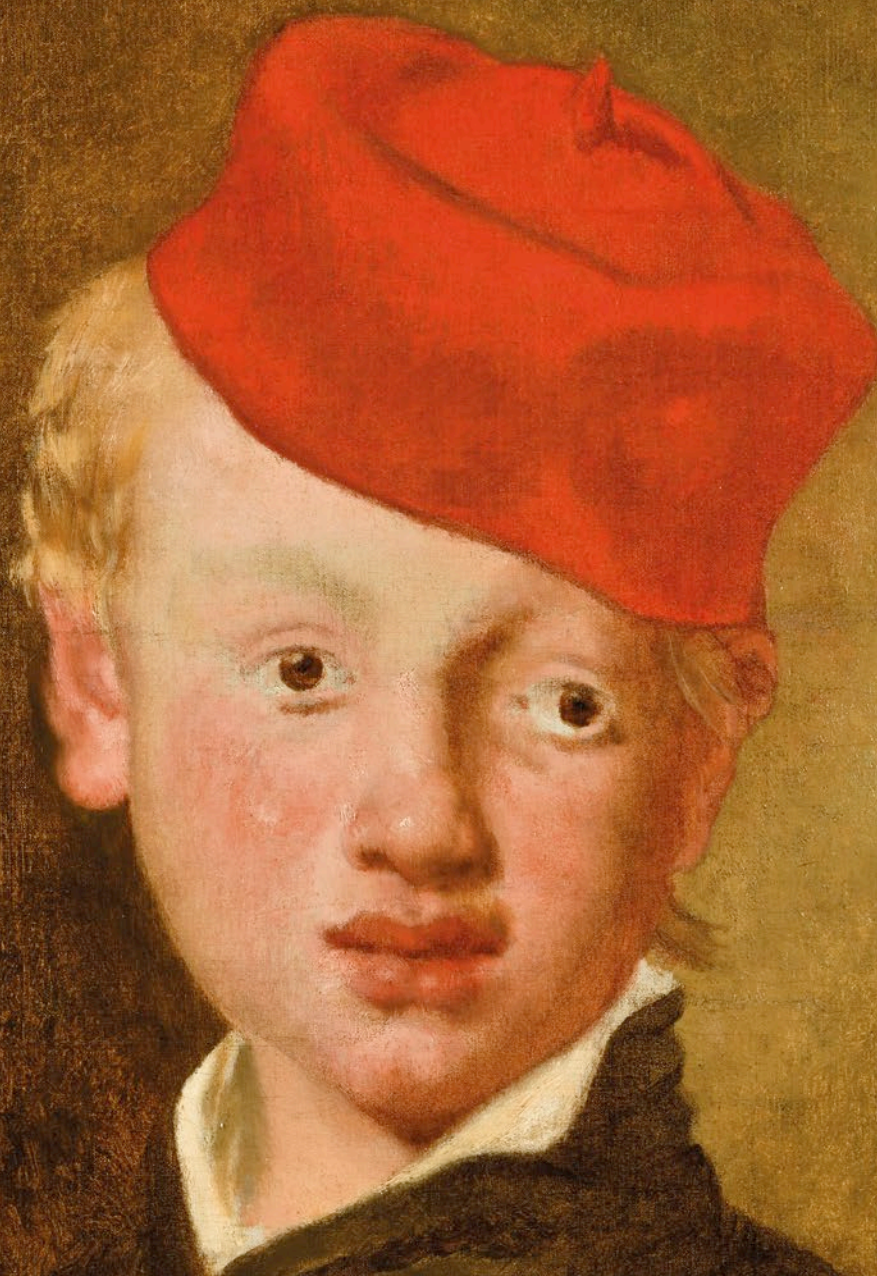


GALERIE  
ALEXIS BORDES

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AT THE SOURCES OF IMPRESSIONISM

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EDOUARD MANET &  
HIS CONTEMPORARIES

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**Sales Conditions:**

Dimensions are given in centimeters, height before width.

