

## Berthe Morisot's Woman and Child on the Balcony: The New Woman in Modern Paris

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# Berthe Morisot's *Woman and Child on the Balcony*: The New Woman in Modern Paris

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*Je fais Yves avec Bichette; elles me donnent bien du mal et s'alourdissent terriblement avec le travail; puis comme arrangement, cela ressemble à un Manet; je m'en rends compte et en suis agacée.*

(I am doing Yves with Bichette, I am having great difficulty with them. The work is losing all its freshness. Moreover, as a composition it resembles a Manet. I realize this and am annoyed.)

—Letter from Berthe Morisot to Edma Pontillon (August 1871).<sup>1</sup>

In 1869, while she was still a student, Berthe Morisot (1841–1895) swore to continue her creative work after her older sister Edma, who had also aspired to be a painter, withdrew from her studies after getting married. Sadly and unavoidably, Morisot's work was interrupted by the Franco-Prussian War of 1870 and the subsequent Paris Commune. In 1871, Morisot left the family home in Passy for Saint-Germain to escape the ravages of war. Then, in the summer, she evacuated to the port city of Cherbourg in the north of France to stay with her sister Edma. The introductory quote is a paragraph from a letter she wrote to Edma in August 1871 immediately after returning to Paris from Cherbourg.

Morisot painted *Woman and Child on the Balcony* (1872) (fig. 1)<sup>2</sup> shortly after returning to Paris. A well-dressed woman and a girl are surveying Paris from a residential balcony. The woman's gaze is turned toward the scenery before her, but she also seems concerned about the girl who is clutching the railing and looking out on the scenery. The views in the middle distance are of the Jardins du Trocadéro, the River Seine, and the Parc du Champ-de-Mars. In the distance, the golden dome of Les Invalides is visible on the horizon at right. The two towers of the Basilica Sainte-Clotilde are shoulder-height with the woman, and below her head to the right, two rectangles on the horizon may indicate the Notre Dame de Paris Cathedral.<sup>3</sup> The brush strokes are quick and energetic, yet, every detail has been attentively rendered. In contrast to the sketchy background, the red flowers arranged in the planter at top right, the woman's elegant dress, the girl's costume and blue ribbon are carefully finished. The setting appears to be the family home on Rue Franklin (now Rue Benjamin Franklin) in Passy, near the Palais de Chaillot. The woman is assumed to be one of Berthe's older sisters, Edma Pontillon or Yves Gobillard. As Edma was living in Cherbourg at the time, it is highly likely that this is Yves. The child is probably Yves's daughter Paule Gobillard (nicknamed Bichette). Paule is wearing the dress and pinafore, while her

mother is wearing a black walking dress (a dress worn when outside in public) and a forward-tilting hat, and holding a pink parasol in her hand. Although they are on the balcony of a private home, both mother and daughter are clearly wearing formal dress. In *Impressionism, Fashion and Modernity* (2012),

The composition of the scene may have been inspired by contemporary fashion plates: showing bichette turned away from the viewer makes the details on the back of her pinafore visible, and placing Yves in profile emphasizes her fashionable bustle. David van Zanten speculates that Morisot may have consulted contemporary fashion plates because she has painted the girl from the back to draw attention to the detail on her costume, and the mother from the side to show off the bustle for puffing out the back of the skirt.<sup>4</sup> Certainly, it is easy to find fashion plates from that day that resemble the two figures in the painting (figs. 2, 3).<sup>5</sup>

In terms of style, this work may evoke Manet in its effective use of black for the mother and white for the girl. When she produced this piece, Morisot was on exceedingly close terms with Édouard Manet, and the direct influence of Manet is often pointed out in her work from this period. The painter herself must have been very much aware of this at the time, and the introductory quote likely refers to Morisot's dislike of being dismissed as imitating Manet. It has not been established, however, that she was commenting about *Woman and Child on the Balcony*. Her comment may, for example, refer to another image of a woman embracing her child, which has been revealed by x-ray examination of the layers beneath the surface of this painting (fig. 4).<sup>6</sup> Nonetheless, Morisot clearly had a distinct awareness of her own style of painting. The view in the painting shows the results of the rebuilding of Paris led by Georges-Eugène Haussman, prefect of the Seine *département*, during the Second Empire. Morisot has used Impressionist techniques to lightly, yet powerfully, capture the new urban landscape of Paris.

