French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor

The Nelson-Atkins Museum of Art

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Berthe Morisot, Under the Orange Tree, 1889

Artist	Berthe Morisot, French, 1841–1895
Title	*Under the Orange Tree*
Object Date	1889
Alternate and Variant Titles	*Sous l'oranger*
Medium	Oil on canvas
Dimensions (Unframed)	21 1/2 x 25 7/8 in. (54.6 x 65.7 cm)
Credit Line	The Nelson-Atkins Museum of Art. Gift of Henry W. and Marion H. Bloch, 2015.13.15

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Catalogue Entry

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Berthe Morisot's paintings of women and children outdoors in the 1880s and early 1890s are central to her body of work and are often considered some of the most radical examples of portraiture in the second half of the nineteenth century. Like her fellow Impressionist Mary Cassatt (1844–1926), Morisot was born into a society that often minimized the contributions of women to the professional art world. Moreover, their choice in subject matter—women and children in their daily activities—was considered a minor, particularly feminine genre.[1] Indeed, as critic Théodore Duret wrote, Morisot "constantly found that her status as a woman overshadowed her artistry… . She knew she was the equal of any painter and quietly suffered from being treated as an amateur."[2] Morisot herself wrote, "I do not think any man would ever treat a woman as his equal, and it is all I ask because I know my own worth."[3]

Beginning in the 1880s, Morisot began to spend more time in the French countryside with her husband, Eugène Manet (the brother of artist Edouard Manet, 1832–1883), and their daughter, Julie. This change in environment led to her bourgeoning interest in depicting figures in nature. Increasingly, she presented women and children in the outdoors rather than in domestic interiors.[4] For Morisot, the outdoor setting provided a reprieve from the artistic prejudices placed upon her sex; she used it to appropriate and ultimately update images of women and children, synthesizing the traditional motifs and bold techniques of her Impressionist colleagues Claude Monet (1840–1926),

Pierre-Auguste Renoir (1841–1919), and Edgar Degas (1834–1917).[5] Despite the perceived "feminine" limitations of her artistic practice, she became renowned by her contemporaries for the masterful way she rendered her subjects in paint on canvas.[6] "No one represents Impressionism with more refined talent or with more authority than Berthe Morisot," wrote French critic Gustave Geffroy in his review of the Impressionist exhibition of 1881.[7] Works such as *Under the Orange Tree*, painted in 1889, highlight perfectly her ability to integrate the "feminine" into modern art.

Under the Orange Tree depicts the artist's favorite subject, her daughter, Julie Manet (1878–1966), posed in the garden of their country villa in Cimiez.[8] "We are a little in the mountains, on the site of the Old Roman city … it is very Italian, very rural, and in my opinion delightful," Morisot wrote to her sister, Edma, upon their arrival in Cimiez in the fall of 1888. "We have a large garden, more precisely an orchard, with many orange trees; their fruit will be yellow next month."[9] Perhaps prompted by Frédéric Bazille's (1841–1870) "figures en plein air," women and children outdoors became a prominent part of Morisot's artistic oeuvre in the late 1880s and early 1890s.[10] Indeed, Morisot's *Under the Orange Tree* brings to mind Bazille's *View of the Village* (Fig. 1), a work she had openly admired almost a decade before. She described it in a letter to Edma dated May 5, 1896: "The tall Bazille has painted something that I find very good. It is a little girl in a light dress seated in the shade of the tree, with a glimpse of the village in the background. There is much light and sun in it. He has tried to do what we have so often attempted—a figure in the outdoor light—and this time he seems to have been successful."[11] Bazille's sitter is dressed in a simple white dress, sitting upright in the foreground, her hands placed delicately in her lap, surrounded by rich vegetation.

