édouard Manet - Charles Baudelaire In A Top Hat, Original Etching, 1869 Edition



400 EUR

Signature : Édouard Manet (Paris, 1832-1883)
Period : 19th century
Condition : Bon état
Material : Paper
Width : 11,3cm
Height : 17,5cm

Description

Édouard Manet - Charles Baudelaire in a Top Hat, Original Etching, 1869 Edition Édouard Manet (Paris, 1832-1883) Portrait of Charles Baudelaire in Profile, Wearing a Top Hat, second plate Original etching on laid paper Sheet dimensions: 17.7 × 11.3 cm Plate impression: 10.7 × 8.8 cm (Almost identical dimensions to the example held by the Bibliothèque nationale de France: sheet 17.5 × 11.3 cm; plate impression 10.7 × 8.9 cm) Original publication: Paris, Alphonse Lemerre, 1869 Early impression, possibly from the 1869 printing References: Guérin 31; Harris 59 This remarkable original etching by Édouard Manet portrays Charles Baudelaire (1821-1867), author of Les Fleurs du mal, one of the most influential French poets and art critics of the nineteenth century. Manet and

Dealer

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Firenze 50100

Baudelaire were close friends who shared a new vision of art, deeply engaged with contemporary life. The poet also appears in Manet's celebrated painting Music in the Tuileries Gardens, executed in 1862. The engraved portrait is distinguished by its spontaneous line and restrained composition. With remarkable economy of means, Manet captures the poet's distinctive profile, crowned by his characteristic top hat. This second plate was published in 1869 in Charles Baudelaire, sa vie et son oeuvre, the first biography of the poet, written by his friend Charles Asselineau and published two years after Baudelaire's death. The present impression is printed on old laid paper, with a clearly visible plate mark. Both the image and sheet dimensions correspond almost exactly to those of the example preserved in the Bibliothèque nationale de France, also catalogued under the date 1869. This particularly significant correspondence, together with the physical characteristics of the paper, supports the possibility of an early impression, potentially contemporary with the original publication of 1869, rather than a modern printing. An important work bringing together two major figures of French artistic and literary modernity, of particular interest to collectors of nineteenth-century prints.