## 1. Berthe Morisot

Berthe Morisot was born on January 14, 1841, in Bourges. Her father was a senior official in the department of Cher in Bourges, and her mother was a distant relative of the Rococo master Jean-Honoré Fragonard. The whole family moved to Paris in 1852 after Morisot's father was appointed to the first of a succession of important posts, including governor of the department of Cher. Morisot then spent most of the rest of her life in Paris. Economically and artistically speaking, she was

raised in relatively affluent circumstances, her father having once aspired to be an architect and her mother having dreamt of being a musician. In 1855, when Morisot was fourteen, her mother thought of having her daughters' portrait painted as a birthday gift for her husband and took them to the painter Alphonse Chocarne. That experience inspired Berthe and her sister Edma to develop a deeper interest in painting, and in 1857, they started studying under Joseph Guichard.<sup>7</sup>

At the time, it was extremely difficult for a woman to have a profession; the emphasis was still on the woman's place in the home. Although many women in the bourgeois classes received drawing lessons, it must have been unimaginably difficult to become a professional artist. The *École des Beaux-Arts* in Paris did not allow women to sit for the entrance examination until 1897. Consequently, women who aspired to paint had no choice but to study at the Académie Julian or other private schools that were open to anyone (fig. 5).<sup>8</sup> In this context, Morisot's parents appreciated their daughters' artistic aspirations and allowed them to study with the landscape painter Jean-Baptiste-Camille Corot. Berthe was nineteen at the time. She would study under Corot for the next seven years, during which time her landscapes were accepted for the Salon in 1864. Subsequently, Henri Fantin-Latour (1836–1904) introduced her to Édouard Manet (1832–1883) in 1868. Living close together and being of the same social class, the Manet and Morisot households moved in the same circles and came to be on close terms. In 1868, Morisot sat as one of the models for Manet's *The Balcony* (1868–69, Musée d'Orsay) (fig. 6). Manet would go on to paint eleven oils in which Morisot has been identified as the model.

Morisot met Manet at about the time that Monet, Renoir, Sisley, Pissarro, and Cézanne, among others, were becoming acquainted with each other. They were all familiar with the aesthetic of realism yet shared a strong sense of dissatisfaction and doubt about *Academisme*, with its focus on academic painting and diplomas. They were excited by Manet, who used free line drawings and a sophisticated sense of color to depict scenes from modern life. They gathered at the Café Guerbois, in the Les Batignolles neighborhood where Manet had his studio, and started to work out new techniques for innovation in painting. Finally, they organized the memorable Impressionist Exhibition in 1874. It would have been impossible for Morisot to visit the café, but she probably networked with Manet at family soirées in the Morisot and Manet households. She must also have found ways to network with the painters who formed the Impressionists.

## 2. The Women Impressionists

Manet made the Salon his main battleground and never showed any work at the Impressionist exhibitions. Even though Manet refused to participate, Morisot did. Unlike the conventional Salon, the Impressionist Exhibition was a venue where she could freely express herself in the work. Through her interactions with the Impressionists, she started to incorporate bright outdoor light in her paintings, and her compositions became bolder, her brushwork freer.

Rebelling against the conventions of the traditional fine arts in France on several points including technique, subjects, and

presentation at exhibitions, the Impressionists were filled with a growing drive to create new art. At a time when there was still a lack of respect for the position of women in the arts, the Impressionists distinguished themselves by welcoming talented women painters to work and produce on a level playing field. Each of those women made their mark and demonstrated their individuality without bounds. It is safe to say that the Impressionist group was exceptional in the generosity shown to women painters. From the perspective of the long history of Western painting, there are, of course, many important women painters, but this group and its environment that produced several outstanding painters were unique for the time. While it was the time of building the foundations for the emergence of women painters, Morisot faced harsh criticism every time she exhibited her work. She is a painter worthy of special mention in the sense that, despite such adversity, she opened up the path for women painters to follow their ambitions.

In the pamphlet *Les Peintres Impressionnistes*, published in 1878, Théodore Duret, a well-known advocate of Impressionism, recognized Morisot in addition to Monet, Sisley, Pissarro, and Renoir as the five Impressionists. In 1906, he expanded on the topic of the history of Impressionism in *Histoire des Peintres Impressionnistes* (1906, Paris). Gustave Geffroy (1855–1926), the first to discuss all aspects of Impressionism, wrote about Morisot in Chapter 10, Marie Bracquemond in Chapter 11, and Mary Cassatt in Chapter 12 of *La Vie artistique. troisième série, Histoire de l'impressionnisme* (1894, Paris).<sup>9</sup> Ahead of its opening in 2020, the Artizon Museum, Ishibashi Foundation, whose collection of Western paintings is focused on the Impressionists, welcomed new additions to its collection of women painters to enrich that area of hits holdings. The new acquisitions include works by Morisot as well as Mary Cassatt, Eva Gonzalès, and Marie Bracquemond. The centerpiece among them is Morisot's *Woman and Child on the Balcony*.<sup>10</sup>

## 3. *Woman and Child on the Balcony*

An early work by Berthe Morisot, *Woman and Child on the Balcony* clearly demonstrates the style of the early Impressionists. The brushwork is natural and soft, yet the details are rendered with attention. The red flowers and green leaves at the upper right of the composition are rendered in accurate detail, as are the blue ribbon in the child's auburn hair and the diaphanous black silk of the woman's elegant dress. In terms of style, *Woman and Child on the Balcony* resembles another work produced in the same year: *The Cradle* (1872, Musée d'Orsay) (fig. 7), which was shown at the first Impressionist Exhibition.

