

The Distance between the Self and Others in Courbet's *Young Ladies on the Banks of the Seine*

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Introduction

“Watteau of the ugly...”ⁱ It was Théophile Gautier who ironically gave this sobriquet to Gustave Courbet, whose bold oeuvres such as *The Stone Breakers* and *A Burial at Ornans* made a turmoil among contemporaries. In the field of female figure painting, the debut of Courbet’s revolt began with *The Bathers* in 1853 with a great scandal. Contrary to conventions and public’s expectations of an idealized and sensuous female figure, he painted a woman with plump hips and cellulite-pocket skin. The directness of the representation was astonishing to the 19th century audience, and what is more, he rendered it on the monumental scale of a history painting. Naturally, many critics attacked him for painting deliberately graceless female figures with unsuitable sizes. In fact, there are several witnesses who claimed that the model Courbet used for *The Bathers* was average size,ⁱⁱ which shows that the painter executed “ugly women” on purpose. Also, some studies claim that, with the non-idealized female figure, Courbet intended to publicize his name or to spotlight his technique.ⁱⁱⁱ Despite the severe criticism, Courbet kept his style consistent until the 1860s. One of the works which typified his attitude is *Young Ladies on the Banks of the Seine* (fig.1). In this painting, two women stretch out next to one another on the grass by the Seine. The brunette in the foreground is in undergarments and seems to be dozing. The blonde behind her, gazes into the distance, resting her head on her left hand. The trees above the ladies offer them shade. When this picture was exhibited in the Salon of 1857, it created a great scandal. The two main reasons for this *succès de scandale* were immorality and ugliness. The theme was perceived as a scene of two prostitutes relaxing. The indecent impression made them look unpleasant, and some critics even likened the ladies to corpses or monsters.^{iv} The ladies were branded as ugly, and many caricatures attacking this painting were produced. However, if you look at the scandal’s reverse side, *Young Ladies on the Banks of the Seine* attracted the interest of many people. It was surely exhibited in the Salon, passed through severe screening, and drew contemporary attention. In fact, P. J. Proudhon, one of Courbet’s adherents, expressed the intricate charm of this picture as:

There was something of the vampire about her. Then as you consider her face charming, curiously magnetic, your pity turns to an affinity; you feel fascinated by her, seized by the devil who haunts her.^v

We see from Proudhon’s comment that *Young Ladies on the Banks of the Seine* has two sides; ugliness and charm. In other words, while Courbet did not use idealization, which was a usual trick to

get the public interest at the time; regardless, the ladies in his work caught the eye of the contemporaries. Even today, they keep attracting us in the museum. Provided that Courbet's female figures are ugly, what prompts the spectator's fascination with the painting?

In this paper, I explore how Courbet attracts beholders with *Young Ladies on the Banks of the Seine*, which is far from representing ideal-beauty. An analysis of this painting reveals that his device to represent the female figure is "the distance between the painting and the beholder." I argue that his painting alienates the viewer by creating a physical and psychological distance between the painting and the beholder. Owing to this distance, particular emotions well up inside the beholders—one cannot reach her, and one should not look at her—feelings of impatience and guilt. It is not superficial beauty, but these emotions evoked by this distance between the painting and the beholder that Courbet employed to attract beholders. Furthermore, I argue that this distance results from the gender gap in visual culture of the 19th century.

In the first part of this paper, I will propose the three means Courbet used to set the distance between the painting and the beholder, namely, the pose, the composition of voyeurism, and the explicit subject. In the following section, I will examine the gulf between men and women, or the self and others; and why the emotions brought on by Courbet's distance successfully rendered his female figures charming. Explaining the role of women in visual culture, I will try to indicate Courbet's views on gender. Finally, I focus on "the gaze" in *Young Ladies on the Banks of the Seine*. In the conclusion, I propose that in order to draw public attention, Courbet emphasized femininity not by superficial beauty, but by establishing a new relation between the painting and the beholder arising from the psychological distance between the self (men) and other (women).

1. Courbet's Sense of Distance

1-1. The Pose

The first argument concerns how Courbet creates the painting-beholder distance to evoke particular emotions in the viewer in three ways. The first means is "the pose." As several studies addressed,^{vi} Courbet tends to strike a peculiar pose in his early career self-portraits. For instance, Michael Fried points out that in his self-portraits, Courbet often accentuates the sitter's hand; there is an apparent nearness or seeming physical proximity between the painted image and the viewer. Fried also stresses that, in general, the bottom edges of Courbet's paintings are cut off, and contents spill off the frame. That is to say, the painter tries to remove the boundary between the sitter and the beholder. We can immediately confirm Fried's account with Courbet's self-portraits from the first half of the 1840s, such as *The Sculptor* (fig.2), *Self-Portrait (Courbet with Black Dog)* (fig.3) and *The Man Made Mad with Fear* (fig.4). In these self-portraits, a part of his body, especially his hand, is depicted in foreshortening, overhanging towards the viewer. Moreover, taking a look at the edges of the paintings, we find "the spilling-over of the contents of the painting into the world of the beholder."^{vii} As Fried

says, the pose admittedly leaves the viewer with a strange feeling; even though the pose makes one feel closer to the painting, one cannot easily intervene in its world.

