
THE TRAGIC DEATH OF EDOUARD MANET

The French Pioneer Impressionist Painter in the 19th Century: A Psychoanalytical glance to the Psycho-physical Disturbances, Personality Characteristic, the Personal Life & the Arts

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Abstract

Edouard Manet (1832-1883), the pivotal French painter in transition from Realism to Impressionism – modern-life subjects – primed a colossal deviation in the world of painting at the turning point of the 18th century to the 19th century in France. This paper will psychoanalytically explore Manet's disturbed life and disarrayed course of development, psycho-physical sufferings including child-parents conflicts, unresolved Oedipus Complex, depressive and sadomasochistic mood as a result of being the object of constant rejection and humiliation by parents and the ruling power that caused a paradoxical and delusional perception of the 'Self' inside him. Manet's art and life-style are woven with saturated controversies: inclination towards natural beauty and classical paintings combined with norm breaking and scandalous life-style as a mean for his rebellious movement to protest social ruling system and advocate modernism. At the early teen age, Edouard experienced a hidden indecent triangular affair involving his father Auguste, and the piano teacher, Suzanne Leenhoff. The lack of intimacy among the parents, abandoned life and vulgarity within the family members with having a lavish family pride provoked a narcissistic personality disarray for Manet, which resulted in a "Freudian Neurotic Family Romance" that caused an identity crisis and self-denial, which consequently led him towards traumatized and severe psycho-physical sicknesses all through his life. By creating radical paintings, Manet was embedding an audacious protest against the hegemony of ruling power and sociopolitical values at his time in France. This was a sudden atrocity and confusing conversion to the world of paintings unacceptable to his contemporaries. Manet's doctrine was to advocate modernism as a way of self-consciousness and self-reference, which was incongruent to his bizarre life and aristocratic origin. These aberrations affected his personal, social and artistic life towards a physical and mental suffering that eventually culminated to a tragic termination. The merge of immense paradoxical dogma, creative mind, controversial vision to social constraint, foresight for the inexorable rise of new sociopolitical vision in France, at the same time excruciating from the ethical principles, cultural and aesthetic orders in Edouard Manet is significantly thought provoking and questionable.

Keywords: Edouard Manet, Psychoanalysis, Impressionism, Psycho-physical disarray, Personality characteristics, Psychopathology, Art.

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Introduction

Édouard Manet, the French pioneered painter in transition from the Realism to Impressionism, was born in an aristocrat Parisian family on the 23rd of January 1832, and died on the 30th of April 1883. Édouard's creative innovation in painting profoundly influenced the artistic perception, in particular painting, as a ground breaking movement in the turn of the 18th to the 19th century in France. He drastically had contentious effect on the socio-political perception among the French people.

To have a deeper inference of Manet's characteristic traits, with unbearable modern aesthetic perception and artistic vision at his time, a thorough psychoanalytical exploration of his developmental stages is discussed in this paper. It includes the family background, the childhood nurturing, the growth problems, the intricate life, the sociopolitical creed, the psycho-physical ailments, and finally the tragic disease. Manet's rebellious movement and protest against the ruling power's tyranny in France, combined with his norm-breaking masterworks, was a demonstrative objection to the sociopolitical and church's ruling dominance over all aspects of people's destiny. Such unacceptable masterworks consist of *The Luncheon on the Grass* and *The Olympia* exposed during 1863 in Paris. These two paintings caused immense shocking disputes among the public, artists and the church authorities, which traumatically affected Manet social reputation and distracted his psycho-physical stamina. Manet created a number of Real paintings, which bluntly expressed his rejection to the philosophy and the

values of Realism. He also propagated modernism as a way of encouraging people to gain self-consciousness or self-reference to have command over their personal life and destiny. By his intuitive vision for the future of modern France, Manet was united with a group of his intellectual advocates and motivated people for socio-cultural changes in France. He conveyed an immense deviation into the world of painting, as he injected infernal beauty on the other features of the human's destination in the centuries ahead, and feasibly devaluation of morality and ethical boundaries to the future generations. Carl Gustav Jung, the Swiss psychoanalyst (1875-1961), by analyzing Picasso's artworks, remarks that: "these kinds of artworks (Cubic paintings), ... belongs to the neurotic, and he [Picasso], usually encounters the unconscious in the form of the 'Dark One', a Kundry⁽¹⁾ of horribly grotesque, primeval ugliness or else of infernal beauty." (Jung's 1932, Article on Picasso, 3. Access, 2016). Manet's improper art, can be considered too, as the expression of the dark sides of his unconscious domain, which appeared in the form of infernal art.

Manet's Life

Childhood: From the early childhood along with his two younger brothers, Édouard experienced a lifelong unhappy and unstable life. The parents' unharmonious and distrusted relationship with unfaithful intimacy affected Manet's mental and social growth and emotional insecurities and histrionic disarrayed (Lock, 145). (Image1)



Image1⁽²⁾ . Portrait of Monsieur and Madam Auguste Manet. Edouard's Parents. 1860. 111.5 × 91 cm. Musée d'Orsay, Paris. The lack of intimacy.

