French Paintings and Pastels, 1600–1945
The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor
Berthe Morisot, *Under the Orange Tree*, 1889

<table>
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<th>Artist</th>
<th>Berthe Morisot, French, 1841–1895</th>
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<tr>
<td>Title</td>
<td><em>Under the Orange Tree</em></td>
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<td>Object Date</td>
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<tr>
<td>Alternate and Variant Titles</td>
<td><em>Sous l'oranger</em></td>
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<tr>
<td>Medium</td>
<td>Oil on canvas</td>
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<tr>
<td>Dimensions (Unframed)</td>
<td>21 1/2 x 25 7/8 in. (54.6 x 65.7 cm)</td>
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<td>Signature</td>
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doi: 10.37764/78973.5.636

Catalogue Entry

Citation

Chicago:


MLA:


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 (American, 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 Édouard Manet, 1832–1883), and their daughter, Julie. This change in environment led to her burgeoning 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)." 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. "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. Works such as Under the Orange Tree,
painted in 1889, highlight perfectly her ability to
integrate the “feminine” into modern art.

Fig. 1. Frédéric Bazille, View of the Village, 1868, oil on canvas, 34.1 x 33.4 in.
[137.5 x 85.5 cm], Musée Fabre, Montpellier, Inv. 898.5.1. Photo by Frédéric
Jaulmes

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. "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." 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. 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.” 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
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.”

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
grass 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.”

*Orange Tree*, Morisot placed her figure in the midst of yellow-green trees with shining, golden-orange fruit.

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. 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. 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. 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.”

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. 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 Callisto* (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.

*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

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*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*

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. “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*
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.

Fig. 3. François Boucher, Jupiter in the Guise of Diana and the Nymph Callisto, 1759, oil on canvas, 22 3/4 x 27 1/2 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

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.”

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.

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


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-Dominique 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.


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.


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.


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.


19. For example, Morisot, Apollo Revealing His Divinity before the Shepherdess Isé, 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.


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. 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. 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.

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. 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. what was considered an unfinished edge, a common practice applied to Impressionist works that were viewed as incomplete. 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?" 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."

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. These additions were likely an attempt to resolve

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.


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 restretching, 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.


Documentation

Citation

Chicago:

MLA:

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];


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 Clair et al., Berthe Morisot, 1841–1895: Catalogue raisonné de l’œuvre peint (Paris: CÉRA-rrs, 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.


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, Little Girl Hanging a Cage in a Tree, 1890, oil on canvas, 19 1/4 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 1/2 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 1/2 x 10 1/4 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 DC

Exhibitions

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

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’orangera.


Berthe Morisot (1841–1895), Musée de l’Orangerie, Paris, Summer 1941, no. 81, as Sous l’orangera.
Exposition Berthe Morisot, 1841–1895, Galerie Motte, Geneva, June 12–30, 1951, no. 11, as Fille sous les oraniers.

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


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


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

Berthe Morisot, Musée Jacquemart-André, Paris, 1961, no. 66, as Sous l’Oranger.


Berthe Morisot: Impressionist, National Gallery of Art, Washington, DC, September 6–November 29, 1987; Kimbell Art Museum, Fort Worth, TX, December 12, 1987–February 21, 1988; Mount Holyoke College Art Museum, South Hadley, MA, March 14–May 9, 1988, no. 80, as Under the Orange Tree.

Inaugural Exhibition of French Impressionist Paintings and Drawings, Eastlake Gallery, New York, October 20, 1989, unnumbered, as Sous l’Oranger (Portrait de Julie Manet).

Manet to Matisse: Impressionist Masters from the Marion and Henry Bloch Collection, Nelson-Atkins Museum of Art, Kansas City, MO, June 9–September 9, 2007, no. 18, as Under the Orange Tree (Sous l’oranger).

Berthe Morisot, Woman Impressionist, Musée national des beaux-arts du Québec, June 21–September 23, 2018; The Barnes Foundation, Philadelphia, October 21, 2018–January 14, 2019; Dallas Museum of Art, February 24–May 26, 2019; Musée d’Orsay, Paris, June 18–September 22, 2019, no. 74, as Under the Orange Tree (Québec only).

References


Berthe Morisot (Madame Eugène Manet), 1841–1895, exh. cat. (London: M. Knoedler, 1936), unpaginated, as Sous l’oranger.


Exposition Berthe Morisot, 1841–1895, exh. cat. (Geneva: Galerie Motte, 1951), unpaginated, as Fille sous les oraniers.

Hommage à Berthe Morisot et à Pierre-Auguste Renoir: catalogue de l’exposition, exh. cat. (Limoges, France: Musée Municipal, 1952), 32, as Sous l’oranger.

Exposition Berthe Morisot, exh. cat. (Dieppe, France: Château-Musée de Dieppe, 1957), 5, as Sous l’oranger (Nice).


*Berthe Morisot*, exh. cat. (Vevey, Switzerland: Musée Jenisch Vevey, 1961), 10, as Sous l’Oranger.


Denise Brahimi, *La peinture au féminin: Berthe Morisot et Mary Cassatt* (Paris: Jean-Paul Rocher, 2003), 104–05, as Sous l’Oranger.

Bobbie Leigh, “Magnificent Obsession,” *Art and Antiques* 29, no. 6 (June 2006): 62, as Under the Orange Tree.


Jean-Dominique Rey and Sylvie Patry, *Berthe Morisot* (Paris: Flammarion, 2010), 109, as Sous l’Oranger (Under the Orange Tree).


David Frese, “Inside the Bloch Galleries: An interactive experience,” *Kansas City Star* 137, no. 169 (March 5, 2017): 1D, SD, (repro.), as *Under the Orange Tree*.


Cindy Kang et al., *Berthe Morisot: Woman Impressionist*, exh. cat. (New York: Rizzoli Electa, 2018), 208, (repro.), as *Under the Orange Tree*.


Eric Adler, “Sold for $3.25 million, Bloch’s home in Mission Hills may be torn down,” *Kansas City Star* 141, no. 90 (December 16, 2020): 2A.