
Marie Bracquemond's *On the Terrace at Sèvres*: An Impressionist Painter's Point of Departure

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In 2019, the Ishibashi Foundation acquired *On the Terrace at Sèvres* (fig. 1), an oil painting by Marie Bracquemond (1840-1916). This work has been in several private collections, and is known to have been in a particular private collection in the US since it was featured in a 2008 exhibition.¹

There are not many of Bracquemond's oil paintings in the collections of public institutions. In her home country of France, a rare example is *Tea Time* (fig. 5), acquired by the Musée du Petit Palais, Paris in 1919. Currently, there are two of her works in the collection of the Musée d'Orsay, both of which have interesting provenances. *The Lady in White* (1880) was purchased on behalf of the Musée du Luxembourg in 1919. After being entrusted to the Musée des Beaux-arts de Cambrai from 1929 to 2019, it was acquired by the Musée d'Orsay (currently the home of many works formerly in the Musée du Luxembourg) in 2019. *Three Ladies with Parasol (aka Three Graces)* (1880), once owned by the art critic Gustave Geffroy, was gifted to the Musée du Luxembourg in 1926, entrusted to Chemillé City Hall from 1936 to 2013, and then returned to the Musée d'Orsay in 2013.² In 2009, the Musée des Beaux-Arts de Rouen newly acquired three items: *Self-Portrait* (1870), *Pierre Bracquemond as a Child* (1878), and *Small Landscape with House* (1880).³ The Musée Fabre in Montpellier acquired *Pierre Bracquemond Painting a Bouquet of Flowers* (1887) in 2011.

In light of the situation in France, it can be said that the Swiss businessman Oscar Ghez's purchase of *On the Terrace at Sèvres* (fig. 2) in 1970, after which the painting was exhibited at the Musée du Petit Palais in Geneva (opened 1968, closed 1998), played an important role in introducing Bracquemond's work to the public. The painting *On the Terrace at Sèvres* in the Artizon Museum collection has the same title and subject as the work at the Musée du Petit Palais.

This essay is intended to contribute to the study of Marie Bracquemond by contextualizing the work in the Artizon Museum collection through comparisons with works related to *On the Terrace at Sèvres*, as well as works by other painters featured in the Impressionists' group exhibitions.

1. Marie Bracquemond and the Impressionist Group Exhibitions

Several female painters participated in what are commonly known as the Impressionist Exhibitions, group shows held eight times between 1874 and 1886. As shown in Table 1 below, Marie Bracquemond, Berthe Morisot (1841-1895), and Mary Cassatt (1844-1926) each participated in the exhibitions

multiple times. It should be noted that while Eva Gonzalès (1849-1883) is often described as a female Impressionist painter, she never participated in any of these group exhibitions.

Table 1: Participation in Impressionist Group Exhibitions

Participant	1st (1874)	2nd (1876)	3rd (1877)	4th (1879)	5th (1880)	6th (1881)	7th (1882)	8th (1886)
Bracquemond				●	●			●
Morisot	●	●	●		●	●	●	●
Cassatt				●	●	●		●

In *Histoire de l'Impressionisme* (1894), Gustave Geffroy devoted several pages to Morisot, Bracquemond, and Cassatt, as he did to Claude Monet and Pierre-Auguste Renoir.⁴ After Bracquemond's death on January 17, 1916, an article by the art critic Arsène Alexandre was published in remembrance in the newspaper *Le Figaro* the following week (January 23).⁵ Geffroy also contributed a text for the catalogue of Bracquemond's 1919 solo exhibition, declaring Morisot, Cassatt and Bracquemond to be the great female Impressionists.⁶ However, alone among these three, Bracquemond can today be regarded as a painter lost to history.

In *La peinture au XIX^e et XX^e siècles* ("Painting in the 19th and 20th Centuries," 1928), the art historian Henri Focillon included a section on "Les Dames de l'Impressionisme" (Women of Impressionism), discussing Morisot, Cassatt, and Bracquemond.⁷ However, while the discussion of Morisot and Cassatt includes descriptions of their works, there is only a single line on Bracquemond.

