

# Musée Marmottan Monet

ACADÉMIE DES BEAUX-ARTS

19 October  
2021  
20 March  
2022

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# JULIE MANET

AN IMPRESSIONIST HERITAGE





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From 19 October 2021 to 20 March 2022, the Musée Marmottan Monet is hosting the first exhibition ever dedicated to Julie Manet (1878-1966). Over one hundred works are on display, featuring paintings, sculptures, pastels, watercolours, and engravings, from museums all around the world, as well as private collections, including many pieces presented to the public for the first time. All serve to retrace the life of Julie Manet, the only daughter of the first female Impressionist artist Berthe Morisot, and niece of illustrious painter Édouard Manet. The aim of the exhibition is not only to evoke Julie Manet's childhood amongst the Impressionists but also to lift the veil on her own private life and showcase the love of art that she inherited. The exhibition presents the extraordinary collection that she amassed with her husband, Ernest Rouart, and highlights that which was her life's mission: to ensure that her mother and uncle gained the recognition they deserved. In order to retrace eight decades of a truly remarkable life and reveal its many facets, the exhibition extends beyond the spaces usually dedicated to temporary events and takes up residence in the Rouart Galleries located on the first floor, endowing the exhibition with an unprecedented scale.



Pierre Auguste Renoir, *Julie Manet ou L'Enfant au chat*, 1887.  
Paris, musée d'Orsay

## GROUND FLOOR

# JULIE MANET, FROM EARLY LIFE TO AN IMPRESSIONIST HERITAGE

The first part of the exhibition evokes Julie Manet's childhood. The opening section entitled "An Impressionist Education" presents some of the best-known portraits of an individual who could be described as a born model. She was the model of predilection of her mother who sketched her in watercolours in the grass (Paris, Musée Marmottan Monet), in Bougival with her father Eugène Manet (Paris, Musée Marmottan Monet), a painting shown at various Impressionist exhibitions. She posed on her own at eight years of age in 1886 for *Jersey bleu* and for *Rêveuse* in 1894. Renoir dedicated several paintings to her. *L'enfant au chat* (Paris, Musée d'Orsay) is the oldest and undoubtedly the most well-known. The painting, as well as two sketches in the same format, will be exhibited here for the first time. Also on display are portraits of Julie Manet, one painted, representing her alone (Paris, Musée Marmottan Monet), and the other in pastel showing her in the company of Berthe Morisot (Paris, Musée du Petit Palais). Following her mother's death, Renoir watched over Julie and her two cousins Jeannie and Paule Gobillard. All three of them posed for the master. Julie and Jeannie, cousins as inseparable as sisters, posed together for *Le chapeau épinglé* (private collection). Paule, slightly older at age ten was the subject of a sanguine drawing, also shown here for the first time (private collection). Two paintings depict the passions of Berthe Morisot's nieces. In one, the Impressionist, who had taught painting to Paule, depicts her as an artist, *Paule Gobillard peignant* (Paris, Musée Marmottan Monet). In the second, Julie depicts Jeannie as a virtuoso pianist (private collection) in a harmony of pastel and iridescent tones. Opposite these portraits, a section is dedicated to Stéphane Mallarmé. Édouard Manet's portrait of Mallarmé (Paris, Musée d'Orsay), and a collection featuring Edgar Allen Poe's poem, *The Raven* (private collection), translated by the poet and illustrated by the painter, bear witness to their close relationship. The painting of Mallarmé's boat *La Voile Blanche*, sailing on the Seine at Valvins by Berthe Morisot, for its part, also testifies to the close ties between the first female Impressionist and the man of letters. It was he whom she chose as Julie's surrogate tutor, and he was the one to give her the greyhound called *Laërte*, captured in a painting by Morisot in 1893. He was also the one who penned the sonnet *Julie au chapeau Liberty*, inspired by the last portrait of Julie sketched by her mother (private collection).



