

Grabbing Modernity by the Horns: Mary Cassatt's *Offering the Panal to the Bullfighter*

Mary Dailey Pattee

Mary Cassatt's (1844-1926) first encounters with Spain came through prose and through paint. Her earliest view of the country was seen through the lens of lively and colorful descriptions put forth by popular travel writers like Théophile Gautier and Washington Irving, and through the eyes of such artists as Édouard Manet (1832-1883) whose Spanish-themed canvases hung in the most prominent exhibitions in Paris when Cassatt was a student there between 1865 and 1869.¹ During this time, the craze for things Spanish that was manifest in the literature and arts of the late nineteenth century was at its height. Like so many painters of her day, Cassatt was eager to see Spain first hand and so made her own trip there in the Fall of 1872.

Cassatt's artistic output while working in Spain was similarly shaped by both literary and visual precedents. This duality comes to the fore when comparing two of her signature Seville canvases: *On the Balcony* (1872, Figure 1), and *Offering the Panal to the Bullfighter* (1873, Figure 2), both completed during her seven-month stay in Spain (October 1872-April 1873). The light-hearted flirtation of the *On the Balcony* figures and the sumptuous hues of their features resonates with Gautier's exoticized descriptions of Spanish women with their "...large eyes furnished with long,

brown lashes,"² and speaks to Irving's quixotic tales of "dear old romantic Spain!"³ Although the balcony motif connects Cassatt to prestigious artistic precedents ranging from Goya to Manet, the anecdotal narrative of Cassatt's painting does not carry any of the dark, brooding intrigue of Goya's *Majas on a Balcony* (c.1820, Figure 3), nor does it echo the intensely anti-anecdotal character of Manet's *Balcony* (1868, Figure 4). A more ready comparison is found in images of flirtation of the storybook type such as Murillo's *Two Women at a Window* (1670, Figure 5) or, the contemporaneous, *La Bomba* (1863, Figure 6) by John Philip.⁴ *Offering the Panal*, however, resists the picturesque, prosaic overtones of *On the Balcony*. While previous scholars have duly noted the technical virtuosity of this painting, the extent to which *Offering the Panal* constitutes a significant departure from Cassatt's previous Spanish pictures and from contemporary representations of the same theme remains largely overlooked.⁵

At first glance, *Offering the Panal* does indeed appear to be an idle scene of flirtation, complete with the prime ingredients for a romantic rendezvous: mood lighting, hip thrusting, flowers, fiery reds, open mouths, and, the plunging *panale* (a honey comb sweet that was often served with water).⁶ Nevertheless, there is something unmistakably

The inspiration for this paper came from two classes taken with Professor Hollis Clayson in the Fall of 2005. The project could not have come to fruition without her energy, kindness and support. Professor Clayson was always generous with her time and her thoughts, and I am tremendously grateful for her invaluable insight, guidance, and friendship. I would also like to express my gratitude to the faculty of the Williams College Graduate Program in the History of Art. Director Mark Haxthausen and Associate Director Marc Simpson were extremely giving of their time and their insight. Their constructive criticisms on drafts of the paper helped me to rethink and refine many of the ideas behind it. I also would like to thank Nancy Mowll Mathews for sharing her thoughts with me, her expertise on Mary Cassatt was of enormous help. Special thanks also to the staff of the many libraries that I visited in the course of my research, particularly Karen Bucky at the Clark Art Institute and Todd Florio, the periodicals librarian at the Hispanic Society of America.

¹ Manet's Spanish-themed canvases were not only exhibited numerous times at the *Salon* in Paris, but also formed a significant portion of his works exhibited in his solo show in 1867. See *Catalogue des Tableaux de M. Édouard Manet Exposés Avenue de L'Alma en 1867*, exh. cat. (Paris: Imprimerie L. Poupart-Davyl, 1867). See also, for example, Manet's *Balcony* listed in *Salon de 1869*, exh. cat. (Paris: Imprimeurs des Musées Impériaux, 1869) 216. For more on Cassatt's education and the influence of the Spanish craze see Andrew J. Walker, "Mary Cassatt's Modern Education: The United States, France, Italy, and

Spain, 1860-1873," in Judith Barter et. al, *Mary Cassatt: Modern Woman*, exh.cat. (Chicago: The Art Institute of Chicago, 1998) 21.