The Franco-Prussian War and the subsequent siege of Paris put a temporary hold on Morisot's career, but during that interval, her style underwent major, drastic changes. Her brushwork became looser and flooded with light. In *Berthe Morisot: Impressionist* (1987), Charles F. Stuckey and William P. Scott point out that "Morisot emerged from the interruption of her career as a fully mature artist." *Woman and Child on the Balcony* was painted in this period.<sup>11</sup>

There is an extant watercolor with the same composition and color scheme, but about one-third the size of this work (1871–72, Art Institute of Chicago) (fig.8). Stuckey and Scott suggest that this watercolor is not a preparatory sketch, but a

copy of the oil painting. The existence of the sketch suggests that on this occasion Morisot made a “memo” in the form of a watercolor, as Manet frequently did.<sup>12</sup>

Originally, the painting was in the collection of Louise Gillou, but in 1961, Mr. & Mrs. Henry Iltelson, Jr., of New York acquired it for their collection of Impressionists. Subsequently, the painting passed through the hands of several galleries and collectors before joining a private collection in 1976, where it was held for four decades.

#### 4. Modern Paris

Paris stands on the verge of the last quarter of the nineteenth century. France has undergone seismic change since the outbreak of revolution at the end of the previous century, exploring new models of government while pressing forward with modernization. In its final decades, however, the tumultuous nineteenth century was shaken by other great changes. After the Franco-Prussian War and the defeat of the French Second Empire, militia members’ and workers’ discontented with the peace agreement concluded with the German Empire rebelled against the interim government and formed the Paris Commune, causing more confusion and destruction in Paris. After the cruelties of civil war, the new administration had to wait until 1875 and the constitution of the Third Republic for the situation to stabilize. The idea of parliamentary democracy won the day and Paris finally entered a period of maturity as a civil society under the Third Republic.

Nineteenth-century France gradually assimilated the effects of the Industrial Revolution and, in step with the development of commerce, the capital, Paris, began to rapidly modernize. Baron Georges-Eugène Haussmann—appointed prefect of the Seine *département*, which included Paris, by Napoleon III in 1853—directed the modernization of what had been a city of buildings crowded together along narrow streets dating back to the Middle Ages by building a network of broad circular roads and radial avenues.<sup>13</sup>

After Haussmann was dismissed from the office of prefect in 1870, the first stage of the great reconstruction of Paris seemed complete. However, once the conflicts had been contained, Paris once again started out on the road to becoming a modern city, a task that was completed in a short period of time. The Impressionists embarked on their work during this chaotic period and, a mere three years later, organized their first exhibition. Aspiring to create new paintings for the new age in France, the artists thought that paintings should be finished in situ and developed new techniques to do so. They created methods of retaining visual brightness and vibrancy by the application of small dots of pure, unmixed colors and the juxtaposition of complementary colors, which would be blended by the viewer’s eye. But, nature was not their only subject. Looking around at day-to-day life, their environment and customs, they brought the same concepts and methods to subjects such as railways, train stations, bridges, bars, and theaters. In their minds, the rapid transformation and modernization of Paris was as desirable a subject for their canvases as the natural environment.<sup>14</sup>

Most of the facades of the new buildings lining the broad avenues and streamlined streets were equipped with balconies.

These balconies were a part of private residences, but they also belonged to the public sphere in the city. They were places where you could observe the outside world from the safety of your own home. The Impressionists presented a new way of looking by depicting overhead views of the rapidly modernizing city. Monet, Pissarro, and others painted the scenery of Paris from high vantage points, but Caillebotte, Manet, and Morisot painted people surveying Paris. Morisot’s *Woman and Child on the Balcony* (1872) is one of the earliest examples.

#### 5. Édouard Manet’s Teachings—Or Spells

Morisot was on close terms with Manet between 1868 and 1874, years that overlap with the period in which she painted *Woman and Child on the Balcony*. Those were the early years of Morisot’s career, when she struggled to establish her own style. Manet’s presence and his work must have provided exceedingly powerful support at a stage when Morisot was developing as a painter. On the other hand, Manet was also influenced by her loose yet delicate brushwork, and the bright colors that were the result of working *en plein air*. As a matter of fact, the two artists remained respectful and complimentary of each other’s work. Their careers diverged, but they influenced each other and each took inspiration from the other’s style and choice of subjects.