Berthe Morisot, *Eugène Manet et sa fille dans le jardin de Bougival*, 1881.  
Paris, musée Marmottan Monet



Berthe Morisot, *Jeune fille au lévrier ou Julie Manet et sa levrette Laërte*, 1893. Paris, musée Marmottan Monet





Portrait de Julie Manet, (photographie inédite)  
© Franck Boucourt



Orphaned at sixteen, Julie took on the sad title as the last representative of the Manet family, shared with the painter's widow, her aunt Suzanne Leenhoff. Their relationship is evoked through the latter's portrait by Manet, *La femme au chat* (London, Tate Modern), presented not far from Manet's drawings and sketches given to Julie by her aunt on her sixteenth birthday. These works are on display here for the first time. A spectacular painting, *Baigneuses en Seine* (São Paulo, MASP), which Julie reproached her aunt for having certified as Manet's,—she believed the background to have been altered circa 1899—illustrates the differences of opinion between the two women regarding the exercise of the artist's copyright.



Édouard Manet, *Stéphane Mallarmé*, 1876. Paris, musée d'Orsay

At the age of nineteen, Julie fell in love. Just as her mother had met Manet at the Louvre, Julie met her future husband, painter Ernest Rouart, there in 1897. *La Vierge au lapin* (Paris, Musée du Louvre) *Jupiter et Antiope* (Paris, Musée Marmottan Monet) copied by Manet after Titian, *Le repas chez Simon* sketched by Berthe Morisot after Veronese (Paris, Musée Marmottan Monet), and the copy done by Ernest Rouart based on *Minerva expelling the Vices from the Garden of Virtue* by Mantegna (Paris, Musée d'Orsay), all executed in the Louvre, illustrate the unique place held by the museum in the family's history. On 31 May 1900, Julie Manet married Ernest Rouart.



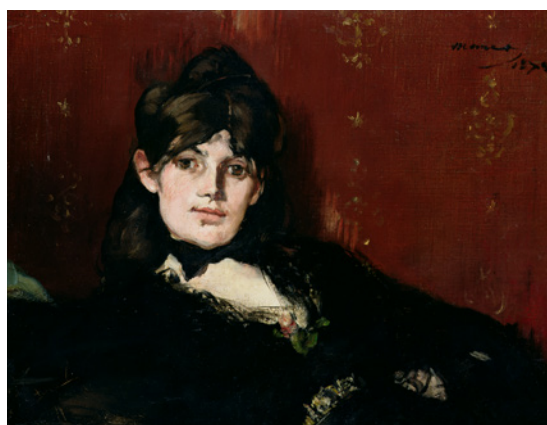
Portrait des couples : Ernest Rouart, Julie Manet et Paul Valery, Jeannie Gobillard (de haut en bas et de gauche à droite), pris le jour de leur double mariage, le 31 mai 1900. Paris, musée Marmottan Monet, © Franck Boucourt