A collection of archival materials relating to female Impressionist painters published in 2000 covers four individuals, the above-mentioned three and Gonzalès. From this collection it is clear that while there is a substantial amount of material on Morisot and Cassatt, research on Bracquemond and Gonzalès remains sparse.⁸ In fact, a catalogue raisonné of Marie Bracquemond's oil paintings has yet to be published, and as of today the most detailed study is a 1984 paper by Jean-Paul Bouillon and Elizabeth Cain.⁹ One reason is that Marie Bracquemond was not from a wealthy background and did not undergo formal education as a painter. It has also been noted that she was, in effect, forced to stop working due to the disapproval of her husband Félix Bracquemond (1833-1914). She hardly produced anything after 1890, and the brevity of her active period and limited number of her works, few of which are in public collections, can also be cited as probable factors detracting from her perceived status as a painter.

Marie Quivoron met her future husband, Félix Bracquemond, while making a copy after a painting at the Musée du Louvre. Marie was born in Brittany, and after her father's death when she was a young child, she accompanied her mother on various travels before moving to the town of Étampes near Paris. As a teenager, after studying painting in a class for young women taught by an elderly local painter, her work was selected for the first time for the Salon of 1857, and she moved to Paris to study in the studio of Dominique Ingres. At the Louvre, she was making a copy not for her studies, but to fulfill a commission she had received.¹⁰ Records show that Félix registered at the museum on October 8, 1861 and January 14, 1862 and made copies after Holbein and Rubens.¹¹ During their two-year engagement, the two copied works together at the Louvre. They married in 1869, their only son Pierre was born in 1870, and the family moved to the Sèvres section of Paris in the wake of the Franco-Prussian War and the insurrection of the Paris Commune. Marie's husband Félix became artistic director of the ceramics studio. Atelier d'Auteuil in the western suburbs of Paris in 1872. Using lithographic technology for decorative printing of porcelain, he succeeded in reducing costs and developing innovative designs by simultaneously transferring contour lines and applying colors. In 1874, Félix exhibited his prints at the first Impressionist Exhibition. Invited to participate by Edgar Degas, Bracquemond submitted 31 prints in five large frames, many of which were published in *L'Artiste* magazine and exhibited at the Salon. The Bracquemonds then participated as a couple in the fourth exhibition of 1879 and the fifth exhibition of 1880. Both listed their addresses as 13 Rue Brancas, Sèvres. Table 2 shows the status of their participation.

Table 2: Participation in Impressionist Group Exhibitions (Félix and Marie Bracquemond)

Participant	1st (1874)	2nd (1876)	3rd (1877)	4th (1879)	5th (1880)	6th (1881)	7th (1882)	8th (1886)
Félix	●			●	●			
Marie				●	●			●

At the fourth exhibition of 1879, Félix exhibited the print *On the Terrace at Sèvres* (fig. 3), which is known today as *The Terrace of the Villa Brancas*. The face appearing in profile on the right side of the print is that of Marie. As befits an Impressionist, she is painting outdoors, while her sister Louise Quivoron poses with a parasol. At the time, Louise was living with the Bracquemonds and modeling for her sister's work. The print depicts the sisters as contrasting figures. Marie participated in her first group exhibition that year, so whether intentionally or otherwise, Félix's work was in effect an introduction of his wife as an artist. While Degas portrayed the Cassatt sisters as museum visitors in *Mary Cassatt at the Louvre: The Etruscan Gallery* (fig. 4), Félix represented Marie as a painter.

Félix appears to have presented his wife as a painter in a positive light. According to their son Pierre, visitors to the Bracquemond residence at Villa Brancas in Sèvres during this period included Paul Gauguin, Henri Fantin-Latour and Alfred Sisley. However, he related that Félix subsequently took objection to Marie's painting in the Impressionist style, envied her talent, and did not show her works when friends visited their house.¹²