In the same period as *Woman and Child on the Balcony*, Morisot also painted *View of Paris from the Trocadéro* (1871–73, Santa Barbara Museum of Art) (fig. 9), which shows the city from a similar vantage point. The figures are a shared motif, but there are differences in how they are positioned within the composition. The scenery is nearly the same, but in *View of Paris from the Trocadéro*, the view is more open and appears to be composed of circles. It is important to note that prior to Morisot’s producing this painting, Manet had painted *View of the 1867 Exposition Universelle* (fig. 10) (1867, Nasjonalmuseet, Oslo). That is significant because, regardless of the presence or absence of the exposition on the site of the Parc du Champ-de-Mars, both paintings express perspective by assembling a series of horizontal planes. The motif of a view of Paris laid out in circles is also the same, except that Morisot is looking from a position slightly more to the left. *Woman and Child on the Balcony* is painted from a similar vantage point, but the composition is decidedly different despite the consistency in some of the architectural motifs in the distant city. Positioning figures in the foreground of a landscape painting is a bold move, but Morisot in this audacious image achieves a spatial composition with depth. The work is a landscape painting, but it also has the qualities of a portrait or a genre painting.

Morisot would never have thought of herself as an imitator of Manet; rather, she must have constantly pointed out that this was not the case. Morisot was already an established painter in 1864 when her work was selected for the Salon, where she met Manet. In her paper “Morisot’s early career and Manet” (2008), Sakagami Keiko says, “Even though she incorporated the avant-garde style of painting of Manet, this was premised on her already having a foundation as a painter. Troubled by Manet’s retouches and the similarities with Manet, it was Morisot’s ambition from the start to establish her own independent style of painting... The women who were her contemporaries,

and their environment, also find strong expression in Morisot's work." Describing Morisot's motifs, Sakagami adds, "Morisot definitely did not paint the same figures as Manet in order to capture modern life. Rather, she understood from the start that she had no choice but to paint her own, i.e., a woman's, life and environment, and she put this into practice. Even more so, she was forced to seek out her subjects not in the public arena, but in the private home due to the social restrictions placed on women. At the same time, she actively chose these subjects."<sup>15</sup>

When Manet's *The Balcony* (1868–69, Musée d'Orsay) (fig. 6) was shown at the 1869 Salon, the painting became a major talking point because of the bold color scheme and brushwork, and the unusual composition. In *Woman and Child on the Balcony*, which also took the balcony as its subject, the two figures surveying the scene from the balcony railings are depicted from the side. Morisot may have worried that the composition resembled Manet's work, but it is completely different and unique to her. In *Berthe Morisot: La Belle Peintre* (2002), Jean-Dominique Rey points out that although the black dress evokes Manet, the use of a horizontal line to divide the balcony from the still empty Parc du Champ-de-Mars and the parallel lines to delineate the space make it a distinctly original composition.<sup>16</sup>

In 1873, the year after Morisot painted *Woman and Child on the Balcony*, Manet painted *The Railway* (National Gallery of Art, Washington D.C.) (fig. 11). Although the composition is different, he has positioned two figures in front of a railing in a manner that resembles Morisot's balcony scene. Similarly, the child is turned away, gazing at the scene in the background. If Morisot clearly expresses what she has learnt from Manet in *Woman and Child on the Balcony*, Manet's *The Railway* reflects her stimulating influence on him. It is fair to say that there are no one-way influences in the works produced by the two artists in this period; rather, the influences are reciprocal.<sup>17</sup>

## 6. The Image of the New Woman

In *Berthe Morisot* (1987), Kathleen Adler writes, "Both the oil painting and the watercolor *On the Balcony*, evoke a similar sense of detachment from the distant city. The woman represented in this painting does not look out towards the Invalides, but at the child beside her, and the railing effectively separates the world of Passy from that of Paris."<sup>18</sup> In other words, the balcony separates the space into this side and the beyond to depict the private sphere where the figures are standing and the public sphere where the modern city is unfolding. The balcony railings, which are drawn with faint and partly see-through lines, literally function as a boundary between the spaces. According to this argument, the compositional strategy in *Woman and Child on the Balcony* is to show the profound effect hidden in the work. In short, it implicitly reveals Morisot's emotions.<sup>19</sup>

Social conventions prevented bourgeois women in the affluent upper classes in nineteenth-century Paris from enjoying many of the freedoms available to men. Unable to walk around the new spaces of the modern city without a chaperone, women made the home was their chief domain. As a result, Morisot had no choice but to depict the world around her, i.e., everyday scenes at the Morisot family home and

garden in Passy or members of the Morisot family. The majority of her works attest to this. In *View of Paris from the Trocadéro*, which she painted around the same time as *Woman and Child on the Balcony*, she depicts two elegant women with a girl who is looking at the view of Paris from the Jardins du Trocadéro. The railing, which cuts straight across the broad landscape, is a clear indication of this separation. Morisot did not conform to the traditional roles assigned to women. She sought to make a career as an artist in a world where men controlled the arts. By constantly innovating, she painted the world around her, expanding the boundaries of both artistic conventions and gender-assigned roles.

