby's in New York on 21 October 2009, no. 234.

6 Cf. press cuttings relating to the work in the Fonds Astruc, Documentation, Musée d'Orsay, Paris; Rheims 1972, no. 15, p. 392, ill. p. 399; Flescher 1978, pp. 455–456; Papet 2008/09, p. 38.

7 Cf., for example, the so-called God of Coligny, 2nd century BC, Musée Gallo-Romaine, Lyons.

8 Astruc 1867, "Exposition universelle. Les Beaux-Arts (4e article). Sculpture française (fin)", in: *L'Étendard*, 26 April 1867.

Zacharie Astruc

Young Woman in the Costume of a Torero (*Young Dancer*), c. 1880/83

Oil on canvas, 81 × 65 cm, inscription b. l.: Zacharie Astruc / Grenade
Private collection

By 1864, Astruc had already painted his first watercolours of Andalusian landscapes or views of Córdoba and Granada.¹ During his long stay in Spain in 1872/73, he focused on the landscape and the people under the glaring sun: “Dancers practising a ballet; toreros conferring; beggars kneeling at doorways; monks chuckling at their good life.” In January 1874, Armand Silvestre wrote about the watercolours that Astruc had brought back from Spain: “The artist has flung the window wide open for us into this European Orient.”² Over the next ten years, he regularly presented Spanish-themed watercolours, sculptures and oil paintings at the Paris Salon.

Young Woman in the Costume of a Torero is one of Astruc’s rare oil paintings. He first began using this technique around 1880. This might be an early experiment in oil painting, for the composition of the face seems out of proportion. It conveys the spontaneity and directness of Astruc, an autodidact who disliked the smooth idealisation of academic art.³ Astruc was intent on strong expression and realistic renderings. He paid particular attention to the richly embroidered torero costume in which the young girl poses, clearly distinguishing between the thick embroidery, the soft woollen fabric of the striped blanket and the sitter’s smooth skin.

Representations of women in men’s clothing emerged as early as the Romantic period. These portrayals displayed the female body in an unusually overt manner for the contemporary audience.⁴ Actresses and dancers appeared dressed as bullfighters, for example, as these *carte de visite* photographs from the early 1860s document (fig. 1).⁵ In 1862, Manet painted *Mademoiselle V. in the Costume of an Espada* (fig. p. 60) and *Young Woman, Reclining, in Spanish Costume*.⁶ By depicting them in simpler, close-fitting clothes and poses, Manet emphasised their feminine body shapes. In Astruc’s painting, on the other hand, erotic connotations are subordinate: the young woman’s body disappears under the jacket and the waistcoat with the lush embroidery, her legs are trimmed at the knee and her hands lie in front of her lap. Her eyes are focused just as directly on the viewer as Manet’s female figures, but there is nothing seductive in her gaze, just a youthful openness. The castanets in her hands clearly indicate that she is a dancer wearing



Fig. 1

André Adolphe-Eugène Disdéri
Henriette Schlosser in the Costume of a Torero
From a sheet of eight *carte de visite* photographs, 1861
The George Eastman Museum, New York

a man’s costume.⁷ Manet had staged the Spanish dancer Mariano Camprubí as a bullfighter as early as 1862 (figs. p. 276). Both artists were fascinated by the double travesty: the play with gender roles and the alternation between the drama of the bullring and the lightness of the dance stage.

Astruc painted more than 250 watercolours, yet only seven oil paintings by him are known.⁸ The earliest oil canvas to have survived is *Torero Putting His Belt Back On* from 1880 (cat. 66). In 1881, he painted *Unreturned Gallantry*,⁹ and in 1884, Astruc showed *Rehearsal of the Actors in an Old Spanish Drama* at the Paris Salon.¹⁰ He exhibited three of his paintings in his solo exhibition in December 1884 at the gallery La Vie moderne in Paris.¹¹ Much like these works, *Young Woman in the Costume of a Torero* might have been created around 1880 from a watercolour Astruc made in Spain (Granada),¹² and which he possibly restaged with a model in his Paris studio.¹³ — D. H.

1 Astruc n.d., nos. 7, 11, 13.

2 Translated from Silvestre 1874. Only a few examples are known today, for example *Beggars in Cuenca* (*Street Scene in Cuenca*), 1873, Musée des Beaux-Arts, Pau.

3 This is evident in many of his art critiques, for instance Astruc 1860, Introduction.

4 Françoise Cachin in: exh. cat. Paris/New York 1983, p. 99.

5 Cf. photographs by A. A. E. Disdéri from 1861, in: McCauley 1985, figs. 179, 180.

6 *Young Woman, Reclining, in Spanish Costume*, Yale University Art Gallery, New Haven.

7 Chesneau [1883], [p. 15], refers to a Spanish-inspired oil painting by Astruc titled *Young Dancer*, which can probably be identified as *Young Woman in the Costume of a Torero*.

8 Flescher 1978, p. 415, speaks of six paintings, but considered *The Toilet of the Torero* (cat. 66) to be a watercolour. Most of the paintings are only documented as photographs or by texts.

