

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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Edouard Manet, *The Croquet Party*, 1871

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|-------------------------------------|---|
| Artist | Edouard Manet, French, 1832–1883 |
| Title | <i>The Croquet Party</i> |
| Object Date | 1871 |
| Alternate and Variant Titles | <i>The Croquet Party at Boulogne-sur-Mer; La partie de croquet</i> |
| Medium | Oil on canvas |
| Dimensions (Unframed) | 18 x 28 3/4 in. (45.7 x 73 cm) |
| Signature | Signed lower right: Manet |
| Credit Line | The Nelson-Atkins Museum of Art. Gift of Marion and Henry Bloch, 2015.13.11 |

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Catalogue Entry

Citation

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In this complex outdoor genre scene, Edouard Manet (1832–1883) presents a view of his family and friends on the croquet lawn outside the casino at Boulogne-sur-

Mer, in northern France. On the far left is Paul Roudier, the artist's childhood friend and a central member of Manet's social circle; he is the only figure in the scene to address the spectator directly.¹ Alongside him is Jeanne Gonzalès (1852–1924), a talented young painter who would enjoy recognition at the Paris Salon from the late 1870s (Fig. 1).² Jeanne was the younger sister of the painter Eva (1849–1883), who was Manet's favorite female pupil. Jeanne, too, received artistic lessons from Manet and frequented his studio.³ She looks toward Léon Leenhoff, Manet's stepson (and, possibly, his biological son) and a favorite model for the artist.⁴ To the right is Léon's mother—Manet's wife, Suzanne Leenhoff—who raises her mallet to hit a croquet ball alongside an unknown partner. This painting is therefore an image of Manet's intimate inner group.⁵ Farther back on the promenade path, a man looks away through a telescope, accompanied by a woman holding a parasol. Although the figures are the focus of this scene, Manet shows his abilities as a marine painter in his distant view of four passing ships and his evocation of the seaside wind that blows from left to right, animating the flags, tugging at Jeanne's dress, and causing the unidentified woman to hold onto her toque.



Fig. 1. *Jeanne Gonzalès*, ca. 1874, photograph, album de photographies ayant appartenu à Edouard Manet, Département des estampes et de la photographie, Bibliothèque nationale de France, Paris

The Croquet Party shows Manet's fascination with the seaside resort of Boulogne, which he visited repeatedly and painted on at least forty occasions.⁶ About half of Manet's total number of marines were painted at Boulogne. The town had expanded greatly as a resort since 1848, when a railroad line connected it to Paris. It became even more of an attraction following the opening of its casino and beach house in 1863, and these locations soon became the center of tourist life for the city. Five members of Manet's family, including the artist himself, took a one-month subscription to the beach house on July 16, 1864. In the summer of 1868, Manet spent about two months in Boulogne with his wife and stepson.

On the advice of his doctor, Manet probably returned to Boulogne in the summer of 1871 to treat his nervous exhaustion following the siege of Paris by the Prussians during the Franco-Prussian War, and the subsequent bloody episode of the Paris Commune, when up to twenty thousand Parisians were killed.⁷ *The Croquet Party* has generally been dated to 1871, a dating that is

followed here.⁸ In a provocative reading, Joachim Pissarro sees the picture in relation to the trauma of the recent events experienced by Manet in Paris in 1870–71.⁹ He argues that the work reflects the artist's continuing disorientation and retains elements of alienation and detachment, even comparing the isolation of the figures to a play by Samuel Beckett. As is generally the case with Manet, however, readings are never clear, and the bright colors of the scene, notably Jeanne's dress, and quaint details, such as the scrapping dogs, argue for a less dark reading.

In depicting the game of croquet, Manet was showing a sport that was newly imported to France from England in the mid-nineteenth century. Equally suited to men and women, croquet rapidly became popular among the upper classes. The 1874 edition of *Merridew's Guide to Boulogne-sur-Mer and its Environs* noted: "On the terrace next to the sea will be found spacious lawns, on which the game of croquet is played."¹⁰ Juliet Wilson-Bareau and David Degener have described *The Croquet Party* as "a brilliant comedy of manners."¹¹ Croquet was recognized as a space for flirtation between the sexes, and it is possible that Manet intended to suggest a sexual attraction or tension between Léon and Jeanne, both nineteen-year-old young adults. Jeanne, as the many portraits of her by her sister reveal, was an attractive young woman. Léon, for his part, takes on an air of detachment, as is often the case in Manet's images of him. Could he be playing hard to get?



Fig. 2. Edouard Manet, *The Croquet Party*, 1873, oil on canvas, 28 5/16 x 41 3/4 in. (72.0 x 106.0 cm), Städel Museum, Frankfurt. Acquired in 1912, Property of Städtischer Museums-Verein e.V.

Manet shows a game of doubles in process, or alternatively two separate games of singles. The four protagonists hold mallets, ready to strike red and yellow

balls toward the croquet peg, marked in blue, red, yellow, green and black. Not represented, and presumably obscured, are the game's hoops.¹² Manet's picture can be situated within the context of his interest in representing contemporary leisure, and specifically sporting activities. He painted a related croquet scene of around 1873 (Fig. 2), depicting the very different setting of the garden of his friend, the Belgian painter, Alfred Stevens (1823–1906).¹³ He also produced views of boating and skating. As a group, these form an important chronicle of modern sporting life.



Fig. 3. Jules David, fashion plate of women playing croquet, published in *Le Moniteur de la Mode: Journal du Grand Monde* 2, no. 2 (August 1867): opposite page 270

Manet shows his interest in contemporary fashion in *The Croquet Party*. Fashion magazines at the time recommended specific types of dress and headwear for visits to the beach. The youthful Gonzalès wears a dress, in bright blue and yellow, with a short skirt that leaves her ankle boots visible and that first came into fashion around 1867.¹⁴ A print from this time shows a young woman wearing a very similar dress (Fig. 3).¹⁵ The exotic blue bird ornamenting Gonzalès' toque, perhaps an African starling, coloristically complements her auburn hair.¹⁶ Suzanne and her partner are dressed in more muted colors and wear small crinoline cages, rather than

bustles, also reflecting the continuing influence of late 1860s fashions.¹⁷ Paul Roudier wears a dark suit and bowler hat, and Léon Leenhoff a checkered, tightly fitted gray jacket, brown pants, and a black fedora, animated by a brown feather.