² Théophile Gautier, *Voyages en Espagne*, in *The Works of Théophile Gautier*, trans. and ed., F.C. de Sumichrast (1847; reprint, 4 vols. Cambridge, MA: John Wilson & Son, 1901) 4: 358.

³ Washington Irving, "The Alhambra," in *Washington Irving: Bracebridge Hall, Tales of a Traveler, The Alhambra*, ed. Herbert F. Smith et al., (1832; reprint, 2nd ed., New York: Literary Classics of the United States, Inc., 1991) 797.

⁴ Nancy Mowll Mathews was the first to point out the similarity between *La Bomba* and *On the Balcony*. See Nancy Mowll Mathews, *Mary Cassatt* (New York: Harry N. Abrams, 1987) 16.

⁵ Griselda Pollock has noted that with *Offering the Panal* Cassatt eliminated the "raunchy innuendo of the genre painters who specialized in projecting sexual fantasies on to people in exotic costumes from other lands." See Griselda Pollock, *Painter of Modern Women* (London: Thames & Hudson, 1998) 104. However, Pollock does not go any further into the more profound implications of the format of the painting.

⁶ In the course of my research, I have found no reference to a ritual "offering of the panal" before the bullfight. I did however find that a *panale* (the title of Cassatt's painting is a misspelling of the Spanish

unromantic about this picture. The figures are placed in close proximity and are joined by their mutual touching of the glass, but there is no apparent interpersonal connection—no psychological, emotional, or even direct physical engagement between the figures. The *torero's* attention focuses towards the top of the young woman's head rather than on her eyes, while she actively ignores his sparkly "suit of lights"⁷ and focuses on an indeterminate point in a uniform gray background. Yet to date, no one has attempted to mine the ambiguities of this interaction—to ask what it means that the figures have their eyes open but decidedly do not see each other. The present study seeks to address this question, to "recover the strangeness"⁸ of this picture and to reinvestigate the ways it explores certain of the socio-cultural complexities of its era.

Cassatt's manipulation of a boldly Velázquez-esque painting technique to create an anti-anecdotal picture can be seen as an attempt to put the pictorial vocabulary of Spain to use in the painting of modern life. By the mid-nineteenth century, avant-garde painters had come to realize, as Griselda Pollock explains, that "the road to the 'new' lay through a reworking of the Old Masters, not in order to emulate them as a fixed standard... but because paradoxically they offered the means to change and represent modernity."⁹ Painters like Manet used the robust technique of Velázquez to infuse his subjects with a sobriety and, oftentimes, an illegibility that defied academic standards.¹⁰ The seemingly confrontational nonchalance of Manet's *Young man in the costume of a Majo* (1863, Figure 7), or *Mademoiselle V. in the costume of an espada* (1862, Figure 8), confounded traditional appetites for easily digestible images of the exotic. While many of Manet's

peers were dumbfounded by his figures' deadpan expression,¹¹ forward thinking critics championed him as being truly of his time: "The future belongs to Manet,"¹² declared Émile Zola in 1867. The differences between *On the Balcony* and *Offering the Panal*—specifically, the gray background, the dramatic foreshortening of the woman's elbow, the meticulous attention to light and shadow, and finally, the anti-anecdotal character of *Offering the Panal*—show Cassatt vying for a place in that future.

The shared Spanish subject matter of *Offering the Panal* and *On the Balcony* has led most Cassatt scholars to discuss the works in conjunction with one another. Cassatt's already entrenched interest in picturesque subjects and her training as a genre painter do lend weight to previous readings of *Offering the Panal*, which have tended to overlook the work's connection to avant-garde painting in Paris.¹³ Certainly, part of the initial appeal of Spain was its promise of what Irving described as a painters' paradise filled with picturesque models. Yet Cassatt considered herself a modern artist—one who aspired to paint, as she put it, "better than the old masters."¹⁴ As such she also looked to Spain to provide her with the aesthetic tools that had earned her contemporaries great acclaim.