While Morisot's sitter is reminiscent of Bazille's young woman, Morisot's way of capturing the spirit of her young model sets the artist apart from her male colleague. Morisot's frenzied background and Julie's casual pose were daring departures from the more formal mode of plein-air portraiture demonstrated by Bazille, illustrating the aesthetic for which she is best known. Morisot's increasingly sketchy handling reflects her interest in deconstructing an otherwise traditional subject and promotes her interest in dissolving the distinction between the sitter and her natural surroundings. Indeed, her focus on brushwork in paintings such as this seemed to renew the subject, especially when seen in comparison with Bazille's more traditional *View of the Village.* Art critic Georges Rivière noted Morisot's tendency to deconstruct her subject in

Fig. 1. Frédéric Bazille, *View of the Village*, 1868, oil on canvas, 54.1 x 33.4 in. (137.5 x 85.5 cm), Musée Fabre, Montpellier, Inv. 898.5.1. Photo by Frédéric Jaulmes

his 1877 review of the third Impressionist exhibition: "Her watercolors, her pastels, her paintings all show … a light touch and unpretentious allure… . Mademoiselle Berthe Morisot succeeds in capturing fleeting notes on her canvases with a delicacy, spirit, and skill that ensure her a prominent place at the center of the Impressionist Group."[12]

While Morisot's and Bazille's canvases share the similar subject of a young girl posed in an outdoor setting, their approaches are completely different. Morisot did not concern herself with the competing view of the countryside, but rather with the intimate, particularly feminine space of the garden. She placed Julie amid tall grasses in an overgrown corner of their private enclosure. Morisot's use of her daughter and family acquaintances in her paintings at this time also denotes the level of intimacy with which she approached this new avenue of her production; works including *Under the Orange Tree* are among her most endearing. As Paul Girard noted in 1896, she gave "particularly to children and young women, a grace to which she alone knows the secret."[13]

Captivated by the Cimiez villa's orchard, Morisot began to introduce fruit-bearing trees into her outdoor paintings. "I am doing aloes, orange trees, olive trees; in short, a whole exotic vegetation that is quite difficult to draw," she wrote to her sister in 1889.[14] "I should like to capture some of the charming effect of the surrounding vegetation. I am working myself to death trying to give the effect of the orange trees. I want it to be as delicate as it is in the Botticelli I saw in Florence." She completed a series of women picking oranges in 1889, including *Picking Oranges* (Fig. 2). As in the Nelson-Atkins *Under the Orange Tree*, Morisot placed her figure in the midst of yellow-green trees with shining, golden-orange fruit.

Fig. 2. Berthe Morisot, *Picking Oranges*, 1889, 23 5/8 x 18 7/64 in. (60 x 46 cm), pastel on paper, musée d'art et d'histoire de Provence, Grasse, France, Inv. 2013.0.2250

Fruit picking, a motif favored by many of her contemporaries, was also the subject of her *Cherry Tree* series, painted in 1891, although she never endowed the activity with overtly symbolic meaning, as had Mary Cassatt and Camille Pissarro.[15] The trope of women and fruit is a longstanding one in the history of art, as, for example, in Sandro Botticelli's *La Primavera* (1482; Uffizi Gallery, Florence), a work Morisot greatly admired during her stay in Florence in 1881 and later wrote about to her sister in 1889.[16] Yet, while her images of women and fruit bear a certain likeness to this defining Renaissance painting, Morisot does little to construct an allegorical relationship between figure and nature. Her work is far more concerned with her own modern sensibilities, her brushwork, and the relationship between the sitter and her environment.

Praised for her delicate handling, Morisot is often associated with eighteenth-century French Rococo artists and styles.[17] Commenting on the Fifth Impressionist Exhibition in 1880, contemporary critic Philippe Burty wrote: "Morisot handles her brush and palette with a truly astonishing delicacy. Not since the eighteenth century, not since Fragonard, have we seen comparable intellectual audacity and clarity of tone."[18] Morisot claimed to be the great-grandniece of the artist Jean-Honoré Fragonard (1732–1806), and perhaps partly for that reason she had a great appreciation for eighteenth-century French artists, including François Boucher (1703–1770), whose works she copied on more than one occasion.[19] Morisot's *Under the Orange Tree* is reminiscent of the frivolity of Fragonard's *fêtes galantes* and recalls the vivacious color of Boucher's *Jupiter in the Guise of Diana and the Nymph Calisto* (Fig. 3), among other works. Around the time that Morisot demonstrated this kinship with eighteenth-century art, she was also in frequent contact with Renoir, who visited her on several occasions at Cimiez and shared her love of the French Rococo. *Under the Orange Tree* bears some similarity to works such as Renoir's *Girls Picking Flowers in a Meadow* (Fig. 4), composed of the same soft, iridescent colors that Morisot admired in the work of eighteenth-century French masters. Nonetheless, Morisot's unique, sketch-like style added something entirely new to their shared source of inspiration.