Fig. 4. Edouard Manet, *Femme debout, coiffée d'un chapeau, tenant un maillet de croquet*, 1875, pencil on laid paper, 4 x 2 1/2 in. (10.1 x 6.3 cm), Musée du Louvre, Paris, RF 30410

The Croquet Party is among Manet's most rapidly worked paintings and relates closely to the painterly practice of the Impressionists. Although the artist never exhibited with this group, this picture shows his closeness to their work in its rapidly gestural technique and evocation of atmosphere. The picture has been compared to *Garden at Saint-Adresse* by Claude Monet (1840–1926) for its similar frontal view of a windy beachside with blowing flags; Manet is known to have admired that picture on a visit to the studio of Frédéric Bazille (1841–1870) around 1867. Despite its air of spontaneity and sense of the "captured moment," *The Croquet Party* was based on at least ten watercolor and pencil studies, also probably

made in 1871.¹⁸ It was thus probably composed in the studio rather than being painted en plein air.¹⁹ Manet's practice of conflating plein-air pencil studies into a studio picture is also evident in *On the Beach at Boulogne-sur-Mer* (1868; Virginia Museum of Fine Arts, Richmond). The drawings for *The Croquet Party* include a rapid sketch of Jeanne Gonzalès holding a croquet mallet behind her back, which underpins her final pose in the painting (Fig. 4), and a pencil sketch of Léon Leenhoff preparing to hit the croquet ball (Fig. 5). Other sketches, as in the rapidly worked watercolor study *Two Croquet Players* (Musée du Louvre, Paris, RF 30549), are more loosely connected to the picture.



Fig. 5. Edouard Manet, *Homme, debout, un maillet à la main*, pencil on laid paper, 4 x 2 1/2 in. (10.3 x 6.4 cm), Musée du Louvre, Paris RF 30476

The Croquet Party was acquired by the painter Gustave Caillebotte (1848–1894) directly from Manet in 1879 for the comparatively low sum of 600 francs.²⁰ In 1894, Caillebotte offered it as part of his bequest to the French state. The two other Manets in his bequest (*Angelina* and

The Balcony) were accepted, but this work was refused for unclear reasons. Today, it can be considered one of Manet's most intriguing paintings. The artist's vibrant, abstracted brushwork is clearly part of the picture's modernity. So, too, is Manet's depiction of a newly fashionable sporting activity. The painting provides a glimpse into his private inner circle, showing his wife and stepson, his longtime male friend, and a favored female artist friend, all enjoying a moment of escape and respite after a recent period of unimaginable horror.

Simon Kelly
January 2020

Notes

1. "... dans le cercle des amis de Manet, au premier rang desquels était Paul Roudier qui l'accompagnait partout, aux jeudis de son père et de sa mère et aux vendredis du café Guerbois ..." Antonin Proust, *Edouard Manet: Souvenirs* (Paris: Librairie Renouard et H. Laurens, 1913), 37. Manet had previously used Roudier as a model for the legs in his 1866 full-length portrait *The Tragic Actor (Rouvière as Hamlet)*, depicting the actor Philibert Rouvière (National Gallery of Art, Washington, DC).
2. Jeanne Gonzalès showed at the Paris Salon from 1878 until 1889, producing impressive pictures such as *Portrait of Eva at Dieppe* (private collection), a portrait of her sister. She was often represented by her sister. See Eva Gonzalès, *Jeanne Gonzales in Profile (Portrait de femme)*, 1865–70, oil on canvas, 6 5/16 x 5 1/2 in. (16 x 14 cm), Musée des Beaux-Arts, Marseille, inv. 797. Both were daughters of novelist Emmanuel Gonzalès. See "Jeanne Guérard-Gonzalès," in Marie-Catherine Sainsaulieu and Jacques de Mons, *Eva Gonzalès, 1849–1883: Étude critique et catalogue raisonné* (Paris: La Bibliothèque des Arts, 1990), 32–42. See also Russell T. Clement, "Jeanne Gonzalès" in *Dictionary of Artists' Models*, ed. Jill Berk Jimenez (2001; repr. New York: Routledge, 2013), 241–42. In 1872, for example, the two sisters exhibited a pastel that they signed jointly as Jeanne-Eva Gonzalès. See also Janalee Emmer, "Rethinking Self: Eva Gonzalès on Her Own," paper presented at the Hawaii International Conferences on Arts and Humanities, Honolulu, HI, January 9, 2012, <http://www.huichawaii.org/assets/emmer,->

janalee—rethinking-self-eva-gonzales-%281849-1883%29-on-her-own.pdf.