2. On the Terrace at Sèvres

Marie Bracquemond's *On the Terrace at Sèvres* at Artizon Museum was produced around the same time as the work of the same title in the collection of the Musée du Petit Palais in Geneva, and neither are signed.¹³ The work at the Musée du Petit Palais measures 88 × 115 cm, while the work at Artizon Museum is somewhat smaller at 56.8 × 64.5 cm. In both cases the subjects are three people seated on a terrace with the scenery of Sèvres in the background. The woman on the left wears gloves, her hands resting on a parasol, and faces straight out at the viewer. The man in the middle looks upward, extending his right arm along the back of a bench. The other woman, rendered in profile on the right, crooks her elbow and rests her face on her hand, with downcast eyes, appearing to be lost in thought. However, there are some stylistic differences between these two paintings. In the work in the Artizon Museum collection, colors are boldly layered, and the white contours of the backlit forms are striking. While houses in the background are painted neatly enough to be recognizable as such, the green of foliage is applied with lively abandon. In the work in the Musée du Petit Palais collection, the figures are rendered with smoother brushwork overall, and the greenery in the background is also finely applied with brushstrokes in a uniform direction, resulting in a more polished work. Unfortunately, however, there is no decisive factor enabling us to determine whether the Artizon Museum work is a study for the Musée du Petit Palais work, or a smaller version.

At a recent auction, a small oil painting measuring 25 × 28 cm was offered as that of Marie Bracquemond.¹⁴ While the poses of figures in this small piece differ somewhat, the subject matter is the same as the above. Drawings containing only the figures are also known to exist, and Bracquemond's son Pierre mentions her production of preparatory drawings and preparatory studies for *On the Terrace at Sèvres*.¹⁵

The work in the Musée du Petit Palais collection was shown in a solo exhibition at the Bernheim-Jeune gallery in 1919, with the title *On the Terrace at Sèvres* (cat. no. 2).¹⁶ Meanwhile, in the preface to the catalogue, Gustave Geffroy refers to the work as *On the Terrace at Villa Brancas*. Oil sketches for this work were also included in the 1919 solo exhibition, with the catalogue numbers 18 and 78. Unfortunately, only the titles are listed and there are no images, but the existence of related works has been confirmed. The 1934 exhibition *Contemporary Female Artists* also lists a work with the title *On the Terrace at Sèvres* (cat. no. 29).¹⁷

When the work was shown in a solo exhibition at the Bernheim-Jeune gallery in 1962, its title was listed as *On the Terrace at Sèvres with Fantin-Latour*, and the male model was deemed to be Henri Fantin-Latour.¹⁸ In light of this, the work came to be seen as portraying Fantin-Latour and wife Victoria Dubourg, with the figure on the left facing forward being Marie Bracquemond herself. However, Jean-Paul Bouillon challenged this view in the catalogue for the exhibition *The Crisis of Impressionism* held in 1979-80. Fantin-Latour was 44 at the time, and Bouillon argued that the man rendered here was too young. Recollections of the artist's son Pierre Bracquemond were cited as further evidence that Marie's sister Louise was the model for the two women depicted here.¹⁹ The right-

hand woman is rendered in profile, but her identity as Louise is backed up by her white lace hat with a pink ribbon, similar to that worn by Louise in *Tea Time* (fig. 5), where she is shown holding a novel. Clearly, the identity of this work's model has been the subject of debate, but that being said, *On the Terrace at Sèvres* should surely be thought of not as a group portrait of specific persons but as an outdoor scene containing male and female figures.

Elsewhere in *The Crisis of Impressionism*, Bouillon asserted that the "nature study" listed as work no. 3 in the sixth Impressionist Exhibition may refer to this work, citing Geffroy's 1919 description as evidence. Probably on the basis of Bouillon's view, in the catalogue for the 1986 exhibition *The New Painting: Impressionism 1874-1886*, the version of *On the Terrace at Sèvres* in the Musée du Petit Palais collection is cited as a work shown in the sixth Impressionist Exhibition but not listed in the catalogue.²⁰ Indeed, Geffroy did suggest in 1919 that *On the Terrace at Sèvres* was shown at the sixth exhibition.²¹ However, this was a recollection from about 40 years before, and unfortunately it must be acknowledged that its credibility is questionable.²² It was probably for this reason that Ruth Berson, writing in 1996, did not include *On the Terrace at Sèvres* when identifying works shown in the Impressionist Exhibitions.²³ And in a 2010 text, Bouillon himself judges the work unlikely to have been shown at the sixth exhibition.²⁴

3. Indoors and Outdoors

Terraces and balconies are spaces extending from the exteriors of houses. Griselda Pollock enumerates "dining-rooms, drawing-rooms, bedrooms, balconies/verandas, private gardens" as the spaces depicted in the works of Morisot and Cassatt, and notes that "the majority of these have to be recognized as examples of private areas or domestic space."²⁵

For example, in Morisot's 1872 painting *Woman and Child on a Balcony* (fig. 6), a woman in a black dress and a child look out over Paris from a balcony. The Trocadéro Gardens, the Seine and Champ de Mars Park are depicted, and the golden dome of L'hotel des Invalides is visible on the horizon to the right. What lies before the two figures is a vista of the new, modern Paris. In Cassatt's *On a Balcony* (fig. 7), shown in the fifth Impressionist Exhibition of 1880, a woman sits in a chair holding a newspaper. Her gaze is fixed on the page, and it is clear that she is reading intently. Newspapers represent a connection to society, and while they occupy private spaces, it is implied that the women rendered by Morisot and Cassatt are a part of wider society.