Fig. 3. François Boucher, *Jupiter in the Guise of Diana and the Nymph Calisto*, 1759, oil on canvas, 22 ¾ x 27 ½ in. (57.79 x 69.85 cm), The Nelson-Atkins Museum of Art. Purchase: William Rockhill Nelson Trust, 32-29

Fig. 4. Pierre-Auguste Renoir, *Girls Picking Flowers in a Meadow*, 1890, oil on canvas, 25 5/8 x 31 7/8 in. (65.1 x 81 cm), Museum of Fine Arts, Boston. Juliana Cheney Edwards Collection, 39.675

Under the Orange Tree was completed during the final years of Morisot's life, when she was working primarily with pastel and watercolor. The influence of this media is evident in the wet-over-wet and wet-over-dry paint

application, which mimics the effect of pastels and suggests the fleeting movement of the figure. Morisot brought particular care to the lush foliage of the garden in the background. The blended palette, dominated by greens, yellows, and pinks applied in varying widths and strokes, is often scratched and scraped along the surface of the canvas, strengthening its impression of fluidity.

This is one of the many paintings that Morisot left to her daughter following her death in 1895. Julie was quite fond of the painting, recalling it in a 1963 interview with *Life* magazine: "We were always together, Mother and I. She painted me at home during the day … she took along notebooks to sketch me… . At times we took house in the county… . I used to sit under the orange trees."[20] The picture would remain in Julie's collection until at least 1936, after which it went to her grandson Yves Rouart (b. 1940). By the time the painting entered the collection of Henry and Marion Bloch in 1990, a renewed interest in the artist, particularly informed by feminist scholarship in the 1980s and 1990s, provided a timely reevaluation of her artistic accomplishments.[21] Indeed, tracing the path of this work and others into renowned Impressionist collections in the latter half of the twentieth century helps to confirm Morisot's artistic equality with her male colleagues, removing her from the ranks of the "amateur artist" to which she has so often been consigned.

Danielle Hampton Cullen
December 2018

Notes

1. The private sphere of the female is discussed in the literature of Griselda Pollock and Linda Nochlin. See Linda Nochlin, "Morisot's Wet Nurse: The Construction of Work and Leisure in Impressionist Painting," in *Perspectives on Morisot* (New York: Hudson Hills Press, 1990), 231–43; and Griselda Pollock, "Modernity and the Spaces of Femininity," in *Vision and Difference: Femininity, Feminism, and Histories of Art* (London: Routledge, 1988), 50–90. For recent scholarship on Morisot's "modern femininity," see Sylvie Patry, "Berthe Morisot: Simulating Ambiguities," in Cindy Kang et al., *Berthe Morisot: Woman Impressionist*, exh. cat. (New York: Rizzoli Electa, 2018), 15–51.

2. "Elle voyait constamment sa position de femme du monde voiler sa qualite d'artiste… . elle se savait l'egale de n'importe quel autre et souffrait secretement d'etre traitee en amateur." Théodore Duret, *Histoire des peintres impressionnistes: Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Guillaumin* (Paris: Floury, 1906), 165.

3. Notebook of Berthe Morisot, 1890, Musée Marmottan Monet, Paris, p. 34.
Cited and translated in Alain Clairet, Delphine Montalant, and Yves Rouart, *Berthe Morisot, 1841–1895: Catalogue raisonné de l'œuvre peint* (Paris: CÉRA-nrs éditions, 1997), 50.