In my opinion, these two features of Courbet's self-portraits do not reduce the physical distance between the painting and the viewer. Rather, they distort the sense of distance between them. The accentuated hand posture is a shield. The hand of the sitter stands between the viewer and the painting, emphasizing the distance between them. The viewer becomes conscious of the distance through the obstructive hand. This feature is not something specific to his self-portraits; I observed it also in his female figure paintings. Here are his three female nudes: *Reclining Woman* (fig.5), *Sleeping Nude* (fig.6) in Tokyo, and another *Sleeping Nude* (fig.7) from the Oskar Reinhart Collection. Like Courbet's hands in his self-portraits, here, the model's arm is placed horizontally, as if it protects her body. It is remarkable that all three women are posed in the substantially same way. Compared to traditional female nude paintings, the particularity of this pose is apparent. In the traditional reclining nudes like Titian's *The Venus of Urbino* (fig.8), *Venus and Organist and a Little Dog* (fig.9), and Giorgione's *The Sleeping Venus* (fig.10), the viewer can easily watch her body because her hands and arms are disposed, not hiding the body. The poses of these traditional nudes are "open" to the viewer; whereas, Courbet's nudes are "closed." The difference becomes clearer when comparing Courbet's paintings with his contemporary Théodore Chassériau's *Bather Sleeping Near a Stream* (fig.11) that has the same visual roots. Although both women are asleep, the viewer would feel accepted with Chassériau's *Bather*, while with Courbet's, one would pause and hesitate as one cannot get close to the painting due to the lying arm-shield. In other words, the Urbino-type pose welcomes the spectator, but the pose of Courbet's female figures does not. Courbet's shield-like pose produces a psychological and physical distance. Courbet was influenced by and referenced Venetian Renaissance prototypes.^{viii} All the same, he selected the closed-pose. It is deemed that he intentionally chose this.

I should add here that Courbet's fine depiction of nature also makes us conscious of the distance. The pose of the protagonist prevents us from entering the world of the painting, but the representation of the foreground is so realistic and seamless that we feel as if we could enter the world of the painting. In fact, some contemporary critics appreciated the landscape in this painting. For instance, Edmond About evaluated: "There is a prodigy of tromp-l'œil in *Young Ladies on the Banks of the Seine*."^{ix} Beholders are lured into the realistic painting, but, at the same time, they are prevented from "being" in the painting by the hand or the forearm shield. The effect of the hand or forearm shield is strengthened all the more with the realistically painted foreground that reaches out toward the viewer. The right forearm of the woman in the foreground prevent us from intruding into the painting, while the realistic depiction of the hem of her dress and the leafy branch reaching out to the beholder express the continuity between the two worlds. This ambivalence stirs up an emotion, a feeling of impatience. The impatience of the viewer for entering the painting's world or reaching out to the ladies leads up to the charm of the female figures.

1-2. The Voyeurism

The second means Courbet uses to alienate the viewer from the painting is voyeurism. Voyeurism in Courbet has been taken up often. In this section, I will point out how Courbet evokes another emotion in the viewer by using “psychological” distance to imply the female protagonist’s charm. Voyeurism is often regarded as an essential aspect of Courbet’s vision. The amount of sleeping female figures and back views of protagonists in his works speaks to this tendency. The protagonists are unaware that they are being watched, and sleeping women are presented in a passive or vulnerable state to a voyeuristic gaze, to be more precise, the voyeuristic “male” gaze.

In the case of *Young Ladies on the Banks of the Seine*, voyeurism is implied by the passive pose of the protagonists and the botanical, green canopy. The woman in pink dress idly looks out of the frame, lost in thought. The other one lies on her face, and her half-closed eyes tell us about her lassitude. They are easing themselves in an obscure clump, and the woman in the foreground is shown in her undergarments. What is represented here is that the ladies are not expecting the presence of others. In addition to their relaxed state, the canopy of trailing branches enhances the voyeurism. The trailing branches remind the viewer of a canopy, which often appears in traditional reclining nude paintings. It is presumed that Courbet was influenced not only by the traditional Venetian school reclining nude in a bedroom but also by the 18th century erotic Rococo boudoir images, like Fragonard’s (fig.12), and the 19th century lithographers of erotica that was popular at the time (fig.13).^x In these three sources, voyeurism is the fundamental angle, and the canopy is a common motif in accentuating the cryptic and private atmosphere. Also, the 17th century old masters, who are known as Courbet’s teachers, often drew the canopy in a voyeuristic composition, such as *Danaë* of Rembrandt (fig.14) and especially, *Sleeping Venus* of Jordaens (fig.15). Even though the ladies of Courbet are not nude, the plants take the role of the canopy and accentuate the private and licentious mood. Further consideration of the influence of these paintings on Courbet is needed; however, there is a strong possibility that he recognized the effect of the canopy in voyeuristic compositions, and in *Young Ladies on the Banks of the Seine*, he substituted the trailing branches for the canopy.

Voyeuristic composition has often been cited by many artists; a typical example is *Susanna and the Elders* (fig.16). The viewer identifies himself with the Elders spying on Susanna while she is taking a bath. The reason why Susanna’s subject has been popular is that in the conventional Western European context, fine art had been executed for a specific, supposed viewer, namely, the heterosexual man. This principle is indispensable and affects all Western art history. For instance, as John Berger states, the principal protagonist is never painted in the European female nude painting, because he is the viewer in front of the picture.^{xi} This explains that traditional Western European art is based on the male’s viewpoint, and is intended to satisfy the supposed male viewer. The case is not limited to nude painting. We can confirm the same phenomenon in numerous female figure paintings. In the case of

Young Ladies on the Banks of the Seine, did the painter execute the painting only for the pleasure of the heterosexual man? This is probably true given the historical context; however, in this painting, there are certain aspects that distinguish it from traditional voyeuristic paintings.