3. See Carol Jane Grant, *Eva Gonzalès: An Examination of the Artist's Style and Subject Matter* (PhD diss., Ohio State University, 1994), 78.
4. For Manet's relationship with Léon, see Nancy Locke, *Manet and the Family Romance* (Princeton: Princeton University Press, 2001). See also "Léon Koella-Leenhoff in *Dictionary of Artists' Models*, 302–5.
5. We might conjecture that the faceless woman could be Eva Gonzalès or perhaps the mother of the Gonzalès sisters, since the Gonzalès family generally holidayed together.
6. For the most detailed study of Manet's time at Boulogne, see Juliet Wilson-Bareau and David Degener, "Manet and the Sea," in *Manet and the Sea*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 2003), 55–101.
7. *Une correspondance inédite d'Édouard Manet: Les lettres du siège de Paris, 1870–1871*, ed. Adolphe Tabarant (Paris: Mercure de France, 1935), 35.
8. That Jeanne Gonzalès is in the painting supports this date, since Manet was only introduced to the Gonzalès sisters in 1869. Adolphe Tabarant initially dated the picture to 1873, based on an inscription on a photograph by Fernand Lochard of the related *The Croquet Party* at the Stadel Museum, Frankfurt (see Fernand Lochard, three albums of photographs of the work of Edouard Manet, ca. 1883, Morgan Library and Museum, New York, MA 3950, vol. 2, cat. no. 69). Tabarant subsequently amended his dating to 1871: ". . . cette peinture de plein air qui est la *Partie de croquet*. Théodore Duret la place en 1873, et nous l'y avons placée après lui, sur la loi d'une mention que porte une photo Lochard. Rectifications: la *Partie de Croquet* est de 1871." Adolphe Tabarant, *Manet et ses Œuvres*, 5th ed. (Paris: Gallimard, 1947), 191. Also dating the painting to 1871 is Étienne Moreau-Nélaton, *Manet Raconté par Lui-Même* (Paris: Henri Laurens, 1926), 1:153. See also Théodore Duret, *Histoire d'Édouard Manet et de Son Œuvre, Avec un Catalogue des Peintures et des Pastels*, new ed. (Paris: Bernheim-Jeune, 1919), 137, no. 169. The Rouart and Wildenstein catalogue raisonné also follows this dating; see Denis Rouart and Daniel Wildenstein, *Edouard Manet Catalogue raisonné* (Lausanne: Bibliothèque des arts, 1975), no. 173, p. 1:154. There are two photographs by Manet's photographer colleagues, Godet et Cie, of the Nelson-Atkins *The Croquet Party* (photographs of the work of Edouard Manet, undated [portions ca. 1872–74 and 1884], Morgan Library and Museum, New York, MA 3950, vol. 1, no. 21, and MA 3950, vol. 2, no. 16. The latter has an inscription dating the picture to 1871. Editions of both the Godet and Lochard photography albums owned by the Morgan Library and Museum bear different handwritten inscriptions than the albums owned by the Bibliothèque nationale de France, Paris. The editor would like to thank María Isabel Molestina, The Morgan Library and Museum, New York, for her assistance in researching these volumes). Wilson-Bareau and Degener have suggested an alternate date of ca. 1872, arguing that the artist may have made an undocumented trip that summer. Wilson-Bareau and Degener, *Manet and the Sea*, 73, 135.
9. Richard R. Brettell and Joachim Pissarro, *Manet to Matisse: Impressionist Masters from the Marion and Henry Bloch Collection*, exh. cat. (Kansas City, MO: Nelson-Atkins Museum of Art, 2007), 30–33.
10. *Merridew's Visitor's Guide to Boulogne-sur-Mer and its Environs; With Some Account of Its Early History, and a Notice of the Objects Most Worthy of Visiting in the City and District* (London: Simpkin, Marshall, 1874), 71.
11. Wilson-Bareau and Degener, *Manet and the Sea*, 73, 135.
12. There is a preliminary sketchbook drawing that shows a large group of hoops alongside a peg (Cabinet des dessins, Fonds des dessins et miniatures, Musée du Louvre, Paris Croquis [RF 30494, verso]).
13. Leenhoff noted that Manet's idea for this picture came from croquet games played in the beach club garden at Boulogne-sur-Mer. See Léon Leenhoff, "Registre manuscrit: Œuvres d'Édouard Manet (peintures, pastels, dessins, et estampes) recensées dans son atelier en 1883 ou chez leur propriétaire," 1883, Bibliothèque nationale de France, Paris, Département des Estampes et photographie, 8-Yb34649 Res, folio 16, <https://gallica.bnf.fr/ark:/12148/btv1b105469429>.

14. See correspondence from Justine de Young to Simon Kelly, January 21, 2020.
15. Thanks to Justine de Young for providing the author with this image.
16. In a pastel portrait of Jeanne by Eva Gonzales from 1869–1870 (private collection), she appears with darker hair, in line with her Spanish ancestry. Manet may have therefore taken some license with her hair shade.
17. Justine de Young to Simon Kelly, January 21, 2020.
18. Juliet Wilson-Bareau argues that the sketches were not made in 1868 at the same time as the Boulogne 1868 (Whatman) sketchbook (Musée d'Orsay, Paris, RF 11169), which also "includes many blank pages, so it seems unlikely that the small *Folkestone Boat* and *Croquet* sketches were made at the same time." She has suggested a date for these sketches of ca. 1872. See Wilson-Bareau and Degener, *Manet and the Sea*, 71–72. The sketchbook dates from Manet's lengthy vacation in Boulogne in 1868 and is composed of paper watermarked "J WHATMAN." See Juliet Wilson-Bareau and David Degener, *Manet and the American Civil War: The Battle of USS Kearsarge and CSS Alabama*, exh. cat. (New York: Metropolitan Museum of Art, 2003), 69, 72n15.
19. See the following preparatory drawings for two croquet paintings by Manet from the Cabinet des dessins, Fonds des dessins et miniatures, Musée du Louvre, Paris: *Femme debout, coiffée d'un chapeau, tenant un maillet de croquet*, ca. 1871, pencil on laid paper (RF 30410); *Femme debout, de dos*, ca. 1871, pencil on laid paper (RF 30412); *Homme, debout, un maillet à la main*, pencil on laid paper (RF 30476); and *Femme debout, tenant un maillet*, pencil and watercolor on laid paper (RF 30538).
20. See Anne Distel, "Essai de récapitulation de la collection de Gustave Caillebotte," in *Anne Distel et al., Gustave Caillebotte: 1848–1894*, exh. cat. (Paris: Réunion des musées nationaux, 1994), 42–43.

Diana M. Jaskierny, "Edouard Manet, *The Croquet Party*, 1871," technical entry in ed. Aimee Marcereau DeGalan *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art* (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/78973.5.522.2088>

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The Croquet Party was completed on a plain weave canvas of nonstandard size, with the nearest size being a no. 20 *marine*.¹ The original tacking margins remain intact, with one set of tack holes on each margin, spaced approximately two centimeters apart, and with minor cusping visible on all four tacking margins.² The ground layer is white, smooth, and even in application. It is thinly applied, extending to the edges of the tacking margins, indicating that it was commercially primed.³

Overall the paint layer has minimal impasto and seems to have been applied with brushes predominantly ranging from 1/8 inch to 1/2 inch, with smaller brushes likely used for details. While there is no indication of an underdrawing,⁴ there is outlining of compositional elements, such as the hands, which at first glance can resemble a drawing. However, when examined with magnification, it becomes clear that these darker "outlines" are paint strokes that exhibit wet-over-wet application with the surrounding paint. The clearest example of this is within the hands of the left female figure (Fig. 6).