Julie now began to pose for her husband. Several of these portraits can be seen here, including *Portrait de Julie Manet peignant* (private collection), *Portrait de Julie Manet* (private collection) and *L'heure du thé*. The couple's commitment to promoting the arts was exemplary. Julie piously preserved the significant artistic legacy she had inherited, including the portraits of Mr and Mrs Auguste Manet (Paris, Musée d'Orsay), two portraits of her mother by Manet (Lille, Palais des Beaux-Arts and Paris, Musée Marmottan Monet), and one of her father, Eugène Manet, by Alphonse Legros, presented here for the first time. From the turn of the century onwards, Julie strove to promote her mother's work. With the assistance of relatives, she convinced several museums to accept a donation of Morisot paintings. *L'été* was given to the Musée Fabre in Montpellier, *Sur le banc* to the Musée des Augustins in Toulouse, *La fleur aux cheveux* to the Petit Palais in Paris, *Pasie cousant dans le jardin de Bougival* to the Musée de Pau. Thanks to the involvement of friends of Renoir, *Paysanne niçoise* was acquired by the Musée de Lyon. In 1912, the couple acquired a large number of works from the collection of Julie's father-in-law, Henri Rouart. These acquisitions featured 17th and 18th-century works by Poussin, Fragonard and Hubert Robert, as well as 19th-century pieces from Delacroix, Corot, Jongkind, Daumier, Puvis de Chavannes, Degas, Redon and Gauguin. Shortly thereafter, Julie Manet and Ernest Rouart, with the agreement of Henri Rouart's other children, made a number of significant donations to the Louvre: *La Dame en bleu* by Corot (Paris, Musée du Louvre) and *Crispin et Scapin* by Daumier (Paris, Musée d'Orsay) were donated in 1913. In 1930, Julie fulfilled one of her mother's dearest wishes, when Manet's *La Dame aux éventails* entered the Louvre, which Morisot had acquired in 1884 with this purpose in mind. It took forty-six years of patience and two generations of women, as well as the determination of a mother and daughter, to bring this project to fruition. A woman of conviction, Julie was also a woman of faith. She was a member of the Third Order of Saint Dominic, like her husband, her cousin Jeannie (now Madame Paul Valéry), her first cousin Gabriel Thomas, and Maurice Denis, whose *Magnificat* (private collection) and *Baptême du Christ* (private collection) she admired greatly. Posing for her husband, she made use of a paintbrush to produce a portrait of her grandchildren. For the eldest grandchild, Jean-Michel, she made a touching handwritten bible-study book with watercolour illustrations. Up to the very end of her life, Julie Manet remained faithful to her principles. In 1943, in memory of her late husband, she donated *Tivoli, Les jardins de la villa d'Este* by Corot (Paris, Musée du Louvre) but retained the copy that her mother had done in her younger years (private collection). A gatekeeper of the Impressionist spirit, she remained faithful to her lifelong friends. In 1957, she acquired one of Monet's large-format Water Lilies. Through her life and work, Julie Manet safeguarded the memory and legacy of the Impressionist movement.



Alphonse Legros, *Portrait présumé d'Eugène Manet*, 1862.  
Collection particulière



Édouard Manet, *Portrait de Berthe Morisot étendue*, 1873.  
Paris, musée Marmottan Monet

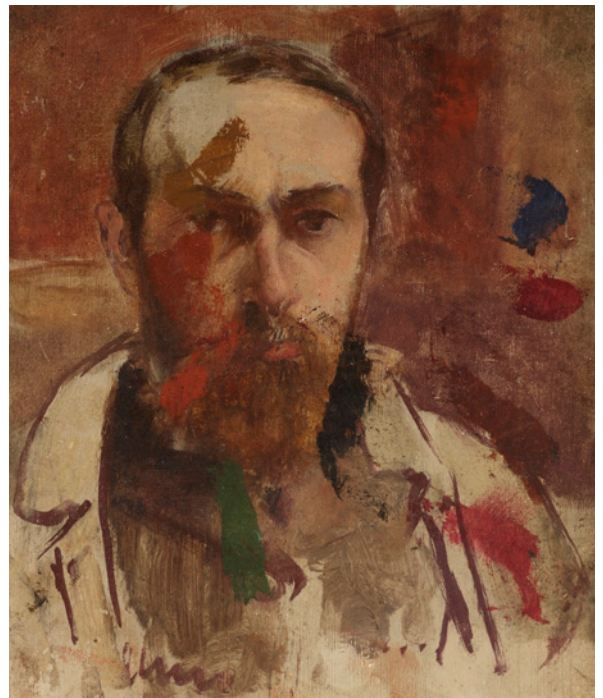
## GALERIES ROUART : JULIE MANET, PAINTER AND DIARIST

It is impossible to evoke Julie Manet without addressing the question of her painting and her famous diary. Both can be seen on the first floor. While Berthe Morisot's daughter never considered herself a proper artist, she nevertheless painted and sketched all her life. The paintings at the Musée Marmottan Monet focus mainly on the period 1895-1900 when Julie worked under Renoir's guidance and instruction. These include *Femme avec Laërte*, exhibited at the Salon des Indépendants in 1898, and *Avant le bal* painted on the rue de Villejust where we can see her cousin Edmé Pontillon in a doorway. *Les Cygnes* and *La cueillette des pêches* explore a theme dear to her mother, and bear resemblances to her mother's work by means of their technique.

