

List of names, places and events



Tsar Alexander II (1818–81), responsible for the abolition of slavery in 1861 and the reform of archaic laws in Russia. Assassinated by Nihilists.

Tsar Alexander III (1845–94), son of Alexander II, he was responsible for the Franco-Russian military agreement of 1892. The French named one of their grandest Parisian bridges after him.

Arsène Alexandre, art critic and defender of Toulouse-Lautrec.

The Angoulvent family were friends of the Morisot-Manet households. Monique Angoulvent wrote the first serious biography of Berthe Morisot in 1933, for which Julie Manet provided most of the information.

Louis Anquetin (1861–1932), painter.

Zacharie Astruc (1833–1907), poet, painter, sculptor, critic, and one of the earliest collectors of Japanese art in Paris.

Paul-Albert Bartholomé (1848–1928), painter turned sculptor and one of Degas' best friends.

Marie Bashkirtseff (1860–84), young Russian painter and writer who exhibited at the Salon and worked in a realist style close to that of Jules Bastien-Lepage (with whom she was romantically linked). Her outspoken *Journal*, which was published in 1887 after her death from consumption, was widely read and discussed by artists.

Jeanne Baudot (1877–1957), a doctor's daughter who became an accomplished painter under the guidance of Renoir. She settled in Louveciennes when still in her twenties and was a close friend of Julie Manet, often visiting her at the Château du Mesnil.

Bellevue (Seine-et-Oise, in the Versailles district): in 1748 Jean Cailleteau (Mme de Pompadour's architect) constructed a château at Bellevue, which was decorated by Van Loo, Boucher, and Coustou. During the Revolution it was pillaged and later largely destroyed under the Restoration of 1823. The residential quarter was built over what used to be the park of the château.

Jacques-Emile Blanche (1861–1941), painter, critic, and author who was much influenced by Manet. He painted mainly portraits of society women and literary figures.

Pierre Bonnard (1867–1947), a painter of Intimist compositions (of nudes and interiors especially) with bold use of colour and, with Vuillard, a leading member of the Nabis group.

Doctor Bonniot a member of the Bonniot family from Nantes, who married Geneviève Mallarmé, the poet's daughter.

Jean-Stanislas Jules Boissière (1863–97), French diplomat in Tonkin and Annam, Boissière was one of the first French writers to make a study of the effects of opium in the colonial world. His *Fumeurs d'Opium* was published by Flammarion in 1896.

Mary Cassatt (1844–1926), Impressionist painter, ex-patriate American and friend of Degas.

Paul Cézanne (1839–1906), exhibited with the Impressionists but remained apart from them in artistic terms; his preoccupation with form, modelling, and

perspective led his art to the brink of abstraction.

Rejected time after time by the Salon juries, Cézanne's deep commitment to his work coupled with his serious nature and difficult temperament caused him to live and work in isolation at Aix for much of his career, though he received visits there from Renoir, Berthe Morisot, and other painters. Cézanne began to achieve great success in the final years of his life and his art has had a far-reaching and profound effect.

Alexis Emmanuel Chabrier (1841–94), composer, befriended by Manet, Berthe Morisot, Verlaine, and Fauré.

Victor Choquet, a customs official and early collector of paintings by Renoir and Cézanne.

Georges Clemenceau (1841–1929), important statesman and friend of the Impressionists who was painted by Manet. He was an opponent of MacMahon and then an ardent Dreyfusard.

Zoë Closier, Degas' last housekeeper, was renowned for her terrible cooking and complained that M. Degas preferred to spend money on an Ingres drawing rather than give her a proper housekeeping allowance. She was invaluable to him in many ways—reading to him, running errands, and deterring unwanted visitors.

The Commune: the revolutionary 'people's power' which took control of Paris in March 1871 after the withdrawal of triumphant Prussian troops. In protest against the acceptance of the harsh terms imposed on France, it was founded by left-wing National guardsmen and Republican citizens to resist the weak government of Thiers. Civil war raged for several weeks in siege conditions, with many public buildings (seen as symbols of right-wing authority) being destroyed and over 20,000 Parisians being killed. Eventually, in May, government forces under MacMahon suppressed the uprising.