Both wet-over-wet and wet-over-dry paint applications are visible throughout, providing information on the paint application order.⁵ Minimal design preparation is visible; however, within the foreground there appears to be a lower application of uniform green paint beneath most areas of the grass. Exposed ground between the foreground figures and the grass indicates that either reserves were left for the figures or the figures were the first compositional elements painted.⁶ Glimpses of exposed ground within the figures suggest that there is no *ébauche* layer, or initial blocking-in, beneath the composition.⁷ Examples of this include exposed ground in the shoes of the central male figure and in the blue skirt. With no detectable underlying design for the

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figures, it can be assumed that the figures were the first elements painted. In transmitted light, the free brushwork of the figures is visible. This is especially striking in the dress of the left female figure (Fig. 7).

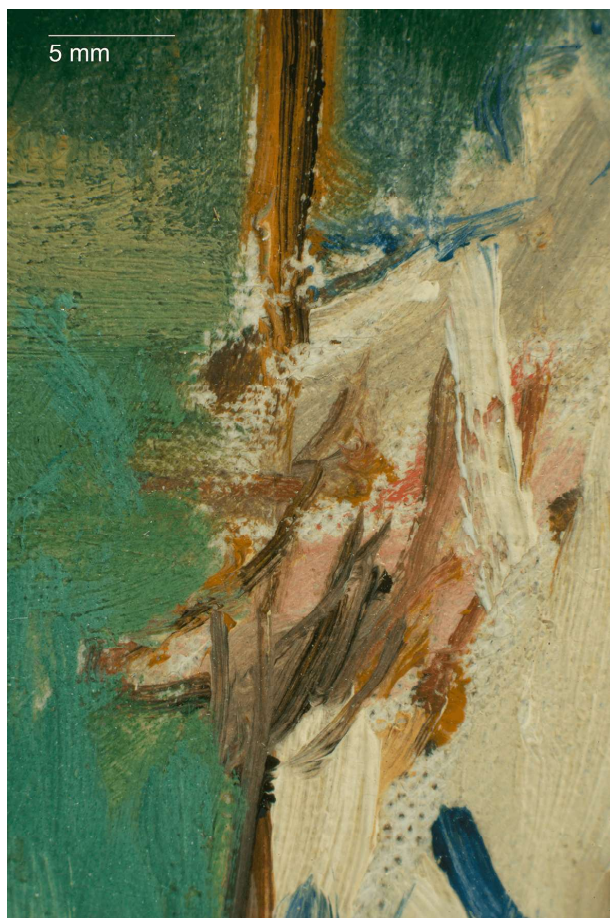


Fig. 6. Photomicrograph of left female figure's hands, *The Croquet Party* (1871)

In some instances, the exposed ground is used within a compositional element, such as the left male figure's collar (Fig. 8), the left female figure's hands, and the two right female figures' croquet mallets (Fig. 9). White ground around the central male figure's mallet indicates that this shape, too, was likely part of Manet's initial compositional plan. In comparison, the lower green foreground paint extends beneath the croquet balls, the marker (Fig. 10), and the dogs, confirming that these elements were added at a later stage in his painting process.

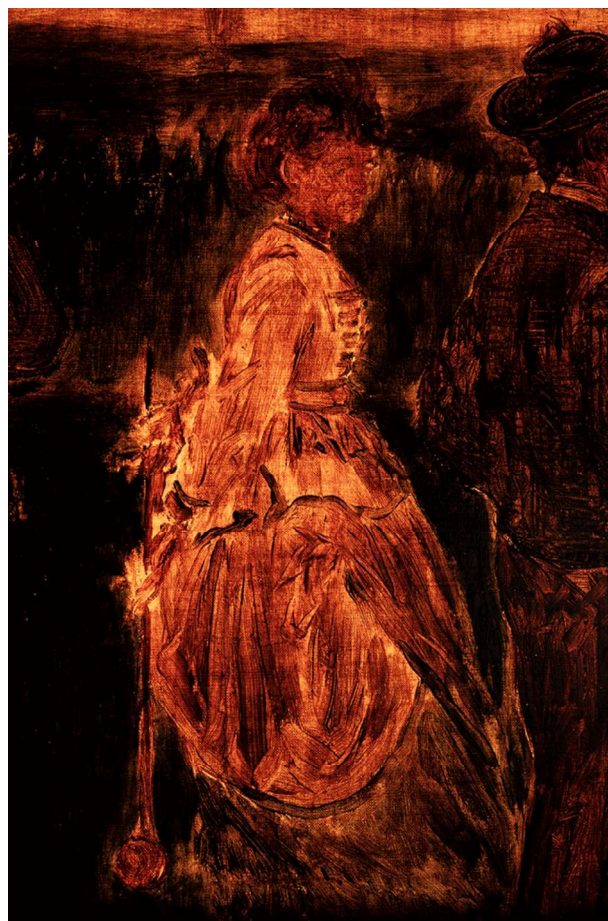


Fig. 7. Transmitted light image of left female figure, *The Croquet Party* (1871)

Once the figures, dogs, and croquet equipment were painted, details of the grass were applied in hatching strokes. In many instances, these strokes slightly overlap the edges of the figures, with minimal wet-over-wet application, indicating that the figures had mostly dried before the grass was added. Around the left female figure's bodice, the various layers and their applied order are clearly visible. The yellow bodice was painted first, followed by the lower green of the middle ground, which meets and slightly overlaps the bodice in places. The bodice details were then painted. Finally, the upper green layer was applied, extending over the figure's edges and bodice details (Fig. 11). Similar layer structures are seen with the middle-ground figures. However, in this region the lower green paint does extend beneath parts of these figures, with limited exposed ground visible around the figures' perimeters. This indicates that while Manet may have planned to include figures here, the exact placement or shape had not been decided upon until the middle ground was

painted. A few small, pale green droplets of paint are visible on foreground figures' faces, indicating that some green passages, perhaps the grass detail of the foreground, were among the last compositional elements applied (Fig. 12).