We must, it seems, agree that *Woman and Child on the Balcony* is a confession of the regret of a woman painter who is not allowed to enter into a man's world. Given her rivalry with Manet, who was already an established painter, that explanation may have some truth to it. But this work dates to the period when Morisot got her real start as an artist. The question then arises: Should the interpretation of this painting be confined to one where a woman of great ambition vents her frustrations with convention and expresses feelings of depression in a small but beautiful image?

Although there are similarities between *View of Paris from the Trocadéro* and Manet's *View of the 1867 Exposition Universelle*, as landscapes, both the Manet and the Morisot evoke the work of their predecessor Jean-Baptiste-Camille Corot, who also painted views of cities from high vantage points. Corot often painted urban landscapes on the far side of balustrades on high hills such as, for example, *View of Florence from the Boboli Gardens* (c. 1835–40, Louvre) (fig. 12), which shares the same structure as the Morisot and Monet. *The Gardens of the Villa d'Este, Tivoli* (fig. 13) (1843, Louvre) also has a similar structure. As a matter of fact, in 1863, Morisot copied this painting in her *View of Tivoli (After Corot)* (fig. 14). Morisot had started studying with Corot in 1860, when she was nineteen. This teacher-student relationship lasted until she met Manet around 1868. A comparison of Corot's *The Toutain Farm at Honfleur* (c. 1845, Artizon Museum, Ishibashi Foundation) (fig. 15) and Morisot's *Farm in Normandy* (c. 1859–60, private collection) (fig. 16) reveals that Morisot had, from her early period, learned spacial composition in landscape paintings from Corot. At a time when Morisot's relationship with Manet is being emphasized, how should we think about the influence of Corot and her relationship with him? Clearly, the style of Corot's painting is alive in Morisot's paintings.<sup>20</sup>

In 1870, Corot painted *The Dream, Paris Burning, September 1870* (Musée Carnavalet) (fig. 17). It is a small painting from the master's final years, but the image is extremely powerful. The painting depicts a landscape of smoldering fires after Paris has been turned into scorched earth in the flames released by the Exterminating Angel. Through the heat haze, we see a figure that symbolizes the reborn France. "Paris burnt by the Prussian army, September 10, 1870" is written on the back of the canvas. The painting was done immediately after the outbreak of the Franco-Prussian War. Half a vision, half reality, the old master has painted the image of reality that confronted him. A leading innovator in landscape painting before the Impressionists, Corot saw the light of recovery and development in the streets of Paris, which had been laid to waste.<sup>21</sup>

*Woman and Child on the Balcony* was painted shortly after

the Corot. In despair at the ravages of war in Paris, Morisot had escaped to her sister's home in Cherbourg. The minute she heard that the fighting in Paris was over, she returned to her own home in the city. Looking out over a city where the fires were still smoldering, what was on her mind as she once again began to hope for success as a painter? As a matter of fact, the speed of modernization in Paris was unprecedented. The Palais du Trocadéro, which encircled the Jardins du Trocadéro, was built on the Colline de Chaillot for the 1878 Exposition Universelle. Ten years later, the Eiffel Tower was erected to the northwest of the Parc du Champ-de-Mars for another exposition organized on the site.

This image of a woman surveying the urban landscape of Paris, which is on the verge of transformation, may perhaps bring to mind the symbolic figure in Corot's landscape. Rather than giving the impression of a woman who is disappointed at being given the cold shoulder as she aims for social progress, Morisot has infused the image of the woman with resolve. Perhaps another interpretation would be that the woman's awareness is directed at the girl, whose bright figure hints at such a future. The time is not long before Morisot made her splendid debut at the first exhibition of the innovative new Impressionists.

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(Translated by Ruth S. McCreery, The Word Works, Ltd.)

