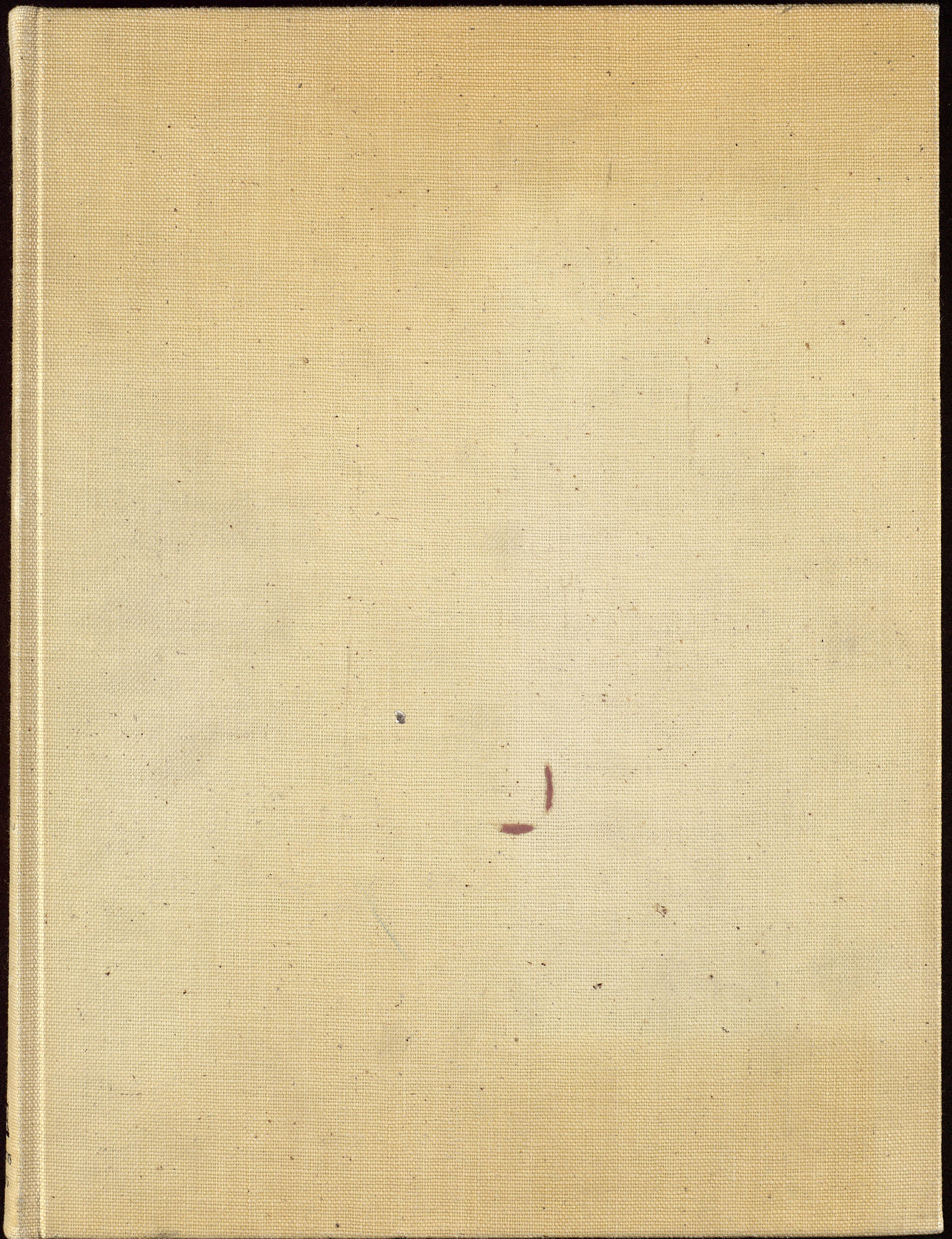


HARRIS

EDOUARD MANET: Graphic Works



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0/3

annotated in reference to
review by Anne Coffin
~~Hudson~~ Hanson, Burlington
Magazine, July 1972, pp 481-483

- (1) The dating is better than
Guérin
- (2) "Guérin offers the connoisseur more
complete information giving the location
of rare proofs, their former owners,
descriptions of paper and inks of
rare impressions, information on
impressions signed and numbered by
Maquet, and location of plates"

Edouard Manet

GRAPHIC WORKS

A DEFINITIVE CATALOGUE RAISONNÉ

JEAN C. HARRIS



Collectors Editions
NEW YORK

Edouard Manet
GRAPHIC WORKS
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THE URCHIN [*Le gamin*]^p (Figs. 67, 68)

STATE 1

Fig. 67

Etching: two states

Signed in 2nd state, upper left: "éd. Manet;" undated

Dimensions: 203 x 146 mm.