The works are sold mounted and framed.

Price upon request.

Transportation costs and insurance are at the expense of the recipient.

*“Truth is that art must be the writing of life.”*

Edouard Manet (1832 – 1883)





AT THE SOURCES OF IMPRESSIONISM

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EDOUARD MANET &  
HIS CONTEMPORARIES

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FROM 24 OCTOBER TO 8 NOVEMBER 2024

Catalogue written by Mégane OLLIVIER

Galerie Alexis Bordes  
4, rue de la Paix – 75002 Paris  
Staircase 2, 2nd floor, right

Opening hours: 10 AM to 1 PM – 2 PM to 7 PM  
Open on Saturdays 26 October and 2 November from 11 AM to 6 PM

## | *Préface*

A l'occasion de l'anniversaire de la naissance de l'Impressionnisme, nous sommes ravis de vous présenter notre nouvelle exposition intitulée *Aux sources de l'Impressionnisme : Édouard Manet et ses contemporains*.

C'est un privilège que d'avoir redécouvert un tableau d'Édouard Manet conservé dans la même famille jusqu'à aujourd'hui, depuis son acquisition vers 1870 auprès de l'artiste.

Ce portrait de jeune homme à la toque rouge a été réalisé vers 1857 et représente le jeune Alexandre qui était apprenti dans l'atelier de Manet. Ce dernier nous rend ce jeune garçon très sensible et touchant en le mettant en valeur sur un fond brossé aux couleurs cuivrées.

Manet fait vibrer les chairs roses du visage ce qui rend le modèle très vivant.

Oeuvre intimiste, le profil d'Alexandre incarne une jeunesse perdue, une époque chérie, une présence brutalement envolée. En effet, il disparaîtra très jeune et Manet ne s'en remettra jamais vraiment.

Ce tableau constitue un virage visionnaire qui annonce la naissance de l'Impressionnisme en 1874.

Le parcours continue avec une belle nature-morte de fleurs par François Bonvin datée de 1876 et qui n'est pas sans rappeler l'influence de Chardin.

La Normandie sera évoquée dans deux tableaux d'Eugène Boudin représentant des vues du port de Trouville et d'Honfleur animées de barques. Peintre inspiré par des effets atmosphériques des bords de mer, l'artiste nous a laissé des oeuvres saisissantes et croquées sur le vif.

Nous poursuivons avec une vue des falaises probablement réalisé dans le pays de Caux par Emile Schuffenecker qui nous promène entre terre, ciel et mer.

Puis, c'est dans la Vallée de la Seine, que Blanche Hoschedé-Monet nous entraîne sur un chemin neigeux et ouaté qui annonce la débâcle.

Enfin nous remontons la Seine jusqu'à Paris avec une belle aquarelle de Johan Barthold Jongkind.

Vous êtes les bienvenus dès le 24 octobre pour venir découvrir ces belles oeuvres à la galerie.

*Alexis Bordes*  
*Paris, octobre 2024*

## *Remerciements*

Installée rue de la Paix, la galerie a pour domaine de prédilection les XVIII<sup>e</sup> et XIX<sup>e</sup> siècles français.

Encouragés par les grandes institutions françaises et étrangères ainsi que par de nombreux collectionneurs, nous assurons un rôle de conseil et d'expertise tant à l'achat qu'à la vente.

Ce catalogue est le fruit d'une longue maturation avec l'aide précieuse d'historiens de l'art et de conservateurs de musées que nous remercions pour leurs conseils et avis éclairés.