Firstly, *Young Ladies on the Banks of the Seine* has a contemporary subject. In general, conventional voyeuristic paintings are based on mythological or biblical stories. With mythological or biblical themes, the viewer promptly appreciates the narrative of the subject, and he can easily become the protagonist of the painting. On the other hand, the narrative of this painting is modern, daily, and ambiguous. Secondly, *Young Ladies on the Banks of the Seine* does not have a male protagonist that the viewer can identify with or project himself onto. Arranging the male protagonists like the Elders in *Susanna and the Elders*, or like King David of *Bathsheba at Her Bath* (fig.17), is a favorite trick to clearly express the voyeuristic subject of the painting. Previous researches say that Courbet depicted a man's hat and the bouquet in the rear ground to imply the existence of the male protagonist,^{xii} but these properties are not as direct as the Elders or King David to let the male viewer think of himself as the dramatis personae in this painting. The hat does not strongly assert itself. The bouquet could be a gift from an acquaintance, but it does not signify the existence of a male protagonist in this scene. The viewers in those days were embarrassed, because they could not understand which part they should play in this story or how they should behave in front of this painting. Lastly, the eyes of the protagonists display striking originality. The brunette casts a faint glance in the direction of the viewer. She looks tired and nearly asleep, but her eyes firmly meet the viewer's. Among traditional voyeuristic paintings, there are female protagonists whose glance meets the viewer, such as Rembrandt's *Susanna* (fig.18) who looks at us anxiously. As I mentioned above, most of the face-to-face compositions in voyeuristic paintings is tolerated on the condition that the subject is biblical or mythical, because such remoteness in time and place sanitizes the story. In well-known traditional subjects and stories, the viewer can openly look at the female protagonist without being blamed for peeping, even if the folly comes to light by way of the female protagonist's glance. While one enjoys the special seat as an authorized voyeur or a main character in front of traditional voyeuristic paintings, the viewer of *Young Ladies on the Banks of the Seine* gets confused by the glance of the lady, not knowing why she is looking at him. Her glance builds up the uncertain and uncomfortable position of the viewer.

The contemporariness of the subject, the lack of a male protagonist, and the eyes of the lady are the three features of *Young Ladies on the Banks of the Seine* that are different in comparison with traditional voyeuristic paintings. What we see from this comparison is that the composition of this painting certainly aims at voyeurism to satisfy the heterosexual male viewer, yet these three particularities emphasize the awkward position of the viewer. The composition should be set to entertain the viewer, but in reality, he cannot take part in *Young Ladies on the Banks of the Seine*. The effect which this dilemma brings about is a guilty conscience. It makes the viewer feel guilty for peeping at what he should not. Especially with Courbet's elaborate depiction, which shows us even

the texture of sweaty skin, the viewer is overpowered with the reality of the ladies rather than enjoying the voyeurism. The reality and the contemporariness of women in this painting is such that the beholder cannot live the fantasy, and he has no excuse for peeping. By using the voyeuristic composition which is not easy to take part in, Courbet arranges a psychological distance between the painting and the beholder to produce a feeling of guilt. As the proverb goes, forbidden fruit is sweetest; the feeling of guilt increases the appeal of the painting.

1-3. The Subject

The final means to set the painting-beholder distance is the explicit subject of lesbianism. In the 19th century, lesbianism was a current mode in the literary world. When *Young Ladies on the Banks of the Seine* was exhibited in the Salon, many contemporaries teased the ladies about their relation,^{xiii} as there is a tacit understanding that the pairing of blonde and brunette women imply lesbianism in the 19th-century visual code. This iconography had been established by the mid-18th century, in compositions of Rococo painters like Boucher and was widely spread through 19th-century popular prints (fig.19).^{xiv} With such common understanding, the painting was associated with lesbianism. Also, it is said that the painting was influenced by the recently published George Sand's lesbian-themed novel, *Lélia*.^{xv} The paper by Maura Reilly stresses that the vogue of lesbianism in the 19th century is a fantasy for the heterosexual man^{xvi}. It is reasonable that Courbet chose lesbian subjects to entertain the art world that was governed by heterosexual men. However, as argued above, although aiming for male attention, he omitted the superficial beauty of the ladies. The painting is too realistic to meet the male viewer's expectations. There is no room for male fantasy. Then, what was impressed to the contemporaries with this lesbian-like theme?

According to Proudhon's reading, *Young Ladies on the Banks of the Seine* has to do with the moral corruption of the regime of Napoleon III, "a corruption centered on the venality of women." He criticizes "their unwillingness to marry and have children; their tendency, as embodied in the foreground demoiselle, to be at once 'somewhat virile', and, at the same time to 'swim in erotic reverie'; their unslakable thirst for luxury at its most refined."^{xviii} Moreover, he commented on the lady in the pink dress: "So different from her friend, she is the master of her heart and she knows commanding her desire."^{xix} For Proudhon, a self-helped or emancipated woman who asserts her equality and manages her own life was a negative image. It was thought that lesbianism had strong relations with prostitution, and women in *demi-monde* were the representatives of such emancipated women. In Proudhon's reading, this painting represents not only sensual women but also what a man in an androcentric society wants to shun. In the age of the Second Empire, there was widespread anxiety over the shifting social status of contemporary women, and public morality. Of course, the officials tried to hide such social unstableness; however, in the 1850s, there was a kind of hysteria over health problems transmitted by prostitution. Even though the way of independence represented here is related

to prostitution, the changing of women's social status was a menace for men in any case. *Young Ladies on the Banks of the Seine* provokes such social atmosphere. What is represented here is not a pure and simple delight for the male viewer. The painting casts anxieties on him about the unknown "creatures," women. Due to the connotation of the painting, it was difficult for the male viewer to simply enjoy the female figures. Rather, the viewer had to stay sober in front of this painting. In other words, the viewer was psychologically alienated from the painting.

In the preceding three sections, I have discussed the three ways in which Courbet created distance between the painting and the beholder. To sum up, Courbet physically alienates the viewer by the protagonist's pose. The viewer's access to the painting is blocked, and he or she is stuck between the real world and the world of the painting. This evokes impatience in the viewer. At the same time, Courbet seduces the viewer with a voyeuristic composition. Due to this deceit, the viewer tries to take part in the painting, but again, he is prevented from entering the world of the painting. The ambiguity of his role in the painting makes him confused; the feeling of guilt arises on account of this ambiguity, which mentally alienates him from the painting. Moreover, the explicit subject of lesbianism implies the covered threat to women, which spread in the Second Empire. As a result, the viewer mentally tears himself away from the painting. The mechanism of attraction of *Young Ladies on the Banks of the Seine* is thus an operation of the two emotions yielded by the painting-beholder distance: impatience and guilt. With these emotions, one thinks the ladies are untouchable. The ladies are sacred, even if they are not superficially beautiful.