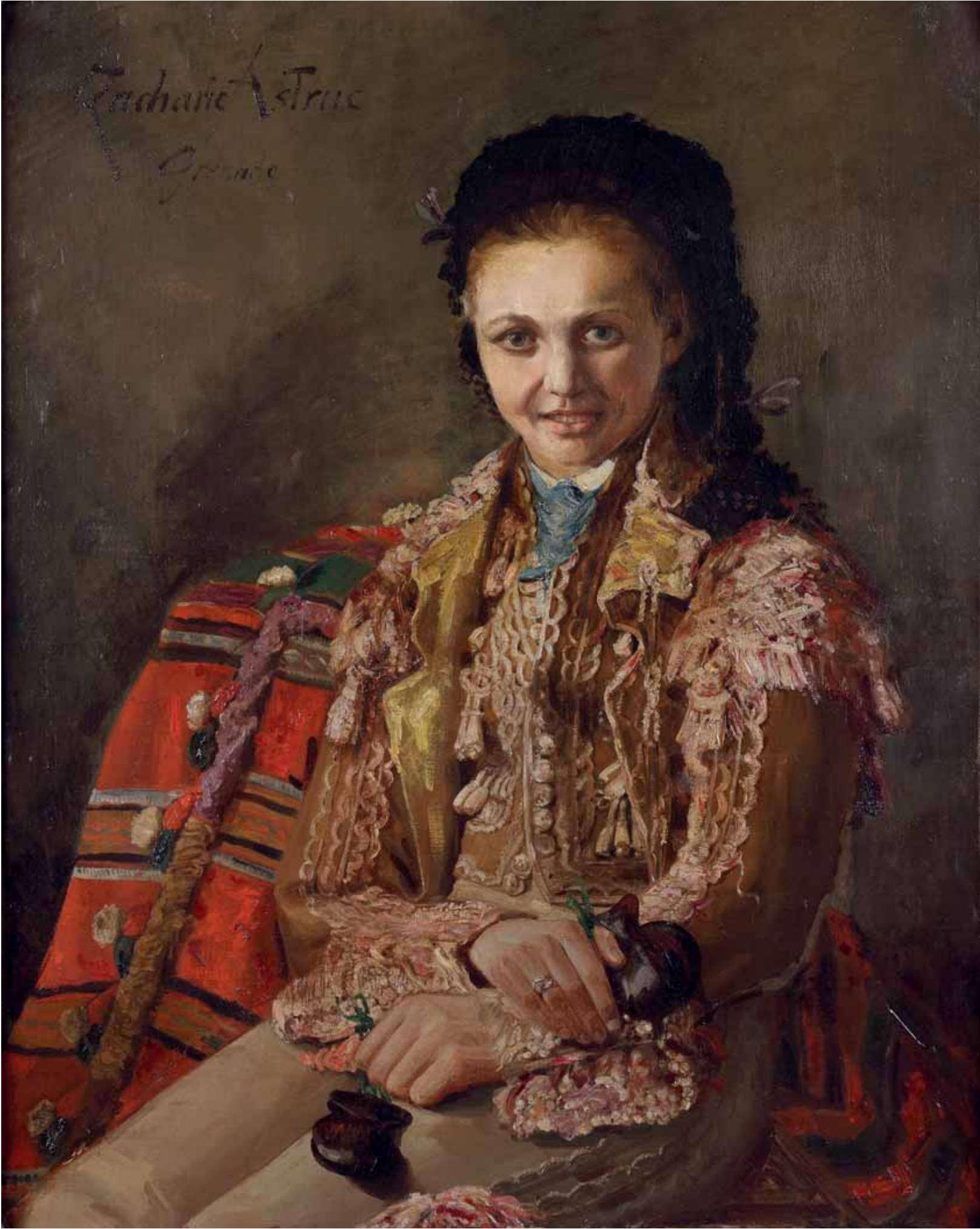
9 No. 54 in the Paris Salon catalogue of 1883: “Galanterie mal reçue, peinture”, 1881. III. in: Chesneau [1883], [p. 11].

10 No. 51 in the Paris Salon catalogue of 1884: “Répétition d’acteurs du vieux drame espagnol, peinture”; cf. Flescher 1978, fig. 75.

11 Cf. Silvestre 1884, p. 790: “Danseuse italienne, Les Comédiens répétant, Espagnol renouant sa ceinture” (Italian dancer; Actors at the rehearsal; Spaniard, retying his belt).

12 One trip to Granada in 1878 is documented, cf. Vischer 2005, p. 25.

13 On 22 February 1883, the Goncourt brothers reported that, “Astruc had a young maid from Batignolles pose as a torero,” Goncourt 2013, vol. 7, p. 195.



