

Berthe Morisot



1841-1895 | FRENCH

Jeune fille au chien

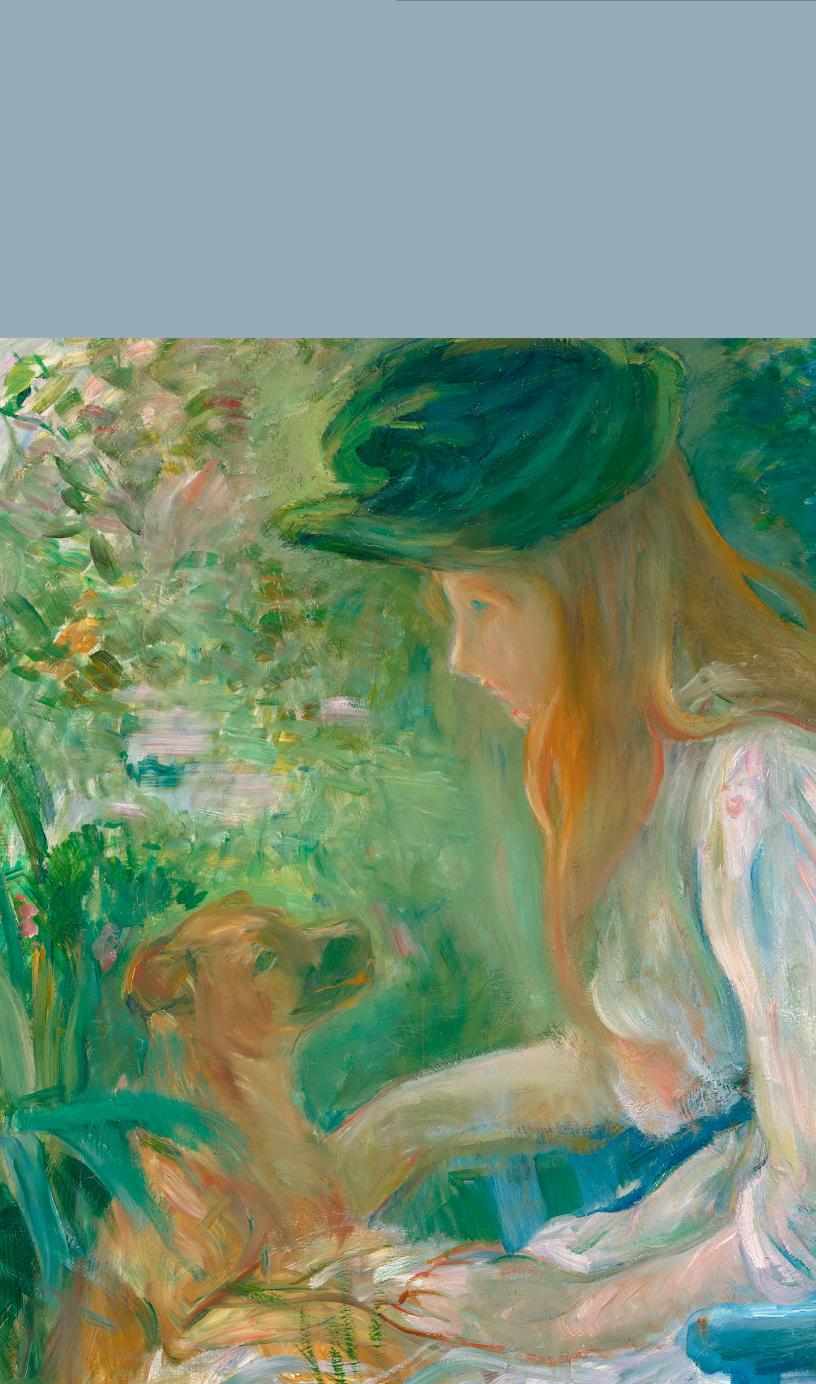


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Oil on canvas | Painted 1892

Stamped with signature "Berthe Morisot" (lower left)

Canvas: 25 1/4" high x 31 1/2" wide | 64.14 cm x 80.01 cm

Frame: 35" high x 41" wide x 2 3/8" deep

88.90 cm x 104.14 cm x 5.91 cm

“

There is only one true
Impressionist in the
whole revolutionary
group—and that is
Mademoiselle
Berthe Morisot.

- Art critic Paul Mantz, 1877

”

Some artists create masterpieces. Others lead revolutions. Berthe Morisot did both. As a pioneering figure of Impressionism, she helped redefine modern painting through radical technique and vision—a remarkable achievement for a female in the male-dominated 19th-century art world. Please see photos of a Berthe Morisot masterpiece—large, important and breathtakingly beautiful.

Glowing with a luminous palette and an ethereal softness, *Jeune fille au chien* was painted in one of the most important years of Morisot's life. In the spring of 1892, Morisot achieved a monumental milestone with her first solo retrospective at Paris's prestigious Boussod, Valadon et Cie gallery—a first for a woman Impressionist. Just one month before the exhibition opened, her husband of nearly two decades, Eugène Manet, died. Grief-stricken, Morisot entered her most innovative year of her career, seeking solace in her art and reinventing herself as an artist.

Set in her garden, this captivating composition centers the stunning Jeanne Fourmanoir, the famous model who posed for both Morisot and Renoir during this period. Fourmanoir's distinctive cap and hair harmonize with the lush foliage, exemplifying the stylistic dialogue between Morisot and Renoir. This work reveals Morisot's evolution toward her softer, richer textures compared to her earlier energetic brushwork, creating a dreamlike quality that mirrors the emotional world of the artist.

Fourmanoir was one of Morisot's favorite subjects, and she also appeared as a cherry picker in Morisot's iconic masterpiece of 1891, *Le Cerisier (The Cherrypicker)*. Our painting depicting this famed model has the distinguished provenance of being acquired by the major American collector Ralph Coe

of Cleveland before entering a significant private collection in 1959, where it remained for nearly five decades. Its remarkable exhibition history includes the landmark 1896 Durand-Ruel exhibition, organized shortly after Morisot's death, and subsequent showings at Yale University Art Gallery and Wildenstein & Co.

Morisot produced just 416 oil paintings—significantly fewer than Monet, Degas and Renoir. Though she died at 54, the first of the original Impressionists to pass, her artistic innovation and expressive force changed the art world, as she was the first artist ever to paint feminine subjects with softer, feminine brushstrokes. Museums worldwide have celebrated her genius, and her paintings have become increasingly scarce on the market. Morisot has been the focus of endless scholarship and numerous exhibitions, and the overwhelming majority of her works are held in museums worldwide, including the Metropolitan Museum of Art in New York, the Tate Modern in London, the Musée du Louvre and the Musée d'Orsay in Paris.



