

PUBLIC PROGRAMS

Unless otherwise noted, all programs are free with Museum admission.

LECTURES

Tuesdays *Manet and His World: A Closer Look*
All lectures begin at 6:00 P.M. in the Uris Center Auditorium.

September 20 *Manet Paints a Bullfight*
Theodore Reff, Professor of Art History, Columbia University

September 27 *Women and Children First: Manet and the Impressionist Family*
Kirk Varnedoe, Associate Professor, Institute of Fine Arts, New York University

October 4 *Manet and Photography*
Peter Galassi, Associate Curator, Department of Photography, The Museum of Modern Art

October 11 *The Lighter Side of Manet's Genius*
Charles F. Stuckey, Contributing Editor, *Art in America*

October 18 *The French Essence: Opera in Manet's Day*
Robert Jacobson, Editor in Chief, *Opera News* and *Ballet News*

October 25 *Manet and Modern Life*
Ronald Pickvance, Professor of Art History, University of Glasgow

November 1 *The Critic as Artist/The Artist as Critic: George Moore and the Impressionist Painters*
Robert Becker, Assistant Professor of English, Oxford College of Emory University

Fridays *Manet and His Contemporaries*

All lectures begin at 2:00 P.M. in the Uris Center Auditorium. The lecturer will be Meredith Johnson, Associate Museum Educator, Department of Public Education, The Metropolitan Museum of Art.

September 9 *Manet and Spain*

September 16 *Manet and the Paris Salon*

September 23 *Manet and French Writers: Baudelaire, Zola, Mallarmé*

September 30 *Views of Parisian Life: Manet and Degas*

October 7 *Manet and Impressionism*

October 14 *Manet and Modern Art*

SPECIAL EVENTS

Sundays

All special events will take place in the Grace Rainey Rogers Auditorium.

October 16

Lecture
3:00 P.M. *Manet's "Ball at the Opera": Part and Whole in the Nineteenth Century*
Linda Nochlin, Distinguished Professor of Art History, Graduate School and University Center, The City University of New York

Films

Noon *Gustave Courbet*
Edouard Manet: *Painter of Modern Life*
4:00 P.M. *Degas at the Metropolitan*

October 23

Lectures
2:00 P.M. *The Great Artist as a Problem in Art History: The Case of Edouard Manet*
Robert Bezucha, Professor of Art History, Amherst College
3:00 P.M. *Manet and the Politics of Morality*
Beatrice Farwell, Professor of Art History, University of California at Santa Barbara

Films

Noon *Gustave Courbet*
Bazille
Pissarro
1:00 P.M. *Edouard Manet: Painter of Modern Life*
Degas in New Orleans
Daumier: Eyewitness of an Epoch
4:00 P.M. *Degas at the Metropolitan*

Symposium

Specialists in nineteenth-century art will meet on October 21 and 22 to hear and discuss scholarly papers on Manet. For information about invitations, write to Connie Lowenthal, Department of Public Education, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, New York 10028.



Branch of White Peonies, with Pruning Shears
1864? Musée d'Orsay (Galeries du Jeu de Paume), Paris

FILMS

Tuesdays *Manet's Paris: An Era Interpreted in Films*

The classic feature films in this series, inspired by the novels and short stories of Hugo, Balzac, Dumas, de Maupassant, and Zola, provide a broad view of the Paris of Manet's time as reinterpreted by four great filmmakers. The series will be shown in the Uris Center Auditorium. Free tickets will be available at the Uris Center Information Desk after 4:00 P.M. on the day of the screening on a first-come, first-served basis.

NOTE: Since programs end after Museum closing time, all coats must be checked at the 81st Street Entrance only.

September 13 6:00 P.M. September 20 7:30 P.M.

Les Enfants du Paradis (1945). Directed by Marcel Carné; with Arletty and Jean-Louis Barrault. 188 minutes. In French, with English subtitles
Camille (1936). Directed by George Cukor; with Greta Garbo and Robert Taylor. 108 minutes. In English

September 27 7:30 P.M. October 4 7:30 P.M.

