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MORISOT, MODERNISM AND THE RELEVANCE OF
THE ARTIST IN THE HISTORY OF ART

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BY
ALISON PILKINGTON

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INTRODUCTION

It is my interest and enjoyment, of the work and the life of the artist, Berthe Morisot, that led me to write this essay about her.

Feminist art historians are currently re-evaluating women artists, who have been previously undermined or not recognised as contributing in any major way to the history of art. Although, Berthe Morisot is an artist who has been visible in the literary sense - where many women artists of her time have been forgotten - it is in the light of feminist theory that she is being looked at again.

I have constructed my dissertation into three essays, with the artist Berthe Morisot as the focal point. It is the relevance of feminist art criticism to the artist, that prompted me to write a critique of Griselda Pollock's essay Modernity and the Spaces of Femininity. I question Pollock's theories on the meanings behind Morisot's work and discuss whether it is undermining or not, to speculate to such an extent about the artist's work, that all original relevance and purpose is lost.

In my second essay, I look at the way Morisot was perceived by her critics and contemporaries and how the fact that she was a woman and of the wealthy bourgeois classes, influenced her work and the way it was perceived.

In my third essay, I discuss modernism and what modernism would have meant to Berthe Morisot - a rich upper-middle class woman. I refer to the French poet, Charles Baudelaire's depiction of the artist and how Morisot identified with this ideal, which would have been a widely publicised injunction.

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CRITIQUE OF GRISELDA POLLOCK'S ESSAY:

Modernity and the Spaces of Femininity

Feminist art history, has been central to the re-evaluation of previously ignored or undermined artists. Berthe Morisot, the French Impressionist, is one such artist, who deserves to be recognised and re-assessed. As part of the project of feminist art history, it became necessary to examine the language in which art history is written, in order to uncover hidden assumptions about creativity and gender. The use of the word 'woman' before 'artist', implies that the latter is an exclusively male term.

In Linda Nochlin's essay, Why have there been no great women artists?, she discusses the whole notion of greatness. She exposes the misguidedness of standard academic art history and shows how it took no account of the sociological and institutional frameworks, within which women's practise has functioned.

Examinations of how certain concepts within cultures have failed to recognise women's positions, undervaluing their achievements and discriminating against their forms of expression, have formed some of the most crucial feminist interventions of the past few years. While some feminists sought to celebrate women's work within an enclosed, historical tradition of women's achievements, others have rejected this format as 'essentialist', arguing that it is only in relation to institutions, wider artistic debates and discourses around sexuality, that women's work can be assessed.

Up until recently, little had been written about the artist, Berthe Morisot and there had been little attempt to place her practise within the contexts of artistic debates of her time, or the situation that she as an upper-middle class woman must have faced. Griselda Pollock, in her essay Modernity and the Spaces of Femininity, uses Morisot and Mary Cassatt, another artist of this time, as the central figures in her essay.

Her argument, I feel, is essentially sound. She points out that the structures of the 19th century bourgeois society, were restrictive to both men and women. There was a certain social etiquette that had to be adhered to by both sexes. Yet, there was mobility for men, whereas there was little or none for women.

'Modernity' in 19th century Paris, was essentially a concept for men, not women. What Pollock tries to do, is give a picture of the differences that the classed and gendered society of 19th century Paris, held for men and women artists. However, she seems to suggest that the artists Cassatt and Morisot, shared some unique insight in their portrayal of women and of bourgeois life. Her evidence to back up some of her exceptional statements, seems non-existent and is founded on pure speculation of particular works of art by each artist.

What Morisot's balconies demarcate, is not the boundaries between the public and the private, but between the spaces of masculinity and femininity. 1

(See Fig. 1)



FIG. 1 BERTHE MORISOT - ON THE BALCONY

But what of Manet's balcony scenes or Monet's? Pollock seems to be inferring, that a special 'feminine' intuition can be attributed to Morisot, by claiming that her balcony scenes would mean something so totally different to that of Manet's or Monet's. And yet this notion of women producing 'women's art' is a theory that Pollock totally abhors and more than once in here essay, tries to disassociate her subjects Morisot and Cassatt for it.