In Spain, more specifically Seville, where she produced the bulk of her Spanish paintings, Cassatt not only acquired the technical skills, but also the experience integral to the painting of modern life. Although Cassatt may have seen Parisian modernity first hand, she did not necessarily have the means to understand its implications. For contemporary male Parisians, the social impact of the development of urban modernity was particularly vivid in the rise of commercialized

word) is synonymous with *azucarillo*, a honey comb sweet made with sugar and egg which was sold by water vendors on the street and could be eaten by itself or dissolved in water. *Panale* is listed as a synonym for *azucarillo* in *Encyclopedia Universal Ilustrada Europeo-Americana* (66 vols., Madrid: Espasa-Calpe, 1920) 41: 644. Additionally, in his *Spaniards and Their Country* (2 vols., New York: Putnam, 1847) 2: 140, Richard Ford asserted the following: "Aguador carries on his back, like his colleague in the East, a porous water-jar, with a little cock by which it is drawn out; he is usually provided with a small tin box strapped to his waist, and in which he stows away his glasses, brushes and some light *azucarillos-panales*, which are made of sugar and white of egg, which Spaniards dip and dissolve in their drink."

⁷ The bullfighter's suit was referred to as "traje de luces." See Daniël Carbonel, *Oro Plata: Embroidered Costumes of the Bullfight* (Paris: Assouline, 1994).

⁸ I am adopting this phrase from Bryan Wolf's, *Vermeer and the Invention of Seeing* (Chicago and London: U of Chicago P, 2001) 18.

⁹ Griselda Pollock, *Mary Cassatt: Modern Woman*, 96.

¹⁰ Numerous scholars have commented on the effects of Manet's use of Spanish painting techniques. See, for example, Michael Fried, *Manet's Modernism, or The Face of Painting in the 1860s* (Chicago and London: U of Chicago P, 1996). See also, Carol Armstrong, *Manet Manette* (New Haven and London: Yale UP, 2002). See also *Manet/Velázquez: The*

French Taste for Spanish Painting, ed. Gary Tinterow et al., exh.cat. (New York: The Metropolitan Museum of Art, 2003).

¹¹ In 1867, the critic, Eugène Spuller, for example, cautioned visitors to Manet's one-man exhibition, writing "You will find yourself surrounded by personages endowed with all the appearance of reality, [but] at bottom devoid of precisely what constitutes it, I mean expression. . . soon [your eyes] perceive only sad and graceless figures, or a strange appearance and black and heavy coloring." E. Spuller, "M. Edouard Manet et sa peinture," *Le Nain jaune*, June 8, 1868, trans. Michael Fried, *Manet's Modernism*, 284.

¹² Émile Zola, "Une nouvelle manière en peinture: Édouard Manet (1867)," in *Le bon combat: de Courbet aux Impressionistes, Anthologie d'Écrits sur l'Art*, ed. Jean Paul Bouillon (Paris: Collection Savoir Hermann, 1974) 85. "L'avenir est à lui."

¹³ For a thorough discussion of Cassatt's artistic training, see Nancy Mowl Mathews, "Mary Cassatt and the 'Modern Madonna' of the Nineteenth Century," diss., New York University, 1980. See also, Nancy Mowl Mathews, *Mary Cassatt*.

¹⁴ Eliza Haldeman to Mrs. Samuel Haldeman, 15 May, 1867: "Mary wishes to be remembered to you, she laughed when I told her your message and said she wanted to paint better than the old masters," in Nancy Mowl Mathews, ed., *Cassatt and Her Circle* (New York: Abbeville Press, 1984) 46.

leisure.¹⁵ The unprecedented intermingling of classes that occurred at newly established entertainment venues like the *café-concerts* was seen as representative of the eradication of the older, more hierarchical social structures of the pre-modern era.¹⁶ Indeed, much of the scholarship on nineteenth-century French art has been devoted to a discussion of the extent to which modern painting represented the anxieties that accompanied the socio-cultural shifts commensurate with the development of urban modernity.¹⁷ Nevertheless, the sites of such changes were not as readily available to Cassatt in her early years in Paris. Prevailing social mores dictated that women be restricted in their public activities.¹⁸ Young ladies, particularly those under the careful watch of their mothers (as was the young Cassatt), would not have frequented public places like the *café-concerts* where the social implications of modernization were most evident. It was thus virtually impossible for Cassatt to gain equal access to the kinds of places, and more importantly, to the kinds of experiences that provided the raw material for paintings of modern life.