Le Plaisir (1951). Directed by Max Ophüls; with Danielle Darrieux and Jean Gabin. 94 minutes. In French, with English subtitles
Gervaise (1957). Directed by René Clément; with Maria Schell. 116 minutes. In French, with English subtitles

Edouard Manet: Painter of Modern Life, a new half-hour film by Judith Wechsler, will be shown in the Uris Center Auditorium on Tuesdays, Wednesdays, and Thursdays, at 3:30 P.M. (no tickets necessary). Based on writings by Manet and his contemporaries, this film is narrated by Philippe de Montebello, director of The Metropolitan Museum of Art. The film was produced by the Museum and made possible by a grant from the Warner Communications Foundation. For listings of additional showings, please consult the film flyers or *Calendar/News*, available at the Information Desks in the Great Hall and the Uris Center.

COMMUNITY EDUCATION

The Department of Community Education will offer ten slide lectures free of charge at community sites such as libraries, colleges, community centers, and museums. Several of these will be in Spanish. For further information, please call or write the Department of Community Education, 879-5500, extension 3930 or 3114.

PROGRAMS FOR YOUNG PEOPLE

Paris and the Impressionists
Four Tuesdays, October 4, 11, 18, 25,
4:00-5:30 P.M.

A series for children ages 9-12. Participatory workshops in writing and sketching, with performances by guest musicians. Instructors: Felicia Blum and Mary B. Shepard. Fee \$20. To register, call 879-5500, extension 3753.

Manet and Impressionism
Tuesday, October 25, 7:00 P.M.

Gallery talk and sketching for children ages 5-12 and their parents. Instructor: Penelope Proddow. Meet at the Great Hall Information Desk.

Manet and Paris

Saturday and Sunday, October 29 and 30
Gallery discussions, slide talks, studio workshops, and film showings for children ages 5-12 and their parents. Instructor: Bosa Washburn. Meet in the Ruth and Harold D. Uris Center for Education. Drop-in programs begin at 11:00 A.M. on Saturday, 11:30 A.M. on Sunday. For a detailed flyer, call 879-5500, extension 3932.

A COURSE FOR HIGH SCHOOL TEACHERS

The World of Manet and Degas
Four Tuesdays, October 25 and November 1, 15, 22,
5:00-7:00 P.M.
Instructor: Enid K. Rubin. Fee \$20. To register, call 879-5500, extension 3961.

RECORDED TOURS

Recorded tours of the exhibition are available for rental. Fees are \$2.25 for Museum members, \$2.75 for nonmembers. For information about group rates, call 879-5500, extension 2936.

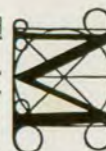
CATALOGUE

A 548-page catalogue of the exhibition is available, including 138 illustrations in full color and 323 in black and white. The special prices during the exhibition are \$39.50 cloth, \$25.00 paper.



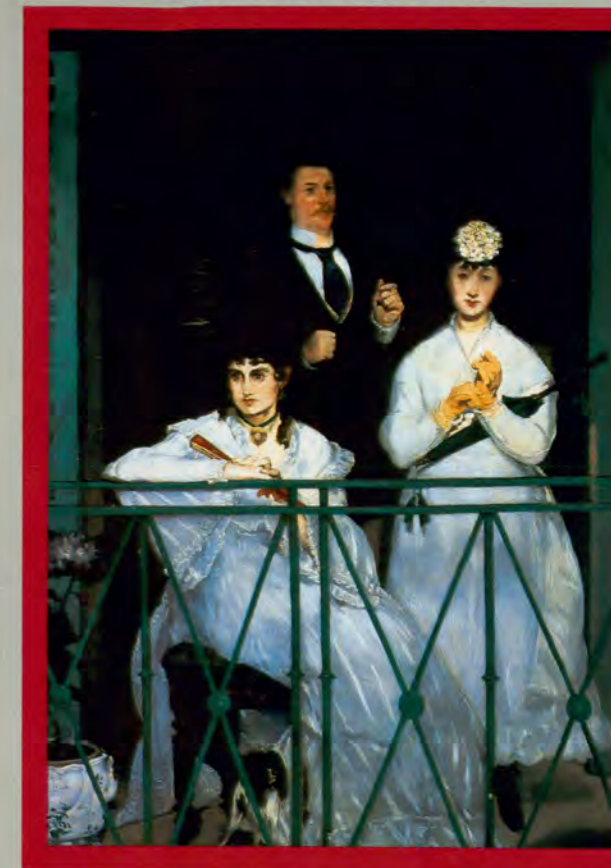
The Bunch of Violets
1872. Private Collection

