8. ***At the orangery of Schloss Buch*****, by Johann Erdmann Hummel. 1836. Oil on canvas, 60.2 by 56.7 cm. (Kunstpalast Düsseldorf).**

clearly limits to Hummel's ability as a painter. Surveying the catalogue, one cannot escape the impression that the many ways in which he wanted to calculate the size and shape of adjoining reflections relegated any other artistic concerns to second or third place. This can be seen most clearly in an attractive painting dated 1836, *At the orangery of Schloss Buch* (no.82; Fig.8), in which the interplay of light and matter is again carefully gauged, this time in the setting of a park surrounding a country house. Two separate sets of figures are placed at different distances from the little pond. The man and woman on the left of the painting are closest to the water and thus their reflections are caught in the pond. The two identical looking figures on the opposite bank are further away from it and cast a shadow only on the footpath. The building and the man in the open door are reflected as a mirror image in the pond. Yet, the fact that both the promenading couple and the twins ought to be moving is hardly taken into account, with all of them seemingly frozen in their positions. The need for scientific accuracy clearly conflicted with a convincing attempt to display motion.

Throughout the later stages of his career, Hummel broadened his mind by inquiring into the properties of darkness and the refracted light of rainbows. In the 1840s he made a set of paintings featuring landscapes underneath spectacular arcs (nos.87–91), emphasising that he had composed these in accordance with the rules of perspective. As with earlier paintings, these works are interesting mainly because of their depiction of natural phenomena. What makes them visually attractive is the intelligent use of contrasting colours, with reds and greens applied to create a sense of freshness, accentuated by the glazed quality resulting from his light application of paint. As before, people play only a subsidiary role, although the depiction of human beings as friendly little dolls undoubtedly contributes to their charm.

One would look in vain for a deeper meaning to Hummel's work. His ambition was to identify the various ways in which natural phenomena can be reproduced in paintings and as such this very useful catalogue provides an insight into one of the ways that artists in the nineteenth century responded to developments in the sciences.

1 L. Justi: *Von Runge bis Thoma: Deutsche Malkunst im 19. und 20. Jahrhundert. Ein Gang durch die National-Galerie*, Berlin 1932, p.94.
2 See, in particular, R. Schubert: 'Re-constructing nature – perspective as perceptual concept and artistic practice: on Johann Heinrich Lambert's perspective theory and its reception in early nineteenth-century art', in E. Fiorentini, ed.: *Observing Nature – Representing Experience: The Osmotic Dynamics of Romanticism 1800–1850*, Berlin 2007, pp.141–54.
3 The catalogue numbers given here refer to the list of works in the exhibition in the catalogue under review, pp.130–283.

Manet and Astruc: Friendship and Inspiration

Edited by Dorothee Hansen. 320 pp. incl. 286 col. ills. (Kunsthalle Bremen with Centro de Estudios Europa Hispánica, Madrid, 2021), €32.69. ISBN 978-84-18760-02-0.

Manet to Bracquemond: Newly Discovered Letters to an Artist and Friend

By Jean-Paul Bouillon. 136 pp. incl. 47 col. ills. (Ad Ilissvm, London, for Fondation Custodia, Paris, 2020), £35. ISBN 978-1-912168-17-0.

by **RICHARD THOMSON**

These publications, an exhibition catalogue and an annotated correspondence, link Édouard Manet to his contemporaries Zacharie Astruc (1833–1907) and Fêlix Bracquemond (1833–1914). They were fellow artists

of very varied interests. Astruc was a talented watercolourist and original sculptor as well as a critic, poet and musician, while Bracquemond, famed for his printmaking, was an accomplished painter and pastellist as well as a leading ceramicist. Together these publications make a rich contribution that significantly deepens our understanding of the Paris art scene of the 1860s and 1870s. Manet and Astruc met in about 1860. In 1863 Astruc was the first to write in defence of Manet's work at the Salon des Réfusés; the 1865 Salon catalogue entry for *Olympia* (1863; Musée d'Orsay, Paris) quoted some lines of his poetry; and when Manet retreated to Spain that summer it was with a detailed itinerary prepared by Astruc, published in full in the correspondence between the two spanning from 1863 to 1882, which has been edited by Samuel Rodary for *Manet and Astruc: Friendship and Inspiration*.