Concerts Colonne: music association founded by Edouard Colonne (1838–1910), a distinguished violinist and conductor who was a passionate enthusiast of French composers such as Berlioz, Bizet, Gounod and, later, Ravel and Debussy.

Concerts Lamoureux: founded by Charles Lamoureux (1834–99), who was a Wagner enthusiast and who was the first musician to conduct the Ring Cycle in France.

Jean-Baptiste Corot (1796–1875), major French landscape artist of the first half of the nineteenth century, said to be the first to work *en plein air* though he studied with the neo-classical Michallon and Bertin. He advised and helped many young artists, among them Berthe Morisot.

Claude Debussy (1862–1918), composer who collaborated with many of the poets of the period, including Baudelaire, Mallarmé, and Maeterlinck.

Hilaire-Germain Edgar (de Gas) Degas (1834–1917), French painter who came from a wealthy and highly cultivated background. However, unlike most of his fellow Impressionists, he was not a painter of nature, taking his inspiration instead from the theatre (ballet in particular),



- horse racing, and portraiture. He was fascinated by the new art of photography and used the camera as a means of recording subjects for later inclusion in his compositions. Degas' œuvre came very close to the Naturalism espoused by Zola. Whilst undoubtedly a very great painter in his own right, Degas had very little influence on other artists in his lifetime or since, and he was largely unaffected by the tremendous changes taking place in art in the late nineteenth century.
- Eugène Delacroix** (1799–1863), leading painter of the Romantic school who influenced the Impressionists by his free use of colour and impasto, his exotic subjects, and his passion for light and movement in painting. His diary is still read by the serious artist and art historian.
- Jules-Elie Delaunay** (1828–91), painter and teacher at the Ecole des Beaux-Arts known for his frescoes for the Opéra.
- Maurice Denis** (1870–1943), important Symbolist and religious artist, friend of Gauguin and Sérusier, and founder member of the Nabis group.
- Marceline Desbordes-Valmore** (1785–1859), writer, particularly known for her inspirational elegaic poetry.
- The Dreyfus Affair:** Capitaine Alfred Dreyfus (1859–1935), a French army officer and a Jew, was condemned by military secret tribunal in 1894 (on a false charge of divulging secrets to the German government) to life imprisonment on Devil's Island, French Guiana. A sensational new trial in 1899 again found him guilty but the sentence was reduced to ten years. Later in that same year Dreyfus accepted a clemency offer by President Emile Loubet. But it was not until 1906, when anti-Semitism had died down somewhat, that the verdict was reversed and Dreyfus was entirely exonerated and reinstated in the army.
- Jacques Drogué** appears many times in the diary but very little is known about him other than the fact that he seems to have been an entertaining and amusing friend.
- Carolus Duran (Charles Durand)** (1837–1917), a painter, influenced by Spanish art and Velasquez in particular, who admired Courbet also. He was an important Academic and fashionable portraitist.
- Durand-Ruel Gallery:** the Durand-Ruel family had developed their modest stationery business on the Left Bank to become fashionable art dealers on the Rue de la Paix, exhibiting Delacroix, Corot, Daumier, and the Barbizon painters. Paul Durand-Ruel, son of the founder, took over the business in 1865 and expanded to even larger premises in the Rue Laffitte and the Rue Le Peletier (near Garnier's new Opera House). In 1870, because of the Franco-Prussian war, Durand-Ruel moved his stock to London (168 New Bond Street), where he exhibited not only Manet and Degas but also Monet and Pissarro, both in exile there at that time. By the 1890s Durand-Ruel had shown most of the major Impressionists and was therefore a natural choice for the Berthe Morisot retrospective in 1896.
- Théodore Duret**, wealthy cognac dealer, Republican journalist, and art critic, who became an apologist for the Avant-garde when he published his pamphlet on the Impressionist painters. His collection of works by all the major artists of his time was dispersed in 1894.