PROVENANCE

C.W. Kraushaar Galleries, New York (by 1926)

Ralph M. Coe, Cleveland, acquired from the above in 1926

Sale, Sotheby's New York, January 14, 1959, lot 70

Milch Gallery, New York, acquired at the above sale

Collection of Harry and Doris Rubin, New York, acquired from the above in 1959

Private Collection

M.S. Rau, New Orleans

LITERATURE

John Rewald, *The History of Impressionism*, New York, 1961, illustrated in color p. 573

Marié-Louise Bataille and Georges Wildenstein, *Berthe Morisot, catalogue des peintures, pastels et aquarelles*, Paris, 1961, no. 311, p. 44, illustrated fig. 318

Alain Clairet, Delphine Montalant and Yves Rouart, *Berthe Morisot 1841-1895, Catalogue raisonné de l'oeuvre peint*, Paris, 1997, no. 315, illustrated p. 267

EXHIBITED

Paris, Galerie Durand-Ruel et Cie, *Exposition de Berthe Morisot: Exposition de son oeuvre*, March 1896, no. 29, p. 19 (dated 1887)

Paris, Galerie Bernheim, *Retrospective de Berthe Morisot*, June - July 1922, no. 27

Chicago, The Arts Club, *Berthe Morisot*, March - April 1943, no. 26 (titled *Girl with a Dog in a Garden*)

New Haven, Yale University Art Gallery, *Pictures Collected by Yale Alumni*, May - June 1956, no. 87, illustrated (titled *Jeanne Fourmanoir in Madame Morisot's Garden, with a Little Dog*)

New York, Wildenstein and Co., *Berthe Morisot*, November - December 1960, no. 58, illustrated (titled *Jeanne Fourmanoir et son Petit Chien Colas*)

Turin, Galleria Civica d'Arte Modernae Contemporanea, *Berthe Morisot: Pittrice Impressionista*, October 16, 2024 - March 9, 2025, no. 38, illustrated in the catalogue p. 131

THE HISTORY OF IMPRESSIONISM

Fourth, Revised Edition **JOHN REWALD**

THE MUSEUM OF MODERN ART, NEW YORK



Distributed by New York Graphic Society Ltd., Greenwich, Connecticut

John Rewald, *The History of Impressionism*, New York, 1961, illustrated p. 573



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The Museum of Modern Art

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New York, New York 10019

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John Rewald, *The History of Impressionism*, New York, 1961, illustrated p. 573

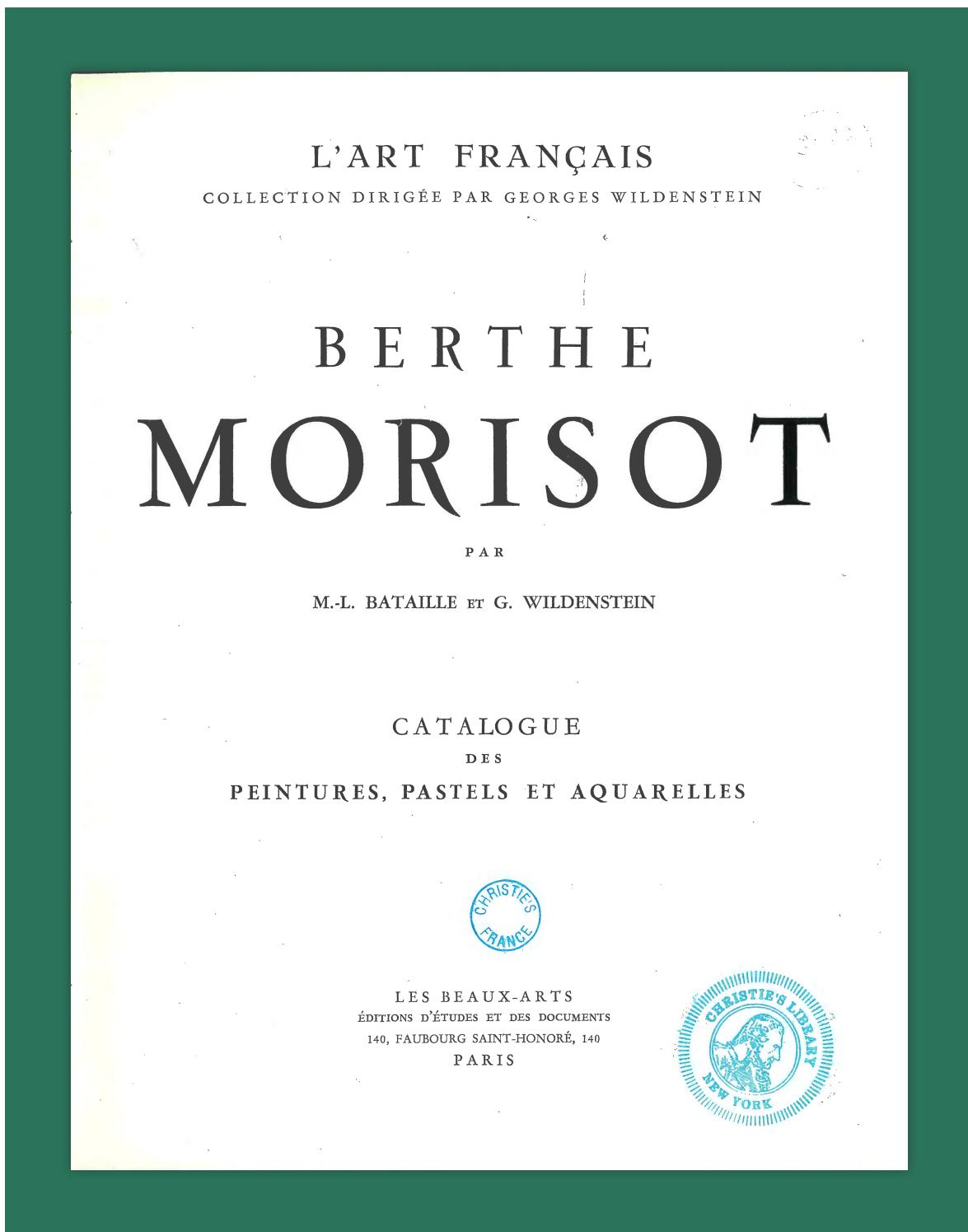




MORISOT: *Young Girl with Dog* (Hélène Fourmanoir), 1892. 25 $\frac{3}{4}$ x 32". Collection Mr. and Mrs. Harry Rubin, New York.

573

John Rewald, *The History of Impressionism*, New York, 1961, illustrated p. 573



Marié-Louise Bataille and Georges Wildenstein, *Berthe Morisot, catalogue des peintures, pastels et aquarelles*, Paris, 1961, no. 311, p. 44, illustrated fig. 318

nageant) — H. 0,16; L. 0,25. Crayon noir sur calque (Baigneuse nageant) — H. 0,16; L. 0,25.
Cf. n° 301.

303. BAIGNEUSES AU MESNIL
T. H. 0,41; L. 0,33.
Exposé : Albi, 1958, n° 54.
Cf. n° 302.

304. SUR LE BANC AU MESNIL
T. H. 0,33; L. 0,41. (Fig. 310)

305. LA COURONNE
DE ROSES BLANCHES (Fig. 235)
T. H. 0,35; L. 0,27.
Exposé : 1896, n° 85.
Peint d'après Marthe Givaudan.

306. FILLETTE JOUANT AVEC
UN CHIEN (Fig. 312)
T. H. 0,24; L. 0,35.
Exposé : 1922, n° 57.
Etudes : Crayon violet — H. 24; L. 0,30. Crayon violet — H. 0,19; L. 0,27.
Peint rue de Villejust.
A M. Eric Putman, Parkstone, Angleterre.

307. EN BARQUE SUR LE LAC (Fig. 314)
T. H. 0,41; L. 0,33.
Peint d'après Jeannie Gobillard.

308. JEANNE FOURMANOIR
SUR LE LAC (Pl. 81)
T. H. 0,61; L. 0,50.
Peint en s'inspirant du n° 307.
Vente Mottard, 8 février 1945, n° 21.