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Manet was raised in a morbid aristocratic and posh family structure with melancholic raising cradle and lack of paternal intimacy. He became conditioned to an unstructured family space with hysterical and spiteful behavior in the household and constant transferences of cynicism. At the same time, with bombastic and pretentious social ambition Edouard fell dramatically short in meeting his parents' expectations for his education and career. (Lock, 145).

Manet's unusual life merged with his creative yet unacceptable art in the public's normative canons must be considered as part of the bases of extreme frenzy and paradoxical confusion in his socio-political and cultural indecency. The chaotic turmoil woven with emotional instability had a detrimental impact on Manet's



Image 2. Portrait of Edouard's mother. 1860. Oil on Canvas, 1311 cm x 93.3. Metropolitan Museum of Art, New York. Mother in the dark and disparity.

neurotic life, which embedded a weak and vulnerable 'ego' in him that formed an unstable personality and led him towards an incurable psychosomatic sufferings and devastating diseases. These traumatic confusion and bitter experiences shaped a dark personal and social status for him that shed a gloomy and disconcerting light in his characteristics and later on appeared in his "restless and radical life and paintings" (Lock, 145).

The Mother-Child Relationship

Edouard's mother in despair and agony (Image 2) raised her artistic minded little son in a domineering and unhappy space filled with hysterical and extravagant yet shallow and miserable environment with constant and horrifying sobbing which he experienced all through his develop-

mental stages. Edouard was exposed to a confused family interaction with moral indecency and care free training, mainly during his ‘psychosexual stage of development’. This is the time that the child becomes aware of self-identity and gender difference recognition, which requires a careful attention for a normal transition from this crucial stage for a normal personality formation, to prevent disarray from either obsessive disposition, guilt feeling, and shameful taboos, or an amorphous personality with no strong and decent boundaries.

Edouard had strong visual perception and sharp “mirror imaging memory” (Ramachandran, Neuro psychologist 2007). That is, he reflected and repeated what he perceived and stored during the childhood in his long term memory. Since Edouard had constantly been exposed to nudity and vulgarism and abundant courting among the family household, and as “Manet mentioned, had emotional dynamics which affected his self-perception as mother-child early childhood with an unhealthy interaction revealed in his paintings of nudity and on the whole art” (Kuspit,142). Freud considers that Manet’s nude Olympiacirca (1863), “is a courting of the incest-barrier [serious taboo]... standing in as a ‘substitute-object’ for Manet’s mother” (Freud, 74). Displacement, a symbolic shift or move, is an unconscious defense mechanism where the mind substitutes a new aim or object for goals felt in their original form which was dangerous or unacceptable; its transference of emotions, ideas, or wishes

being most often used to allay anxiety in the face of aggressive or erotic impulses. (Freud, 49-50).

Manet experienced “the lack of motherly affectionate untainted touch and secure protection, vulgarism and seductive attitudes from the surrounding males and females, Freudian ‘slip of tongue, and dirty practical jokes’, immature and disarrayed identification with the father (the male figure role), and an unconscious competition and revengeful attitude towards the father” (Kuspit, 2002,10). His unfaithful involvement in this kind of life, “resulted in unsolved Oedipal Complex to symbolic possession of mother, which caused him to ‘displace’ all kinds of females to respond to his early childhood ‘need’ for motherly pure love and attention, “the base of Manet’s famous mistakes and compositional eccentricities, which led him to his ‘Oedipal strivings” (Kuspit, 2002, 10). Being exposed to extravagant scenery of nudity in early childhood, may have affected his artistic visionary and saturated his visual memory with what he experienced during the course of his growth.

After insulting critiques to his paintings of nudity, Manet mentioned to his friends that: “*I paint what I see, not what others like to see*” (1863, cited 2016). It can be inferred that his constant exposure to unclean sceneries, as a child, affected his perceptual senses; and his mind became preoccupied with those scenes for the rest of his life. “Evidently, what Manet did see were naked women, as shown by two of the most distinctive paintings of the 19th century”, both scandalous in their



Image 3.
Suzanne Leenhoff,
The piano teacher,
Madam Edouard
Manet,
1867- 1868,
Oil on canvas.
Musée d'Orsay,
Paris.

time -in the latter case [Luncheon on the Grass], because the picnicking men with the clothes-free companions were in modern dress” (Kuspit, 10).

Manet was attracted to his piano teacher Suzanne Leenhoff, when he was a teenager but he was aware of father’s sensual engagement with her so he tried a hidden relationship. Edouard prolonged his feelings until his father’s death to marry and triumphantly possess and displace Madame as his symbolic mother and implicitly fulfill his revenge of his father. The later consequences of this reversed displacement transferred to the social issues, and finally to him ‘self’ as “the nearest object at hand to revenge” (Klein, 202).