F. A. Struc
Grande

Cat. 72

Zacharie Astruc

Portrait of Édouard Manet, 1881

Plaster, 38 × 42 × 24 cm, no inscription
Musées d'Angers, Gift of Isabelle Doria, 1943

Astruc showed a *Portrait de M. Edouard Manet* at the Paris Salon of 1881. Numbered 3585, this was a bronze bust, which, as noted in the catalogue, already belonged to the sitter at that time. The plaster bust that preceded the bronze casting is kept in the museum in Angers. Manet is said to have posed for this bust for Astruc “around 1880”.¹ No portrait of the much-discussed painter, who at the time was mainly represented in public by caricatures, had been shown since the exhibition of Henri Fantin-Latour’s painting *A Studio at Les Batignolles Quarter* (cat. 27) at the Salon of 1870. Astruc’s sculpture from 1881 fulfilled his friend’s wish for public recognition. This is reflected in the title of the bust, which states the full name of the sitter, whereas the custom was to give only the initials. At the Salon later that year, Manet was awarded a Medal 2nd Class for his *Portrait of Henri Rochefort*, and was made a Knight of the Legion of Honour a few months later.²

The bust shows Manet’s head and part of the shoulders. The sculptor concentrated on the painter’s physiognomy. It is probably a very accurate likeness when one considers descriptions of Manet by his contemporaries. Antonin Proust, for example, described his childhood friend as follows: “Beneath a broad forehead, the nose stood out in a straight, bold line. The mouth, which curved upwards at the corners, had a mocking expression. The eyes were small, but extremely lively, and the gaze was very clear.”³ The contemporary press did not fail to point out the elegance of the bust and its resemblance to the sitter. Armand Silvestre praised “this smiling head with its slightly mocking expression, rendered with a penetrating spirit and an excellent sense of likeness”,⁴ while Chassagnol emphasised the “true-to-life representation”⁵ of the work. Upon seeing the sculpture, Pierre Puvis de Chavannes is said to have exclaimed in admiration: “This is a true masterpiece!”⁶

The bronze bust, now lost, featured only the face and a small section of the model’s chest. It rested on an original pedestal, which was most likely inspired by Manet’s ex-libris, designed by Félix Bracquemond at the end of 1874 and printed at the beginning of



Fig. 1
Zacharie Astruc
The Rest of Prometheus (detail), 1891
Plaster
Musée des Beaux-Arts de Bernay

1875 (fig. p. 294).⁷ Contemporary reviews and a caricature give an idea of the sculpted oak pedestal, which was adorned with a palette emblazoned with bright gems as colours (fig. p. 295).⁸ The whole stood on a black marble pedestal adorned with two small bronze bas-reliefs, one of which depicted Manet’s painting *The Good Bock Beer*, which had a major success at the Paris Salon in 1873.⁹

Apparently, the sculptor Ferdinand Leenhoff, Manet’s brother-in-law, remembered Astruc’s work after the painter’s death. The bust Leenhoff created in 1884, which today adorns Manet’s grave at the Passy cemetery in Paris, seems to have been modelled on Astruc’s sculpture. Although identical in posture and dimension, the artistic execution is not of the same quality.

Is it possible that Astruc used his bust of Manet as a model for the large sculpture *The Rest of Prometheus* (fig. 1)?¹⁰ The Titan’s features, closely resemble those of Manet. Perhaps Astruc, having made the artist’s palette shine brightly, wanted to portray Manet, who had long been denigrated by the academic painters of the Salon jury, as the thief of art’s sacred fire. — S. R.

1 Article in the *Courrier de l’Eure*, reprinted in: “Exposition des Beaux-Arts de 1890”, in: *Bulletin de la Société des amis des arts du département de l’Eure* 6 (1890): 40. According to this article by an unknown author, Jules Barbey d’Aurevilly, a close friend of Astruc’s, is said to have remarked to him: “Your bust of Édouard is magnificent [...]. You have shown him as the future will see him: The brilliant eye, it will be the light of that bronze face. Oh, how right you are to hide the arm of the hack!”

2 The painting is in the Hamburger Kunsthalle.

3 Proust 1917, p. 14.

4 Translated from Silvestre 1881, p. 2.

5 Translated from Chassagnol 1881, p. 1.

6 According to Edmond Lambert in: *Le Napoléon*, 15 May 1881, press cutting from the Fonds Astruc, Documentation, Musée d’Orsay, Paris.

7 In the published final version of the etching, Bracquemond removed the palette, cf. Poulet-Malassis 1875 a, n.p. On the ex-libris, cf. Bouillon 2020, pp. 50–59.

8 Manet’s comment, which is distorted by Proust, is probably related to this palette of precious stones: “Zacharie Astruc had made my bust out of wood, and imagine that he wanted to make an attempt with polychrome elements and use emeralds for my eyes. [...] It would have taken two guards to prevent my eyes from being stolen from the salon. That would have ruined me. And [the critic Philippe] Burty would have criticised Astruc and me on top of that,” translated from Proust 1897, p. 205.

9 For a description of the pedestal, cf. Laurent-Pichat 1881, p. 1. Manet’s painting *The Good Bock Beer* is in the Philadelphia Museum of Art.

10 There are two versions of the figure: the plaster, which was on display at the Salon in 1891, and the marble sculpture in the Paul-Guirand hospital in Villejuif, commissioned by the French state in 1904.