309. LA CUEILLETTE DES POMMES
T. H. 0,61; L. 0,50. (Fig. 306)
Exposé : 1919, n° 41; 1929, n° 81; 1941, n° 1022; Copenhague, 1949, n° 45; Limoges, 1952, n° 19.
Peint d'après Jeanne Fourmanoir.

310. FILLETTE AU CHAPEAU
DE PAILLE (Fig. 309)
T. H. 0,81; L. 0,66.
Exposé : 1929, n° 77.
Peint dans le salon de la rue de Villejust, d'après Jeanne Fourmanoir.
Ancienne collection Volland; collection Moltzau.

311. JEUNE FILLE AU CHIEN (Fig. 318)
T. H. 0,65; L. 0,81.
Peint dans le jardin de la rue de Villejust, d'après Jeanne Fourmanoir.
A M. et Mrs Harry Rubin, New York.

312. LA JEUNE FILLE AU CHAT
T. H. 0,55; L. 0,46. (Pl. 73)
Exposé : 1896, n° 26; 1902, n° 7; 1919, n° 42; 1922, n° 7; 1929, n° 26; 1941, n° 99; Copenhague, 1949, n° 43; Londres, 1950, n° 48; Canada, Etats-Unis, 1952-54, n° 19; Dieppe, 1957, n° 51.
Peint d'après Jeanne Fourmanoir.

313. JEUNE FILLE ENDORMIE
T. H. 0,38; L. 0,46. (Pl. 72)
Exposé : 1896, n° 47; 1902, n° 34; 1905, n° 11; Salon d'Automne, 1907, n° 60; 1919, n° 43; 1929, n° 32; 1941, n° 101; Copenhague, 1949, n° 44; Londres, 1950, n° 49; Dieppe, 1957, n° 53.
Peint rue de Villejust, d'après Jeanne Fourmanoir.

314. OIES AU BORD DU LAC (Fig. 308)
T. H. 0,41; L. 0,33.
Peint au bois de Boulogne.

315. EN BATEAU (Fig. 313)
T. H. 0,33; L. 0,41.
Exposé : 1896, non numéroté; 1929, n° 22.

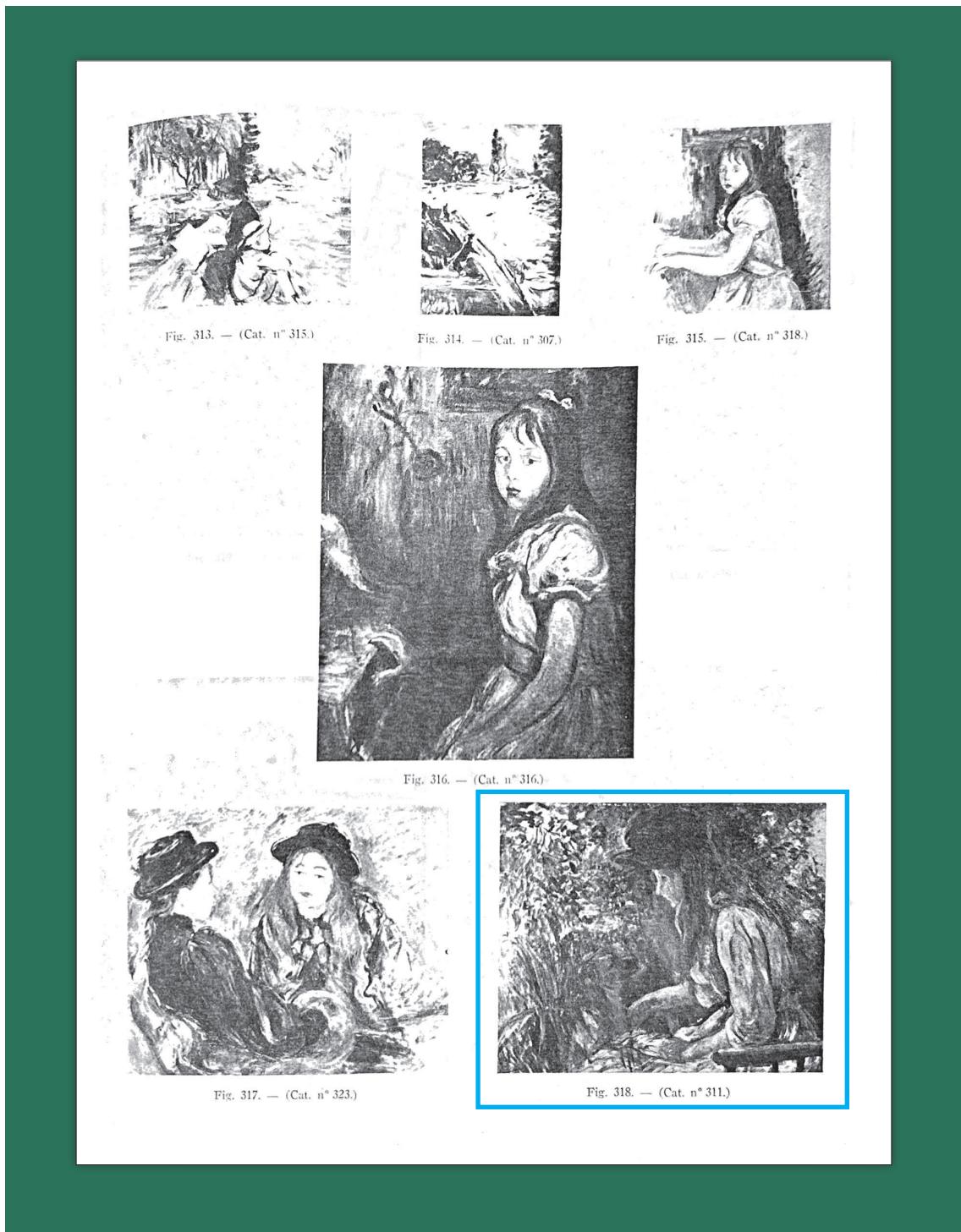
316. LUCIE LÉON AU PIANO (Fig. 316)
T. H. 0,65; L. 0,55.
Etudes : Fusain et sanguine — H. 0,65; L. 0,47 — *Exposé* : 1896, n° 232; 1926, n° 96; Londres, 1930, n° 22; 1941, n° 268. Fusain et sanguine — H. 0,55; L. 0,46.
Peint rue de Villejust, Lucie Léon était alors pianiste aux Concerts Bleus.
Collection Lerolle. *See Lucy Léon, June 30*

317. LUCIE LÉON AU PIANO (Pl. 48)
T. H. 0,65; L. 0,81.
Signé : B. MORISOT.
Exposé : Association pour l'Art, Anvers, 1893; 1896, n° 10; Salon d'Automne, 1907, n° 150; 1929, n° 58; 1941, n° 98; 1947; Limoges, 1952, n° 18.
Etudes : n° 318. Fusain sur calque — H. 0,53; L. 0,44. Crayon bleu sur feuille de carnet — H. 0,09; L. 0,12.
Peint rue de Villejust.
Collection Pellerin; collection Guillaume Lerolle.