Turning to examples of works by male painters, terraces are rendered by Pierre-Auguste Renoir as "open spaces." The setting of *Two Sisters (On the Terrace)* (fig. 8), shown at the seventh Impressionist Exhibition in 1882, is the village of Chatou near Paris. The older girl is in a blue flannel outfit worn by women on rowboat excursions. A basket with sewing utensils is placed in the foreground, and the girls appear to be posed for a portrait. The Seine and a boat on its surface are visible in the background.

Compared to these works by other painters, Bracquemond's *On the Terrace at Sèvres* seems to emphasize the private nature of the space. A man and two women sit on a terrace without doing anything in particular, with the abundant natural scenery

of Sèvres as a backdrop. We are not sure whether their gazes are turned toward a house, the interior of a room, or their own psyches, and the relationship among the three is ambiguous. One is reminded of the non-interacting figures in Édouard Manet's *The Balcony* (fig. 9). Perhaps it is only natural that even when showing private spaces, these works convey the sensibilities of city dwellers of the day.

The balcony is a place where one can soak up the sunlight. In the 1870s, Renoir earned the displeasure of contemporary critics by rendering spots of light in a multitude of colors on the flesh of female nudes, but in the 1880s he employed devices that cast softer light on the subjects, such as having them seated on terraces. Bracquemond's *On the Terrace at Sèvres* shows a similar concern with the effects of light.

4. Impressionism in the 1880s

As the title of the 1980 exhibition *The Crisis of Impressionism, 1878-1882* rightly indicates, with the 1880s came a time of crisis for the Impressionists. Of the key participants in the first exhibition of 1874, Cézanne, Renoir, and Sisley ceased participating in 1879, and Monet also withdrew in 1880. Works by major Impressionist painters reappeared in the seventh exhibition of 1882, but that was because the art dealer Paul Durand-Ruel displayed works from his own collection.

Early on, Marie Bracquemond studied under the neoclassicist painter Dominique Ingres, and received advice from his pupils Hippolyte Flandrin and Émile Signol. When Félix Bracquemond became the artistic director of Haviland and Co.'s Atelier d'Auteuil in 1872, Marie began designing porcelain pieces and tiles for the company as well. Her large tile work *The Muses* was exhibited at the Paris World's Fair in 1878, and the original painting for this work was shown at the Impressionist Exhibition of 1879. It can be said that Marie's achievements were amply evident at the first group exhibition in which she participated, and thereafter her orientation as an Impressionist painter rapidly became clear.

The catalogues for the Impressionist Exhibitions list Marie's exhibited works: two in 1879, *Study for The Muses* and *Painting on Porcelain Plate*; three in 1880, *Self-Portrait*, *The Swallows*, and *Nature Study*; and six in 1886, *Young Woman*, *Portrait of a Young Woman*, *The Backgammon Players*, *Portrait of Felix Bracquemond*, and *Apple Picking* (a watercolor). Her featured works changed direction drastically between 1879 and 1880, i.e. during the intervening year she made a major shift from paintings for ceramic and tile designs to paintings in the Impressionist style. Her 1880 *On the Terrace at Sèvres* is fully in the Impressionist vein in terms of both subject matter and painting style, and the work clearly shows her orientation as an Impressionist painter.

The Impressionist endeavor had a by no means negligible influence on Félix as well. His *In the Zoological Garden* (fig. 10), produced around 1873, shares common concerns with the Impressionists. This ambitious print was produced using four printing plates, with vibrantly colorful results, and was shown at the fourth Impressionist Exhibition in 1879. It depicts women in fashionable dresses enjoying outdoor leisure pursuits.