The paintings that Pollock gives as examples to reinforce her theories, suit her arguments quite well. She compares a painting by Morisot Psyche (Fig. 2) with a painting of similar subject Before the Mirror (Fig. 3). by Manet - her objective here being to show how more sympathetic Morisot treats her female subjects than Manet. But, surely this is once again identifying Morisot with the 'feminine stereotype' that she has tried to avoid!

Why would Morisot be more sympathetic in her portrayal of a female subject than Manet anyway? Through some invisible bond of sisterhood that Manet could never understand? I do not think this is the case at all, but I do not feel that Pollock has made her case clear. Pollock suggests that Morisot was concerned with 'female subjectivity, especially at critical turning points of the feminine'. 2

But if this was so, then it is incoherent and not recognizable when looking at a body of her work rather than at one particular painting.



FIG. 2 BERTHE MORISOT - PSYCHE



FIG. 3 EDOUARD MANET - BEFORE THE MIRROR

Morisot's painting offers the spectator a view into the bedroom of a bourgeois woman and as such, it is not without voyeristic potential, but at the same time, the pictured woman is not offered for sight so much as caught contemplating herself in a mirror in a way which separates the woman as subject of a contemplative and thoughtful look from woman as object, a contrast may make this clearer. Compare it with Monet's painting of a half-dressed woman, looking at a mirror in such a way that her ample back is offered to the spectator as merely a body in a working room. 3

Yet Morisot, like her male contemporaries, also executed a series of paintings of 'young ladies at their toilette'. In Lady at her Toilette (Fig. 4), the model's back and shoulders are offered for voyeristic viewing in the same manner as Manet's. The same can be said for Young Woman Powdering her Face (Fig. 5). These aspects of Morisot's work are equally important as the ones that Pollock points out. They would suggest that while Morisot created works of art that celebrated womanhood in a thoughtful contemplative way, she also strove to create images in the same fashion as her male contemporaries. This has not been discussed or pointed out clearly by Pollock.

I feel, if Morisot's art is to be placed within the contexts of artistic debates of her time, that all aspects of the artist's work should be discussed, to give an overall clearer view of the artist.



FIG. 4 BERTHE MORISOT - LADY AT HER TOILETTE



FIG. 5 BERTHE MORISOT - YOUNG WOMAN POWDERING HER FACE

Pollock has acknowledged that the social and sexual structures of 19th century bourgeois society, did have an impact on the way Morisot and Cassatt produced art, yet she really gives a one-sided opinion of the artists. How am I, the reader of her essay and the viewer of Berthe Morisot's work, to understand what the artist's original intent was and most importantly does this matter anymore? Personally, I feel it does, but recent feminist debates about the history of art and the re-evaluation of it and women artists, seems to have left the original intent of the artist and the essence, almost, of the artist's work far behind.

MORISOT PERCEIVED BY CRITICS AND CONTEMPORARY ARTISTS

Introduction

Feminist art history, has become central to the re-evaluation of previously ignored or undermined artists and Berthe Morisot is one such artist, who deserves to be re-evaluated and in order for this to happen, an overall clearer view of the artist is needed. Any account of Morisot would be inadequate, if it did not highlight the fact that she was a woman and did not examine the significance of this for her work and the way she has been seen historically.

Morisot has remained relatively visible as an artist, even when most women artists of her time have been forgotten. Morisot was a prominent member of the 'Avant Garde' and adhered to the conventions of picturing inscribed within the Impressionist circles. For traditional art historians, Morisot posed few problems. However, the problem that forces feminist art historians, is the traditional use of language and the implications which accompany this. My project, is to try to present an overall view of the artist Berthe Morisot and how her particular position within 19th century Bourgeois Paris structures, and the fact that she was a woman, affected her work.

