

LE CLAIRE

SEIT 1982

KUNST



ÉDOUARD MANET

1832 - Paris - 1883

Au Prado II [At the Prado II]

Etching and aquatint printed in black ink on heavy japon paper. Executed 1863 (first state), and 1867 (second state). Signed, in the plate, lower left: *Manet*. On the verso inscribed by another hand in pencil: *Eau forte originale / Au Prado / épreuve sur japon, tirage à 12 exemplaires / Manet*.
Plate: 22.5 × 15.6 cm; sheet: 35.0 × 27.2 cm.

PROVENANCE: Ingeborg Tremmel Collection, Munich (until 2003) – Private collection, Hamburg

LITERATURE: Etienne Moreau-Nélaton, *Manet: graveur et lithographe*, Paris 1906, no. 62 – Marcel Guérin, *L'œuvre gravé de Manet*, Paris 1944, no. 46 II (of II) – Jean C. Harris, *Edouard Manet, the Graphic Work, a Catalogue Raisonné*, revised edition by Joel M. Smith, San Francisco, 1990, no. 45 II (of II)

The present sheet is an excellent, strong and deep impression with highly differentiated tones of aquatint. It shows the second state of the etching, and it is one of only 12 impressions, edited by Alfred Porcabœuf between 1906 and 1910, before the plate had been cancelled. It is very rare.

In the first state the figures are suggested with a few etched lines and broad areas of light aquatint which form the silhouettes of the shapes. From this state there are only four known impressions all on chine paper. They had been printed around 1863 for friends and patrons of the artist. [Fig. 1]

Manet reworked the etching in 1867. He recoated the whole composition with two coats of aquatint so that the value contrasts became much stronger. In this second state there are a few patches of white, but the predominant tone is a deep dark. According to Harris only *a very few proofs known on vellum*, which had been printed during Manet's lifetime. The small edition of twelve impressions was printed between 1906 and 1910 by Alfred Porcabœuf, an uncle of Félix Braquémont. He obtained the plates of *The Absinthe Drinker*, *The Boy Carrying a Tray*, and *Au Prado II* from the printer Salomon, who had received them from Braquémont. Porcabœuf pulled a dozen impressions of each of these on a heavy japon paper, and then cancelled the plates with diagonal scratches.

Manet's composition is inspired by an etching from Francisco de Goya's *Caprichos*, plate 27, entitled *Quien mas rendido?* [Fig. 2].

LE CLAIRE

SEIT 1982

KUNST



Fig. 1: *Au Prado II*, first state, 1863.
Etching with one layer of aquatint.
One of four known proofs on chine.
Detroit Institute of Arts [inv. 70.591]



Fig. 2: Francisco de Goya, *Quien mas rendido?* 1797-99.
From *Caprichos*, Plate 27. (1st ed.)
Etching, aquatint and drypoint. 306 x 201 mm
Museo del Prado, Madrid, [inv. G002115]