The various editions of Julie Manet's diary, written between 1893 and 1899, and published in 1979, are presented alongside the original typescript and an unpublished manuscript by Jeannie Gobillard. One hundred and twenty pages refer to the series of events leading from the cousins' engagement up to the double wedding, with Jeannie Gobillard describing everything Julie Manet does not: the declarations of love in the home of Degas, the visit to Passy cemetery and the role of the Impressionists in their lives and fate as women. This work will be the subject of a prefaced publication, annotated and illustrated with unpublished photographs, co-published with Éditions des Cendres in the autumn. On the wall, views of Mesnil signed by Julie's husband and cousin Paule illustrate the bucolic and warm atmosphere that Julie fostered at the Château du Mesnil, a property also inherited from her parents.



Ernest Rouart, *Portrait de Julie Manet*.  
Collection particulière



Ernest Rouart, *Autoportrait*.  
Collection particulière



# VISUALS

## FOR THE PRESS



**Berthe Morisot,**  
***Eugène Manet et sa fille dans le jardin de Bougival***  
1881  
Huile sur toile  
73 x 92 cm  
Legs Annie Rouart, 1993  
Paris, musée Marmottan Monet  
© musée Marmottan Monet, Paris



**Berthe Morisot**  
***Petite fille assise dans l'herbe***  
1882  
Aquarelle sur papier  
26 x 32 cm  
Legs Annie Rouart, 1993  
Paris, Musée Marmottan Monet  
© musée Marmottan Monet, Paris



**Pierre Auguste Renoir**  
***Julie Manet ou L'Enfant au chat***  
1887  
Huile sur toile  
65,5 x 53,5 cm  
Paris, musée d'Orsay, accepté par l'Etat à titre de dation en paiement des droits de succession, 1999  
Photo © RMN-Grand Palais (musée d'Orsay) / Stéphane Maréchal

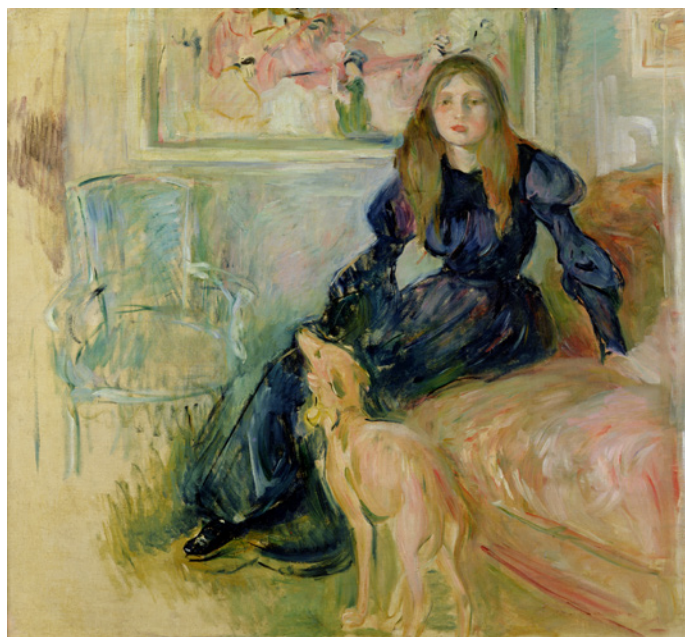


**Pierre Auguste Renoir**  
***Portrait de Julie Manet***  
1894  
Huile sur toile  
55 x 46 cm  
Legs Annie Rouart, 1993  
Paris, musée Marmottan Monet  
© musée Marmottan Monet, Paris





**Berthe Morisot**  
**Julie rêveuse**  
 1894  
 Huile sur toile  
 65 x 54 cm  
 Collection particulière  
 © Christian Baraja SLB



**Berthe Morisot**  
**Jeune Fille au lévrier ou Julie Manet et sa levrette Laërte**  
 1893  
 Huile sur toile  
 73 x 80 cm  
 Legs Michel Monet, 1966  
 Paris, musée Marmottan Monet  
 © musée Marmottan Monet, Paris