This substantial and splendidly illustrated publication accompanied an exhibition at the Kunsthalle Bremen (23rd October 2021–27th February 2022) and is edited by the curator, Dorothee Hansen. It included major loans but the centrepiece was Manet's portrait of Astruc from Bremen's collection (no.19; Fig.9), accompanied by two other canvases by Manet in which Astruc features: the crowd scene *Music in the Tuileries Garden* (1862; National Gallery, London; no.2) and the *Music lesson* (1870; Museum of Fine Arts, Boston; no.28), in which he sits with his guitar alongside the unidentified female singer whom he accompanies. Also on display was Manet's portrait of Émile Zola and Henri Fantin-Latour's portrait of Manet (no.24; Fig.10). A strong sense of personality emerges from these powerfully painted and strongly characterised canvases, supplemented by the lively gossip from the 1860s discovered by the catalogue essayists, such as a dispute between Astruc and Carolus-Duran about which of them was the most handsome and their discussion about the seductive effect that Astruc's guitar-playing had on female listeners. In the exhibition these paintings were supplemented by still lifes, watercolours and prints on Spanish subjects by Manet but also a more finished array of a variety of objects, including not only examples of the flower pieces that Astruc regularly

9. *Zacharie Astruc*, by Édouard Manet. 1866. Oil on canvas, 90.5 by 116 cm. (Kunsthalle Bremen).

10. *Édouard Manet*, by Henri Fantin-Latour. 1867. Oil on canvas, 117.5 by 90 cm. (Art Institute of Chicago; exh. Kunsthalle Bremen).

exhibited at the Salon but, above all, his later and highly original sculptures.

The exhibition focused on themes that linked Manet and Astruc, among them personal friendships and the shared taste for both Spanish and Japanese art, as well as the genres of painting practised by both, such as portraiture and still life. These themes are followed in the detailed catalogue entries, which are thoroughly illustrated with comparative works, ranging from paintings by contemporaries such as Alfred Stevens to Japanese dolls. Building on Sharon Flescher's 1978 book on Astruc, the essays expand our understanding of not only the relationship between the two men but also the wider contexts in which they worked.[1] Hansen's shrewd analysis of the Bremen portrait of Astruc reveals it to be the result of an interplay of interests. The pose of its hands reflects Titian's *Man with a glove* (1520–23; Musée du Louvre, Paris) and its unconventional opening out into rear space his *Venus of Urbino* (1538; Gallerie degli Uffizi, Florence). Its confident play of dark tones is reminiscent of Velázquez and the *manga* album on the table evidence of the shared fascination with Japanese art.

Not only does this publication place Manet more deeply in his historical context, it also illuminates the fascinatingly diverse character of Astruc. He had first studied Spanish painting at the Manchester Art Treasures exhibition in 1857, aged 24, and paid an extensive visit to Spain in 1864, enabling him to provide detailed advice to Manet about cafés, hotels and art collections the following year. Perhaps the most striking lesson from this thorough exploration of Astruc is the significance and innovation of his sculpture, explored in Édouard Papet's essay. At the Salon of 1869 his *Monk* (1869; Musée Massey, Tarbes), showing a monk prostrate and kissing a skull, was purchased by the state. On a visit to Spain in 1872–73 and under the constant surveillance of two monks at Toledo Cathedral he produced a copy of a polychromed standing *St Francis*, then thought to be by Alonso Cano but now attributed to his pupil Pedro de Mena, numerous copies of which were later reproduced in wood, bronze and marble by the decorative arts firm Christofle (1874; Conservation des œuvres d'art religieuses et civiles, Ville de Paris; no.60). His *Mask seller* (no.61; Fig.11), shown at the Salon of 1882, represents an adolescent boy displaying masks of recent celebrities such as Victor Hugo, Léon Gambetta and Camille Corot, a bronze of which was later installed in the Jardin du Luxembourg, Paris. This eccentric and original output gives another dimension to Astruc's fascinating creative personality.

