<table>
<thead>
<tr>
<th>Title</th>
<th>「モデルニテあるが故に」：ボードレール『現代生活の画家』を読む</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author(s)</td>
<td>萩野, 哉</td>
</tr>
<tr>
<td>Citation</td>
<td>文芸学研究. 7 P.1-P.17</td>
</tr>
<tr>
<td>Issue Date</td>
<td>2003-03-31</td>
</tr>
<tr>
<td>Text Version</td>
<td>publisher</td>
</tr>
<tr>
<td>URL</td>
<td><a href="https://doi.org/10.18910/50851">https://doi.org/10.18910/50851</a></td>
</tr>
<tr>
<td>DOI</td>
<td>10.18910/50851</td>
</tr>
<tr>
<td>Note</td>
<td></td>
</tr>
</tbody>
</table>

Osaka University Knowledge Archive : OUKA
https://ir.library.osaka-u.ac.jp/repo/ouka/all/
‘Puisque modernité il y a’: Reading Baudelaire’s Le Peintre de la vie moderne

Hajime OGINO

Charles Baudelaire’s Le Peintre de la vie moderne is a homage to Constantin Guys, who is endowed with genius and depicts contemporary manners. In this essay published in 1863, Baudelaire advances a well-known theory of modernity. Adopting his idiom, we could say that Guys, who must be a lover of universal life, aims to extract from mode the poetry that resides in its historical envelope, to distil the eternal from the transitory, looking for what may be called ‘modernité’, which is the transient, the contingent.

Before developing this theory, Baudelaire asserts that beauty is always and inevitably made up, on the one hand, of an eternal and invariable element, and, on the other, of a relative circumstantial element such as mode. This argument is associated with the notion of ‘heroism of modern life’ in the Salon de 1846. According to him, there are private subjects that are much more heroic than public and official subjects the majority of artists have contented themselves with.

Here the parallel with Eugène Delacroix’s great paintings must be abandoned. Delacroix’s art, with its noble subjects, takes us into the depths of our literary and historical past, but with Guys’s drawings concerning the elegant ephemera of urban life, things are very different. However, as with Delacroix, memory is an essential factor in Guys’s art. Baudelaire emphasizes that Guys’s synthetic and abbreviative vision seizes immediately the principal characteristics of an object, sometimes with a useful exaggeration. Because of this execution, his drawings possess one of the essential qualities for an appeal to the spectator’s memory.