

Pierre Bourdieu

MANET

A Symbolic Revolution



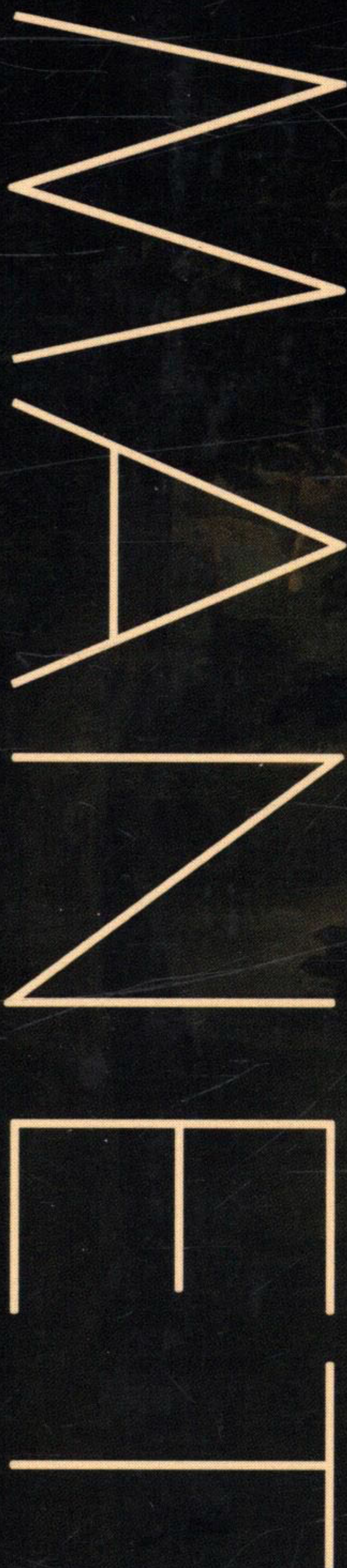
'If symbolic revolutions are particularly hard to comprehend, especially when they are successful, it is because there is nothing more difficult to understand than what appears to go without saying, in so far as a symbolic revolution produces the very structures through which we perceive it. Our own categories of perception and judgement – those we ordinarily use to understand the representations of the world and the world itself – were created by this successful symbolic revolution. The representation of the world created by this revolution is therefore self-evident – indeed, it is so self-evident that the scandal provoked by Manet's works is itself surprising, if not shocking. In other words, we experience things in reverse order, as it were.'

PIERRE BOURDIEU

CNL
CENTRE
NATIONAL
DU LIVRE



Bourdieu



polity

Pierre Bourdieu

Manet

A Symbolic Revolution

Lectures at the Collège de France (1998–2000)
followed by an unfinished manuscript by Pierre and
Marie-Claire Bourdieu

Edition established by Pascale Casanova,
Patrick Champagne, Christophe Charle,
Franck Poupeau and Marie-Christine Rivière

‘Opus Infinitum’, by Christophe Charle

‘Self-Portrait as a Free Artist’, by Pascale Casanova

Translated by
Peter Collier and Margaret Rigaud-Drayton

polity

First published in French as *Manet. Une révolution symbolique* © Éditions Raisons d'Agir/Éditions du Seuil, 2013

This English edition © Polity Press, 2017

Cet ouvrage a bénéficié du soutien des Programmes d'aide à la publication de l'Institut français.

This work, published as part of a program of aid for publication, received support from the Institut Français.

Polity Press
65 Bridge Street
Cambridge CB2 1UR, UK

Polity Press
101 Station Landing, Suite 300
Medford, MA 02155, USA

All rights reserved. Except for the quotation of short passages for the purpose of criticism and review, no part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.

ISBN-13: 978-1-5095-0009-3

A catalogue record for this book is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Names: Bourdieu, Pierre, 1930-2002, author.

Title: Manet : a symbolic revolution / Pierre Bourdieu.

Other titles: Manet. English

Description: English edition. | Malden, MA : Polity Press, 2017. | Includes bibliographical references and index.