Nous rendons hommage à tous les musées qui nous ont témoigné de leur confiance en intégrant dans leurs collections des oeuvres provenant de la Galerie :

Art Gallery of South Australia, Deutsches Historisches Museum de Berlin, Musée des Beaux-Arts de Nancy, École Nationale des Beaux-Arts de Paris, Fondation Custodia, Fitzwilliam Museum de Cambridge, Musée Louis-Philippe Château d'Eu, Musée de la Comédie-Française, Getty Research Center de Los Angeles, Cabinet des Dessins du Château de Fontainebleau, Musée Cognacq-Jay, Galeries Nationales d'Ottawa, Musée des Beaux-Arts de Nantes, Musée National du Château de Compiègne, Musée National d'Art et d'Histoire du Luxembourg, Musée des Beaux-Arts de Quimper, Musée des Beaux-Arts de Troyes, Musée des Beaux-Arts de Dôle, Musée des Beaux-Arts de Montréal, Château de Versailles, Houston Museum of Fine Arts, Tate Britain de Londres, Musée-promenade de Marly-le-Roi, Château de Lunéville, Musée d'Orsay, Staatliche Kunsthalle de Karlsruhe, Gorkums Museum, Musée du Grand-Siècle de Saint-Cloud, Musée du Louvre, Musée Émile Hermès de Paris...

Je tiens à remercier chaleureusement tout ceux sans qui ce catalogue n'aurait jamais pu voir le jour :

**Monsieur Marc AGHEMIO**

Restaurateur de tableaux

**Madame Catherine POLNECQ**

Restauratrice de tableaux

**Madame Laurence BARON CALLEGARI**

Restauratrice de tableaux

**Messieurs Michel GUILLANTON et Sébastien BARBIER**

Encadreur d'art, restauration de cadres anciens

**Atelier Valérie QUELEN**

Encadreuse d'art

**ART IN LAB**

Laboratoire d'analyse technique d'œuvres d'art

**Monsieur Michel BURY**

Photographe

**Mademoiselle Mégane OLLIVIER**

Historienne de l'art

Rédaction du catalogue

**Madame Julie LAZIMI**

Assistante de galerie

**Monsieur Bernard MARINNES**

Imprimeur

**Monsieur Christophe BRISSON**

Graphiste

**La Famille PEYTEL**

# Édouard MANET

(1832-1883)

## *The Young boy with the Red Cap*

*Also known as: The Boy with the Red Cap (1931); The Young Man in the Red Cap (1952), also referred to as Little Alexander.*

1857-1858

Oil on canvas

47 x 37 cm

Signed in the lower right, near the shoulder: E. M

On the reverse, on the stretcher, there is a label from the exhibition \*One Hundred Portraits of Men from the 14th Century to Today, Paris, Galerie Charpentier, 1952.

### *Provenance:*

- Acquired before 1902 by Joanny Peytel (1840-1924) (according to Pierre Peytel, quoting his uncle Joanny Peytel, the latter is said to have purchased it during Manet's lifetime, around 1870).
- Inherited by Pierre Peytel (1882-1968), nephew of Joanny Peytel.
- Inherited by Jean-Pierre Peytel (1922-2007).
- Neuilly-sur-Seine, collection of the descendants of Joanny Peytel.