Date: 1862

Editions: 1862 portfolio; 1874 portfolio; 1890 portfolio; 1894 Dumont; 1905 Strölin

References: M-N 11; Guérin 27; Rosenthal, 60, 64; Adhémar, *Nouvelles*, 231; Hanson, no. 28, p. 57; Isaacson, no. 7, p. 27

1st state: The figure is handled with great detail in fine, multiple hatchings. Unsigned.

2nd state: Signature is added upper left; also, additional hatching darkens hair of boy.



STATE 2

Fig. 68

COMMENTARY: This etching appeared in the 1862 portfolio of Manet's etchings on the same sheet with *The Little Girl* (cat. 19). The motif has been altered from the motif seen in the earlier version (cat. 30). The boy's legs are separated, so that light appears between them. The dog's head overlaps the basket a bit instead of remaining separate from it. The buttons on the boy's coat have been eliminated, perhaps to reinforce the value of the boy's coat as a solid area. The background suggests a sky covered with clouds.

In some respects, this is Manet's finest early etch-

ing (see letter quoted in Adhémar: Manet thought so). It is quite similar to *The Boy with a Sword*. The image is more important than is linear virtuosity, forming a delightfully reticent statement. The tonality is remarkably light, despite the density of hatchings in the coat and hair, presenting a lacy and delicate impression. Unlike the handling of *The Gypsies*, done in the winter of 1861-1862, linear boldness here has been suppressed in favor of tonal subtlety, marking a significant change in Manet's handling at this period.



State V. Too light.

Fig. 113



State V (mistakenly supposed to illustrate State III)

Fig. 114

COMMENTARY: This etching is taken from the oil fragments which Manet salvaged out of his painting of *Episode in a Bull-Fight* (J. W. B. preceding 83), painted and cut up in 1864. The fragment depicting the dead toreador (J. W. B. 83) is in the National Gallery of Art, Washington, D.C. There are minor changes in the composition of the etching as compared with that of the oil fragment. In the etching, the figure is not surrounded by quite so much space as he is in the painting. The cloak at the left has been cut off and there is less space at the right. The effect of these reductions is to place the figure more squarely in the center of the surface.

Guérin thinks that this etching dates from 1864, but several facts seem to militate against this dating. First, in its style, it is much closer to the works of 1868 than it is to those of 1864, particularly to the etching *Exotic Flower* (cat. 57), which is definitely datable to 1868. In fact, *The Dead Toreador* was exhibited with *Exotic Flower* in the Salon of 1869. The fact that it was exhibited at this Salon but was absent from the one-man show of 1867, where several of the "important" (i.e., worked-over) etchings prior to the date did appear, seems to corroborate the dating on stylistic grounds.

The changes which Manet effected in the six states of this etching illustrate convincingly his interest in the late '60's in reinforcing flat tonal effects

to create an interesting two-dimensional design without sacrificing entirely an atmospheric quality. The various experiments with the treatment of the background of this etching testify to his concern for obtaining a satisfactory compromise between flatness and fluctuation. Only after five attempts did he achieve the solution which seems to have satisfied him. Here the background and foreground are separated on a diagonal which follows the angle of recession established by the body. The foreground is almost entirely white, with a few traces of aquatint remaining, while to the darker tone have been added zigzag lines to vary the monotony of the aquatint and force the eye to view the surface as an atmospheric ambient.

In its final state, *The Dead Toreador* is not unlike the second version of *Olympia* of 1867 (cat. 53); it is also, as we have already suggested, very similar in its flatness to *Exotic Flower* of 1868. Because it was carried to so many states, indicating that Manet was quite unsure of how to achieve the effects he wanted, it seems not unreasonable to date it after the *Olympia* (1867), but before *Exotic Flower* (1868), by which time he seems to have solved the problem of correlating areas darkened with aquatint and those darkened with parallel etched strokes with great assurance.

The sequence is different from Guérin's, based on changes in the background aquatint.