Modernism is also a very important factor in assessing Morisot's work and how it has been perceived. Modernism's advancing of certain technical qualities; flatness, self-conscious assertion of the two-dimensional surface, painterliness as well as the concept of portraying modern life, are inextricably entwined in Morisot's work and the question has to be asked - What did modernism mean to Berthe Morisot, a rich bourgeois woman?

What I want to highlight is how modernist concepts institutionalised sexism and how, as in Morisot's case, where women have been admitted into the privileged category of 'Great Art', their work has been explained away by virtue of their femininity.

Morisot discusses in her letters, her contacts and artistic practises and testifies to her participation in the artistic debates of her time. I wish to examine her relationships with other Impressionist painters and evaluate her part in the formation of the way of working that became known as Impressionism. Within the Impressionist group, I will consider the implications of her identity as a woman and the way she and her work were perceived by her contemporary critics, such as George Moore. I must stress that in my evaluation of the work of Berthe Morisot, I am also questioning various viewpoints, from which she has been discussed and also I am posing the question - How can the original purpose and intent of the artist be retained, when looking at the work of the artist in relation to various social and gender-based factors?

Morisot Perceived by Critics and Contemporary Artists

In Morisot's early life, there was little to suggest that she would commit herself to the life of a serious painter. She belonged to the wealthy bourgeois set and her father was a government administrator.

Morisot lived in a time when art, culture and scientific knowledge, were widely regarded as the province of men. The spheres of masculinity and femininity were carefully delineated and based on fixed notions of appropriate masculine and feminine behaviour. In the field of education, it was deemed that boys needed to be prepared for leadership, while girls were groomed for a life of motherhood and domestic responsibility.

Painting in oils and watercolours became increasingly valued as useful female accomplishments, alongside needlework and singing, but it was seen as unnatural for a young woman, especially from the bourgeois classes, to take up painting as a career.

Morisot's beginnings in art, can be linked to the idea of 'accomplishment', as her mother thought it would be appropriate that her three daughters learn the art of watercolour and drawing. Both Berthe and her sister Edma, professed a commitment to painting, which led their teacher at that time, Joseph-Benoit Guicherd, to proclaim his fears of the Morisot sisters taking up painting as a profession, to their mother.

My teaching will not endow them with minor drawing room accomplishments - they will become painters. Do you realise what this means? In the upper class milieu that you belong, this will be revolutionary - I might say catastrophic. Are you sure that you will not one day curse the day that art, having gained admission to your home, now so peaceful and respectable, will become the sole arbiter of the fate of your children? 4

Within 19th century ideas on women's nature, it was difficult to accommodate the woman artist, or the literary professional woman. There was a widespread suspicion of the notion of the female professional.

The intellectual woman was represented as an uncaring wife and mother, by Honore Daumier in his satirical caricatures The Blue Stockings, published in 1844 (See Fig. 6). Morisot's close friend Renoir, had views on women artists and professionals that were typically conservative:-

I consider women writers, lawyers and politicians, as George Sand and Mme Adam and other bores, as monsters and nothing but five-legged calves. The woman artist is merely ridiculous, but I am in favour of the female singer and dancer. 5



FIG. 6 HONORE DAUMIER - THE BLUE STOCKINGS

Manet is also noted to have written in a letter:

The Mademoiselles Morisot are charming; what a pity they are not men. Still as women, they might be able to serve the cause of painting, by each of them marrying an academician and sowing discord in the camp of these old dotard. But that would be to ask of them an excess of self-sacrifice. 6

Morisot herself succeeded in belittling her own choices on becoming an artist, when she sought to comfort her sister Edma, who on marrying, was forced to give up her artistic life for the role of wife and mother.

Affection is a very fine thing, on condition that there is something besides with which to fill one's days. This is something I see for you in motherhood. Do not grieve about painting. I do not think it is worth a single regret. 7

These statements give a tantalising glimpse at the conditioning of the bourgeois society of 19th century Paris. Although Morisot equalled her male contemporaries in output and quality, she was never considered an equal because of her sex.