## Notes

1. Denis Rouart (Documents réunis et présentés par), *Correspondance de Berthe Morisot, avec sa famille et ses amis, Manet, Puvis de Chavannes, Degas, Monet, Renoir et Mallarmé*, Quatre Chemins-Édiart, Paris, 1950, p. 67.
2. Alain Clairet, Delphine Montalant & Yves Rouart, *Berthe Morisot 1841–1895: Catalogue Raisonné de l'œuvre peint*, CÉRA-nrs éditions, Montolivet, 1957, p. 124, No. 24; *Catalog of the Collection, Ishibashi Foundation: 1952–2018*, Artizon Museum, Ishibashi Foundation, 2019, p. 138, Gaiyo 268; *Artizon Museum 200 Highlights: The Ishibashi Foundation collection*, Artizon Museum, Ishibashi Foundation, 2020, pp. 54–55, No. 32.
3. For the subjects in the scenery depicted in *Woman and Child on the Balcony*, I have consulted with Noguchi Sawako, a resident of Paris.
4. David Van Zanten, "Chapter 8, Looking Through, Across, and Up: The Architectural Aesthetics of the Paris Street," in Gloria Groom (edited by), *Exh. Cat., Impressionism, Fashion, & Modernity*, The Art Institute of Chicago; The Metropolitan Museum of Art, New York; Musée d'Orsay, Paris, 2013, pp. 153–185, p. 159.
5. See Anne Schirrmeyer, "7. La dernière Mode: Berthe Morisot and Costume," in T.J. Edelstein (edited by), *Perspectives on Morisot*, Hudson Hills Press, New York, 1990, pp. 107–109.
6. When the art restorer Atsushi Saito examined the condition of the painting on its acquisition in April 2018, he found indications of another painting under the surface. On request, the art restorer Ryuji Nishikawa carried out an examination by x-ray at Tokyo University of the Arts. As a result, it was found that another picture had been painted beneath the top layer.
7. Amalia Wojciechowski, "Berthe Morisot (1841–1895) Chronologie," in Sylvie Patry (Sous la direction), *Exhibition Catalogue, Berthe Morisot, Musée national des beaux-arts du Québec, The Barnes Foundation, Philadelphia and Dallas Museum of Art, Musée d'Orsay, Paris, 2018–19*, pp. 234–249.
8. Laurence Madeline, "Into the Light: Women Artists, 1850–1900," in Laurence Madeline (curated by), *Exhibition Catalogue, Women Artists in Paris 1850–1900*, Denver Art Museum, Denver; Speed Art Museum, Louisville and Clark Art Institute, Williamstown, 2018, pp. 1–39, p. 19.
9. Théodore Duret, *Histoire des peintres impressionnistes: Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin*, Nouvelle édition, H. Floury, Paris, 1919; Gustave Geffroy, *La vie Artistique, Troisième série: Histoire de l'Impressionisme*, E. Dentu, Paris, 1894.
10. As of June 2020, the Artizon Museum has organized small exhibitions of selected new acquisitions. Shimbata Yasuhide (planning/texts), *Selections from the Ishibashi Foundation Collection—Special Section: Women Impressionists*, Artizon Museum, Ishibashi Foundation, Tokyo, 2020.
11. Charles F. Stuckey & William P. Scott, *Berthe Morisot: Impressionist*, Sotheby's Publications, London, 1987, p. 39.
12. Ibid., Stuckey & Scott, p. 45. See this link for the watercolor sketch: <https://www.artic.edu/artworks/13916/on-the-balcony>
13. Kinoshita Kenichi, "Dai-ni kyowasei to dai-ni teisei" in Shibata Michio, Kabayama Koichi, Fukui Norihiko (eds.), *Sekai rekishi taikai Furansu-shi 3: 19-seiki nakaba-genzai*, Yamakawa Shuppansha, 1995, p. 79; Matsui Michiaki, *Furansu daini teiseika no Pari toshi kaizo*, Nihon Keizai Hyoronsha, 1997, pp. 181–211.
14. Shinbata Yasuhide, "Dai-issho: Kindai toshi Pari no keisei to fukei hyogen" in Kuraishi Shino, Kashiwagi Tomoo, and Shinbata Yasuhide (co-authors), *Shitsurakuen = Paradise lost: Fukei hyogen no kindai 1870–1945*, Taishukan Publishing, pp. 5–16.
15. Sakagami Keiko, "Morisot's Early Career and Manet" in *Bulletin of the Graduate Division of Literature of Waseda University* 3, Vol. 53, pp. 91–109, pp. 106–107.
16. Jean-Dominique Rey, *Berthe Morisot: La Belle Peintre*, Flammarion, Paris, 2002, p. 37.
17. Barbara Ehrlich White, *Impressionists Side by Side: Their Friendships, Rivalries, and Artistic Exchanges*, Alfred A. Knopf, New York, 1996, pp. 160–161.
18. Kathleen Adler and Tamar Garb, *Berthe Morisot*, Phaidon, Oxford, 1987, p. 109.
19. "Lot Essay" for Lot 5, Berthe Morisot, *Femme et enfant au balcon*, Christie's Auction Catalogue, *Impressionist and Modern Art Evening Sale*, London, 28 February 2017 (Sale 13485), (Online Catalogue: <https://www.christies.com/lotfinder/Lot/berthe-morisot-1841-1895-femme-et-enfant-au-6059243-details.aspx>), pp. 32–37.
20. See the following for Morisot and Corot. John Rewald, *The History of Impressionism*, Fourth, Revised Edition, Secker & Warburg, London, 1973 (1946), pp. 76–77; John Rewald, Miura Atsushi and Sakagami Keiko (tr.), *Inshoha no rekishi*, Kadokawa Shoten, 2004, p. 84; Sakagami Keiko, "Inshoha shinwa no sozo—John Rewald cho Inshoha no rekishi ni okeru Berthe Morisot no kijutsu ni tsuite," in *Bulletin of the Graduate Division of Literature of Waseda University* 3, Vol. 51, pp. 117–132, p. 121.
21. Alfred Robout, *L'Œuvre de Corot: Catalogue raisonné et illustré*, tome troisième, Leonce Laget, Paris, 1965, No. 2352.