318. LUCIE LÉON AU PIANO (Fig. 315)
T. H. 0,65; L. 0,60.
Exposé : 1948, n° 62; Albi, 1958, n° 52.
Cf. n° 317.

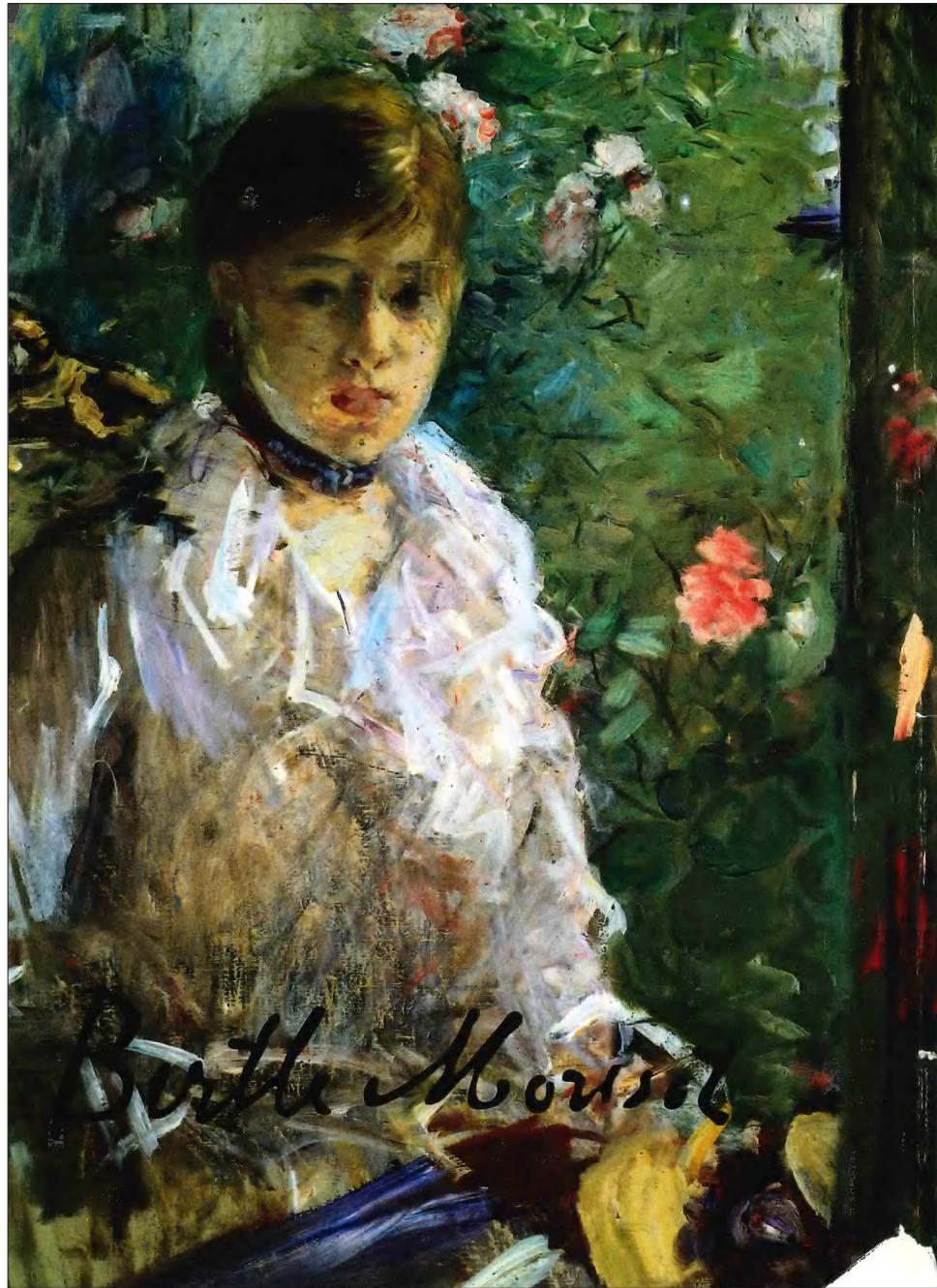
319. VUE DE TOURS (Fig. 326)
T. H. 0,33; L. 0,41.
Etude : Crayons de couleurs sur feuille de carnet — H. 0,15; L. 0,08.
Peint des hauteurs de Saint-Symphorien.





Marié-Louise Bataille and Georges Wildenstein, *Berthe Morisot, catalogue des peintures, pastels et aquarelles*, Paris, 1961, no. 311, p. 44, illustrated fig. 318





Alain Clairet, Delphine Montalant and Yves Rouart, *Berthe Morisot 1841-1895, Catalogue raisonné de l'oeuvre peint*, Paris, 1997, no. 315, illustrated p. 267



ALAIN CLAIRET - DELPHINE MONTALANT - YVES ROUART

BERTHE MORISOT

1841-1895

CATALOGUE RAISONNÉ DE L'ŒUVRE PEINT

*AVEC LA COLLABORATION DE
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Alain Clairet, Delphine Montalant and Yves Rouart, *Berthe Morisot 1841-1895, Catalogue raisonné de l'œuvre peint*, Paris, 1997, no. 315, illustrated p. 267





314 - FILLETTE AU CHAPEAU DE PAILLE, 1892

Huile sur toile
Timbre de la signature en bas à droite
81 x 66 cm 31 7/8 x 26 in.

HISTORIQUE :
Ambroise Vollard, Paris
Moltzau
Mrs Nathan Goldstein, U.S.A.
Vente, 8 novembre 1995, New York, n° 42, rep. coul.
EXPOSITION :
1929 Paris, Galerie Bernheim-Jeune, n° 77
BIBLIOGRAPHIE :
Angoulvent n° 538
B.-W. n° 310, fig. 309

Cette œuvre fut exécutée dans le salon de la rue de Villejust d'après Jeanne Fournanoir.
This painting was executed in the drawing room of the rue de Villejust, with Jeanne Fournanoir as a model.

315 - JEUNE FILLE AU CHIEN, 1892

Huile sur toile
Timbre de la signature en bas à gauche
65 x 81 cm 25 1/2 x 31 7/8 in.

HISTORIQUE :
Kraushar Galleries, New York
Ralph M. Coe, Cleveland, Ohio
Vente, 14 janvier 1959, New York, n° 70, pp. 38-39, rep.
Mr & Mrs Harry Rubin, New York
EXPOSITION :
1898 Paris, Galerie Durand-Ruel, n° 29
1922 Paris, Galerie Marcel Bernheim
1943 Chicago, The Arts Club, n° 26
1956 New Haven, Yale University Art Gallery, n° 87, pl. 87
1960 New York, Wildenstein, n° 58, rep.

BIBLIOGRAPHIE :
B.-W. n° 311, fig. 318
J. Rewald, *The History of Impressionism*, New York, 1961, p. 573, rep.
couleur.

Cette œuvre fut exécutée durant l'été dans le jardin de la rue de Villejust d'après Jeanne Fournanoir.
This painting was executed during the summer in the garden of the rue de Villejust, with Jeanne Fournanoir as a model.