A similar diversity characterises the work of Bracquemond, as Jean-Paul Bouillon, the long-established expert on the artist's work, points out in his rigorous introduction to the letters he received from Manet, now in the collection of the Fondation Custodia, Paris. Bracquemond is best known as an expert printmaker. At the first Impressionist exhibition in 1874 he exhibited thirty-two

etchings – portraits, landscapes and copies. He was also an accomplished painter and pastellist, and from 1866, when the dealer Eugène Rousseau commissioned a *japonisant* dinner service from Bracquemond, which was a considerable success at the 1867 Exposition Universelle, he also had a successful career as a designer of ceramics. This developed in 1871 when his and Manet's friend comte Albert de Balleroy, elected *député* for Calvados during the first administration of the Third Republic, intervened with the minister Jules Simon to get Bracquemond a post at the Manufacture de Sèvres. What Bouillon brings out in his detailed notes to Manet's often brief and imprecisely dated letters to his friend is that republicanism was an important current in their creative thinking. During the late years of the Second Empire, the Jing-Lar Society – to which Bracquemond and Astruc, but not Manet, belonged – was more than a group involved in the new vogue for Japanese art but, as Bouillon reveals, a cover for republican sympathisers. If in one letter, written early in the Franco-Prussian War, Manet admits that riding a horse in the National Guard has given him saddle sores, some months later he condemns the Communards for executing two generals and is critical of the politics of Adolphe Thiers. In October 1868 he met Gambetta, then an ambitious anti-imperial lawyer, and in 1871 attended the Assemblée Nationale at Versailles in the hope of being able to paint the portrait of the now radical republican politician.

11. ***The mask seller*** **(small version), by Zacharie Astruc. c.1886. Bronze, height 92.5 cm. (Kunsthalle Bremen).**

What these two valuable publications achieve is deeper penetration into and understanding of the richly opinionated and diverse creative atmosphere in the wide circle of Parisian figures within which Manet, Bracquemond and Astruc moved in the 1860s and 1870s. The reader is introduced to unusual works of art such as Astruc's copy of *St Francis* or Bracquemond's republican plate, which offer a deeper context for Manet's own *hispagnolisme* and politics. The added range of imagery and annotated correspondence animates our understanding of the period in a most welcome manner. Together these publications make a rich contribution that significantly deepens our understanding of the 1860s and 1870s Paris art scene.

1 S. Flescher: *Zacharie Astruc: Critic, Artist, and Japoniste*, New York 1978.

Frank Duveneck: American Master

Edited by Julie Aronson. 280 pp incl. 270 col. ills. (Cincinnati Art Museum with D. Giles Limited, Lewes, 2020), £40. ISBN 978-1-911282-64-8.

by **JOHN WILSON**

If there was ever an artist who has suffered from bad timing, both in life and in his posthumous reputation, it is Frank Duveneck (1848–1919). It is not unfair to say that he was about the most avant-garde American artist for the blink of an eye in the early 1870s, when his tenebrous paintings were displayed in Munich, where he trained at the Royal Academy of Fine Arts, and Boston. A move to Italy in the early 1880s prompted a lightening of his palette, a change in subject-matter and some critical success but was cut short by a considerable withdrawal after the untimely death in 1888 of his wife, muse and model, Elizabeth Boott, two years into their marriage. After the culmination of his career in 1914–15, when an entire room at the Panama-Pacific International Exposition, San Francisco, was devoted to his work, his reputation was all but erased from the public memory by the cultural shifts in taste that resulted from the First World War. A retrospective of his work at the Whitney Museum of American Art, New York, in 1938 took place at the height of American Regionalism with the Second World War on the horizon.[1] The only two books on his life and career, published in 1970 and 1989, were released by relatively obscure publishers, and the last major exhibition, *An American Painter Abroad: Frank Duveneck's European Years*, held at the Art Museum in Duveneck's hometown, Cincinnati, in 1987–88, did not travel.[2] Although Michael Quick's catalogue of that exhibition remains the gold standard for information on the artist, Duveneck has been given renewed attention in another recent display, once again seen only in Cincinnati (18th December 2020–9th May 2021), and its exquisitely illustrated catalogue.[3]

The catalogue is comprised of six essays, which focus on the