\* This manuscript was developed based on a lecture on Berthe Morisot and *Woman and Child on the Balcony* given at the Artizon Museum, Ishibashi Foundation on September 28, 2019, and a lecture on the women impressionists Morisot, Cassatt, Gonzalès, and Bracquemond given at the Ishibashi Foundation Art Research Center on September 12, 2020.

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#### [Addendum: Basic Information]

Berthe Morisot (1841–1895)  
*Woman and Child on the Balcony*  
*Femme et enfant au balcon*

1872  
Oil on canvas  
61×50cm  
Signed lower right: B Morisot  
Inv. No.: Gaiyo 268

#### Provenance:

Louise Gillou, Paris.  
Leicester Galleries, London, by 1928.  
Mr & Mrs Henry Ittelson Jr, New York, by 1961.  
The Lefevre Gallery, London.  
Alex Maguy, Paris.  
Schröder und Leisewitz, Bremen.  
Barbara Lambrecht from 1976.  
Artizon Museum, Ishibashi Foundation from 2019.

#### Exhibitions:

Paris, Galerie Charpentier, *L'Enfance*, June 1949, No. 152 (illustrated; titled 'Sur la colline de Chaillot').  
New York, M. Knoedler & Co., *From the Private Collections of New York, Impressionist Treasures*, January 1966, No. 21, p. 29 (illustrated; dated '1872' and titled 'The Balcony').  
Washington, D.C., National Gallery of Art, *Berthe Morisot: Impressionist*, September–November 1987, No. 13, pp. 44–45 & 217 (illustrated pl. 13, p. 46; dated '1871–72' and titled 'On the Balcony'), Catalogue edited by Charles F. Stuckey and William P. Scott; travelled to Fort Worth, Kimbell Art Museum, December 1987–February 1988; and South Hadley, Mount

Holyoke College Art Museum, March–May 1988.

Paris, Musée Marmottan, *Les femmes impressionnistes: Mary Cassatt, Eva Gonzalès, Berthe Morisot*, October–December 1993, No. 60, p. 149 (illustrated).

Paris, Musée d'Orsay, *Manet, Monet and the Gare Saint-Lazare*, February–March 1998, No. 56, pp. 41 & 201 (illustrated fig. 33; dated 'c. 1871–72' and titled 'Woman and Child on a Balcony'), catalogue edited by Juliet Wilson-Bareau; travelled to Washington, D.C., National Gallery of Art, June–September 1998.

Martigny, Fondation Pierre Gianadda, *Berthe Morisot*, June–November 2002, No. 11, p. 122 (illustrated, p. 123; dated '1871–1872' and titled 'Dame et enfant sur la terrasse des Morisot, rue Franklin ou Femme et enfant au balcon').

Copenhagen, Ny Carlsberg Glyptotek, *Women in Impressionism: From Mythical Feminine to Modern Woman*, October 2006–January 2007, No. 67, p. 163 (illustrated fig. 126, p. 162; dated '1871–72').

New York, Metropolitan Museum, *Impressionism, Fashion and Modernity*, February–May 2013, No. 77, pp. 159 & 287 (illustrated p.159; dated '1872' and titled 'On the Balcony'); travelled to Chicago, Art Institute, June–September 2013.

Hamburg, Kunsthalle, *Manet – Sehen: Der Blick der Moderne*, May–September 2016, No. 22, p. 142 (illustrated p. 142; dated '1871/1872' and titled 'Dame et enfant sur la terrasse des Morisot, rue Franklin ou Femme et enfant au balcon').

Paris, musée d'Orsay, *Berthe Morisot*, June–September 2019, No. 23, p. 65 (illustrated p. 65, dated '1871–72' and titled 'Femme et enfant au balcon'); Catalogue edited by Sylvie Patry; travelled to Quebec, le Musée national des beaux-arts du Québec, June–September 2018 and Philadelphia, The Barnes Foundation, October 2018–January 2019.

Tokyo, Artizon Museum, Ishibashi Foundation, *Inaugural Exhibition: Emerging Artscape: The State of Our Collection*, January–March, 2020, No. 174, p. 237 (illustrated p. 237; dated '1872' and titled 'Woman and Child on the Balcony').

Tokyo, Artizon Museum, Ishibashi Foundation, *Women Impressionists (Selections from the Ishibashi Foundation Collection Special Section)*, June–October, 2020, no. 268, pp. 5–6 (illustrated p. 6; dated '1872' and titled 'Woman and Child on the Balcony')

#### Literature:

"Notable Works of Art Now on the Market: Supplement," *The Burlington Magazine*, Vol. 53, No. 309, December 1928, pages: nil (illustrated pl. 23; titled 'The Balcony' as 'The Property of The Leicester Galleries, Leicester Square, London').