The most frequently repeated strategy used to explain Morisot's position as a female member of a radical group, has been to describe her as exceptional. Unlike other women artists of her time, it was claimed, she does not fall into the inevitable traps that beset women artists.

Her contemporary, Theodore Duret, claimed of one of her paintings:

The impression is that of a work, feminine in it's delicacy, but never falling into that dryness and affectation which usually characterize women's workmanship. 8

George Moore also speaks about his problem of praising an artist who genuinely impressed him, but was a woman.

Her paintings are the only pictures created by a woman that could not be destroyed without creating a blank I would miss the individual chirp of the pretty sparrow. Madame Morisot's note, is perhaps as insignificant as a sparrow's, but it is an unique and individual note. She has created a style and has done so by investing her art with all her femininity; her art is no dull parody of ours, it is all womanhood; sweet and gracious, tender and wistful womanhood. 9

The quality which differentiates Morisot from other contemporary women artists, is repeatedly seen to reside in her 'exceptional' ability to convey her 'femininity'.

Her painting style - Impressionism, was also seen as the natural expression of an appropriately feminine temperament. The overriding view of Impressionism, both in academic and symbolist circles, was that it involved the recording of surface appearances only and fleeting movement and gestures.

'Women', George Moore wrote, 'were of temperance more facile and fluent than men'. 'They', he believed, 'do things more easily than men, but they do not penetrate the surface'. 10

Also, along with this notion that Impressionism was essentially a portrayal of femininity, was the idea that Morisot's working methods, were a natural extension of her intuitive femininity. As Paul Valery put it - painting to her was: 'a natural function, a necessary part of her daily life'. 11

Her grandson, Denis Rouart, wrote that painting to her was: 'as vital as to breathe'. 12 But her own correspondence, if anything, contradicts these statements.

I made an attempt to work during the day and I completely ruined a still life on white canvas and this tired me, so that, after dinner I lay down and fell asleep If landscape does not look good at home, I am even less inclined to try. What is the good of tiring yourself over something that satisfies you so little. 13

Many of Morisot's letters, dispute this notion of her 'natural femininity' being intertwined with her painting. Painting and realising her ideas through paint, were as much a struggle for her as any of her male contemporaries - she once described painting as a 'pitched bottle' with her canvasses.

So, if the notion of Morisot living out her natural intuitive femininity through her paintings, cannot be sustained, neither then can the concept of her being a lofty female ancestor by some feminist historians.

Morisot's own personal views on the women's movement were often confused and ambiguous. She played no part in the separate women's art world that centered on the 'Union des Femmes Artistes' and its regular 'Salon des Femmes'. But still, she was not unaware of the restrictions that were placed on women's lives at that time. She, unlike her male colleagues, could not attend the regular cafe sessions to debate artistic practises and only discussed these through her closest colleagues Manet and Degas, who were of the same class as herself and only in the confinement of her own home or the drawing room of either of these colleagues.

I feel, I must ask the question here - What are the implications of discussing the work of Morisot from a feminist vantage point? Surely, to construct her from another historical viewpoint would be entrenching her in yet another stereotype. As I discussed in my critique of Pollock's essay, when debating about pre-conceived ideas of art history and trying to construct new ones with new language for art history, will the artist remain intact or will just another opposing viewpoint on the artist take over? It is a difficult question for me to both ask and answer and I cannot honestly say, that the latter feminist concept of the artist within art history, is truly better than the former traditional art history.

New problems arise and need to be worked out. Surely, it would be just as undermining to the artist or other artists in another sense to be elevated unjustly and to be seen as visionary when this, in fact, cannot be truly claimed. Feminist art history would be constructing a paradigm that would eventually become restrictive and the whole concept of looking at art history would become distorted, whether from an 'essentialist' viewpoint or in relation to social and political institutions.