Fig. 8. Photomicrograph of left male figure's collar, *The Croquet Party* (1871)

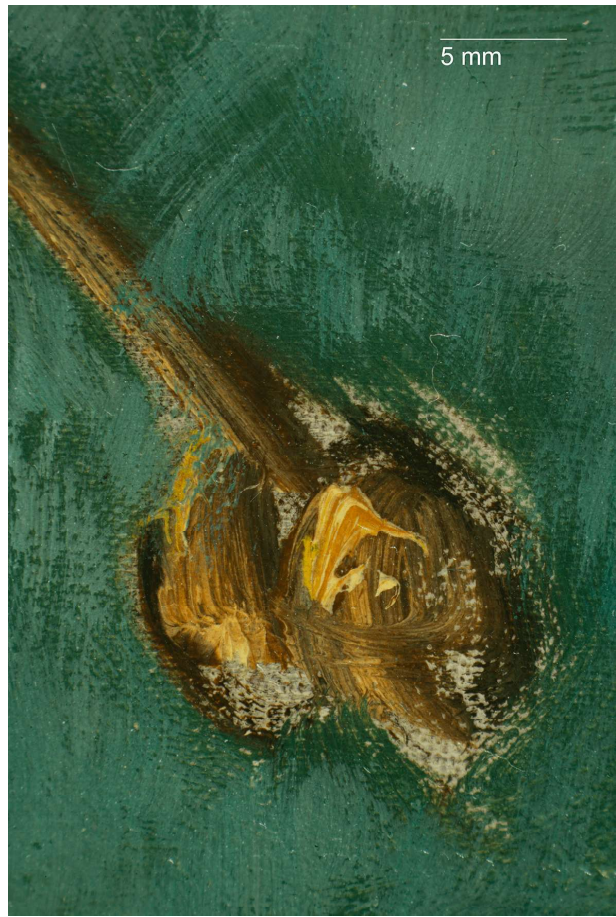


Fig. 9. Photomicrograph of right-most figure's mallet, *The Croquet Party* (1871)

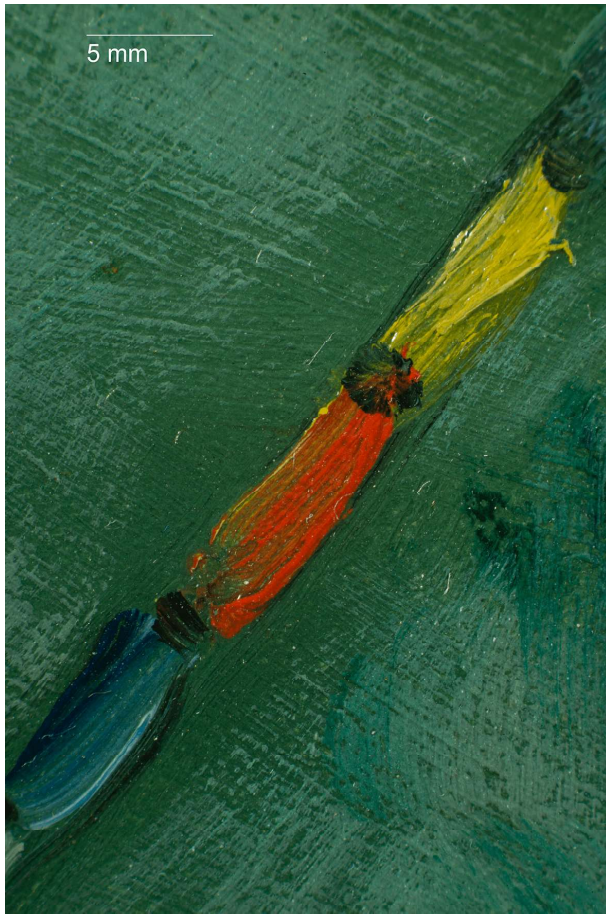


Fig. 10. Photomicrograph of croquet marker, *The Croquet Party* (1871)

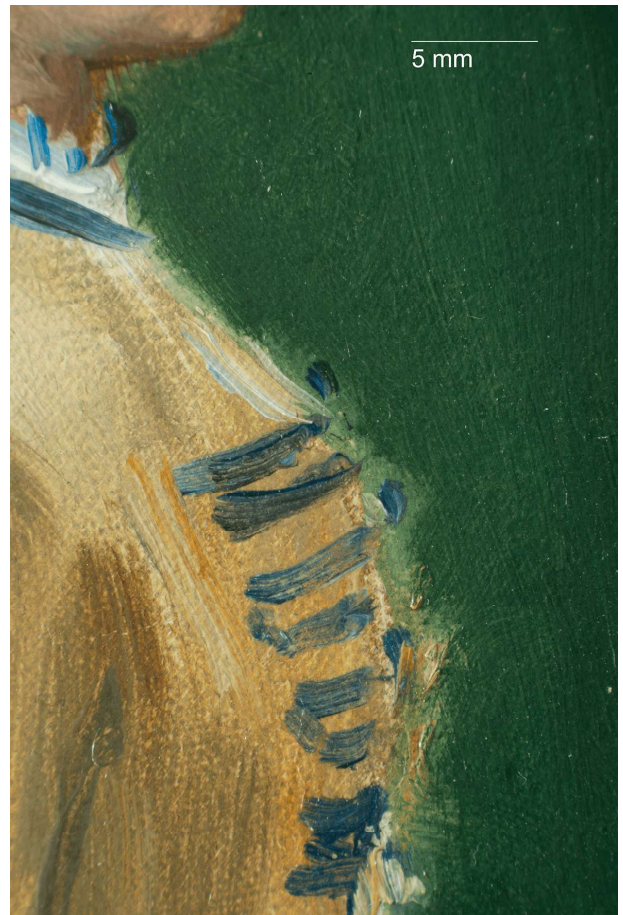


Fig. 11. Photomicrograph of left female figure's bodice, *The Croquet Party* (1871)

Within the sea, it appears that again the background was painted around the figures, with the blue-green paint of the sea overlapping the figures slightly, as can be seen over and around the eyelashes of the left female figure (Fig. 13). Some wet-over-wet paint is visible between the sea and figures, as well as wet-over-dry and glimpses of exposed ground, indicating that varying sections were sometimes revisited and painted at different moments. The two left boats were painted wet-over-wet with the sea and sky, while the right-most boat was painted into the wet sky, or wet-into-wet, creating the illusion of distance (Fig. 14).