- Georges d'Espagnat** (1870–1950), painter.
- Jules Abel Favre** (1867–1945), painter turned caricaturist who worked for a time with Renoir but attained fame by illustrating such periodicals as *L'Assiette au Beurre* and *Le Rire*.
- Henri Fantin-Latour** (1836–1904), *intimiste* painter, friend and defender of Manet; best known as a flower painter and interpreter of musical themes.
- Léon-Paul Fargue** (1876–1947), Mallarmé's most ardent disciple; friend of André Gide and Paul Valéry.
- The Fashoda Incident:** this 'exploded' in 1898 and left a feeling of hostility in France towards England and the English. Fashoda, a village on the Nile, was in territory claimed by both France and the British on behalf of Egypt and was occupied by Général Marchand leading a French expedition from the Congo. Kitchener, victor of Omdurman, invited Marchand to retire, but he refused to do so without orders from the French government. Much excitement was aroused, rumours of war between the two countries being frequent. Eventually the French government, facing an already difficult split in their country over the Dreyfus Affair, ordered Marchand to withdraw. In 1899 the British granted the French certain desert areas in the Sahara in lieu of Fashoda but anti-British feeling remained strong for some time. Fashoda was renamed Kodok in 1904.
- Félix Faure** (1841–99), wealthy leather merchant from Le Havre who was elected president of the Third Republic by the moderate coalition in January 1895. He was in office during the period of most of Julie's diary.
- Jean-Louis Forain** (1852–1931), painter of contemporary life and newspaper illustrator, who studied with Gérôme but whose main influences were Degas, Daumier, Manet, and Toulouse-Lautrec.
- Forest of Fontainebleau and Barbizon:** it was in this area that Corot and his pupils came to paint in the open air in the 1850s and '60s. The picturesque village of Barbizon gave its name to the school of landscapists, which included Théodore Rousseau, François Daubigny, and Diaz de la Peña. These artists were to have a direct influence on the Impressionists.
- The Français** (the Théâtre-Français or the Comédie-Française): founded in 1680 by order of Louis xiv. Dissolved in 1792 because of the French Revolution, it was recreated in 1804 and has been the centre of French theatrical tradition ever since.
- Loie Fuller** (1862–1928), American dancer at the Folies Bergère who was painted by Toulouse Lautrec and Jean-Louis Forain.
- Paul Gallimard** was a Paris impresario with a large Renoir collection who once owned the Théâtre des Variétés.
- Léon Gambetta** (1838–82), distinguished left-wing statesman who was MacMahon's main opponent. His career spanned the Franco-Prussian war, the Commune, and the creation of his own party (*L'Union Républicaine*).
- Paul Gauguin** (1848–1903), after a childhood spent partly in Peru and an early life as a sailor, then a career in finance, became a full-time painter in 1883. He left his wife and children to travel, firstly to Pont-Aven in Brittany, then farther afield to Martinique, Tahiti, and finally to the Marquesas Islands where he died.
- Gustave Geffroy** (1855–1926), novelist and art critic.



Giverny: Monet's country property at Giverny near the Seine which he acquired in 1890 and where he lived for the last years of his life. It is notable especially for the water garden which inspired Monet's *Nymphéas* pictures.

Joseph-Albert Glatigny (1839–73), comedian, actor, journalist, and dramatist as well as poet, whose amusing though facile poetic juggling suffused satire with spontaneous inspiration.

Eva Gonzalès (1849–83), painter, who studied with Manet and exhibited at the Salon from 1870–83. She married the etcher Henri Guérard in 1879 but died in childbirth at the age of 33.

Adolphe Goupil, Parisian art collector and dealer whose firm dated back to 1827. He had three important galleries in the centre of Paris and branches in New York, London, Berlin, Brussels, Vienna, and The Hague. Goupil was for some time the employer of Vincent van Gogh, whose brother Theo became a director from 1878. In 1885 the firm was renamed by Boussod and Valadon. Maurice Joyant took over its management after Theo van Gogh's death in 1891.