In Spain, however, things were different. As Mary Elizabeth Boone has demonstrated, being an independent tourist allowed Cassatt to explore issues normally deemed inappropriate for a female painter.¹⁹ Boone's perceptive analysis of Cassatt's Spanish period has demonstrated that the subject matter of such paintings as *Offering the Panal* and even *On the Balcony* was, in fact, modern, since working-class interaction was a prevalent and pertinent theme at that time.²⁰ More importantly, the nineteenth-century bullfight was a burgeoning form of commercialized leisure in which shifting class dynamics were especially vivid and legible.²¹ In this way, the bullfight could function metaphorically as a representative site of larger social phenomena that accompanied the development of urban modernity. A closer

look at the social history of the bullfight can help us to understand how Cassatt's experience in Spain threw certain of the more profound social implications of modernization into sharp relief and that *Offering the Panal* constitutes Cassatt's own interpretation of the anxieties that accompanied the development of urban modernity.

As the birthplace of the bullfight, Seville was both a major tourist attraction and a thriving commercial center. Despite his attraction to the picturesque aspects of Spanish life, even Gautier asserted that Seville "has all the excitement and bustle of life ... it is wholly given up to the present."²² When Cassatt encountered Seville first hand, the bullfight had become a seminal fulcrum for the merger of the cultural and the commercial. It was, as historian Adrian Shubert points out, "one of the most modern things in Spain and a herald of the future for a wider world."²³ The modernization of the bullfight was particularly evident in the emergence of working-class toreros and the consequent development of a subculture known as *majismo*—characterized by "a sexy, self-assured, and flippant manner"²⁴ of behavior. By Cassatt's day, *majismo* came increasingly to blur class distinctions.²⁵ Aristocrats began to adopt the "saucy" style of the working class, while the working-class toreros dominated the once aristocratic art of *tauramaquia*.²⁶ Thus, the Seville bullfight of Gautier's florid praise was rapidly becoming a commercial spectacle, increasingly overshadowed by what would later be described as the "society of the spectacle," actualized by the burgeoning of capitalist society.²⁷

The tangential association between the "spectacle" of the bullfight and modern theorists' conceptions of capitalist society as spectacle warrants attention here because it suggests an analogous relationship between the modern thematics that Cassatt was working with in Seville and the materials that she had seen her contemporaries employ in

¹⁵ See Michael Robert Marrus, *The Emergence of Leisure* (New York: Harper and Row, 1974).

¹⁶ See T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (revised ed., Princeton: Princeton UP, 1999).

¹⁷ See, for example, T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers*. See also, Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (Cambridge: MIT Press, 1999).

¹⁸ See Griselda Pollock, "Modernity and the Spaces of Femininity," in *Vision and Difference: Femininity, Feminism and the Histories of Art* (London: Routledge, 1988).

¹⁹ M. Elizabeth Boone, "Bullfights and Balconies: Flirtation and Majismo in Mary Cassatt's Spanish Paintings of 1872-1873," *American Art* 9.1 (1995): 55.

²⁰ Boone 55.

²¹ The most comprehensive study on the Spanish bullfight that I have read is Adrian Shubert, *Death and Money in the Afternoon: A history of the Spanish Bullfight* (New York: Oxford UP, 1999).

²² Gautier, *Voyages en Espagne*, 4: 356-357.

²³ Adrien Shubert Shubert, *Death and Money*, 15.

²⁴ Timothy Mitchell, *Blood Sport: A Social History of Spanish Bullfighting* (Philadelphia: U of Pennsylvania P, 1991) 56.

²⁵ Boone, "Bullfights and Balconies," 69. Boone also talks about *majismo* in conjunction with Cassatt's Spanish paintings and her work has directed my thinking in this matter. However, Boone's focus is on the working class status of the torero, not the intermingling of classes in Seville and its connection to similar phenomena in Paris.

²⁶ Boone 69.

²⁷ In his guide to Spain and Portugal published in 1908, Karl Baedeker wrote: "The bull-rings [sic] attract as great crowds as ever, but a transformation is taking place in the methods which will doubtless make them less popular with the better-educated people. The love of gain and honor (*vergüenza torera*) and the advent of female bullfighters and toreros in motor cars is degrading the bullfight into a national spectacle." Karl Baedeker, *Spain and Portugal: Handbook for Travelers*, 3rd ed. (London: Dulau and Company, 1908), xxxiii. See also, Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (1967; reprint, New York: Zone Books, 1995).