2. Women as Others

Something else to bear in mind here is why this feeling of impatience and guilt—one cannot reach her (impatience) and one should not look at her (guilt)—are effective in making the female figure attractive. In the second part of this paper, I would like to examine the background of Courbet's tactics. As explained above, Courbet succeeded in giving charm to his female figures with the emotions evoked by the distance between the painting and the beholder. I would argue that his approach rests on the premise of how we see women in visual culture. That women have been the object of observation and representation in visual culture is the key to understanding Courbet's female representations. That is to say, man is the subject or self, and woman is the object or others. In Western art history, this has been the standard view, and Courbet made use of it.

As an example of this standard, I would like to compare two ancient Greek sculptures: *The Aphrodite of Knidos* (fig.20) and *Hermes bearing the infant Dionysus* (fig. 21). Both of these are created by Praxiteles of Athens around 4th century BCE. Hermes, the male sculpture, is represented in an independent way, while the female sculpture modestly shields her pubis, because she is conscious of being watched.^{xx} Her pose is the so-called Venus Pudica, which implies the existence of the male gaze. The pose has been repeated and become a traditional or familiar pose to represent a woman. This

shows that since the ancient Greek, the female figure has been represented under the influence of the male viewer. The power relation of the gaze is everywhere if we pay attention, but the traditional position of the two sexes have existed for so long that we do not even think of the difference.

In the 19th century, along with the abasement of history painting, female figure representation increased more than ever, and the power relationship between man (who watches an object) and woman (who is watched) was definitively fixed. For example, Honoré Daumier published a caricature, *Les Plaisirs de la Villégiature* (fig.22) in 1858 in the *Charivari*. In this lithograph, a bourgeois watches nature while relaxing. In the nature he is watching, a woman works in the garden. The lithograph can be read such that the woman is something to be watched as a part of nature for the 19th century man. Woman is an object to look at to be relaxed, like nature.^{xxi} That woman is the receiver of the gaze was taken as a matter of course. Furthermore, as we see in the style of Ingres, the idealization of the female figure with smooth skin and no hair was in vogue in the 19th century. They were perfect like goddesses, and accompanied by this trend, the female body was not considered as flesh and blood but as an aesthetic object to be appreciated. As a result, the otherness of women was reinforced, along with the vogue of idealization. For the male gaze, which consumes the idealized female body as sexual or aesthetic object, female painting is safe and offers a closed existence divorced from graphic contact and shame of the real world.^{xxii} Coupled with the mood of decadence in the Second Empire, numbers of idealized female paintings reflecting the male fantasy increased. Considering these facts, in the visual culture of the 19th century, the roles of men and women were completely different; and if one regards man as the subject or consumer, then woman is ranked as the other or product. The self, or a man, enjoyed the idealized female representation as others, without troublesome real relations. The female figure that lives in the male's ideal does not have an ego; she exists only by reflecting the male gaze.

Besides the idealization of Ingres, there is a female sculpture which greatly impacted the 19th-century visual culture: *Venus de Milo*. Ever since its arrival in Paris in 1821, it has become the canon of female beauty. Théophile Thoré and other critics commented that its popularity was due to its chasteness. The word "chastity" is often cited in art criticism, and is an important value of 19th-century female beauty. Anne McCauley examines the beauty of *Venus de Milo*: "the oft-noted 'chastity' of the statue derived from her draped lower body; her expressionless serene face; her missing arms, which left her action to the imagination."^{xxiii} I would argue that what the 19th-century critics called "chastity" can be interpreted as "ambiguity." Unlike living women, *Venus de Milo* rests on the scope of imagination so that the male viewer can think of their own ideal woman. Ambiguity of the statue allows one to adorn it with their own preferences. Through these trends of 19th-century high art, the position of the woman emerges. Painted women live up to the expectations and dreams of male viewers.

I would like to add another significant aspect of female representation of *Venus de Milo*; her eyes stare off in inexplicable directions. No matter how zealously the spectator watches her, she is

never aware of the gaze. Her vague eyes represent otherness, silent-ness and object-ness. As opposed to the eyes of *Venus*, those of *Young Ladies* are more talkative. The eyes of the lady in the foreground shakes the viewer out of the notion that the female figure is a dumb object. As I argued in 1.1-2, her eyes prompt uncomfortableness in the beholder, because this painting is not based on biblical or mythological themes. This is to say, without a legible narrative, her glance does not identify the male beholder as either passive voyeur or male protagonist of the painting; it bears the subjectivity of the lady who normally is an egoless object of the male gaze. To examine the particularity of the glance of the lady, let us look up two eye-contacting female figure paintings in the 19th century: *Grande Odalisque* of Ingres (fig.23) and *Birth of Venus* of Cabanel (fig.24). Although they look at the viewer directly, both works obviously intend to attract male viewers with sugar-coated theme. Their glances are to please male viewers. A critic, Didier de Monchaux admired that the eyes of Cabanel's *Venus* successfully expressed the birth of life.^{xxiv} However, the glance and expression of Courbet's ladies made critics think of a drowned body.^{xxv} She casts the viewer a glance of uncomfortableness derived from modern theme and non-idealized representation, and makes him question: "Do they slumber? Will they sleep? Did they just fall asleep? Do they dream?"^{xxvi} That is to say, her glance matches the one-way male gaze, and it is the culmination of Courbet's challenge to change the relation between the beholder and the painting. As I proposed, Courbet set a certain distance between the painting and the beholder to call up particular emotions to attract the beholder to his female figure painting. While one feels alienated or experiences a dilemma in front of *Young Ladies on the Banks of the Seine*, her glance actively talks to the beholder and insists that she is not a goddess but a real woman. Returning to the question I proposed above, the reason for efficacy of emotions created by Courbet's distance is that the viewer was accustomed to the "passive female figure." With the new painting-beholder relationship and the emotions evoked by it, he overturned the existent female image.

