



EDOUARD MANET

(1832 Paris 1883)

La femme aux chiens. Circa 1862.

Oil on canvas.

Signed lower right by the artist's widow: Manet.

96 x 74 cm.

Provenance: - Estate of the artist. - Auction Hôtel Drouot, sale of the Manet estate, Paris, 4.2.–5.2.1884, lot 74. - Camentron collection, Paris, acquired at the above auction, until 1902. - J.J. Gowan, Edinburgh. - Francis Ginn Mills, USA, acquired in 1948. - John MacCamish, USA, acquired in 1967. - Galerie Hirschl & Adler, New York, acquired in 1970. - Private collection USA. - Auction Phillips, London, 25.6.2001, lot 11. - Probably English collection, acquired in 2010. - Auction Sotheby's, London,

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4.2.2016, lot 407. - Private collection Europe. Exhibited: - Cleveland 1929, French Art since eighteen hundred, Cleveland Museum of Art, 1929. - New York 1948, Manet, Wildenstein & Co., no. 4 (with label on the reverse). - Houston 1960, From Gauguin to Gorki, Museum of Fine Arts, 20.10.–11.12.1960, no. 36. - Hamburg 2016, Manet - Sehen. Der Blick der Moderne, Hamburger Kunsthalle, 27.5.–4.9.2016, no. 12 (with ill. cat. p. 117). Literature: - Denis Rouart und Daniel Wildenstein: Edouard Manet, Catalogue raisonné, Paris 1975, vol. 1, no. 49 (with ill.). - Théodore Duret: Histoire d'Edouard Manet et de son Œuvre, Paris 1902, no. 14 - Julius Meier-Graefe: Edouard Manet, Munich 1912 (with ill. p. 27). - Étienne Moreau-Nélaton: Manet raconté par lui-même, Paris 1926, vol. 3, no. 15. - Paul Jamot, Georges Wildenstein und Marie-Louise Bataille: Manet, Paris 1932, vol. 1, no. 31 (with ill. vol. 3, no. 51). - Alfred M. Frankfurter: Manet, First American Retrospective, in: Art News, 20.4.1937, p. 14. - Alphonse Tabarant: Manet et ses Œuvres, Paris 1947, no. 23 (with ill. p. 602). - Merete Bodelsen: Early Impressionist Sales 1874–1894 in the Light of some unpublished Procès-verbaux, in: The Burlington Magazine, June 1968, no. 74. - Denis Rouart und Sandra Orienti: Tout l'œuvre peint d'Edouard Manet, Paris 1970, no. 14. - Françoise Cachin: Manet, London 1990, no. 12 (with ill. p. 148). The looted paintings by Spanish masters that had been brought to France during the Napoleonic Wars, as well as Napoleon III's marriage to Eugénie de Montijo from Spain, led to a veritable Spanish vogue. Louis-Philippe, the "Citizen King", was particularly fond of Spanish art and exhibited his collection as Galerie Espagnole in the Louvre in Paris between 1838 and 1848. It stands to reason that Edouard Manet, who often visited the Louvre with his brothers and uncle during his childhood and youth, was familiar with these paintings. The highlight of this infatuation with all things Spanish were guest performances by a troupe of Spanish dancers from the Teatro Real de Madrid in the early 1860s, which Manet also enthusiastically attended. Spanish motifs had already found their way into Manet's painting by the end of the 1850s, and were intensified subsequent to the visit by the Spanish dancers. The identity of the sitter of "La Femme aux chiens" is unknown; however, based on her appearance and clothing, it is likely that she

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was a Spanish lady who had travelled to Paris with the troupe's entourage. This early portrait of a mysterious lady aligns with a series of portraits that Manet repeatedly took up throughout his career. Manet was particularly influenced by Diego Velasquez and Francisco de Goya, whose paintings he studied in the Louvre and whose influence is also clearly seen in the present work. In this portrait, Manet concentrated on a detailed depiction of the sitter's facial features, which are confidently rendered with taut eyebrows, reddish cheeks and lips, and an intense gaze. In her right hand she holds her two dogs on a short leash. The background is merely suggested, while to her left a baby carriage with a shadowy person alludes to motherhood. By constantly embellishing his portraits with references to the contemporary lives of his sitters, Manet masterfully captured their vivid and intimate characters, and thus successfully transformed this enduring medium into a snapshot of daily life.

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