Paris. Like the theater, which would become the subject of many of Cassatt's Impressionist paintings, the arena of the bullfight was a space of social performance—a space in which interactions among members of the crowd existed primarily on the level of the superficial. Writing in 1847, Richard Ford asserted that women at the bullfights cared little about the fight taking place: “Their grand object, after all, is not to see the bull, but to let themselves and their dresses be seen.”²⁸ Just as male Parisians could observe the social implications of modernization in “spectacles” like the *café-concerts* or theater, Cassatt could perceive such phenomena in the fragments of the bullfight that she encountered in Seville. When compared to the direct colloquial exchanges among the women and men in *On the Balcony*, the disconnect between the figures in *Offering the Panal* seems clear evidence of Cassatt's progressing attention to the details of changes in modern social interaction, and to her increasing focus on the displacements and disjunctions inherent to this progression.

Although it is uncertain whether Cassatt would have gone to a bullfight, images of bullfighters and of the culture of *majismo* were virtually inescapable on the streets of Seville. As Italian writer Edmondo de Amicis recalled:

[bullfighters'] names, their faces, and their deeds are even better known to people than the deeds, faces, and names of their commanders and statesmen. ..toreros in pictures, toreros in the windows of print shops, statues of toreros, ... these one sees ...on every occasion and in every place.²⁹

We also know from her letters that Cassatt was sensitive to the disparity between the Spain she had read about and the Spain she encountered. As she wrote in a letter to her friend, Seville was quite different from the “infinitely picturesque.”³⁰ Before she had arrived in Seville, Cassatt professed: “I really feel as if it was intended I should be a Spaniard & quite a mistake that I was born in America.”³¹ Before she left, Cassatt's view had considerably cooled. “I should never care to live here,”³² she wrote.

Taking into consideration Cassatt's lived experience of the friction between the tradition she expected and the urbanization she witnessed in Seville, and recognizing her prior knowledge of Manet's anti-narrative bullfighting pictures in modern day Paris, one is equipped to see that *Offering the*

Panal is not only a general commentary on *majismo* behavior, but also an adroit use of this ostensibly prosaic theme to portray the eroding prestige of cultural standbys. The ambiguities and absences in *Offering the Panal* speak to the emptiness of tradition and the accompanying uncertainty that arose in the context of modernization. Furthermore, the conspicuous absence of authentic interaction between the figures in *Offering the Panal* connects the work explicitly to late nineteenth-century visual and literary cultural production in Paris. For example, the pair's unconsummated encounter has a verbal counterpart in the work of the Parisian modern poet *par excellence*, Charles Baudelaire. Although couched in the language of a lyric love poem, Baudelaire's *To a Passerby* speaks to the frustrating anonymity and emptiness of modern interpersonal interaction. Addressing himself to a passing woman, the speaker professes: “Ironically you seem to multiply the miles / That separate my arms from the blue immensities.”³³ Here Baudelaire wistfully introduces organic images to give voice to his isolation—the image of the “blue immensities” underscores the poem's evocation of loss and lament for the absence of authentic human connection.

In *Offering the Panal*, Cassatt also uses the organic to underscore the transience and obfuscation of personal relationships endemic to urban modernity. Something akin to Baudelaire's passing moment is evoked by the passing looks in Cassatt's painting when we consider the centrality of the flower—the solitary raw, organic element. Significantly, the torero cannot actually see the flower, although his stance and expression indicate that he seeks it. He seems almost to peer around the woman's head toward the flower, as if drawn by its scent. Cassatt's conspicuous placement of the flower at the center of our attention, but out of reach of the male figure evokes what should be there but is not—the *natural*. His simmering but unactualized curiosity implies an uncultivated taste for organic processes of interaction. At the very least we might surmise that Cassatt's own yearning for the authentic is projected onto this man who masks any physical demarcation of his desire by conspicuously pulling the bright red cape around the lower half of his body.

The torero's position is just one of the visual elements that instate sexual tension in the picture. The close proximity of the figures, and the rhythmic echoing of their hip and elbow positions, along with the dipping of the cylindrical honeycomb in the vessel, and the pure, white, feminine flower, work together to suggest an impending sexual en-

²⁸ Richard Ford, *Spaniards and Their Country*, 2 vols. (New York: Wiley and Putnam, 1847) 2: 322.