Identifiers: LCCN 2017002454 | ISBN 9781509500093 (hardback)

Subjects: LCSH: Manet, Edouard, 1832-1883--Criticism and interpretation. | Art and society.

Classification: LCC ND553.M3 B6813 2017 | DDC 759.4--dc23 LC record available at <https://lccn.loc.gov/2017002454>

Typeset in 10 on 11 pt Times New Roman MT by
Servis Filmsetting Ltd, Stockport, Cheshire
Printed and bound in Great Britain by Clays Ltd, St. Ives PLC

The publisher has used its best endeavours to ensure that the URLs for external websites referred to in this book are correct and active at the time of going to press. However, the publisher has no responsibility for the websites and can make no guarantee that a site will remain live or that the content is or will remain appropriate.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

For further information on Polity, visit our website:
politybooks.com

Manet

Acknowledgements

We would like to thank Bruno Auerbach, Laure Bourdieu, Simon Bourdieu, Inès Champey, Olivier Christin, Adrien Fischer and Gilles L'Hôte for their contribution to this book. We also express our gratitude to all the individuals in and outside France who were consulted by Pierre Bourdieu and helped him with this project on Manet, especially his two direct collaborators, Rosine Christin and Martine Dève.

Editors' Note

This volume combines the lectures that Pierre Bourdieu gave on Manet at the Collège de France in 1999 and 2000, with an unfinished book on the same artist written in collaboration with his wife Marie-Claire Bourdieu, who, after contributing to the research for the book, ended up helping to shape its very conception. Both the title of the book and the titles of the two years of lectures were chosen by the editors. The guidelines used to establish the texts follow the editorial policy adopted for the publication of *Sur l'État* in 2012.¹

Our transcription of Bourdieu's lectures at the Collège de France respects the approach taken by Bourdieu when he himself revised his lectures and seminars: polishing the style, ironing out the rough edges of oral discourse (repetitions, slips of the tongue, etc.) and suppressing some developments that are off the topic or too impromptu. Beyond these general principles, other changes were necessary because of the unfinished nature of the argument, as Bourdieu himself recognized. More precisely, one of the interesting aspects of this publication is that it is a *work in progress*, which reveals a process of thinking. This explains why there are some changes in the content of a planned exposé, hesitations, interrupted arguments, partly improvised or merely sketched *topoi*, and occasional repetitions or reminders designed to capture the attention of the audience: although these things were not a problem when the lectures were delivered, they would have rendered the reading of an overliteral transcription difficult. Even though there was never any question of 'rewriting' the lectures in the way that Bourdieu himself would have done, some structural reshaping was nonetheless necessary, since he did not write out his lectures, but used his notes to speak his thoughts out loud and felt free to follow up ideas that occurred to him during the course of his exposé. Where these developments address the topic at issue, they are placed between dashes; where they indicate a break in the argument, they are noted in brackets; and where they are too long, they may become the subject of a separate section. The editors are responsible for the division of the text into sec-

tions and paragraphs, as well as for its subtitles and punctuation, and for the footnotes that provide references to the works mentioned and explain some of the allusions. So as not to overburden the critical apparatus, the choice was made to restrict all non-bibliographical notes to the information necessary for the elucidation of an allusive passage, or to the contextualization of items too summarily mentioned. However, when Bourdieu mentions the artists and critics who were Manet's contemporaries, particularly those less well known, he usually provides their biographical details during the lectures as and when the argument requires it.

In the manuscript of the book, the bibliographical references indicated by the authors have been complemented when they were not sufficiently informative. Similarly, in the lectures, some notes have been added to facilitate the understanding of the text: explanations, cross-references, complementary details. As we have said, this book remained unfinished: the fully developed passages of the manuscript are interrupted by other passages of varying length, either in the form of rough drafts, indicated by italics, or sometimes by notes left in their raw state, which we have decided to publish despite their fragmentary nature. This is because they give an idea of how Bourdieu worked and provide insights into his writing process. Although the juxtaposition of the lectures and the manuscript does sometimes give rise to a number of repetitions, we chose not to use this criterion to make cuts, considering that the value of the complementary information they provide outweighs the disadvantages of repetition. On the other hand, we made other cuts, for reasons that will be clarified as and when they occur.