Conclusion

In his early career, just before he had started Realist painting, Courbet had a conception of a large allegorical painting, *L'homme délivré de l'Amour par la Mort*, which he painted out before its completion. The theme seemed to be a tragic love story with a female figure. He talked to Théophile Silvestre when he stopped the execution: "the idea of this picture seemed to me mistaken, and I painted out. I said to myself, why hate women? It is man's ignorance and selfishness that we must attack [...]. And I immediately gained access to the tolerance and freedom that are the very basis of Realism."^{xxvii} I cannot hastily conclude that this statement expresses his views on women or gender; however, considering he started so called Realist painting after this failure, this remark about women has something to do with his idea of Realism. I would like to explore this problem hereafter, but for the moment, I think that Courbet recognized the different positions of the two sexes in visual culture, and he tried to break the fixed relation of the gaze.

In conclusion, what makes Courbet's scheme successful is gender roles in the 19th century. He challenged the ways of seeing underlying the female figure painting of the day. In the field of high art, the female figure in painting had been safe and delightful for the male spectator, because there was a stable, appropriate, and comfortable distance between the male beholder and the female figure in the painting. In this distance, they could enjoy the works without anxiety. However, Courbet casted doubt on the "safe" idealized female image, and tried to change the relation of the painting and the viewer. With the three means suggested above, he tried to set a new, unstable, graphic, and realistic painting-beholder distance. Through the feeling of impatience and guilt which *Young Ladies on the Banks of the Seine* evokes, male beholders realize that the ladies are real persons, not idealized goddesses. For Courbet, femininity is formed in such relation with the viewer; it is neither superficial nor forced by social culture.

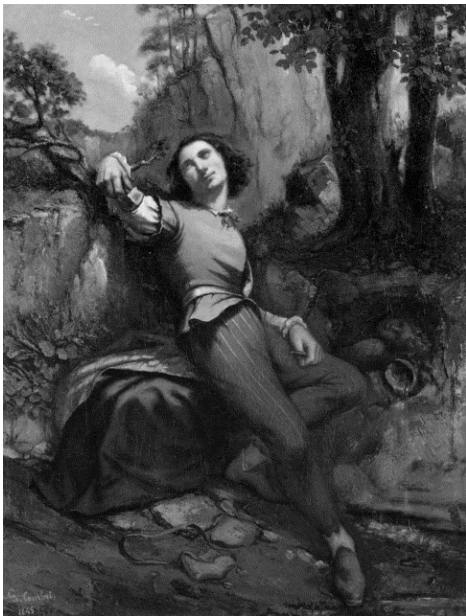
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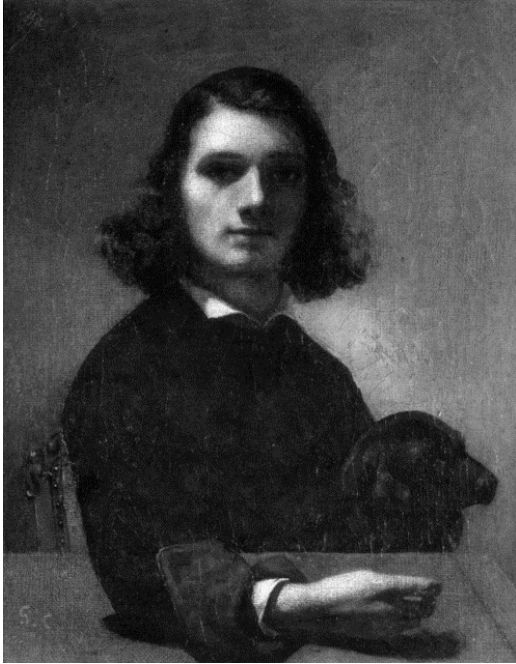
Plates



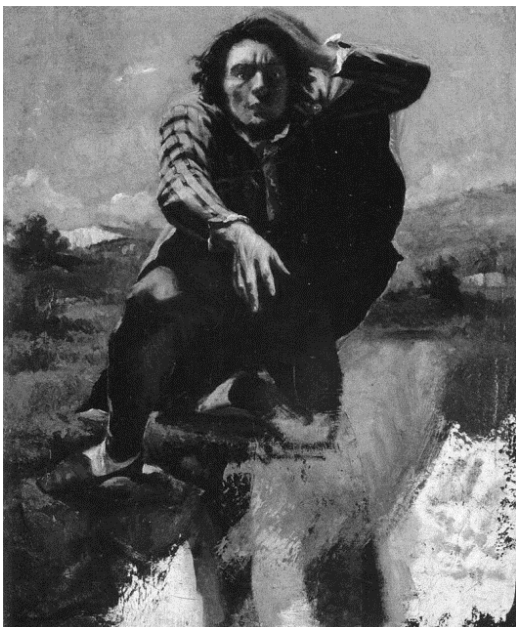
[Fig.1: Gustave Courbet, *Young Ladies on the Banks of the Seine*, 1856-7, Oil on canvas, 174 x 206cm, Petit Palais, Paris (Myers, Nicole R. (2015), Plate 171.)]



[Fig. 2: Gustave Courbet, *The Sculptor*, 1845, Oil on canvas, 55.9x41.9cm, private collection, New York (Myers, Nicole R. (2015), Plate 7.)]