²⁹ Edmondo de Amicis, *Spain and the Spaniards* (Philadelphia: 1895), 239-42.

³⁰ Mary Cassatt, Seville, to Emily Sartain, October 27 [1872]: “Around Seville though there are enough trees, but miles and miles on the other side of Cordova without a tree, and no houses, here and there, a flock of sheep, a herd of cattle or swine, with the herdsman wrapped in his cloak, immensely sad, vast, and dreary, but infinitely picturesque. Here

it is very different.” In Mathews, ed., *Cassatt and her Circle*, 109.

³¹ Mary Cassatt, Hollidaysburg, to Emily Sartain, May 22 [1871], in Mathews 70.

³² Mary Cassatt, Seville, to Emily Sartain, October 22 [1872], in Mathews 109.

³³ Charles Baudelaire, “À une Passante,” reprinted in Walter Benjamin, “On Some Motifs in Baudelaire (1939),” *Illuminations*, trans. Harry Zohn (1939; reprint, New York: Harcourt Brace, 1955) 190.

counter—one that goes unfulfilled for both the subjects and the viewers, who are quite conspicuously elbowed out of the picture. The “on the brink” quality of the painting—its vivid imminence—reinforces our awareness of the lack of engaged experience. The vacuity of their interaction, the unmetness of their gazes, and the absence of background detail exude a compelling experience of emptiness and isolation, an experience that leaves the senses unsated.

What quite literally gets in the way of the human touch is the painting's namesake—the offering of the *panale*. The torero dips the *panale* in a vessel of water, held by a woman, symbolically performing a sexual plunging motion, without giving a second thought to the woman into whose vessel he plunges. The conspicuously absent sensual connection in this picture evokes what is arguably the latent content of modern interaction—corporeality, sensuality, authenticity, and a civility that Cassatt undoubtedly missed in Seville.³⁴

As she witnessed the *majismo* behavior on the streets and as she may have seen it in the bullfight, Cassatt must have come to recognize that modernity didn't solely bring progress, but also effected the erosion of older cultural values and the liquidation of the meaning of the past—a liquidation that was manifest in the Spanish paintings of Manet, whose figures were not authentically Spanish, but *Mademoiselle[s] V* or *Young Men* “in the costume” of Spain.³⁵ It only makes sense that the conspicuous clash between the prose that Cassatt had read and the people whom she saw in Seville would take the poetry out of the picturesque and would make her sensitivity to modernity even more acute.

Cassatt's pride in *Offering the Panal* is a testament to the importance of the painting within her oeuvre. In addition to exhibiting it at the Paris Salon of 1873, Cassatt showed it at several prestigious institutions in the United States before it came up for sale in 1878. In discussing the sale with her mother, Cassatt suggested that she thought *Offering the Panal*

was as good as her *At the Français, A Sketch* (1877/78, Figure 9), a painting that was produced when she was collaborating with the Impressionists, and, consequently, one that has been read as more “modern” than her previous pictures.³⁶

It seems clear from a thorough investigation of *Offering the Panal* that even before she began collaborating with the Impressionists, Cassatt was exploring the themes of modern life in a challenging and complicated way. Moreover, the issues that Cassatt begins to wrestle with in *Offering the Panal* are taken up in many of her Impressionist works. In such paintings as *At the Français, A Sketch* (1877/78) and *Woman with a Pearl Necklace in a Loge* (1879, Figure 10), the location of Cassatt's exploration of perception has shifted from the spectacle of the bullfight to that of the theater. Nevertheless, her interest in both the psychological and physical aspects of vision persists.³⁷

In *Offering the Panal* it is not only through her attention to perception but also, and perhaps more so, through her visualization of the uneasy merging of the picturesque and the modern that Cassatt decisively stakes a claim as a painter of modern life. To adopt the phrasing of T. J. Clark, modernity is not the physical connection brought about by the exchange, nor is it the psychological separation evident in the figures' gazes: “Modernity is the pathos of the two states coexisting—the pathos and the stiff delight.”³⁸ By setting the dialectic between the old and tired and the new and disorganizing, Cassatt comments on the nineteenth-century implosion of cohering cultural images. *Offering the Panal* is a dialectical friction between the old and the new, between tradition and transaction. The past is emptied by the bullfight; the act of offering is no longer serviceable as a connection. The picturesque has become a costume and is now nearly caricature.