A text by Christophe Charle, '*Opus Infinitum*', highlights the links between the lectures and the manuscript, situates these studies of Manet in the sociologist's work and reconstructs their genesis. Drawing up a report on the research undertaken since, he gives an idea of potential developments and revisions of the perspectives opened by Bourdieu. And finally, a brief postface by Pascale Casanova, 'Self-Portrait as a Free Artist', closes this collection. She evokes the parallels between the painter and the sociologist, which comprise one of the driving forces of Bourdieu's analysis of Manet. She also reminds us of the high cost of being a 'symbolic revolutionary', and of how improbable it was for someone to do that 'very strange thing', as Bourdieu said, i.e., turning their mastery of a system against the system itself in order to subvert it.

The summaries of the lectures at the Collège de France have been reproduced in an appendix, as have a general index and an index of the paintings cited.

Finally, the works by Manet and other artists which have inspired Bourdieu's richest and most far-reaching analyses are reproduced in a central insert. The reader is referred to these by figures in square brackets in the text the first time they occur within each chapter.

Translators' Note

In the case of Manet, Bourdieu argues that the artist is faced with a series of practical problems as much as any application of theory. Thus with the translator. In practice, each and every translation requires the mobilization of a certain *savoir faire*, that is, a specific set of technical procedures and skills. However, we have had to consider our approach especially carefully in the case of this posthumous work.

This book is the work of a sociologist who has created his own perspectives, categories and vocabulary, a school in fact, whose very style is part of its vision. The translators must transmit this vision. We have taken great pains to convey the sometimes shifting sense and often complex intellectual context of concepts such as 'corps', 'field', 'disposition' and 'habitus' in such a way as to convey their imaginative as well as their analytical force. Another challenge was the multidisciplinary nature of the material that Bourdieu harnesses to develop his ambitious sociological argument, moving seamlessly from discussions of art history, theory and practice, to reflections on literature, literary theory and philosophy. Where possible, we use the published English translations of the texts cited.

Perhaps most awkwardly, the work is unfinished. Bourdieu did not have time to revise the text of his lectures. They have been reconstructed, for the French edition, from recordings taken at the time, and his notes. Anyone who has heard Bourdieu lecture, or lead a seminar, will know that he was an inspired improviser rather than a literal pedagogue. The repetitions, the asides, the offhand references and ironic allusions are part of the performance of a gifted teacher who listens to and interacts with his audience. Here we have sometimes simplified the syntax in order to render more clearly to the reader the sense that might otherwise seem confusing on the silent page. We have however tried to remain faithful to Bourdieu's usage of metaphors taken from economics, anthropology and religion, and to capture the polemical tone of his skirmishes with other critics and scholars, without losing their peculiarly French historical context. The unfinished manuscript is even more difficult of access. There are fragmentary phrases,

which can be rather enigmatic. There are algebraic notations, which are there to remind Bourdieu to take a certain direction. Certain passages resemble shorthand rather than longhand. We have sometimes taken the decision here to interpret – which is also the task of the translator – rather than leave the reader faced with an enigma compounded.

This posthumous work is in many ways the fruit of a collective effort. The book's French editors have pieced together a book from a wide range of sometimes fragmentary material that was not yet ready for publication. However, they scrupulously tried to note their every intervention, adding missing words and phrases between brackets and correcting small errors. We have tried to strike a similar balance. However, as translators, this had led us to take somewhat different decisions. We have done away with most of the brackets added by the editors when these impeded the reading of the text, on the grounds that a translation is neither a transcript nor a transliteration. Despite the work of the French editors, a few factual errors and slips of the tongue remain in the French text: we have either corrected them or called attention to them in a footnote. Bourdieu's own footnotes are often very allusive, and we have followed the lead of the French editors and left them as they are, unless we felt that a clear reference to a quotation was needed.