The Metropolitan Museum of Art
Division of Education Services
Fifth Avenue at 82nd Street
New York, New York 10028



MANET

1832-1883



475 4320

THE METROPOLITAN MUSEUM OF ART
SEPTEMBER 10-NOVEMBER 27, 1983



This major retrospective of the work of Edouard Manet, marking the centenary of the artist's death in 1883, was organized by The Metropolitan Museum of Art and the Réunion des Musées Nationaux Français, Paris, with the collaboration of the Bibliothèque Nationale, Paris. Including more than 190 paintings, drawings, and prints from public and private collections in the United States, Europe, and South America, it is the most comprehensive showing of Manet's work since the memorial exhibition held at the Ecole des Beaux-Arts in 1884.

During the twenty-five years of Manet's brief career, which extended from the Second Empire to the first decade of the Third Republic, his work provoked criticism and controversy; today it occupies a position of central importance in the history of modern art. Manet inspired the Impressionists and later artists with the startlingly contemporary quality of his subjects, the freedom and elegance of his brushwork, his daring contrasts of light and color, and the energy and directness of his style and execution. Manet reshaped many of the traditional themes of European painting in a fresh and personal way and created monumental and vivid scenes of contemporary Parisian life. He appears to the twentieth-century viewer simultaneously as the last practitioner of a grand tradition of painting and as the first master of modern art.

This exhibition has been made possible by the Warner Communications Foundation. Additional support for the exhibition has been received from the National Endowment for the Arts, Washington, D.C., a federal agency, which paid for this brochure. An indemnity has been granted by the Federal Council on the Arts and Humanities.

On the cover: *The Balcony* (detail), 1868–69. Musée d'Orsay (Galeries du Jeu de Paume), Paris

Nadar (Félix Tournachon), *Edouard Manet*, ca. 1865. Caisse Nationale des Monuments Historiques, Archives Photographiques (plate preserved at the Musée d'Orsay, Paris)

MANET



AND THE OLD MASTERS

Mlle V... in the Costume of an Espada
1862. The Metropolitan Museum of Art, New York, Bequest of Mrs. H. O. Havemeyer, 1929. The H. O. Havemeyer Collection (29.100.53)

As a student, Manet made numerous copies after paintings in the Musée du Louvre, showing a preference for Italian, Dutch, and Spanish artists. Images borrowed from the works of Old Masters appear frequently in Manet's paintings of the 1860s. Often these images are reversed, indicating Manet's familiarity with engravings made after the originals.

Manet particularly admired Velázquez and Goya, and Spanish themes occur repeatedly in his paintings from the late 1850s to 1867. Most of these predate his visit to Spain in 1865. *Mlle V... in the Costume of an Espada* reflects Manet's admiration for the somber colors of Spanish painting. Like much of the artist's early work, this painting was criticized by his contemporaries for its lack of drama and traditional perspective but is admired today for its clear contrasts of tones, subtle color harmonies, and vigorous brushwork. Manet has emphasized the artificial nature of the scene by posing his favorite model, Victorine Meurent, in a man's costume and adding the tiny figure of a picador lancing a bull, borrowed from Goya's series of bullfight etchings, the *Tauromaquia*.



Francisco de Goya, *Tauromaquia*, plate 5, 1815–16, etching and aquatint. The Metropolitan Museum of Art, New York, Rogers Fund, 1921 (21.19.5)

PORTRAITS



Portrait of Emile Zola
1868. Musée d'Orsay (Galeries du Jeu de Paume), Paris

A large number of the portraits that Manet painted throughout his career reflect his friendships with poets, writers, statesmen, and other artists. Like many of Manet's figure paintings of the 1860s, this portrait of the novelist Emile Zola is notable for its sharply defined contrasts of light and dark tones and for its richly painted still life.