### *Exhibitions:*

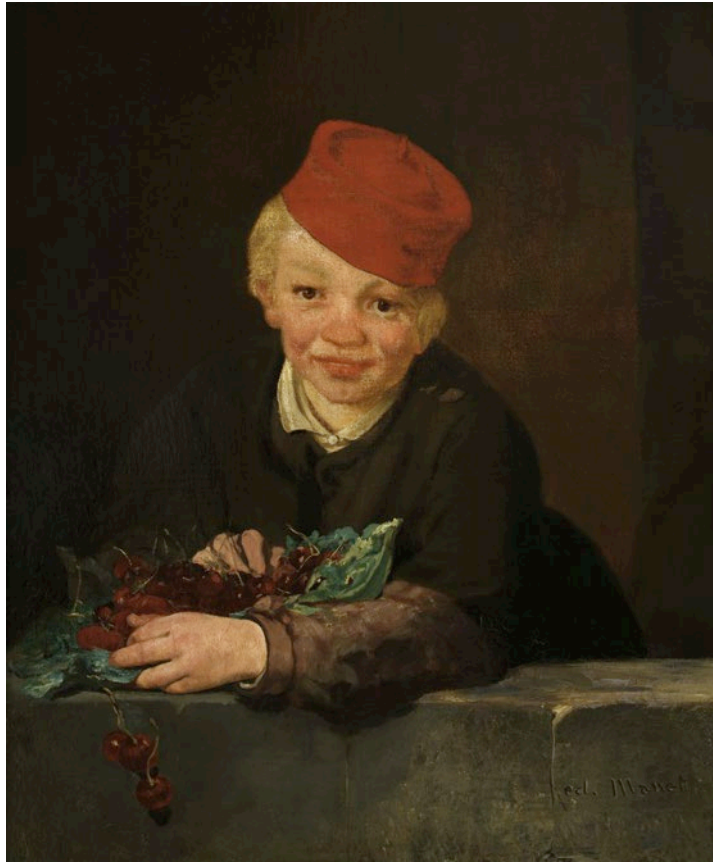
- Exhibition of Manet's works for the benefit of Charité Maternelle, Paris, Galerie André Weil, 26 Avenue Matignon, Paris 8th (exhibition without catalogue), June 1951.
- *One Hundred Portraits of Men from the 14th Century to Today*, preface by Pierre Gaxotte, Paris, Galerie Charpentier, 6 March 1952, no. 61a: "Manet Édouard (1832-1883) / The Young Man in the Red Cap."

### *Bibliography:*

- Charles Baudelaire, «La Corde. – À Édouard Manet», *Petits Poèmes en prose*, Michel Lévy frères., 1869, IV. *Petits Poèmes en prose, Les Paradis artificiels* (pp. 92-97).
- Théodore Duret, *Histoire d'Édouard Manet et de son œuvre avec un catalogue des peintures et des pastels*, Paris, H. Floury, 1902, p. 193, under no. 10.
- Camille de Sainte-Croix, «Édouard Manet» in *Portraits d'hier*, no. 19, 15 December 1909, p. 21.
- Théodore Duret, *Histoire de Édouard Manet et de son œuvre. Avec un catalogue des Peintures et des Pastels*, new edition, Paris, Bernheim-Jeune & Cie, 1919, p. 235, no. 10.
- Théodore Duret, *Histoire de Édouard Manet et de son œuvre avec un catalogue des peintures et des pastels*, [1902], 4th edition, Paris, Bernheim-Jeune, 1926, p. 235, no. 11.
- Adolphe Tabarant, *Manet. Histoire catalographique*, Paris, Éditions Montaigne, 1931, pp. 42-43, no. 21.
- Paul Jamot and Georges Wildenstein, with the collaboration of Marie Louise Bataille, *Manet. Catalogue critique*, vol. I, Paris, Les Beaux-Arts, 1932, p. 118, no. 34.
- Robert Rey, *Manet*, Paris, Éditions Hypérion, 1938, p. 9.
- Adolphe Tabarant, *Manet et ses œuvres*, Paris, Gallimard, 1947, p. 26.
- Sandra Orienti, *L'opera pittorica di Edouard Manet*, preface by Marcello Venturi, Milan, Rizzoli Editore, 1967, p. 121, no. 421.
- Sandra Orienti, *Tout l'œuvre peint d'Édouard Manet* [1967], introduction by Denis Rouart and translated from Italian by Alain Veinstein, Paris, Flammarion, 1970, p. 121, no. 427.







Ill. 1  
 Edouard Manet (1832-1883)  
*The Boy with Cherries*  
 Circa 1858  
 Oil on canvas  
 65.5 x 54.5 cm  
 Signed bottom right: ed. Manet  
 Lisbon, Calouste Gulbenkian Foundation (inv. 395)

*“Be true, let them talk”*  
 Édouard Manet, 1876

In September 1850, Édouard Manet was 18 years old. He was accepted into the atelier of a master he admired and had chosen, the famous Thomas Couture, praised by critics since his exhibition at the Salon in 1846 for *The Romans of the Decadence*. These six years, although considered crucial, remain the least well-known period of the artist’s career. In this atelier, Manet refused the idea of copying from the antique, going so far as to provoke by asking his models to pose naturally. The young painter voluntarily shortened this apprenticeship in order to make space for the maturation of his ideas.