The Father-Child Interaction

Edouard’s childhood relationship with his father is filled with constant humiliation, ignorance, command and social ambitions, and too much expectation from an artistic minded child beyond his capacity. In 1848 his father ordered Edouard to re-

luctantly sail on a training vessel to Rio de Janeiro which was the French empire’s colony at the time. After failures in navy’s examination, his father relented to his son’s wishes to pursue an art education. Although he never paved the way for a welcoming and respectful attitude towards him and to his artistic talent and enthusiasm. Therefore, Edouard remained ignored and unattended with the father’s grandiosity.

In a letter to his friend, Fliess, Freud wrote that “the real father by a superior one is only an expression of the child’s longing for the happy vanished days when his father seemed to him the noblest and strongest of men and his mother the dearest and loveliest of women. He is turning away from the father whom he knows today to the father in whom he believed in the earlier years of his childhood; and his fantasy is no more than the expression of a regret that those happy days have gone. Thus in these fantasies the over-valuation that characterizes a child’s earliest years

comes into its own again. An interesting contribution to this subject is afforded by the study of dreams. We learn from their interpretation that even in later years, if the Emperor and Empress appear in dreams, those exalted personages stand for the dreamer's father and mother. (June 20, 1898 - 1950a, Letter 91, 240). So that the child's over-valuation of his parents survives as well in the dreams of normal adults. (Interpretation of Dreams, 1900 a, Standard Ed., 5, 353).

The frenzied Family, the protagonist with no boundaries and denied ethical interaction among the immediate family and the extended household affected immensely in perceiving the essence of life by Edouard. This played a significant role in his confusing and paradoxical growth in all aspects of his developmental stages: mental gain, personality formation, artistic thriving, social life, personal and secretive scandalous life-style, psycho physical diseases, and eventually his traumatic illness which ended to a tragic demise.

The family represents a capriciously volatile mechanism for the development of sexuality, repression, conflict, and desire, which had an impact on a father-son drama rooted in a guarded 'the family's secret': the adultery of Manet', and the status of Léon Leenhoff.

Manet's Woven Personal Life and Art

The confusing experiences of an appropriate life-style with no ethical boundaries, mingled with inner conflicts and fluctuations between the realities and sen-



Image 4.
Manet's self-
portrait.
1878- 1879
Oil on canvas.
83 cm × 67 cm.
Owner: Franck
Giraud Private
collection
A petrifying gaze
to nothingness.

sual fantasies. In 1849, Manet involved in an indecent and scandalous triangular love affair among the father- Auguste, and the Dutch-born piano teacher, Suzanne Leenhoff (Image 3), of his own age, with whom, simultaneously father was copulating for approximately ten years. The outcome of this muddled hidden sensual affair, out of matrimony, was a no-reference-son, Leon Koella Leenhoff, with an unidentified father – either Edouard or Auguste Manet. (b. 1852).

After the death of his father Aguste Manet in 1862, despite his mother's sever rejection, Edouard and Suzanne Leenhoff wed to legitimize their relationship. The mother passed off the boy to Suzanne's family, and to avoid scandal, he was introduced to society as Suzanne's younger brother and Manet's godson; although, their son Leon never have known his true parentage. Manet's mother had likely helped the two conspire to keep the secret from Edouard's father as he would not have tolerated the disgrace of an illegitimate



Image: 5. Boy Carrying a Sword, 1861 – Manet, painting, The Metropolitan Museum of Art, New York. 2670 × 37cm 22. www.metmuseum.org

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child in the family. Later, eleven-year-old Leon Leenhoff, most famously, became the subject many of Manet's models. Examples: of the 'Boy Carrying a Sword. (1861, Image 5, Leon). He also appears as the boy carrying a tray in the background of 'The Balcony' (Image 6). Leon The displacement of feelings and attitudes from the past 'significant others' onto the present-day analyst constitutes a central aspect of the transference, particularly in the case of the neurotic" (Freud, PFL 2. 49-50; Akhtar, 2009, 82).

This situation usually occurs as the outcome of a persistent absurd, incongruent, chaotic and domineering ruling behavior with simultaneous occurrence of pleasure and harsh discipline. In other words, fixation of the instinctual desires through gain and punishment. Also it can be considered as an unaware revenge and unconscious

fight with father over the mother being ignored and betrayed by the father, the conveyance of pity and sorrow for protection of the victimized women (the symbolic mother) to compensate the father's lack of intimacy and respect also a projection to the father's intrusive behavior. Manet traveled to Italy, apparently for the art, but to avoid the disgrace and constant stingy language of the social ambiances. This would have been the end of Manet's artistic career before it even began, regardless of unsuccessful efforts that he tried to establish his artistic reputation with the mother's extravagant financial support. He left Paris with a wounded soul, and a shattered personality, a lost identity, a social disgrace, a ruined artistic career at his contemporary, a thorough physical sickness, a loss of the sense of belonging as a 'father', a 'son', a 'civilian'. As an artist, although he painted some natural beauty and a series of flowers, but he never had the chance to reach his Jungian 'individuation'- achieving his complete whole as a human being, that in case of an artist, is creating his masterpiece). Bataille mentions that "Manet divorced both from his work and from his personality, on the one hand elegant and self-assured, on the other hesitant and impulsive" (cited in Brombert, xviii 2016).