Their only son Pierre Bracquemond was also a painter, and he played a role in preserving his parents' work and legacy for posterity. It was also Pierre who organized the posthumous solo

exhibition of Marie Bracquemond's work in 1919. On the backs of 16 of Marie's 20 watercolors and sketches currently in the Louvre's Department of Prints and Drawings are inscriptions by Pierre reading "By my mother, Marie Bracquemond." Pierre also bought and sold his father's work: for example, the art historian and British Museum curator Campbell Dodgson purchased multiple prints by Félix from Pierre.²⁶ In 1925, the year before his death, Pierre published a biography of his parents, the currently unavailable manuscript *Vie de Félix et Marie Bracquemond*.²⁷ As mentioned earlier, Pierre stated that Félix was envious of Marie's success as an Impressionist painter.

At the same time, it cannot be denied that Félix played an important role in the development of Marie's artistic activities in the Impressionist circle.

Of the two, only Marie participated in the eighth exhibition of 1886, and one of her featured works was a portrait of Félix. It shows him standing by a printing press and checking the state of a copper plate. It was through Félix's introduction that Marie first participated in the Impressionist Exhibition in 1879, while in the 1886 exhibition Marie invoked the presence of Félix, whose work was absent. It can be said that acknowledgement and recognition of one another pervaded the Bracquemonds' participation in the Impressionist Exhibitions.

(Curator, Artizon Museum, Ishibashi Foundation)
(Translated by Christopher Stephens)

Notes

- 1 The painting's provenance is as follows: Probably Galerie Bernheim-Jeune, Paris, by 1919; Collection of H. Robert (Tailleur); Schweizer Gallery, New York, acquired from the above, 1973; Gallery Ivo Bouwman, The Hague, acquired from the above, 1977; Gérard Valkier, Belgium, acquired from the above; Galerie Waring Hopkins, Paris, acquired from the above; Collection of Diane B. Wilsey, acquired from the above, circa 2008; Ishibashi Foundation, Tokyo, 2019. In *Mujeres Impresionistas: La otra mirada*, exh. cat., Museo de Bellas Artes de Bilbao, 12 November, 2001–3 February 2002, p. 61, cat. no. 61, its attribution reads only "private collection."
- 2 In a recently published book, a study in oils (private collection) for this work is reproduced, although the caption refers to it as Bracquemond's *Three Ladies with Parasol (aka Three Graces)* in the Musée d'Orsay collection. The latter is a large work at 141.3 × 89.3 cm, while the reproduced study measures only 41.5 × 27.5 cm and was not intended as a finished work. Laurent Manœuvre, *Les pionnières femmes et impressionnistes*, Paris, 2016, p. 27.
- 3 Audrey Gay-Mazuel, "Marie Bracquemond, peintre impressionniste (1840–1916)," *La Gazette des amis des Musée du Havre et de Rouan*, no. 12, novembre 2009, pp. 4–5. The works were purchased by the museum members' association. The Musée des Beaux-Arts de Rouen had already acquired, in 1874, an early work (from 1869 or before) titled *Falconry*.
- 4 Gustave Geffroy, *Histoire de l'Impressionisme, La Vie Artistique*, tome 3, Paris, 1894, pp. 268–274.
- 5 Arsène Alexandre, "Mme Marie Bracquemond," *Le Figaro*, 23 janvier 1916, p. 3.
- 6 *Catalogue des peintures, aquarelles, dessins et eaux-fortes de Marie Bracquemond*, Paris, 1919.
- 7 Henri Focillon, *La peinture aux XIX^e et XX^e siècles: du réalisme à nos jours*, Paris, 1928., p. 222. There is only a brief mention of Bracquemond: "Marie Bracquemond est peut-être plus une dame de la peinture: sous les ombrages de Sèvres, au cœur d'un été royal, elle aime les robes à volants qui bruissent avec la marche, les visages roses que la transparence de l'ombrelle glace d'un reflet de ciel."
- 8 Russell T. Clement, Annick Houzé, and Christiane Erbolato-Ramsey, *The Women Impressionists: A Sourcebook*, Greenwood Press, 2000.
- 9 Jean-Paul Bouillon and Elizabeth Kane, "Marie Bracquemond," *Woman's Art Journal*, vol. 5, no. 2, 1984, pp. 21–27.
- 10 Paul Duro, "The "Demoiselles à Copier" in the Second Empire," *Woman's Art Journal*, Spring-Summer, 1986, pp. 1–7.
- 11 Theodore Reff, "Copyists in the Louvre, 1850-1870," *The Art Bulletin*, December 1964, pp. 554–555.
- 12 Elizabeth Kane, "Marie Bracquemond: The Artist Time Forgot," *Apollo*, vol. 117, no. 252, February 1983, pp. 118–121.
- 13 Jean Paul Bouillon describes the fact that these works are unsigned as "peculiar." Jean-Paul Bouillon, "Marie Bracquemond, la 'dame' de l'impressionnisme," *L'Objet d'art*, no. 458, juin 2010, pp. 60–67.
- 14 *Art Impressionniste et Moderne, Yves Saint Laurent — Un diable à Paris*, Art Contemporain, Cornette de Saint Cyr Paris, 15 December 2018, lot. 11. A PDF of the catalogue can be viewed at the following URL: https://cdn.drouot.com/d/catalogue?path=124/93827/CsC-YSL_Moderne_Contemporain-Dec-18-INT-2.6.pdf (retrieved on September 1, 2021).
- 15 Joel Isaacson, *The Crisis of Impressionism 1878–1882*, exh. cat., University of Michigan Museum of Art, 1979–1980, p. 65, cat. no. 5.
- 16 *Catalogue des peintures, aquarelles, dessins et eaux-fortes de Marie Bracquemond*, MM. Bernheim-Jeune, Paris, 1919.
- 17 *FAM, les femmes artistes modernes, Exposition de peintures, sculptures, arts décoratifs*, la Maison de France, Paris, 1934, cat. no. 29.
- 18 Catalogue no. 20 is listed as *On the Terrace at Sèvres with Fantin-Latour*, in *Catalogue des tableaux de Marie Bracquemond avec un hommage à Félix Bracquemond*, Galerie Bernheim-Jeune, Paris, 1962. A preface to this catalogue was written by Claude Roger-Marx (son of the critic Roger Marx). Although this solo exhibition has been mentioned in previous studies, strangely enough, this catalogue has not been cited as a source. Here I would like to thank Floortje Damming of Bibliothèque Fondation Custodia for providing access to this document.