He left no trace of his very first attempts at painting, destroying them himself. After leaving Couture’s

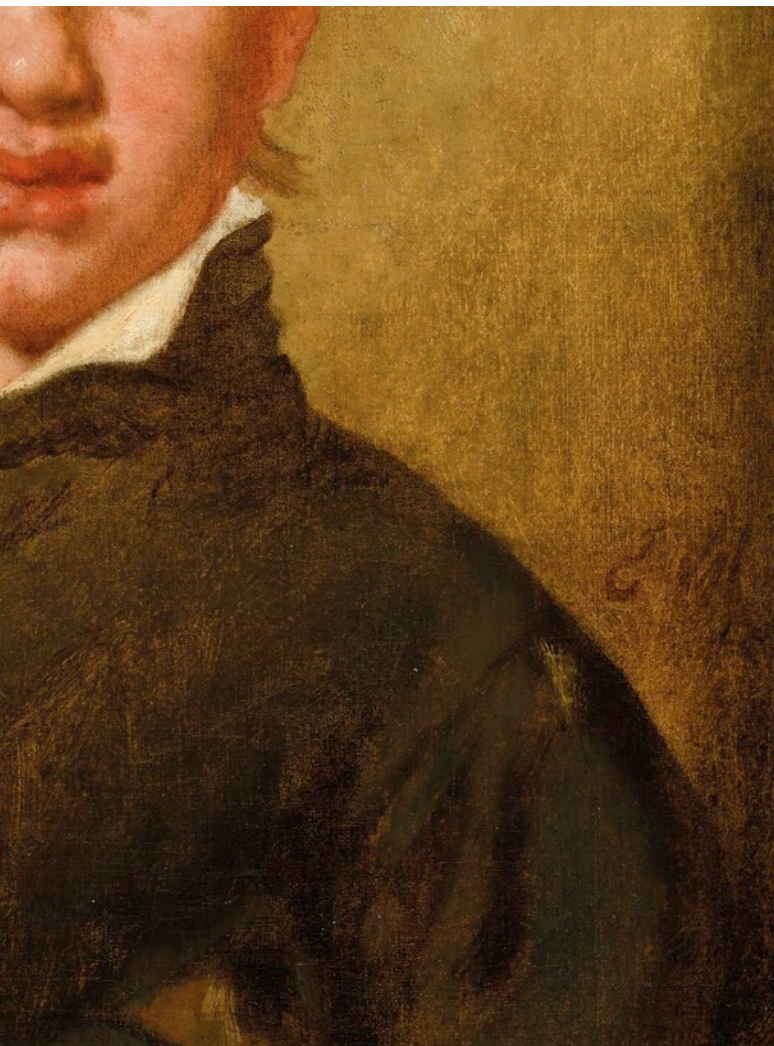
atelier around Easter 1856, his early paintings are of paramount importance, considered by Manet as worthy of interest in the progression of his career: works by which he wanted to be judged and recognised. Among them is our portrait. Its creation dates to around 1857, when Manet occupied a studio on Rue Lavoisier<sup>1</sup>. The only earlier evidence of his work are a few rare drawings and painted copies after the masters. The two canvases that followed the creation of our piece are well-known to the public: *The Boy with Cherries* and *The Absinthe Drinker*, a painting presented at the Salon in 1859.

On February 7, 1864, Baudelaire published in *Le Figaro* a series of four poems titled *Le Spleen de Paris: Prose Poems*, the first of which, *The Rope\**, is dedicated to Manet.