BERTHE MORISOT AND MODERNISM

Something decisive happened in the history of art around Manet, which set painting and the other arts upon a new course. Perhaps the change can be described as a kind of scepticism, or at least unsureness as to the nature of representation in art. 14

What T.J. Clark is describing here, is the beginnings of what became known as Modernism. The artist Manet and his friends, began to move away from the traditional academic style of painting of the 19th century and strove for a new depiction and representation in art. By looking back at the inconsistencies of techniques of painters in the 17th century, such as Velasquez, Manet and his contemporaries became aware of the medium paint and its relationship to the two-dimensional surface of the canvas. They shifted their attention to painting and the acknowledgement of paint and brushmarks on a flat surface, to a 'truth' to their materials.

The Impressionist's essential concept, was to capture fleeting movement and changing light in the environment. But, apart from the technical aspects of painting the modernist ideas, subject matter also became extremely important.

The artists of the Impressionist Movement, began to look to modern day life of the 19th century, as their main subject matter.

But what did modernism and modernity mean to Berthe Morisot, a wealthy bourgeois woman and how did her class and gender affect, if at all, the way she perceived modernism and modern life of her time?

In 1863, Charles Baudelaire published an essay, entitled The Painter of Modern Life. In this text, Baudelaire depicts the modern artist as a 'flaneur' - an artist who is a passionate lover of crowds and cities, unobserved and observing life of modern Paris, essentially, a man of the world.

The crowd is his element as the air is that of the birds and water of fishes. His passion and profession are to become one flesh with crowd the spectator is a prince and everywhere rejoices in his cognito. The lover of life makes the whole world his family. 15

What are the implications of this widely publicized ideal for the woman artist? Berthe Morisot, as any of her other 'Avant Garde' colleagues, would have known of this ideal of the modern artist, but how would she have related to it?

Women of Morisot's class, did not enjoy the freedom of movement that men did. They could not mingle with the crowds on the streets of Paris unchaperoned. They could not scrutinize and observe without being observed themselves. But, as Baudelaire goes on to state, women to not look, they are positioned as the object of the flaneur's gaze.

Women is for the artist in general She is divinity, a star she is an idol, stupid perhaps, but dazzling and bewitching no doubt women is sometimes a light, a glance, an invitation to happiness, sometimes she is just a word. 16

So, within Baudelaire's concept of modernity for the artist, women did not play the role of the artist at all. How, I wonder, did Berthe Morisot view herself and modernism in the light of Baudelaire's ideal of the artist, which he was not alone in thinking.

For Morisot, the domestic was her artistic domain and became the subject of more than 20 years of painting for her. Within the Impressionist celebration of 'Modernity', the domestic was viewed in a new light and the depiction of the everyday was now acceptable subject matter, whereas before it had been seen as only a 'woman's subject'. Other 'modern' subjects were the bourgeois social gatherings, such as, the opera or at the ball and the nude. If under examination, Morisot's treatment of these modernist subjects differed to that of her male colleagues - what, I wonder, were the reasons for this.

Morisot did not use the cafes and bars of Paris as her subject matter, like many of her male colleagues, because quite simply, she would never have had access to them, living the secluded life of a bourgeois woman. Also, for her to depict it, would have seemed totally inappropriate as subject matter for a woman of her class. Morisot's modern life subjects, were more suggestive than illustrative. As with the cafes and bars, Morisot never painted the theatres and music halls, but the settings for her subjects are often hinted at by the titles of her paintings.

Morisot often set up 'scenes from modern life' in the privacy of her own home. In Young Woman Dressed for the Ball (Fig. 8), Morisot places a young woman dressed in an evening gown, but in both paintings the woman is either placed in a garden or in the interior of Morisot's own home (the latter indicated by the indoor garden behind the model's head, which appears in other paintings). In both paintings, it is only the elaborate costumes and the titles that provide any indication that the women are in the process of attending or at a ball.



FIG. 7 BERTHE MORISOT - YOUNG WOMAN DRESSED FOR THE BALL



FIG. 8 BERTHE MORISOT - AT THE BALL

I feel, that this gives an indication of what modernism, or one aspect of it, meant to Morisot. She, like her male contemporaries, felt the need to depict social scenes, to fulfill the ideal or concept of modernity within the 'Avant Garde' circles, yet, she did it from the privacy of her own drawing home.