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Alain Clairet, Delphine Montalant and Yves Rouart, *Berthe Morisot 1841-1895, Catalogue raisonné de l'œuvre peint*, Paris, 1997, no. 315, illustrated p. 267



BERTHE MORISOT

(MADAME EUGÈNE MANET)

Avec portrait photographié d'après ÉDOUARD MANET

PRÉFACE PAR STÉPHANE MALLARMÉ

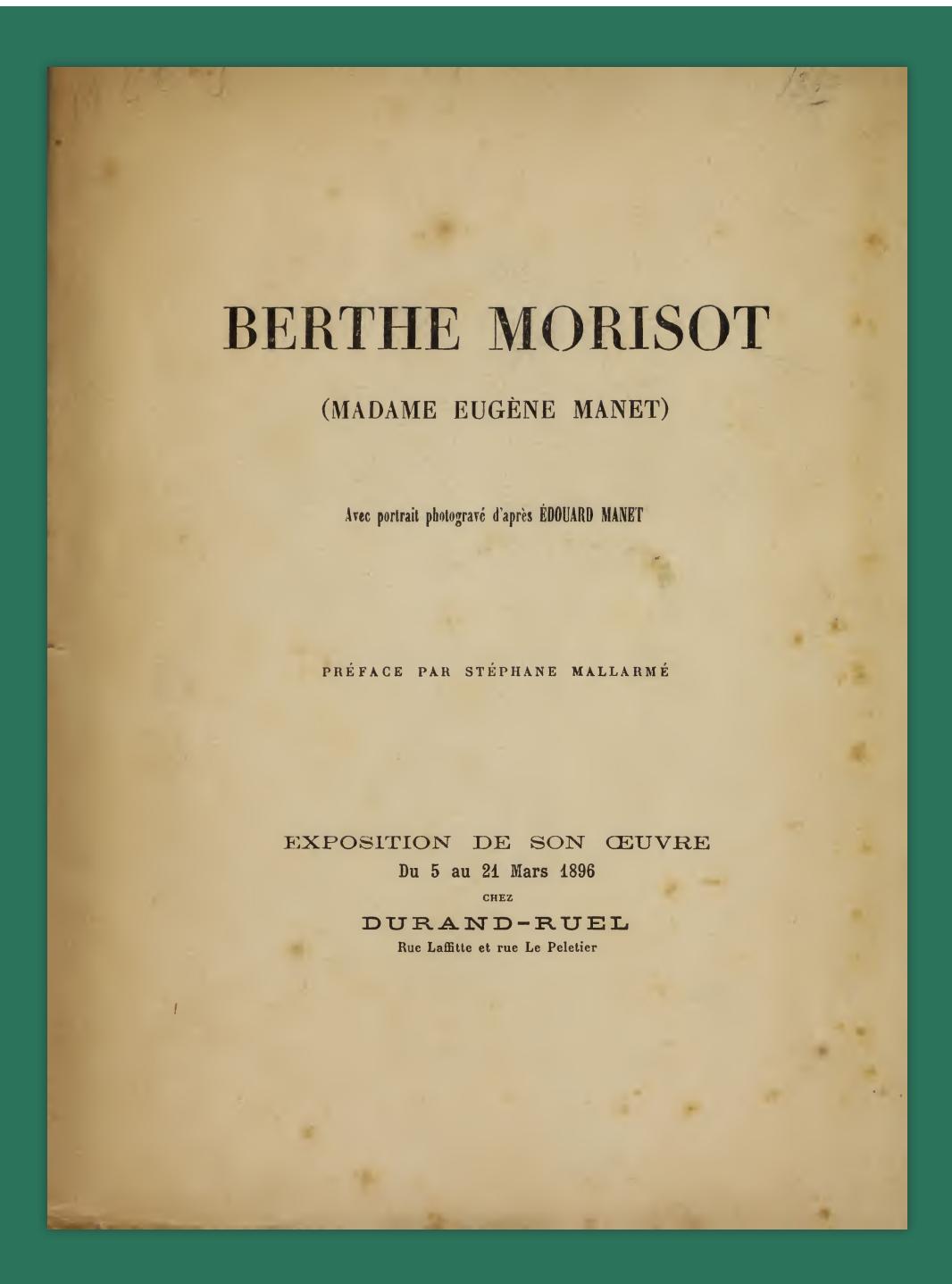
EXPOSITION DE SON ŒUVRE

Du 5 au 21 Mars 1896

CHEZ

DURAND-RUEL

Rue Laffitte et rue Le Peletier



Paris, Galerie Durand-Ruel et Cie, *Exposition de Berthe Morisot: Exposition de son œuvre*, March 1896, no. 29, p. 19 (dated 1887)



— 19 —

27 — *Au Bal.*

Appartient à M. L. Denop de Mouchy.

28 — *Dans la Vérandah* (1882).

Appartient à M. Chausson.

29 — *Jeune Fille au chien* (1887).

30 — *La Fleur aux cheveux* (1893).

31 — *Jeune fille à l'éventail.*

32 — *Conversation.*

33 — *Fillette portant un panier* (1888).

Appartient à M. Bérard.

34 — *Paysanne niçoise* (1888).

35 — *Petit saint Jean* (1890).

36 — *Temps d'hiver.*

37 — *Les Pâtes de sable* (1882).

38 — *Le Thé* (1882).

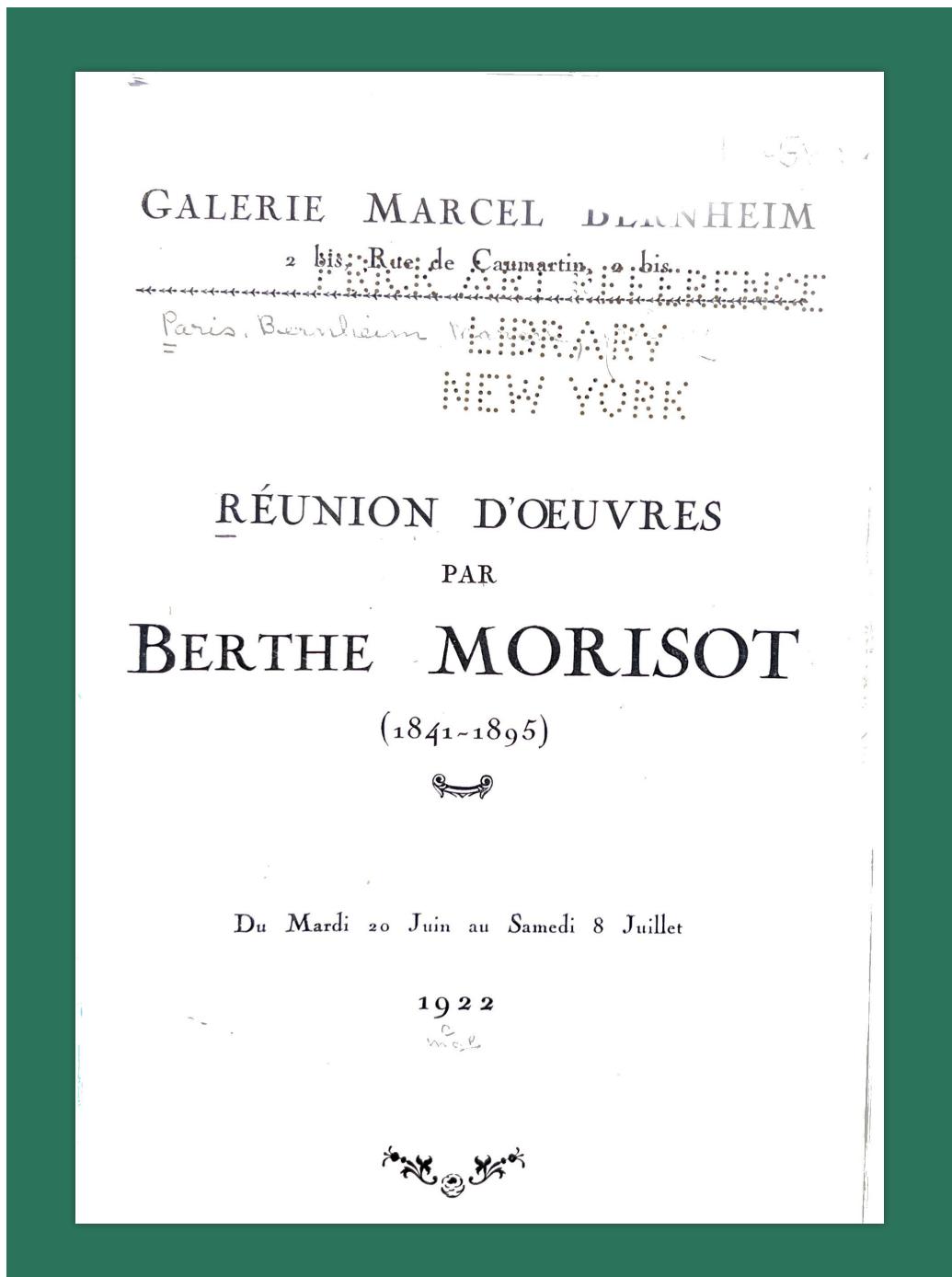
39 — *Toilette de nuit* (1886).