Ill. 2

Edouard Manet (1832-1883)

*The Boy and the Dog*

1862

*Etching and aquatint (print, [2nd state, without square mark and before some work])*

20.5 x 14.5 cm

Paris, Bibliothèque Nationale de France

(Reserve DC-300 (D,1)-FOL)

*“My profession as a painter compels me to attentively observe the faces, the expressions that I come across, and you know the joy we derive from this faculty, which makes life seem more vivid and meaningful to us than to other men. In the remote area where I live, where vast grassy spaces still separate the buildings, I often noticed a child whose fiery and mischievous expression captivated me more than any other. He posed for me on several occasions, and I transformed him into a little gypsy, an angel, and even a mythological Cupid. I had him carry the vagabond’s violin, the Crown of Thorns and the Nails of the Passion, and the Torch of Eros. Eventually, I took such delight in this child’s playful nature that I asked his parents, poor folk, if they would be willing to let me have him, promising to clothe him well, give him some money, and not impose any tasks on him other than to clean my brushes and run errands. Once washed, this child became charming, and the life he led with me seemed like paradise to him, compared to the*

*squalor of his parents’ hovel. I must, however, say that this little fellow sometimes astonished me with strange fits of premature sadness, and he soon developed an immoderate taste for sugar and spirits; so much so that one day, when I realised that despite my numerous warnings, he had once again stolen from me, I threatened to send him back to his parents. Then I left, and my business kept me out for quite some time.*

*«Imagine my horror and astonishment when, upon returning home, the first thing I saw was my little boy, the mischievous companion of my life, hanging from the door of the wardrobe! His feet were almost touching the floor; a chair, which he had presumably kicked aside, was lying overturned next to him; his head was slumped awkwardly to one side; his face, swollen, and his wide-open eyes, fixed in a terrifying stare, at first gave me the illusion that he was alive. (...)<sup>2</sup>*



More than a reflection on his friend's career, Baudelaire gives voice to Manet and evokes the tragedy that had occurred some time before. Alexandre was a young apprentice in his studio, whom Antonin Proust described as "cleaning brushes and tidying the palette." «(...) Manet didn't capture him with the same playful expression. His pursed lips and regular nose have led some to doubt whether the two models are indeed the same, as the nose and mouth are somewhat farther apart in \*The Boy with Cherries\*." <sup>3</sup> Though of a melancholy nature, Alexandre's face in \*The Boy with Cherries\* (ill. 1) still reveals a smile. In this version, Alexandre appears as a cheerful, laughing boy, as if Manet wanted to offer himself a happier image of his apprentice, though this vision is tainted by the cherries in his hands, recalling his "immoderate taste for sugar and spirits."<sup>4</sup> Following in the tradition of Dutch masters of the Golden Age, Alexandre seems to emerge from the frame of a window, enhancing the sense of presence. The delicate figure, with rosy cheeks, stands out elegantly from the copper-toned background, inherited from the works of the Flemish masters, of whom Rubens remains the most eloquent.

Experts agree that the model served in other recognised works from the late 1850s to the early 1860s. \*The Boy and the Dog\* (ill. 2) is an etching that once again demonstrates the tender relationship between the painter and his apprentice. The boy, here playing with a dog, bears the same distant expression as in our painting, as if lost in thought. The etching is from the \*Cahier of 8 Etchings\* by Édouard Manet, published by Alfred Cadart. Rarely, Manet only made a very rough sketch of this etching, which was not derived from any existing painting.

After years of dedicated study of Delacroix's work, including copying \*The Barque of Dante\* in 1854, Manet can be considered one of the last French romantic painters. Combining melancholy, tragedy, innocence, and fragility, the flat surface of the canvas serves as a silent medium for conveying emotions, aiming to reveal the depth of the young boy's soul.

"Be true, let them talk." This motto, chosen by Manet in 1876, perfectly encapsulates the spirit of his work and the relationship he maintained with his public throughout his career. His great energy allowed him to channel, through his brush, an extraordinary sensitivity. Alexandre's death marked him deeply. Through the canvas, Manet expresses the poetic essence, devoid

of artifice, that was once offered to his eyes. The psychological intensity of this youthful gaze, both gentle and sensitive, is unconsciously frozen in time. The viewer is invited only to contemplate the touching duality of spirit between the painter and his model.