- 19 Joel Isaacson, *The Crisis of Impressionism 1878–1882*, exh. cat., University of Michigan Museum of Art, 1979–1980, p. 65, cat. no. 5. Bouillon later cited another work as a possible candidate: Bouillon, op. cit., pp. 60–61.
- 20 *The New Painting, Impressionism 1874–1886*, exh. cat., National Gallery of Art, Washington, The Fine Arts Museums of San Francisco, 1986, p. 317. Another book published in 1986 adopted the same view: Tamar Garb, *Women Impressionists*, London, 1986, p. 70, cat. no. 28.
- 21 Gustave Geffroy, "Marie Bracquemond (1841–1916)," in *Catalogue des peintures, aquarelles, dessins et eaux-fortes de Marie Bracquemond*, Paris, 1919, pp. 4–5.
- 22 Issues surrounding Geffroy's description are also discussed in my article: Kagawa Kyoko, "Claude Monet in Belle-Île, 1886," *Annual Report of the Bridgestone Museum of Art, Ishibashi Foundation* No. 64 (2015), pp. 78–85.
- 23 Ruth Berson, *The New Painting: Impressionism, 1874–1886: Documentation*, 2 vols., Fine Arts Museums of San Francisco, 1996.
- 24 Bouillon, op. cit., p. 65.
- 25 Griselda Pollock (Hagiwara Hiroko trans.), *Vision and Difference*, Shinsuisha, 1998, p. 95 (Griselda Pollock, *Vision and Difference*, Routledge, 1988, p. 56).
- 26 Campbell Dodgson (1867–1948), a specialist in German art, began working at the British Museum in 1893 and was a curator in its printmaking department from 1912 to 1932. The prints by Félix Bracquemond (1927,0312.73–1927,0312.295) currently in the British Museum were formerly in the collection of Pierre Bracquemond. They were purchased on behalf of the British Museum, and acquired by the museum in 1927. <https://www.britishmuseum.org/collection/term/BIOG119219>
- 27 Pierre Bracquemond, *Vie de Félix et Marie Bracquemond*, 23 April 1925, 145 pages, Paris, Private Collection.

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