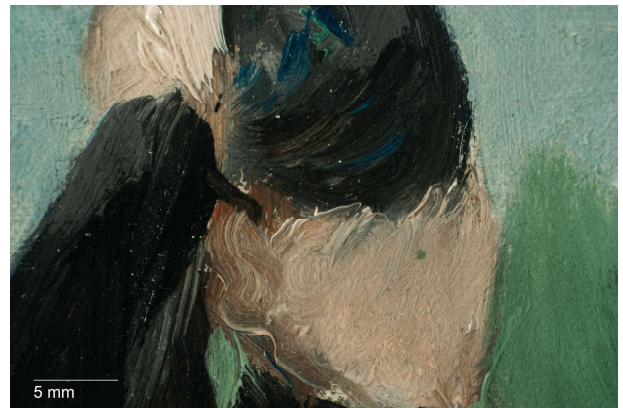


Fig. 12. Photomicrograph showing green paint on center-right female figure's face, *The Croquet Party* (1871)

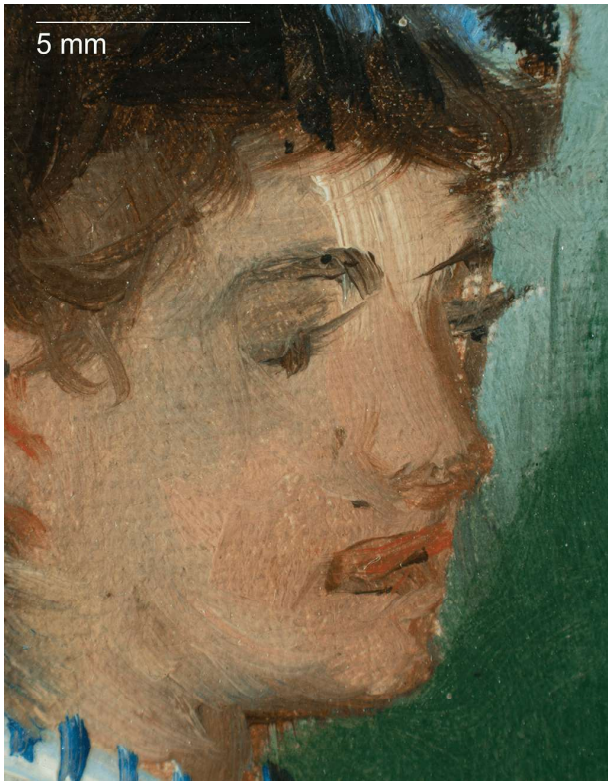


Fig. 13. Photomicrograph showing middle ground (sea) paint over eyelashes of left female figure, *The Croquet Party* (1871)



Fig. 14. Photomicrograph of right-most ship, *The Croquet Party* (1871)

Two varying paint applications are present in the sky. To the left, the sky is painted thinly, with Manet utilizing the ground to represent the haziness of the clouds. To the right, the sky is more thickly painted, as can clearly be seen in transmitted light (Fig. 15). Manet was known for reworking sections of paintings, which often created a dense, opaque appearance in transmitted light and on x-radiographs.⁸ In this case, it appears that Manet reworked this section to cover a compositional change, causing opaqueness in the right side of the sky.

There are two prominently raised vertical strokes when viewed in raking light, which likely reveal the earlier placement of the two flagpoles. Within the drying cracks in the sky, glimpses of brown and yellow paint of the earlier right flagpole are visible, closely resembling the colors of the existing flagpole (Fig. 16). Approximately five centimeters to the right of the flagpole pentimento, red paint is visible in drying cracks, exposing the likely original placement of the flag (Figs. 17 and 18). To a lesser extent, red paint is also visible two centimeters to the right of the left flagpole pentimento. Other pentimenti include minor alterations to the shapes of the figures, such as the hat of the second figure from the right, where blue water paint has covered the brim of the hat, and the left-most figure's right arm, which has been slimmed using green foreground paint.



Fig. 15. Transmitted light illustrating the more opaque paint in the right-side sky, *The Croquet Party* (1871)

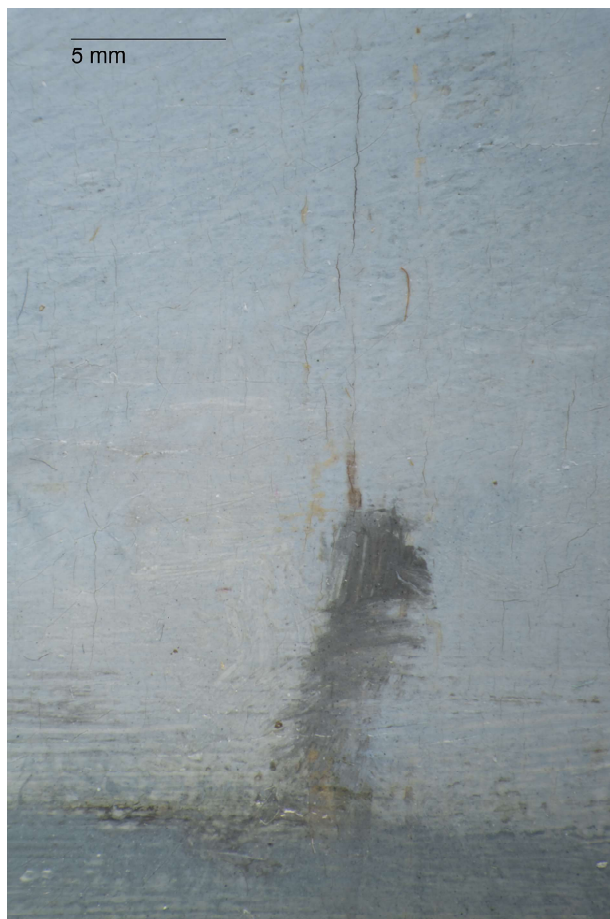


Fig. 16. Photomicrograph showing brown paint through drying cracks in sky, *The Croquet Party* (1871)