Yale University

³⁴ Sigmund Freud's “The Dream Work,” (1900) in *The Nineteenth-Century Visual Culture Reader*, eds. Vanessa R. Schwartz and Jeanene M. Pryzblyski (1900; reprint, New York and London: Routledge) 47, has shaped my thinking on this.

³⁵ Carol Armstrong provides a provocative discussion of the effects of Manet's use of Spanish costume in her *Manet/Manette* (New Haven and London: Yale UP, 2002). Her work has informed my thinking on this matter.

³⁶ Katherine Cassatt to Alexander Cassatt, 22 November [1878], in Mathews, *Cassatt and her Circle* 141. It is difficult to know exactly which theater painting Cassatt was talking about, as she produced many of them, but from what I can discern, her *At the Français*, was

the only theater painting completed early enough to have been put up for sale at this date.

³⁷ Judith Barter has called attention to Mary Cassatt's “fascination with perception” and her interest in the psychological and physical components of vision. See Judith Barter, “Mary Cassatt: Themes, Sources, and the Modern Woman,” in Barter et al, *Mary Cassatt: Modern Woman*, 51.

³⁸ Clark 20. The author also stated: “[Modernity] is not the well-managed look outward nor the world of longing—the wish for the drama of someone else's interior life—the index finger points on to and back to....”



Figure 1. Mary Cassatt, *On the Balcony (The Flirtation: A Balcony in Seville)*, 1872-1873, oil on canvas, 101 x 54.6 cm (39 3/4 x 32 1/2 inches). Philadelphia Museum of Art: Gift of John G. Johnson for the W.P. Wiltach Collection, 1906.



Figure 2. Mary Cassatt, *Offering the Panal to the Bullfighter*, 1873, oil on canvas, 101.2 x 85.1 cm (39 5/8 x 33 1/2 inches). The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. Photograph © 2003 Clark Art Institute, All rights reserved.



Figure 3. Attributed to Francisco de Goya y Lucientes, *Majas on a Balcony*, c. 1824-1835, oil on canvas, 194.9 x 125.7 cm (76 3/4 x 49 1/2 inches). The Metropolitan Museum of Art, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929. Image © The Metropolitan Museum of Art.



Printer—please look for the glossy B&W for this image.

Figure 4. Édouard Manet, *Le Balcon* (The Balcony), 1868-69, oil on canvas, 169 x 125 cm (66 1/2 x 49 1/4 inches). Legacy Gustave Caillebotte, 1894, Musée d'Orsay, Paris.



Printer—please look for the glossy B&W for this image.

Figure 5. Bartolomé Esteban Murillo, *Two Women at a Window*, c. 1655-60, oil on canvas, 127.7 x 106.1 cm (49 1/4 x 41 1/8 inches). National Gallery of Art, Washington, D.C., Widener Collection.



[facing page, top] Figure 6. John Phillip, *La Bomba*, 1863, oil on canvas, 91.9 x 114.2 cm (36 1/4 x 45 inches). Aberdeen Art Gallery and Museums Collections, Aberdeen, Scotland.

[facing page, lower left] Figure 7. Édouard Manet, *Young Man in the Costume of a Majo*, 1863, oil on canvas, 188 x 124.8 cm (74 x 49 1/8 inches). The Metropolitan Museum of Art, H.O Havemeyer Collection, Bequest of Mrs. H.O Havemeyer, 1929. Image © The Metropolitan Museum of Art.

[facing page, lower right] Figure 8. Édouard Manet, *Mademoiselle V... in the Costume of an Espada*, 1862. Oil on canvas, 165.1 x 127.6 cm (65 x 50 1/4 inches). The Metropolitan Museum of Art, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929. Image ©The Metropolitan Museum of Art.

[right] Figure 9. Mary Cassatt, *In the Loge*, 1878. Oil on canvas, 81.28 x 66.04 cm (32 x 26 inches). Museum of Fine Arts, Boston, The Hayden Collection—Charles Henry Hayden Fund. Photograph © 2006 Museum of Fine Arts, Boston.

[below] Figure 10. Mary Cassatt, *Woman with a Pearl Necklace in a Loge*, 1879, oil on canvas, 81.3 x 59.7 cm (32 x 23 1/2 inches). Philadelphia Museum of Art: Bequest of Charlotte Dorrance Wright, 1978.