[Fig.3: Gustave Courbet, *Self-Portrait (Courbet with Black Dog)*, 1842, Oil on canvas, 27 x 23 cm, Musée de Pontarlier, France ([https://commons.wikimedia.org/wiki/File:Gustave_Courbet_-_Self-Portrait_\(Courbet_with_Black_Dog\)_-_WGA05478.jpg](https://commons.wikimedia.org/wiki/File:Gustave_Courbet_-_Self-Portrait_(Courbet_with_Black_Dog)_-_WGA05478.jpg), access 2018/12/25)]



[Fig.4: Gustave Courbet, *The Man Made Mad with Fear*, 1843-1844, Oil on paper, 60.5 x 50.5cm, National Gallery of Norway, Oslo (https://commons.wikimedia.org/wiki/File:The_Man_Made_Mad_with_Fear_by_Gustave_Courbet.jpg, access 2018/12/25)]



[Fig.5: Gustave Courbet, *Reclining Woman*, 1866, Oil on canvas, 77 x 128 cm, State Hermitage Museum, St. Petersburg (Myers, Nicole R. (2015), Plate 62.)]



[Fig.6: Gustave Courbet, *Sleeping Nude*, 1858, Oil on canvas, 50 x 64cm, National Museum of Western Art, Tokyo (Myers, Nicole R. (2015), Plate 68.)]



[Fig.7: Gustave Courbet, *Sleeping Nude (Sleeping Nymph)*, 1866, Oil on canvas, 46 x 61cm, Oskar Reinhart Collection 'Am Römerholz', Winterthur (Myers, Nicole R. (2015), Plate 101.)]



[Fig.8: Titian, *The Venus of Urbino*, 1538, Oil on canvas, 119 x 165cm, Uffizi Gallery, Florence (Myers, Nicole R. (2015), Plate 69.)]



[Fig.9: Titian, *Venus and an Organist and a Little Dog*, ca.1550, Oil on canvas, 136 x 220 cm, Prado museum, Madrid
https://commons.wikimedia.org/wiki/File:Venus_and_organist_and_little_dog.jpg, access 2018/12/25)]



[Fig.10: Giorgione, *The Sleeping Venus*, ca.1510, Oil on canvas, 108 x 175 cm, Gemäldegalerie Alte Meister, Dresden (Myers, Nicole R. (2015), Plate 128.)]



[Fig.11: Théodore Chassériau, *Bather Sleeping near a Spring*, 1850, Oil on canvas, 137 x 210 cm, Centre National des arts plastiques, Paris, on deposit at Musée Calvet, Avignon (Myers, Nicole R. (2015), Plate 138.)]



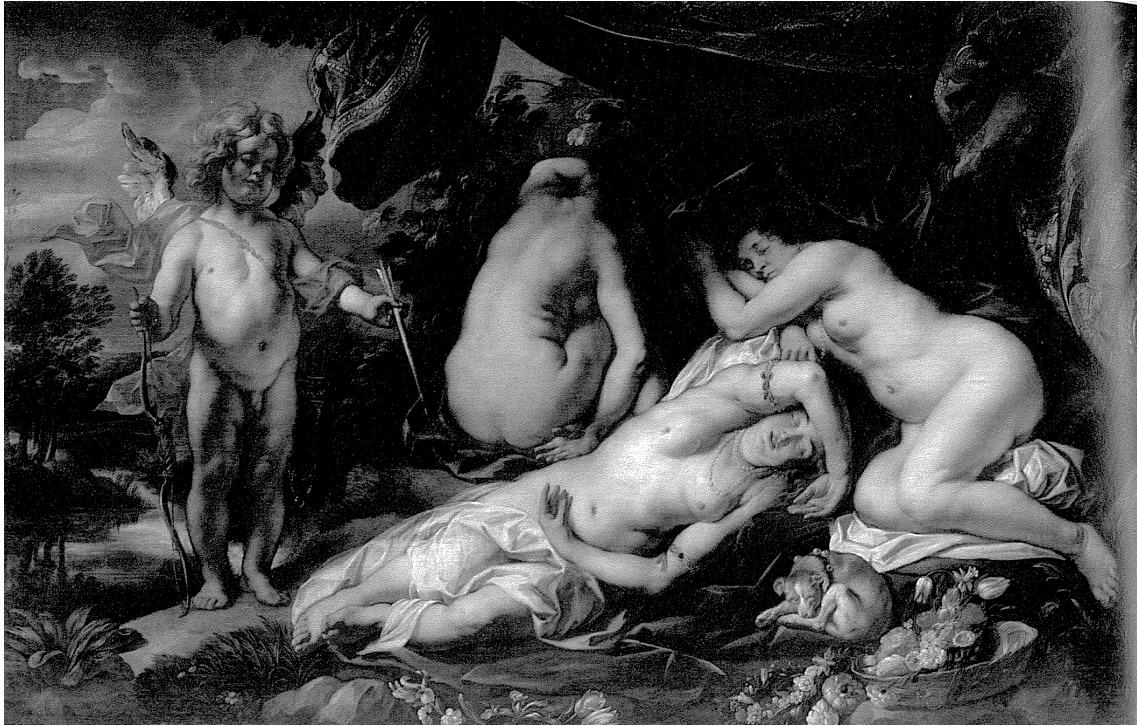
[Fig. 12: Jean-Honoré Fragonard, *Young Girl Sleeping*, ca.1756-61, Oil on canvas, 49 x 63 cm, private Collection(Myers, Nicole R. (2015), Plate 96.)]



[Fig.13 :Octave Tassaert, *Que d'Appas!*, from the album *Boudoirs et Mansardes*, 1828, Bibliothèque nationale de France, Département des estampes et de la photographie, Paris (Myers, Nicole R. (2015), Plate 34.)]