Charles Haviland, porcelain manufacturer at Limoges and Auteuil. He was a great friend of Renoir, who painted his son Paul in 1884. After World War I he supplied Julie Manet with the porcelain which she used to decorate.

Paul-César Helleu (1859–1927), painter and sculptor, pupil of Gérôme, who specialized in portraits of the elegant women of the *Belle Époque*.

José-Maria de Heredia (1842–1905), Cuban by birth but essentially a French poet; disciple of Leconte de Lisle and friend of Catulle Mendès.

La Libre Esthétique: Avant-garde art gallery in Brussels.

La Libre Parole: anti-Semitic newspaper.

Charles Leconte de Lisle (1818–94), French poet born on the island of La Réunion and founder member of the Parnassian school of poetry.

Henri Lerolle (1848–1921), painter who formed a bridge between the traditionalists and the Indépendants, with friends among both groups. He is known for his murals in the Sorbonne and in the church of St-Martin-des-Champs, Paris. His daughter Yvonne was a close friend of Julie Manet and her cousins.

Pierre Louÿs (1870–1925), French man of letters and poet, married to José-Maria de Heredia's daughter, and friend of Paul Valéry, Debussy, and Honneger.

Comte Marie Edme MacMahon (1808–193), Grand Marshal of France and distinguished statesman. After an exemplary military career, in 1873 he was elected second president of the Third Republic by the Monarchist coalition, an office he held until a Republican majority forced his resignation.

Comte Maurice Maeterlinck (1862–1949), Belgian naturalist, poet, and dramatist, who won the Nobel Prize for Literature in 1911.

Stéphane Mallarmé (1842–98), poet who launched the Symbolist movement. He met Berthe Morisot through his friend Manet, who had painted his portrait in 1876. Mallarmé and Berthe Morisot became great friends and when she died in 1895 he became Julie's guardian.

Edouard Manet (1832–83), Julie's uncle, more than any other artist of his generation, was the major driving force behind a new way of thinking about art which began in the 1860s. He was the pivot around which modern art was born; and, while he attracted the hostility and scorn of public and critics alike, he was championed by his mainly younger contemporaries including Monet, Renoir, Cézanne and Pissarro, who considered him their leader. His work created public scandals, beginning with the Salon entry (rejected by the jury), *DÉJEUNER SUR L'HERBE*, of 1863, which was subsequently hung in the Salon des Refusés and created a furore among visitors to the exhibition. Manet, a wit, dandy and *flâneur des boulevards* from a wealthy bourgeois family, nonetheless sought official recognition and acceptance, which he was denied until late in his career. He was steadfast in his refusal to exhibit with the Impressionists, though he worked alongside them in the early 1870s, and he had a close and lasting relationship with Berthe Morisot (who became his sister-in-law in 1874). Manet died at the age of 51, prematurely, like his two brothers.

Camille Mauclair (1872–1945), poet, author, and critic. He succeeded Albert Aurier as art critic of *Mercur de France* in 1893.

Catulle Mendès (1841–1909), disciple of Théophile Gautier and Villiers de l'Isle-Adam, he was a Germanophile and ardent admirer of Wagner. A founder member of the Parnassian school of poetry, he wrote many lyrics for operas and operetta, especially for Chabrier.

Octave Mirbeau (1850–1917), controversial novelist, dramatist, and journalist who developed from being ultra Royalist and Catholic into a passionate anarchist and anti-Semite.

Frédéric Mistral (1830–1914), the great Provençal poet who was responsible for the establishment of the Provençal language (*la langue d'Oc*) as a literary medium. He was a friend of many of the Impressionists and was also an ardent anti-Dreyfusard. Joint winner of the Nobel prize for literature in 1904.