Manet, the rebellious artist learned from the Realism and Naturalism of his French contemporaries, and even from the 17th century Spanish paintings. His interest in the classical Masters and contemporary Realism gave him the crucial foundation for his revolutionary approach.



Image: 6B.
Boy Carrying
a Tray (1860-
61). The dull
looking Leon
in a dark
gray and blue
colors .

Beside his extravagant life, Edouard showed interest in a ‘bohemian life style’– the practice of an unconventional, unorthodox or anti-establishment political or social viewpoints, often expressed through free art, free music, free love, frugality, and in some cases voluntary poverty. However, a misperception and paradoxical attitude towards the bohemian way of life is observed in Manet’s personal and social conduct. This casts a doubt as whether he really was a rebellious bohemian? His pretentious living style witnesses differently! Since, beside his extravagant excessive and carefree life, wherever was desired or fancy, Manet was leading and practicing bohemian life, such as: ‘free love’, breaking the conventional laws, and expressing abandoned life with no social and ethical respect and confinement; “what is referred to as ‘aristocratic bohemian circle’ - haute bohème or “high bohemians”, (Turque, Washington Post, 2013). The practice that in case of Manet,



Image: 6 A. The Balcony,
170 cm × 124 cm.1868, Paris Musée d’Orsay / Ash-
molean Museum. ox.ac.uk/media/news_stories. Three
bright figures in front, a figure in the dark and partially
obscured in the interior’s background, the Leon carry-
ing a tray of fruit and drink to entertain the Edouard’s
celebrities’ guests.

is thoroughly questionable!

With a bizarre misperception of bohemian doctrine, Manet with his avant-garde Realism, along with Monet and Renoir, eventually emerged as leaders of what would be called Impressionism. Manet was impressed by Spanish culture, and was affected by Diego Velázquez, 1599- 1660, and Francisco Goya 1746-1828. The meetings of what Emil Zola – naturalist writer, 1840-1902 – termed “the Batignolles Group” were a mixture of personalities, attitudes, and classes; all joined together as independent-minded, avant-garde artists to forge the principles of their new artistic styles. It was motivated to scandalize the French Salon de Paris, (the official art exhibition of the Académie

des Beaux-Arts, 1667) publicly with his disregard to academic conventions and his strikingly modern images of urban life.

Being friends with poet Charles Baudelaire and artist Gustave Courbet, Manet moved amongst other progressive thinkers who believed that art should represent modern life, not history or mythology. This was a tumultuous artistic shift that pitted the status quo of the Salon with avant-garde artists who suffered mightily at the hands of the conservative public and vicious critics. Manet and others protested and the Emperor relented by putting all of the rejected works into the secondary Salon des Refuses, so the public could see what had been deemed unworthy (the Art Foundation, 3). Manet obstinately insisted to create adamant paintings opposing to the academic doctrine, intending to assert his own subjectivity and the importance of the vision of the painter, compared to the conventional rules *The Luncheon on the Grass* and *Olympia* – though, caused great social concerns and controversies, but served as rallying points to create Impressionism, the confusing conversion and devaluation of the criteria and references in the social standards in France during that period (The Art Foundation,3). The presence of family members and intimates in paintings, constantly shaped Manet’s compositional assortment and choice of replica and a family that symbolizes a persuasive, volatile and capricious mechanism for the provocative arousal of sexuality and seduction and of repression, conflict and desire. Critics had long been recognized Manet’s paintings for being

visually compelling and uniquely recalcitrant. (Locke, 145). Shameless and realistically rendered nudity of a woman - likely a prostitute - staring at them from the canvas. Critiques included comments that the painting was “vulgar,” “immodest,” and “inartistic,” comments that deeply distressed Manet and likely caused him a serious bout with depression (Locke, 145). Fantin-Latour, a Studio at Batignolles (1870), which depicts a gathering of Monet, Zola, Bazille, and Renoir, among others, all admiring Manet as he paints in his own studio, demonstrates Manet’s significance to the modern art world.

Manet joined the National Guard. The political events of the next few years forced Manet to stay out of Paris, returning only briefly during the Versailles repression. He was later forced to leave his destroyed studio and set up in the rue de Saint-Petersburg in 1872.

Away from Paris to aid his declining health he received two awards, at the Salon of 1880 Manet was awarded a 2nd place medal, and was awarded the Legion of Honor in 1881. The painter, Manet recorded the modern changes in the streets of Paris and the lives of its inhabitants. The cafe concerts were a great symbol of these changes. Set in his favorite cafe concert, he created one of his most lauded works, *A Bar at the Folies-Bergere* (1881-82). This work, along with *Spring* (1881), was well received at the 1882 Salon. The Salon of 1866 refused his pieces *The Fifer* (1866) and *The Tragic Actor* (1866). But in support of this avant-garde move, Zola wrote an essay about Manet in *L’Evene-*

ment, for which he was fired. (Art History, cited 2016).