[Fig.14: Rembrandt van Rijn, *Danaë*, 1636, Oil on canvas, 165 x 203 cm, Hermitage Museum, Saint Petersburg (https://commons.wikimedia.org/wiki/File:Danae_painting.jpg, access 2018/12/25)]



[Fig.15: Jacob Jordaens, *Sleeping Venus*, ca.1645, Oil on canvas, 160 x 260 cm, Royal Museum of Fine Arts Antwerp (Alexis Merle du Bourg et.al, exh. cat. Paris (2013), p.202)]



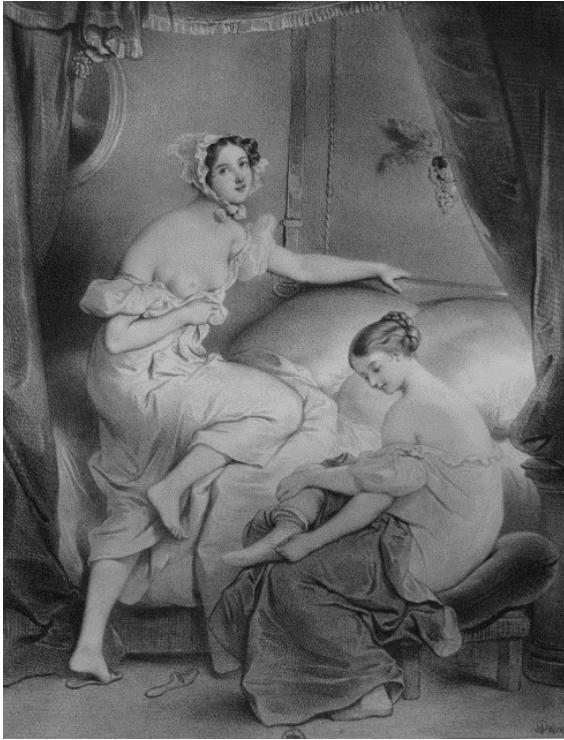
[Fig.16: Tintoretto, *Susanna and the Elders*, ca.1555, Oil on canvas, 147 x 194cm, Kunsthistorisches Museum, Wien (https://commons.wikimedia.org/wiki/File:Jacopo_Tintoretto_-_Susanna_and_the_Elders_-_WGA22656.jpg, access 2018/12/25)]



[Fig.17: Sebastiano Ricci, *Bathsheba at Her Bath*, ca.1724, Oil on canvas, 119 x 199 cm Museum of Fine Arts, Budapest (https://commons.wikimedia.org/wiki/File:Sebastiano_Ricci_-_Bathsheba_at_the_Bath_-_WGA19430.jpg, access 2018/12/25)]



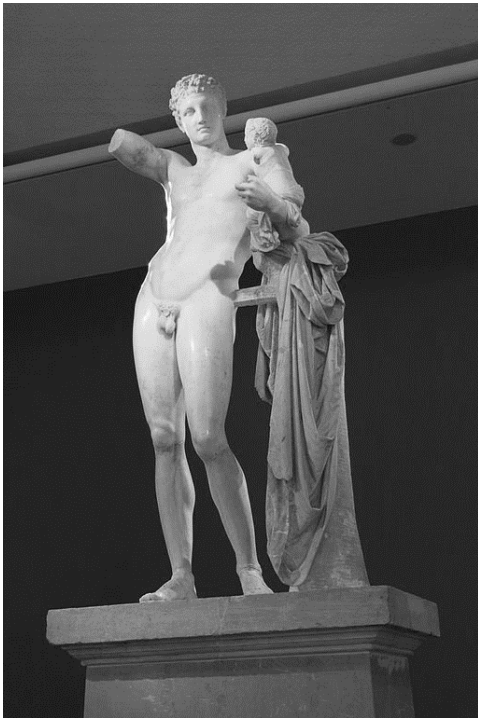
[Fig.18: Rembrandt van Rijn, *Susanna and the Elders*, 1647, Oil on mahogany panel, 77 x 93 cm, Berlin State Museums, Berlin (https://commons.wikimedia.org/wiki/File:Rembrandt_-_Susanna_and_the_Elders.jpg, access 2018/12/25)]



[Fig.19 : Achille Devéria, *Le Coucher*, ca.1832, Bibliothèque nationale de France, Département des estampes et de la photographie, Paris (Myers, Nicole R. (2015), Plate 50)]



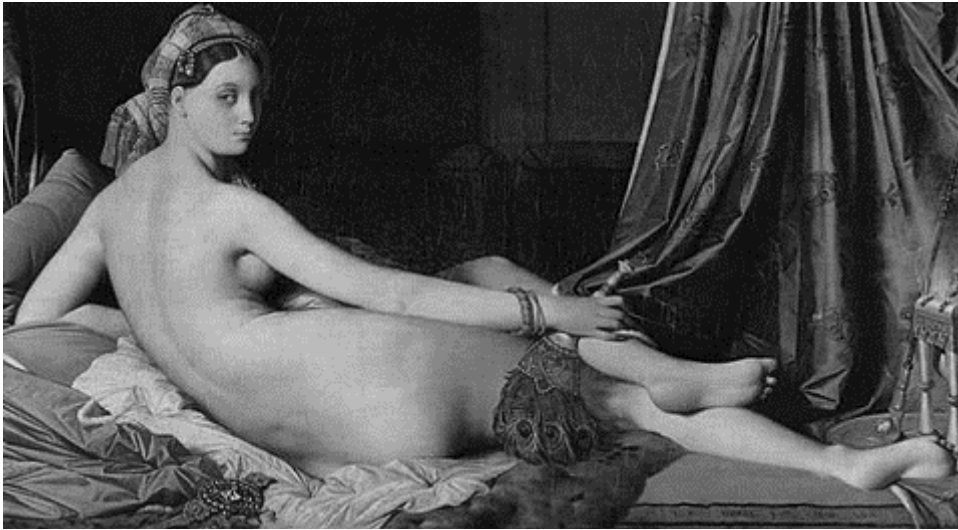
[Fig.20: Praxiteles, *The Aphrodite of Knidos* (Roman marble copy of Greek Statues), ca. 4c, marble, Height 97cm, J. Paul Getty Museum, Malibu (Stewart, Andrew. (1990), Fig 505)]