This portrait was executed in gratitude for several articles that Zola had written in defense of Manet's work. The author is posed against a background of images emblematic of the shared interests of the painter and his subject. One of Zola's articles on Manet, reprinted as a pamphlet, appears behind the porcelain inkwell. Manet's *Olympia*, praised by Zola as the artist's masterpiece, is represented by the etching that Manet made in 1867 after his oil painting of 1863. Behind *Olympia* is an engraving after *The Drinkers* by Velázquez, whose realism undoubtedly appealed to Zola. A print of a sumo wrestler by Kuniaki II and a Japanese screen at the left of the painting are evidence of Manet's interest in Japanese art. This taste was shared by many artists of the 1860s, who saw a symbol of stylistic modernism in its decorative flatness and depiction of scenes from everyday life.

PRINTS



Cats' Rendezvous
1868. Lithograph. The New York Public Library, S. P. Avery Collection. Astor, Lenox and Tilden Foundations

Manet produced more than one hundred etchings, lithographs, and wood-block prints. Most of them date from early in his career, between 1862 and 1868. Roughly half of Manet's prints are etchings after his own paintings, such as the one of *Olympia* represented in the *Portrait of Emile Zola*. These etchings are graphic variations of the paintings rather than exact reproductions, and many exist in several states. Manet frequently used prints by other artists as sources for images in his paintings during the 1860s. He made prints to disseminate his own contributions in turn and to make his works available to a larger public.

Manet also made lithographs as illustrations for books and sheet music, as well as drawings to be reproduced mechanically in magazines and journals. His lithograph *Cats' Rendezvous* was used as part of a poster in 1868 to publicize a book on cats by Champfleury. It displays the artist's forceful use of black and white and his witty adaptation of the serpentine lines of Japanese prints.

MANET AND IMPRESSIONISM



The Railroad
1872–73. National Gallery of Art, Washington, D.C., Gift of Horace Havemeyer, in memory of his mother, Louise W. Havemeyer

Although Manet was popularly considered the leader of the artists labeled Impressionists by critics of his day, he did not participate in any of the eight group exhibitions that they held between 1874 and 1886, preferring to seek official recognition by showing in the juried Salon. Nonetheless, he was closely associated with the group of writers and avant-garde artists, including the Impressionists, who gathered regularly at the Café Guerbois and later at the Café de la Nouvelle-Athènes. Though tacitly acknowledged by many of the artists as their leader, Manet focused on scenes of modern Parisian life, in contrast to the Impressionists, who were primarily concerned with *plein-air* landscape painting.

In *The Railroad*, exhibited at the Salon of 1874, Manet has placed his models before an iron fence overlooking the railroad tracks near the Gare Saint-Lazare. The large figures, clear outlines, and geometric background evident in this painting are reminiscent of Japanese prints. These characteristics distinguish Manet's work from the generally more casual, atmospheric quality of Impressionist compositions.

SCENES OF PARISIAN LIFE



A Bar at the Folies-Bergère
1881–82. Courtauld Institute Galleries, Home House Society Trustees, University of London

A quintessential image of contemporary Parisian life, *A Bar at the Folies-Bergère* continues the departure from traditionalism that had emerged in Manet's art about 1870. Its open brushwork and light palette signal Manet's ability to combine the broad principles of Impressionism with the interest in formal inventiveness, ambiguities of space, and modern subjects that had been apparent in his work since the 1860s.

Finished the year before Manet's death at the age of fifty-one and exhibited at the Salon of 1882, this work was the artist's last large painting. It shows the interior of a bar in a popular Paris cabaret. A mirror stretches across the background of the painting, reflecting a crowd and the legs of a trapeze artist. The oddly angled reflection reveals a man in a top hat, occupying the viewer's space. A barmaid, fixing an abstracted and melancholy gaze upon the spectator, stands isolated in contrast to the dazzling brilliance of her surroundings. Her monumentality and stillness recall the statement made by Manet's friend Baudelaire in *The Painter of Modern Life* (1863) that all forms of beauty contain an element of the eternal and an element of the transitory, as well as his suggestion that the modern artist must extract from the ephemeral the poetic and eternal qualities of his own age.