40 — *Le Bain* (1884).

Appartient à M. Claude Monet.

Paris, Galerie Durand-Ruel et Cie, *Exposition de Berthe Morisot: Exposition de son oeuvre*, March 1896, no. 29, p. 19 (dated 1887)





Paris, Galerie Bernheim, *Retrospective de Berthe Morisot*, June - July 1922, no. 27



EDITION CATALOGUE
VIA RUE
NOV. PEINTURES

1. Le Jardin.
2. La Dame à l'ombrelle.
3. Sur le Lac.
4. Jeune femme en gris.
5. Fillette à la perruche.
6. Portrait de jeune fille.
7. Jeune fille au chat.
8. Jeune fille à l'éventail.
9. Devant la psyché.
10. Le bain.
11. Dans l'île du Bois de Boulogne.
12. Dans l'île du Bois de Boulogne.
13. La meule de foin.
14. Paysage à Mézy.
15. Dans l'île de Wight.
16. Marine d'Angleterre.
17. Toilette de bal.
18. Jeune fille en rose.
19. Roses trémières.
20. Dahlias.
21. Chrysanthèmes.
22. La pomme coupée.
23. Rôsés.
24. Marine au Portrieux.
25. Marine au Portrieux.
26. Les cygnes.

(Appartiennent à M. et Mme Ernest Rouart).

27. Jeune fille au chien.
28. Petites figures, étude.

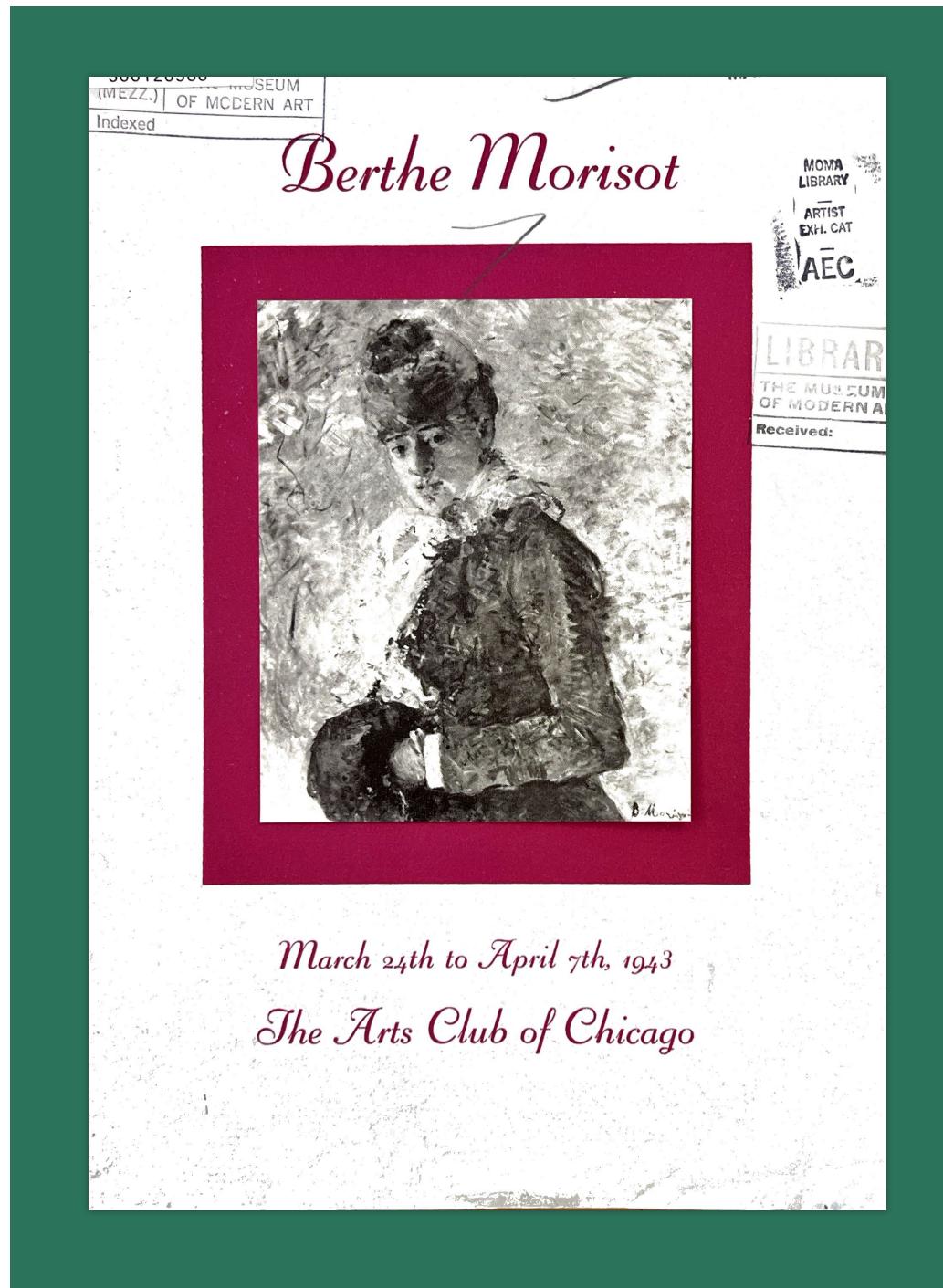
(Appartiennent à Mme Paule Gobillard).

29. Portrait.
30. Fillette.
31. Profil d'enfant.

(Appartiennent à Mme Paul Valéry).

Paris, Galerie Bernheim, *Retrospective de Berthe Morisot*, June - July 1922, no. 27





Chicago, The Arts Club, *Berthe Morisot*, March - April 1943, no. 26 (titled *Girl with a Dog in a Garden*)



Loaned by
THE BROOKLYN MUSEUM, Brooklyn
21 Mme. Boursier and her Daughter, oil

PHILLIPS MEMORIAL GALLERY, Washington
22 Two Girls, oil

ALBRIGHT ART GALLERY, Buffalo
23 Woman Sewing, oil

THE TOLEDO MUSEUM OF ART, Toledo
EDWARD DRUMMOND LIBBEY COLLECTION
24 In the Garden, oil

WILDENSTEIN & CO., New York
25 Femme au Manchon, oil

MR. RALPH M. COE, Cleveland
26 Girl with a Dog in a Garden, oil

MR. A. CONGER GOODYEAR, New York
27 Girl and Tulips, oil

C. W. KRAUSHAAR ART GALLERIES, New York
28 Figure, water color
29 Sous bois, water color

MR. AND MRS. WILLIAM B. HALE, Chicago
30 Little Girl with Cat, etching

Acknowledgment

*The Arts Club of Chicago expresses its thanks and appreciation to
Mr. and Mrs. John Wentworth of Chicago for contributing to the club
the costs of this exhibition.*

Chicago, The Arts Club, *Berthe Morisot*, March - April 1943, no. 26 (titled *Girl with a Dog in a Garden*)



PICTURES
COLLECTED BY YALE ALUMNI

EXHIBITION
MAY EIGHT TO JUNE EIGHTEEN
1956

YALE UNIVERSITY ART GALLERY
NEW HAVEN, CONNECTICUT

New Haven, Yale University Art Gallery, *Pictures Collected by Yale Alumni*, May - June 1956, no. 87, illustrated (titled *Jeanne Fourmanoir in Madame Morisot's Garden, with a Little Dog*)





87

Berthe Morisot 1841–1895. *Jeanne Fourmanoir in Madame Morisot's Garden, with the Little Dog*.
Oil on canvas, 25 x 31½.
Lent by Ralph M. Coe.