By exclusion of Manet's works from the Paris exposition Universelle, by constant family and social groups refusal, insult, and humiliation, Manet went through depressive mood and "the same year ill health began to affect his daily life and denial of his works" (Lock, 39). He set up a tent near Courbet's to exhibit his work outside the Exposition, where he again was criticized soundly. Manet mentioned that: "They are raining insults upon me, I've never been led such a dance (Edouard Manet writing to Baudelaire about the Olympia, 1865). In 1876 the Salon rejected again several of his works and excluded from the International exhibition of 1867". Because of his antisocial and rebellious thoughts and activities, the mother constantly worried that he would waste all his inheritance on this extravagant desire, which was enormously expensive" (Lock,39- 44).

Manet joined the repeat section National Guard, but the political events forced Manet to stay out of Paris, He left his destroyed studio and set up in the rue de Saint-Petersburg in 1872. As a staunch republican, Manet was unhappy with Napoleon III's government. (Art and Analysis, cited 2016).

Execution of Maximilian Series

In a denial of monarchy, under the heavily influenced by Goya's "*The Third of May 1808*" painting, Manet's ultimate opposition to the ruling system expressed through his extremely emotion-

ally-charged feelings and experiences shown in the 'Execution of Maximilian Series' (1867–1869), the most ambitious, yet enigmatic paintings of Manet (Image 7: A,B,C,D).

This work was considered too politically controversial, and its display was forbidden. It was a rebellious act against the ruling domain of the church, and against the Victorian culture, which had shade all over the Europe before 1850. Manet's movement explicitly rejected the philosophy and values of realism and accepted modernism as a way of self-consciousness or self-reference. A dynamic movement for political and social change; bold examination of the forbidden subjects through art as a means of protesting the socio-political rules governing France, and propagating a more generalized notion of modernism. The conspicuous absence of the actual spectator's position in the painting, highly unusual in the context of Manet's work that overtly registers emotion can be considered as the denial and degrading the emptiness and rootless imperialism doctrine to protest the colonial invasion, by painting the empty scene of a great event, the execution of a great enemy as the "Other". The 4 depicting of the execution by firing squad of Emperor Maximilian I, and the short-lived Second Mexican Empire are painted. The Blind Gaze paintings suggests a crisis in representation in which the master narratives of history are undermined by a modernity marked by theatricality, a heroism that is nothing more than artifice and masquerade. In these series Manet rediscovered



Image 7 A. The Execution of Emperor Maximilian (1867), oil on canvas, 48 x 58 cm.

Ny Carlsberg Glyptothek, Copenhagen.

the hidden truth, Benjamin, following Brecht, suggests “a theatrical distance and detachment” (Ibsen, K, 213).

Manet and the Freudian ‘Neurotic Family Romance.’

In a short paper entitled ‘the Neurotic Family Romances’ (1909), Freud explained the common phenomenon of which “children first become independent of their parent’s authority. This growth period is one of the most necessary though one of the most painful results brought about by the course of a child’s development.” (Freud, 1. Cited 2016).

The first two years of life, parents as the idyllic supremacy and the only authority and the source of all beliefs. But later in childhood, the child who feels ignored and disregarded and is punished or rejected by parents, the ‘need’ for self protection and esteem, since incapable to react directly, unconsciously revenges through imaginary means, including the arts”. When the child learns the facts of childbirth, he enters a second sexual stage



Image 7 B. The Execution of Emperor Maximilian (1867-68), oil on canvas, 48 x 58 cm.

National Gallery, London.

where he now only glorifies the father but, with his new- found sexual knowledge, ponders sexual scenarios where he thinks “his mother is the subject of the most intense sexual curiosity” into situations of secret infidelity and into secret love affairs. It is not hard to see the “Family Romance” is a vivid explanation of Freud’s theory of the Oedipus Complex. This is a neurotic condition that the individual emphasizes the nobility of his heritage and creates elaborate heroic fantasies much like fanciful romantic tales (Cummins, 3).

Manet, with artistic characteristics is a sample that is affected by mother- child melancholic relationship and bombastic feeling about his family pride which is a good example of neurotic family romance. Artists are neurotics that are particularly susceptible to this condition because their creative imaginations are transitional vehicles towards weaving the neurotic thoughts and feelings to an elaborate art product. The creativity of these artists ensures numerous embellishments on the ‘family romance’ onto the daydream-



Image 7C. The Execution of Emperor Maximilian (1868–69), oil on canvas, 252 x 305 cm. Kunsthalle Mannheim.

er in order to bring back significance. Freud's cynical and disparaging view of childhood assures the reader that the child is only trying, desperately, to return to happier times when the parent's status was omnipotent. (Cummins, 3)