Ultimately, this is a very personal work. As we weave our way through a labyrinth, sometimes a minefield, of detailed sociological data and controversial critique of art criticism and technical details of painterly practice, we never cease to hear the voice of the *auctor*, as Bourdieu would have said. It is ultimately this impassioned, inspirational voice that we have tried to convey.

Contents

<i>Acknowledgements</i>	ix
<i>Editors' Note</i>	x
<i>Translators' Note</i>	xii
Lectures at the Collège de France, 1998/9: The Manet Effect	1
Lecture of 6 January 1999	3
<i>Lecture objectives: the symbolic revolution that Manet started. – A successful symbolic order. – Pompier painting. – The construction of modern art: what was at stake in this struggle. – Parenthesis: a social problem and a sociological problem. – State art and avant-garde academicism. – The mock revolution. – Parenthesis on scientific populism. – An impossible research programme: the space of criticism. – From the familiar to the scandalous. – A painting full of incongruity. – The clash between the noble and the 'vulgar'. – The affinity between the hierarchies. – 'Realism/formalism': a false dichotomy.</i>	
Lecture of 13 January 1999	22
<i>Question on the revolution in art. – The game of the educated guess ('That makes me think of . . .'). – Constructing the field of criticism. – The effects of the work of art. – The 'intersubjective unconscious'. – The intentionalist theory. – Aesthetic transgression and solecisms. – The rhetoric of euphemism and the effect of a title. – The effects of composition. – A symbolic bomb. – The rationale of a painting. – Using a painting within a painting to question painting. – Intention and disposition.</i>	
Lecture of 20 January 1999	38
<i>Reply to a question on dialectics. – Transgressions of the ethical order. – Manet and Monet. – The academic eye. – Dispositional theory. – The philosophy of intention. – Intention and disposition. – When a habitus comes into contact with a space of possibilities. –</i>	

The example of writers. – Critique of the notion of sources. – The hypothesis of coherence.

Lecture of 27 January 1999

55

Reflexive return to the previous lecture. – Pre-constructed objects and technical impeccability. – Epistemological breaks and social breaks. – The theory of dispositions and scholastic bias. – The philosophy of intention and the philosophy of disposition. – Critique of genetic criticism. – Critique of the iconographic tradition. – The hermeneutic posture. – Copies, parodies and pastiches. – A very strange exercise. – Knowledge through the body.

Lecture of 3 February 1999

75

Replies to two misunderstandings. – On the right use of sources. – Listening to a lecture. – Internalists and externalists. – Youthful works and student exercises. – The intelligence of the body. – The structural conditions of creation. – A total social fact. – An institutional crisis. – A formalist theory. – Finishing with the 'finish' of the pompier painters.

Lecture of 10 February 1999

92

Return to a hasty reaction. – Limits of the formalist approach. – The illusio as metabelief. – The trap of dichotomous logics. – Questioning the academic system and the historicization of the work of art. – Social history of academic art. – Studios as elite schools. – Corps and field. – The field of publishing.

Lecture of 17 February 1999

106

An academic art. – Pompier art, aristocrats and nouveaux riches. – The academic aesthetic. – An integrated academic institution. – Studios and rites of initiation. – Consecration and the production of belief. – A gradus ad parnassum. – The Academy and academic painting. – Technical and historical virtuosity. – An aesthetic of readability – A 'dehistoricized' history. – An aesthetic of the finished.

Lecture of 24 February 1999

124

Manet's critics. – Parenthesis on the line separating the private from the public. – Lifestyle and style of the works. – The abolition of meaning. – The heretics and the orthodox. – Nomination. – The struggle for monopoly. – Exhibition and consecration. – The transformation of the school system. – The defence of the corps. – A crisis of belief. – Durkheim's morphological model and its limits.

Lecture of 4 March 1999

142

External factors and the logic of fields: the surplus production of diplomas. – The reproduction of differences. – 'Refuge' disciplines and positions. – The weakening of the state monopoly. – The contribution of the public to the revolution. – The sclerosis of the Salon and the generalized crisis of belief. – A comparison of the artistic milieus of

Paris and London. – Manet and the Pre-Raphaelites. – Manet seen by Mallarmé.