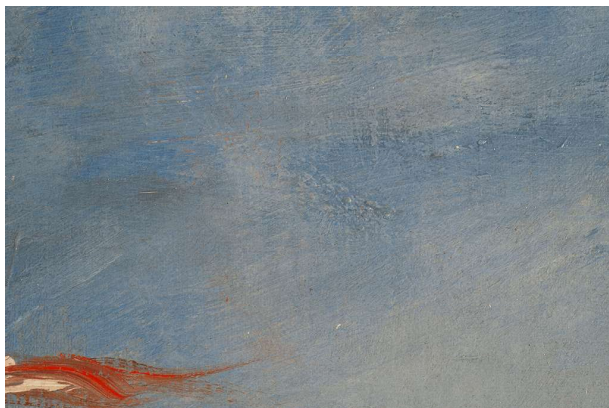


Fig. 17. Detail showing red paint through drying cracks in sky, *The Croquet Party* (1871)

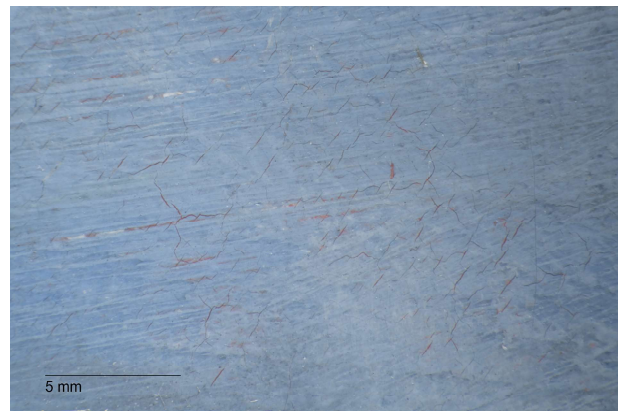


Fig. 18. Photomicrograph showing red paint through drying cracks in sky, *The Croquet Party* (1871)

The painting is in good condition overall, having been treated in 1986. There are two small tears in the left-most figure and in the sky; however, these remain in plane and unobtrusive to the viewer. There is minimal retouching, mostly related to the small tears. The retouching in the sky has discolored slightly but does not detract from the image. Strip lining perimeters from the 1986 treatment have created a visible ridge; however, it is unclear when this planar deformation first appeared. The painting is varnished with a synthetic resin, which remains in good condition.

Diana M. Jaskierny
July 2020

Notes

1. David Bomford, Jo Kirby, John Leighton, and Ashok Roy, *Art in the Making: Impressionism* (London: Yale University Press, 1991), 45–46. *The Croquet Party* measures 73.2 x 45.9 cm, while the no. 20 *marine* size measured 73 x 50 cm from Bourgeois and 72.9 x 48.6 cm from Lefranc & Company.
2. Due to how minor the cusping appears, it is likely secondary cusping caused by the stretching onto the original stretcher (no longer extant) and not due to sizing and ground application.
3. Estimated single layer; no samples were taken.
4. With infrared reflectography, no underdrawing was detected using the Hamamatsu infrared vidicon camera.
5. Wet-into-wet paint application is also present, mostly found in the faces and the orange croquet

ball.

6. Exposed ground was a technique often used by Manet throughout his career and seen in paintings such as *Music in the Tuileries Garden* (1862; The National Gallery, London) and *Madame Manet in the Conservatory* (1879; The National Gallery of Art, Architecture, and Design, Oslo) as described by Bomford et al., *Art in the Making*, 115. See also Diana M. Jaskierny and Samantha Roberts, "Madame Manet in the Conservatory: A Comparison Between Two Versions," The Courtauld Institute of Art, June 26, 2016, <https://assets.courtauld.ac.uk/wp-content/uploads/2016/07/31141247/Final-Madame-Manet-in-the-Conservatory-Research-Forum-report-26062016.pdf>.
7. The use of an *ébauche* was common practice for Manet, stemming from his training with Thomas Couture. See Devi Ormond and Catherine Schmidt Patterson with Douglas MacLennan and Nathan Daly, "The Making of a Parisienne: Manet's Methods and Materials" in *Manet and Modern Beauty: The Artist's Last Years*, ed. Scott Allen, Emily A. Beeny, and Gloria Groom (Los Angeles: The J. Paul Getty Museum, 2019), 149–50. For more information on Manet and his use of the *ébauche* stage, see Anne Coffin Hanson, *Manet and the Modern Tradition* (New Haven: Yale University Press, 1979), 141–42, 158–59.
8. Hanson, *Manet and the Modern Tradition*, 160–61. See also Ormond et al., *Manet and Modern Beauty*, 156.

Documentation

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Provenance

- The artist, Paris, 1871–1879;
- Purchased from the artist by Gustave Caillebotte (1848–1894), Paris, 1879–February 21, 1894 [1];
- To his brother, Martial Caillebotte (1853–1910), Paris, 1894–January 16, 1910 [2];
- Inherited by his wife, Marie Caillebotte (née Minoret, 1863–1931), Paris or Pornic, France, 1910–October 5, 1931;
- By descent to her daughter, Geneviève Chardeau (née Caillebotte, 1890–1986), Paris, 1931–1973 [3];
- Deposited with Galerie Lorenceau, Paris, by a member of the Chardeau family, January 23, 1973 [4];
- Possibly with Galerie Schmit, Paris, after January 23, 1973 [5];
- Purchased [from Galerie Schmit?] by Juan Guillermo de Beistegui (1930–2017), Paris, after January 23, 1973–January 7, 1986 [6];
- Purchased from de Beistegui, through Margo Pollins Schab, New York, by Marion (née Helzberg, 1931–2013) and Henry (1922–2019) Bloch, Shawnee Mission, KS, 1986–June 15, 2015 [7];
- Given by Henry and Marion Bloch to The Nelson-Atkins Museum of Art, Kansas City, MO, 2015.