The concept of 'family romance' becomes particularly noteworthy when it is applied more broadly to the larger social movements of history. Like the child who rebels against his parents, it is interesting to see how, similarly, the new generations always rebel against the ideals inherited from their predecessors. The whole progress of society rests upon the opposition between successive generations." Disciplines Since the mythological epics of archetypal and etheric entities were revealed to human; and as long as the universal memory permits to dig back, emotion, sensation, and beauty merged together to reveal truth and facts in a form of art expression or the other. So when the impressionist movement by the great precursor of the impressionists Eugene Delacroix for artists of Édouard Manet's genera-



Image 7D. The Execution of Emperor Maximilian (1867), oil on canvas, 195.9 x 259.7 cm. Museum of Fine Arts, Boston.

tion started, new visual technologies and the advances in mass production changed the way in which art was perceived. With the work of art multiplied and fragmented into many meanings, they sought to create new ways of seeing that would provoke a transformation of both spectator and artist. (Ibsen, 2006)

Some commentators define Modernism as a mode of thinking, one or more philosophically denied characteristics, like self-consciousness or self-reference, that run across all the novelties in the arts and the disciplines. Especially in the West is a socially progressive trend of thought that affirms the power of human beings to create, improve and reshape their environment with the aid of practical experimentation, scientific knowledge, or technology. From this perspective, modernism encouraged the re-examination of every aspect of existence, from commerce to philosophy, with the goal of finding what was 'holding back' the progress, and replacing it with new ways of reaching the same end. Others focus on modernism as



Image 8. Family Romance.
76.8 x 123.2 cm. The Metropolitan Museum of Art,
New York.

aesthetic introspection. This facilitates consideration of specific reactions to the use of technology in the First World War, and anti-technological and nihilistic aspects of the works of diverse thinkers and artists spanning the period from Friedrich Nietzsche (1844–1900) to Samuel Beckett (1906 – 1989; Oser,2007). (Image 8, Family Romance).

Discussion The juxtaposition of the pioneer Impressionist painter, Manet's creative art along with the socio-political-cultural doctrine, and his lavish practicing life style are incomprehensibly incorporated and radically inharmonious. It may be considered as a severe damage during the course of his personality formation and rearing status that caused the manifold traits, habits and environmental impacts. Manet's neurotic condition is recognizably determined by having failed to integrate the building blocks of his personality and orchestrates all dimensions of his life simultaneously. This is because: "For a small child his parents are at first the only authority and the source of all beliefs. The later stage in the development of

the neurotic's estrangement from his parents, begun in this manner, might be described as 'the neurotic's family romance'. It is seldom remembered consciously but can almost always be revealed by psychoanalysis" (Freud, 1910, 40-50).

For a quite peculiarly marked, imaginative activity is one of the essential characteristics of neurotics and also of all comparatively highly gifted people, this activity emerges first in children's play, and then, starting roughly from the period before puberty, takes over the topic of course of the development within the family and their bizarre relationships.

Kuspit believes that for Manet "A characteristic example of this peculiar imaginative activity is to be seen in the familiar day-dreaming, which persists far beyond puberty. If these daydreams are carefully examined, they are found to serve as the fulfillment of wishes and as a correction of actual life. Manet's eroticism and an ambitious that usually concealed behind the latter one, then, the child's imagination becomes engaged in the task of getting free from the parents of whom he now has a low opinion and of replacing them by others, who, as a rule, are of higher social standing." (2010)

Manet's misconception of "money" as the symbolic object of fatherly power and grace, and motherly caring love and protection, led him to extravagant expenditures as a secure defense mechanism for his abandoned and reckless daily life with no insightful perspective for the future consequences. Fanciful life added to his



Image 9. Lilac in a glass, 1882, still life, Oil on canvas. National gallery, Berlin, Germany. A series of flower paintings in bed, close to termination.

fantasizing artistic mind.

To respond to his “need” of unconscious gain of fatherly and authoritative figures’ approval, Manet displaced himself as the father to possess Leenhoff, and other courtesans as his symbolic mother to revenge the father’s betrayal and compensate the victimized mother. Because of the untamed mentality, he never experienced a reined framed and steady life to maintain his peace of mind.

Manet’s Physical Illnesses

Manet was suffering from catastrophic physical health. The untreated syphilis and rheumatism from his forties, instigated considerable pain and partial paralysis from ‘locomotors ataxia’ ensued in his left foot to be amputated because of gangrene. The last months of his life, Manet was unable to visit his studio, but even from

his sickbed continued to paint portraits of women, still-life, landscapes, and flowers (Image 9, Lilac Flowers in the Vase).

Psychopathological Disorders

For Manet, the mental damage was already done: shattered personality, faded self-acceptance, identity crisis, paradoxical thoughts and feelings with no structured definition of life. Because of constant exposure and unrestrained indulgence to sensual pleasures combined with the experience of severe inferiority and weak ego, made Manet to impersonate his weaknesses under the ornate intellectual modernism and a narcissistic exploitation.