4. While images of women and children outdoors appeared in her oeuvre as early as the 1860s, these figures, placed on balconies or verandas, often expressed the limitations of women in the public sphere. See, for example, *On the Balcony*, 1871/1872, Art Institute of Chicago. For more on the limitations of women in the public sphere, see Pollock, "Modernity and the Spaces of Femininity."

5. Morisot exhibited alongside her colleagues at seven of the eight Impressionist exhibitions from 1874 to 1886. For more information on her entries in these exhibitions, see Anne Higonnet, *Berthe Morisot: A Biography* (New York: Harper & Row, 1990).

6. Morisot's critical reception during her lifetime has been the subject of much scholarship. For more information on the implications surrounding her reception, see Hugues Wilhelm, "La Fortune critique de Berthe Morisot: Des Impressionistes a l'exposition posthume," in Sylvie Patry et al., *Berthe Morisot, 1841–1895*, exh. cat. (Paris: Réunion des Musées Nationaux, 2002), 63–87; and Jean-Dominque Rey, "Writers in Morisot's Circle," in Jean-Dominique Rey and Sylvie Patry, *Berthe Morisot* (Paris: Flammarion, 2010), 175–91. Despite the limitations imposed on Morisot as a female artist, her male contemporaries greatly admired her. Her work was collected by Manet, Degas, Monet, and Camille Pissarro, and by several noted Impressionist collectors, including Georges de Bellio, Paul Gallimard, and Auguste Pellerin. For more on this subject, see Hugues Wilhelm, "Berthe Morisot in the Collections of her Impressionist Friends," in *Berthe Morisot: Regards Pluriels, Plural Vision*, exh. cat. (Milan: Mazzotta, 2006), 69–117.

7. Gustave Geffroy, "L'Exposition des artistes indépendants," *La Justice* (April 19, 1881). Cited and translated in Ruth Berson, *The New Painting: Impressionism, 1874–1886: Documentation*, *Exhibited Works,* new ed. (San Francisco: Fine Arts Museums of San Francisco, 1996), 1:343.

8. Julie's likeness appears in a large number of Morisot's paintings. For more information on her

artistic production at this time, see Higonnet, *Berthe Morisot*, 159–60, 189–91.

9. Denis Rouart, ed., *The Correspondence of Berthe Morisot with Her Family and Her Friends*, trans. Betty W. Hubbard (New York: E. Weyhem, 1957), 143.

10. Morisot was also made aware of plein-air painting through her early lessons with French landscape artist Jean-Baptiste-Camille Corot (1796–1875).

11. Rouart, *The Correspondence of Berthe Morisot*, 32.

12. Georges Rivière, "Les Intransigeants et les impressionnistes: Souvenirs du salon de 1877," *L'Artiste* 2, no. 49 (November 1, 1877): 300. Cited and translated in Jean-Dominique Rey, *Berthe Morisot*, 71.

13. Paul Girard, "Chronique du jour," *Le Charivari* 65 (March 13, 1896): unpaginated. Cited and translated in Kang et al., *Berthe Morisot*, 97.

14. Rouart, *The Correspondence of Berthe Morisot*, 146.

15. For example: Mary Cassatt, *Young Woman Picking the Fruits of Knowledge*, the central panel of a mural for the Woman's Building in Chicago in 1893 (current location unknown); and Camille Pissarro, *Apple Picking*, 1881–1886 (Ohara Museum of Art, Japan). As noted, the subject of women picking fruit would be taken up again by the artist in 1891 when she completed a series of images of women at cherry trees. For more information on this series, see Patry et. al., *Berthe Morisot, 1841–1895*, 384–88.

16. Rouart, *The Correspondence of Berthe Morisot*, 146.

17. For a recent assessment of Morisot's Rococo revival, see Nicole R. Myers, "Extreme Novelty or Things of the Past: Morisot and the Modern Woman," in Kang et al., *Berthe Morisot*, 77–113.