New Haven, Yale University Art Gallery, *Pictures Collected by Yale Alumni*, May - June 1956, no. 87, illustrated (titled *Jeanne Fourmanoir in Madame Morisot's Garden, with a Little Dog*)



LOAN EXHIBITION
OF PAINTINGS

BERTHE
MORISOT

*For the benefit of
The National Organization for
Mentally Ill Children, Inc.*

November 3 — December 10, 1960

WILDENSTEIN

19 East 64th Street, New York

New York, Wildenstein and Co., *Berthe Morisot*, November - December 1960, no. 58, illustrated
(titled *Jeanne Fourmanoir et son Petit Chien Colas*)





58. *Jeanne Fourmanoir et son Petit Chien Colas*, 1892 $25\frac{3}{4} \times 32$ inches
Painted in the garden, Rue de Villejust.
G.W.-M.L.B. No. 311. Lent by Mr. and Mrs. HARRY RUBIN

New York, Wildenstein and Co., *Berthe Morisot*, November - December 1960, no. 58, illustrated
(titled *Jeanne Fourmanoir et son Petit Chien Colas*)





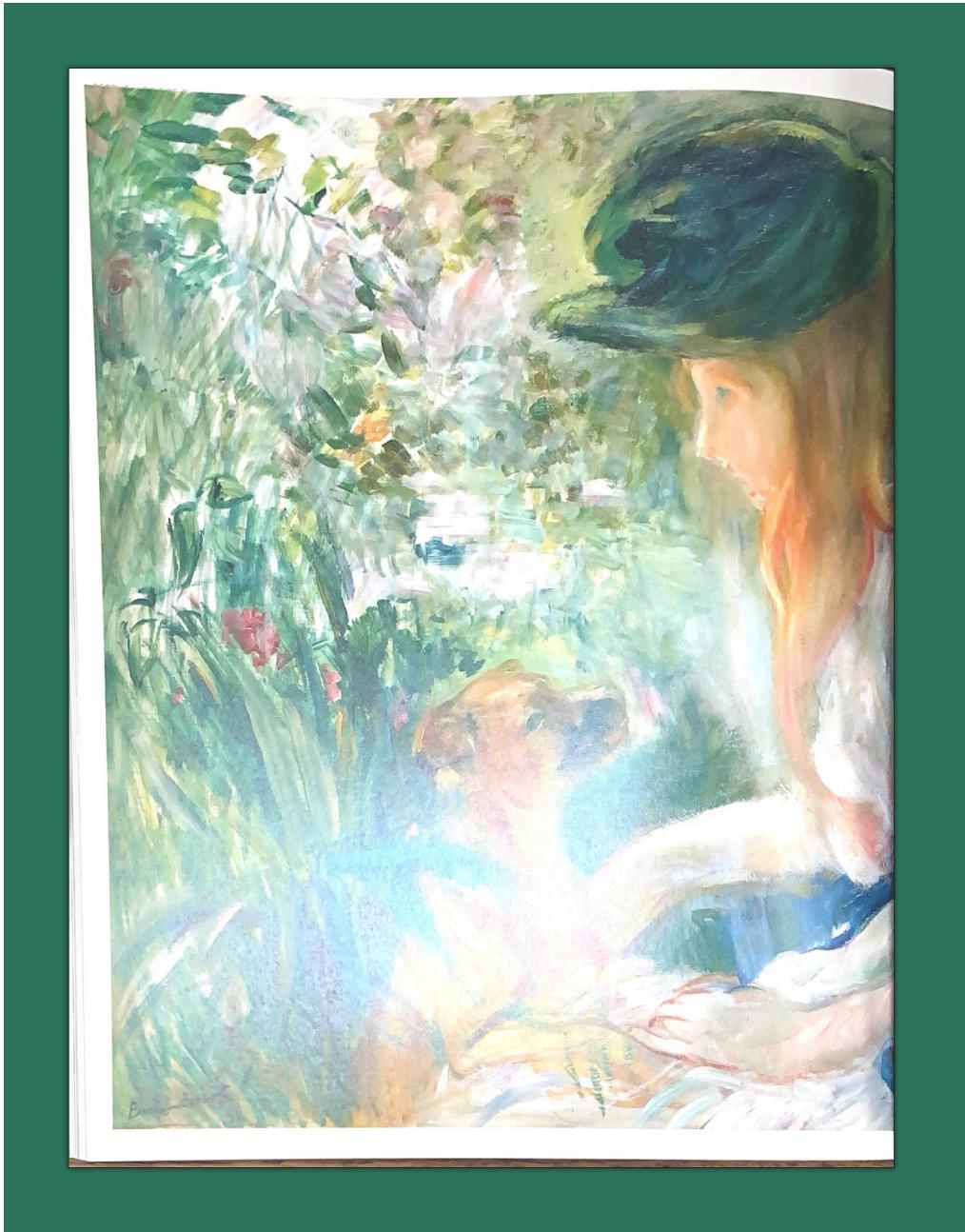
Turin, Galleria Civica d'Arte Modernae Contemporanea, *Berthe Morisot: Pittrice Impressionista*,
October 16, 2024 - March 9, 2025, no. 38, illustrated in the catalogue p. 131





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Turin, Galleria Civica d'Arte Modernae Contemporanea, *Berthe Morisot: Pittrice Impressionista*,
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AUCTION COMPARABLES



Berthe Morisot

Après le déjeuner

oil on canvas

Height 81 x Width 100 cm.

Height 31.89 x Width 39.37 in.

1881

06 February 2013 about 12 years ago

Christie's London

Impressionist/Modern Evening Sale – [Lot 00011]

est. 1,500,000 - 2,500,000 GBP

est. 2,347,785 - 3,912,975 USD

6,985,250 GBP (P)

10,933,244 USD (P)

↑ 179% est



Berthe Morisot

Fille portant un panier

oil on canvas

Height 69.9 x Width 51.2 cm.

Height 27.52 x Width 20.157 in.

1888

11 November 2021 over 3 years ago

Christie's New York

The Cox Collection: The Story of Impressionism, Evening Sale – [Lot 0011C]

est. 2,000,000 - 3,000,000 USD

5,310,000 USD (P)

↑ 77% est



Berthe Morisot

Femme à l'éventail

oil on canvas

Height 62 x Width 52 cm.

Height 24.409 x Width 20.472 in.