Confusing fluctuation between the high social status and shameful inferiority may lead one to a narcissistic syndrome as a glamorous and socially prominent persona to cover the existing yet hidden inferiority and lack of self-acceptance. (Saleh, 2009, 145). The vivid examples in Manet’s extravagant paintings are *The Luncheon on the Grass*, and *Olympia*. These paintings reveal the way on how the artist mythologized and glorified the family members as the subject matter for his art. These types of art works convey an insecure symbiotic attachment within family members, which do not pave the road to independency and gain of ‘self-awareness’ and cognition to maintain a personal boundary as a protective barrier for his inner and the outside world.

These kinds of arts, can be considered as a projection of unfulfilled ‘needs’ for emotional support and unmet trustable protection from the family and constant

devaluation of the 'self' from the family. Mythologizing the family or the Freudian Family Romance frequently structured Manet's compositional choice of models. The family's sensual ethics based on vulgarity as a customary volatile contrivance for shameless and abandoned development of sexuality with no framed control added to his neurotic romance.

Neurotic narcissism may be the consequence of repression, conflict and suppressed or disarrayed desires that somehow during the later stages of the growth will be projected. Especially in cases of artists like Manet with stronger visual imagery and perceptive memory who are constantly dealing with vocal and objects of sensuality at household and surrounding, neurotic narcissism appears more seriously. In Manet's aristocratic background, sensuality was considered as a way of class value. The more nudity and seducing from women and the more philandering from men would have been valued as pride and elegance within the family frame.

On the other hand, Manet's rebellious, intellectual and anti-social thoughts and activities against the ruling power along with protesting the social injustice in France, and his foresight for the inexorable rise of new socio-political-cultural and aesthetic order at his time, appeared in a number of his works, such as: the series of 'Execution of Maximilian', and his connection with intellectuals Europe's 18th century to this extreme of radical and sharp divergent from the social standards was not distinct and tolerable to art

thinkers and critics, the church authorities, and the whole society. However, the most contrasting, contentious, and unrestrained lavish life-style as a philanderer defiance combined with illusive narcissistic and family pride, caused the loss of basic building blocks of ethical codes. These characteristics are expressed in every corner of his symbolic, explicit, radical and appalling paintings. The paintings that had no consideration of the ethical principles of his contemporaries' values, cast doubt to the sanity of the painter and severely dubious and questionable remarks to be deliberated.

The effect of personal entities, family's structure, unsteady vein, fluctuation between the feverish social concern for freedom and justice, caused disrespect to his 'self' by uncontrollable insane experiences. The artistic ability, as a magical tool at hand, merged with aristocratic and insane mentality, grimy wealth, untamed social power produced infernal and grotesque beauty by his capable hands in art. These were enough annihilating possessions with the lack of meaningful internal and external inhibitors, and other known and unknown factors that directed Manet towards a weak ego and distorted insight to be able to protect his 'self', and senses the respect of body-mind, for not being drawn in the Depth of nihilism.

Perhaps the dark shade of Europe's Victorian era with destructive dominance of church on human destiny, can be counted too, as an inhibitor for Manet to enjoy the dignified the artistic seclusion. Such inhibitors prohibited Manet to sublime in-

side for absorbing the essence and meaning of aesthetic beauty and truth which could convey his protest for social injustice as a sharp and revered language.

Manet's demanding character to respond to his fixated instinctual needs, drastically devastated his physical health, which can be possible causes for expressed in his radical movement in impressionist paintings. Such paintings were used as an opposing tool to classical sentimentalism and a revengeful heralding to the corrupted ruling power. Ironically, what Manet was criticizing the ruling power for, was somehow his own way of life. Manet with "double persona" was covering his true self behind the impressive persona of his Impressionist paintings. In other word, he unconsciously did not accept the way he lived. The inner paradoxical conflicts of values caused severe traumas and eventually reflected through a traumatic sado-masochistic disorder. He was in a denial defense of the situation, an implicit revenge from unworthy and incapable 'self', and from the society, the whole body of no value, throughout his life!

Manet's movement had two folded paradoxical revelation: revealing the polluted real image of the corrupted ruling power in 18th century France for mindfulness and awareness of people; and also, to the contrary, abandoning the modernity's moral ties by shaking the structure of aesthetics' respect, the definition of instinctual values, the archetypal grace of the essence of beauty to revere unconsciously and his sado-masochistic attitudes, was a denial defense of the situation – a hidden

revenge from 'unworthy self' and 'the society, 'the whole body of no value'!

"Modernity is brilliant by nature, but beside its advantages, the harmful impact of modernism has engendered a devastating split in the integrated self of contemporary man. By separating from the original self and complete engagement with the outside world, the unconscious identity of new humans is brutally devastated. They no longer have vision to see that their whole being is not annihilated, nor their conscious life is harmonized with their true nature. (Saleh, 1995, 1). According to Freud (1910), an artist has an easy access to his "primary sources of thinking (instinctual entities) and secondary sources of thinking, (logical entities). For Manet, his environment has affected his creative thought and had an immeasurable impact on the art globally. The 'need' for actualization and sublime and instinctual desire for respect, ultimately dictated his private life.

