

**MANET'S REALISM AND "THE PAINTING OF MODERN LIFE":**  
Lecture 6: Manet. (ASCO). *Flâneurs* and *Flâneuses* in the Modernizing City

[Woman should not strive in any direction, because this]" would tend to draw away her thought from others and fix them on herself (and) ought to be avoided as an evil to her."  
– Sarah Stickney Ellis, The Daughters of England: Their Position in Society (1842)

- I. *Liberté*, urbanity, and the Separate Spheres
  - A. Courbet's Realism and the public sphere
  - B. Manet (in, but not of, the crowd) (cf. Courbet man of the people)
    - 1) Haute-bourgeois son of a magistrate
    - 2) Childhood friend of Antonin Proust (father of Marcel)
    - 3) Yearned for Salon acceptance but restless with its terms
    - 4) Produces intensely psychological Realism → Impressionism
  - C. Fashion, Realism, and modernity: Constantin Guys/ Zola, Baudelaire
- II. The sign of Woman
  - A. Courbet: *l'Origin du monde* vs Manet's muse: Victorine Meurent
  - B. Georges Sand, Rosa Bonheur, and the (legal) power of drag
  - C. Fashion and the *femme nouvelle* (Baudelaire: woman is costume)
  - D. Urban spectacle, the dangerous *flâneuse* and the need for containment
    - 1) physical (carriages, chaperones, railings, balconies, theater boxes)
    - 2) metaphorical (woman as "decoration")
- III. Avant-Garde: "free"? No, but can model a kind of freedom in the city
  - A. The freedom of art, the freedom of women
  - B. Active gazes: Edouard Manet, Berthe Morisot, Mary Cassatt

Images (selected) for **Lecture 6**

Delacroix, George Sand 1838; compared with his Frederic Chopin, 1838 \* =Victorine Meurent as model  
Bonheur, The Horse Fair, 1853 + = Berthe Morisot as model

woman, and the theater of modernity

Manet, \*Olympia, 1863

\*Mlle Victorine as an Espada, 1862

\*The Street Singer 1862 (MFA Boston)

\*Dejeuner sur l'herbe (Luncheon on the Grass), 1863

Manet, Bar at the Folies Bergere, 1881-82; Ball at the Opera 1873-74

Manet, Luncheon in the Studio 1868

Manet, Absinthe Drinker 1859 Manet, + The Balcony 1868-69; Cafe Concert, 1878-80

Manet, Nana, 1877; Before the Mirror 1876

More on verso

## Images (selected) for **Lecture 6**

### *ASCO*

Stations of the Cross, 1971

Spray LACMA (or Tag LACMA), 1972

Walking Mural, 1972

First Supper (After a major riot), 1974

Patssi Valdez. Bound, 2011

### *MANET*

*crafting an austere modern style*

Dead Toreador, 1864

Dead Christ with Angels, 1864 (NY, Met Museum)

The Fifer, 1866

*politics and paint*

Execution of Emperor Maximilian, version 1, 1867 (MFA Boston)

Execution of Emperor Maximilian, version 2, 1867-69-the painting was subsequently cut up into sections by Manet

Execution of Emperor Maximilian, version 3 (or 4? Depending how you count)

engraving by Manet, 1867

handbill announcing its exhibition in NY, 1879-1880

great websites on Manet and the "Execution" series:

MoMA in NY: <http://www.moma.org/interactives/exhibitions/2006/Manet/timeline.htm>

Mishoe Brennecke, "Double Debut: Edouard Manet and The Execution of Maximilian in New York and Boston, 1879-80," on website for *Nineteenth Century Art Worldwide*:

<http://www.19thc-artworldwide.org/index.php/autumn04/296--double-debut-edouard-manet-and-the-execution-of-maximilian-in-new-york-and-boston-1879-80>

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