Monique Angoulvent, *Berthe Morisot*, Albert Morancé, Paris, 1933, No. 30, p. 119 (dated '1872' and titled 'Sur la terrasse').

T.W. Earp, *French Painting*, Avalon Press, London, 1945 (illustrated pl. 26; titled 'Le Champs de Mars').

Denis Rouart, *Berthe Morisot*, Paris, 1954 (illustrated pl. 14; titled 'Au balcon').

John Rewald, *The History of Impressionism*, Museum of Modern Art, New York, 1961, p. 293 (illustrated; dated '1872' and titled 'On the Balcony, Paris').

M.L. Bataille & G. Wildenstein, *Berthe Morisot: Catalogue des peintures, pastels et aquarelles*, Paris, 1961, No. 24, p. 25 (illustrated pl. 7; dated '1872' and titled 'Femme et enfant au balcon').

Philippe Huisman, *Berthe Morisot*, International Art Books, Lausanne, 1962, p. 11 (illustrated p. 11; dated '1872' and titled 'Femme et enfant au balcon').

Pierre Courthion, *Autour de l'Impressionisme*, Nouvelles Éditions Française, Paris, 1964, p. 35 (illustrated pl. 35; dated 1872 and titled 'Femme et enfant sur un balcon').

Claus Virch, 'The Annual Summer Loan Exhibition', in *Met Museum of Art Bulletin*, Vol. 26, No. 1, Summer 1967, p. 34 (illustrated; titled 'The Balcony').

Pierre Courthion, *Impressionism*, Harry N. Abrams, Inc., New York, 1977, p. 124 (illustrated; dated '1872' and titled 'The Balcony').

W.P. Scott, 'Berthe Morisot: Painting from a Private Place', in *American Artist*, Vol. 41, No. 424, November 1977, p. 68 (illustrated).

Jean Donminique Rey, *Berthe Morisot*, Naefels, 1982 (the watercolor version from the Art Institute of Chicago; illustrated; titled 'On the

Balcony').

Kathleen Adler & Tamar Garb, *The Correspondence of Berthe Morisot*, London, 1986, p. 82 (likely mentioned in Morisot's letter to her sister Edma of August 1871).

Kathleen Adler & Tamar Garb, *Berthe Morisot*, Phaidon, London, 1987, p. 28 (the watercolor version from the Art Institute of Chicago, illustrated pl. 18).

Kathleen Adler, 'The Spaces of Everyday Life: Berthe Morisot and Passy', in T.J. Edelstein, *Perspectives on Morisot*, New York, 1990, No. 6, pp. 39, 107–108 & 110 (illustrated pl. 6 and again on the cover; dated 'c. 1871–1872' and titled 'On the Balcony').

Anne Higonnet, *Berthe Morisot's Images of Women*, Cambridge, Massachusetts & London, 1992, p. 298 (the watercolor version from the Art Institute of Chicago; illustrated pl. II).

Barbara Ehrlich White, *Impressionists Side by Side: Their Friendships, Rivalries, and Artistic Exchange*, Alfred A Knopf, New York, 1996, p. 160 (illustrated; dated 'c. 1871–72' and titled 'On the Balcony').

Alain Clairret, Delphine Montalant & Yves Rouart, *Berthe Morisot, 1841–1895: Catalogue Raisonné de l'œuvre peint*, Montolivet, 1997 (1957), No. 24, p. 124 (illustrated No.24; dated '1872' and titled 'Femme et enfant au balcon')

Sakagami Keiko, *Morisot* (Seiyo kaiga no kyosho), Shogakukan, 2006, p. 42 (illustrated; dated '1871–72'; and titled 「フランクリン通りのモリゾ家のテラスにいる女性と子ども」).

Sakagami Keiko, *Berthe Morisot: Aru josei gaka no ikitakindai*, Shogakukan, 2006, pl. 3.5, p. 90 illustrated; dated '1871–72' and titled (「フランクリン通りのモリゾ家のテラスの婦人と子ども、またはバルコニーの女性と子ども」).

Sakagami Keiko, 'Morisot's early career and Manet,' *Bungakukenyuka Kiyō* (Waseda University), No. 3, Vol. 53, pp. 91–109, p. 104 (illustrated pl. 26; dated 1871–72 and titled 「バルコニーの女性と子ども」).

Jesn-Dominique Rey, *Berthe Morisot*, Paris, 2010, p. 62 (illustrated; dated '1872' and titled 'Dame et enfant sur la terrasse ou Femme et enfant au balcon').

Cindy Kang, et al., *Berthe Morisot: woman impressionist.*, New York, 2018, No. 36, p. 118 (illustrated).

*Artizon Museum 200 Highlights: The Ishibashi Foundation Collection*, Artizon Museum, Ishibashi Foundation, Tokyo, 2020, No. 32, pp. 54–55 (illustrated; titled 'Woman and Child on the Balcony').