Manet was criticised for his innovative pictorial treatment from the moment he left Couture's atelier. Without ever seeking success or fame, he called himself a painter of history, presenting a new way of approaching painting to the viewer: a raw truth that strips painting bare. His departure from academic training gave way to a bold, rapid, powerful touch that instantly conveyed a poignant realism.

Manet produced a body of work that presents itself as it is, rejected for what it is not, and found his place in the art market. Between the Empire and the Republic, from 1859 to 1882, Manet's work provoked a wide variety of opinions in both public and private spheres. His intimate works, like the one presented here, are likely the most cherished by the artist. Despite his pleasant expression and innocent charm, Alexandre's profile embodies a lost youth, a cherished era, a presence abruptly taken away.

At his death, Manet was a famous and recognised artist, though throughout his career he faced opposition and misunderstandings. Provoking disagreement may well have been one of the most important battles of his life. His works left a lasting impression and managed to establish a dynamic exchange and relationship with his audience of exceptional vitality.

Over the course of 16 Salons, Manet presented 28 paintings.

However, no Salon would ever know the face of this young Alexandre, a visionary image that heralded the birth of Impressionism.

M.O

<sup>1</sup> Workshop located at 4, rue Lavoisier, rented jointly with Count Albert de Balleroy.

<sup>2</sup> Charles Baudelaire, "La Corde. — To Édouard Manet," *Petits Poèmes en prose*, Michel Lévy frères, 1869, IV. *Petits Poèmes en prose, Les Paradis artificiels* (pp. 92-97).

<sup>3</sup> Adolphe Tabarant, Manet. *Histoire catalographique*, Paris, Éditions Mouton, 1931, p. 43.

<sup>4</sup> Charles Baudelaire, "The Rope. — To Édouard Manet," *Little Poems in Prose*, Michel Lévy frères, 1869, IV. *Little Poems in Prose, Artificial Paradises* (pp. 92-97).

## Johanny Benoît Peytel, collector and patron

Founder of the *Crédit Algérien*, president of the *Compagnie des Chemins de fer de l'Ouest Algérien*, an Egyptophile and collector, Johanny Benoît Peytel (1844 - 1924) was appointed an officer and then commander of the Legion of Honour in 1912. A discerning patron, the businessman deployed his financial resources in service of his passion: collecting and defending the art of his time. His contemporary Eugène Pereire, son of the banker Isaac Pereire, confessed in 1862: "I buy a few moderns because they are more reliable. And besides, their value will go up."<sup>1</sup> A circle of collectors follows this model. Protecting and maintaining privileged relationships with an artist allows them to strengthen their social and cultural standing. Between 1879 and 1882, Charles Ephrussi purchased 20 paintings by Manet, Monet, Pissarro, Degas, and Renoir directly from the artists themselves or from the dealer Durand-Ruel.

Johanny Peytel was a friend of many successful artists, such as Théodore Duret, Auguste Rodin, and Camille Claudel. By recommendation or sponsorship, illustrious art enthusiasts of the late 19th century entered the studios of fashionable artists. It was in this way that Johanny Peytel met Auguste Rodin in 1894, introduced by the critic Armand Dayot. Rodin was certainly one of his closest friends and confidants: the sculptor reveals in his correspondence the intimate and touching bond that united the two men. Under the Third Republic, collectors of the fame that Peytel enjoyed shone throughout the country and were gradually encouraged to become patrons by donating part of their treasures to artistic institutions. The Musée d'Orsay can today

boast of preserving three masterpieces from the Peytel collection, including a work by Alfred Sisley, *Chemin de la Machine*, Louveciennes, the portrait of Alphonse Daudet and his daughter by Eugène Carrière, and that of the Prince of Wales, the future Edward VII, by Jules Bastien-Lepage. The Louvre Museum, on the other hand, holds 20 sculptures and antique objects received in 1914.