Claude Monet (1840–1926), founder member and recognized as one of the greatest of the Impressionist group. He spent his childhood in Le Havre, went to Paris in 1859, and met Camille Pissarro at the Atelier Suisse. He knew Manet by 1866 but it is not certain when he met Berthe Morisot. By the time Julie began her diary he was already an established figure. His second wife, Alice Hoschedé-Monet, was first married to Ernest Hoschedé. In 1878 she and her six children came to live with the Monets at Vétheuil, after the bankruptcy of her husband, and she continued to live with Monet after the death of his wife Camille, marrying him in 1892.

Gustave Moreau (1826–98), Symbolist painter and teacher at the Ecole des Beaux-Arts where his most noted students were Marquet, Matisse, and Roualt. Degas disliked his paintings, and compared them to masses of watch-chains (*chaînes de montres*).

Edma Morisot (1840–94), sister of Berthe, married Adolphe Pontillon, a naval officer, and gave up painting. Her two daughters were Jeanne and Blanche; her son, Edme.



- Yves Morisot** (1838–93), sister of Berthe, married Paul Théodore Gobillard, a tax official, and had three children—Paule, Marcel, and Jeannie.
- Thadée Natanson**, publisher and editor of *La Revue Blanche*; he and his wife Mísia were influential members of Parisian society.
- Tsar Nicholas II** (1868–1918), son of Alexander III and last tsar of Russia, came to the throne in 1894. He supported the Franco-Russian Alliance by making a ceremonial visit to France in 1896, receiving President Félix Faure in return in Russia the following year. Executed by the Bolsheviks.
- Georges Petit**, important Parisian art dealer who took over the long-established family firm in 1878 and exhibited the Impressionists. In 1882 he opened a large gallery near the Madeleine in competition with Durand-Ruel.
- Camille Pissarro** (1830–1903), landscapist, of Portuguese-Jewish-Creole descent. He studied under Corot and was fellow Impressionist and friend of Monet and Renoir. His eldest son Lucien was also a painter.
- Raymond Poincaré** (1860–1934), president of France from 1913–20 and several times prime minister. He refused to take sides in the Dreyfus Affair.
- Pont-Aven**: a picturesque village in Finistère, Brittany, where Gauguin, Denis, Emile Bernard, and Paul Sérusier painted in the late 1880s and which gave its name to their group.
- Pierre Puvis de Chavannes** (1824–98), a leading Symbolist muralist and painter in the classical tradition, friend of Degas and the Impressionists, who frequently visited Berthe Morisot and attended her soirées.
- Odilon Redon** (1840–1916), Symbolist painter of semi-Impressionist style, often of vases of flowers and also fantastic subjects.
- Henri de Régnier** (1864–1936), Symbolist poet and member of the Parnassians.
- Pierre Auguste Renoir** (1841–1919), a leading member of the Impressionist group. He was a pupil of Gleyre and a friend of Monet, Bazille, and Sisley. It is difficult to determine when he first met Berthe Morisot—their close friendship dated from the 1880s. His wife was the former Aline Charigot (1868–1915)
- Léon Riesener** (1808–78), painter, and pupil of Delacroix. His daughter Rosalie was a friend and model of Berthe Morisot.
- Stanislas Henri Rouart** (1833–1912), schoolfriend of Degas and amateur painter who studied with Millet and Corot and exhibited at the Salon. He was head of a successful metallurgical enterprise and a notable art collector. Ernest Rouart, his artist son, was a pupil of Degas and future husband of Julie Manet.
- Russians**: in October 1893 there was an official visit of Russian warships to France. They arrived at Toulon on 13th October and the officers were officially welcomed to Paris on 17th October with a dinner and ball at the Elysée Palace. Over the next few days they attended a torchlight procession through the streets of Paris, a banquet on the Champ-de-Mars, river fêtes, a fireworks display and many other engagements before leaving on 24th. It was during this visit that the funeral of MacMahon took place (on the 22nd).
- Salon**: name given to the exhibitions of the French Royal Academy of Painting and Sculpture (founded in the seventeenth century) held in the Salon d'Apollon in the Louvre. Known as the 'Salon Officiel' after the Revolution. When the annual exhibitions outgrew the Louvre they were moved to the Palais de l'Industrie, built in 1854 in the Champs-Élysées. After the Palais de l'Industrie was torn down in 1900 the Salon moved across the river and the Grand and Petit Palais were built on its site.
- Salon* became a general word to describe a group exhibition in Paris and, apart from the official Salon, reorganized in 1881 as the Société des Artistes Français, there were several others of importance:
- The Salon des Refusés where over two thousand artists rejected by the official Salon jury in 1863 exhibited works at the Palais des Champs-Élysées. This 'counter salon' became a fashionable and slightly *risqué* place to be seen and opened two weeks after the official one but public opposition was so great that it was not repeated as such.
- The Salon des Indépendants created in 1884 by another large group of rejected artists such as Seurat.
- The more esoteric Salon de la Nationale, sometimes called the Salon du Champ-de-Mars, founded in the 1890s by the painter Puvis de Chavannes which concentrated on Symbolist works.
- Alfred Sisley** (1839–99), French Impressionist of English origin who was a friend of Monet and Renoir. He worked particularly along the banks of the Seine at Louveciennes and Bougival and at Moret-sur-Loing.
- Alfred Stevens** (1828–1906), Belgian portrait and genre painter, and member of the Morisot-Manet circle. In 1886 Stevens published his successful *Impressions sur la Peinture*. Sarah Bernhardt was one of the many women who studied at his atelier.
- Gabriel Thomas** (1854–1932), a businessman and cousin of Berthe Morisot who was especially interested in the arts. He was made deputy administrator of the Musée Grevin in 1883 and was responsible for its historical reconstruction. As president of the Société de la Tour Eiffel, he was associated in the invention of a moving stairway at the 1900 Exposition Universelle. He directed the building of the Théâtre des Champs-Élysées, and in 1924 conceived the idea of having illuminated advertising on the Eiffel Tower. He also patented a type of theatre lighting. A bibliophile and art collector, he was involved in fine art publishing with Maurice Denis.
- Valadon**—see Adolphe Goupil.
- Paul Valéry** (1871–1945), poet and philosopher of French and Italian parentage, protégé of Mallarmé, elected to the Académie Française in 1917. Future husband of Jeannie Gobillard.
- Comte Phillipe Auguste Villiers de l'Isle-Adam** (1840–89), Symbolist poet and author who died almost unknown and unread, although his work was admired by poets and especially his friends Mallarmé and Baudelaire.
- Ambroise Vollard** (1868–1939), Creole art dealer born in Saint Denis, Île de la Réunion, who had premises in the Rue Laffitte where he exhibited Avant-garde artists.