**Édouard Manet**  
**Stéphane Mallarmé**  
 1876  
 Huile sur toile  
 272 x 35,7 cm  
 Paris, musée d'Orsay, acquis avec le concours de la Société des  
 Amis du Louvre et de D. David Weill, 1928  
 © RMN-Grand Palais (musée d'Orsay)



**Pierre Auguste Renoir**  
**Portrait de Paule Gobillard**  
 vers 1885  
 Sanguine sur papier  
 41,6 x 34,3 cm  
 Collection particulière  
 © Droits réservés





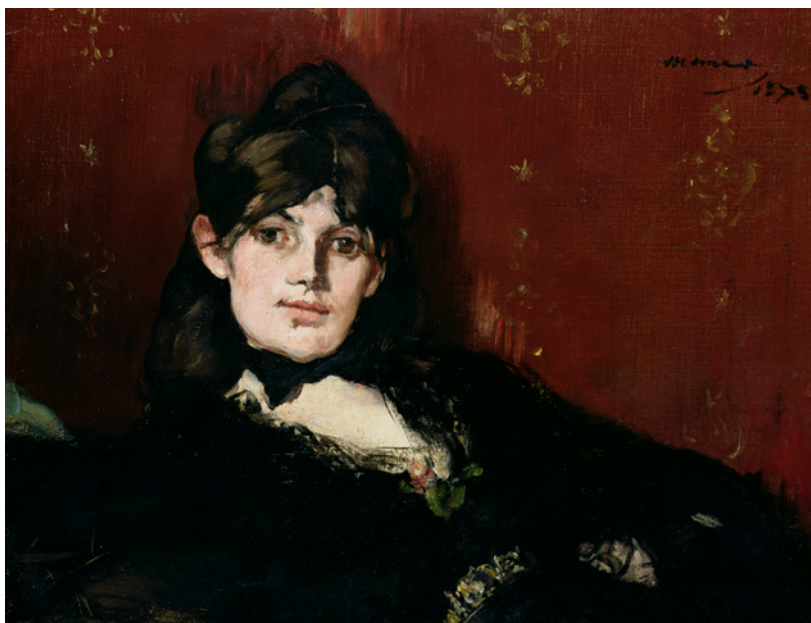
**Berthe Morisot**  
**Paule Gobillard peignant**  
 1887  
 Huile sur toile  
 86 x 94 cm  
 Legs thérèse Rouart, 1996  
 Paris, Musée Marmottan Monet  
 © musée Marmottan Monet, Paris



**Edgar Degas**  
**Portrait d'Edouard Manet**  
 vers 1866-1868  
 Crayon sur papier  
 40 x 26 cm  
 Legs Annie Rouart, 1993  
 Paris, musée Marmottan Monet  
 © Christian Baraja SLB



**Alphonse Legros**  
**Portrait présumé d'Eugène Manet**  
 1862  
 Huile sur toile  
 71 x 58 cm  
 Collection particulière  
 © Christian Baraja SLB



**Édouard Manet**  
**Portrait de Berthe Morisot étendue**  
 1873  
 Huile sur toile  
 26 x 34 cm  
 Legs Annie Rouart, 1993  
 Paris, musée Marmottan Monet  
 © musée Marmottan Monet, Paris





**Ernest Rouart**  
**Portrait de Julie Manet**  
 Huile sur toile  
 116,7 x 89,2 cm  
 Collection particulière  
 © Christian Baraja SLB



**Ernest Rouart**  
**Autoportrait**  
 Huile sur toile  
 17,2 x 14,4 cm  
 Collection particulière  
 © Christian Baraja SLB