18. Phillippe Burty, "Exposition des œuvres des artistes indépendants," *La République française* (April 10, 1880): 2, cited and translated in Berson, *The New Painting: Impressionism*, 1:269.

19. For example, Morisot, *Apollo Revealing His Divinity before the Shepherdess Iseé*, 1892 (private collection, France) and Morisot, *Venus at the Forge of Vulcan*, 1884 (private collection, France). Clairet, Montalant, and Rouart, *Berthe Morisot*, no. 145, p. 185; no. 324, p. 272.

20. "The Great Ones All Painted Us: Renoir, Degas, Manet and Mother; A French Lady's Engaging Recollections," *Life* 54, no. 19 (May 10, 1963): 53.

21. For more information on 1980s and 1990s feminist scholarship on Morisot, see Pollock, "Modernity and the Spaces of Femininity," 50–90; and Nochlin, "Morisot's Wet Nurse," 231–43.

Technical Entry

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Berthe Morisot (1841–1895) executed *Under the Orange Tree* with lively brushwork and a palette of green, yellow, pink, and peach tones. The off-white, commercially-applied ground layer remains visible in thinly painted passages, particularly in the upper left quadrant. No underdrawing was detected with infrared reflectography or microscopic examination.[1] With the exception of a few strokes of violet paint that loosely outline the left tree, no other preparatory layers are apparent.

Wet-over-dry paint applications confirm that *Under the Orange Tree* was not completed in a single painting session. The loose brushwork includes zigzagging strokes (Fig. 5), bold dashes of paint, and thin streaky applications (Fig. 6). Groupings of short parallel strokes create patches of color. Throughout the landscape, the artist's brush skipped across dry paint applications, emphasizing the texture of these lower layers. Morisot rendered the sitter's face with peach, pink, and cream tones, applied wet-over-wet. Bright red-orange accents were added to her neck and ear. Above the sitter's head, a few finely painted outlines define a tree that was never fully developed (Fig. 7). A bright orange-pink ultraviolet-

induced fluorescence coincides with the artist's use of red lake in the figure and central background (Fig. 8). Morisot used a sharp tool to incise and scrape into earlier paint layers, and these marks are evident across the sitter's chest, proper right side of the hat, below the figure, and above the birdcage (Figs. 9 and 10). A small amount of paint scraping near the birdcage exposes ground and canvas, and the heavy build-up of paint in the rendering of the bird produces a three-dimensional effect (Fig. 10). An estate stamp - Berthe Morisot – is located on the lower right.

Fig. 5. Photomicrograph of zigzagging brushwork, *Under the Orange Tree* (1889)

Fig. 6. Photomicrograph of thin, streaky paint applications, *Under the Orange Tree* (1889)

Fig. 7. Detail of fine paint strokes suggesting a tree, *Under the Orange Tree* (1889)

Fig. 8. Ultraviolet-induced visible fluorescence photograph of *Under the Orange Tree* (1889)

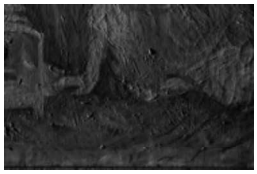

Fig. 9. Raking light detail of *Under the Orange Tree* (1889) showing incised lines on the figure

Fig. 10. Raking light detail of *Under the Orange Tree* (1889) showing scraped and incised paint on the birdcage

The lightweight, plain weave canvas is unlined with preserved tacking margins. The canvas is supported by a five-member stretcher with one vertical crossbar, and the painting dimensions do not correspond to a standard-format size. The painted composition continues onto the top, left, and right tacking margins, indicating that Morisot was initially working on a larger canvas of unknown size (Fig. 11). A faint line of red paint marks the current top edge. Whereas Morisot cropped the three sides, she expanded the bottom edge of the painting approximately two centimeters, and in doing so, shifted the bottom tacking margin to the picture plane. A diagonal canvas crease on the lower left corner (now covered by retouching), vacant tack holes on the picture plane (Fig. 12), and exposed ground on the left tacking margin (Fig. 11) correspond to this former tacking edge. Morisot then covered the ground layer along the bottom edge with a thin, bright green paint, laying in the color with loose up and down strokes.