However, "Manet's modernity lies, above all, in his eagerness to update older genres of painting by injecting new content or by altering the conventional elements. He did so with an acute sensitivity to historical tradition and contemporary reality. This was also undoubtedly the root cause of many of the scandals he provoked" (The Art Story, 2016). Through Picasso's artworks, in particular his Cubic paintings, Jung foresaw the annihilation of modern man by separating from his true self and inapt mother-child rearing. Jung by analyzing Picasso's artworks manifested that detachment from maternal entities,

original self and universal collectivity are significant indications of self - disintegration leading to psychic imbalance. This separation has initiated obstructions for the bright side of his nature, and has provided circumstances for powerful ruling of shadows upon his complete whole.” (Saleh, 1995, 2).

Manet undertook a lifetime struggle to conquer “shadows, the thing a person has no wish to be” (Jung, 470), and reunify his fractured personality to achieve his individuation. (Image 4). However, he seemingly paid a heavy price by long life harmful struggle for excessive desires, experienced depressive and unsteady mood, self - destruction through a self-denial and involvement with unhealthy affairs, which resulted in syphilis with no sense of respect to his dignity, and the holiness of his body. This caused psychosomatic diseases: a shattered personality; elimination of body by amputation of his leg (symbolically the pillar, representing the man’s power and dignity), nervous breakdown and incapability to resume his wholeness and to achieve his individuation. Finally by a thorough self - grievance, as a symbolic suicide, Edouard Manet drained to the abyss of the dark annihilation and conceded to a traumatic ending. (Image 10, Suicide).

The Tragic Departure of Edouard Manet

Succumbing to a nervous disorder - most likely from tertiary syphilis – caused



Image 10. Suicide. The departure from Realism to Impressionism 38 cm × 46 cm. Oil on Canvas. 1877–1881

Foundation E.G. Bührle, Zurich, Switzerland.

him painful end of life in the years prior to his tragic departing at the age of fifty-one. (Oxford, 2013, 85). Meanwhile, in his will, he left his estate to Suzanne and obliged her to leave everything to Leon upon her death, which for all practical purposes confirms Leon as Édouard Manet’s son and heir. (The Art Story, cited 2016).

Legacy After his death, Manet’s wife and friends worked to secure his memory and legacy, through extraordinary sales of his paintings, acquisitions by the French government, and by publishing several biographies. Though Manet’s astonishing creative mind was considered by many art historians as the father of Impressionist movement in the world of painting through strong visionary and gentle imagination; an immeasurable source of inspiration for the later modern art. Manet’s creative mind and tainted life paved the way and detrimentally faded the moral boundaries.

Worth mentioning that lack of thor-

ough inference of who Sigmund Freud is, and what valuable scholarly thoughts and ideas has left for future scientists to investigate on the human mind - body's (including sexual issues) interconnectivity and the roots and causes of behaviors' disarrays. But people's ignorance or ill-preoccupation has allowed them to have a naive misconception and misinterpretation of all the incredible scholarly effort of Freud to study human. Freud, the thinker, the father of psychoanalysis, the neuroscientist and surgeon, the laureate,... and a sage with piety in his own personal life, by superficial beliefs, became the center of accusation for spreading the insanity and sexual disarrays in Europe and all over the world from the 19th century. whereas, what Freud theorized was a revelation of immense detrimental sexual problems and abnormality using an available experimental laboratory at hand (the European society) to show the facts of what was going on in the Europe at that era, and conceptualized what had detrimental impact on human health issues. the Impressionist movement by breaking the moral norms and having no boundaries, had already begun in the Europe a century before of Freud! What Freud theorized, seemingly was an intelligible and scientific revelation of the behind the curtains of Victorian era in Europe.

However, despite his relatively short career, Manet's artworks are held in the most major international museums and galleries. The greatness and scandal characterized his professional life and his desire for respectability ultimately dictat-

ed his private life. (The Art Story, cited 2016).

A question from Edouard Manet, the artist; Auguste, Manet, the judge, Suzanne *Leenhoof*, the mother! And as a wakeup call to the consciences of all humans.

Is the catastrophic TRAGEDY OF LEONS of 'all times' and 'all spaces' thoroughly heard, seen, or perceived by humans?

The lost child in the blurred abstraction of the family romance?

Is the "TRAGEDY OF LEON"

profoundly heard, seen, or perceived?

The 'lost identity' of a child in the blurred abstraction of the family romance, ever painted? A symbolic representation of victim children -THE LEONS OF ALL TIMES AND ALL PLACES! Any sign or address of a shattered SELF identity of a child with no dignified frame of reference who is fluctuating to the chasm of nothingness? (Image 11).



Image 11, Luncheon in the Studio 1868. Oil on canvas; 118 × 154 cm. Neue Pinakothek, Munich.

Endnote

1. Images are subject to copyright.
2. Kundray: A mysterious creature. The High Messenger in the domain of the Grail. It appears as a wild woman an unkempt, shabby, and repulsive; (great desire; the terminal point of a journey).

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