Paradoxically, Morisot retained her position as a bourgeois woman, while also identifying with the notion of the artist observing modern life.

Morisot's only daughter Julie, was her favourite model and Morisot portrayed her from early infancy right through to early adolescence. She rarely depicted men though, except on the few occasions she represented her husband Eugene. Before she was married, Morisot had little opportunity to portray her male colleagues such as, Manet or Degas, even though they painted her frequently (See Fig. 12 & 13) - the reason being that it would have been seen as improper for a young unmarried bourgeois lady to have a gentleman sit for her.

Interestingly, none of Morisot's male colleagues ever painted her as an artist at work at her easel - the only portrait of Morisot, depicting her as an artist at work, was painted by her sister Edma when they used to paint each other (Fig. 11). This is also as a result of the social stigmas within the bourgeois classes. For a woman of Morisot's class, her male colleagues would have considered it unfitting for her to be portrayed as an artist, even though they admired her as one.

These restrictions of the bourgeois classes, also debarred her from depicting the nude and it was only in later life, in the privacy of her sketchbook, that she felt free to tackle this subject. In Fig. 9, we can see a dry point that Morisot executed after these sketches. It is an extremely tentative and self-conscious attempt, probably due to the fact of her (and all women of this time) lack of training in drawing the body and current notions of decency. Yet, the nude was a subject frequently tackled by her male contemporaries and Morisot herself admired it in her male colleague's work. An entry in her journal proves this on the subject of Renoir's nudes (See Fig. 10).

I don't think it is possible to go further in the rendering of form. I saw two drawings of women going into the water, which I found as charming as any work by Ingres. He (Renoir) said that the nude seemed to be one of the essential forms of art. 17

This statement, I believe, testifies to Morisot's belief in the importance of the nude in art and yet was a subject that she herself felt self-conscious and excluded from tackling. It is yet another paradoxical element in Morisot's work and her struggle to achieve 'Modernity'. The nude - a subject that she greatly admired in her colleague's work and one that she believed to be an important element in art, yet one that she herself never felt fully comfortable with.



FIG. 9 BERTHE MORISOT - NUDE SEEN IN BACK VIEW



FIG. 10 AUGUSTINE RENOIR - THE BATHERS (Study)

Baudelaire, in his description of how the 'modern day' artist should approach the nude, was very careful that it's place in art should be retained. He replaced the traditional historical and mythical representation of the female form, with a new 'modern life' alternative.

The nude - that darling of the artists, that necessary dement of success - is just as frequent and necessary today as it was in the life of the ancients; in bed for example, or in the bath, or in the anatomy theatre. The themes and resources of painting are equally abundant and varied; but there is a new element - the modern beauty. 18

On the subject of the nude as modern day subject matter, it is possible to see the difficulties that Morisot had in perceiving modernity in the context that Baudelaire put it. Modernism for her, was to reflect her own personal situation as a bourgeois wife, mother, woman and artist and these she does without great difficulty. Yet, it is when Morisot tries to identify, as the passionate artist observing all of modern life, that it is possible to see the difficulties and paradoxes that arose for her, a bourgeois woman. It also highlights sexism within the concepts of early modernism.