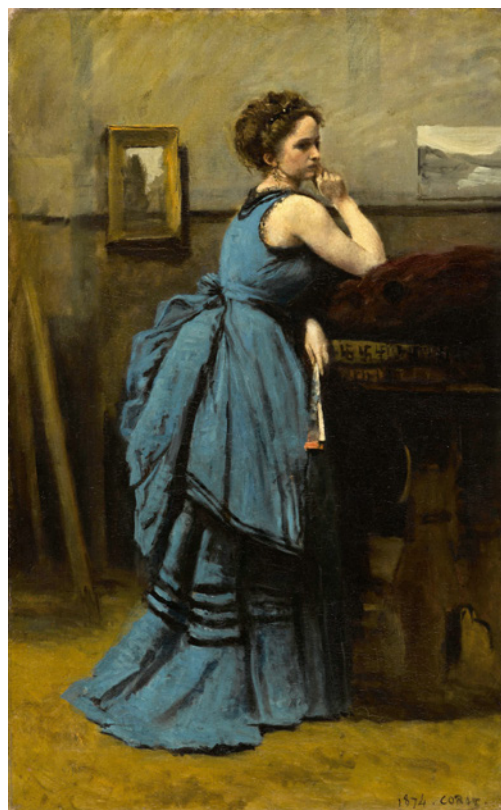


**Ernest Rouart**  
**L'Heure du thé**  
 Vers 1913  
 Huile sur toile  
 162 x 130 cm  
 Collection particulière  
 © Christian Baraja SLB





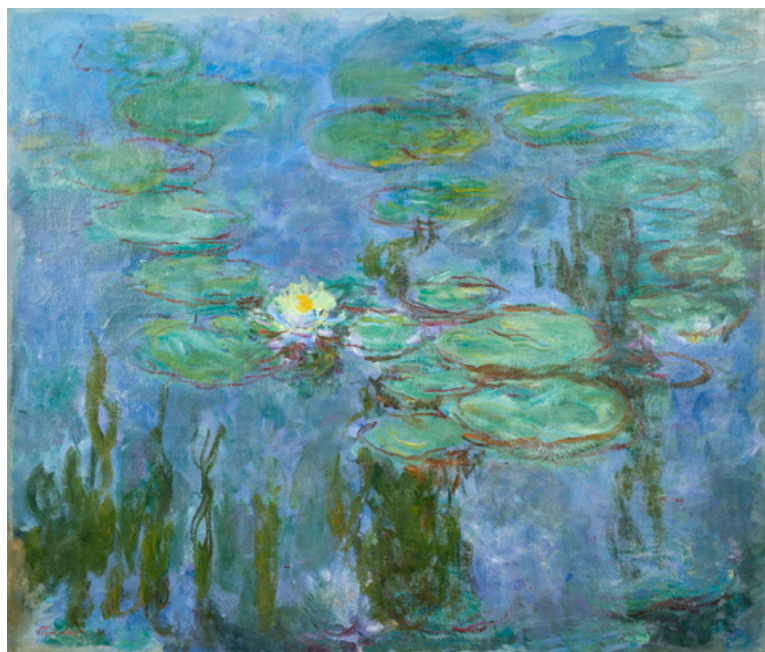
**Édouard Manet**  
***La Dame aux éventails***  
 1873  
 Huile sur toile  
 113 x 166 cm  
 Paris, musée d'Orsay, don de M. et Mme Ernest Rouart, 1930  
 © RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski



**Jean-Baptiste Camille Corot**  
***La Dame en bleu***  
 1874  
 Huile sur toile  
 80 x 50,5 cm  
 Acquis sur les arranges du legs de Maurice Audéoud, avec la participation des enfants d'Henri Rouart, 1912 – Paris, musée du Louvre, département des Peintures  
 © RMN-Grand Palais (musée du Louvre) / Stéphane Maréchal



**Maurice Denis**  
***Magnificat***  
 1909  
 Huile sur toile  
 130 x 104 cm  
 Collection particulière  
 © catalogue raisonné Maurice Denis



**Claude Monet**  
***Nymphéas***  
 1914-1917  
 Huile sur toile  
 130 x 153 cm  
 Legs Annie Rouart, 1993  
 Paris, musée Marmottan Monet  
 © musée Marmottan Monet, Paris





**Portrait de Julie Manet** (photographie inédite).

© Franck Boucourt



**Portrait des couples** : Ernest Rouart, Julie Manet et Paul Valery, Jeannie Gobillard (de haut en bas et de gauche à droite), pris le jour de leur double mariage, le 31 mai 1900.

Paris, musée Marmottan Monet, © Franck Boucourt