Notes

- [1] See Étienne Moreau-Nélaton, "Copie faite pour E. Moreau-Nélaton de documents sur Manet appartenant à Léon Leenhoff," ca. 1910, Bibliothèque nationale de France, Département des Estampes et photographie, RESERVE 8-YB3-2401, folio 79, as *Croquet*. On November 20, 1883, Caillebotte added a codicil to his will stipulating that his collection should be given to the Musée du Luxembourg after his death. The museum was notified of this bequest in early March 1894, but many of the paintings, including *The Croquet Party*, were refused by the Comité consultatif des musées nationaux after 18 months of deliberation and returned to his brother, Martial Caillebotte. See [Adolphe] Tabarant, "Le peintre Caillebotte et sa collection," *Bulletin de la Vie Artistique*,

no. 15 (August 1, 1921): 405–13; and A[dolphe] Tabarant, *Manet: Histoire catalographique* (Paris: Éditions Montaigne, 1931), 244.

[2] Martial Caillebotte, the artist's younger brother, offered *The Croquet Party* to the French government in 1904 and 1908, but it was refused both times. See Bernard Denvir, *The Chronicle of Impressionism: An Intimate Diary of the Lives and World of the Great Artists* (London: Thames and Hudson, 1993), 198.

[3] See emails from Gilles Chardeau, grandson of Geneviève Chardeau, to Brigid M. Boyle, NAMA, July 30, 2015; Sylvie Brame, Galerie Brame et Lorenceau, to Mary Frances Ivey, NAMA, November 30, 2018; and Sophie Pietri, Wildenstein-Plattner Institute, to Mary Frances Ivey, NAMA, December 17, 2018, NAMA curatorial files.

On August 4, 1970, seventeen paintings in Chardeau's collection, including "*The Croquet Game*," were stolen. They were returned anonymously to a Paris metro station in November 1970 and restituted to Chardeau. See Janet Flanner, "Letters from Paris," *New Yorker* (August 22, 1970): 85, as *The Croquet Game*.

[4] See emails from Sophie Pietri, Wildenstein-Plattner Institute, to Mary Frances Ivey, NAMA, December 17, 2018, and Sylvie Brame, Galerie Brame et Lorenceau, to Mary Frances Ivey, NAMA, November 30, 2018, NAMA curatorial files.

A sales receipt from Margo Pollins Schab indicates that the painting was owned by the Peugeot family, France, before its purchase by de Beistegui. This was published in Richard R. Brettell and Joachim Pissarro, *Manet to Matisse: Impressionist Masters from the Marion and Henry Bloch Collection*, exh. cat. (Kansas City, MO: Nelson-Atkins Museum of Art, 2007), 155. However, neither Pollins Schab nor the Peugeot family can confirm this information. Conversation with Margo Pollins Schab and Mary Frances Ivey, NAMA, January 11, 2019, and email from Dominix Kirchner, Peugeot family descendant, to Mary Frances Ivey, NAMA, February 13, 2019, NAMA curatorial files.

[5] See email from Miguel de Beistegui, son of Juan Guillermo de Beistegui, to Brigid M. Boyle, NAMA, May 15, 2015, NAMA curatorial files. Galerie Schmit has not responded to emails.

[6] According to Denis Rouart and Daniel Wildenstein, *Edouard Manet: Catalogue raisonné*, vol. 1, *Peintures* (Lausanne: Bibliothèque des arts, 1975), no. 173, the painting was owned by P. A., Suisse, or "propriété anonyme." De Beistegui did not live in Switzerland and

was living in Paris at the time that he purchased the work; see email from Miguel de Beistegui, son of Juan Guillermo de Beistegui, to Brigid M. Boyle, NAMA, May 15, 2015, NAMA curatorial files.

[7] Conversation with Margo Pollins Schab and Brigid M. Boyle, NAMA, May 18, 2015, notes in NAMA curatorial files. According to Schab, her gallery had *The Croquet Party* on consignment from Juan de Beistegui.

Related Works

Edouard Manet, *The Croquet Game*, 1873, oil on canvas, 28 5/16 x 41 3/4 in. (72 x 106 cm), Städel Museum, Frankfurt.

Preparatory Works

Edouard Manet, *Femme, debout, coiffé d'un chapeau*, 1875, graphite on laid paper, 3 15/16 x 2 1/2 in. (10 x 6.3 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30409, Recto.

Edouard Manet, *Femme debout, coiffée d'un chapeau, tenant un maillet de croquet*, 1875, graphite on laid paper, 4 x 2 1/2 in. (10.1 x 6.3 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30410, Recto.

Edouard Manet, *Femme debout, coiffée d'un chapeau*, 1875, graphite on laid paper, 3 13/16 x 2 1/2 in. (9.7 x 6.4 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30411, Recto.

Edouard Manet, *Femme debout, de dos*, 1875, graphite on laid paper, 4 x 2 1/2 in. (10.1 x 6.4 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30412, Recto.

Edouard Manet, *Femme debout, tenant un maillet*, ca. 1871–1873, graphite on laid paper, 4 x 2 1/2 in. (10.3 x 6.3 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30418, Recto.

Edouard Manet, *Feuille d'études avec personnages*, ca. 1871–1873, graphite on laid paper, 7 3/4 x 4 7/8 in. (19.7 x 12.4 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30475, Recto.

Edouard Manet, *Homme, debout, un maillet à la main*, ca. 1871–1873, graphite on laid paper, 4 x 2 1/2 in. (10.3 x 6.4 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30476, Recto.

Edouard Manet, *Homme, de dos, jouant au croquet*, ca. 1871–1873, graphite on laid paper, 3 7/8 x 2 1/2 in. (9.8 x

6.3 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30478, Recto.

Edouard Manet, *Femme debout, tenant un maillet*, ca. 1871–1873, graphite with brown wash on laid paper, 3 15/16 x 2 1/2 in. (10 x 6.4 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30538, Recto.

Edouard Manet, *Femme debout, jouant au croquet*, ca. 1871–1873, graphite retouched with watercolor on laid paper, 3 15/16 x 2 1/2 in. (10 x 6.4 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30539, Recto.

Edouard Manet, *Femme debout, de face, jouant au croquet*, ca. 1871–1873, graphite retouched with watercolor on laid paper, 3 15/16 x 2 1/2 in. (10 x 6.4 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30540, Recto.

Edouard Manet, *Deux personnages en plein air, jouant au croquet*, ca. 1871–1873, watercolor, 3 15/16 x 2 1/2 in. (10 x 6.4 cm), Musée du Louvre, Paris, Cabinet des dessins, Fonds des dessins et miniatures, RF 30459 Recto.

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