FIG. 11 EDMA MORISOT - PORTRAIT OF BERTHE MORISOT

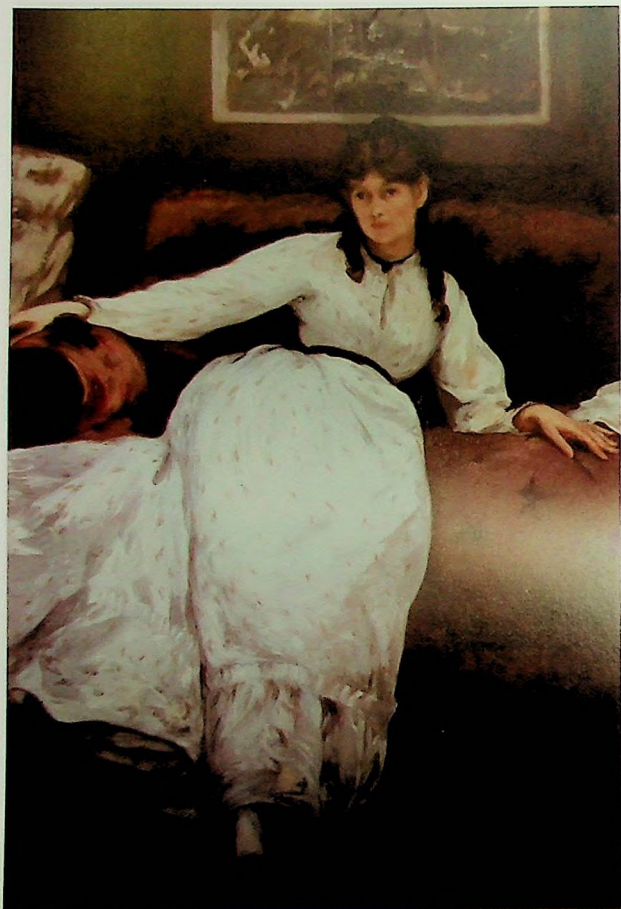


FIG. 12 EDOUARD MANET - LE REPOSE



FIG. 13 EDOUARD MANET - THE BALCONY

'Modernism' and modern day life as subject matter, was thought in 19th century 'Avant Garde' circles, to be a break from the restrictive chains of the salon themes and techniques in painting. However, for women artists, it isolated them even more from their male contemporaries. In Morisot's work, this is evident - not through her consciously trying to portray it, but through her choice of subject matter and her elimination of others; choices that she made through a classed and gendered conditioning of her time.

CONCLUSION

What the traditional history of art has done, feminist art historians claim, is undermined and misinterpreted artists who are women in a number of ways. Language and the way it has been used, is the most important aspect of feminist re-evaluations of artists. Also, the notion of greatness and why a 'great' artist has never been a woman is also a main subject that has been and is still being re-evaluated by feminist art historians. However, if the traditional history of art undervalued certain female artists, the feminist evaluation has elevated certain women artists to new 'highs' and this I question. Where is the 'true' history of art or is there one? Does it matter that the essence of the artist's work is lost and if it doesn't, then why not and what are the alternatives?

For my part, I feel that Berthe Morisot was an artist reflecting her situation, sometimes consciously, other times not. But, social conditioning made her into the artist and the person that she was.

What Griselda Pollock was saying in her essay was, that it was through Morisot's portrayal of domestic life as she knew it, that 'differences' could be seen in her work and that of her male colleagues, that some sort of an extra awareness prevailed because of the domestic being her domain.

The majority of works by Morisot and Cassatt, deal with these domestic spaces these are painted with a sureness of knowledge of the daily routine and rituals, which not only constituted the spaces of femininity by collectively trace the construction of femininity across the stages of women's lives.

Yet, I feel that it is only when Morisot leaves what is known to her and ventures into unknown territory such as, visualising scenes from 'the ball' or 'the nude', that discriminations against women within the early concepts of modernism can be understood. What I have tried to do is to understand and place Berthe Morisot within the ongoing debates of art history, looking at her from feminist viewpoints, but without leaving behind or forgetting her own personal thoughts and perceptions.

Berthe Morisot is an artist who is both enjoyable to read about and to look at her work and I think that, to enjoy her work, is just as important as constructing and placing her within the artistic debates of modernism, sexism and class distinction. I feel that some contemporary feminist art historians have somehow left this aspect of certain artists whom they would be re-evaluating behind, in the difficulty of trying to re-assess the artists from another viewpoint. I hope that this could be corrected somehow and perhaps a more balanced assessment of artists within the history of art can be reached.

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