Albert Wolff (1835–91), French writer and dramatist of German descent who was sometime theatre critic of *Le Figaro*. A hostile review of his on the 1876 Impressionist Exhibition referred to Berthe Morisot as a lunatic, after which it was reported that Eugène Manet had to be prevented from challenging Wolff to a duel.

Teodore de Wyzewa (1862–1917), art collector, critic, and writer of Polish origin who admired Mallarmé and Berthe Morisot. He was obsessively anti-Dreyfusard.

Federico Zandomenighi (1841–1917), Italian painter born in Venice into a family of sculptors. Fought under Garibaldi before coming to Paris in 1874. He exhibited with the Impressionists.

Emile Zola (1840–1902), the novelist who was the leading

exponent of naturalism in French literature. From early on he was a contributor to various newspapers and journals, and wrote many articles on painting including *Mon Salon* and *Edouard Manet* (Manet was a close friend). Anti-clerical, anti-monarchist and anti-military, he was convinced that Dreyfus had been wrongly accused and succeeded in his attempt to secure a retrial. But on 23rd February 1898 he was sentenced to a year's imprisonment and a fine of 3,000 francs for libelling the court-martial which tried and acquitted Major Esterhazy in the Dreyfus Affair in his *J'Accuse*, published in *L'Aurore*. The sentence was annulled but a retrial returned the same verdict, forcing Zola into temporary exile in England.

Julie aged about 30

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