Lectures at the Collège de France, 1999/2000: Foundations of a Dispositionalist Aesthetic 161

Lecture of 12 January 2000 163

Doubts and reflexivity. – Birth of the artistic field. – A commentary on Mallarmé's text on Manet. – A critique of criticism. – The Zola–Manet–Mallarmé paradigm. – The inconsistencies of Bar at the Folies-Bergère. – Mallarmé on Manet. – The structural homology between the artistic and religious fields. – Belief and the return to the sources.

Lecture of 19 January 2000 182

Zola and Mallarmé. – Formalism, materialism and symbolism. – 'Throwing yourself into the water' as a philosophy of action. – A practical aesthetic.

Lecture of 26 January 2000 199

A critical look at the previous lecture: the need for a double historicization. – A parenthesis on art criticism. – Back to Mallarmé's article. – Framing the picture to make cut-outs of the world. – A new economy of production. – When two histories meet.

Lecture of 2 February 2000 217

Summary of the previous lecture. – Accounting for artistic forms: the infrastructure/superstructure model. – Models of historical processes. – The approach I take in this lecture series: the habitus-field model. – Manet and the challenge to analysis. – Analytical method. – Beyond the continuous/discontinuous alternative.

Lecture of 9 February 2000 234

Breaks vs. continuity. – The Salon des refusés of 1863. – For a rational form of eclecticism. – The Impressionist break with continuity (1): Impressionism foreshadowed. – The Impressionist break with continuity (2): parody. – The paradox of symbolic revolutionaries. – Accounting for charisma. – Technical factors. – Morphological changes. – Factors linked with demand. – A multifactorial model. – Specificity of the economy of symbolic goods.

Lecture of 16 February 2000 253

The artistic field. – Social transformations and formal transformations. – A parenthesis on being 'economical' with research. – The 'painter of modern life'. – The fallacy of the shortcircuit. – The gaze in Manet's work. – The field as intermediary social space. – Artist societies. – A parenthesis on pseudo-concepts. – Aesthetico-political attitudes and positions in the field of art. – The field of criticism between the literary and artistic fields. – A revolution in the field of art.

Lecture of 23 February 2000	274
<i>The production of belief. – The usefulness of the notion of field. – The field of criticism: its two dimensions. – Portraits of critics. – How the field of criticism operates. – The principle of competence. – When the notion of field guides the analysis. – Manet, the subject and object of the artistic field.</i>	
Lecture of 1 March 2000	294
<i>Mechanistic explanations and structural causality. – Bodily hexis. – Manet's cleft habitus. – Manet's capital. – The places where Manet accumulated social capital: (1) The collège Rollin. – (2) The salon of Commandant Lejosne. – (3) The salon held by Manet's wife. – (4) The studio of Thomas Couture. – (5) The Louvre. – (6) The cafés and their fashionable bohemian crowd. – (7) Painters' studios.</i>	
Lecture of 8 March 2000	320
<i>A reminder – my approach. – Art as a 'pure practice without theory'. – The author's point of view and relationship to the public. – An aesthetic of effects. – Manet understood as a concrete individual. – Form and content. – The Manet effect. – Foils and fulcrums. – Analyses of Manet's works.</i>	
<i>Opus Infinitum: Genesis and Structure of a Work without End (by Christophe Charle)</i>	351
Manet the Heresiarch. Genesis of the Artistic and Critical Fields (Unfinished Manuscript by Pierre and Marie-Claire Bourdieu)	363
Introduction	365
1: <i>Pompier</i> Art as an Academic Universal	367
2: The Crisis in the Academic Institution	383
3: Break and Continuity	396
4: The Field of Criticism and the Artistic Field	409
5: 'The Heresiarch and Co.'	431
6: Manet's Aesthetics	452
Appendix	490
Self-Portrait as a Free Artist: or 'I Don't Know Why I am Telling You That' (by Pascale Casanova)	493
Appendix	497
Summaries of the Lectures Published in <i>Annuaire du Collège de France</i>	499
Notes	504
Image Credits	563
Index of Paintings Cited	565
Index	568