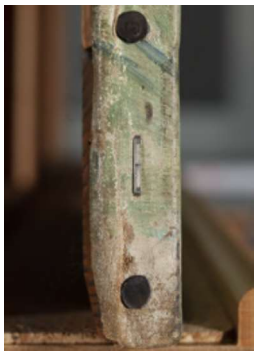

Fig. 11. Detail of the left tacking margin of *Under the Orange Tree* (1889)

Fig. 12. Photomicrograph of a tack hole on the bottom edge of the picture plane, *Under the Orange Tree* (1889)

Morisot's subsequent additions of paint were concentrated at the lower center of the painting, leaving a light-colored, horizontal band visible on the right and left edges as well as noticeable tack holes across the bottom (Figs. 9 and 13). Notably, *Villa with Orange Trees, Nice* (1882; private collection) also appears to have evenly spaced, exposed tack holes along the bottom edge of the picture plane.[2] Although tack holes and pinholes are present at the outermost edges of other Morisot paintings (Fig. 14), unlike the Nelson-Atkins painting, it is less clear whether these features relate directly to the artist's process (i.e. format changes, re-stretching, or perhaps pinning of the canvas to a rigid support prior to painting) or result from a later intervention by a framer or restorer.[3]

Fig. 13. Detail of the bottom left edge of *Under the Orange Tree* (1889)

Fig. 14. Detail of tack holes on the upper right of *Woman and Child in the Garden at Bougival* (1882). Courtesy of the conservation department, Amgueddfa Cymru - National Museum Wales.

Prior to the 2018 treatment of *Under the Orange Tree*, retouching and fill material covered the exposed ground

on the left side of the bottom edge as well as the tack holes.[4] These additions were likely an attempt to resolve what was considered an unfinished edge, a common practice applied to Impressionist works that were viewed as incomplete.[5] Critics disapproved of the unpainted edges on *Summer's Day* (about 1879; National Gallery of Art, London), shown at the 1880 Impressionist exhibition: "Why with her talent, does she not take the trouble to finish?"[6] In 1882 another critic described Morisot's technique and lack of finish with a colorful analogy: "Mlle. Morisot is always the same: rapid sketches, delicate, even charming in tone, but alas!—there is no solidity, no full-bodied complete work. She always serves fluffy beaten egg whites on vanilla cream at her dinner parties of painting."[7]

The unlined canvas of *Under the Orange Tree* is somewhat weak and brittle due to age. A few canvas undulations are noticeable along the bottom edge, and splits have formed on the present-day tacking margin. Stretcher cracks have formed near the right edge and sitter's face. During the 2018 treatment, a discolored synthetic varnish, overpaint, and wax fills were removed. A small amount of paint loss and abrasion were addressed with retouching, and the healthy paint surface was left unvarnished.

Mary Schafer
September 2020

Notes

1. The painting was examined using a Hamamatsu vidicon camera.

2. See photograph of *Villa with Orange Trees, Nice* (1882; private collection) in Jean-Dominique Rey, *Berthe Morisot* (Paris: Flammarion, S.A., 2010), 151.

3. There are several tack holes and pinholes on the outermost edges of *Woman and Child in the Garden at Bougival* (1882; Amgueddfa Cymru - National Museum Wales). An earlier abandoned composition is present on the canvas reverse, but it is unclear if these holes relate to pinning of the canvas onto a rigid support for painting, artist re-stretching, or perhaps poor framing that occurred at a later date. Adam Webster, chief conservator, Amgueddfa Cymru - National Museum Wales, Cardiff, email message with the author, December 17, 2019. *The Pink Dress* (ca. 1870) and *Young Woman Seated on a Sofa* (ca. 1879), both in the collection of the Metropolitan Museum of Art, were also reformatted, although it is unclear whether these were changes made by the artist. Tack holes near the fold-over edges of *Young Woman Seated on a Sofa* indicate that the painting was once stretched in a slightly smaller format. Charlotte Hale, painting conservator, Metropolitan Museum of Art, email message with the author, September 25, 2020. Hale also observed that *The Pink Dress*, an unlined painting on its original stretcher, was reduced in size by cutting the width of the left and right stretcher members by half. Morisot may have made this format change herself, as the painting was extensively reworked, but it is also feasible that the smaller format was undertaken at a later date, to fit a smaller frame for example. See Colin B. Bailey, *The Annenberg Collection: Masterpieces of Impressionism and Post-Impressionism* (New York: Metropolitan Museum of Art, 2009), 101n11.