1876

07 May 2013 almost 12 years ago

Sotheby's New York

Impressionist & Modern Art Evening Sale – [Lot 00006]

est. 2,500,000 - 3,500,000 USD

4,365,000 USD (P)

↑ 25% est



Berthe Morisot | *Sur un banc au bois de Boulogne*

1894

Medium: Oil on canvas

Dimensions: 15 x 21^{3/4} inches | 38.2 x 55.3 cm



M
'O

Musée d'Orsay
Paris, France



Berthe Morisot | *Young Woman Knitting*

Circa 1883

Medium: Oil on canvas

Dimensions: $19\frac{3}{4}$ x $23\frac{5}{8}$ inches | 50.2 x 60 cm



THE
MET

The Metropolitan Museum of Art
New York, NY, United States



Berthe Morisot | *Under the Orange Tree*

1889

Medium: Oil on canvas

Dimensions: 21^{1/2} x 25^{7/8} inches | 54.61 x 65.72 cm



Nelson Atkins Museum of Art
Kansas City, MO, United States

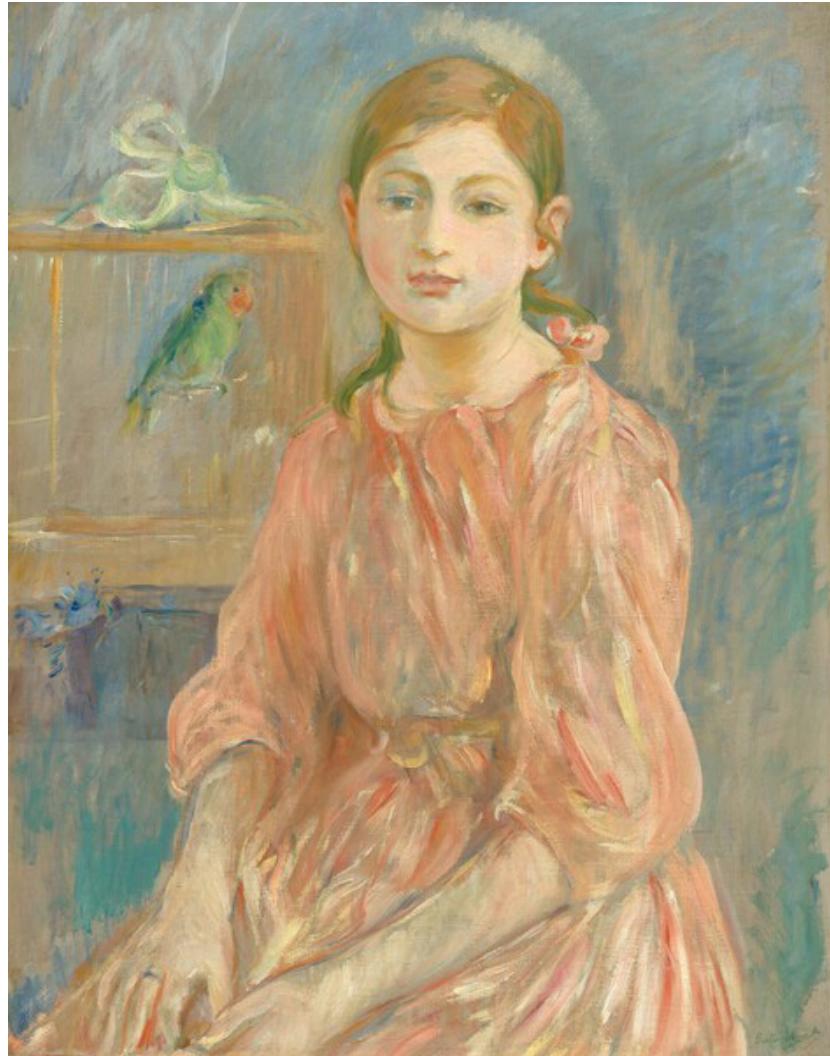


Berthe Morisot | *The Artist's Daughter with a Parakeet*

Circa 1890

Medium: Oil on canvas

Dimensions: $25^{13/16} \times 20^{1/2}$ inches | 65.6 x 52.1 cm



National
Gallery of Art

National Gallery of Art
Washington, D.C., United States

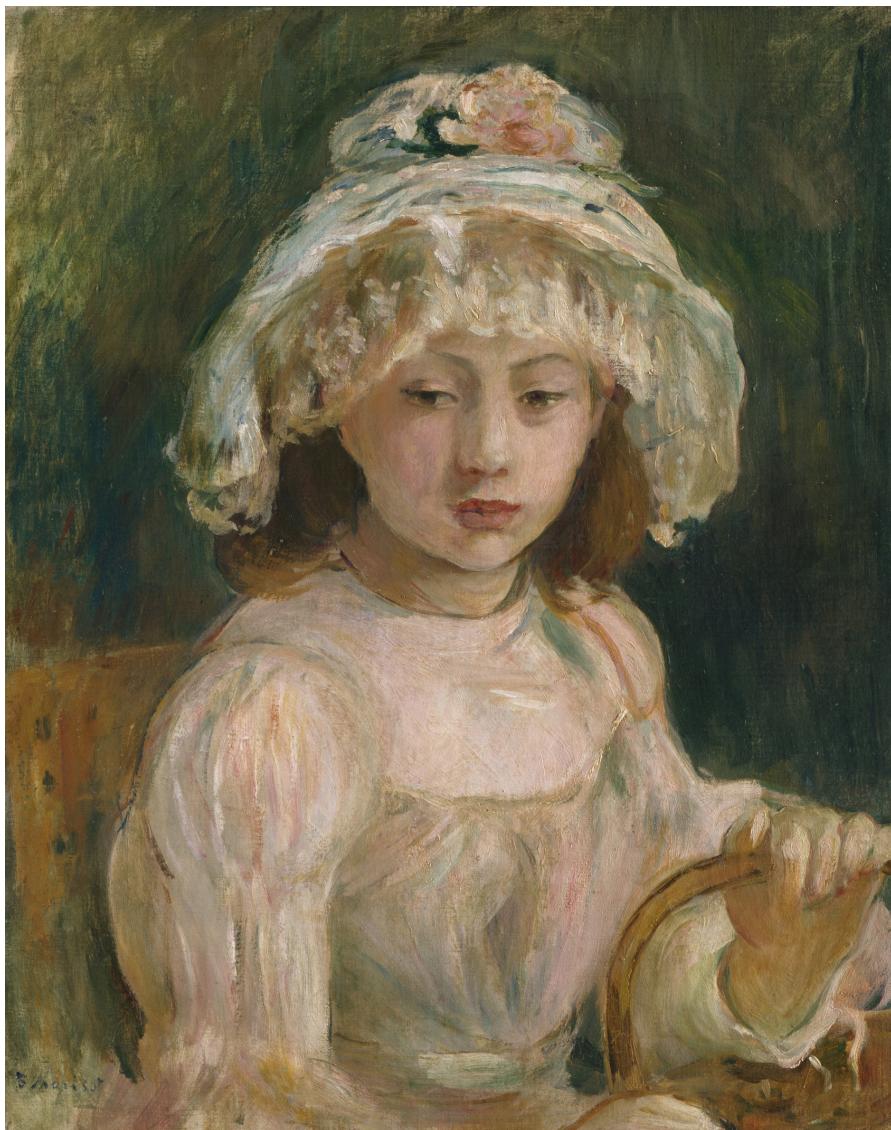


Berthe Morisot | *Young Girl with Hat*

Circa 1892

Medium: Oil on canvas

Dimensions: 22 x 18^{1/2} inches | 55.9 x 47 cm



Art Institute of Chicago
Chicago, IL, United States





msrau.com | 504-826-8856