[Fig.21: *Hermes bearing the infant Dionysus* (Roman marble copy of Greek Statues), ca.BC.100, marble, Height 215cm, Archaeological Museum of Olympia, Greece
https://commons.wikimedia.org/wiki/Hermes#/media/File:Hermes_bearing_Dionysos_050911.jpg, access 2018/12/25)]



[Fig.22 : Honoré Daumier, *Les Plaisirs de la Villégiature n°7 : Parisien en contemplation devant la belle nature*, 1858, Lithograph, 27 x 37.6cm, Musée Carnavalet, Histoire de Paris (Kitazaki, Chikashi. (1998), p.68, Fig.17)]



[Fig.23 : Jean-Auguste-Dominique Ingres, *La Grande Odalisque*, 1814, Oil on canvas, 91 x 162 cm Musée du Louvre, Paris
(https://commons.wikimedia.org/wiki/File:Ingre,_Grande_Odalisque.jpg, access 2018/12/25)]



[Fig.24: Alexandre Cabanel, *The Birth of Venus*, 1863, Oil on canvas, 130 x 225 cm, Musée d'Orsay, Paris ([https://commons.wikimedia.org/wiki/File:1863_Alexandre_Cabanel - The Birth of Venus.jpg](https://commons.wikimedia.org/wiki/File:1863_Alexandre_Cabanel_-_The_Birth_of_Venus.jpg), access 2018/12/25)]

ⁱ Gautier, Théophile. *Courbet, le Watteau du laid*, edited by Christine Sagnier. Biarritz: Atlantica, 2000, p.52.

ⁱⁱ Nicole R. Myers. "Courbet and the Realist Nude," PhD diss., New York University, 2015, p.50.

ⁱⁱⁱ Ibid., p.247.

^{iv} See, for example, Edmond About, *Nos Artistes au Salon de 1857*, p.148; P. J. Proudhon, *Du Principe de l'Art et de*

sa *Dstination sociale*, pp.244-248.

v "Il y a eu en elles du vampire. Puis à mesure que vous considérez cette tête charmante, étrangement magnétique, votre pitié tourne à la sympathie; Vous vous sentez fasciné par elle, saisi du démon qui l'obsède." P. J. Proudhon, op. cit., p.245. Cited in Robert Fernier, *La vie et l'œuvre de Gustave Courbet: catalogue raisonné*. 2 vols. Lausanne: Bibliothèque des Arts, 1977-78, p.126. Author's translation.

vi See for example Michael Fried, *Courbet's Realism*, University of Chicago Press, 1992, p.56; Petra ten-Doesschate Chu, *The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture*, Princeton University Press, 2007.

vii Fried, op.cit., pp.58-59.

viii Myers, op. cit., p.71.

ix "Il y a prodiges de tromp-l'œil dans *Les Demoiselles des Bords de la Seine*." About, op. cit., p.148. Cited in Fernier, op. cit., p.124. Author's translation.

x Myers, op.cit., p.72.

xi John Berger, *Ways of Seeing*, London, Penguin Books, 1972, p.54.

xii Valérie Bajou, Courbet. Paris: Société Nouvelle Adam Biro, 2003, p.164.

xiii For instance, in *Sancho*, on September 25, 1864: "Est-ce que la commission de l'Exposition est bien certaine que le tableau de Courbet représentant Deux Gougnottes—les initiés comprendront ce mot inventé pour les besoins de la chose, dans quelques lupanars de bas étage—était destiné à une exposition publique?" Cited in Hélène Toussaint, *Gustave Courbet (1819-1877)*, Paris, Éditions des musées nationaux, 1977, p.183. Translation from Myers, op. cit., p.13.

xiv Myers, op. cit., p.71.

xv Pierre Vallaud et al., Exh.cat. *Gustave Courbet*, Galeries Nationales du Grand Palais et al., Paris, Éditions de la Réunion des musées nationaux, 2007, p.319.

xvi Maura Reilly, "Le Vice à la Mode: Gustave Courbet and the Vogue for Lesbianism in Second Empire France." PhD diss., New York University, 2000. p.133

xviii P.J.Proudhon, op. cit., p.245. Faunce, Sarah and Linda, Nochlin. *Courbet Reconsidered*, Brooklyn: Brooklyn Museum, 1988, p.36.

xix "Bien différente de son amie, elle est maîtresse de son cœur et sait commander à ses désirs." P.J.Proudhon, op. cit., p.247. Cited in Fernier, op.cit., p.126. Author's translation.

xx Chika Amano, "Bijyutsu ni okeru shintai hyoushou to gender" [representation of body and gender in art], In *Gendai art 10 kou* [10 lectures of modern art], Tokyo, Musashino Art University Press, 2017, p.93.

xxi Chikashi Kitazaki, "Displayed Nude and Landscape-Metonymy of the Gaze in Courbet's Sleeping Nude." In *Bulletin of The National Museum of Western Art*, vol.2, Tokyo, 1998, p68.

xxii Amano, op. cit., p.95.

xxiii Anne McCauley, "Sex and the Salon: Defining Art and Immorality in 1863." In *Manet's Le Déjeuner sur l'herbe*, edited by Paul Hayes Tucker, 38-74. Cambridge, UK: Cambridge University Press, 1998, p.53.

xxiv Didier de Monchaux, "Salon de 1863," *La Patrie* (May 16, 1863), p.3. Translated in McCauley, op. cit., p.48.

xxv About, op. cit., p.153.

xxvi "Sommeillent-elles? Vont-elles dormir? Viennent-elles de dormir? Rêvent-elles?" Eugène Pelletan, feuilleton du *Courrier de Paris*, 7 août 1857. Cited in Fernier, op. cit., p.124. Author's translation.

xxvii Théophile Silvestre, *Histoire des artistes vivants français et étrangers: études d'après nature*, Paris: E. Blanchard, 1865, p.253. Translated in Stéphane Guégan, "Mons Veneris." Exh. cat. *Gustave Courbet (2014)*, Berlin, Fondation Beyeler, Hatje Cantz, 2014, p.126.