4. Mary Schafer, March 24, 2018, examination report, Nelson-Atkins conservation file, 2015.13.15.

5. Iris Schaefer, *Painting Light: The Hidden Techniques of the Impressionists* (Milan: Skira Editore, 2008), 166.

6. David Bomford, Jo Kirby, John Leighton, and Ashok Roy, *Art in the Making: Impressionism* (London: Yale University Press, 1991), 181.

7. J.-K. Huysmans, "Appendice (1882)," *L'Art moderne* (Paris, 1908): 288, as cited and translated in Gerd Muehsam, ed., *French Painters and Paintings from the Fourteenth Century to Post-Impressionism* (New York: Frederick Ungar, 1970), 523.

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Provenance

Berthe Morisot (1841–1895), Paris, 1889–March 2, 1895;

By descent to her daughter, Julie Rouart (née Manet, 1878–1966), Paris, 1895–at least 1936;

To her grandson, Yves Rouart (b. 1940), Paris, by 1958–at least 1983 [1];

Purchased from Yves Rouart by the Galerie Hopkins-Thomas, Paris, between 1983 and 1986–by 1987 [2];

Purchased from the Galerie Hopkins-Thomas by a private collector, New York, by 1987 [3];

Private collection, Texas, by 1989 [4];

Purchased through Susan L. Brody Associates, New York, by Marion (née Helzberg, 1931–2013) and Henry (1922–2019) Bloch, Shawnee Mission, KS, November 26, 1990–June 15, 2015;

Given by Henry and Marion Bloch to The Nelson-Atkins Museum of Art, Kansas City, MO, 2015.

NOTES:

[1] An inscription preserved on the stretcher says "à Yves." It was previously thought that Françoise Rouart (b. 1941), granddaughter of Julie Rouart, inherited *Under the Orange Tree* after Julie's death. However, correspondence with the Galerie Hopkins-Thomas confirmed that Françoise Rouart never owned the picture. See letter from Marie-Caroline van Herpen, Galerie Hopkins-Thomas, to Brigid Boyle, NAMA, April 30, 2015, NAMA curatorial files.

[2] According to a label preserved on the backing board, "Galerie Hopkins and Thomas" lent *Under the Orange Tree* to the exhibition *Berthe Morisot: Impressionist* (National Gallery of Art, September 6–November 29, 1987). However, the exhibition catalogue specifies that the painting was lent from a private collection, "courtesy of Galerie Hopkins-Thomas." In Alain Clairet et al., *Berthe Morisot, 1841–1895: Catalogue raisonné de l'œuvre peint* (Paris: CÉRA-nrs, 1997), the authors mistakenly suggest that *Under the Orange Tree* (no. 241) passed through the Galerie Hopkins-Thomas twice, when in fact it only did so once. See letter from Marie-Caroline van Herpen, Galerie Hopkins-Thomas, to Brigid Boyle, NAMA, April 30, 2015, NAMA curatorial files. Galerie Hopkins-Thomas purchased the painting directly from the Rouart family between 1982 and 1986. See correspondence from Christine Fournié, Galerie Hopkins-Thomas, to Danielle Hampton, NAMA, September 27, 2018, NAMA curatorial files.

[3] See letter from Marie-Caroline van Herpen, Galerie Hopkins-Thomas, to Brigid Boyle, NAMA, April 29, 2016, NAMA curatorial files.

[4] See *Inaugural Exhibition of French Impressionist Paintings and Drawings*, exh. cat. (New York: Eastlake Gallery, 1989), unpaginated.