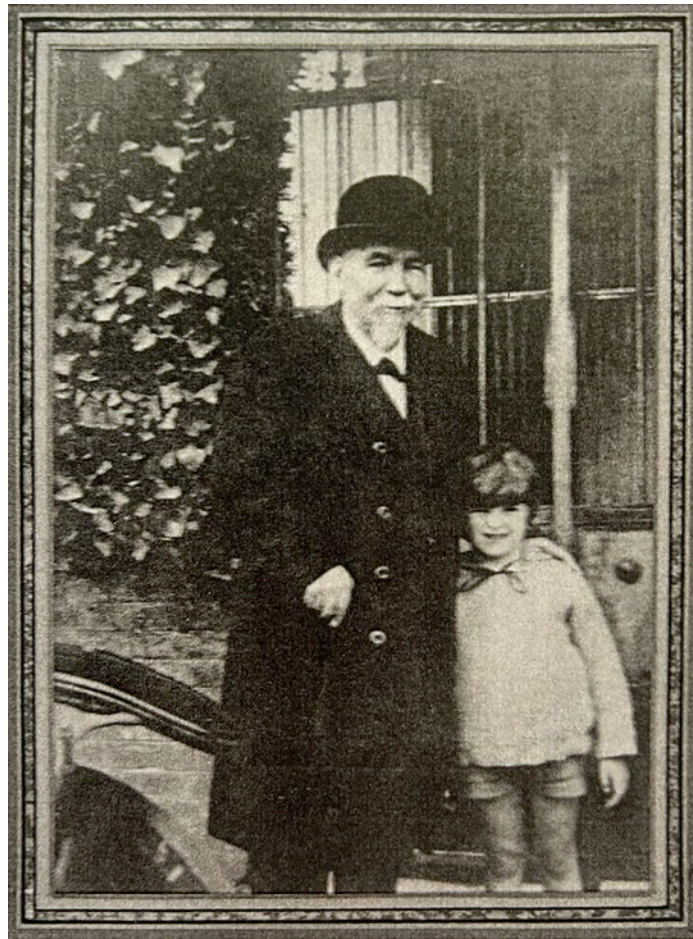
Our artwork was probably acquired by Johanny Peytel in the 1870s through Théodore Duret, who was tasked by Manet with finding buyers for his works. Since then, the painting has never left the family. Pierre Peytel, Johanny's nephew, took charge of the esteemed collection<sup>2</sup>. Jean-Pierre Peytel inherited it upon Pierre's death in 1968 and, in turn, bequeathed it in 2007.

Carefully preserved by its heirs, the entire collection was at times dispersed and at times retained in private hands. This is the case with this extraordinary rediscovery. Between art history and the art market, numerous institutions and galleries have had a glimpse of this painting, which was catalogued and lent for prestigious exhibitions, without ever being able to hope to acquire it. For the second time since its creation, this work is presented for sale.

*M.O*

<sup>1</sup> Edmond and Jules de Goncourt, *Journal*, Paris, Robert Laffont, 1989, Vol. I, p. 877.

<sup>2</sup> Adolphe Tabarant, Manet. *Histoire catalographique*, Paris, Éditions Montaigne, 1931, p. 50.



*Johanny Peytel (1844-1924) and his nephew Michel Peytel (1919-1973) in 1924*



*Meudon, wedding of master Rodin. M. Dalimier, Clémentel, Peytel and Bénédite.  
Darsy/ECPAD/Défense SPA 37 A 1604*









## Galerie Alexis Bordes

4, rue de la paix – 75002 Paris

Tél. : 01 47 70 43 30

Fax : 01 47 70 43 40

mail : [expert@alexis-bordes.com](mailto:expert@alexis-bordes.com)

[www.alexis-bordes.com](http://www.alexis-bordes.com)