Related Works

Berthe Morisot, *Orange Tree Branches*, 1889, oil on canvas, 12 19/32 x 20 15/32 in. (32 x 52 cm), Musée Marmottan, Paris.

Berthe Morisot, *Parakeet in a Cage*, 1889, colored pencil on paper, 7 ½ x 8 ¼ in. (19 x 21 cm), published in *Berthe Morisot (1841–1895)*, exh. cat. (London: JPL Fine Arts, 1990), 46–47.

Berthe Morisot, *Little Girl Hanging a Cage in a Tree*, 1890, oil on canvas, 19 ¼ x 2 5/8 in. (49 x 65 cm), Westmont Ridley-Tree Museum of Art, Montecito, CA.

Preparatory Work

Berthe Morisot, *Little Girl Sitting in the Grass*, 1889, pastel on paper, 15 5/8 x 19 ½ in. (39.7 x 49.6 cm), illustrated in *Impressionist and Modern Works on Paper* (New York: Christie's, November 5, 2003), 10, (repro.).

Berthe Morisot, *Under the Orange Tree*, 1889, watercolor, 7 7/8 x 11 27/64 in. (20 x 29 cm), illustrated in Marie-Louise Bataille and Georges Wildenstein, *Berthe Morisot: Catalogue des Peintures, Pastels et Aquarelles* (Paris: Les Beaux-Arts, 1961), no. 774, pp. 69, (repro.).

Berthe Morisot, *Portrait of Julie*, 1889, chalk on paper, 10 5/8 x 4 21/64 in. (15 x 11 cm), private collection.

Berthe Morisot, *Girl Sitting in a Garden*, 1889, pencil on paper, 7 ½ x 10 ¼ in. (19.1 x 26 cm), illustrated in *Modern and Contemporary Paintings, Drawings and Sculpture* (New York: Sotheby's, February 20, 1997), unpaginated, (repro.).

Berthe Morisot, *Little Girl and a Cage*, 1890, crayon on paper, 8 17/64 x 10 5/8 in. (21 x 27 cm), see reproduction in Box: "Monticelli Adolphe Joseph Thomas; Morisot, Berthe," Durand-Ruel Photo Archives, National Gallery of Art, Washington D.C.

Exhibitions

Berthe Morisot (Madame Eugène Manet), 1841–1896, Galerie Durand-Ruel, Paris, March 5–21, 1896, no. 95, as *Sous l'oranger*.

Exposition Berthe Morisot, Galerie Durand-Ruel, Paris, April 23–May 10, 1902, no. 15, as *Sous l'Oranger*.

Salon d'Automne, 5ème Exposition: Ouvrages de Peinture, Sculpture, Dessin, Gravure, Architecture et Art décoratif; Exposition Rétrospective d'Œuvres de Berthe Morisot, Grand Palais, Paris, October 1–22, 1907, no. 32, as *Sous l'oranger*.

Berthe Morisot (Madame Eugène Manet), 1841–1895, Knoedler and Co., London, May–June 1936, no. 20, as *Sous l'oranger*.

Berthe Morisot (1841–1895), Musée de l'Orangerie, Paris, Summer 1941, no. 81, as *Sous l'oranger*.

Exposition Berthe Morisot, 1841–1895, Galerie Motte, Geneva, June 12–30, 1951, no. 11, as *Fille sous les orangers*.

Hommage à Berthe Morisot et à Pierre-Auguste Renoir, Musée Municipal, Limoges, France, July 19–October 10, 1952, no. 10, as *Sous l'oranger*.

Plaisirs de la Campagne, Galerie Charpentier, Paris, 1954, hors cat.

Exposition Berthe Morisot, Château-Musée de Dieppe, France, July 5–September 30, 1957, no. 42, as *Sous l'oranger (Nice)*.

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Berthe Morisot, Musée Jenisch Vevey, Vevey, Switzerland, June 24–September 3, 1961, no. 237, as *Sous l'Oranger*.

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